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OCTOBER  
2019

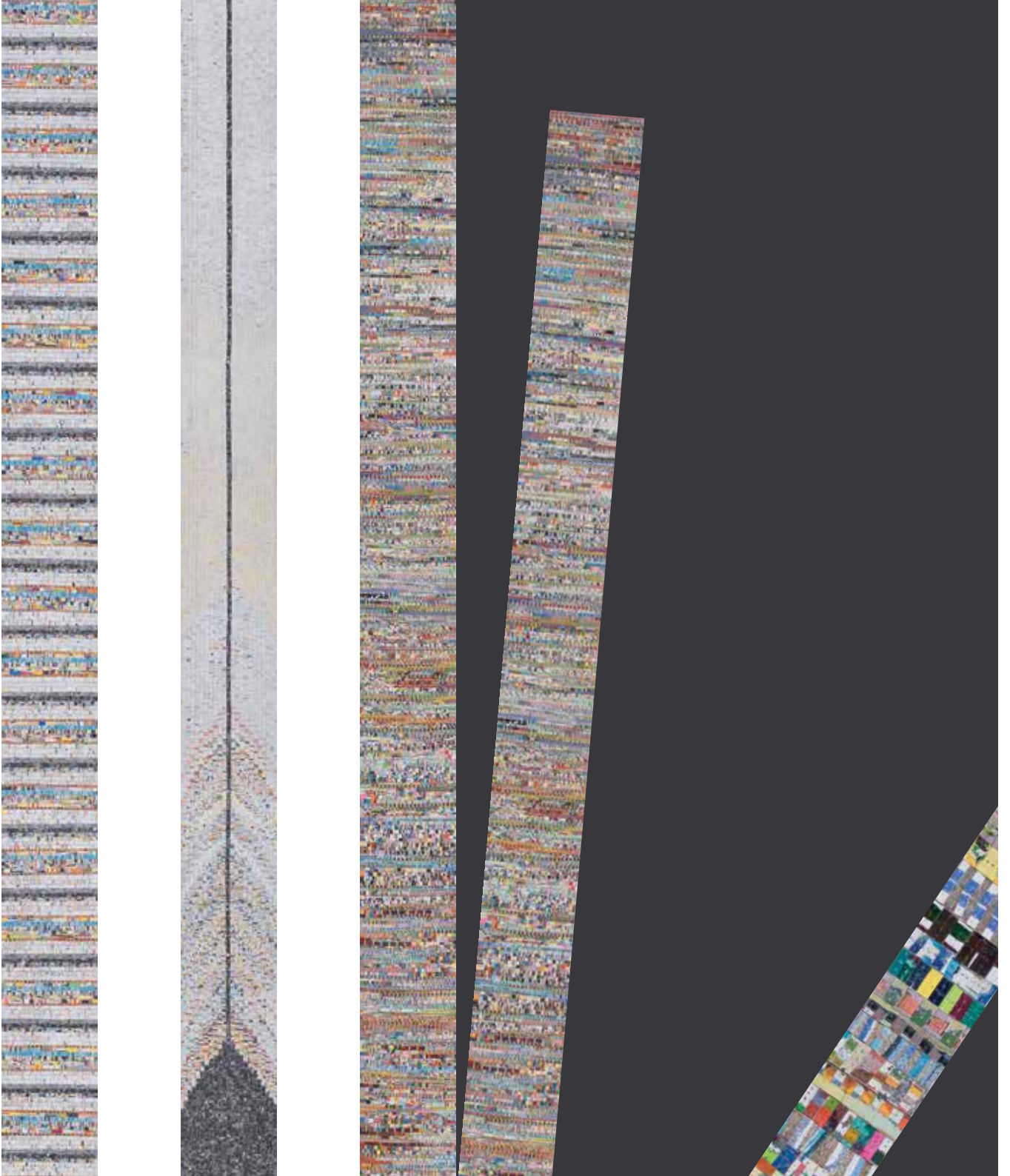


City of  
Joondalup

INVITATION  
ART PRIZE

IAP

*Obi Unfurled 1,2,3* (detail) by Eveline Kotai, 2018  
Participant in 2018 Community Invitation Art Award



*Obi Unturled 1,2,3 (detail)* by Eveline Kotai, 2018  
Participant in 2018 Community Invitation Art Award

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## Selector

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**Dr Oliver Watts**  
Senior Curator, Artbank

## Judging Panel

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**Carly Lane**  
Curator Indigenous Australian  
and First Nations Arts, Art Gallery  
of Western Australia

**Susan Roux**  
Artist and winner of the  
Overall Award in 2018

**Dr Oliver Watts**  
Senior Curator, Artbank

Exhibition Venue Partner

**Westfield**  
WHITFORD CITY

Exhibition Print Partner





## Message from the Mayor

### Welcome to the City's 2019 Invitation Art Prize (IAP).

Built on two decades of sustained support for culture and the arts, this annual exhibition has undergone significant changes this year, including a name change, increased Overall Prize and a new host venue at Westfield Whitford City.

The City has made it a priority to cultivate a modern, urban and culturally-enriched environment with a quality, contemporary visual art program.

This year the Invitation Art Prize has increased the number of exhibiting artists from 15 to 28, to help us celebrate the creative talents of even more professional Western Australian artists.

The Overall Prize in this year's exhibition is \$25,000.

Last year I wrote about the involvement of Artbank in elevating the prestige of IAP and I thank Senior Curator Dr Oliver Watts for his insightful shortlisting of the entrants.

Joining Dr Watts on the judging panel is Carly Lane, Curator Indigenous Australian and First Nations Arts from the Art Gallery of Western Australia, and Western Australian artist and major award winner from last year, Susan Roux.

As in previous years, the prize-winning artwork will be acquired for the City's Art Collection which currently comprises about 250 pieces and is on display within various City buildings, including the Civic Chambers, Libraries, Leisure Centres and Administration offices.

This outstanding collection has a primary focus on the work of Western Australian contemporary artists.

One of the exhibiting artists will be commissioned to produce an artwork for the City's Inside-Out Billboard Project, which will be displayed outside the Joondalup Library in March next year.

I commend this exhibition to you in the first year of our new Invitation Art Prize.

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

## A Moment of Intensity

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There is no doubt that art prizes create their own energy. I feel that prizes like the City of Joondalup Invitation Art Prize should be treated as a moment of intensity in a broader system. Artists need ongoing support from collectors, patrons, benefactors, and perhaps more importantly, from exhibition audiences.

I am privileged to be a member of the judging panel for this year's Invitation Art Prize in my role as Senior Curator at Artbank. It is important that myself and other staff are exposed to the breadth of work being produced in Western Australia to see if there's a possibility for acquisition to our collection which hosts more than 10,000 artworks. Once an artwork is acquired, Artbank then leases the work to businesses, government, and individuals across Australia. This program is crucial in supporting Australian contemporary artists and prizes like the Invitation Art Prize are one way we discover new talent emerging across the country.

Looking over entries to an art prize is a compelling task. These days, the forms are digital although surprisingly the process is still a very manual one. Having to click through images and open up documents until the screen is overlaid with windows that I carefully shuffle through.

Although it's not as hands-on as a visit to a studio or gallery, having the digital option makes the process more accessible and surprising. I remember reviewing artists for another art prize and looking at Ben Ward's ochre triangles shimmer through the computer and the genuine excitement I felt in spite of the pretty raw mediation.

In multi-entrant prizes like this one, the artist and the prize organisers enter into a partnership. Before the modern solo show, this sort of exhibition was the only type. In the movie *Mr Turner* (2014), directed by Mike Leigh, many of the scenes were set in the Royal Academy of Arts show. The film highlights the importance of peers and how prizes bring together artistic comrades in friendship and sometimes fierce competition.

While talking to artists during this year's Artbank Roadshow, which was hosted by the City of Joondalup, the annual City of Joondalup Invitation Art Prize came up many times. It became very clear that the prize was widely accepted as one of, if not the most important prize for contemporary artists in Western Australia.

There are not many prizes that are as open and non-prescriptive as this one. There is no stipulation that the work needs to be a portrait, or a watercolour or a particular genre. Contemporary art is a varied area of practice and the limited restrictions applied to this prize ensure artists aren't railroaded into another direction and they can express the true nature of their work.

The Invitation Art Prize also allows the successful artist, to produce a new work, especially for the show. This is a good initiative as it encourages new work and allows collaboration with the curator. The artist has the opportunity to take into account the context of the exhibition and the space.

Through the prize, the City of Joondalup is able to collect work annually that they hold and care for in their collection. Artworks from the collection are then placed in buildings around the City for the public to view and dwell on as part of the everyday context of life, showcasing the best of contemporary Western Australian art.

It is good to remember that the artists themselves are in a sense the biggest contributors to this prize and the overall Western Australian art scene. The City of Joondalup, the sponsors and the venue must all be thanked, but I do think that artists should be acknowledged in the same way. There are 28 artworks in this show. Taking into account that every work in the prize is also representative of numerous other paintings and objects made, studio rent paid, tuition fees, and the time earned to make art through secondary jobs, it's clear that the value of work placed on the walls is high.

This also does not take into account the cost of not pursuing a law degree or plumber's apprenticeship as a back-up career option. When I see the works on display, I sense the energy and urgency of artists to maintain their practice and to tell their stories.

The art schools in Perth are an important gateway to art practice and provide different sorts of sustenance to their students and alumni. They take their role in fostering artists very seriously. In researching the prize, I note that Professor Ted Snell has reviewed many of the finalists work with insight and thoughtfulness – in particular, his reviews on Teelah George and Jarrad Martyn. Graduate and post-graduate shows are another way artists can exhibit and gain new opportunities in the industry.

Perth has many exciting artist-run initiatives to visit which boast full solo shows and interesting group exhibitions of artists, including some who've been successful in this prize. Paper Mountain, Cool Change Contemporary and Peekaboo Gallery are just a few that have excellent shows.

Residencies and studios provide subsidised places to work, like Gotham Studios and Heathcote Cultural Precinct. Perth Institute of Contemporary Arts, Fremantle Arts Centre, Perth Centre of Photography and commercial galleries are quick to pick up promising artists for display.

The art community here is vibrant, tenacious and self-sustaining. I am so excited to see the works in the show.


**Dr Oliver Watts**  
**Senior Curator, Artbank**

## Abdul-Rahman Abdullah

Abdul-Rahman Abdullah lives and works in Mundijong. Since graduating from Curtin University in 2012 he has exhibited at leading art spaces including the state art galleries of South Australia, New South Wales and Western Australia; Museum of Contemporary Art, Sydney; Australian Centre for Contemporary Art, and West Space, Melbourne; Newcastle Art Gallery; Pataka Art + Museum, New Zealand; and Ace Open, Adelaide. Abdullah is a board member of Perth Institute of Contemporary Arts and is represented by Moore Contemporary.

His art practice explores the narrative capacity of animal archetypes, crafted objects and the human presence, with the aim of articulating physical dialogues between the natural world, identity and the agency of culture. While his own experiences as a Muslim Australian of mixed ethnicity provide a starting point, Abdullah foregrounds shared understandings of individual identity and new mythologies in a cross-cultural context. Living and working in rural Western Australia, Abdullah provides a unique perspective across intersecting and disparate communities.

[abdulrahmanabdullah.com](http://abdulrahmanabdullah.com)

 @abdul\_rahman\_abdullah

Photograph © Anna Louise Richardson







## Christine Baker

Christine Baker was born in Denmark, Western Australia. She has been creative all her life and, although Baker achieved a TAFE Certificate in Art and Design, she is largely self-taught. After working for many years in the rural sector her focus has shifted to clay sculpture and acrylic painting.

Baker makes art in dialogue with the world around her. Embracing political themes, nature, memory and emotion her painting style is unique and sincere, sometimes provocative and funny. Baker has won numerous awards mainly for painting.



## Nathan Beard

Nathan Beard is a Perth-based interdisciplinary artist who holds a Bachelor of Arts (Art) with first class Honours from Curtin University. Recent exhibitions include *White Gilt*, Cool Change Contemporary, Perth (2019); *A dense intimacy*, Bus Projects, Melbourne (2019); *Siamese Smize*, Turner Galleries, Perth (2018); *Transcendence*, Firstdraft, Sydney (2018) and *WA Focus: Nathan Beard*, Art Gallery of Western Australia (2017). In 2017 Beard was selected for the 4A Beijing Studio Program, shortlisted as a finalist for the John Stringer Prize, and Highly Commended as a finalist in the Fremantle Art Centre Print Award.

Beard's practice draws upon his Thai–Australian heritage in order to unpack the influences of culture, memory and biography. His work asks what it means to search for and create an authentic sense of identity out of a connection to intimate, personal histories and cultural heritage. Beard's work uses imagery sourced from various archives including museum catalogues, the internet, and family photo albums to playfully deconstruct an understanding of his own 'Thai-ness' within a Western cultural context. The hybrid nature of 'Thai-ness' – which is inherently slippery and constantly evolving – occupies a complex and anxious terrain, which Beard's work explores through a range of mediums including photography, sculpture and textiles.

[nathanbeard.org](http://nathanbeard.org)

 @nathansbeard

Photograph © Nathan Beard






## Ebony Blackley

Ebony Blackley describes herself as 'a 30-year-old Western Australian who has lived a challenging yet fulfilling life'. Following her graduation from Applecross High School – where she was selected for the school's Gifted and Talented Arts Program – Blackley sought life experience. At the age of 20, her life suddenly changed when she broke her neck and consequently suffered Post Traumatic Stress Disorder and depression. Painting under the mentorship of Joss Gregson at the Fremantle Arts Centre helped Blackley in her recovery and cemented her love for art.

With a focus on the journey of creating, Blackley's art practice is totally intuitive. She starts with a blank canvas, oil or acrylic paint and no plan. Using mindfulness, and letting go of the outcome, she is led to each brush mark and colour selection – the fascination of seeing sculptural shapes, rippling lines, and evolving complex compositions leading her on. Blackley attests that meditation helps her connect to her true self which enables free artistic expression.

[ebonyblackley.com.au](http://ebonyblackley.com.au)

 [@ebonyblackley.artist](https://www.instagram.com/ebonyblackley.artist)





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## Cathy Blanchflower

Cathy Blanchflower graduated in Fine Art from Curtin University in 1992 and has held solo exhibitions in Perth, Melbourne and Sydney since 1993. From 2000–17 she lived and worked in New York, Melbourne and the Blue Mountains in New South Wales, during which a survey exhibition of her work was shown at John Curtin Gallery in 2009. Blanchflower is represented in significant collections including National Gallery of Australia, Art Gallery of Western Australia, University of Sydney, Bankwest, Artbank, University of Western Australia and Curtin University.

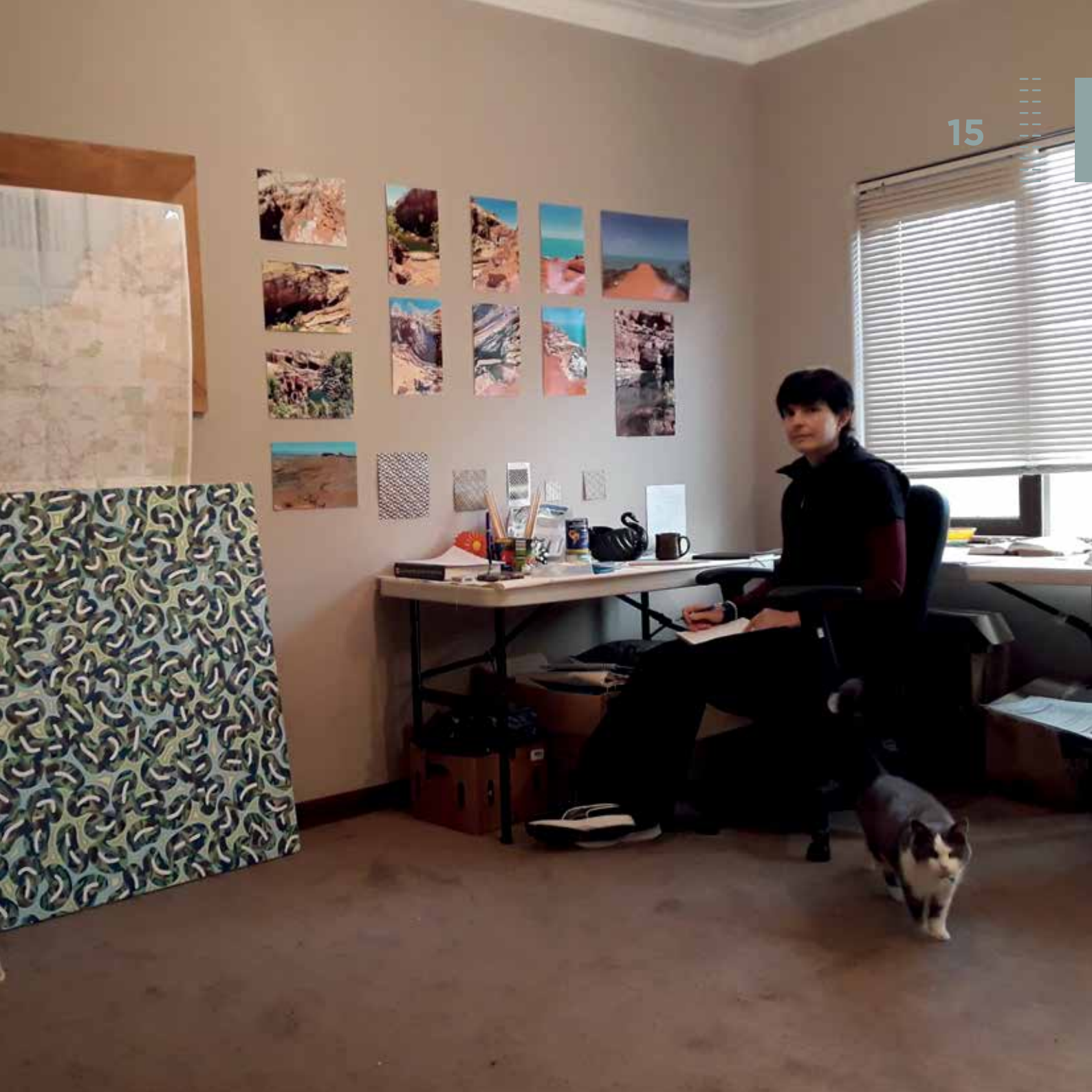
Blanchflower's art practice focuses on using pattern, colour, shape and tonal relationships to create paintings of change and movement. The patterns in the work are boundless and can be perceived to continue beyond the frame, suggesting unending repetitions of nature and streams of consciousness. Recent work has become looser and increasingly organic and influenced by experiences in wilderness areas including the Blue Mountains, the Pilbara region and coastal Western Australia.

 @cathyblanchflower

Photograph © Daniel Argyle







## Bruno Booth

Bruno Booth is an emerging, conceptual artist who acknowledges that he lives and works on Noongar, Whadjuk land. He has undertaken residencies at Perth Institute of Contemporary Art (PICA), North Metropolitan TAFE and Fremantle Arts Centre. Recent exhibitions include *Trying To Be Social*, Gallery Central, Perth (2017); *Hostile Infrastructure*, Testing Grounds, Melbourne (2019) and *Push It, Push It (Real Good)*, Firstdraft, Sydney (2019). Booth has also received public art commissions for the City of Vincent, FORM and Fiona Stanley Hospital and has been selected for the NextWave 2020 and the NextWave X co-commission with PICA.

Booth's art practice depicts the extraordinary encounters provided to him as a condition of his disability. He is currently exploring ideas of navigation and how this can be expressed through immersive installations. As a conceptual artist he is not married to one technique; the artforms are dictated by the ideas from which they originate. He has worked with painting, participatory installation, sculpture, video and performance. He says, 'If it doesn't make me laugh, it doesn't get made'.

[brunobooth.com](http://brunobooth.com)

 [@bruno\\_booth\\_](https://www.instagram.com/bruno_booth_)



## Nathan Brooker

Nathan Brooker is a Perth-based, early career artist who holds a Bachelor of Fine Arts with first class Honours from Curtin University (2014). He has exhibited in several group exhibitions including, *Deadspace*, Turner Galleries, Perth (2017); and *Architecture of Experience*, Kunstraum Ping Pong, Germany (2018). Brooker has also undertaken residencies at Perth Institute of Contemporary Art and Pilotenkueche in Leipzig, Germany.

Brooker's art practice is concerned with employing photography and painting as a lens to investigate globalisation. Through documenting and interrogating the 'non-place', Brooker attempts to study and comprehend abstract contemporary space.

 @nathanjbrooker

Photograph © Nathan Brooker





## Michelle Campbell

Michelle Campbell was born in New Zealand and has lived and worked in Perth for over 20 years. Although drawing and painting have always been a part of her life, after studying fine art for one year she switched to psychology and later heritage. She won the 2015 City of Belmont Acquisitive Art Award, was a 2016 Black Swan Prize for Portraiture finalist and 2017 Doug Moran National Portrait Prize semi-finalist. Her paintings also reside in the collections of the Cities of Belmont and Armadale.

Campbell's current art practice explores our relationships to the homes we inhabit within the urban landscapes and suburbs we've created. She believes that urban development can have a direct impact on our physical and mental wellbeing when we lock ourselves inside and seldom relate to our neighbours, and when close-proximity seems a burden. Although her paintings may be bright and seemingly cheerful, their subject matter may not be – a discord of viewer expectation, which Campbell enjoys.

 @michellocampbell4025





## Paul Caporn

Paul Caporn lives and works in Perth. He has exhibited nationally and internationally in over 50 group and nine solo exhibitions, and holds a Bachelor of Fine Arts (1992) and a Bachelor of Visual Arts with first class Honours (2004) from Curtin University. Caporn is the recipient of various grants and awards including Visual Arts and Craft Mid-Career Fellowship (2008), Asialink Visual Arts Residency in Taiwan (2004), the Artsource–Atelier Mondial Basel Arts Residency (2014), and recently received an Australia Council for the Arts grant for new work.

Caporn's work can be found in the collections of the Art Gallery of Western Australia, City of Perth, St John of God Health Care, WA Chamber of Commerce and Industry, Artbank, The Stokes Collection, Ipswich Council, City of Swan, City of Melville, Curtin University, Central TAFE, Sunset Events, Holmes à Court Collection and many private collections.

Making art primarily in the realms of painting, sculpture, video and installation, Caporn enjoys the synchronistic outcomes and seemingly random relationships between objects, ideas and meaning. This has led his artistic output to shift and change over 25 years which reflects his desire to maintain a practice that is difficult to define and a refusal to traffic in any fixed meaning.

[artcollectivewa.com.au/artists/paul-caporn/](http://artcollectivewa.com.au/artists/paul-caporn/)







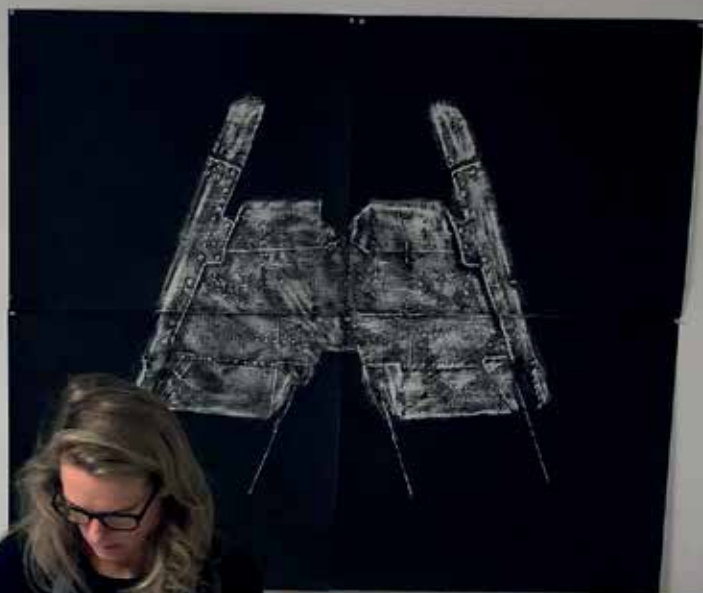
## Susanna Castleden

Susanna Castleden is an artist and senior lecturer at Curtin University. She has received several awards including the Linden Prize, the Burnie Print Prize and the Bankwest Art Prize. She has been a finalist in many national awards including the National Works on Paper, the Hadley's Art Prize and Hutchins Prize. Castleden's work is held in major collections including the National Gallery of Australia, Art Gallery of Western Australia, Artbank, University of Western Australia, Murdoch University, and The Stokes and Wesfarmers Collections. Castleden is also a director on the board of Perth Institute of Contemporary Art.

Castleden's recent projects explore mobility and mapping, specifically associated with travel, examining the phenomenon of what it means to be part of a world on the move. Working in drawing and printmaking, Castleden creates large-scale works that sometimes include sculptural, performative or multi-part elements. Traditional mapping conventions often intersect with other methods of capturing and recording place – ultimately the works aim to reflect the material and atmospheric qualities of the sites and objects in, and from, which they were made.

[susannacastleden.com](http://susannacastleden.com)





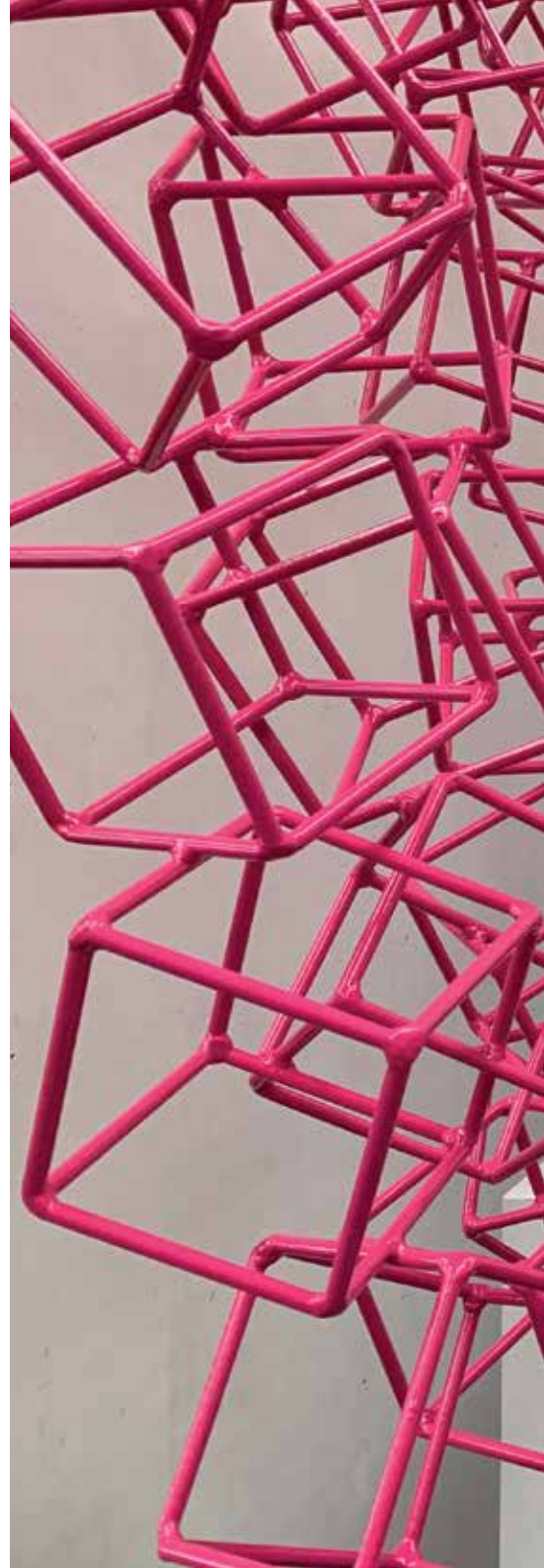
## Jennifer Cochrane

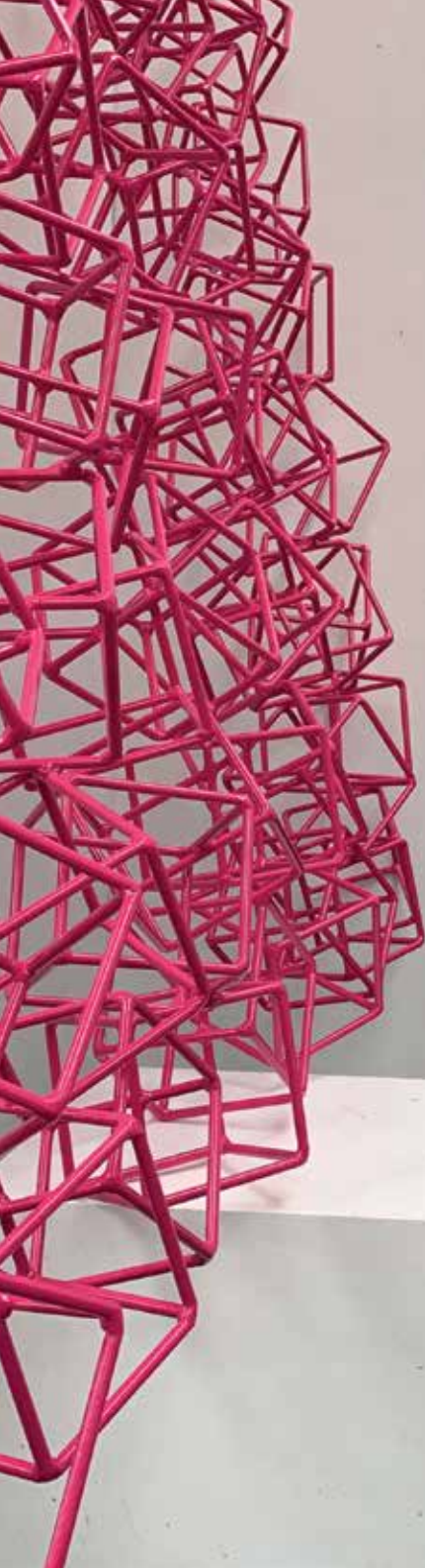
Jennifer Cochrane lives and works in Perth. Since graduating with a Bachelor of Fine Arts from Curtin University (1988) she has exhibited nationally and internationally. Receiving the Artsource–Atelier Mondial residency in Basel, Switzerland (2016) created a significant shift in her work which continues to inform her practice today. Her work *Impossible Shadow #14* was highly commended in the *Sculpture at Scenic World 2019* exhibition in Katoomba, NSW.

While Cochrane's practice stems from a strong history of object-based art, her works are becoming increasingly diverse in their production. She has created sculptures and site-specific installations for exhibitions and public spaces over the last 20 years. At the core of her practice is an emphasis on process-oriented production which inevitably involves repetitive labour-intensive techniques. She consistently explores perspective and point-of-view, and how these concepts impact upon interpretation and understanding.

[jennifercochrane.com.au](http://jennifercochrane.com.au)

Photograph © Marianne Poller





## Fiona Harman

Fiona Harman is a Perth-based artist who holds a Bachelor of Fine Art with first class Honours and a creative research PhD from Curtin University. She has presented four solo exhibitions and has exhibited in over 15 group exhibitions in Victoria and Western Australia. Harman was recently awarded a three-month residency at Artspace in Sydney through the Artsource Global Cities Residency program.

Harman's art practice follows her interest in real and imagined experiences of the Australian suburban landscape. Working in painting and drawing, Harman explores the duality of menace and comfort in suburbia, alluding to underlying secrets, longings and atmospherics of place and home. Her combination of representation and abstraction aims to employ ambiguity in a way that encourages an associative freedom with common motifs of house facades, playing grounds and swimming pools.

[fionaharman.com](http://fionaharman.com)

 [@fionaharman](https://www.instagram.com/fionaharman)  [fionaharmanart](https://www.facebook.com/fionaharmanart)





## Pablo Hughes

Pablo Hughes was born in Dublin and is now based in Perth. He is a multidisciplinary photographer and professional art installer. After completing a Bachelor of Arts in Media Studies and Photomedia at Edith Cowan University, Hughes has received several photographic awards. Solo exhibitions in Perth include *Displaced*, The Lobby (2018), *Escape Artist*, Heathcote Museum and Art Gallery (2015) and *Justaposition* at Spectrum (2015). Group shows include the Bunbury Biennale and *Psychogeography*, Gallery Central, Perth. Hughes has been a finalist in the CLIP Award at the Perth Centre for Photography and the Mandorla Art Award.

Hughes' practice strays beyond the traditional two dimensions of photography into an installation framework, employing obscured glass, found objects, paint and collage. He constructs critical dialogues that explore the notion of displacement, both physical and conceptual, that underpins his multifaceted enquiry.

Inspired by contemporary issues, such as escape, change and transformation, Hughes continually questions socio-political systems and evolving realities. Representing what is shunned, side-stepped or discarded, his juxtapositions highlight the forgotten and frayed edges of action. Although stemming from the apparent simplicity of the commonplace, a complex narrative is created by combining diverse media, image associations and constructions to add layers of ambiguity and improbability.

[pablohughes.com](http://pablohughes.com)

 [@pabloshfoto](https://www.instagram.com/pabloshfoto)

Photograph © Christophe Canato








## Paul Kaptein

A graduate of Curtin University, Paul Kaptein's most recent career highlights include being awarded the Mandorla Art Award (2014), the Mid West Art Prize (2015) and the Stockland Sculpture Prize (Minnawarra Art Award, 2018). He was a finalist in the Jacaranda Art Award for Drawing (2016) and exhibited in *The Grammar of Glitch* at the Latrobe Art Institute, Bendigo (2018).

Kaptein's work can be found in the collections of the University of Western Australia, Edith Cowan University, Royal Perth Hospital, Grafton Regional Gallery, New Norcia Museum Art Collection, as well as significant private national and international collections.

Working predominantly in sculpture and drawing, Kaptein's practice is informed by aspects of Pneuma and Sunyata. Exploring the body as the interface between quantum, relative, technological, spiritual, material, psychic and conscious states, the works collapse distinctions of internal / external binaries and linear temporalities to disrupt notions of identity and boundaries of self.

[paulkaptein.com](http://paulkaptein.com)

 @paulkaptein

Photograph © Jeawon Kim





## Desmond Mah

Desmond Mah is a Chinese–Australian artist, who grew up in a Chinese Taoist temple in the 1970s and 1980s in Singapore. A graduate of Loughborough University (United Kingdom) and LaSalle College of the Arts (Singapore), Mah moved to Perth in the late 1980s. Mah previously worked as a teacher and landscape designer and has been a practising artist since 2016. He is represented by Art Atrium in Sydney and his work is held in several collections including the collection of Judith Neilson (White Rabbit Collection).

Drawing from his Chinese heritage and his life in western society, Mah examines the shifting forms of cultural identity and draws from his memories. His painting is a cautious balance between chaos and composure, abstract and figurative, flat and tactile, drawing and painting. His painting is rooted in personal narratives, collective memory and mythology. By adding scent to his works – for example, incense mixed with paint – Mah develops another dimension of complexity, appreciation and engagement for the viewer.

[desmondmah.weebly.com](http://desmondmah.weebly.com)

 [@desmondmah\\_](https://www.instagram.com/desmondmah_)

Photograph © Maxine Mah





little  
miss

EPSON

## Justin Martin

Justin Martin is a Noongar consultant, artist, tour guide, Aboriginal Health Liaison and father of five, from Perth. He belongs to the Whadjuk, Gnaala Kaala Boodja, Widi and Binjareb tribes, whose traditional lands stretch over the South West and a large part of the Mid West of Western Australia. Martin was raised to know the importance of preservation, conservation and understanding of his country.

Martin's traditional style of Indigenous art was passed down to him from his grandmothers – which he has evolved to make his own, exploring different types of art mediums. Inspired by family and his culture, Martin's art is based on history and creation stories that are thousands of years old. His aim is to educate positively and give creative thought to his dreamtime culture and way of life.





## Lucille Martin

Lucille Martin is a multi-disciplinary artist whose practice also includes community development, higher education, pedagogy and policy advocacy. Career highlights include a Masters of Art from the University of New South Wales, the Australia Council for the Arts Tokyo Residency, the Department of Culture and the Arts' Western Australian Fellowship, as well as artist-in-residencies at the Bundanon Trust, NSW (2018–19), and at Vancouver Arts Centre, Albany, WA (2020). Her work has been exhibited in numerous solo and group exhibitions, and is held in private and public collections in Australia and internationally.

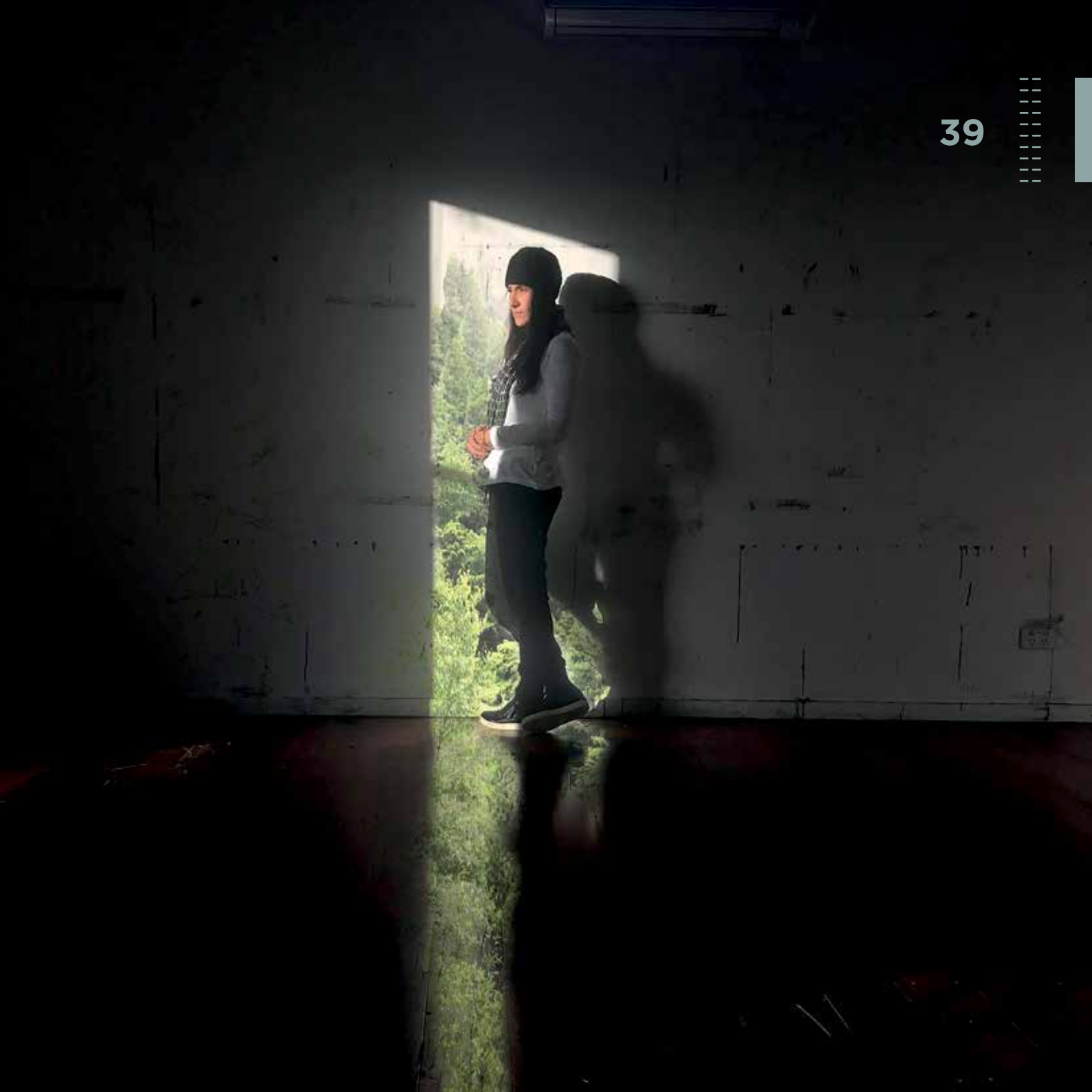
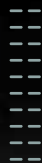
Working predominately in iPhoneography, photomedia, textile and performative practice, Martin's broad focus is on a universal understanding of identity and place. Her deep passion for the flora and fauna of the Australian landscape stems from living on 36 acres in New South Wales for a significant amount of time where she implemented programs to reforest, linking wildlife corridors and providing habitat for the return of local species. As such, she often uses her art as a conduit for current humanitarian and environmental themes related to species extinction. The choice of technology and medium are central to the nature of her work drawing complex ideas and layers of information to collage, explore and integrate the intersections of art, technology and science.

[lucillemartin.com](http://lucillemartin.com)

 [@lucillemartinartist](https://www.instagram.com/lucillemartinartist)







## Minaxi May

Minaxi May is an interdisciplinary artist with a Bachelor of Arts (Visual Arts) and a PhD (Arts). She was the recipient of the Artsource–Atelier Mondial residency in Basel, Switzerland (2013) and the Artspace, Sydney (2006) residency. Her show *Tagged: Celebrity.Change.Commodity*, toured throughout Western Australia with Art on the Move and she has exhibited internationally, including in Japan and Switzerland. She recently exhibited *Pattern Clasher* at Art Collective WA (2019) and her art is held in numerous collections including the Holmes à Court Collection and the Cruthers Collection of Women's Art.

May primarily works in sculpture, mixed-media, printmaking and installation. She uses a wide range of approaches and dialogues to explore the inter-relationships between art, design, craft and colour together with the industrial world and everyday popular culture – remixing consumer desire and response, within hybridised cultural moments. She often utilises popular media, food, DIY, fashions and familiar paraphernalia to reuse or recontextualise ideas and objects with replication, play, juxtaposition and humour.

 @minaxi\_may\_artist

Photograph © Christophe Canato





## Dan McCabe

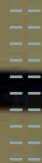
Dan McCabe grew up in Brisbane and is currently based in Fremantle. Since graduating with Honours from Queensland College of Art (2012), he has consistently exhibited in solo and group projects in Brisbane, Perth, Sydney, Adelaide and Melbourne. He has also been the recipient of international residencies in Finland and India. Recent projects of significance include a large body of work in *spaced 3: north by south east* at the Art Gallery of Western Australia (2018) and a solo exhibition *Post Leisure* at Moore Contemporary (2019). McCabe is represented by Moore Contemporary.

McCabe's art practice is concerned with critically interrogating the ethical and philosophical complexities of our global urban lifestyle, and its impact on the natural environment. Concept drives the choice of materials and format, each tailored to the project to produce a unique aesthetic. Taking the format of sculptural installations, video, photography and wall-based compositions, McCabe focuses on a variety of concepts from housing affordability to doomsday ideologies, digital dependence to nature tourism.

[danmccabe.com.au](http://danmccabe.com.au)

Photograph © Imogen Jack





## Rebecca Morgan-Finch

Rebecca Morgan-Finch studied towards a Bachelor of Visual Arts at Curtin University and completed her final year at Edith Cowan University in 2005. She has exhibited in numerous group exhibitions at Melody Smith Gallery, Perth between 2010 and 2012, and in 2018 held her first solo exhibition in November Art|Event|Space in East Fremantle. This year Morgan-Finch is exhibiting in numerous art awards across Australia and has artworks acquired by the St John of God Health Care Collection.

Morgan-Finch is a painter and a passionate observer of the sky, constantly noting the shifting effects of light and colour, and their effect on the environment. At the heart of Morgan-Finch's practice is an attempt to unravel the oil painting process, breaking down multiple layers and recreating the behaviour of colour and light in atmospheric phenomena. Morgan-Finch invites viewers to look up and experience the transcendental qualities found within the fluid and shifting atmospheres and to find their own sensory refuge.

 @artist\_rebecca\_morganfinch  @RebeccaMorganFinch





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## Ron Nyisztor

Ron Nyisztor was born at Hillcrest in North Fremantle, and is the second youngest of seven siblings, to parents Istvan and Hildegard who migrated to Western Australia in 1952 after seven years in refugee camps. His family name Nyisztor (pronounced 'nistor') has its origin in Transylvania. Nyisztor grew up near Thomson's Lake in Munster where a bush track led to their home with goats, pigs, chickens, and a garden with no supply of scheme water or electricity – they needed to be self-sufficient.

An important contributor to the Western Australian art scene, Nyisztor has exhibited regularly since 1989. His paintings can be found in many prestigious art collections including Art Gallery of Western Australia, Royal Perth Hospital, Federal Court of Australia, City of Fremantle and National Native Tribunal.

Nyisztor's paintings and assemblages involve the use of obsolete objects and materials. As still life subjects for paintings, the objects are incorporated into dynamic compositions. The mundane subject matter often communicates a sense of the metaphysical or psychedelic, expressed through the familiar and extraordinary. Nyisztor devises titles in advance of producing an artwork or an exhibition – the laying out of the conceptual framework is a key part of the inspiration and process.

[nyisztor.com.au](http://nyisztor.com.au)

 [@ron\\_nyisztor](https://www.instagram.com/ron_nyisztor)

Photograph © Colin Story







## Perdita Phillips

Perdita Phillips has exhibited widely including exhibitions *Here&Now2018*, Lawrence Wilson Art Gallery, Perth; *Make Known: The Exquisite Order of Infinite Variation*, UNSW Galleries, Sydney; and *Frankenstein GRID*, Stanford University, California (2018); *Incinerator Art Award*, Incinerator Gallery, Melbourne; *Another Green World*, Western Plains Cultural Centre, Dubbo; and *Going underground: Multispecies encounters with rocks and water in the shadow of extraction* with Astrida Neimanis (2017). Phillips has undertaken two residencies funded by Australia Council for the Arts at SymbioticA and her fictionella, *Fossil*, was published in 2019 as part of the *Lost Rocks* series.

Phillips's work is concerned with environmental matters at a time when 'we need to take into account the deepest pasts and uncertain futures of the Anthropocene'. She experiments across media – installations, digital works, performative situations, photography and drawing – bringing together found objects and natural materials that evoke the overlapping worlds of humans and non-humans. Phillips aims to re-sensitise audiences to the earthly environment that surrounds them.

[perditaphillips.com](http://perditaphillips.com)

 @perditaphillips  PerditaPhillipsArtist  perditaphillips

Photograph © Perdita Phillips





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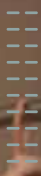


## Jody Quackenbush

Jody Quackenbush is a Northbridge-based artist who holds a Bachelor of Contemporary Art from Edith Cowan University, an Advanced Diploma from the West Australian School of Art and Design and who also studied textile design at Massey University in New Zealand. Quackenbush took up a residency at Arteles Creative Centre, Finland (2013) and was selected for the City of Joondalup's 2014 Community Invitation Art Award. In 2017, Quackenbush hosted and costumed the *Dead Artists Dinner* event in Fremantle.

Quackenbush's art practice is multi-disciplinary and includes textiles, painting and staged photography. An interest in textiles, particularly harvesting collections of found and inherited fabrics and haberdashery, is often a starting point for her works. Since 2012, a predominant obsession with mask making has been a focus. Her costumes and masks are made in an organic and spontaneous way and are often used in paintings or staged photo shoots, taken by herself or one of her collaborators.





## Andy Quilty

Andy Quilty is a Lecturer in Fine Art at the University of Western Australia, Program Patron for the Military Art Program Australia – a not-for-profit assisting Military Veterans through art therapy – and works across the state facilitating art workshops in schools, penal institutions, community groups and Aboriginal art centres.

Graduating with a Bachelor of Fine Arts from Curtin University in 2003, Quilty is a multi-disciplinary artist engaged with the experience, documentation and interrogation of societal anxieties around criminality in a suburban context. His work is held in state, corporate and private collections.

[andyquilty.com](http://andyquilty.com)

 [@andyquilty](https://www.instagram.com/andyquilty)  [@andy.quilty](https://www.facebook.com/andy.quilty)



## Nicole Slatter and Bruce Slatter

Nicole Slatter and Bruce Slatter both grew up in the northern suburbs of Perth in the late 1970s – an experience they think propels ideas in their collaborative art practice. They each hold a Bachelor of Arts with Honours from Curtin University, a Masters and, most recently, PhDs in Art from RMIT. They have separately had a consistent exhibition history mostly within Australia, resulting in works acquired by several public collections, including the Art Gallery of Western Australia, Artbank, Bankwest, Woollahra City Council, RMIT University, King Edward Memorial Hospital, Royal Perth Hospital and Curtin University. Bruce Slatter has won art prizes including the Bankwest Art Prize, Sculpture by the Sea, and the Woollahra Small Sculpture Prize.

For both artists, the suburbs hold immense beauty as well as the hopes and aspirations of the people who live there. These qualities are palpable in the objects and visual surroundings, and as such help to define an Australian identity. The painted contemporary Australian identity exists in the suburbs and the sensory attunement available in these spaces holds potential from which the artists explore the complexities of contemporary existence.

[nicoleslatter.com](http://nicoleslatter.com) [bruceslatter.com](http://bruceslatter.com)

 @nicoleslatter  @bruceslatter





## Liliana Stafford

Liliana Stafford grew up in a small village beneath the South Downs in Sussex, United Kingdom, where her love of art and the natural world began. In 1970 the family immigrated to Perth, where she met and married Ed Stafford. Over the following years Stafford taught spinning, weaving and horse riding, and published twelve books – some of which were published internationally and won awards. Since 2016 she has worked mostly as an artist and sculptor.

Stafford's work is inspired by the collision of seen and unseen worlds, referencing simultaneously the natural world and layered human relations. She is fascinated by the unseen manifested physical: an invisible wind moving a visible leaf. Some of the works echo the stillness we find in the natural world while others consider the nature of life itself. In all her works these (seemingly opposing) concepts collide and dance, highlighting the existential complexity we all experience, and attempt to grasp.

 @liliana.stafford  @liliana.stafford.author.artist

Photograph © Ed Stafford





## Declan White

Declan White is an emerging artist working out of DADAA's Midland Art Studio. He has participated in several group exhibitions, including *In Focus* at the Midland Junction Art Centre, and *Menagerie* at Guildford Village Potters and Wangaree Community Centre in Lancelin. White is a recipient of the 2018 and 2019 Nexus Arts Grant for young people with disability between the ages of 16 and 25, which supports the development of his artistic career.

An incredibly focused and deliberate artist, White meticulously works out his designs. His preferred medium is coloured pencil with which he creates intricate and detailed drawings from still life and other references of interest. He often gravitates towards nature and animals which are frequently reflected in his work. At times, White also uses paint markers and acrylic, as well as various printmaking techniques.





## Desmond Woodley

Desmond (Des) Woodley is an Aboriginal artist of Noongar heritage. Woodley has exhibited in numerous group exhibitions including *Landscapes of the Mind: Shire of Mundaring Invited Art Acquisition Exhibition*, Mundaring Arts Centre (2018), *Revealed*, Fremantle Arts Centre (2015, 2017), *Mine Own Executioner*, Mundaring Arts Centre (2010), and *Coming Together*, Ellenbrook Art Gallery (2007). Woodley's first solo exhibition *Here, There and Back Again*, held in 2019 at Ellenbrook Art Gallery was a retrospective of his works. His works have piqued the interest of many other artists and collectors through the years due to his unique style and the compelling stories told through his art. Woodley's works are held in significant art collections including Holmes à Court Collection and City of Perth.

Woodley's work is influenced by the landscapes of his youth – growing up in Moora in the Wheatbelt where he feels a strong connection to the land. Woodley is recognised as a survivor of the Stolen Generation; he was removed from his mother by Native Welfare when he was six years old to be placed in the New Norcia Mission. He worked at Meelah Station in the Eastern Goldfields as a musterer, followed by working fence lines around the Moora district. Woodley was in a serious accident several years ago and has attended DADAA arts workshops in Midland since 2004. He is a strong role model for his peers through his confident mark making and endless desire to experiment. Woodley's artwork is raw and intuitive, working primarily in acrylic, pastel, charcoal and gouache.







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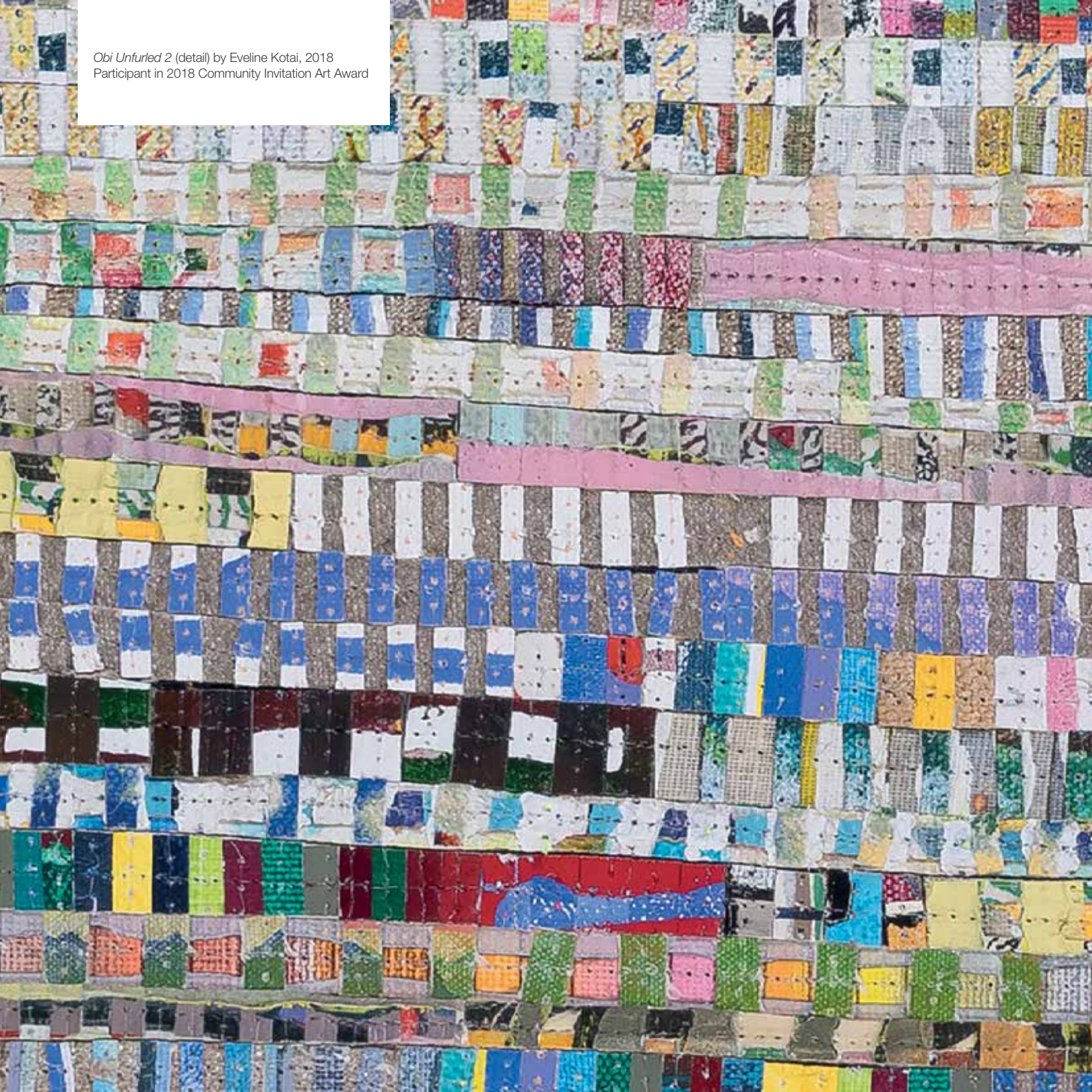
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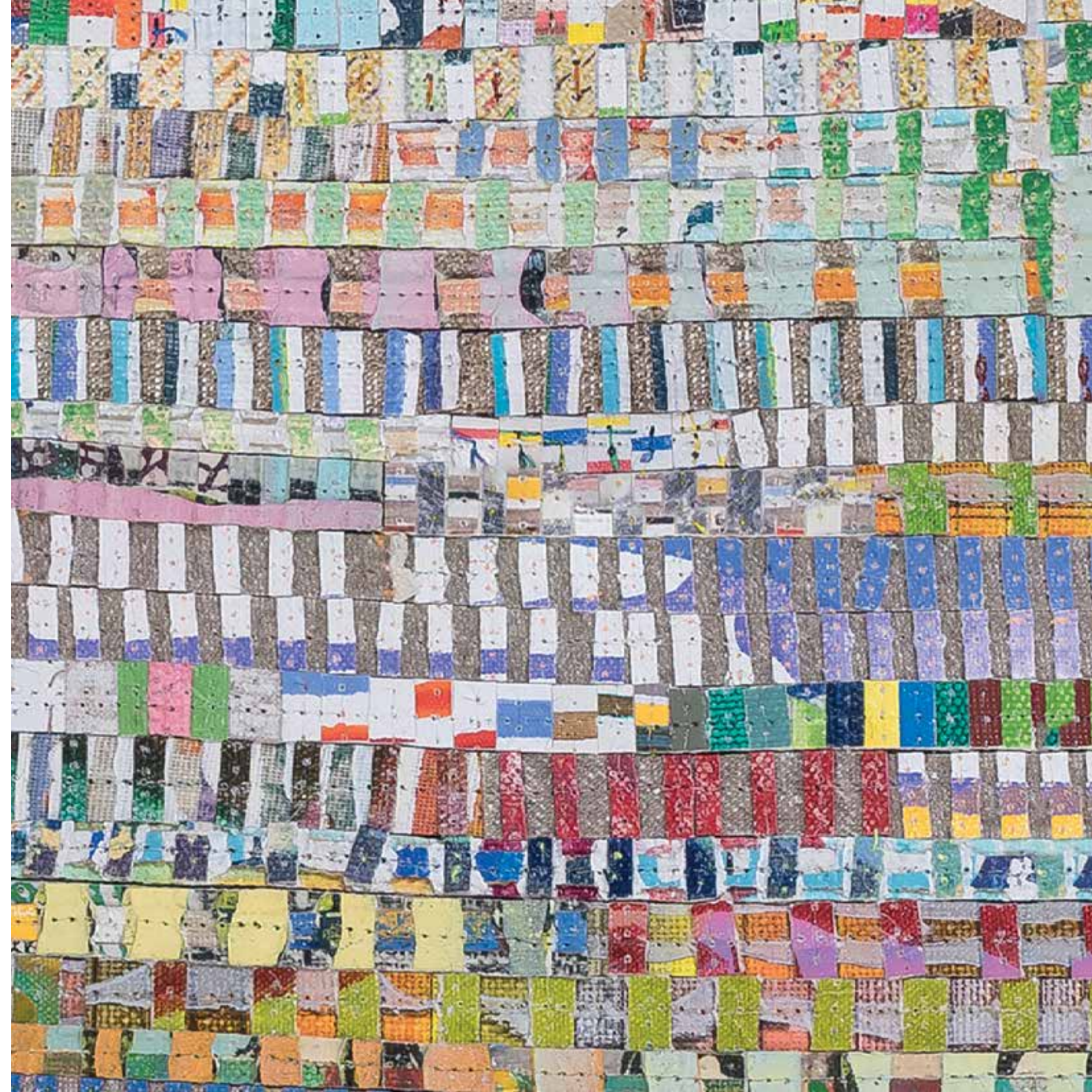
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Brendan Van Hek, the continual condition – seven colour arrangement, 2016. Artbank collection, purchased 2016.



*Obi Unfurled 2* (detail) by Eveline Kotai, 2018  
Participant in 2018 Community Invitation Art Award







T: 08 9400 4000  
90 Boas Avenue  
Joondalup WA 6027



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