

Petit à petit brings together three practitioners; Kathryn Aucamp, Georgette Brown and Dotti Neugebauer, in an exploration of material practices and the role of world building and joy in contemporary queer art.

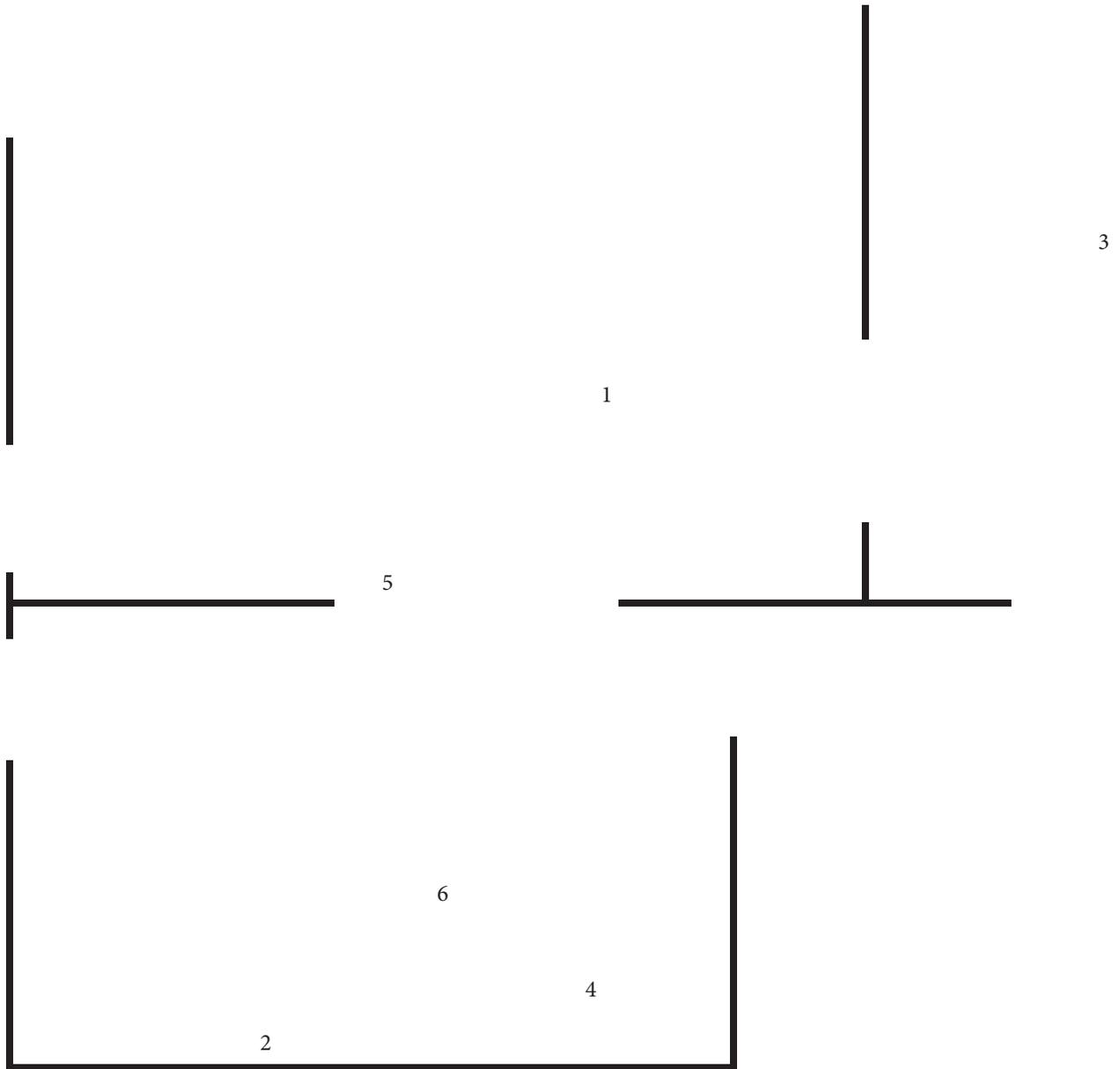
To initiate this exhibition the artists involved were prompted to make specific objects based off the various adaptations of Peter Pan, as a way to explore modes of exhibition making more akin to the props and character building of theatre or film. The narrative of Peter Pan was selected due to its championing of joyous deviancy, the power of belief and the manifesting of alternative realities, an approach to art and queerness pertinent to these makers. Resultantly, this exhibition focuses upon collective narrative and idiosyncrasies of style and craft, prioritizing in turn, the relationships and variations between practices as a way of exploring and telling in common.

The medium of choice for all of these artists may potentially be described as craft, both in regards to techniques we are accustomed to defining in this way; knitting, sewing and felting whilst deviating into understanding how the likes of tattooing, fiscal making economies and pastiche may also occupy this territory. Potentially this reaching and expanding of a definition may pose questions regarding the role of craft as both a method of survival whilst simultaneously providing an alternative system of value within the hierarchies of art.

Despite the expansive use of joy in this show, there is an attuned awareness to reality. Perhaps better put, despite the ability for these artists to imagine flight or escape beyond the horizon, investment is still made on the ground. Left behind by the figures who depart is a house, constructed with the help of friends and occupiable by viewers, an expansive drawing using the tools of one's trade and an alternative mode of ascension, theatrically and with tongue in cheek hanging out of our reach. It is here we are reminded that the designing and manifesting of futures takes place in the now. Perhaps it is between these two modes of working, between escape and investment that we may imagine forms of queer practice filling with hope.

Accompanying this exhibition is an essay, *Houses*, written by Holly Fletcher exploring alternative modes of occupying spaces.

The artists and Neo gracie would like to extend a special thank you to Bridget Riggir-Cuddy, Stella Nicholson, Roman, Hannah Pawley, Laura Duffy and Charlotte Forrester.



Dotti Neugebauer

⁽¹⁾ *Oblina*, 2020
Textile ink on canvas, cotton stitching, felt applique.
1120mm x 700mm

⁽²⁾ *Is the Spring Coming?*, 2020
Rose water and tattoo transfer ink.
Dimensions variable.

Georgette Brown

⁽³⁾ *Violaine*, 2020
Fabric, wire, metal, moonstone, buttons, fimo and found hat.
1300mm x 1000mm

⁽⁴⁾ *Suckling the Mender*, 2020
Rope, acrylic on wood, wire and fabric.
1770mm x 370mm

Kathryn Aucamp

⁽⁵⁾ *Laurence (Mon Doux Garçon)*, 2020
Hand sewn found blanket, denim, felt, wool, artificial flowers, buttons and metal piercings.
950mm x 680mm

⁽⁶⁾ *Snug Mansion (Home is Where our Hearts Are)*, 2020
Pine, wool, felt, laminate and found fabrics.
1600mm x 1360mm x 1600mm