

HEART HOPE

CAMBODIA

2012

heartandhope.com.au

*A group exhibition
of contemporary
art responding to
contemporary social
issues.*

Image: Michael Doherty, *IRIS* (detail) 2012 oil on metal (45cm diameter)

CONTEMPORARY VISUAL ART

responding to

CONTEMPORARY SOCIAL ISSUES

HEART HOPE

CAMBODIA

For several months I met with various visual artists from WA, and I selected seven artists who I believed could make Heart + Hope a challenging and engaging exhibition. They were given a theme, along with hundreds of images and real-life stories of people from Cambodia. They were also encouraged to do their own research. The response was incredible. One of them, Samith Pich, was born in Cambodia and as a six year old child, after the atrocities of the Khmer Rouge, fled with his family as a refugee to Australia in 1985.

The exhibition reveals the hope for the Cambodian people whilst also revealing the curse of what is lacking in the human condition. Bob Geldof put this well when he expressed his desire "to do something unparalleled in the world, and especially at the beginning of the 21st Century, and that is to tilt the world a little bit on its axis in favour of the poor, and that's not a difficult thing to do." The works of this show connect directly into the heart of Cambodia and its people. I am a true optimist and a realist as well. In fact, I believe that we as individuals can make a difference once we have worked through and processed that there is always something that can be done. Despite what the immediate situation looks like it is inspiring to recall what Mother Teresa said, "if you look at the masses you will never act, but if you look at the one you will".

"I believe that visual art is a vehicle that can be used to speak up for a 'cause' such as raising the awareness on the modern day crime of human trafficking that is enslaving a reported twenty-seven million people.

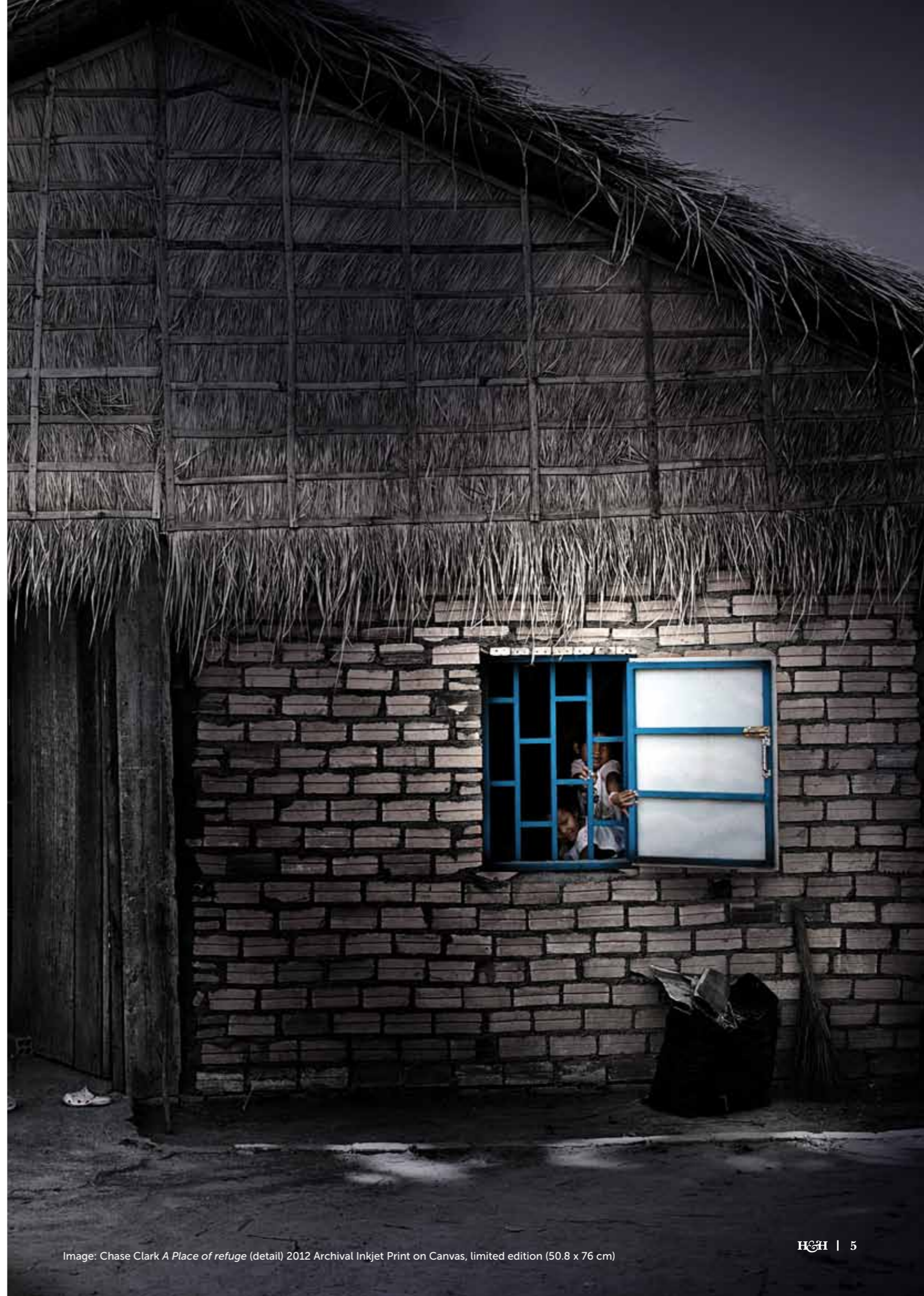
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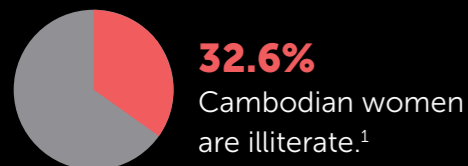
I believe that visual art is a vehicle that can be used to speak up for a 'cause' such as raising the awareness on the modern day crime of human trafficking that is enslaving a reported twenty-seven million people. Art can play a part in liberating the oppressed, making a difference to the poor and to those who do not always have a voice. For me as a creative soul this means using what I have in my hands. This is where I start from. So if it is an instrument or a paintbrush or other skills that can be used to advocate for something that is worth speaking out for I will use it. Why not do so? So many of us are striving to go somewhere, be someone and because of this we are less likely to do something for others. I think that this is important and that as creative people we are able to contribute somehow to the needs of our global village.

The artworks in this exhibition are mainly photographs, mixed media paintings and books. All works will be presented on archival quality materials.

The original photographic images that dropped the seed into my mind about this exhibition are by Perth based photographer Chase Clarke. Other sources are images, text, and photographs that were collated by participants who have been to Cambodia on Impact Trips. They went to see the work firsthand, meet the children, hear their stories, and to give time, skills and creativity to serve these incredible projects. I travelled to Cambodia in January 2011 to do further research, explore and engage with the projects in Cambodia so that I could get a clearer picture of the Heart and Hope within and for Cambodia. It is with this vision we hope to provide the audience with an exhibition that is intellectually, visually and emotionally stimulating.

Alley Michelle
2012





1 in 5
Women aged 15-49 who have been married have experienced violence in their families.²



It is estimated that 64% of the country's sex workers have been forced into prostitution.⁴

Sources:

1. CIA World Factbook
2. The Cambodian Demographic and Health Survey reports
3. US State Department
4. Cambodian Women's Development Agency



“Our purpose is singular; we restore broken lives. We welcome the toughest of human conditions. We stay focused on the individual and we do whatever it takes for as long as it takes to restore life in all its fullness.”

WOMEN IN CAMBODIA

Around the world, women are more likely to be poorer than men. The same is true in Cambodia. Cultural norms, religious belief systems and generations of civil conflict have contributed to reducing the value of women in Cambodia.

Hagar's Approach

1. RECOVERY

Recovery starts at Hagar's Assessment Centre. Here counsellors and social workers evaluate women according to their individual needs. Medical treatment, counselling and creative psychosocial therapy are a part of this stage of Hagar's approach. If women have children, they also receive medical care and can attend age appropriate education.

Recovery time depends on each individual's journey.

2. REHABILITATION

During this stage, women receive ongoing counselling, psychosocial therapy and start to take basic literacy classes. They join Hagar's Career Pathways training program which supports them for life in the community with life-skills and vocational training which leads to financial independence. Women typically spend 6-9 months during this stage.

3. REINTEGRATION

In the Reintegration Stage, Hagar's Reintegration Team evaluates each woman and her child to determine whether they are ready for reintegration into their chosen community.

Once ready, they begin the transition, and the Hagar Reintegration staff continue to follow them up regularly providing ongoing counselling and support, for at least two year.

“Trafficking in persons remains a serious issue in Cambodia. Every year, thousands of individuals are bought and sold and then exploited in Karaoke bars, massage parlours, brick factories and brothels.”

Human Trafficking

CAMBODIAN SNAPSHOT

Trafficking in persons remains a serious issue in Cambodia. Every year, thousands of individuals are bought and sold and then exploited in Karaoke bars, massage parlours, brick factories and brothels.

Cambodia's violent history, poverty, lack of education, few income opportunities and marginalising gender norms can all contribute to the trafficking of women and children for exploitation.

HAGAR'S RESPONSE

Hagar empowers women and children who have been trafficked for labour and sexual exploitation through intensive recovery shelters, education, economic empowerment and community based care.

It is Hagar's commitment to each individual – doing whatever it takes for as long as it takes – that makes the reintegration of strong, resilient women and children possible.

Sorna's Story

Like all young people, Sorna grew up hoping to be independent one day. She never imagined what she would go through before that dream became a reality. Sorna wanted to follow in her sister's footsteps and work at a factory. When her friends said they could find work in Phnom Penh, Sorna was elated and joined them. One of the girls' grandma's would help them. When they arrived in the capital, they quickly found work. Sorna cut thread each day at the factory and worked hard to keep her job.

But when payday came, her nightmare began. The grandmother took every last penny and then sold all the girls to a brothel for US\$100. The brothel owner got her addicted to an energy drink that numbed her pain and beat her when she refused to service clients. The brothel's customers also beat her harshly.

Freedom came when Sorna's uncle alerted the police. By chance he saw her, and working with another organisation and the authorities, Sorna was freed in a brothel raid.

She came to Hagar traumatised and afraid, but is slowly healing and becoming more confident. Today, Sorna is receiving counselling, literacy classes and is learning the skills she needs to become an aesthetician. Her dream of having an independent life is finally beginning to come true.

“Sorna grew up hoping to be independent one day. She never imagined what she would go through before that dream became a reality.”

Children's Recovery Shelter

CAMBODIAN SNAPSHOT

With more than a third of Cambodians struggling to live on less than US\$1 a day, children are often the silent victims. Many children in Cambodia are victims of exploitation in its many forms, including child labour, sexual exploitation, and trafficking for labour and sex. Not only are girls sold into the sex industry, thousands of boys in Cambodia and around the world survive this devastating human rights abuse. In response, Hagar began a recovery shelter for boys trafficked for sex (the first of its kind in Cambodia) in 2009.

CHILDREN AT HAGAR

Whether they have been abandoned, victims of domestic violence, trafficked for labour or sex, or desperately poor, children find refuge, safety and hope at Hagar.

Hagar's Recovery Shelter for children is intensive. Children live with house parents in small groups. They receive medical care, counselling, and education at Hagar's Community Learning Centre. They also receive legal counsel and support if necessary.

Chanty's Story

“Humiliated and ashamed, Chanty lived in constant terror behind locked doors in the brothel.”

Chanty was only six years old when her mother died. Her father was left to care for seven children on his own and was relieved when a kind aunt offered to take Chanty and her sister.

The girls packed up their things and moved with their aunt to a different province.

Then disaster struck. The girls experienced the ultimate betrayal when their aunt sold them to a brothel for \$100 each. Humiliated and ashamed, Chanty lived in constant terror behind locked doors in the brothel. The fear that she would be the next girl chosen to be with the men who frequented the establishment consumed her every day.

Freedom came the night the police stormed the brothel. Chanty and her sister were rescued in the operation and brought to live at Hagar.

Now, years later, Chanty and her sister are gaining an education. They live with a loving foster family and have hopes and dreams for the future, "I want to go to university and become a counsellor," Chanty said. "I want to help girls like me."



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1. KATE KOIVISTO WHEELER

My work for Heart and Hope is a response to the source material that was given to us, my own research, and to the objectives of the project. The images and texts provided gave me an awareness of the sociology and geography of Cambodia, and, significantly, they also gave me some kind of a sense of place. The personal stories of individual people resonate through all of this.

For this project, I have produced a series of minimalist, abstract paintings: acrylic and mixed media on canvas. They are process-based in that my working method is organic: I bring a consciousness to the bare canvas without having any particular endpoint in mind. The painting process for me is meditative, as I work with colour, space and light. Each painting takes me through a process of finding its resolution and truth. I seem to be looking to create a sense of limitless space and wholeness; clarity and strength; stillness and energy.

I am interested in the relationship between self and space. The intervals between time, place and consciousness and the potential that this space holds are explored. Connectivity, reflection and communication are recurring themes in my work.

2. MICHAEL DOHERTY

When preparing to create a painting I look for an emotional connection through 'sense memory,' a technique similar to that used at the Actors Studio in New York.

To do this, I look for a past, personal memory or event to create a mood in the painting. In the case of Cambodia, having never been there, I had a limited view based on what I'd seen on television, mostly concerning the horrors of the Khmer Rouge and its leader, Pol Pot. This was not something that I could easily come to terms with, except from a distance.

Then I recalled a labouring job I had once had with the Perth City Council over thirty years ago. This entailed building fence-lines and pathways from Swanbourne Beach to City Beach and stabilising the sand-dunes with large tree branches. Although the job could be intensive and exhausting, working on the beach with a group of wonderful characters more than made up for it.



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This group comprised Indigenous Australians, Eastern Europeans, and a large group of young Vietnamese, who had survived the hazardous boat journey to Australia with their families. During our breaks the ten or so friends would prepare exotic meals on the beach.

In the group was a solitary young woman from Cambodia who, I gathered, was the only one in her family to escape to Australia. Although I can't remember any of the names from that time, I recall the smile that never left the face of that young woman during our year on the beach. While working on my paintings I have always had her hopeful smile, in my mind's eye.

3. DANIELA DLUGOCZ

Unfortunately I have never been to Cambodia, but what I have seen and read about it seems to be telling the same dark story over and over again, and this repetition through time has captured my interest.

The "darkness" seems to be passed from one generation to the next, so that the children don't really have a chance to change their lives. The circumstances into which they are born seem to dictate what happens to them.

My work responds to this fact in figurative ways. Two generations are communicating without words; the young one only raises questions with her eyes while the older woman can't seem to answer. Their connection remains through a great space of darkness as the generation between them is missing.

4. CORINA JASMIN

The artwork that I have done for this exhibition is an emotional and personal response to the issues that Cambodia currently faces. I am especially concerned about the growing epidemic of sex trafficking and child prostitution.

I want to connect people with the emotions and experiences that these women and children have to face on a daily basis. I also want viewers to have a personal connection with the artwork and to see their own experiences in it as well.

5. ALLEY MICHELLE

I am participating in this exhibition somewhat accidentally. When I say 'accidentally' I mean that I originally had no intention of contributing



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any paintings to Heart and Hope Cambodia. They just happened along the way as I was working on the show.

The response shown in my work is of truth and joy. What my eyes saw when I experienced Cambodia in 2011, is that pain and pure evil still exist today as they did in the past. This is the truth of Cambodia and its people. What lies beyond this reality, however, is that the Cambodian people are resilient and have an inner strength that brings light, and this light shines far beyond their circumstances. This is the joy that brings me hope for Cambodia.

6. SUE LEEMING

My first response was a sense of horror as I read over some brief history of Cambodia. As I looked through the photos I struggled to know how one so removed from the tragedy these people have endured, and are still confronted with daily, could actually have a valid, integral response! I felt sickened by my own sense of powerlessness and the desire to turn away...so it wouldn't exist...at least not for me anyway. Not now. Then there was shame at my response. This is so much more than a theme, an idea for a show. This matters.

The process and the joy of creativity seem so small and insignificant and almost unworthy...and yet it was a photo that got my attention. Without someone else's eyes, what else would I not have not seen? And so the exhibition.

Would people just walk in and walk out? Would our message be without power to effect change? People could so easily just walk away, turn their backs with indifference and leave completely untouched by the heart and hope that we have for Cambodia. After all, it's pretty hard to look at something so ugly, especially when you realize that the spirit behind the forces that decimated this beautiful country are still very much alive and at work today, particularly in the form of human trafficking. Who would believe that something so grotesque as modern day slavery is very much at work all around us? And yet we do believe it. We do know it, and still the temptation to look away as though it is not real constantly attacks and triumphs over us every day! And to our shame we are relieved, or are we?

And what will we do - the Artists? Will it be a quick sideways glance,

or will we look this thing fully in the face! Do we have what it takes to make this show less about us and more about them?

I'm the mother of four and so I immediately identified with the mothers and the children. My mother's heart couldn't help but go out to those beautiful, captivating photos of the girls with the painted-faces. I couldn't stop thinking about them. Who are they? What are their stories? One in particular began to really touch my heart.

At first I thought 'what fun!' Face-painting! What child doesn't love that? It brings a smile to any child's face. Children love to dress up and role play. It's a licence to be free from themselves, and become someone else, somewhere else. But this girl looks out from behind that painted, playful face with eyes that are sad, her spirit is somehow denied the licence to be free, to enjoy her freedom. She stands tall, shoulders back, full of dignity and behind that painted face is the truth, waiting to be told. Her Story.

I shuddered at the thought that I could so easily pass her by and then she wouldn't exist, at least not for me anyway, and how many others? And so I chose to paint her, her story, behind that painted mask. She looks out at us, daring us, daring you to look her in the eye and consider her.

Portraits are normally reserved for the rich and famous, or for one's self. But this one is for her, for her story.

"People could so easily just walk away, turn their backs with indifference and leave completely untouched by the heart and hope that we have for Cambodia."

7. KATE LESLIE

I recently came back from travels to Cambodia. It was exciting to be able to step outside my own culture into a new environment - to explore the differences in religion, local life, food, climate and landscape. This experience has had a direct effect on my art practice. I have been able to respond to new influences and to be inspired by a beautiful country and its people.

Different things stood out for me on my travels there - the strong connection to, and time spent with, family and friends, the elegantly simple process of making palm sugar, the many mango trees full of fruit and the often tireless struggle of locals to make ends meet. I was struck by the bold beauty and intertwined complexities of this country.

Visually I really enjoyed the temples in and surrounding Siem Reap. I find their structures so beautiful - the decay of the crumbling buildings intertwined with nature.

8. SAMITH PICH

The story of any Cambodian living in Australia today is inevitably a story of heart and hope. My story, like that of many others, begins during a time of terrible civil war, the atrocities of the Khmer Rouge and the Killing Fields. In fact, my name literally translated is 'Running Diamond' and this serves as a reminder of those troubled times, but also of our capacity to imbue in our children our own positive hopes and dreams.

The remarkable journey of the Khmer people is not one of desolation or remorse, but always of heart and hope. Heart is for the courage of ordinary people who did extraordinary things in order to safeguard their families and loved ones. And the hope is in the minds of those abroad, and those left behind, that brighter days will follow. In the end, our capacity to dream and hope is not limited to any one race or culture but is shared by all humanity.

While Heart+Hope is perhaps my first exhibition to deal explicitly with my culture and people, fundamentally my art practice continues my exploration into our innate and overtly human desire for connection, and in particular, our shared search for love. The painting process is always a process of self-trust and optimism. Layers of paint unfold like lost letters revealing history, colour, dark and light, and

as always the viewer is an intimate participant. My paintings continue to be a dialogue with myself and my viewers. Each is a conversation that comes from my heart and is then thrown out into the sea and carried to some distant shore, to be viewed by perfect strangers who happen to walk by familiar sea shores and happen to find message after message in bottles - each one made out to them

My painting is a response to the title of the Exhibition - Heart + Hope. The painting occupies a psychological space in which the heart and hope are inextricably linked: one cannot be without the other. We cannot hope without using our hearts, and at the core of our hearts is an innate wellspring of hope. The abstracted figure of 'man' symbolises our shared humanity, the sky is a metaphor for unlimited and open potential, and the sea provides a link back to our shared ancestry or the 'ocean of humanity'. It is only through using our hearts and being open to hope that we can 'rise above' the currents of oppression and injustice. Above the waves is the light of a new day.

"In any moment of decision the best thing you can do is the right thing, the next best thing is the wrong thing, and the worst thing you can do is nothing."

TEDDY ROOSEVELT



Critics have been speaking and writing for some time now about where art can go after all the upheavals and challenges of Postmodernism, Post Structuralism, and Deconstruction. All of these 'isms' and theories seem to have outlived their usefulness, and there does not yet appear to be anything definite to replace them. Contemporary art has to represent a world in which logic and reason seem to have little validity, in which there is no mainstream culture, in which there are no "rules" and in which the past is just as relevant as the present. Global culture has emerged and the western world has lost faith in the Enlightenment ideology of continual progress. The Romantic notions of spiritual bonds between human sensibilities and the natural world also seem to have been cast aside. Existentialism seemed to place so much emphasis on the individual that contact with culture and society was somewhat disregarded.

The great Modernist movements such as Cubism and Surrealism made important contributions towards the necessary reconstructing and re-imagining of the world as it had been reconfigured by the sociology, psychology and the science of the nineteenth century. But these Movements also seem to have run their course. There has even been discussion about whether objects have any value as subjects, and whether easel painting has also outlived its usefulness.

The creative spirit and the enquiring mind however have not outlived their usefulness. They have not been cast aside or called into question, and nor can they be. The need to connect with others, the need to make sense of our experiences and to respond to our natural, political and cultural environments are all built into the human psyche. There is a strong imperative also to examine human circumstances and social conditions, especially when these involve some form of injustice or disregard for human rights. The violation of human rights in Cambodia is the main focus of this exhibition, but the 'message' is a universal one. Regard for human rights, and respect for the dignity of human individuals regardless of class, colour or creed could and should be practised on a world-wide basis. These values can and should transcend the political objectives of national interests or governments. This is what has inspired the curator and artists of the Heart+Hope project.

As with any group exhibition, it does not seem satisfactory to make general comments only, and yet it is difficult to comment in depth on the work of each artist. The responses to this particular theme, however, seem to come within three main genres - figures studies, landscape and abstraction, and they also explore several different combinations of these. What brings it together is the commitment to the theme, and also the emphasis on the courage and the hope that has inspired the works. There is a genuine feeling on the part of the artists for cultures other than their own. There is 'otherness', there is darkness and there is pain, but the hope and the compassion shine through it all.

“The violation of human rights in Cambodia is the main focus of this exhibition, but the ‘message’ is a universal one.”

JAN ALTMAN

“Nothing is a waste of time if you use the experience wisely”

AUGUSTE RODIN

Daniela Dlugocz has produced a dark and thought provoking work. The style is figurative, but the meaning is universal, social, psychological and personal all at once. An old face and a child face, both female, occupy opposite ends of a long, horizontal canvas. The older face seems to be receding into the dark background as if her time is almost over. This, however, is not the reason for the pain that is expressed. The reason for her pain is that she is unable to communicate with the child opposite, probably her grandchild. Her eyes are heavy and her mouth is tightly closed, keeping painful memories within. She seems unable to speak to the child, who has not yet acquired the ability to speak. The heavy, dark emptiness between the two is the emptiness of a generation that would have provided a relationship between them, but which has been lost to conflict and brutality.

Sue Leeming also presents the viewer with a compelling image of a face. This is the brightly coloured face of a young woman – yellow and orange with a complementary blue background. The dominant shape of the face, and within the face, is that of the heart. The pink heart on her forehead is placed so that the point seems to be resting on what would be the position of her 'third eye' or 'the eye of the heart'. The white flower seems to suggest further that this is the spiritual centre of her being, the place of intellect and enlightenment. The spirit behind the face is a spirit that has overcome adversity and found a place of rescue, but much of the sadness has remained with her.

Samith Pich presents a male figure against an ocean and a blue sky with white clouds. The figure has no facial features, but stands with resolution and dignity. He occupies an external space, but the real space is within. The forward tilt of the head shows him to be occupied with his own thoughts. His upright stance shows him to be calm and confident in this psychological space. Although the figure stands in contrast against the sky the complementary colours bring the human and the natural dimensions together. The orange and blue together convey a sense of energy and depth. They are in contrast but the complementary blue in the shadows of the hands and face brings the composition together in one harmonious whole.

Corina Jasmin's drawing is very narrative, but also full of drama and poetry. Corina is very concerned about the trafficking of young people into the bondage and degradation of the sex trade. Such bondage brings about not just physical suffering but also the pain of losing one's identity and sense of self. There are images of tortured figures twisted into the contorted shapes of tree roots and tree trunks. The sensuous lines convey the torment, but these lines then continue upwards through the trees as if guiding the figures onto a higher plane. The figures seem to rise out of the torment into other dimensions. The spiral shapes embedded in some of the tree shapes also suggest a movement beyond time and place. Bird shapes continue and reinforce this idea of taking flight into a place of freedom where the torment cannot follow.

Kate Leslie is captivated by the ancient temples of Cambodia, especially the one at Angkor Wat. She has used images of these temples to comment on the history and traditions of the country. Nature and culture combine as the trees grow up through the ruins of the ancient temple. The buildings are overgrown, but rich colours and the intricate patterning seem to form a tapestry which speaks of the richness of a culture that continues through the people. Within these ruins is the image of a butterfly. This is a symbol of enduring hope and of the human soul. It also serves a reminder, however, that although the tourist industry brings money into the area, many of the local children survive by catching butterflies to be released into the dining spaces of restaurants catering for tourists.

Kate Koivisto Wheeler's work speaks of strong and harmonious connections between the creative imagination, the natural environment, the creative processes and the canvas on which these are expressed. Like the great Romantic artists she uses natural phenomena like water, mists and light to encapsulate these relationships, but within a colour-field environment reminiscent of Mark Rothko or Helen Frankenthaler. She also explores relationships between the human figure and the landscape and the idea that in times of stress there can be a sense of displacement of the one from the other. In this displacement, however, the human figures can create their own spaces, as when a group of children play together. In some of the works the figures have been cut out in pieces of Cambodian silk, which connects them with the natural processes and with Cambodian culture at the same time.

Alley Michelle shows us the inside of an empty room. There is always something disconcerting about a human space in which no humans are present. A built environment from which the builders and occupiers have been removed challenges the viewer to imagine what must have happened in such a space to bring about its emptiness. These rooms place viewers directly inside that empty space, so that they are almost compelled to imagine what must have happened within these walls. There is strangeness within, but then there is such a strong focus on the large windows through which stream shafts of light that there is also a feeling of calm. As with the symbolism of windows generally there is a suggestion of a world outside and beyond which is filled with light and indeed, enlightenment.

Michael Doherty's work has a spiritual dimension. Trace Memory is like constellations wheeling through the night sky. Leaving the Jungle consists of circles or 'wheels' of colour in constant movement. These 'wheels' suggest looking down on the treetops. The main impression, however, is not one of just moving outwards and upwards from the jungle, but of infinite networks, harmonies and combinations. They are reminiscent of Kandinsky's Theosophical works, where the intention is to suggest worlds beyond time and place. They are about transcending the trials and restrictions of this world.

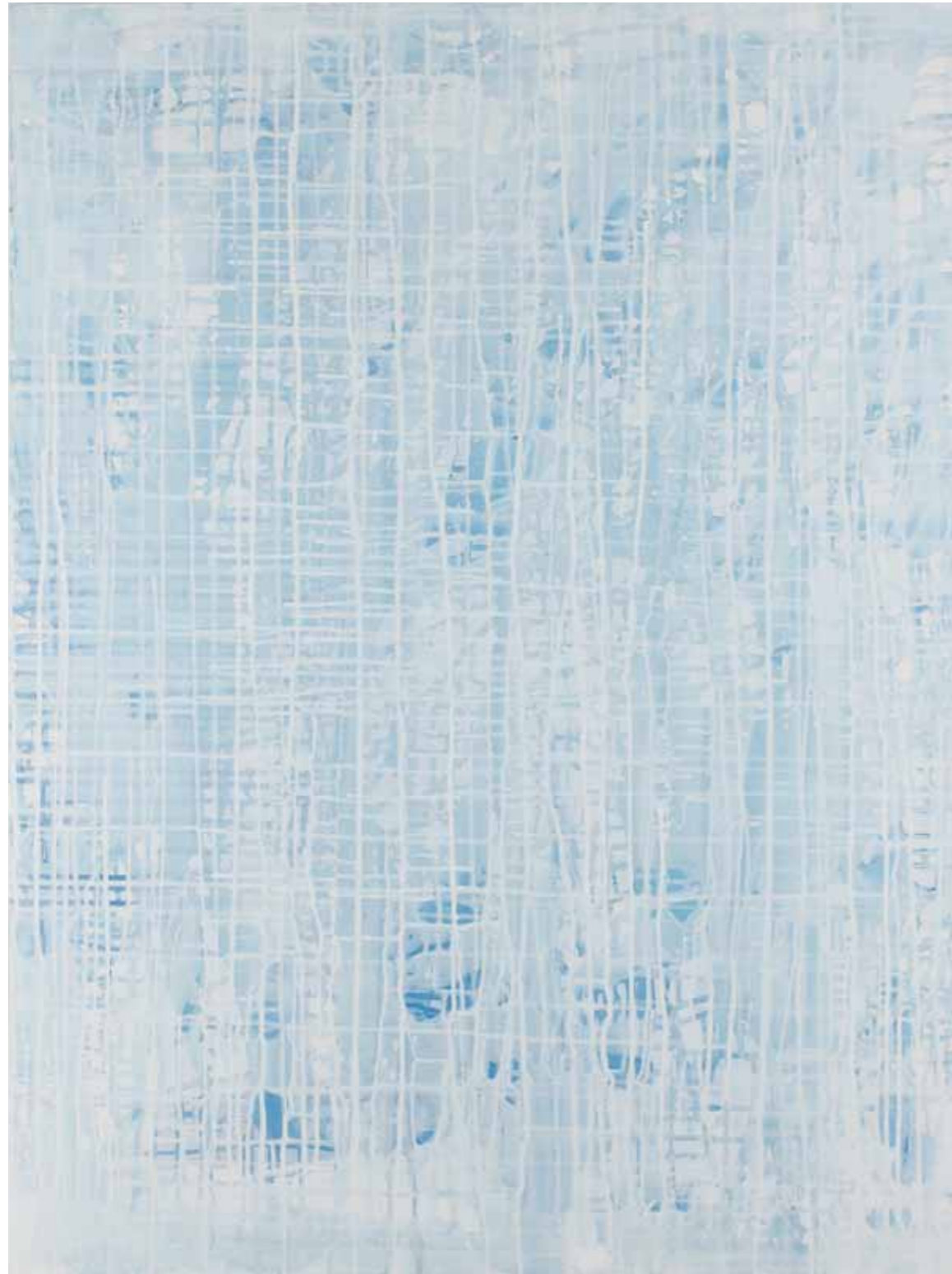
Jan Altmann
2012

Artist: *Kate Koivisto Wheeler*
Title: *Heart*
Medium: *Acrylic, Cambodian Silk on Canvas*
Size: *60 x 42 (cm)*
Year: *2012*

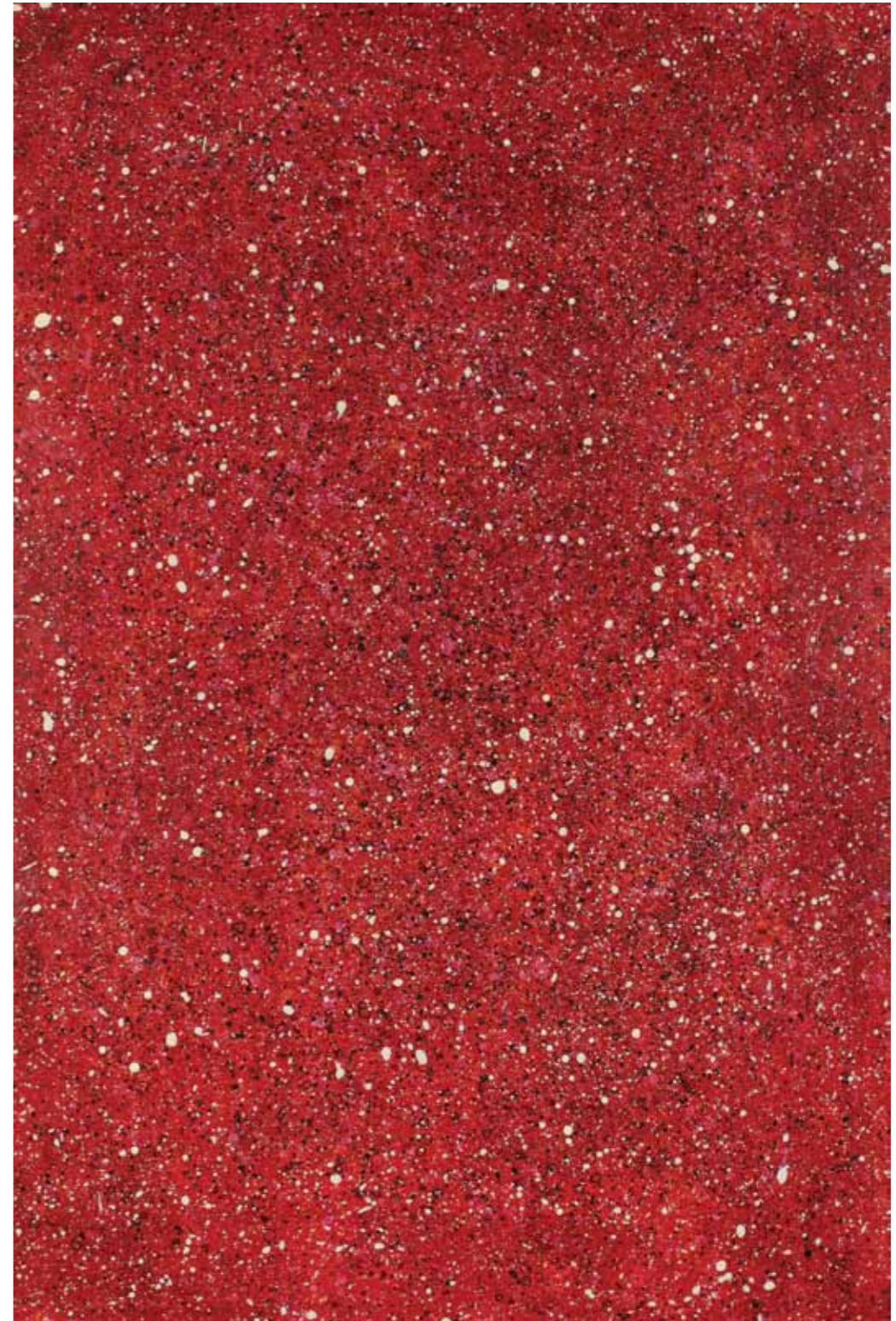


Artist: *Kate Koivisto Wheeler*
Title: *Play*
Medium: *Acrylic, Cambodian Silk and Permanent Marker on Canvas*
Size: *56 x 46 (cm)*
Year: *2012*





Artist: *Kate Koivisto Wheeler*
Title: *Water*
Medium: *Acrylic on Canvas*
Size: *102 x 76 (cm)*
Year: *2012*



Artist: *Kate Koivisto Wheeler*
Title: *Silk*
Medium: *Acrylic and Pencil on Canvas*
Size: *92 x 61 (cm)*
Year: *2012*

Artist: Michael Doherty
Title: Trace Memory 3
Medium: Oil on Canvas
Size: 100 x 80 (cm)
Year: 2012



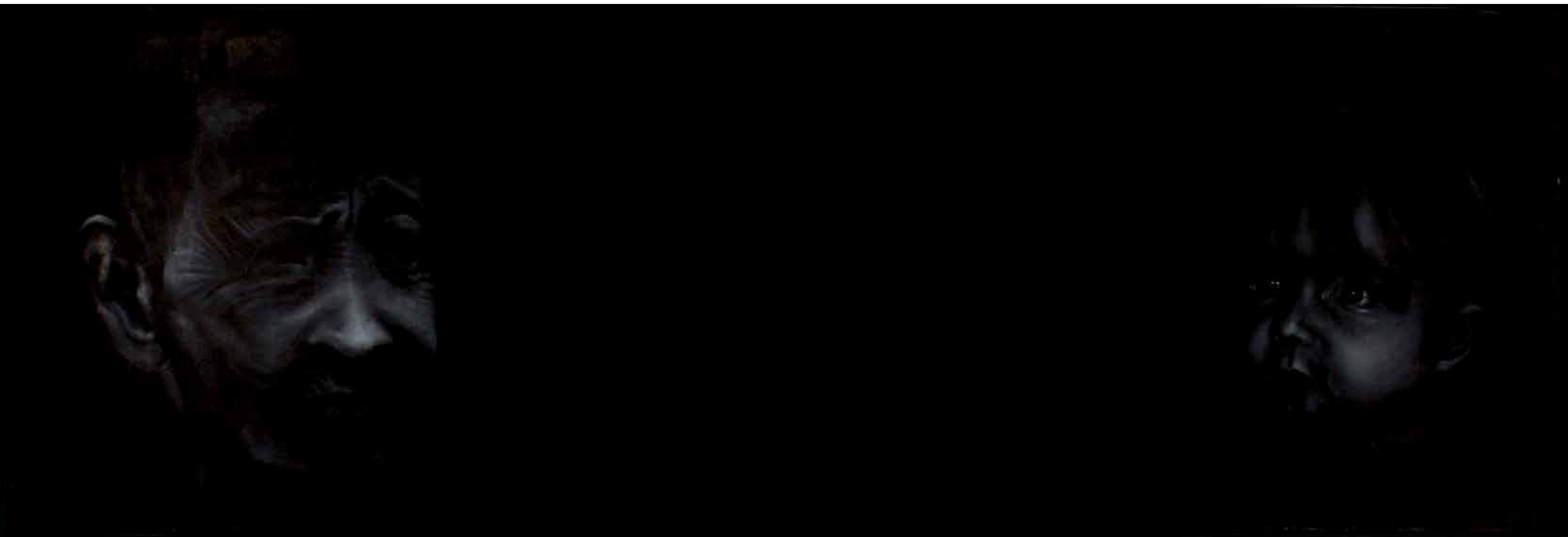
Artist: Michael Doherty
Title: Leaving the Jungle
Medium: Oil on Canvas
Size: 103 x 103 (cm)
Year: 2012

Artist: Michael Doherty
Title: Iris
Medium: Oil on Metal
Size: 45cm Diameter
Year: 2012



Artist: Michael Doherty
Title: Living Off the Grid
Medium: Oil on Canvas
Size: 122 x 91 (cm)
Year: 2012

Artist: Daniela Dlugocz
Title: Lost Generation
Medium: Pastel and Charcoal on Canvas
Size: 60 x 185 (cm)
Year: 2012



Artist: Corina Jasmin
Title: *Flesh*
Medium: *Archival Inkjet Print on Archival
Paper mounted on Aluminium
Limited Edition*
Size: 45 x 45 (cm)
Year: 2012



Artist: Corina Jasmin
Title: *Soul*
Medium: *Archival Inkjet Print on Archival
Paper mounted on Aluminium
Limited Edition*
Size: 45 x 45 (cm)
Year: 2012





Artist: Corina Jasmin
Title: Original Drawing Study
Medium: Pencil, Ink on Paper
Size: 76 x 105 (cm)
Year: 2012

Artist: Alley Michelle
Title: *Arise, shine for the light has come*
Medium: Oil on Linen
Size: 92 x 61 (cm)
Year: 2012



Artist: Alley Michelle
Title: *Light in Cambodia*
Medium: Oil on Linen
Size: 61 x 92 (cm)
Year: 2012

Artist: Chase Clark
Title: Revolution
Medium: Archival Inkjet Print on
Archival Paper mounted
on Aluminium,
Limited Edition
Size: 61 x 91.4 (cm)
Year: 2012





Artist: Chase Clark
Title: Mother and Child
Medium: Archival Inkjet Print
on Canvas, Limited Edition
Size: 76 x 50.8 (cm)
Year: 2012



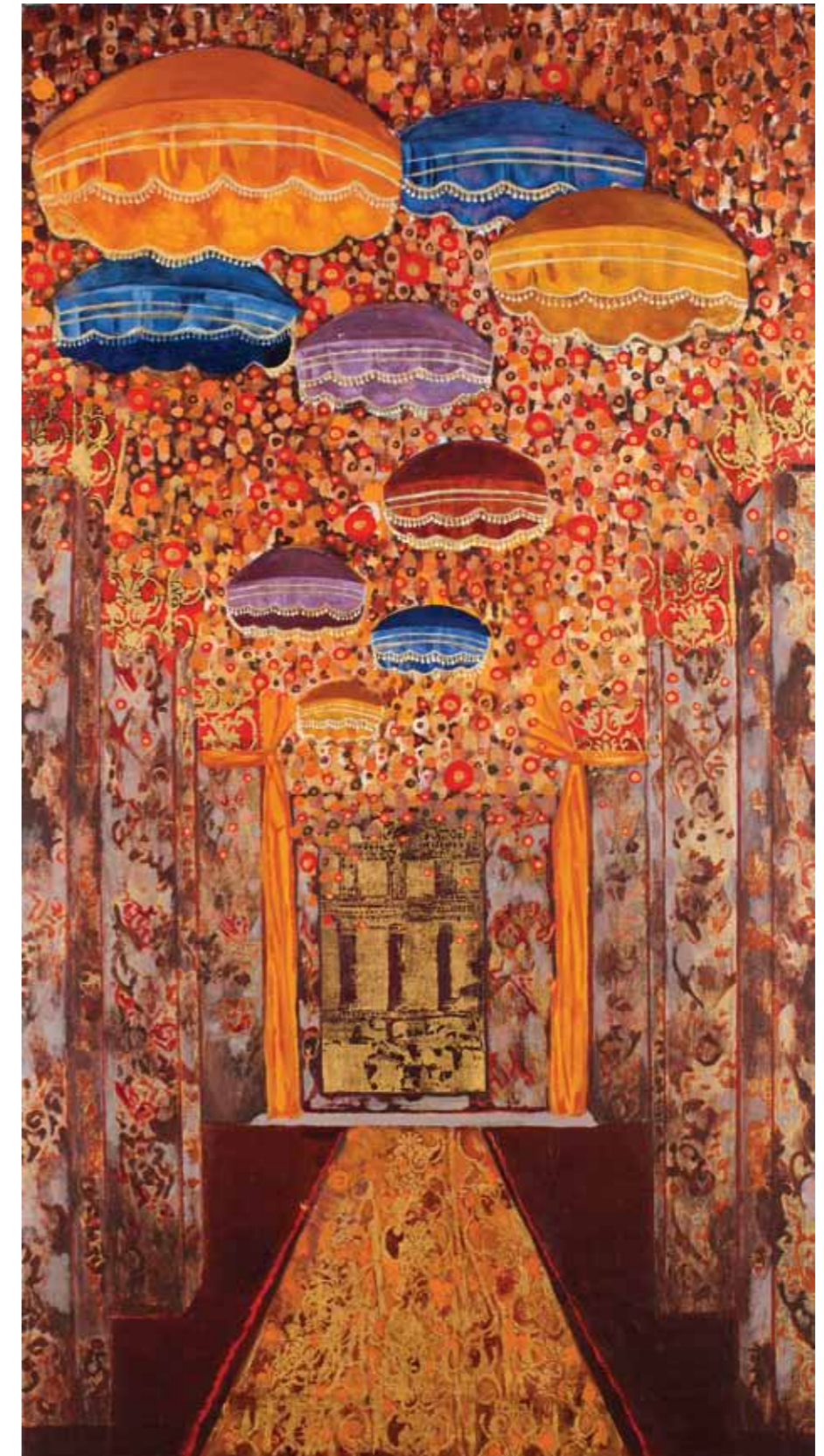
Artist: Chase Clark
Title: A Place of Refuge
Medium: Archival Inkjet Print
on Canvas, Limited Edition
Size: 50.8 x 76 (cm)
Year: 2012

Artist: Sue Leeming
Title: Girl with the painted face
Medium: Oil on Canvas
Size: 100 x 100 (cm)
Year: 2012



Artist: Samith Pich
Title: Flight
Medium: Acrylic on Canvas
Size: 100 x 100 (cm)
Year: 2012

Artist: Samith Pich
Title: Embrace
Medium: Acrylic on Canvas
Size: 100 x 100 (cm)
Year: 2012



Artist: Kate Leslie
Title: Temple of Light
Medium: Acrylic and Oil on Canvas
Size: 120 x 71 (cm)
Year: 2012



Artist: *Kate Leslie*
Title: *Sea of Lanterns*
Medium: *Acrylic and Oil on Canvas*
Size: *120 x 85 (cm)*
Year: *2012*

Artist: *Kate Leslie*
Title: *Doors of Perception*
Medium: *Acrylic and Oil on Canvas*
Size: *175 x 85 (cm)*
Year: *2012*



Partner with Heart & Hope

Any partnership begins with a connection but a worthy partnership begins with the right conversation.

If you believe in this cause, we'd like to initiate a conversation that could take us on a worthwhile journey.

Alley Michelle +61 423 609 668
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Heart and Hope projects need:

- Artistic creatively inspired people
- Big and small business communities
- Educational institutions and forums
- Media people
- People with a heart to advocate for those without a voice.
- People who believe that change begin with one person.
- People who bring what they do best to partner with H&H

Heart and Hope projects aim to:

- Raise awareness through contemporary visual art forms
- Commit to ongoing advocacy of critical social issues
- Resource projects through community based fundraising.
- Impact directly on our Australian culture and identity.
- Contribute toward a rich cultural life.

Heart and Hope projects include:

- Art exhibitions
- Website online gallery
- Catalogues and books
- Creative fundraising events

Thank you

Every now and then, you stumble across an idea that needs pursuing.

Heart and Hope is one of those ideas. Nothing would have come to fruition without the following people and businesses that have contributed their time and resources.

I would personally like to thank:

Marion Marr
Dennis Cole
Nik Gall
Chris Huzzard
Coralie Nancarrow
Harvey Collins
Kristy Gall
Sue Leeming
Jan Altmann
Lyn DiCiero
Chase Clarke
Chevy Morgan
Vanessa Elliott
Meena Benjamin
Daniela Dlugocz
Kate Leslie
Kate Koivisto Wheeler
Michael Doherty
Samith Pich
Corina Jasmin
Clint Walker
Mike George
Scott King
David Hogermeer

And the driving force who makes all things possible, Jesus Christ. The true, light of the world.

Thank you to our new Heart & Hope partners:

Hagar International
International Art Services
Bits & Bites for Better
The Globe Advertising & Design
Diamonds & Rust
Mirage Photo Lab
Tobin Cay
Alleywho
JCG
Curtin University
Mad Fish
Navitas
University Art Museum Australia

Partners



In-Kind Sponsors



HEART & HOPE

CAMBODIA

2012

heartandhope.com.au

*A group exhibition
of contemporary
art responding to
contemporary social
issues.*