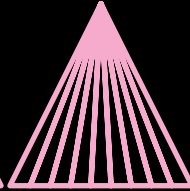
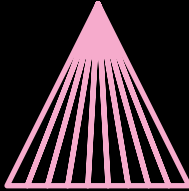
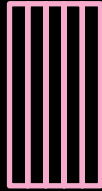




City of  
Joondalup



2018

COMMUNITY INVITATION ART AWARD

Artwork credit: As Seen on TV (detail) by Kimberley Pace, 2017





Kimberley Pace, *As Seen on TV*, 2017  
Participant in Community Invitation Art Award 2017.



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EXHIBITION AT  
LAKESIDE JOONDALUP SHOPPING CITY – MYER COURT  
Sunday 14 – Sunday 28 October 2018

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## MESSAGE FROM THE MAYOR

Welcome to the City of Joondalup's Community Invitation Art Award (CIAA) for 2018 – an exhibition that has flourished over the past two decades.

When Joondalup became a City in its own right on 1 July 1998, it was considered a priority to cultivate a modern, urban and culturally-enriched environment with a quality, contemporary visual art program.

The CIAA has helped us achieve this aspiration – and continues to do so – enhancing Joondalup's reputation as a local government dedicated to encouraging and fostering culture and the arts by celebrating the creative talents of professional Western Australian artists.

Our City has come a long way in a relatively short period of time and it is fitting that as Joondalup heads into its third decade, some changes are also ahead for the CIAA.

Artbank's Federal curators will be joining the 2019 CIAA selection panel in May, with a retrospective exhibition of winning entries to be held in 2023 showcasing the significance of this art prize in Western Australia.

As for 2018, a panel of art industry professionals again selected 15 artists to exhibit three artworks each as part of this exhibition, which will be staged at Lakeside Joondalup Shopping City over the next fortnight.

The CIAA judging panel will award a series of prizes from a pool of \$15,000.

The overall winning artwork will become a welcome addition to the City's art collection which currently comprises over 270 artworks. One artist will also be commissioned to produce an artwork for the City's Inside-Out Billboard for display from March 2019.

I hope you enjoy this year's exciting exhibition.

**Hon. Albert Jacob JP**  
**Mayor, City of Joondalup**

The overall winning artwork will become a welcome addition to the City's art collection which currently comprises over 270 artworks.

# JUDGING PANEL

**SUE STARCKEN**  
Art Collection Curator, School of  
Arts and Humanities, Edith Cowan  
University, Australia

**JĀNIS NEDĒLA**  
Assistant Curator, Kerry Stokes  
Collection, Co-Director, Gallery  
East Art Services

**JUREK WYBRANIEC**  
Artist

# SELECTION PANEL

**DR PERDITA PHILLIPS**  
Independent Artist/Writer/Researcher

**DR ANGELA STEWART**  
Visual Artist,  
member of Art Collective WA

**RON NYISZTOR**  
Artist

# KEYNOTE SPEAKER

**DR HELEN PYNOR**  
City of Joondalup  
Artist-in-Residence 2018

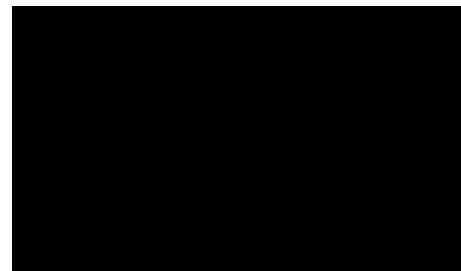
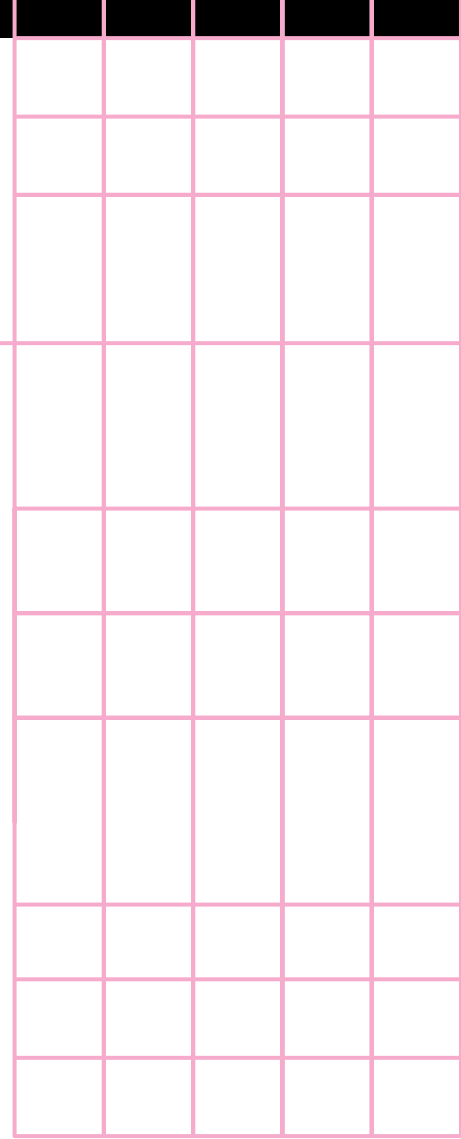


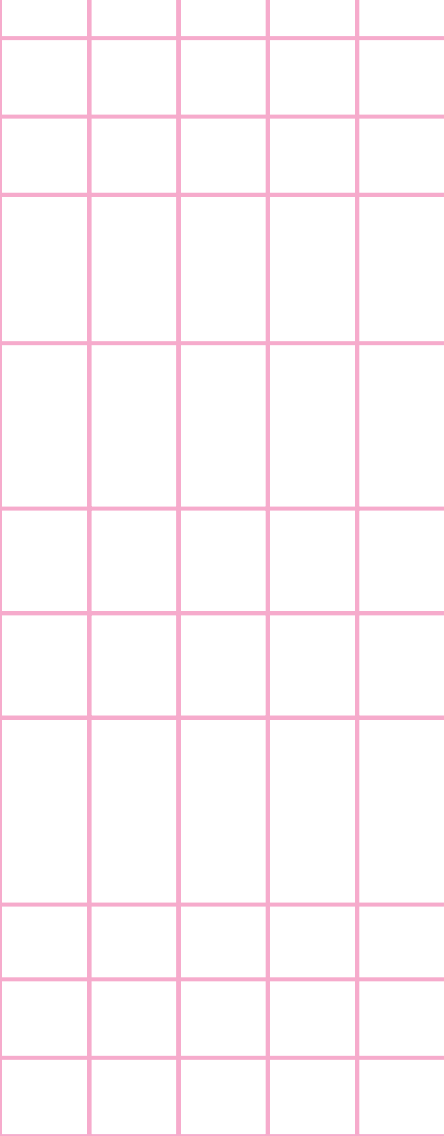

## OUTSIDE THE CUBE

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Historically, arts practice that functions as a conduit for philosophical engagement has defined human civilisation and it has long inspired humanity as a profound mechanism for the sharing of knowledge, culture and identity.

Meanwhile, the extant voice of an era is filtered as it drifts into the future and away from the original spirit of its utterance. Shrouded within historic hubris, nostalgia lingers for the all but antiquated aspirations of truth, equity and social justice. For some, these are times of exhilarating technological innovation with the promise of a heady new world order. For others, however, it is an anathema emblematic of the Anthropocene age with all its mercurial inclination toward constant change. The refrain of the new calls for the activation of public spaces and the disruption of the status quo, replete all the while with protean upheavals. In what is an enduring and propitious tradition, then, the City of Joondalup Community Invitation Art Award has established a culturally significant resonance of its own.





Brimming with the promise of transformational change, the inauguration of arts opportunities in the most unexpected of places fosters a sense of the value that art has to culture and the terms of society and community. It confers an emotional connection with art that is distinctly of its time and place. We of course know that the social world changes and that, moreover, these changes subsume complex cultural structures as well as more transient truisms. The corollaries of history chime with the ephemeral residue of footfall past, and within this obdurate impermanence, visual artists are often cast as maverick fringe dwellers rather than as progressive intellectuals or bona fide culture builders. They, and their audiences, grapple with an enigmatic interconnection between the actual world and the art of the world. With a clear potential for yoking the wisdom of our age, the arts and well-constructed

arts awards are able to annex new ways of seeing, thinking about and experiencing the world. We are currently seeing the internet colonise the space of the gallery with promises of global reach and, while its audacious allure is persuasive enough, this remains largely conjectural. We create and articulate innovative visual language and it is here that the powder keg coupling of art and action may be generated, where we actually can act and change an existing state of being.

Every human life has the capacity for the creation of something new, but the rationale of the crowd has toppled expertise and knowledge and we stand by clinging to beliefs that validate our biases. A litmus test for how ideas and cultural texts are received is, ostensibly, a vague chorus of 'likes' without nuance. Museums, galleries and even arts education increasingly struggle to maintain viability. Art exhibitions

**THIS ART AWARD IS BRAVE ENOUGH TO THINK BIG AND, AT A MACRO LEVEL, IT INVESTS IN CULTURAL INFRASTRUCTURE, REFLEXIVE COLLABORATION, RISK TAKING AND INNOVATION.**



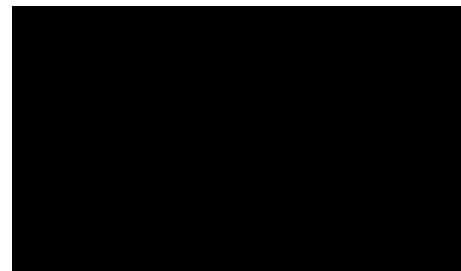
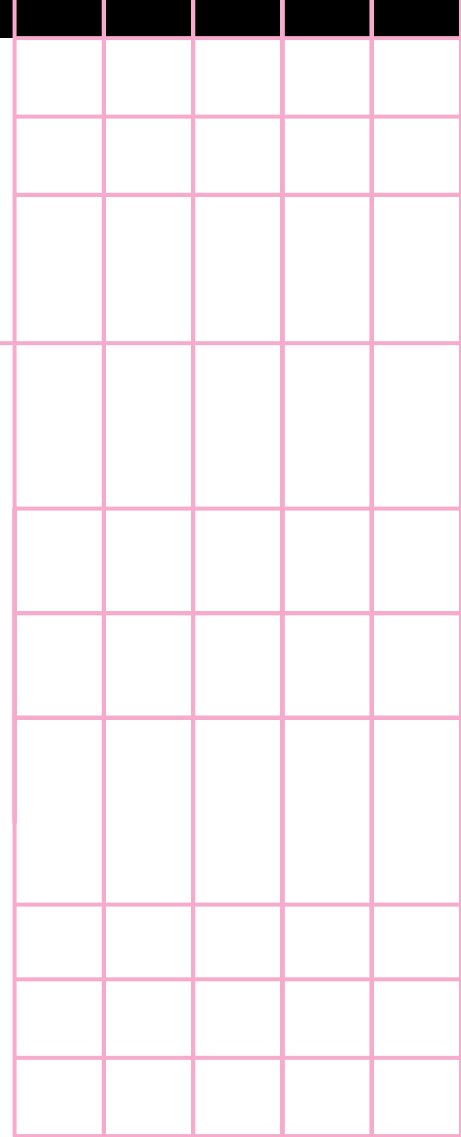


themselves are rarely genuinely critiqued; and any heroic efforts to preserve traces of art that is defined and driven by ideals, beliefs and social context, (or a way to be a mirror to the world), is seen as trifling novelty or pouting politics. Art, in these times, has been largely refashioned to fit the presiding business model of our era.

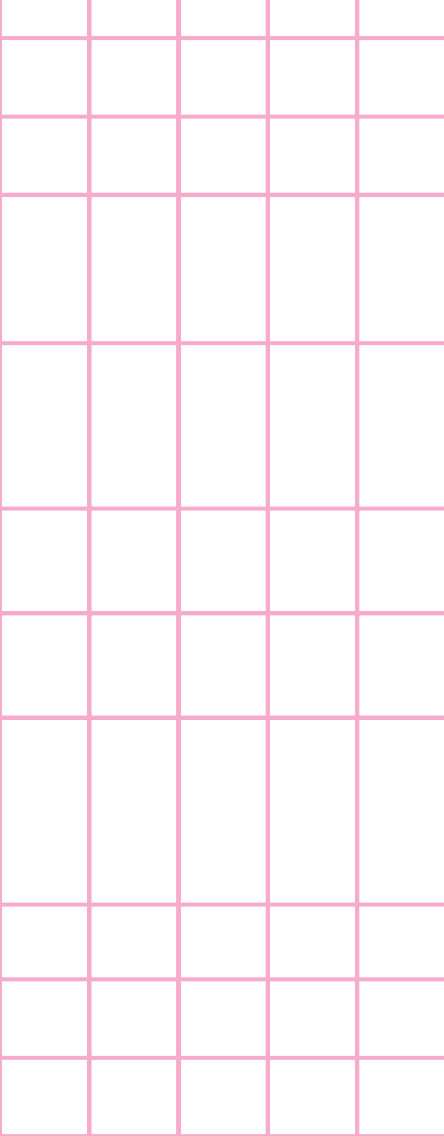
Within this cyclical momentum, though, a benchmark for new ideas comes to us, not so much from historical cultural space as it does through the categorising spaces of creative, technological industries. Art is increasingly stifled under the spurious mantle of decoration, reproduction and novelty whilst more innovative work sets its sights on developing social practices that are in tune with the reality of our times. Our culture and, importantly, our major political parties are fundamentally out of touch with what 'art is about' in this cultural

moment. We need to think more strategically – art thrives on adventure, experiment and risk. More importantly, though, it needs an engaged audience who believe in the value of knowledge and truth. In something of a cultural shake up, art finds its straps and creates a context of the avant-garde, taking art to the streets, disused buildings and laneways, and other ephemeral spaces that abound in city topographies. Artists are looking both at and beyond the traditional cube to launch careers and showcase their ideals.

In typically cracking form, the art of Western Australian artists is engaging a visual alchemy of sorts and summoning the equanimity of the muse. The City of Joondalup Community Invitation Art Award has created a worthy opportunity for creativity to become a part of the fabric of 'place' whilst simultaneously altering the experience of the public







The City of Joondalup hosts this landmark art award that both celebrates and applauds the power of creativity to build culture and community and foster regional identity.

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space. The cultural and architectural space of Lakeside Joondalup Shopping City – a riot of plenty in a luminous sensory cavern – engenders a richly signifying space with the capacity for diverse audience reach. In part, the audience is already here. The art functions to provoke an emotional connection and foster the sense of value that it has in terms of society, community, culture and life. In this context, artists help to modify the way we inhabit and experience public space. This art award is brave enough to think big and, at a macro level, it invests in cultural infrastructure, reflexive collaboration, risk taking and innovation. In a fortuitous collision of two worlds, this commercial realm brings a new audience to the art and demonstrates that the two are not the frank duality that appearances might imply.

The City of Joondalup hosts this landmark art award that both celebrates and applauds the power of creativity to build culture and community and foster regional identity. Open to Western Australian practitioners, the award attracts high calibre artists from manifold disciplines with representation from urban and regional contexts. Artists are invited to create works expressly for the event, a key point to their relevance and their mandate, coalescing power and grace with compelling commentary on our times. The future of art lies in unexpected places of discovery and engagement – and there is inestimable cultural value in laying the groundwork for the arts, for everyone's sake, to thrive.

**Sue Starcken, 2018**

**Art Collection Curator  
School of Arts and Humanities  
Edith Cowan University, Australia**

# JENNIFER COCHRANE

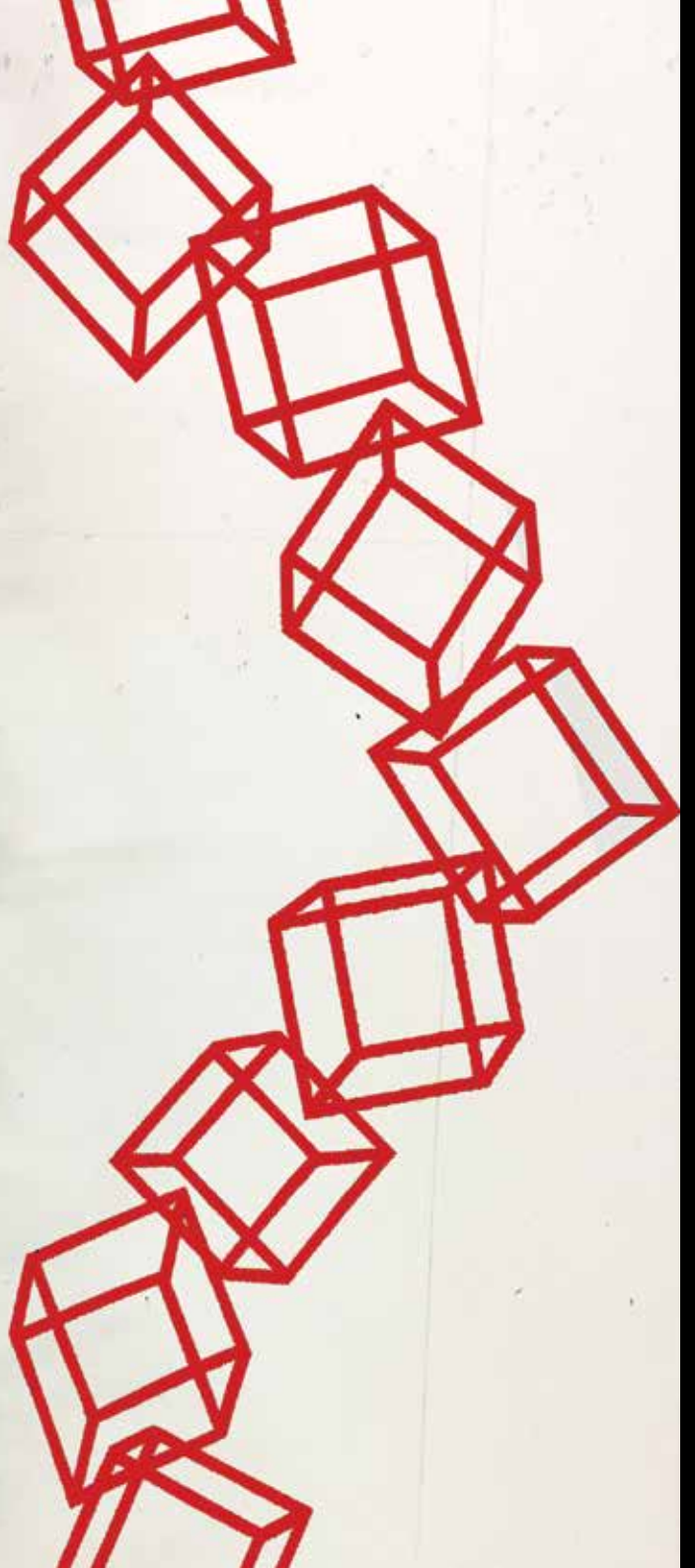
Jennifer Cochrane was born in Perth, but spent her childhood in the Pilbara before returning to complete a Bachelor of Art at Curtin University in 1988. Jennifer has exhibited throughout Australia and internationally, creating sculptures and site-specific installations for public spaces over the last 20 years. In 2016, she completed a six-month residency in Basel, Switzerland where she created works exploring shadows that she 'took' from her sculptural works at home. This has become an ongoing exploration called *Impossible Shadows*.

Whilst Jennifer's practice is predominantly object based, at the core of her practice is an emphasis on process-oriented production that involves repetitive labour-intensive techniques. She consistently pursues the notions of interpretation and point of view – both the physical and mental viewpoints. Recent works reveal a shift from the dominance of three-dimensional works to site-specific tape installations.



1: Jennifer Cochrane. © The artist  
2: *Cubes with Red Shadow*, 2018. © The artist





# SARAH ELSON

Sarah Elson is a Western Australian artist who has pursued an interest in traditional metalsmithing and its use in contemporary visual arts practice for almost 25 years. She holds a Masters in Fine Art from the Chelsea School of Art and Design, United Kingdom, and was the recipient of a Samstag Scholarship in 2001.

Sarah has exhibited nationally and internationally including solo exhibitions *Anigozanthos (eudaimonia hybrid)* at Galerie Düsseldorf in 2007 and *phloem poetica* at the Perth Institute of Contemporary Art (PICA) in 2010. Her work is held in the collections of the Art Gallery of Western Australia, John Curtin Gallery, Edith Cowan University and the Janet Holmes à Court Collection. She is a current sessional academic at Curtin University and a member of Art Collective WA.

Sarah's work investigates the nature of preciousness and the preciousness of nature. Transience, ephemerality, sensuality and reciprocity are key words, so too are notions of community, relationships and the entanglement of life. The act of making for Sarah is a meditation on growth; realised through the fluid potential of a medium that is often perceived as static. The sensuality in her work, of material and subject matter, draws out a philosophical attitude to being.



1: Sarah Elson. © Eva Fernandez  
2: *Lament of the labellum*, 2018. © Eva Fernandez



[artcollectivewa.com.au/artists/sarah-elson](http://artcollectivewa.com.au/artists/sarah-elson)  
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# CASPAR FAIRHALL

Caspar Fairhall's art practice of over 25 years includes painting, painted constructions, video and interactive video art. He has a Master of Fine Art from the University of New South Wales (2012), and is represented by Blockprojects Gallery (formerly NKN) in Melbourne, in addition to being a member of Art Collective WA. His work resides in the collections of the National Gallery of Australia, Artbank, the Art Gallery of Western Australia and the University of Western Australia, amongst others.

Best known for hard-edged yet painterly works, much of Caspar's art appears to ask questions of the viewer, such as: What does it mean to make pictorial space? How does the space in an image relate to the space and time outside the image? What does it mean to simultaneously look into and at an image? The vibrant colour and unresolvable pictorial spaces are tools that Caspar uses to address these questions, described by curator Margaret Moore as "propositions for perception".



1: Caspar Fairhall. © Alan Smithee  
2: *Folded cube*, 2017. © The artist



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# EMILY HORNUM

Emily Hornum is a Queensland-born multidisciplinary artist, living in Perth. She has a Bachelor of Photography, a Master of Arts, and has exhibited in numerous solo and group shows across Australia. Residencies and public art commissions include: Fremantle Arts Centre, Curtin University and City of Perth. She has been a finalist for awards including Fremantle Arts Centre Print Award (2016, 2018), and has had work acquired by the City of Armadale collection.

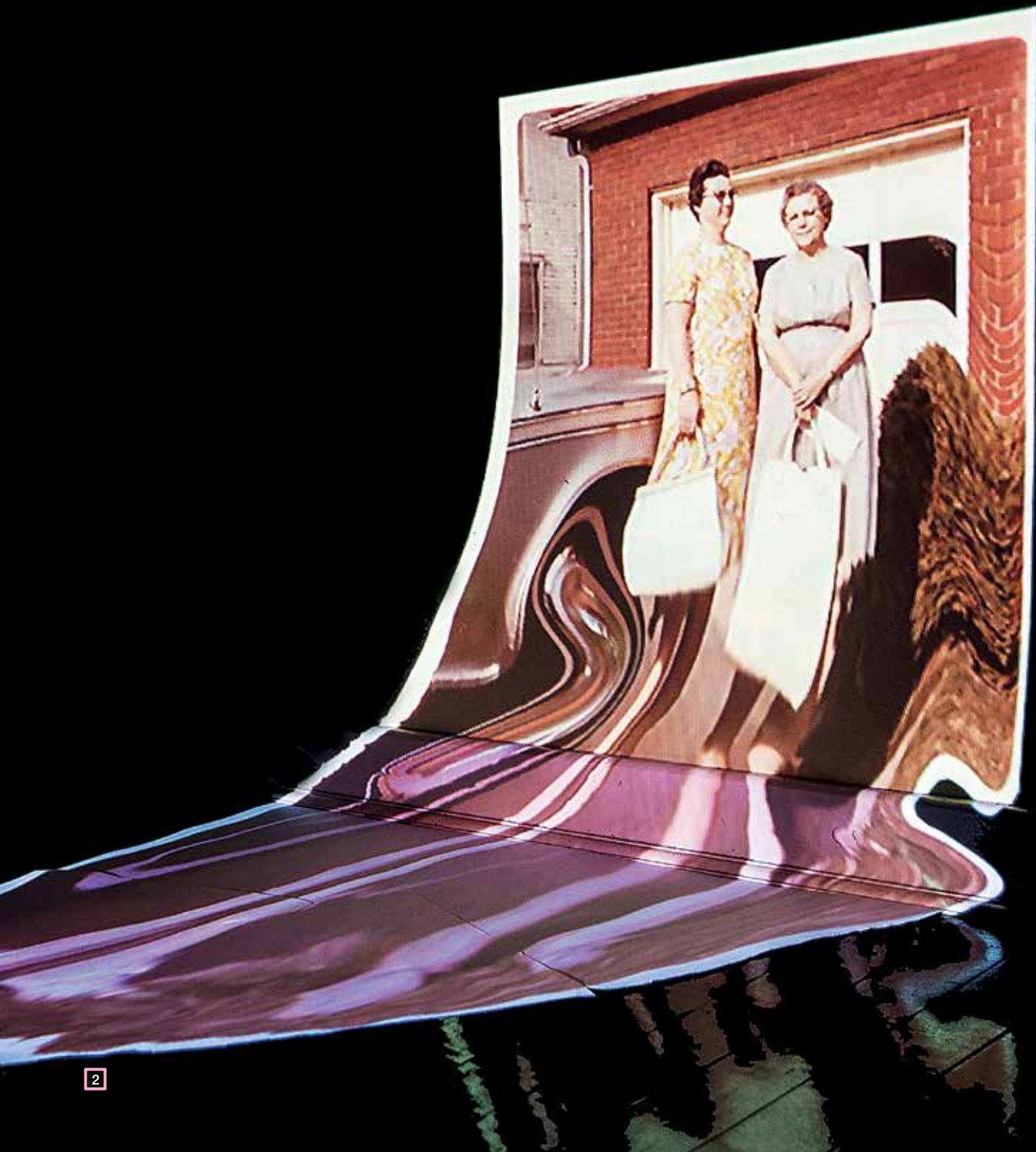
Emily's art practice is an ongoing inquiry surrounding family archives, identity, memory and new media. Driven by research and processes, her artworks result in digital photographs, videos and installations. Emily investigates how the materiality of archives influence our memories, and our family and individual narratives. She explores the objecthood of remembering and the impermanence of both memory and media through material from her family and found photographs.



1: Emily Hornum. © The artist

2: *The Grandmas* (from series *Liquify*), 2017. © The artist





# EVELINE KOTAI

For more than 37 years Eveline Kotai has exhibited extensively in Australia, working across the media of painting, drawing, print and textiles. Over the past 15 years, Eveline has focused on the theme of material dissolution and regeneration. The culmination is the cutting up and reworking of her paintings. Recent exhibitions *Infinite Threads* (2012), *Subdivision* (2014) and *Writing on Air* (2015) all draw their titles from the artist's symbolic and material interpretation of both the nature of change and the universal interdependence of all phenomena.

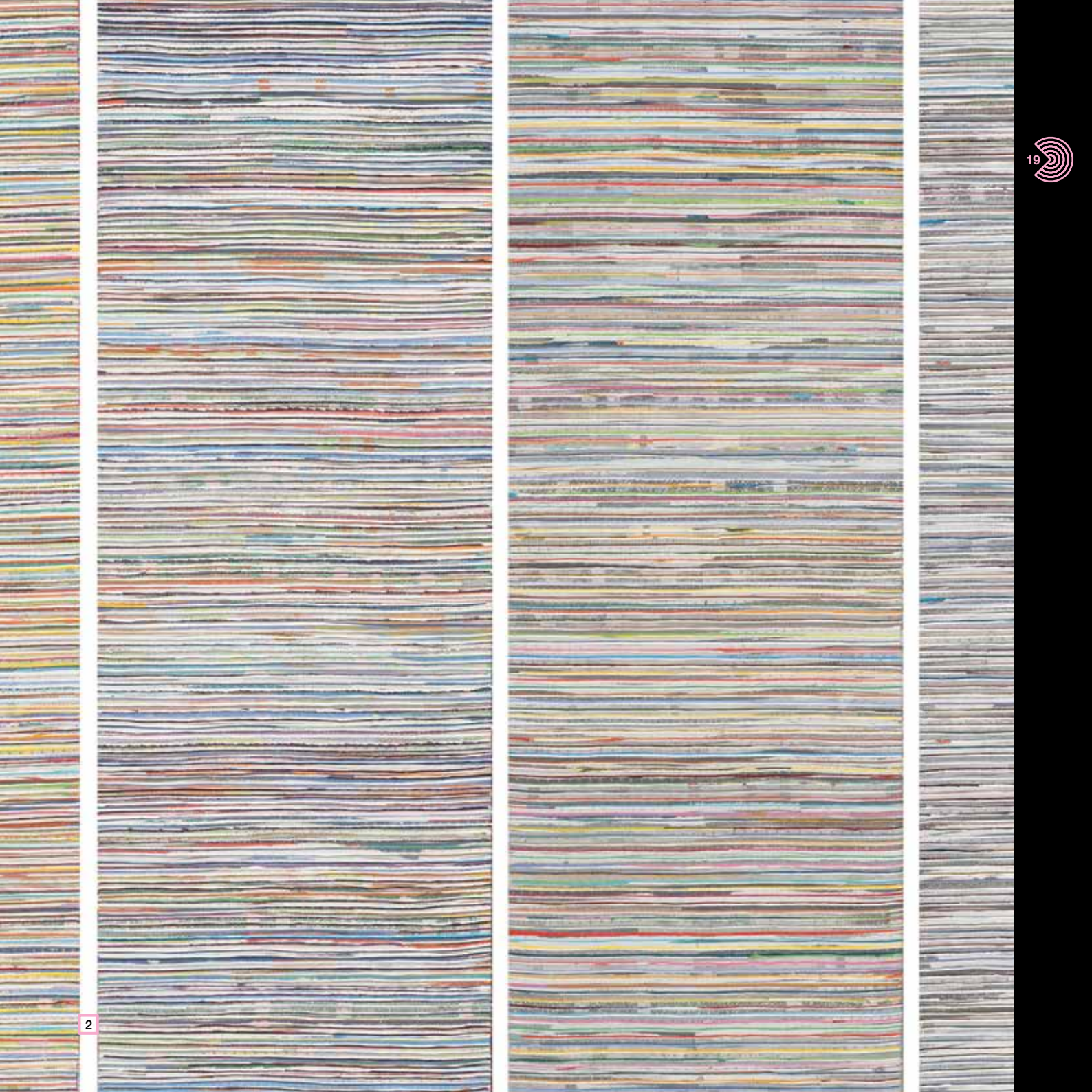
Eveline's unique technique of reconfiguring pre-existing paintings into new compositions echoes a world in constant transition. Not only do her methods provide a constant source for new beginnings, but the action of cutting and stitching has become an important meditative practice that is reflected in her final pieces. Works that were previously representational are sequentially dismantled so the re-modelled 'palette' becomes the impetus for new directions. Inherent in the artist's new synergies is another iteration of nature itself. Combinations of tone, colour and surface merge instinctively into complex harmonies that are reminiscent of life's ever-present cycles of change.



1: Eveline Kotai. © Tanita Seton  
2: *Middleground*, 2014. © Victor France









# LEONIE NGAHUIA MANSBRIDGE

Leonie Ngahuia Mansbridge is Ngāti Maniapoto/Pākehā; born in New Zealand and now lives in Fremantle. Leonie has presented papers at a number of international conferences and exhibited in a range of galleries in her 20-year career; most recently at John Curtin Gallery in 2017. She is currently a PhD candidate at Curtin University, researching and investigating the lived experience of criss-crossing a cultural corridor as a Māori/Pākehā. Her works address issues of colonisation and identity.

Leonie's art is understood as an informed practice, which can function as an artwork and a social document. Her visual language consists of erasing, masking and unmasking with dots, spots and found materials. Dots and spots have been a pervasive element in her iconography. They are orchestrated as another form of language; a system of telling anecdotal stories of lived experiences. The languages of materials, along with titles are clues to the interpretation of her work.



1: Leonie Ngahuia Mansbridge. © Bo Wong  
2: *Tiki Tour Place Mat(P)s*, 2017. © Bo Wong



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# AMANDA MARSH

Amanda Marsh is a Melbourne-born artist who lives and works in Perth. She has practised art since 1995 after graduating from the Victorian College of the Arts. In 2017, Amanda spent most of the year at the NES Artist Residency in Skagaströnd, Iceland. She has won several art prizes including the Roger Kemp Memorial Art Award and the Mandjar Art Prize. Her works can be found in major collections around Australia.

Amanda's work involves painting, installation and video. Her ongoing obsession is exploring the philosophy of the mind. She records subjective experience and searches for the source of consciousness, for how the mind perceives stimulus, processes information and forms intention. All works are layered with representational images, interrupted by abstract shapes, lines and forms that represent neural processing, creating a delicate balance as we shift from one state of being to another.



1: Amanda Marsh. © Bjoern Rainer Adamson  
2: *Awe and Wonder*, 2018. © Eva Fernandez



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# ELLEN NORRISH

Ellen Norrish is a representational painter currently based in Geraldton. She graduated from Curtin University with Fine Art Honours in 2016 where she received the NAVA Ignition Award for Professional Practice and the Free Range Gallery Graduate Award. Chosen to represent Curtin University in the HATCHED National Graduate Show at the Perth Institute of Contemporary Art (PICA), the judges awarded Ellen with 'Highly Commended' for the Schenberg Art Fellowship.

Ellen's art practice is based on the careful reproduction of everyday objects and imagery in thick oil paint. She is particularly interested in personal collections or incidental accumulations of imagery, having completed a series of paintings based on letters, smartphone photographs, artworks and most recently, an amateur museum of tins. These small painted reproductions are usually exhibited en masse in an illogical order to offer a multifaceted portrait of contemporary life and/or the contemporary subject.



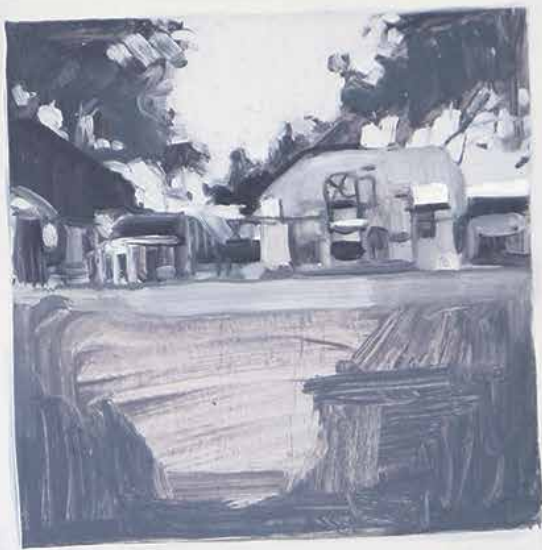
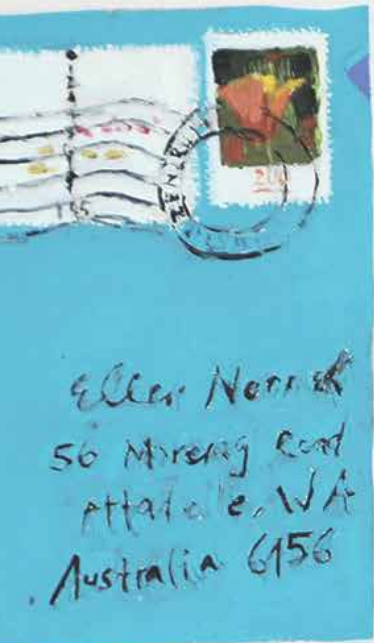
1: Ellen Norrish. © Tully Clayton  
 2: *Letters from Ro*, 2017 (Detail). © The artist



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# MARK PARFITT

Mark Parfitt lives and works in Perth. He is the Course Coordinator for Fine Art at Curtin University and the Chair of the City of South Perth Arts Advisory Committee. Mark has a BA Social Science from Edith Curtin University, BA Honours and a Masters of Arts from Curtin University, and is currently a PhD student at RMIT Melbourne. Mark has exhibited in group and solo exhibitions, won numerous residencies and prizes, and his work can also be found in several institutional collections.

Mark's practice draws from everyday desires, problems and anomalies with an intent to make an ordinary life more interesting, more celebratory and more fun. In connection to contemporary romanticism, he investigates the tension between personal aspiration and the demands of suburban life. Considering sculpture as an expanded process and the position of art as action, Mark produces autobiographical work in the form of visual journals, performance and sculpture.



1: Mark Parfitt. © The artist  
 2: *Tell Me About The Wave Park*, 2018. © The artist







TELL ME  
ABOUT THE  
WAVE PARK

BEST  
DAY OF  
MY LIFE



# ANDY QUILTY

A graduate of Curtin University with a Bachelor of Fine Arts (2003), Andy Quilty is currently a lecturer in Fine Art at The University of Western Australia and Program Patron for the Military Art Program Australia. His work is held in public, corporate and private collections throughout Australia including the City of Wanneroo, Melville, Mandurah and South Perth collections, Bunbury Regional Gallery and the Kedumba Collection of Australian Drawings. Andy is represented by Linton and Kay Galleries, Maunsell Wickes, and Margaret River Gallery.

Spanning drawing, painting and installation, Andy's work explores notions of status, belonging and a sense of place within the colloquial banality of suburban Australia. Current projects include solo exhibitions in Perth and Sydney, and *Untitled*, a joint exhibition with another artist who is a Master's Candidate and a prisoner in a local maximum security jail.

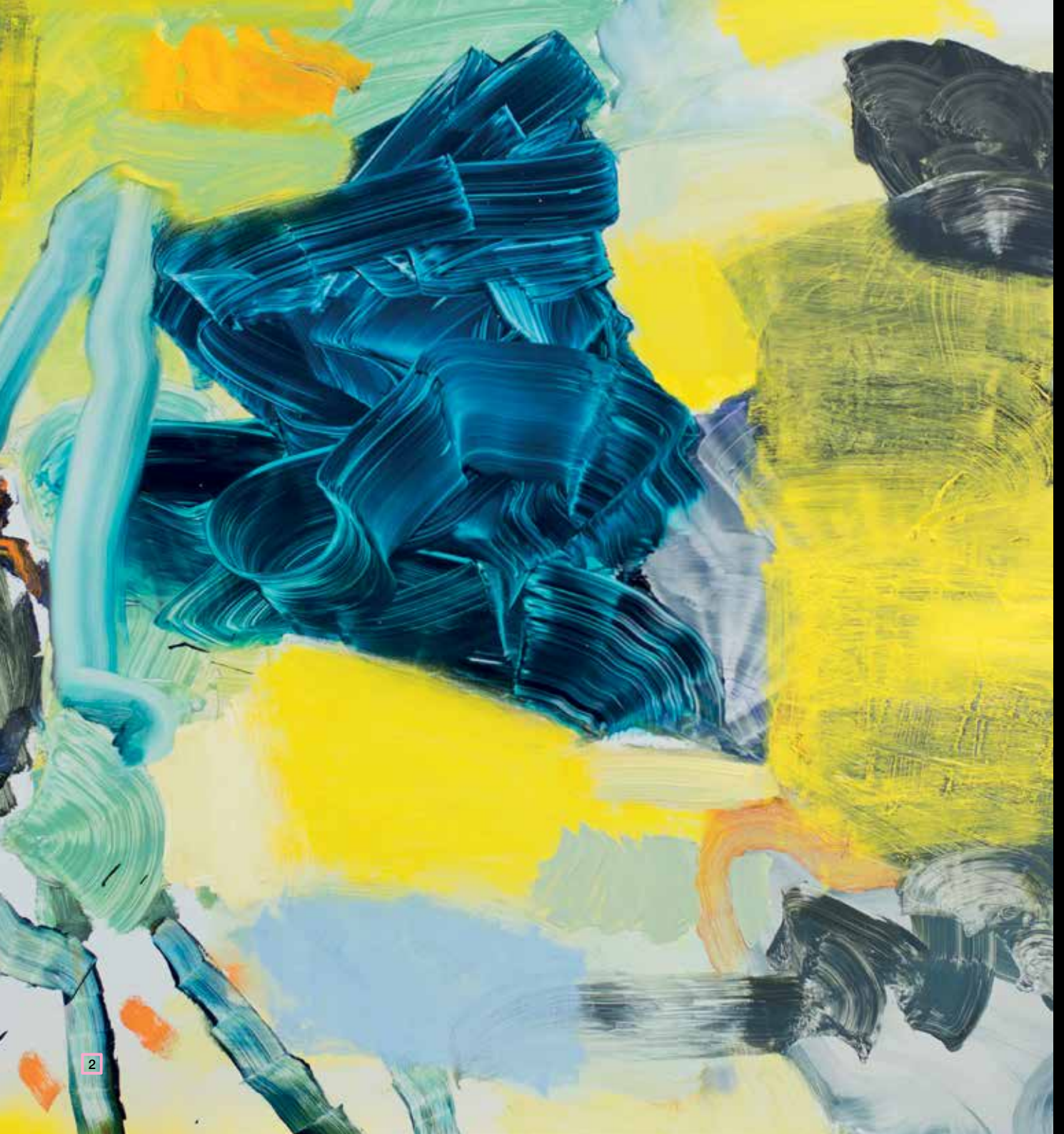


1: Andy Quilty. © Pete LeScelle  
 2: *The Baldives #11*, 2018. © Pete LeScelle



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# TREVOR RICHARDS

Fremantle-based artist Trevor Richards has exhibited locally, nationally and internationally for over 30 years. He completed artist residencies in Paris (2013), Poland (2008) and Basel (1999), and this year in Berlin. His works are held in the National Gallery of Australia, Bank Sparkasse Osnabruck (Germany), Daimler Chrysler Collection (Berlin), the Art Gallery of Western Australia and Murdoch University, as well as numerous other public and private collections.

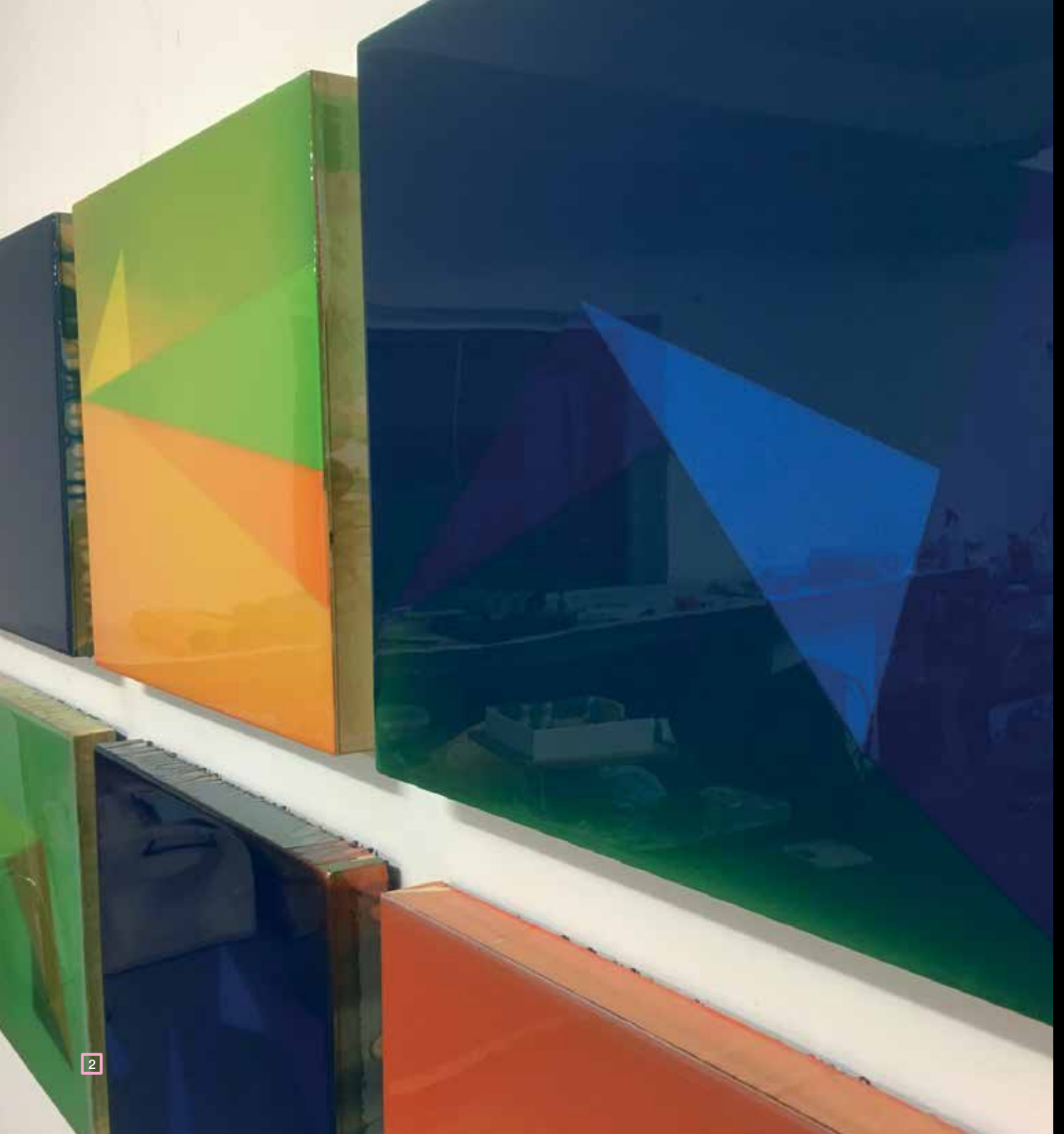
Trevor's practice encompasses painting, sculpture, video, photography and installation. He is widely recognised for his formally structured, minimalist approach to painting, which is informed by his sustained use of a limited range of colours and an admiration for the commonplace. In recent exhibitions he concentrated on colour and pattern, and its relationship to architecture. His works are multi-layered and open to wide interpretation; they have no fixed meanings or intentions.



1: Trevor Richards. © The artist  
2: *Foldings*, 2018. © The artist



[trevorrichards.iinet.net.au/Trevor\\_Richards/Home.html](http://trevorrichards.iinet.net.au/Trevor_Richards/Home.html)



# SUSAN ROUX

Susan Roux is a South African born, Western Australian artist. She attained an Advanced Diploma in Visual Arts at North Metropolitan TAFE in 2015 in addition to undergraduate and master's degrees in Visual Arts (Drawing) at the University of Stellenbosch, South Africa.

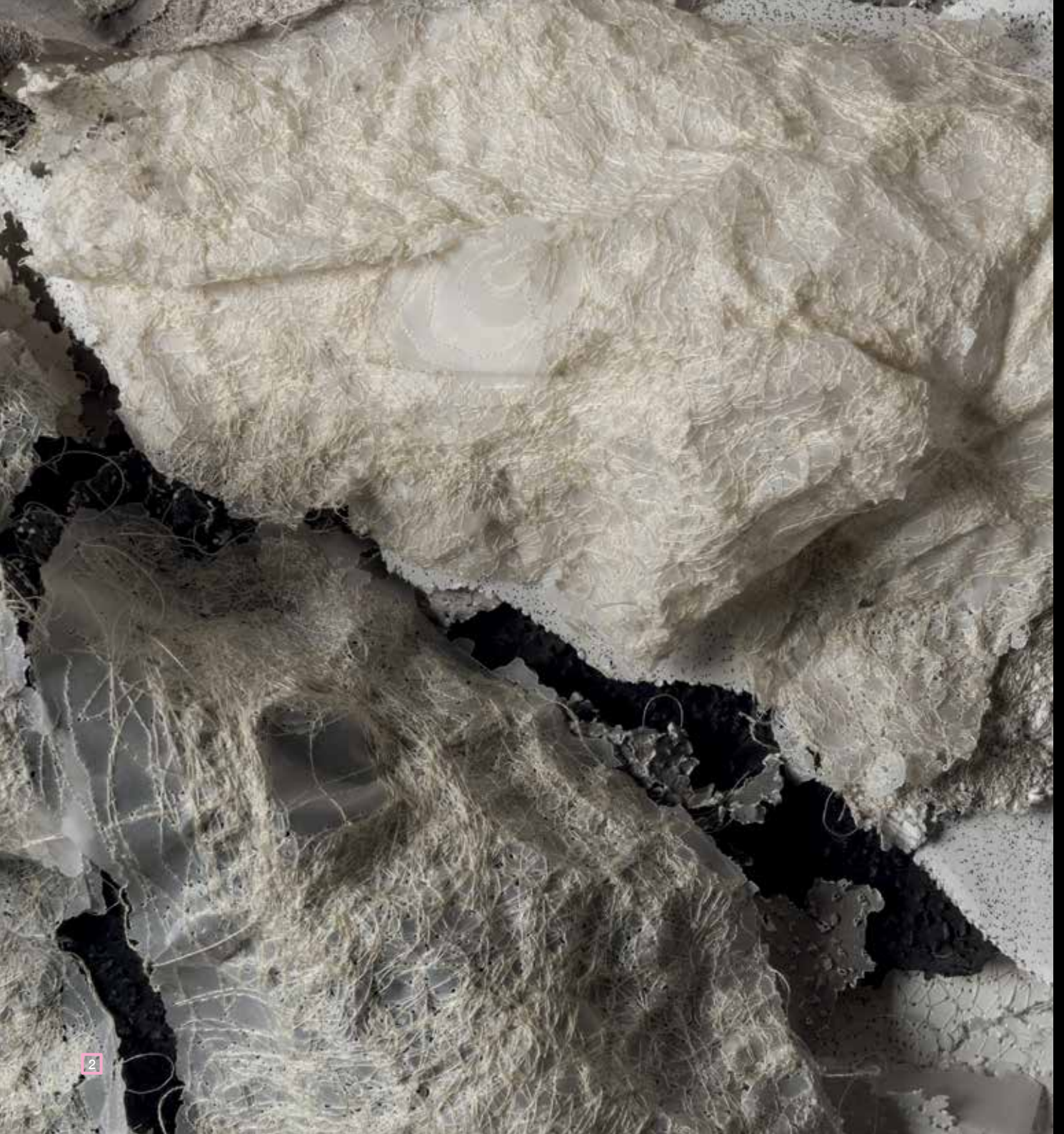
Susan's thesis explored Lacan's theory on the 'Mirror Phase', which informs the use of her inherited history and her critique and response to the cultural legacies of colonialism. Her work often refers to specific historical events as points of departure, making visible the female experience with colonial narratives. Susan creates large scale paper installations using machine stitching, thread and ink. These works concern the mark-making process through embodied action, using self-made hand tools.



1: Susan Roux. © Eva Fernandez  
2: *Yon*, 2018 (Detail). © Eva Fernandez







# SUSANNAH SKINNER

Growing up in rural Western Australia, it was at the family farm at Lower King, on the south coast, that Susannah Skinner's love of landscape was nurtured, culminating in a degree in Science (Botany) at the University of Western Australia. When her husband's work took the family to Kalgoorlie, the colour and texture of the region fueled her practice. Against a backdrop of brittle beauty, scarred by open cut mining, Susannah's artistic practice began to explore ecological destruction. Susannah formalised her studies with a Masters in Applied Art and Design at Curtin University in 2015, and her recent solo exhibition *Cellular* at Nyisztor studio was an intimate exploration of landscape.

Susannah's recent work is abstracted from the microcosm of landscape. The uniqueness of the hidden and fragile elements of landscape are overlaid with the expression of human industry upon it, namely linear markings that abstract topographic elements such as ploughing, mining, railway and roads, all of which are markers of human agency. These works explore a human desire for material possession that typifies capitalism and environmental destruction, seeking to instead promote ecological thought and discourse.



1: Susannah Skinner. © Victoria Skinner  
 2: *Cellular IV*, 2018. © Victoria Skinner



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# SIoux TEMPESTT

Sioux Tempestt is a Perth-based artist with a graphic design background who produces paintings, digital works, murals and public art. Sioux has been involved in numerous group shows and has presented seven solo exhibitions. Among other achievements, Sioux was a finalist in the 2017 Busselton Art Award and People's Choice Perth Winner in the 2017 Cliftons Art Prize. Her work is held in the collections of the City of South Perth and Ronald McDonald House.

Sioux constantly pushes the boundaries of her practice by traversing different mediums. She intuitively fuses colour and form to investigate the integration of abstract expressionism with the urban environment. The dynamic effects achieved from her techniques evolve from natural emotive responses to her immediate inner-city surroundings. Her use of aerosol is influenced by urban art, which strikes a distinct chord with her. Sioux's latest works integrate photography with mixed media, as commentary on urban social issues that are important to her.



1: Sioux Tempestt. © Tarryn Tempestt  
2: *Just Give a Fck*, 2018. © The artist







# GERA WOLTJER

Gera Woltjer is originally from the Netherlands and currently based in Perth. She completed a Master of Fine Art in Education and holds a Graduate Certificate in Coordination of Cultural and Artistic Design from the University of Utrecht. Gera has won various art prizes and exhibited in numerous group and solo shows in both Australia and the Netherlands. Her work can be found in collections including Artbank and the Artists' Books Collection at the State Library of Queensland.

Gera's practice aims to articulate aspects of the human condition, identity and the complex organic patterns of fluid surfaces. She focuses on materiality explored through processes such as drawing, photography, printmaking and site-specific installations. The symbolic nature of Gera's work presents an intellectual and emotional engagement for the viewer. Her current works investigate subsurface markings in communal swimming pools and the visual shifts that bodies create within these spaces.



1: Gera Woltjer. © The artist  
2: *Pool Sketch*, 2018. [Detail of work in progress]. © Gera Woltjer









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