



Rhiannon Dionysius is a Brisbane-based artist who works primarily in sculpture and installation. Her work explores representations of the body and vulnerability, and engages with themes of femininity, sexuality and appearance. Rhiannon has exhibited at various galleries around Brisbane, most notably at the Hold Artspace and with Corflute as a part of the BARI Festival in 2016. Alongside her practice, Rhiannon is passionate about supporting local artists and has been involved as the art coordinator/curator for Roving Conspiracy and Paint It Red music and art events. Rhiannon graduated with a Bachelor of Fine Art from Queensland College of Art in 2016.



Jesse Perrin is a Brisbane based contemporary artist whose practice primarily involves soft sculpture, featuring the occasional uncanny aspect. Recently the artist has delved into the digital realm, branching off into sound and performance based works. Originally a painter, the artist chose to expand her horizons, taking on new approaches to old mediums as well as experimenting with new and diverse media.



Amanda Wolf is a Brisbane based artist and Co-Director of the SX+ Collective. Wolf graduated from the Queensland College of Art with First Class Honours in 2013 in addition to a Diploma of Fine Art from the Northern Melbourne Institute of TAFE in 2005. Wolf's exhibition history includes solo projects for Cut Thumb ARI ( Brisbane), First Draft (Sydney), Strange Neighbour (Melbourne), Sawtooth (Launceston) and The Hold (Brisbane). Wolf has also participated in group exhibitions and major arts festivals across Australia including Melbourne Fringe Festival and This Is Not Art Festival (Newcastle).

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# softcore.

works by Rhiannon Dionysius, Jesse Perrin,  
 & Amanda Wolf

opening august 5, 5pm  
 exhibition august 5 - august 19  
 this must be the place, fortitude valley

# from the curator.

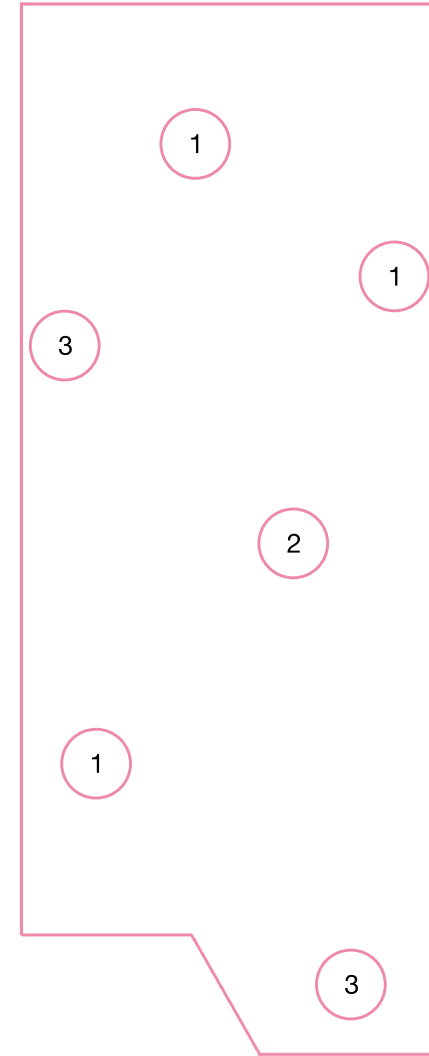
What makes *softcore*. such a peculiar delight from a curator's standpoint is that it is, essentially, an exhibition brought about by necessity. The three artists here—Rhiannon Dionysius, Jesse Perrin, and Amanda Wolf—are House Conspiracy's only visual arts Residents whom, until now, had not been given an opportunity to exhibit their work in either a public or private setting as facilitated by the House. The House had not yet fulfilled its promise, and so we had unfinished business.

When the opportunity to exhibit came up after a months-long gap, we seized it. We gripped it in our hands. And even though this particular grouping of artists was in many ways random—and should have therefore brought with them a process marred by countless limitations—by some fluke the works quickly began making sense together. Sure, maybe not via any given set of complimentary or nuanced dialectics with which they all tangentially engage,—no, instead they connect via one single simple thread: joy.

And why not create something joyous? Perrin describes *Euphoric Hue* as “benevolent” and there was an instant sense, given the pieces we had to play with, that these soft, kind-scented works would necessarily act as the exhibition's backbone. These knitted artifacts play now the role of beacons, guiding the audience through the gallery space, drawing their eye with bright evocations of gobstoppers, of toy stores, of cartoons available only on Foxtel.

As we filled in the rest, we filled in the name. Amanda Wolf throughout this whole process has been communicating with us from overseas. Her mother, Jenny, is a champion. One night, when we were all in a Facebook chat trying to nut this thing out, Wolf, from her phone in Norway, threw us a list of around two dozen possible exhibition titles, and then, when Dionysius made her own list in response, we were all drawn in our own ways to *softcore*. I mean, it made us laugh. And at first that's all it did—but then there was a building seriousness: the title began to make sense. It made sense insofar as Wolf's engagement with the body politic can be viewed as both serious inquiry and technicolour farce, and insofar as the delicate intimacy of Dionysius's bathing humanoids hints also at a sexual undercurrent through the exchange of fluids taking place between them.

The nail in the coffin, though: Perrin's sculptures, knitted tirelessly, are themselves soft to the touch and soft to the core. Truth is, once we had a pun, we had an exhibition.



1/ Jesse Perrin  
*Euphoric Hue*, 2017  
Soft sculpture, rope,  
mesh.

2/ Rhiannon Dionysius  
*Bath Scene 2*, 2016–17  
Buff raku clay, glaze,  
water pump, tubing,  
wood.

3/ Amanda Wolf  
*Bump and Grind*, 2017  
Digital video, soft  
sculpture, costuming.