

**Bruno Booth**

**Name:** Bruno Booth

**Artist Name:** Bruno Booth

**Artist Profile:**

- I have artwork represented by major public collections
- I earn an income from Arts related activities
- I am recognised by my peers for my expertise and ability
- I create and exhibit my art regularly

**I identify as:**

- Living with a disability
- Early career artist

**Artist Statement:**

I'm a disabled con(temporary) artist working in Wayalup WA. I'm interested in ideas of representation, access and equality. I am striving to showcase the unique and often undervalued perspectives that disabled people bring to our society.

Having a disability has been a constant background hum throughout my life - like a social tinnitus – you know it's there but sometimes you can forget about it, until the uninvited questions hit you out of the blue! "What happened?", "Why do you have no legs?" or, my personal favorite "Have you asked god for forgiveness?" Er, no. Have you? As a child I made the decision to use a wheelchair as my primary mode of transport – and I've never looked back – probably because I'm too busy looking out for sand pits on dark footpaths.

My lived expertise of being different is a strong theme that runs throughout my practice and is something that I find infinitely inspiring. In my work I am trying to strike a balance between levity and thoughtfulness that provokes my audience into a more nuanced discussion of what it means to be disabled.

**Project Proposal:**

I want to produce a large wall work inspired by an ongoing series of pencil drawings produced in response to conversations I have about my disability. These drawings are a visual interpretation of the unsolicited questions, comparisons and advice offered to me as disabled person. They also record moments of kindness that are genuine, misguided or joyful – sometimes all at the same time.

To produce this work, I would spend time in the city of Joondalup gently provoking new conversations with members of the community. The interactions would be unplanned and unscripted – I am interested in an honest reaction to difference in others. I imagine these conversations to have an infinite variety – some will be longer than others, involve more than one person, be non-verbal, etc.

I would then produce new pencil drawings based on each conversation from which to use as references for the final work. In form the finished piece would consist of a number of flat shapes arranged in a loose interlocking pattern across the wall. The shapes would be taken directly from sections of the "conversation" drawings and would be made from a combination of laser cut 'polished aluminium panels, CNC cut ply and custom stretched canvas panels. All of the

elements will be organic, flowing shapes eschewing straight lines and hard edges and employ a limited colour palette heavily dictated by the choice of material.

**Community Engagement Statement:**

As I mentioned above my project would engage with the residents of Joondalup on an ad-hoc basis and in informal settings - so as to garner the most authentic responses. I am interested in documenting my interpretation of these responses so it is important to me that this process is largely unstructured.

I would also be happy to give an artist talk around my process for this project and my practice more broadly.

**Regional Travel Requirements:** None

**Other Requirements:** None

**Support Material:**

Artwork 1: *Conversations with the public (sculptural relief work)*. 2022. This is a mock up of a possible design. The shaped in the actual work will be inspired by shapes in a new series of drawings. Dimensions variable.



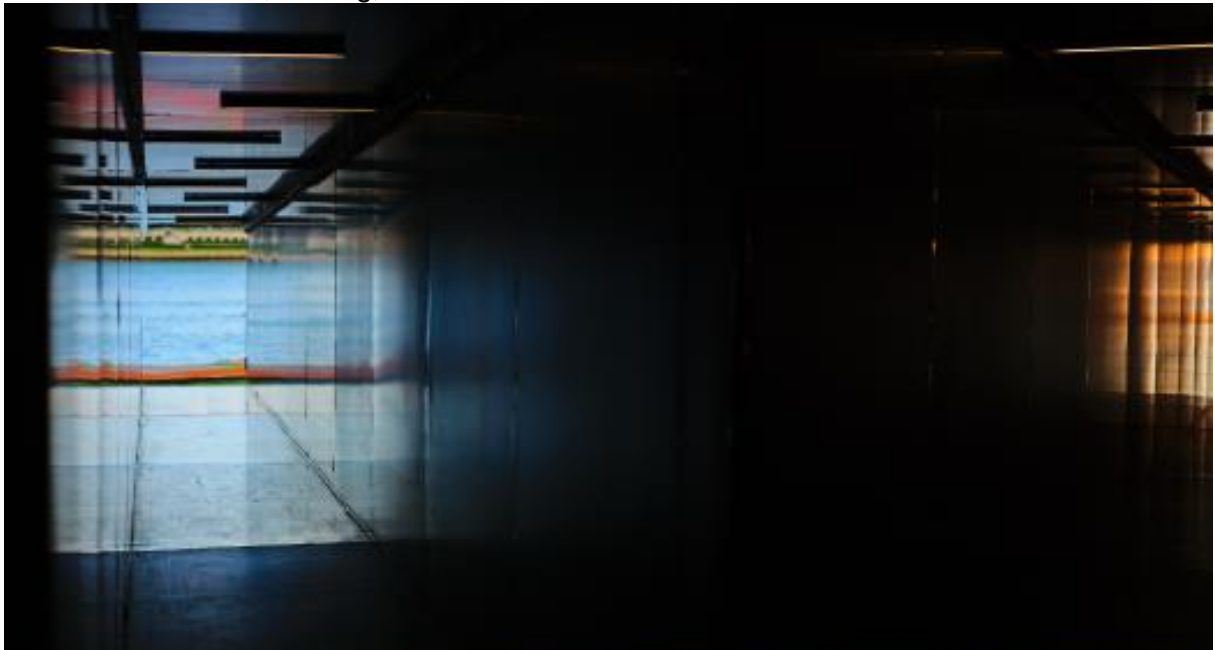
Artwork 2: *Conversations with the public (ongoing)*. 2021. Graphite on paper. Dimensions variable.



Artwork 3: *Body Shots*. 2022. 4K, nine channel, nine minute video with audio. UHD panels, Raspberry Pi's, coding, speakers, cabling, meranti, steel, rubber, fixings, shot bags and acrylic polymer. 628.5 x 280 x 150cm.



Artwork 4: *Tightness x Toughness*. 2021. Formply, structural pine, steel LED battens, Pharos controller and driver, cabling, wheelchairs. 6000 x 4000 x 280cm.



Artwork 5: *Tuesday*. 2021. Powder coated aluminium, steel, fleece, silk, zips, applique and sewing. 48 x 46 x 1cm.



Artwork 6: *And puddles*. 2020. Still image from video, 4 minutes with sound. Dimensions variable.



Artwork 7: *New fossil, same molecules*. 2020. Shade cloth, enamel paint, PVC pipe, steel, rope, sewing, fan, motion sensor and pine. Variable dimensions.



Artwork 8: *Hostile infrastructure*. 2019. Marine ply, structural pine, steel, LED battens, Pharos controller and driver, cabling, wheelchair & participants. 2600 x 300 x 300cm.



Artwork 9: *Push it push it (real good)*. 2019. 2 channel HD video with sound, wallpaper, charcoal, acrylic, oil paint, spray paint. Washed river stone, notes, 30 year old salt cured bitumen and road marking paint. Dimensions variable.



**Perdita Phillips****Name:** Perdita Phillips**Artist Name:** Perdita Phillips**Artist Profile:**

- I have tertiary qualifications in Visual Arts
- I have artwork represented in major public collections
- I earn an income from Arts related activities
- I am recognised by my peers for my expertise and ability
- I create and exhibit my art regularly

**I identify as:**

- Female
- Mid career artist

**Artist Statement:**

My artworks are marked by a long-term interest in the relationships between humans and nonhuman others (rocks, plants, animals, places and processes). I use walking, listening, mapping and exchange to create installations, sculptures, drawings, books, sound and video artworks. A general concern with imagining 'environmental futures' underlies this work. Since my beginnings as an environmental scientist, I have pursued ways of understanding and conveying how we are entangled with the worlds of others. The greenhouse gas effect that I studied in the 1980s is now called climate change and its effects—once just a prediction—are seen around the world every day. And yet it has been so difficult to change the way we live. We have complexity, incompleteness and 'wicked problems': ugly, polluted places jostling with nature surviving in pockets in the suburbs. To respond to this is to adopt a strategy of 'both/and': acknowledging the role of complicity in social-ecological systems and how each of us struggle to maintain a contingent—yet effective—position as human and ecosystem participant. Past works such as 'Four Tales from Natural History' (2004) have referenced different schema of natural history representation. I have explored systems of knowledge and the archive—what is recorded or collected—and what is lost, as part of a long-term interest in the history of museums, back to the earliest 'cabinets of curiosity'. In my art I hope to convey both the wonder and power of more-than-human others so that we (humans) can confidently and generously take part in the changes that we face.

**Project Proposal:**

Currently the City of Joondalup does not have a museum. It has a local history collection rich in documents and photos and, of course, shares a regional history with the City of Wanneroo, particularly through Yellagonga Regional Park. As a way of modestly (and artistically) addressing the missing 'museum', I propose the construction of a 'cabinet of curiosity'. This bespoke wooden museum cabinet would form part of the City's art collection, and would contain artefacts of interest, derived as part of the commission process. The cabinet would have glass-fronted shelves and drawers with glass tops so it could be displayed unsupervised. It would require power for the internal LED lighting. The artwork harks back to early collections where natural history and cultural items were combined—and where wonder was often the primary motivation to collect. There would be local natural objects collected following local and state government protocols. The project would contain a public engagement aspect, asking people about what objects might represent Joondalup's past and futures. As such it would straddle the boundary between past and futures—natural and cultural—and between found and altered objects. I am currently trialling short animations based on reprinting video/films

using analogue printing and photography techniques. Historical footage from the northern suburbs could be included, looped on a built-in flat screen TV. This project would focus on the way that humans are entangled with the natural environment in the City of Joondalup and how this might be culturally expressed.

### **Community Engagement Statement:**

This project would have informal engagement during the research phase with:

- Indigenous reference groups, following City of Joondalup protocols
- The existing Local History Collection
- Friends of Yellagonga Regional Park and other friends groups
- Local nature study groups (birds, plants, nature journaling, including regional groups)
- City of Joondalup parks personnel
- DBCA Woodvale Research Station

It would include the following formal public components:

- Nature journaling or 'museum in a box' workshop
- Artist talks in research and presentation stages

It may be possible to run a simple nature animation workshop, depending upon availability of a computer lab and scanner.

### **Regional Travel Requirements: N/A**

### **Other Requirements:**

- As a courtesy and part of introducing myself and the project, I would be following City of Joondalup indigenous protocols.
- Opportunity to meet with local history library staff, parks and environmental management personnel.
- Access to venues for any workshops/talks.

**Support Material:**

Artwork 1: *Pasteur. Synecdoche*. 2011. Found postcards, photographs, Laboratory glass and other found objects. 30 x 30 x 30cm.



Artwork 2: *Four Tales from Natural History*. 2014. Four track sound installation with wooden plinths and infrared controllers. Dimensions Variable.



Artwork 3: *Between a shipwreck and an anthill*. 2018. Mixed media installation with found video. 300 x 300 x 400cm.



Artwork 4: *The Hopeful Universe*. 2014. Mixed media collage. 42 x 59.4 x 5cm.



Artwork 5: *Fata Chaetomorpha (the Swan River spirit)*. 2021. Cyanotype on Bergger COT 320. 214 x 120 x 0.3cm.



Artwork 6: *Numbat* (*work in progress image*). 2022. Inkjet print on soil prepared paper, trials of animations. 29.7 x 42 x 0.2cm.



Digital Support Material:

Video installation (shows both videos) called Anticipatory terrain (capricious dreams).

<https://www.perditaphillips.com/portfolio/anticipatory-terrain-capricious-dreams/>