

firstdraft

Gallery 4

5–26 Nov 2020

A Hole Where There Once Was A Logo

Lill Colgan

Titled after a lyric from Frank Ocean's album *Blonde*, *A Hole Where There Once Was A Logo* explores the affective elements of fashion and unpacks how gender is performed, controlled, and organised within retail spaces.

"I feel a conflict in the muddy ways pleasure, desire, and identity are enmeshed with systems of capital and governance. Working in a department store, I frequently experience this as a kind of "frottage"; the ways I express my gender rub-up against the edges of a conservative structure." – Lill Colgan

Using materials from retail spaces, the exhibition co-opts the aesthetics of commercial fashion infrastructure in-order to address the fatigue and frustration that can be formed within these rigid systems.

Lill Colgan is a multi-disciplinary artist of European ancestry, originally from Whadjuk Nyoongar Boodjar (Perth, Western Australia) and currently settled in Sydney on Gadigal land. Since graduating in 2014, Colgan has shown in multiple exhibitions nationally including *Hatched National Graduate Show*, Perth Institute of Contemporary Art (PICA); *Passing/Parades*, SUCCESS ARI, Perth; *King Single/Expanded Queen*, FELTspace, Adelaide; *Of All Others*, curated by Kate Britton, Firstdraft, Sydney; and *The TV Show*, curated by Daniel Mudie Cunningham, Wollongong Art Gallery. Colgan has participated in development programs and residencies at Vitalstatistix, Port Adelaide; Proximity Festival, Perth; and Cool Change Contemporary, Perth. They are currently undertaking a one-year tenancy at Parramatta Artist Studios.

Special thanks to Kate Britton, Hayley Forward, Melissa Mcgrath, Sidney McMahon, and Leen Reith for their guidance, critical feedback, and support through the development of this project.

Gallery 1
this soft machine
Kate Bohunnis

Gallery 2
Corporeal/Spiritual
Linda Sok

Gallery 3
Linguistic Prosperity
Jenna Lee

13–17 riley street
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firstdraft.org.au

We acknowledge and pay respect to the Gadigal people of the Eora nation, the traditional custodians of the land on which Firstdraft is built and operates.

Firstdraft is supported by the NSW Government through Create NSW; and assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



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Artworks (clockwise from left)

Garment Must Be Handled Delicately, Pulled to Shape, Hand Squeezed, 2020
chrome nesting tables, dressing room hook,
second-hand garments, rice, and essential oils
dimensions variable

**Visitors are invited to touch, smell,
carefully hold and rearrange components
of this work.**

Girl Introjected, 2020
various second-hand garments,
nail polish, dressing room hooks and
straight arm hanging rail
dimensions variable

Benefit Denial, 2020
black biro wall drawing
29.7 × 42 cm

An Exhausted and Bruised Body, 2020
playlist, 58 minutes looped
playing order:

'Bonny', Prefab Sprouts, 1985
'Head Over Heels', Japanese Breakfast, 2019
'I don't believe you', Nika Mo, 2019
'Overgrown', James Blake, 2013
'Another World', Antony And The Johnsons, 2008
'In Parallel', Kelly Moran, 2018
'Cellophane', FKA Twigs, 2019
'Night Scented Stock', Kate Bush, 1980
'Feelings Change', Yaeji, 2017
'Skin', Grimes, 2012
'Sense', Killo, 2016
'When We Were Brand New', Spencer Zahn, 2019
'Roads', Portishead, 1994
'Due West', Kelsey Lu, 2019

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