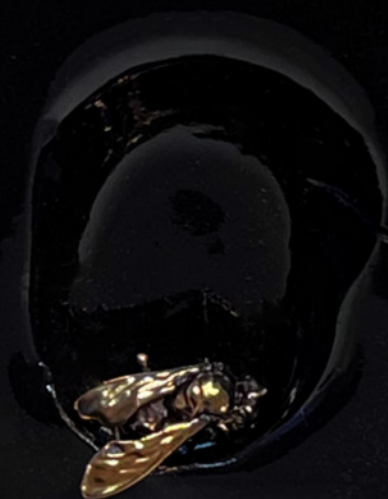


Joondalup  
Contemporary  
Art Gallery



# Invitation Art Prize 2026

25 October - 12 December

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Joondalup-ak ngala kaditj  
Noongar moort nidja Wadjak  
boodjar-ak kalyakool  
moondang-ak kaaradj-midi.

Ngala Noongar Moort wer  
baalabang moorditj kaadidjiny  
koota-djinanginy.

Ngala Noongar wer Torres Strait  
Moort-al dandjoo koorliny  
kwaba-djinanginy. Koora, yeyi  
wer kalyakool, ngalak Noongar  
wer Torres Strait Birdiya wer  
moort koota-djinanginy.

The City of Joondalup  
acknowledges the Traditional  
Custodians of this land, the Whadjuk  
people of the Noongar nation.

We recognise the culture of the  
Noongar people and the unique  
contribution they make to the  
Joondalup region and Australia.

We pay our respects to Elders  
past, present, and emerging, and  
all Aboriginal and Torres Strait  
Islander peoples.

## Mayor's Welcome



It is my pleasure to welcome you to the 2026  
Invitation Art Prize at Joondalup Contemporary  
Art Gallery, the City's dedicated gallery space  
and home to its art collection.

Since the City of Joondalup was  
established in 1998, the Invitation Art Prize has  
played an important role in building the City's  
art collection and supporting contemporary  
artists across Western Australia.

As an acquisitive prize, the winning  
artwork becomes part of the City's collection,  
creating a lasting record of the people, places  
and ideas shaping our community and our time.

This year's exhibition builds on that  
tradition, bringing together 10 artists whose  
practices offer diverse perspectives on  
contemporary life.

Through painting, paper and fibre,  
photography, sculpture and installation, the  
shortlisted artists explore ideas of place,  
memory, labour, knowledge and the systems  
that shape daily life.

The exhibition also reflects the breadth  
of artistic practice across Western Australia,  
bringing together artists from Perth/Boorloo,  
Kununurra on Mirriwong Country, Broome on  
Yawuru Country, Bunbury/Goomburrup and  
Busselton/Undalup on Wardandi Country.

Ninety-one entries were considered  
by an independent selection panel comprising  
Mayma Awaida, arts manager and artist; Mark  
Stewart, Senior Curator and Manager of the  
Murdoch University Art Collection; and Myles  
Russell-Cook, Artistic Director and CEO of the  
Australian Centre for Contemporary Art, this  
year's visiting judge.

The winner of the \$25,000 Acquisitive  
Prize is selected by an independent judging  
panel comprising Myles Russell-Cook, artist  
Erin Coates, winner of the 2008 Invitation Art  
Prize, and Felicity Johnston, Director of Art  
Collective WA.

My thanks go to the artists, selectors,  
judges and City staff who have contributed to  
this year's program.

Most importantly, thank you for joining  
us. I invite you to spend time with these works,  
and enjoy this celebration of contemporary art  
from across Western Australia.

Daniel Kingston  
Joondalup Mayor

## City of Joondalup Art Collection



The art collection was formed with the City's inception in 1998 with Joondalup inheriting the contemporary artworks from the City of Wanneroo's art collection, which retained memorabilia and artefacts. This established the foundation of the collection, which has a primary focus on the work of West Australian contemporary artists. The collection includes a diverse range of media including sculpture, drawings, paintings, print works, textiles, ceramics, glass work, video, photography, and installation.

Along with standard collecting avenues, acquisitions are actively informed through the City's programs, including the Visual Arts Commission and the Invitation Art Prize, which has become central to the identity of the collection, and an ongoing record of WA's contemporary art history.

The art collection today is comprised of over 330 artworks and worth over \$1.6 million. It is housed and is on display within the City of Joondalup's spaces, including the Civic Chambers, Libraries, Leisure Centres, Administration building – and its home at Joondalup Contemporary Art Gallery.

With its purpose to preserve, protect and promote the unique identity of the city, Joondalup's art collection is a living cultural asset that shares the story of this place, now and into the future.



[View the collection online](#)

Image: Sam Bloor, *Chance Encounter*, 2025.  
Installation view: Joondalup Contemporary Art Gallery.  
Winner of the 2025 Invitation Art Prize, acquired for the City of Joondalup art collection. Image courtesy of the artist. Photo by Aaron Claringbold.

# Judging Panel

The winner of the \$25,000 Acquisitive Prize is selected by an independent judging panel comprised of arts industry professionals. They consider the collection's acquisition criteria and how the artwork and the artist's practice add value and connection to the art collection – and more broadly to Joondalup's community.

Erin Coates  
Artist and winner of the  
2008 Invitation Art Prize



Felicity Johnston  
Director of Art Collective WA



Myles Russell-Cook  
Artistic Director and CEO  
of the Australian Centre for  
Contemporary Art



**Erin Coates** is a Boorloo Perth artist working across drawing, sculpture and film. Her practice examines our relationship with the natural world, physical thresholds and the essence of transformed bodies – both human and non-human. She has a background in climbing and freediving and draws on these disciplines to consider interactions with the different spaces we inhabit and the ecosystems within them.

Erin shows her work in galleries and film festivals nationally and internationally. She has held solo exhibitions at the Art Gallery of Western Australia (2021) and Perth Institute of Contemporary Arts (2014). She has participated in key biennales and exhibition projects, such as *rīvus: 23rd Biennale of Sydney* (2022), *Adelaide Biennial: Monster Theatres* at the Art Gallery of South Australia (2020), *Videobrasil - 21st Contemporary Art Biennial | Imagined Communities*, São Paulo, Brasil (2019), *The National: New Australian Art*, at the Museum of Contemporary Art, Sydney (2017). She has undertaken artist residencies in Australia, Spain and China, and was a recipient of the 2023-24 *Activating Collections Residency* by ART ON THE MOVE, in partnership with the Museum of Western Australia.

Erin holds a Master of Fine Arts from the University of British Columbia, Canada, and her work is held in state collections and major private collections across Australia, including the Art Gallery of Western Australia and the Art Gallery of South Australia. She is represented by Moore Contemporary.

**Felicity Johnston** is the Director of Art Collective WA. She completed a BA of Arts (Hons) and a MPhil at the University of Western Australia. She was previously employed as the Curator for the Cruthers Collection of Women's Art at UWA, Director Johnston Gallery, Perth, Communications and Promotions Manager, National Association for the Visual Arts and Gallery Manager Australian Galleries, Sydney. She is a past board member of FotoFreo: Fremantle Festival of Photography 2006 -2014, and the National Association for the Visual Arts 2008-2010. She is also a registered valuer for the Australian Government Cultural Gifts

Program and a member of the Art Consulting Association of Australia.

**Myles Russell-Cook** commenced in the role of Artistic Director and CEO of ACCA in 2024 and was formerly Senior Curator of Australian and First Nations Art at the National Gallery of Victoria (NGV). He has a long-standing interest in cultural, gender and sexual diversity within both Australian and International contemporary practice, and has worked across a broad range of exhibitions and projects. For over eight years Myles was one of a team of curators who oversaw major contemporary art exhibitions at the National Gallery of Victoria, including *NGV Triennial*, and *Melbourne Now*.

Myles has curated a number of significant exhibitions and programs at NGV including *Colony: Frontier Wars* (2017), *From Bark to Neon* (2019), *DESTINY* (2020), *Maree Clarke: Ancestral Memories* (2021), *Found and Gathered: Rosalie Gascoigne | Lorraine Connelly Northey* (2021), *Bark Ladies: Eleven artists from Yirrkala* (2021), *Queer: Stories from the NGV Collection* (2022), *Wurrdha Marra* (2023), and *REKOSPECTIVE: The Art of Reko Rennie* (2024).

Since taking the helm at ACCA, Myles has curated a solo presentation of work by international textile artist and painter Tschabalala Self, a focused retrospective of Gamilaraay, Wailwan and Biripi digital media artist, r e a, and the first in ACCA's new series *Art and Emotion*, an exhibition dedicated to loneliness.

Internationally, Myles has curated several exhibitions, including a series of shows in collaboration with the Australian Embassy in Paris: *DESTIN: l'art de Destiny Deacon* (2022), *Rituel et Cérémonie: extrait de Mémoires ancestral* (2022), *Blak Rainbow: L'Art de Dylan Mooney* (2023) and *La terre est bleue: l'art de Dhambit Mununggurr* (2024).

Myles is the curator of *The Stars We Do Not See: Australian Indigenous Art*, presented in partnership with the National Gallery of Art in Washington DC. This exhibition is the largest exhibition of Aboriginal and Torres Strait Islander art ever presented in North America and is currently touring until 2027.

# David Attwood



b. 1990, Melbourne.  
Lives Boorloo Perth, WA  
davidattwood.net  
@davidattwood

David Attwood creates sculptural assemblages that explore the influence of consumer culture on contemporary subjectivity. Here he presents two wall based assemblages that feature used robotic vacuums in combination with coloured fluorescent lights. The works closely reference *The New*, a 1980s series by American artist Jeff Koons that saw Hoover vacuums paired with fluorescent lighting, suggestive of a commercial display. Where Koons' vacuums were brand new and unused, Attwood's 'robovacs' are scuffed, sullied and worn-out.

Commercially available since the late 1990s, the robotic vacuum promises to alleviate the consumer of a tiresome household chore through the push of a button. Attwood is interested in the pseudo futuristic qualities of the robovac, its variants in form, branding and design, and its relationship to concepts of automation and social reproduction. Nearly 50 years on from Koons' series, Attwood's assemblages are responsive to the enduring marketability of so-called labour saving technologies, and critically engage with the commercially mediated allure of free time.

*Post New Robomaids, 2026*

Used robotic vacuums, acrylic, fluorescent lights

82 x 82 x 22 cm

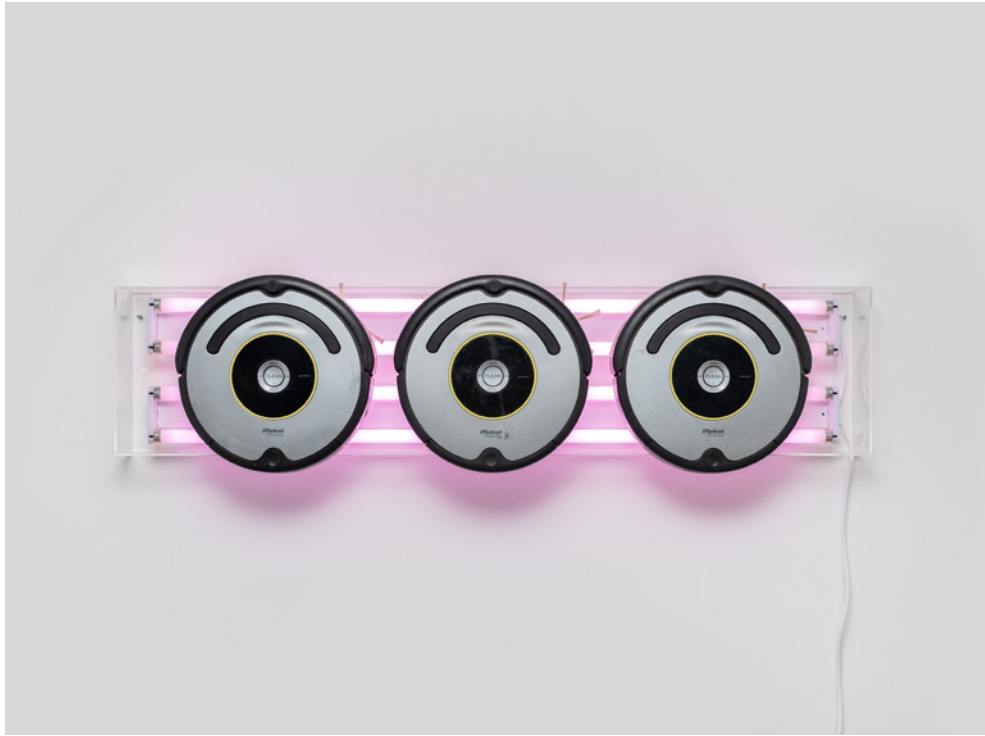
\$7,000.00

*Post New iRobot Roombas, 2026*

Used robotic vacuums, acrylic, fluorescent lights

34 x 132 x 19 cm

\$7,000.00



How did you come to making art? What influenced you early in your practice?

There was a second-hand bookstore in the Whitford City Shopping Centre called Pulp Fiction. I was a teenager and I found a stack of MAD magazines there. I think this would be one of my earliest memories of something artistic or pop-cultural that really excited me. I imagine there was something transgressive about MAD magazine at that time that was attractive to me. At art school I was exposed to minimal and conceptual art and there's a certain austerity to those modes of art making that has been influential.

You describe your work as a form of assemblage – taking existing products and combining them to create associations through their relationship. What interests you in this way of working?

There's a purity, or matter-of-factness to assemblage, or at the least the kind of reductive assemblage that I make that I find interesting. In some ways it's quite slight and passive, and in other ways it's quite bold to simply present something as it is. Finding ways to present work with as few elements as is necessary is compelling.

Your vacuum cleaner and Fluro lighting series reference the Jeff Koons work *The New* (1980), which used similar products and its pairing together. *Post New* (2016) was your first work made in this manner and has become a recurring series for you. Tell us about the motivations behind this first work?

The first *Post New* work is a free-standing sculpture that features a beat up 1980 Hoover Convertible vacuum that I found on the side of the road. Recognising the Hoover as the same as Koons', I simply presented the vacuum in a vitrine with fluros, like he did. Where Koons' Hoovers are eternally brand new and unused, this Hoover was scuffed and broken and visibly worn-out. It was marked by its years of use. And so besides the obvious reference to Koons, it was really the way that the object had recorded its own use - or overuse - that I found interesting. Koons has said almost nothing about the social, cultural, and political

connotations of the vacuum cleaner, and so this became a kind of inflection point, a way to use these beat-up Hoovers sculpturally, to point to a particular kind of labour, conceptually. I started to read about the Wages for Housework Movement, Kathi Weeks, Silvia Federici, Ruth Cowan Schwarz and this whole field of theory around social reproduction, the labour required to reproduce the work force. The way this discourse lays out the relationship of housework and the houseworker to capitalism is fascinating and exciting. This intersects with the field of 'post-work', a broad theoretical discourse that critiques our work-centric society and imagines a world freed from work. This has really informed the sculpture I've been making over the last ten years.

Given this work's reference point, what would you say towards appropriation as a form of making, and to those that favour the position of the artist as an "original" maker? Are you interested in conversations around what necessitates definitions of "art"?

Richard Prince talks about his work as 'continuing' the work of others. I think this is a useful way of thinking about appropriation. Art produces art.

You've used the word "auratic" to describe previous works and the choice of certain objects having distinctive connotations. Why did you choose the vacuums in these works? Did they have particular qualities, whether formal, branding or functional?

The vacuums used in these works have come out of a kind of natural progression from various Hoovers I've used in this *Post New* series. In 2013 I made a work using Hoover robotic vacuums, and from here I started looking more closely at the robot vacuum specifically. I've since branched further away from the 'Koonsian' compositions to other brands, other arrangements, coloured lights and so on. One of the works for IAP is an iRobot Roomba, a kind of classic in the robot vacuum world. The other work uses the Robomaid, a much lesser known brand no longer in production. The Robomaid

brand name was too good not to pursue. I've attempted to present these products in a way that allows the viewer to see them anew, to reflect on them, while playing-on their various formal qualities, 'colourways', shapes and forms.

The industry of domestic cleaning has evolved since Koons' work - an automated vacuum robot is now common-place. Industries continue to evolve and today there is great debate around the benefit and risk of AI, automation vs generation, and the impact to workforces. As an artist, do you have a view on this moment?

I wouldn't want to overstate the connection between robotic vacuums and AI, but there is a relationship with automation, and the promise of automation to provide emancipation. Helen Hester is a really interesting feminist theorist who has written about the ways that genuine automation should be a threat to capitalism, and yet each year we see more 'new and improved', 'labour-saving' automated technologies being sold to us. Consumer culture has co-opted automation. Hester would say that the products developed for domestic cleaning over the last fifty years have evolved very little and that despite the number of appliances available today domestic workloads have increased, rather than decreased. There are a bunch of reasons for this but one is a heightened standard of hygiene compared to previous decades - the newest Dyson robotic vacuum projects a green laser to reveal stains that are naked to the human eye. And so, at least as far as domestic household labour goes, the impact of AI and the automation of this work is yet to be seen.

I don't make art to express a personal position. I'm interested in the ways that my work might interact with existing discourses, be they within art or outside of it. I see these particular works for IAP as simply presenting an opportunity to look at the robotic vacuum, and to think about what it is, which is complicated.

# Amanda Bell



Badimia Yamatji and Yued Noongar peoples  
b. 1965, Boorloo/Perth, Whadjuk Country  
Lives and works between Wardandi Country,  
Goomburrup/Bunbury and Wardandi  
Noongar Boodja Country, Undalup/Busselton  
@moorditj\_manda

The darkness thrills, but we only came  
To force curious laughter and tears....  
Yet something more occurred.  
Domestic yes, but in the everyday we found a spiritual,  
even sacred space.  
A space cradling many child-shaped spaces.

That's what the red is for -  
Red of the love  
That's what the bones speak -  
Red of the truth  
That's why the flowers course -  
Red of the blood

Love resides and is born here; love, loss and the incomplete.  
The babe emerged and silence swallowed the room  
Pink sheets and walls, yet no congratulations at this reveal. Just a  
sighing that has lasted 60 years, and that again, and again.  
Red sheets awash with the stain of the relinquished.  
With no purpose now, because there is no privacy or comfort here  
Nothing to see.....the nurse busies herself with the superfluous flesh  
and a crisp white sheet.

Glass shatters, clatters, crunches on bare feet bled  
One girl fills the inner void with ceaseless chatter, the other processes  
quietly and alone  
Down the long passage -  
darkness thrills, and floods into the corner.  
The flow of the bereft, and the courage of the Noongar yok.  
Only the Noongar yoka.

*Ngaank wardiny*, 2026  
Found objects, acrylic on hessian and corrugated iron,  
flowers, teabags, dye  
Dimensions variable  
\$8,800.00



Can you tell us about your early life – what Country were you raised on? Were you creative as a child?

I was born on Whadjuk Country and grew up on Wardandi land in Undalup. As a family we also spent time in Rubibi and Thalanyji. I suppose I was creative in the way every kid is creative. I certainly liked art as a thing to do, not necessarily as a subject in school. I did have a year or so of trying to paint many members of my family, pets and all, in oils. Dunno where they all went – I really was a little obsessed with that project. I remember the annoyance at my little sister who refused to sit for me!!

You worked as a social worker for many years before moving into arts practice. Do you see any links between the two roles?

I wanted to be a famous best-selling social working writer as a teenager. An amazing English Lit teacher was one of the only reasons I made it to university; that and incredible family support and a very strong desire to flee the wretched country town where I was raised, schooled and stood on the margins of. I have since returned ‘down south’ and it’s not nearly as wretched as I remember – with one or two exceptions. The social work came from seeing injustice, inequality and racism in my childhood, and as a Blak child, raised on the left, it was a driving force. This remains so today, in art, in life ...in all things.

You have a diverse practice that moves across and integrates different forms of making, including sculpture, painting, and installation. How do you approach making work, how does it begin and unfold?

So I think.....I think a lot (too much?). Ideas a mile a minute racing through your brain, a willy willy/tornado of thoughts that gather up all the things that I’ve been reading, watching, thinking, having discussions about with myself and others. It’s after that process that images, textures, colours, words occur and a place comes to mind. This work started with a wrought iron hospital cot at a salvage yard, a discussion with art kin about hessian, the ongoing sorrow of the Stolen Generation,

and a response to the contemporary ballet ‘The Mother’, itself based on works by AkaB and Hans Christian Anderson.

Your previous works have incorporated text and language and your artist statement is written in poetic form. How does language shape your practice?

I despaired at the reliance on the written language, so started working in a visual one. Artist statements are a required part of the process, hence the addition of poetry as that statement. Whilst poetry is still using the written language, it is more open to others making their own meaning when engaging with it.

This artwork title uses Noongar language with the word Ngaank meaning “mother/sun” and wardiny meaning “making”. How does this work reflect on motherhood?

This work is not really about motherhood as such, although you could see that as one of the themes. It is really about the rage of loss, and the non-acceptance of someone you love (a child) becoming lost to you either by death or theft. It is about the tremendous anger that accumulates within you - at the gods, fellow humans, the loved one...and yourself. What are the consequences of that anger and loss and how do we overcome this very human response/stage of grieving? It is also about finding a new relationship with those that are lost, and in doing so know how to live in the world without them. How does that change if the child is stolen and not taken by death? Does that alter the nature of the grieving? Perhaps it prolongs that grief, and alters the relationship you have with the thief? With yourself?

There is a material tension in this work between the roughness of metal and the softness of fabric, almost in opposition. What drew you to the materials in this work?

I was drawn to the hessian by fellow artist Kate Leslie. Also, hessian is a familiar fabric to me as a child with so many uses in agriculture, the domestic sphere, hessian bags used to cool. I like the smell and feel of it as a material. I also like the look of a bit of rusted

corrugated iron! I come from a regional area and was raised by a generation of people who used everything they had and could trade for, due to financial and environmental factors. I’ve shaped and painted this hessian to provide a backdrop to items in the foreground, almost embracing those items. I hope people that step into the space also feel that embrace.

Your installations comprise multiple parts and materials – they feel very textured and layered physical environments. Do you consider your installations as spaces to dwell within, and what space does this work create?

I attempt to create a safe space for people to feel and experience possible discomfort as they bring their own stories to engage with and interact with the one being told within the space where my work sits in the gallery. In a way, those entering the space are like actors interacting on stage with the props, lighting, sound and environment. Here, audience and actor interact in the space together, making their own meaning and telling their own story (another reason I write poetry as artist statement). Maybe in this way, I am not a real visual artist so much as a place maker. In this space in Joondalup, I hope people feel invited to enter into a space that contemplates the rage and brutality of loss and its resultant damage, and I hope recovery.

# David Brazier



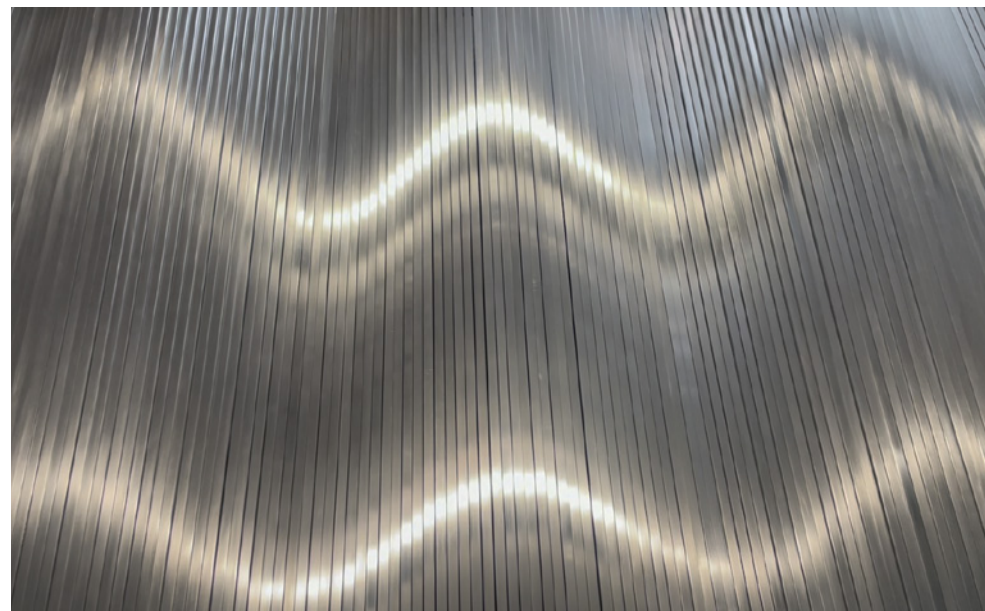
b. 1974, Perth, lives Perth, WA  
brazierfree.com

David Brazier's practice investigates labour as a systemic and relational condition. His current sculptural series, *Labour Patterns*, extends this research from a socially engaged practice into material form.

These works establish systems in which materials are subjected to repetition, force and constraint through processes such as cutting, stacking, bending, linking and mechanical movement. Rather than determining the final form completely, these parameters allow materials to respond through their own weight, resistance and flexibility. Pattern emerges not simply as a visual motif, but as the behaviour produced through an organising system. The works explore the tension between individual agency and collective organisation, as materials comply with, resist or exceed the structures imposed upon them.

For the Invitation Art Prize, Brazier presents *Labour Pattern #26*, a kinetic work in which 146 aluminium channels are coordinated by a rotating mechanical system. As the channels rise and fall they produce a continuous wave, transforming individual elements into a fluid collective movement. The rhythm appears organic and almost autonomous, while the visible motor, bearings and mechanical sound expose the system producing it. The work holds a tension between natural and artificial movement, individual behaviour and systemic control.

*Labour Patterns #26*, 2026  
Aluminium, steel, MDF, electrical motor, bearings  
33 x 225 x 173cm  
\$22,000.00



Tell us about your early practice. When did you start making art and what drew you to object-based practice?

I realised pretty early on that making art was something I was always going to do one way or another. Working with materials came naturally to me, so I gravitated toward sculpture. I always felt the process was relational, in that forms emerged through a dialogue between myself and the material. There was a sense that the material would be telling me what it wanted to do and, conversely, I would respond with my own suggestions. There was a back-and-forth. The works became a record of this process rather than coming from a predetermined idea of what I was going to fabricate. I found this deeply rewarding. It was always exciting when something emerged that felt somehow outside of myself — neither I nor the material were in complete control.

At what point did you start to explore socially engaged ways of working — rather than using materials, responding to and engaging with people?

My sculptural practice began to move toward site specificity when I moved to Paris to study in my mid-20s. I couldn't help but allow the experience of place to inform production, and this continued when I later moved to London. I found myself using site as a material and, in a similar way to how I would make sculpture, I would enter into dialogue with the site. Naturally, this would often involve working with people, which constituted the socially engaged aspects of my practice.

I have always been reluctant to call myself a socially engaged artist because it implies a singular way of working, but I have often worked with people. For about five years I collaborated with my wife, Kelda Free, who came from a background in landscape architecture. We undertook a number of residencies together and developed several socially engaged projects. It came about as a natural extension of our interests and as a way of immersing ourselves in a place and with the people who lived there.

Have you relayed learnings from your social practice back into sculptural or form-based works?

While the bodies of work look completely different on the surface, I always felt there was a continuation of philosophy between my sculptural practice and the socially engaged way of working. My conversational way of working with material translated quite naturally into a relational practice.

Social practice made me more conscious of agency, authorship, negotiation, and control. When you work with people, you become very aware of what you are determining and what you are allowing to remain open. Returning to sculpture now, that continuity feels much more explicit. I am more conscious of the collaborative relationship I have with material, but I am also more aware of the systems and conditions I establish around it.

As a central investigation in your work, what does labour mean to you?

My socially engaged work prompted a much deeper investigation into the politics of artistic labour and labour more broadly. That research has significantly informed this current direction in my sculptural practice. I see labour as a system of social relations that governs, organises and makes productive bodies and materials. Art has historically been understood as producing a certain critical distance from labour. I remain interested in that lineage of resistance, but I am also aware that autonomy from labour is an increasingly difficult premise to sustain, particularly within socially engaged practice. What interests me is the tension between being made productive within a system and retaining some capacity to act otherwise.

Tell us about the *Labour Patterns* series. How did it arise?

As I returned to the studio, I was thinking about labour as a system of organisation and governance, and how this translates quite naturally into a material practice. Production processes become systems through which materials either comply, resist or behave in unexpected ways. In calling this sculptural series *Labour Patterns*, the works draw on the way systems produce form, while also reflecting on the conditions of my own artistic labour within the production process. For me,

a labour pattern is not simply a visual pattern. It is the trace of an organising system - the way repetition, force, constraint and coordination produce a particular form of behaviour.

I often establish a set of parameters and allow the material to behave, or misbehave, within them. I tend to work with modular elements, bringing them into relation through processes such as stacking, bending or binding. Labour gives me a way of thinking about how I work with materials, how I establish conditions, respond to their behaviour and revise my intentions as a sculpture develops. What interests me is enacting that negotiation through making. The material might comply with what I'm asking of it or push the work in an unexpected direction. I never know entirely in advance what will emerge.

Is 'Labour Pattern #26' the first kinetic work you've made, apart from your live works that activated people? Is this the first time you've introduced a system of live movement into an object?

Yes, this is the first kinetic sculpture I have made. I made a maquette version of the work last year, *Labour Pattern #18*, and #26 is a scaled-up development of that idea.

Originally, I wanted to make a kinetic work that was quite different from how these works eventually turned out. I had no idea how I was going to do it, and then one day I noticed a model in the window of the science block at the high school where I work. It was basically a mechanism for demonstrating wave patterns such as those found in sound, vibration and light, which can also be described mathematically.

I used this as guidance for making the camshaft for #18, using laser-cut MDF disks incrementally offset around the shaft. Initially it was supposed to activate a completely different movement, but when that didn't cooperate, I ended up laying the aluminium channel directly on top of the shaft and was pleasantly surprised by the result. That failure was actually very important. The work emerged because the original idea didn't function as intended and I responded to what the mechanism was doing instead. In that sense, the process relates directly back to my earliest way

of making sculpture: establishing a situation but remaining open to what the material or system might suggest.

I saw real potential for the idea to be scaled up, and this exhibition provided the perfect support for its next iteration. Scaling the work up produced a whole series of technical problems that could only really be resolved through making. I learned a lot about worm gearboxes, high-torque motors, waterjet-cut aluminium, bearings, spring roll pins, curved-jaw couplings and the like. A lot of time was spent building, disassembling, correcting and rebuilding. Eventually it came together as we see it here in the gallery.

You've talked about creating "patterns that echo the organisation of labour". How would you describe the pattern of this work?

The work produces an obvious wave pattern, but I think it is the coordination of that pattern that begins to echo the organisation of labour. The work relies on a series of interdependent structures that produce a specific behaviour. The motor generates the force, the gearbox reduces the motor's speed, and the camshaft coordinates a series of individual parts into a fluid collective movement. The aluminium channels retain a degree of individuality, but their behaviour is structured collectively. For me, that relates quite closely to labour. Labour is organised through repetition, timing, coordination and systems that bring individual bodies into relation with one another. What interests me is that the channels never quite disappear into the collective. They become part of a coordinated behaviour while remaining visibly separate. That tension between individuality and systemic organisation is the pattern I am most interested in.

The work is mesmerising to watch and I can see people getting "lost" within its rhythm — and potentially find it soothing. It bears resemblance to visualisation programs that calm and regulate nervous systems. Are you interested in ideas of attention and regulation — and influencing the viewer's own operational system?

This was never really the aim of the work, but it has definitely become one of its

dominant effects. I'm fascinated by natural rhythms and by the way things grow and evolve. I have always been drawn to this in the making process, and many of my sculptural forms emerge through modular repetition in ways that imply growth, rhythm and natural pattern. #26 makes this particularly pronounced. The wave is such a fundamental form of movement in nature. Sound, vibration and light, for example, move in this wave pattern, and I think that familiarity may be part of why people find the work soothing.

I really enjoy the work's capacity to hold attention - it feels meditative, and it is very easy to become lost in its rhythm. But for me, what makes that effect interesting is that it is being produced by a machine. The rhythm may feel organic, but the sound and appearance of the motor, the bearings and the mechanical structure continually remind us that it is constructed. The system simulates an organic rhythm convincingly enough that our bodies seem to respond to it, while the artificial mechanism producing that response remains completely visible and audible.

The work is meticulously made over many hours and has a sense of order and precision. Do you have any thoughts about the automation of work and advancement of AI technologies, and in the context of your interest with labour?

This is a really interesting question and one that connects closely to the previous answer. The hum of the motor and sounds of mechanical strain give the sense that the work is literally labouring. Through the lens of labour, the work becomes quite specific in its relationship to automation: behaviour is orchestrated to appear natural and autonomous, but it is generated through an artificial system. The work doesn't attempt to make a value judgement about AI or the automation of work, but it might prompt us to experience something of what is at stake - the tension between apparent autonomy and the systems that produce it.

# Christophe Canato



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Christophe Canato's new series *Performing Absence* explores cultural identity through the connections between environment and intimacy. These site-based photographs, taken in private and public spaces, simultaneously conceal and reveal human presence. At the heart of the work are forms with almost human silhouettes, crafted from bedspreads, tent canvas, blankets, parasols, and other materials commonly used for leisure, survival or basic comfort. These near-human forms challenge our sociocultural references and the distinction between presence and absence, person and object, in urban or natural spaces.

The series questions our understanding of singularity, shaped by both our environment and our inner world. The figures appear integrated into transitional spaces and within an atmosphere that is both realistic and surreal. Canato's practice has long explored the language of the body within the framework of performance art and archetypes. Here, these tendencies persist but are pushed further toward abstraction; identity is no longer manifested through recognizable gestures or roles but dissolves into form, texture, and environment.

*Performing Absence* also echoes Canato's earlier works *Ragamuffins* (2009) or *Pièces à Conviction* (1999), which examine our relationship to everyday objects and their role in our lives, whether for comfort, memory or emotion. This new series challenges the role of photography as a document of truth, positioning it instead as a medium of ambiguity; linking fiction and reality, human and material, presence and absence.

*Performing Absence* #01, 2026

*Performing Absence* #02, 2026

*Performing Absence* #03, 2026

Archival inkjet print on Pearl paper and black acrylic  
80 x 80cm

Each: Edition 1 of 5 | \$3,600.00



## Interview with Christophe Canato

Can you tell us about your experience growing up in France and how it influenced your artistic interests?

Like anyone who grows and thrives within a particular culture, they learn the codes and values that shape a sense of belonging to a nation. Immigrating and integrating into a new country approaching the age of 40 becomes a deeply introspective experience, marked by constant comparison between cultures. This state of mind can be both conflicting and harmonious, yet it is always enriching. These experiences inevitably find their way into my artistic practice.

You've mentioned your experience moving to Australia and as an initial migrant undertaking trips to local markets to compile your own "trousseau de famille". What does this term mean for you?

I should begin by mentioning my lifelong fascination with objects. As a child, I collected all sorts of things to which I became attached: stones, pieces of wood, small everyday items. I loved uncovering treasures in the garages, barns, and cluttered attics of families, a fascination reflected in my 2010 series, *Ad Vitam Æternam*.

I believe we are intimately connected to objects, their memories, and the stories they carry. They become the things we cherish and pass from one generation to the next; "le trousseau de famille". When I arrived in Australia, the loneliness and isolation of being an immigrant led me to create my own "trousseau". It does not matter that these objects once belonged

to others; together, they tell my story or, at least, the story they awaken within me, resonating with my own family memories.

You've mentioned two previous series in relation to this new body of work – *Ragamuffins* (2009) and *Pièces à Conviction* (1999). Tell us how these series are connected?

When I was living in Paris, I experienced a 12 months of homelessness. Once I found a place to live, I unpacked my belongings, which had been stored at relatives. I arranged them in my new home, cataloging them like pieces of evidence (*Pièce à Conviction*) at a crime scene: noting their origin, their sentimental value (often linked to a someone else), and the precise location I had assigned to each of them.

*Ragamuffins* is a photographic series depicting armchairs abandoned at the margins of society. Once intimate objects within domestic spaces, these chairs become silent witnesses to lives that have passed. The displaced cushions and seat pads record the bodies, habits, and gestures of their former occupants, transforming absence into a visible presence. Through these discarded objects, the series explores memory, attachment, displacement, and the intimate relationship between personal identity and consumer culture.

How did you make this work? What considerations did you give towards the site and the props you've included?

The human body, materials, objects, space, and the way they interact with one another form my source of inspiration. The process begins with observation: an element evokes an emotion, followed by a vision of the work to come. Yet, the final result rarely corresponds to my initial idea. The second phase is reflection. I scout locations, study the light, and select the necessary props for the composition in order to fit with my concept and match vision. The third phase is execution. At this stage, I let go and remain open to what unfolds before my eyes. I react to the unexpected, allowing the work to evolve naturally, adjust if necessary. Only afterward do I decide whether the result warrants finalizing the work or abandoning it.

When you use the word 'absence' in this title, is this connected to ideas of place or belonging? The body and objects feel out of place in these captured environments.

I don't believe we should separate the two words in the title, *Performing Absence*. Performing involves entertaining an audience through activities such as singing, dancing, and acting, as well as successfully carrying out a specific task, role, or duty. It is, therefore, an intrinsically human action. In *Performing Absence*, the forms, with their almost human silhouettes, evoke the imprint and memory of humanity. They embody the absent body, suggesting both its presence and its loss. The act of "performing" thus becomes inseparable from "absence": the forms perform the traces of a human presence that is no longer there.

How does a monochrome palette connect to ideas of photography being, in your words, a "document of truth"?

My work is created to engage in dialogue. The medium, concept, technical approach, scale, and final support are carefully chosen to ensure consistency within a series and to communicate the intended message. Monochromatism has the advantage of eliminating certain visual reference points. In *Performing Absence*, this allows each image in the trilogy to carry equal weight in terms of interpretation. Rather than functioning as isolated works, the photographs are interconnected, each contributing to and shaping the meaning of the others. The relationship between the images creates a visual and conceptual dialogue, encouraging the viewer to consider them both individually and as part of a larger whole.

The circular framing device seems to be a new introduction in your work? Can you tell us more about this?

I consider myself a visual artist rather than a photographer, constantly seeking to challenge and expand the possibilities of the medium. In my early work, I explored new concepts and interpretations of photography, experimenting with triptychs and diptychs, image-text combinations, unconventional

supports, frames, and back-lit boxes to create mechanisms such as synaesthesia.

In this work, the acrylic circular framing does more than simply obscure certain details of the photograph. It may evoke the lens of a camera or the eyepiece of a telescope, shifting the act of looking into something more deliberate and intimate. The audience is no longer simply a spectator; instead, it becomes an observer or perhaps even a voyeur. The work therefore questions not only what we see, but also how we look.

Your practice often returns to the form of the body, its relationship to identity, and how it's perceived in societal contexts. In these works, the human (or perhaps not?) form is covered by various materials with ambiguity. How does this work continue your fascination with the body and identity?

My practice has always returned to the body: its physical form, presence, and movement through space. From the beginning, it felt natural to work with choreographers and dancers, alongside the language of fashion. I'm interested in how the body is shaped not only physically, but also by dress codes, cultural norms, and social expectations. The envelope (clothing, costumes) can signal belonging to a group, an elite, a tribe, a gender, etc, while also exposing tensions between the individual and these categories. This connects to my experience as a teenager, when I struggled to find my place among groups of boys whose masculinity seemed unattainable. At times, the form becomes so concealed that it is almost disembodied. What remains is not necessarily a recognisable human body, but an idea of one constructed through perception, culture, memory, and desire. This ambiguity questions how identity is assigned to the body, and how much of what we see is projection.

# Jacky Cheng



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*Where Conversations Gather* invites one to unfold and explores how gathering can become an act of cultural care. At a time when opportunities for genuine exchange feel increasingly fragile, the work reflects on the quiet conditions that allow relationships, understanding and community to take shape. Constructed from upcycled Chinese calendars, the sculptural installation transforms pages once used to mark seasonal rhythms, communal decision-making and everyday rituals into an assemblage of hand-formed vessels. In this transformation, the vessel becomes both form and metaphor; a bearer of memory, cultural knowledge and the possibility of exchange.

Across cultures, vessels have long accompanied rituals of gathering, offering and exchange. The installation draws on this shared cultural language to reflect on gathering as a universal human gesture. Yet vessels are not neutral objects; some vessels carry more difficult histories. Drawing from diasporic experience, Jacky Cheng considers how objects, rituals and inherited knowledge can travel with people across place and time, shaping identity, belonging and collective memory. Arranged as a communal offering, the installation creates the conditions for gathering. Through proximity, attentiveness and shared presence, it invites viewers to consider gathering as a practice of listening, exchange and care. Cheng offers a space for reflection on the conversations that shape our lives, asking what becomes possible when we choose to gather before we speak.

*Where Conversations Gather*, 2026  
Upcycled Chinese calendar, cotton, metal thread, kozo, Tyvek  
30 x 60 x 42cm  
\$3,000.00



Your practice explores diasporic experience, that is, the movement of people from their birth place to another country. Can you tell us about your upbringing and the places you've lived in that have shaped your life?

I was born a second-generation Malaysian Chinese in Kuala Lumpur. Both my parents worked in the newspaper industry, and much of my childhood was spent with my Ah Ma, my paternal grandmother, who cared for me until she passed away when I was 12. The act of making was already deeply embedded in my Taoist upbringing. I remember sitting with the women in my family folding thousands of pieces of joss paper in a single sitting. We never considered it an art form. It was simply something that had to be done, a ritual obligation and, particularly for girls and women, a form of inherited duty. Only much later did I begin to understand those gestures differently as acts of care, cultural transmission and embodied knowledge.

I moved to Sydney for university and had a conventional idea of success to become a professional the family approved of and establish myself in a city. My eventual move to the Kimberley came while visiting Broome. I had a chance conversation in a local café with someone who had grown up there. Listening to her speak about her background and multiracial identity made me realise how little I understood about Australia beyond its cities, and particularly about First Nations people, cultures and histories. It was a confronting realisation, but also one that made me curious.

Later, working in vocational education took me into remote Aboriginal communities. Those experiences shifted my understanding of storytelling. I began to recognise story not simply as a way of recounting experience, but as a way of locating ourselves through family, ancestry, place, memory, rituals and practices. People were curious about my experiences as a Malaysian Chinese migrant in the Kimberley, just as I was curious to listen and learn about their ancestral relationships to land, sea and sky. What surprised me were the resonances within those exchanges. Not because our cultures or histories were the same. They are not. But there exist similarities. Certain ways of being together felt deeply familiar. Sometimes communication happened

through stories, sometimes through food, humour or simply sitting quietly together.

Perhaps that is what diaspora has taught me that home is not always somewhere you return to. Sometimes, unexpectedly, it is something you recognise. Over time, I've come to understand belonging a little differently too. It is less as where I am from, and more through the relationships I form with the places and people I encounter.

Your work has distinctive structural qualities and before your career as an artist you studied architecture. Can you tell us about this time and what prompted this transition?

Architecture taught me how to think through making; to consistently consider structure, proportion, repetition, tension, balance and, importantly, how the body encounters space. Architecture never really disappeared from my practice, it simply shifted in scale, material and purpose. The transition into art wasn't a decisive moment where I abandoned one profession for another. It happened gradually, and moving to the Kimberley played an important part in that. Being away from the expectations and pace of the city gave me room to reconsider what a creative life might look like. In a way, becoming an artist brought different parts of my life together. Architecture gave me a language for structure and space, while making offered another way to explore material, memory and lived experience. I'm not sure I ever really left architecture. I think I simply found another way to inhabit it.

Working with fibre and paper as a medium has been a continual methodology of yours. You use this material so skillfully and in tandem embrace and defiance of its inherent properties. What draws you this medium and how do you transform it?

Most of us understand paper. We read from it, write on it, wrap things with it, discard it. But the deeper I went into paper, the less ordinary it became. I became fascinated by its extraordinary diversity and malleability. The fibres, weight, translucency, strength, memory and even the way different papers respond to touch, moisture and pressure. There is an enormous amount of knowledge held within

a sheet of paper, from how the fibre was grown and processed to the cultural histories attached to its making and use.

My lifelong relationship with paper is both collaborative and slightly combative. I spend a lot of time understanding what a particular paper naturally wants to do, and then I test how far I can push against that. I fold it, weave it, stitch it, cast it, roll it into thread, build with it and sometimes repeat a single action hundreds or thousands of times. A material we usually think of as flat and fragile can become structural, sculptural and surprisingly incredibly resilient. I think that tension is what keeps me interested.

What are the material sources of the work you've made for the Invitation Art Prize?

The work is made from upcycled Chinese calendars. It is a domestic object that has been part of my everyday life for as long as I can remember. These calendars are more than a way of marking dates. They draw from the traditional Chinese lunisolar calendar and contain layers of information around lunar cycles, festivals, auspicious and inauspicious days, guidance around certain important activities, and even personal zodiac matches and clashes of the day! They are predominantly of two colours. Green denoting weekdays and red for weekends and important festivals. There is an entire system of cultural knowledge compiled three thousand years ago compressed into something that hangs quite unassumingly on the wall.

The Chinese calendar is a lunisolar calendar shaped by lunar (moon) cycles within the solar (sun) year. Can you share more about the cultural importance of the Chinese calendar and how it's been used in your life?

The Chinese calendar has always existed alongside the Gregorian calendar in my life. One tells me where I need to be and when, the other connects me to a much older understanding of time, which is shaped by lunar cycles, seasons, festivals, family rituals and ancestral traditions. Growing up, it was simply part of the household. My Ah Ma consulted it (and for others) for significant occasions such as weddings, moving

house, opening a business, travelling, or choosing an auspicious day to begin something important. Ah Ma was relentless and followed the calendar coupled with information from Tung Shing Chinese almanac to the tee.

There is also the simple ritual of tearing away a sheet each day to reveal the next. I'm drawn to that gesture and the physical act of marking the passage of time through removal. Growing up with these calendars, and continuing to live with them, reminds me that cultural ritual doesn't always announce itself. Sometimes it persists quietly through the things we do every day. The calendar isn't simply measuring time. It is interpreting it. It suggests that one day might carry different possibilities from another, and that our actions exist within larger cycles of nature, ancestry and belief.

You've worked across different scales in your practice, including larger installations. How did you arrive at the intimate scale and format of this installation?

Each project carries different nuances within its narrative, and those naturally inform the scale of the work. I've worked at quite large scales, where the body moves through or around an installation, but for *Where Conversations Gather*, I wanted to bring the encounter much closer. The work began with a simple idea that gathering can be an act of cultural care. Tea and domestic vessels felt like a natural way into this, given tea's long history of cultural exchange, its movement through trade and empire, and its place within colonial systems of rationing. The individual vessels carry different cultural references, yet they gather around the same setting. I was interested in that proximity on how distinct identities can occupy a shared space without needing to become the same.

Some of the vessels also carry fragments of political language, so beneath the familiarity of the tea setting are more complicated questions about belonging and who is included in the idea of "our". At the same time, the gathering reminds us that cultures have always travelled, encountered and influenced one another. I think that is ultimately why the work needed to be intimate – it asks the audience to

come closer. Sometimes the most difficult conversations begin around a small table.

While your works celebrate materiality, in their creation they are also capture a sense of time and ritual. How do these ideas drive your practice and the experiences you seek to offer viewers?

Time is very present in my work. Many of my processes are repetitive and slow. A single gesture might be repeated hundreds or thousands of times before a form begins to emerge. So, time becomes physically accumulated in the work. In a world that demands us to move increasingly quickly, I think there is something quietly powerful about making and encountering something that refuses to be rushed.

I'm also drawn to repetition because it sits somewhere between labour and ritual. You do something once and it is an action, but when you repeat it enough times and it begins to acquire a different kind of meaning. A ritual. There is rhythm in it, and sometimes a meditative quality, but there can also be fatigue, persistence and endurance. I think all those things are important. Ritual isn't necessarily precious or ceremonial, but it can be found in the ordinary things we repeatedly do.

As an artist living on Yawuru Country in Broome, what does community and gathering look like for you?

Living on Yawuru Country has taught me that community isn't one thing. Broome is both incredibly transient and a meeting place for many cultures, histories and lived experiences. I think that complexity is part of what makes it so distinctive. Gathering here can be wonderfully informal. It happens around kitchen tables, on verandahs, at the weekend markets, during cultural festivals, funerals, on the beach, over food, through making, or simply by turning up for one another. In a regional place, relationships matter. You cross paths again and again, and over time, those encounters build familiarity, trust and a sense of belonging.

Then there is the landscape. The scale of the Kimberley has a way of reminding you how small you are. The

pindan, enormous tides and impossibly wide skies change your sense of space and time and how you understand your place among others. After 20 years, I am still learning from this place and the communities around me. I think that is part of why I remain so curious about it. I am humbled by the region; by its scale, its complexity and how much there still is to listen to and understand.

# Brett Leigh Dicks



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In the early 1970s Californian photographer Lewis Baltz laid the foundations for the New Topographic movement through his seminal series, *The New Industrial Parks Near Irvine, California* (1974). The work remains profoundly relevant as contemporary landscapes become increasingly defined by logistics hubs, data centers, warehouses, and speculative development. Baltz's restrained, forensic photographs reject romantic notions of landscape, instead presenting the built environment as evidence of economic, political, and ecological transformation. His seemingly anonymous façades reveal architecture as an expression of systems rather than individual identity, exposing the quiet violence of suburban expansion and industrial capitalism.

In the 50 years since Baltz authored the series, these concerns have intensified. Global supply chains, artificial intelligence infrastructure, and the relentless consumption of land have produced environments that are simultaneously ubiquitous and invisible. This project draws upon Baltz's critical legacy to examine contemporary industrial landscapes not as neutral sites of progress but as contested territories where technology, capital, and ecology intersect. By documenting these environments with a similarly measured gaze, *The New Industrial Parks Near Joondalup, Western Australia* invites reflection on the infrastructures shaping everyday life here in Western Australia and questions what is gained, erased, or rendered invisible in the ongoing transformation of the landscape.

*The New Industrial Parks Near Joondalup, Western Australia, 2026*

- 01 Greenwich Parade and Parallax Way, Neerabup, Western Australia
- 02 Pederick Road, Neerabup, Western Australia
- 03 Deviation Way, Neerabup, Western Australia
- 04 Deviation Way and Avery Street, Neerabup, Western Australia
- 05 Pinnacle Drive and Avery Street, Neerabup, Western Australia
- 06 Pinnacle Drive and Nocturnal Lane, Neerabup, Western Australia
- 07 Pinnacle Drive and Avery Street, Neerabup, Western Australia
- 08 Parallax Way and Greenwich Parade, Neerabup, Western Australia
- 09 Pinnacle Drive, Neerabup, Western Australia
- 10 Nocturnal Lane, Neerabup, Western Australia
- 11 Deviation Way and Nocturnal Lane, Neerabup, Western Australia
- 12 Nocturnal Lane, Neerabup, Western Australia

Archival Giclée Print

50 x 70cm

Each: Edition 1 of 10 | \$1,250.00



Tell us about growing up and living across Australia and America? Have the two cultures informed your practice?

My photography is very much the product of both American and Australian culture. Australia introduced me to local histories, vernacular culture, and the resilience of the past within everyday landscapes. The United States shaped my fascination with the vast, culturally loaded landscape of the American West. Those two influences have combined to help shape an archaeological approach to photography and inspired me to employ the camera to excavate the histories that remain embedded within the built and natural environment.

You have a sustained engagement with photography – how did you come to working in this medium?

I was surrounded by photography growing up, both in Australia and the United States. My mother was an avid amateur photographer and so too was my aunt. By the time I reached high school I was obsessed with the medium, skipping classes to hang out in the darkroom. One of my teachers was equally obsessed with photography and ensured the high school library had an incredible amount of reference material. He introduced me to the work of a diverse array of photographers, one of which was Grant Mudford. Grant is an Australian photographer who moved to Los Angeles and documented urban landscapes with a form and structure I had never seen before. In encountering his work, I knew there and then how I wanted to use photography.

You often work in a series format with multiple images forming a larger impression of the subject. What do you enjoy about working in this way?

My work typically explores themes revolving around systems, histories, and the passage of time. Working in a series format tends to lend itself to that form of storytelling. Photographing with that in mind also provides the space to build those ideas cumulatively. I see a series almost analogous to an archaeological excavation, where

each photograph is a piece of evidence and meaning emerges from the relationship between the pieces. A single photograph of an abandoned missile installation, for example, might simply be an intriguing piece of architecture, but when accompanied by images of mines where the uranium for the warhead was extracted and the reactor in which it was processed, the site where the missiles were tested, and the location where the fissile material will ultimately be disposed, that single image becomes an intricate part of a greater nuclear ecosystem and a much larger conversation.

You've made multiple series exploring the American and Australian landscape. What do you seek to capture about land and place?

I try and tell human stories through photographs that, even though they may not have a human featured in them, they're informed by human presence and influence. Land and place are not passive, and landscapes are not only settings where history happens, they're repositories of that history. The land absorbs the ambitions, conflicts, industries, failures, and successes of the people who have occupied it. Photography is a way of providing evidence and making those traces visible. As a result, landscapes acquire identities through the things that have happened there.

The work you've created for the Invitation Art Prize references the New Topographic movement of photography, which began in North America during the 1970s and documented human-altered and industrialised landscapes. A key series was *The New Industrial Parks Near Irvine, California* (1974) by Lewis Baltz. What do you see as the counterpoint in your series?

I was introduced to the New Topographic movement through the work of Australian photographer Grant Mudford. It was his fascination with that collective of photographers and their pursuits that led him to the United States. Having spent a lot of time in Southern California, I was immediately drawn to the work of Lewis Baltz. He documented urban landscapes I was very familiar with – urban sprawl was

rife in Southern California at the time – but he interpreted them in a way that was completely new to me. As revelatory as it was at the time, Baltz's series anticipated many of the ways we now understand development, corporate space, environmental transformation, and the homogenisation of place. He created that series over 50 years ago but the themes he examined in the work – urban expansion, industrialization, the loss of agricultural land, and environmental degradation are the same issues we're dealing with today. When I first arrived in Western Australia and witnessed the urban sprawl here, Baltz's work instantly sprang to mind.

The "industrial parks" featured in your work are located in Neerabup, an adjacent suburb to Joondalup. How do you approach selecting sites for your practice, and how did you discover these areas?

We relocated here directly from Southern California. I lived in Santa Barbara for many years and before that Los Angeles and San Diego, so urban sprawl was by no means new to me. Just after I arrived, I was listening to ABC Perth, and they did a story on how Perth is the longest city in the world by continuous urban sprawl. That story inspired me to go out with my camera and explore it for myself. On the weekend I would take our son out with me to explore different parts of the city. Those outings not only gave rise to my *Lunch Bars* series, but I also started photographing housing estates and industrial parks. I'm fascinated by landscapes in transition and there I found a frontier between the city and the bush. There are important conversations to be had surrounding that as urbanization is a pressing issue, so I felt I needed a significant purpose or outlet for that work. We drove through Neerabup a few years back. The park is being developed as an advanced technology campus and centre for innovation. I found it fascinating that, even though that may well be happening behind all those closed doors, the place is just another amorphous cookie-cutter industrial park encroaching on nature. Like the industrial parks in Irvine, there's an architectural "stealth" to Neerabup, only under a deeper blue sky and less marine layer.

The sites in this series are devoid of humans and caught between the stages of construction and use. How does this work comment on cycles of boom and bust, and shifts between prosperity and precarity?

I drove through Baltz's industrial parks down in Irvine a couple of years ago and started rephotographing them, 50 years after the fact. What was a dynamic landscape of development, construction, and change when Baltz created the work, has now been absorbed, intensified, repurposed, and, in some cases, surrounded by an entirely different urban environment. Landscapes like that are a barometer for societal change. Once heavily manufacturing focused when established, it has now given way to offices and technology with a white-collar focus. Neerabup was established to service the industrial needs of Perth's fast-growing north-west corridor. It was planned as an employment precinct and, spanning something like 1,000 hectares of land, it's set to be the city's largest industrial area. The state government also jumped in, investing \$20 million into Neerabup's Australian Automation and Robotics Precinct. All of that is projected to create something in the order of 30,000 jobs. That is going to place a lot of pressure on the surrounding infrastructure such as housing supply and transport networks. With that, more change is going to come. Change will be perpetual as well because as technology and societal demand evolves, the industrial park will change too.

Joondalup was established in 1998 and part of the state's Metropolitan Regional Planning Authority missive to create sub-regional hubs beyond the CBD - Joondalup being an extension of the "northern corridor". What are your thoughts on urban expansion, potential risks, and what can contribute to a thriving place and destination?

Perth is either blessed or cursed, depending upon how you look at it, by having an excess of space. It has been able to spread itself out. That's been driven by its rapid population growth, cheaper land on the outer fringes, and a strong cultural preference for detached housing. But Western Australia is huge - it spans 2.5 million square kilometres

and is four times the size of Texas. The fact that astounds me the most is that, in a state that vast, over 80% of its population lives in the Perth metropolitan area. So rather than creating sub-regional hubs in the metropolitan area, why were regional areas not developed? Seeing how Perth has grown and continues to grow, I wonder why decentralization hasn't been seriously considered. That aside, I think the most important thing is, no matter where the development happens, is it happens through effective urban planning. Having witnessed how rampant urban sprawl in California gave rise to amorphous tracts of corporate big box stores that sucked the life out of downtown areas, we need to ensure that city centres, where the community can interact and grow, not only exist but thrive. Whatever enables that, be it art, sport, attractions, services, or the like, needs to be factored in.

# Louise Malarvie



Jaru/Walpirri peoples  
b. 1979, Darwin, Northern Territory  
Lives Kununurra, East Kimberley,  
Miriwoong Country  
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Louise Malarvie has painted her knowledge of the Milky Way constellation, as seen from the desert of the Kimberly region in WA during the cold weather time or dry season. She says, *"It's the Milky Way in the wintertime, when it's cold and you go camping in the desert. In the Kimberley, you see it nice and clear and the stars have colour and you can see the train stars (shooting stars) which leave a trace as they move."*

Louise's paintings describe a deep spiritual and cultural connection to Country. When she paints she is transported into place. Whether depicting sky or earth, her repeated dotting overlays of ochre pinks, yellows, reds and greys create mesmerising illusions of shimmering light and movement. In this painting, Louise shares her vision of the glowing nebulous cloud that can be seen from where she lives and where light pollution doesn't disturb the clarity and vision of sky Country.

*Milky Way*, 2026  
Natural pigment on canvas  
100 x 240cm (triptych)  
\$12,000.00



# Amy Perejuan-Capone



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Bees are a keystone species, essential to the cycle of life on Earth. Across cultures they are elevated to the highest status; revered as sacred animals, conduits between life and death, or the literal tears of God. This profound connection is mirrored in linguistics; “vdes” is an Albanian word signifying death, applied specifically to either a human or a bee.

*Vdes II* continues Amy’s interest in themes of loss, continuity, and slow gestures of respect. Taking inspiration from columbariums and reliquaries, this ongoing work features 144 handmade ceramic tiles. Individual, electroformed bees nestle into niches pressed by the artist’s thumb into the wet clay – the displacement of particles warping the tile. Here, the simple gesture of touch creates a resting place for each body, underscoring the intrinsic connection, both ecological and spiritual, organic and inorganic, between our species and all life.

Through an almost alchemical transformation, each bee has been encased in a shroud of metal, conferring an inherent sanctity upon its form. For Amy, preserving dead bees in this way has become a daily ritual to acknowledge the sacred, fragile, and cyclical nature of existence.

*Vdes II*, 2026  
Ceramics, honey bees, copper, gold  
54 x 162 cm (two panels)  
Edition 1 – 3  
\$4,500.00 (pair)



## Interview with Amy Perejuan-Capone

In recent years, you've made a number of large-scale sculptural installations, which have been expansive in form and yet underpinned by personal histories and heritages. How does your practice respond to what's around you, whether relationships or occurrences?

I tend to feel a lot of pre-emptive anxiety about losing things or missing the brief windows in life to experience or show appreciation for fleeting things. I use my practice to slow down and grasp these things, rather than constantly feeling overwhelmed. This slowing down also allows me some grace to accept that some relationships or occurrences will pass by without having ever been a focus, and that's OK.

Your works, while varying in form, often feature of a particular skill or hand craft, applied with a sense of devotion and labour. Can you tell us about introducing new methodologies into your practice and what value the act of making has for you?

I love learning new skills and I think up to this stage my practice has zipped all over the place in terms of processes because I'm always searching for 'the one', or at least a tight repertoire I can hone. I want to find a skill that brings me the satisfaction that clay brings to a ceramicist or oil to an oil painter. Repetitive processes are always appealing because you know what your next move is without needing to reprocess the task every time. But then again, having a concept and figuring out the best process (usually with a lot of kitchen table discussions and sketches with my dad), even if it's a totally new skill, brings its own satisfaction.

The *Vdes* works contrast the larger scale of recent works. How did this new series begin? Was it a conscious step towards the miniature and something more intimate?

*Vdes* came out of a few things. I was experiencing burnout from a series of huge projects and some personal stuff so I had kind of gone to ground. I needed to work from home, if I could work, so my studio is now in my lounge room. During this time my dog had also become very unwell and we discovered she had a brain tumour. I am very bonded with her, my other beating heart, and I wanted to connect with her in this liminal space she was in between life and death. I would process the tiny bodies of the bees while she rested on the couch. Her treatment and recovery was pretty rough so doing this small repetitive act of thanksgiving to the bees was like a prayer. She is in remission now and is an absolute miracle dog!

Can you tell us about the production process for this work? How do you source the bees and what does electroforming involve?

I have a friend who is an apiarist and bee science educator. She keeps several hives and is incredibly generous with her time and knowledge. In the course of maintaining hives, the keeper needs to monitor for parasites and such, so this requires euthanizing about a cup of bees for inspection (about 300 from a hive of 20,000+). Over the last couple of years she has donated several cups of bees to me, some drones, and even a queen. The queen is very special and only came about because a hive ended up with two queens and she would have been killed by the hive. I'm scared to process her, so she's still in my freezer.

Electroforming is very fun and actually quite simple. I dry the bees, seal them, and paint them with conductive graphite paint. They then attach to copper wire and go into the electro forming bath where a gentle electrical current carries copper atoms from sacrificial plates to the bees. It's beautiful to watch the copper slowly accumulating on the surface, enshrining the tiny bodies like alchemy.

*Vdes I* was presented in a different format with 365 bees presented on mass and in

proximity. Can you tell us about the choices with this arrangement and resemblances to funerary design?

*Vdes I* marked the passage time in a linear way, each bee was a single prayer for a day. While my dog was unwell and then recovering I had the song 'If I Had Words' (to sing a day for you/I'd sing you a morning golden and new'), on repeat in my head. *Vdes I* was for my dog.

*Vdes II* came from further consideration of how to house these preserved bees and I went through various iterations of reliquary-type designs. Eventually I realized the simplest way was the only way - rolling out clay and pressing my thumb into it. It's a very literal way of showing the interconnectedness of life on earth, between organic and inorganic, ancient and fleeting. Arranging this like a columbarium is a direct way of saying to audiences all life is your ancestry.

The Invitation Art Prize is an acquisitive model where the winning work becomes part of Joondalup's art collection, which is itself an archive of objects that outlive their makers and collectors in time. This work bears similarities to a collection's values of preservation and legacy. How did you respond to the context of the collection?

My work is always underpinned by a deep respect for the archive and the active maintenance of skills/knowledge through generations. A lot of my past projects have been attempts at fixing what I see as threadbare areas of my own knowledge or family relationships. This work is my first to move beyond autobiographical rumination to a broader sense of value.

You've used such words as "sacred" and "cyclical" in your writing. How does this work consider a world where humans are not the centre?

As a person raised within the western tradition, I find it difficult to extricate myself from a human-centric dualistic world view that separates human matter from non-human matter. Because of this, I think we can be very isolated in our consciousness. So, when I attempt to imagine a world where

humans are not at the centre, I imagine one either free of consciousness completely or one in which the consciousness of all things is connected. I suppose that's death, or ego death. The beehive is a very good metaphor for ego death, and this work is an attempt at approaching a non-dualistic experience of the world.

This work reflects on mortality and ideas of the infinite. Do you hold a belief or position towards the after-life?

My only strongly held belief towards the after-life is I feel I must relish in my consciousness while I have it, and enjoy that I have the opportunity to appreciate the universe.

# Ash Tower

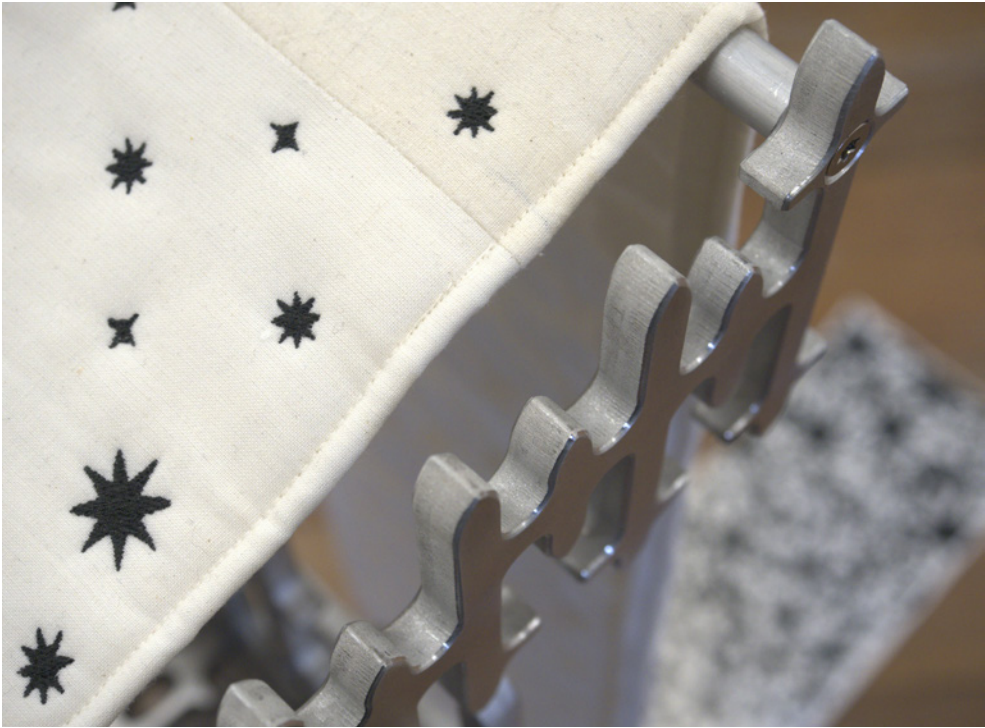
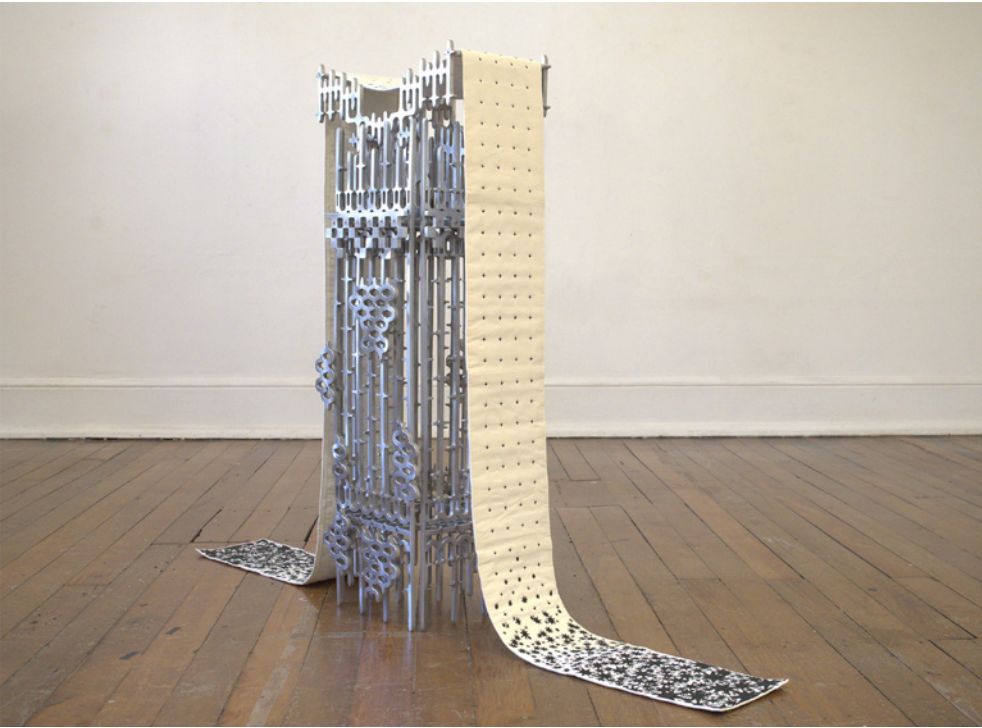


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*Wrong Sky Relic* arises from the history of divination, stargazing, and astronomy. It describes frustrated attempts at stargazing under a foreign sky, where the constellations are unfamiliar and disorienting. Casting the stars as fickle and disinterested, the stars in the map have dislodged, falling and gathering in defiance of any attempt to chart them. *Wrong Sky Relic* incorporates aspects of reliquaries and shrines in an apparent attempt to appease the unknowable sky. Laid out and waiting to be read, the work suggests that despite its chaos, there is some order (and perhaps some future) to be found within the reluctant heavens.

*Wrong Sky Relic*, 2026  
Aluminium, embroidery, fixings  
130 x 140 x 30cm  
\$6,000.00

With thanks to James Boyle for  
his assistance with this work.



Can you tell us about your background as an artist? What does your practice explore towards themes and forms?

My practice is about knowledge. I look at the institutions and structures that produce knowledge and certainty, but I've always really been chasing the limits of knowledge. Now I make objects that fixate on historical, marginal and suppressed ways of knowing and try to bring these back into contemporary conversations.

You were born in Perth, relocated to South Australia, lived in Rome, and recently moved back to Perth a few years ago. Has this movement shaped your experience of the sky and how it's represented in your practice?

For some reason, I'm always looking at the sky. I never really got into scientific astronomy but I did recognise certain patterns or constellations of my own. Like the star, the sky has vast scientific, folk, and spiritual knowledges associated with it – talking about the sky is common to everyone but different for everyone. Asking people about the sky can be a useful way of learning about place.

Where did your interest with thematic and visual motif of the star begin – it's a recurring feature in your practice.

It was a useful metaphor for navigating Rome while I was living there. The star is threaded through all the different historical, political, and religious layers of the city. You can trace it through everything. These kinds of ubiquitous symbols are useful in my work because they form a point that I can draw together different (and sometimes contradictory) stories and knowledge. The work then functions to hold these things in tension together.

Were there any contexts of this opportunity that influenced this work, or did you approach primarily by extending your practice?

The support enabled by Joondalup was an opportunity to explore new materials, and to push my practice with what I learned while I was away in Rome. This work extends my

practice but bears new levels of material resolution, and I believe this will be quite formative in future work to come.

Your engagement with materiality seems to be a key exploration in your practice. This work has two distinct material qualities with metal and fabric forms, which each have detailed labour processes. How did you work with these materials and what drew you to them?

This was an opportunity to work with materials I had been thinking about for a while. The metallic forms reference so much of the external facades of the buildings in Rome and Venice, but aluminium makes them light and bright, unlike the dark wrought iron. The embroidery comes from many places, but they could be courtly banners or clerical vestments, elongated and heavy. My practice often collects massive volumes of these references and forms and tries to synthesise them together, and different material explorations are a key part of this.

How does architecture in your work allude to knowledge systems? Can you explain the references in this new work?

I often use architectural history as a stand-in for authority. Historically, the great architectural projects of Western architecture follow power – churches, courts, and civic buildings. Architecture gives form to the power these places exert. The walls and fences of these places are surfaces designed to bisect space, to separate people, and to reinforce divisions in power. The aluminium reliquary was derived from these fences and boundaries. Reliquaries are containers meant to store important relics, but I was struck by how many function as gilded cages around a very feeble relic or fragment. The reliquary I've created supports the embroidery, but it's also skeletal or cage-like. It's cut from flat sheets, like a theatre set or a diorama. Its patterns are discontinuous, as if worn away. I was looking for an architectural form that wasn't attempting to contain or entrap the night sky but was more in service to it.

How does the title *Wrong Sky Relic* suggest a falsehood, or misalignment of sorts? It

seems that you're interested in dismantling definitions of truth or fact and finding other modes of understanding?

I like the possibility that the world just refuses to be known. Surely there's no greater affront to the enlightenment sensibility than a world that actively resists it. *Wrong Sky Relic* is a map whose components refuse to align. I suppose that's what I do, make instruments of measurement, knowing, power – but there's always something a little wrong. Some kind of material slippage or uncanny trick to them that reminds us that the ground can always shift under us.

A few works in this year's prize touch upon forms of spirituality in secular and cultural ways. Do you hold any views and beliefs that guide you through life, whether spiritual or secular?

My views and beliefs change as I learn. I consider everything and try not to hold myself to anything.

# Ben Galmirr Ward

"Most of the younger generation today haven't seen the Country that I paint. I am trying to support young people who are struggling by taking them back to their country to learn lore and culture."



Miriwoong peoples  
b. 1949, Argyle Downs Station,  
Kimberley  
Lives Kununurra,  
East Kimberley,  
Miriwoong Country  
[waringarriarts.com.au](http://waringarriarts.com.au)

Ben Ward's Country is underwater. Now Lake Argyle in the East Kimberley, his Country was made by the black headed water python, doolood. She created the valleys, ridges, river systems, then laid her eggs at a place no longer visible, located near the dam wall. Ward's key Dreaming, Bilbiljim or Grasshopper Dreaming, is centred within the lake, its peak protruding from the water. He says, *"Elders used branches and leaves to wipe themselves under their arms and then on the rocks at Bilbiljim. This would bring the grasshoppers to the area which provides food for all the other animals."*

Ben brings to life Miriwoong Country, before and after the construction of Lake Argyle. Radiating from Bilbiljim are four sacred sites that tell the journeys of his ancestors: the eagle-hawk, the white crane, the dingo, the pigeon and the quail. Ben identifies the circle as the central form and the triangular rays as *"everything that connects from there"*. Ben knows this country intimately from having walked it as a child and ridden it as a young horseman during the station days when he mustered cattle from stations south of the lake to Wyndham in the gulf country.

Ben explores new stylistic approaches with each depiction of Country, which allows new perspectives to emerge. He employs triangular forms of coloured ochre to describe a complex web of interconnected waterways, mountain ranges, bush tucker and medicinal plants, and sacred sites of his Country, while also commenting on the impacts of colonisation and the resulting cultural and environmental harms inflicted on people and Country.

*Miriwoong Country*, 2026  
Natural pigment on board  
160 x 160cm  
\$20,000.00



You've lived a diverse life including as a mechanic, mustering cattle, nursing and advocacy work for land rights. How did you come to making art and finding it as an expression of your Miriwoong culture?

Part of our tradition has been lost, so we got to find new ways to make young kids learn about culture. I can do this through making art. Miriwoong culture is our educational system. My toolbox is what I paint, those are the ingredients to teach culture.

As an elder and leader in your community, how would you describe your Miriwoong culture?

My culture is very good. We have young kids learning about culture. They learn traditional dances like Wanga and Lilgarr. The government has all kinds of vision, we have one. Our culture. Everything is connected to this. Country is our university, our school, our classroom, and it doesn't cost a cent.

You were involved with the establishment of Waringarri Aboriginal Arts in the 1980s. What role does it have now for the artists and community over 40 years later?

I set it up for the old people to share knowledge and skills. I didn't think I'd ever paint. We had a vision of what we can produce to help children learn today about Miriwoong culture. That vision is constant and is still growing today.

Can you tell us about your early life at Argyle Downs Station? What was this place like before Lake Argyle was established?

If you ever been on a station, you'd love it. That's where all blackfella grew up. We are bushmen. My family all worked on the station, and we lived there until I was 10. My stepfather, Jeff Junarma, taught me everything I know. He took me on as his own son.

Lake Argyle is a freshwater man-made reservoir completed in the 1970s, and submerged areas of Argyle Downs to form the dam, including parts of your Country. What is your memory of this development and its impacts?

They didn't move all our old people, they

just left them there. They are buried under Lake Argyle. Those are the old people we are getting stories from.

Bilbiljim is known as the place of "Grasshopper Dreaming" for Miriwoong people, and is the highest peak located at Lake Argyle. In 2021, it was renamed from its colonial name of Mount Misery, that dated back to 1885, after successful advocacy by Miriwoong people. What can you share about your connection to Bilbiljim?

Every year, it was a regular thing that there used to be grasshoppers that come through that country. They'd end up in the rivers, they were food for the birds, tucker for all animals. It's a circle of life. People used to burn a little patch of land and eat them. This is Bilbiljing, grasshopper dreaming.

Your works have a recognisable use of triangular forms. What does this shape or mark-making mean for you?

Everyone does circles, everyone does dots, why not do triangles? It's a modern style, more accessible for the younger ones. Every triangle has a meaning of a certain area, and every colour represents a certain thing in my painting. The dark green with the white, that's the gum tree. Everything of colour in country, for blackfella, that tells us things.

Can you tell us about the shapes and format of your work for the Invitation Art Prize. Do these shapes represent different places or stories?

Exactly. Each section is a different place. In the centre is Bilbiljing, it's created by the grasshopper spirit. Water is around Bilbiljing. All the other parts are outside the circle, they are dreaming sites. Except the top triangle - that's Monsmons. I painted that one so people understand what it is, it's on top of Bilbiljing. That's underwater now.

Through your artworks, what would you like to offer future generations?

The future generations need those knowledge and skills about country. My paintings help pass that on. Out there in the world, that's our big classroom.

# Biographies

**David Attwood** has exhibited his work widely throughout Australia and abroad in artist run, commercial, institutional and off-site contexts. Attwood was a finalist in the 2025 Ramsay Art Prize, Art Gallery of South Australia, and winner of the 2025 Roger Pailhas Prize, Art-o-rama, Marseille.

Attwood holds a PhD from Curtin University, and completed the SOMA Summer program, Mexico City. His work is held in Australian public collections, including the Art Gallery of Western Australia and Artbank. Reviews and profiles of Attwood's work have featured in Australian publications including Art Collector, Art Monthly, Artlink, Un Magazine, MeMo Review, and Dispatch Review.

Attwood's work has been presented at Basel Social Club, Basel (2026); UA26, Vienna, (2026); Animal House Fine Arts, Melbourne (2026); Season 4 Episode 6, London (2026); Art Gallery of South Australia, Adelaide (2025); May Art Fair, Auckland (2025); Art-o-rama, Marseille (2025); Moore Contemporary, Perth (2025); FL@T\$, Cologne (2024); Gene's Dispensary, Los Angeles (2024); Art Gallery of Western Australia, Perth (2024); Bill's PC, Fremantle (2024); Cellar Door, Sydney (2023); Disneyland Paris, Perth (2023); Low Gallery, Riga (2022); Lodos, Mexico City (2021); Station, Sydney (2020); Biquini Wax EPS, Mexico City (2019).



**Amanda Bell** is a Badimia Yamatji and Yued Noongar artist living and working on Wardandi land in Goomburrup/Bunbury. Her practice explores language, power, and cultural identity, engaging with storytelling in ways that are culturally grounded and made in the right way.

Before moving into being a full-time artist in 2023, Bell worked for years as a social worker. She was compelled towards art as a space to express her experiences, understanding, and interest to move beyond

interlocking systems of oppression that pervade an increasingly globalised world.

Her work has since been exhibited and acquired by major Western Australian institutions, including Art Gallery of Western Australia, Bunbury Regional Art Gallery and the City of Bunbury, and she has completed public and commissioned works. In 2025, Bell's work F.ma (five ways to make a rainbow) was realised at the Perth Institute of Contemporary Arts (PICA) as part of the Judy Wheeler Commission.



**David Brazier** is a Boorloo/Perth-based artist working across sculpture, installation, video and research-led practice. He holds a PhD in Fine Art from Curtin University and an MFA from Goldsmiths, University of London.

He has undertaken international residencies at Delfina Foundation in London, Gertrude Contemporary in Melbourne, ARCUS Project in Japan and Khoj International Artists' Association in New Delhi. His work and writing have appeared in Kunstforum International, Unlikely: Journal for Creative Arts and What We Want Is Free: Critical Exchanges in Recent Art.

Brazier has presented his research at the Notes from the Digital Underground symposium in New Delhi, the Art and Activism: Resilience Techniques in Times of Crisis conference in Leiden, and AANZ conferences in Melbourne and Perth. Recent projects include the PICA Cross Hatching Residency in 2025, the Jaipur Rugs Creative Development Residency in 2026 and *Control Room*, a solo exhibition at \_\_\_\_ g.s, Perth in 2026.



**Christophe Canato** grew up in a family of artists in France. At 17, he successfully entered the Beaux-Arts school and earned a postgraduate degree in fine arts. His early creations were forms and costumes that questioned the body, its envelope and its movement in space, inspired by Triadic Ballet or Rebecca Horn to name a few. During the 12 years he spent in Paris,

photography became his primary medium. In 2005, Canato moved to Perth, Australia.

With over 60 exhibitions to his credit worldwide, Canato's work has been featured in renowned venues such as the BBA Gallery in Berlin (2023), Espace Vallès in France (2018), Monash Gallery of Art in Melbourne (2021) and the National Portrait Gallery in Canberra (2018). His solo exhibitions include significant shows at the Perth Centre for Photography (2020), Galerie Basia Embiricos in Paris (2017), Anna Pappas Gallery in Melbourne (2014), ION Art Gallery in Singapore, Turner Galleries in Perth, and the Queensland Centre for Photography (2016).

Canato has received 11 awards across France, Australia, the USA, and Northern Ireland, and has been shortlisted for 28 prestigious art prizes. His work is held in public collections such as Artbank and has been published internationally, with notable features in outlets such as China's Photoworld in 2020. In 2023, Canato was commissioned by the City of Perth to celebrate and promote Perth's LGBTQIA+ communities through photography, leading to his series *Intrinsèque*, which delved into the diversities of identity and representation within those communities.



**Jacky Cheng** is a Malaysian-born artist of Chinese heritage working across sculpture, installation, textiles and collaborative practice. Her work explores identity, cultural memory and belonging through material engagement with paper and fibre. Drawing from lived experiences of migration, diaspora and place, Cheng transforms everyday materials into works that reflect on familial histories, cultural rituals and inherited knowledge. Her practice is grounded in slow, attentive making, where folding, stitching and repetition become both method and metaphor.

Cheng is the recipient of the WA Creative Fellowship (2025–26), the Fremantle Print Award (2023), the John Stringer Prize (2022) and The Jury Art Prize (2021). She has been a finalist in the National Works on Paper (2026, 2024, 2022), the Blake Prize (2022) and the Hazelhurst Art on Paper

Award (2021). Her work has been presented nationally and internationally, including The Neighbour at the Gate at the National Art School, Sydney (touring nationally 2025–27), Re-crafting Tomorrow at the Cheongju Craft Biennale, South Korea (2025), and The Rite of Divination at Fremantle Art Centre as Lead Artist for the Indian Ocean Craft Triennial (2024). In collaboration with Intensive Fields Lab (if/Lab), Cheng completed the permanent public artwork Pleated Histories (2022).

Her work is held in public and private collections including the City of Fremantle, Shire of Broome and North Regional TAFE. She currently serves on the boards of the National Association for the Visual Arts (NAVA), Regional Arts Western Australia and SPACED.



**Brett Leigh Dicks** is American/Australian photographer. His photographic endeavors have led him to explore the world's natural and urban landscapes with the resulting imagery spanning Australia, Europe, and North America. Brett primarily investigates the landscape and the fragile ties that it shares with human history. Through examining society's socio-political footprints, his work encourages viewers to consider the lasting consequences of human actions and the ways power continues to shape the places we inhabit.

In addition to solo exhibitions throughout Australia, Europe, and North America, Brett's work has been included in major touring group exhibitions including Plutonium and Silver: Imaging the Nuclear Condition and Magnetic West: The Enduring Allure of the American West, and featured at photographic festivals such as Les Rencontres de la Photographie d'Arles and Head On Photo Festival. In 2018 Brett was a finalist in the Sony World Photography Awards. He is a multiple finalist in the Head On Festival Landscape Prize Award and Perth Centre for Photography CLIP Award and a finalist in the Olive Cotton Award (2025). In 2023, Brett was the ART ON THE MOVE Activating Collections Artist in Residence at the Museum of the Goldfields and the following year won the City of Kalgoorlie-Boulder Art Prize (Photography). 73

**Louise Malarvie** grew up at Mistake Creek and Bamboo Springs, before moving to Kununurra and Lily Creek. She has been painting at Waringarri Aboriginal Arts since 2008 when she first accompanied her mother to the arts centre, where her painting continues to evolve. She recognises the importance of the support and learning offered by the elders at Waringarri Arts including her aunt, senior artist Kittey Malarvie.

Waringarri Aboriginal Arts is a living, growing art centre celebrating the uniqueness of Miriwoong cultural identity. Established in the 1980s, in the heart of Miriwoong country at Kununurra in the Kimberley region of northern Australia, Waringarri artists share the importance of their Country and Culture.

Louise has developed a repertoire of images reflective of the cultural traditions taught to her by the elders of her family. Louise was exposed to artistic expression from an early age and has chosen to safeguard the ancient knowledge of her mother's land and lore.

Louise's work is held in a number of private collections, as well as the National Gallery of Australia, Canberra; Zhongfu Group Collection, China; and the Kerry Stokes Collection. Louise won the Emerging Artist Award at the 2022 Telstra National Aboriginal and Torres Strait Islander Art Awards and in 2026 she was part of the exhibition Rising Stars at Outstation Gallery, Darwin NT.



**Amy Perejuan-Capone** is a multi-disciplinary artist with a background in design, ecology, and aviation. She works between Fremantle, the Western Australian wheatbelt, and international residencies. Amy holds a BA (Fine Art) from Curtin University (2009) and an Advanced Diploma of Industrial Design from TAFE (2014).

Major residencies include Shigaraki Ceramic Culture Park (2019) and Taipei Artist Village in 2020. Amy participated in SPACED: Know Thy Neighbour 3 in 2021-23, an immersive collaborative project with the City of Melville. Also in 2023, Amy was a finalist in the

Ramsay Art Prize at the Art Gallery of South Australia with initial work from her multi-year Defendo project, which was exhibited as part of the 2024 Perth Festival. In 2025, Amy was selected for the Melville Contemporary exhibition at Goolugatup Heathcote and presented her latest work Vdes, 365 electro-formed and gold plated honey bees.



**Ash Tower** (he/him) is an artist and researcher working on Whadjuk country, Western Australia. He is a Samstag Scholar (2024-25), a Churchie Emerging Art Prize Finalist (2023), an ACE Studio Resident (2022), and a current studio resident at PICA. He recently returned from a fellowship at the British School at Rome, supported by an Anne and Gordon Samstag Scholarship for the Visual Arts. Prior to Rome, he was based in Adelaide and exhibited work across Australia, including at Goolugatup Heathcote, WA (2025), Adelaide Central Gallery, SA (2024), Institute of Modern Art, QLD (2023), ACE, SA (2022), Post Office Projects, SA (2022), Pig Melon, WA (2021), The Floating Goose, SA (2021), and Cool Change Contemporary, WA (2018).



**Ben Galmirr Ward** was born at Argyle Downs Station on the banks of Behn Creek, hence his name. His family all worked on the station, and lived there until he was 10. They walked from Argyle Station to Ivanhoe so he could go to school at the Kimberley Research Station. His parents and extended family gained work at Ivanhoe Station, and his stepfather, Jeff Junarma, taught him and took Ben on as his own son. His real father was a stockman at Argyle Downs Station; he was half Miriwoong and half Afghan, and in those days, he couldn't claim Ben as his own.

After Ben left school, he worked as a mechanic, and it was the shop owner's wife who taught Ben how to paint in watercolour. In 1964, he began working at Carlton Hill Station mustering cattle. He then studied nursing to take a position with Kimberley Aboriginal Health Service.

Ben has remained strongly involved in land

rights and community issues. He was the critical supplicant in the landmark claim - Ben Ward versus the State of Western Australia, which successfully granted native title to Miriwoong and Gajerrong peoples. He worked for the Aboriginal Development Commission and was instrumental in the establishment of several local Miriwoong organisations, including Waringarri Aboriginal Arts. Ben began regularly painting in 2011. In 2015, he was the first Indigenous artist to win the prestigious John Fries Award for emerging artists.

Ben has exhibited nationally and internationally and is part of major Australian collections. Today his passion lies in educating young Aboriginal people about their cultural identity and connection to country through art.

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