



City of
Joondalup

2020

IAP

INVITATION ART PRIZE

Sunday 11 October – Sunday 25 October



Exhibition Venue Partner

Westfield
WHITFORD CITY

Cover images:

Mute Figure #10 (Sunset Selfies at The Great Attractor) (detail), 2019 by Paul Kaptein



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SELECTOR

Max Delany

Artistic Director and CEO,
Australian Centre for Contemporary
Art (ACCA), Melbourne

JUDGING PANEL

Jana Braddock

Creative Lead and Curator of
Goolugatup Heathcote

Max Delany

Artistic Director and CEO,
ACCA, Melbourne

Paul Kaptein

Artist and Winner of the
2019 IAP Overall Award

Ian Strange

Artistic Director,
Art Gallery of Western Australia



MESSAGE FROM THE MAYOR

Welcome to the City's 2020 Invitation Art Prize (IAP).

While 2020 has certainly been a tough time for us all, it is pleasing to see the local arts and cultural industry emerge from the many challenges that COVID-19 has presented – and continues to present.

No doubt some of the pieces on display were created or inspired by this unprecedented time in our history.

We are delighted to again host the City's most prestigious visual arts competition at Westfield Whitford City.

Over the next fortnight thousands of people will have a chance to view a stunning range of contemporary artwork in various mediums. Each artwork comes courtesy of 30 contemporary Western Australian artists at the top of their game.

Max Delany, Artistic Director, ACCA has shortlisted this year's line-up of exhibitors who will again vie for \$25,000 in prize money and the prestige associated with winning such an acclaimed prize.

Who will follow in the footsteps of 2019 Overall Winner Paul Kaptein? Paul returns to the IAP in 2020 as a member of the judging panel.

The ongoing provision of an accessible and high calibre art collection is of course integral to the cultural development and vibrancy of a relatively young City like ours and, as in previous years, the overall prize-winning artwork will be acquired for the City's Art Collection.

Another artist will also be commissioned for the Inside-Out Billboard Project for display from March 2021.

Congratulations to all participants and best of luck.

Hon. Albert Jacob JP
Mayor, City of Joondalup

APPEALING TO A BEHOLDER (against social distance)

I'm aware of drafting a text to send across the continent, from a state in deep lockdown, traversing state boundaries, and states of consciousness, when human bodies cannot. In doing so I'm mindful of the role that artists play, projecting their work and ideas from the studio to the world, seeking connection, producing new forms and narratives, offering unexpected encounters, constructing new communities.

This writing takes place at a time when our social relationships, and our relationship with the environment, have been irrevocably altered; when certain types of physical proximity and touch are averted and repressed; and when our relationship to the world is circumscribed, at least physically, but also psychologically, as inevitably follows.

Social distancing is contrary to the ways in which contemporary artists tend to work, even if studio practice for some might itself be a solitary vocation. The work of art is nothing if not an appeal to a viewer, a beholder, an interlocutor. It is constructed as an assemblage of materials and technologies which

inform and mediate conversations between the artist and the viewer – both real and imagined, past, present and future. Art is a space of dialogue and debate, poetics and provocation, empathy and affect. As a space of social awareness and emotional connection, it might be intimate in its appeal, to a singular beholder, or amplified in its address to a public, and sense of community.

The 2020 Joondalup Invitation Art Prize encourages this dialogue between artists and audiences and welcomes a great diversity of creative expression, cross-cultural perspectives and different points of view. The Prize makes a significant contribution not only in supporting the work of participating artists, but equally in making their work public, documenting it for future generations and encouraging communities of interest and engagement. This support is further consolidated by the acquisition of the winning work to the City of Joondalup's Art Collection, established for the benefit of the community, which now includes over 250 works which are variously on display in civic buildings across the City. The winning artist joins an impressive roll call

of past recipients who collectively offer an inspiring reflection of recent tendencies in contemporary art practice.

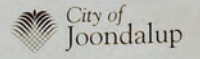
The 2020 Joondalup Invitation Art Prize reflects the dynamism, energy and breadth of new art in Western Australia by emerging and established artists. The exhibition encompasses a diversity of forms from drawing and painting, sculpture and assemblage, printmaking and photography, jewellery and weaving, model making and cartography, and much more. The discursive reach is equally expansive. Artists are inevitably attentive to exploring their diverse cultures and heritage – not in ways that are singular nor fixed, but as fluid representations in constant cycles of formation, reformation and transformation – informed by memory and lived experience, and the cultural materials that constitute artistic practice and everyday life itself.

Many artists seek to explore and give form to current social, political and cultural contexts, our ecology and climate, with varying degrees of optimism and alarm. For a number of artists, outlooks informed by

feminist, queer and other perspectives – at variance with standard, normative representations – articulate alternative ways of being, offering both agency and potential. Others focus on the revelation of perception and perspectival nuance through works informed by concentrated contemplation, kaleidoscopic abstraction and the poetics of space.

Beyond the tangible, tactile experience of the material art object as a thing in the world, and the physical realm of social engagement, we increasingly see and seek connection between minds and bodies in conceptual, deterritorialised, virtual worlds. The more that we frequent these online, immaterial worlds, the more our identities and subjectivities are informed, optimised and framed by algorithmic vectors and networks. This too becomes a subject for contemporary art, as do the algorithmic patterns and torrential flows of data itself, which become new material for artistic production.

Further to the complex diversity of works on display, it is interesting to consider the ways in which these works are firmly located in place – in Western Australia's



13 - 27
OCTOBER
2019

INVITATION
ART PRIZE

IAP

EXHIBITION AT
WESTFIELD WHITFORD CITY

The Invitation Art Prize is a prestigious art prize which showcases the work of Western Australian artists working across a broad range of mediums.

Featuring works by:

Ashia Hillman-Ackland	Darwood Mun
Christina Baker	Jason Martin
Nathan Baird	Lucie Martin
Ezra Barclay	Muska May
Carla Boreman	Tom McKeown
Bruno Bosh	Rebecca Morgan-Fisher
Nathan Crocker	Kim Nazzari
Michelle Campbell	Phyllis Philips
Paul Cooper	Jony Cooper-Kush
Shirley Cameron	Andy Daulty
Janette Cochrane	Nicole Doherty and Nicole Doherty
Elaine Ferraro	Liana Gifford
Alexis Hughes	Debbie White
Paul Kaptein	Darwood Woodley

Participating artists have been supported by Dr Chris Wells, Federal Creative Australia. For further information visit joondalup.wa.gov.au



Exhibition Venue Partner



Exhibition Poster Partner

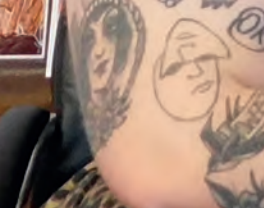


unique urban, suburban and elemental landscapes; its vast horizons and the brightness of its light; the deep time of its geology, and the gravitational force of minerals and elements. Our relationship and interconnectedness with these precious resources are the currency of intergenerational dialogue and legacy. This is especially so for First Nations artists, for whom Country is a living archive and repository of memory, inextricably connected to people and customs, and the foundation of profound Indigenous ecological knowledge, about which we still have so much to learn.

The 2020 Joondalup Invitation Art Prize demonstrates the ways in which artists are motivated by an inherent sense of curiosity, playfulness and the enjoyment of discovery – and the desire to translate this experience to viewers and audiences. This sense of discovery and encounter is generous and generative, inspiring and transformative. To this end, I would like to acknowledge each of the artists, and to thank and congratulate them for their work, and for their courage and commitment. To pursue the practice of an artist in Australia – with a limited market, and relatively modest

levels of government and institutional support – is a noble and courageous vocation, a practice of ethics and aesthetics, which contributes immeasurably to our sense of identity and community, inspiration and understanding, for which we are all the richer. To this end, we also acknowledge the cultural leadership of the City of Joondalup for their commitment and work, and to all involved in the support and presentation of this exhibition.

Max Delany



NATHAN BEARD

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Nathan Beard is an interdisciplinary artist with a Bachelor of Arts with First Class Honours from Curtin University. Recent exhibitions include *HERE&NOW20: Perfectly Queer* at Lawrence Wilson Art Gallery (2020), *White Gilt 2.0* at Firstdraft (2020), *White Gilt* at Cool Change Contemporary (2019), *A dense intimacy* at Bus Projects (2019), *WA Focus: Nathan Beard* at Art Gallery of Western Australia (2017), and *Radical Ecologies* at Perth Institute of Contemporary Arts (2016). He undertook a residency at 4A Beijing Studio Program in 2017, an Artsource Residency at Grey Projects in Singapore in 2018, and will undertake an Australia Council for the Arts residency at ACME Studios in London in 2021. Beard has been a finalist in the John Stringer Prize (2017), Fremantle Art Centre Print Award (2015, 2016, Highly Commended 2017, 2018), and Churchie National Emerging Art Prize (2020).

Beard uses a variety of mediums including photography, video and sculpture to draw upon his Thai-Australian heritage to unpack the influences of culture, memory and biography. Broader themes around diasporic identity and migration are personalised by focusing these issues through intergenerational exchanges with his Thai family. Beard's work situates these intimate engagements alongside broader cultural signifiers to generate creative slippages of identity and 'Thai-ness' that offer viewers a collision of aesthetic and emotional engagements.

Website: nathanbeard.org
Instagram: @nathansbeard
Twitter: @nathansbeard





FATEMEH BOROUJENI

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Fatemeh Boroujeni is a mixed-media artist with degrees in Fine Arts from Tehran University and Industrial Design from Azad University in Iran, a Masters in Applied Design and Arts from Curtin University, and an Advanced Diploma in Jewellery Design from Central Institute of Technology (from which she received several major prizes upon her graduation in 2015). She has been teaching Art and Design at North Metropolitan TAFE since 2016.

Boroujeni makes bold artworks inspired by the deep Persian cultural and artistic heritage of her home city of Isfahan in Iran. Her work references the Ghalamkar designs of the traditional textiles of that region. Boroujeni contrasts the intricate Persian designs of her heritage with her own elegant contemporary forms. Her work draws on her cross-cultural background and global influences and creates a contemporary dialogue that combines different points of view in an innovative and interesting ways.

She continues to explore incorporating different techniques and materials including wood, metal, textiles and paint.

Boroujeni particularly enjoys exploring the contrasts of light and dark, soft and hard, rough and smooth that speaks an internal dialogue.

Instagram: [@fatemeh.boroujeni/?hl=en](#)

Facebook: [fatemeh.boroujeni](#)

Linkedin: [fatemeh-boroujeni-0187b442/](#)

Image Credit: Yasmin Eghtesaadi





MATT BROWN

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Matt Brown is an interdisciplinary artist currently living and working in Perth. He has a Bachelor of Fine Art from Curtin University and has exhibited across Australia in both group and solo shows. He was the winner of City of South Perth's Emerging Artist Award and was artist in residence at Fremantle Art Centre in 2018 and 2019. His recent solo exhibitions include *how to read a beach* at Bus Projects in Melbourne, *world showcase adventure* at Cool Change Contemporary, and *accumulate* at FELTspace in Adelaide.

Working with the collection of content and data as a hybrid, open form of archive and practice, Brown develops ambiguous informational systems – unpacking and re-distributing material from ongoing analogue storage of internet-based capital. Intending to create faux-showdowns and corrupted-links within this archive, his recent image and text-based works are a collision of absurd subjects including dragons, karate fighters, infinity stones, dolphin cowboys, Exodia the Forbidden One, and Ariana Grande. Removed from their contexts and digital locations, these fragments playfully disrupt and challenge the horizontal connections, hyperlinks and data systems they come from.



Website: mattbrowninternetwebsite.com
Instagram: @matt____brown



ERIN COATES

Erin Coates is a Perth-based artist working across drawing, sculpture and film. Her work was recently included in *Monster Theatres* at Art Gallery of South Australia for the 2020 Adelaide Biennial and in *Videobrasil – 21st Contemporary Art Biennial* in São Paulo in Brazil. Coates' short films and video works have screened in film festivals including St Kilda Film Festival in Melbourne, Oaxaca Film Festival in Mexico, and Cleveland International Film Festival in the United States. Her most recent short film won awards at Women in Horror Film Festival in Atlanta (USA) and Calcutta International Cult Film Festival in India. In 2017, Coates was included in *The National: New Australian Art*, a significant survey exhibition at Museum of Contemporary Art in Sydney. She has a Master of Fine Arts from the University of British Columbia in Canada and her work is held in the collections of City of Perth, City of Joondalup, and Cruthers Collection of Women's Art.

Coates' practice focuses on the limits of our bodies and physical interaction with and within given environments. In exploring thresholds of the body, she draws from her own background in rock climbing and freediving. Coates' artwork is informed by her deep interest in the natural world, biology, science fiction and genre film cultures. Recently, her work has centered on the oceanic Gothic in relation to Australia's unique marine flora and fauna, and presents hybrid forms that merge human teeth, hair and organs with various lifeforms. In referencing anthropogenic impacts on these organisms, the work also proposes a possible transhuman future. Fecund and abject, the works at times engage with a transgressive bodily aesthetic. The alluring and repulsive quality of the imagery stems from a fascination with biological processes and how these are represented in the cinematic language of body horror.

Website: erincoates.net

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

Image Credit: Michelle Becker





JENNIFER COCHRANE

Jennifer Cochrane is a full-time artist who lives and works in Perth. She has a Bachelor of Fine Arts from Curtin University. Stemming from a strong history of object-based art, Cochrane has created sculptures and site-specific installations for exhibitions and public spaces over the last 20 years.

Cochrane's works are becoming increasingly diverse in their production. Her 2016 residency in Basel in Switzerland created a significant shift that continues to inform her practice today. This included the beginning of tape installations that referenced shadows of her sculptural works from home. Cochrane's latest solo exhibition at Art Collective WA, *From the Shadows*, represents the latest developments of these shadow works. Her work explores subtleties of perception and perspective, of shape, form, shadow and process, and of scratching the surface to reveal layers of privilege.

Website: jennifercochrane.com.au
Instagram: [@jennifercochrane_artist](https://www.instagram.com/jennifercochrane_artist)
Image Credit: Marianne Poller





PENNY COSS

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Penny Coss was born in Sydney and graduated from College of Fine Arts at the University of New South Wales having undertaken further studies at St. Martins School of Art, London, before moving to Perth in 1994. She has shown her work extensively across Australia and held solo shows internationally in Japan, Singapore, Ireland and New Zealand. Her work is represented in international institutions and collections including Japan, Singapore and across Australia. In 2019 Coss was commissioned by Fremantle Biennale to produce an immersive video installation and Perth International Arts Festival 2020 commissioned Coss to stage *Anxious Spaces*, a large-scale multimedia installation which included *Pendulum Acts*, a three-part solo performance.

Best known for her large-scale stain paintings, Coss references the gravitational processes of geology and geography. Dialectical oppositions dominate Coss' artistic practice: the impermanence of art as object, and the unreliability of memory. Other themes include time and space, nature and culture, original and derivative; that all dynamically interact with each other. There is an optimism in Coss's practice that demonstrates a mutual dependency between our daily lives and works of art, integrating her encounters in the landscape with an intuitive approach to making.

Website: pennycoss.com.au

Instagram: [@cossp.art](https://www.instagram.com/cossp.art)

Image Credit: Bo Wong and PICA





SAMANTHA DENNISON

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Samantha Dennison is a painter living in Albany. Originally from Perth, she studied Art Education at Edith Cowan University and graduated as a high school art teacher. In 2003, she held her first solo exhibition of landscape paintings. Since her move to Albany in 2012, Dennison has concentrated on still life painting. She was a finalist in the 2018 Eutick Memorial Still Life Award and 2016 Albany Art Prize. She won the Popular Choice Award in the 2019 Great Southern Art Award, the Painting Prize and Popular Choice Award in the 2015 Great Southern Art Award, and the Popular Choice Award in the 2014 Great Southern Art Award. Her still life painting, *Flora*, was acquired by the Royal Perth Hospital Collection in 2019.

Dennison's still life oil paintings reflect her search for space and stillness. The arrangements of flowers and objects in her work are collected from her daily surroundings: some from her garden, others gifted or collected from sanctioned raids on the gardens of friends, or from within her eclectic assortment of op shop objects and contemporary handmade ceramics. Dennison's focus on still life began when her children were young, and she was surrounded by the domestic. She found taking moments of quiet contemplation to arrange and paint her subjects helped her move through the noise of family life. Her paintings offer endless moments of quiet and calm.

Website: samanthadennison.com.au
Instagram: @samanthadennisonartist
Facebook: samanthadennisonart
Image Credit: Bo Wong





ELHAM ESHRAGHIAN-HAAKANSSON

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Elham Eshraghian-Haakansson is a Bahá'í multimedia and installation video artist. She has First Class Honours in Fine Arts from University of Western Australia, and is currently continuing her research at the university. Eshraghian-Haakansson received the Dr. Harold Schenberg Art Fellowship Award during the 2018 *Hatched national graduate exhibition* at Perth Institute of Contemporary Arts, and the 2017 Jean Callander Art Prize for her first major work, *Bohrân*. Recently, she exhibited for the John Stringer Art Prize (2019), 10th Prospect Portrait Prize (2019), The Hopper Prize (2020), and Wyndham Art Prize (2020) where she received notable commendation for her work, *The End is Glorious, If We Only Persevere*. She also recently exhibited in the *HOME* exhibition at Walker Street Gallery in Victoria and has been invited to be artist in residence at Frabica in Italy as a recipient of the 14th Arte Laguna Special Prize Award. Eshraghian-Haakansson is Co-Founder of the Second Generation Collective which was recently awarded the 2020 Community Arts Network and Lotterywest Dream Plan Do mentorship and community grant, supported by The Centre for Stories.

Through the affective poetic space of installation art and the aesthetic devices of choreographed performance and archival documentation, Eshraghian-Haakansson's work addresses the emotional impact of displacement felt within her community, as well as the need for empathy to respond to the current global, social and political climate.

Website: elhameshraghian.com
Instagram: [@ellieeshraghian.art](https://www.instagram.com/ellieeshraghian.art)
Facebook: [elhameshraghianart](https://www.facebook.com/elhameshraghianart)
Image Credit: Sholeh Pirmorady





CASPAR FAIRHALL

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Over almost 25 years, Caspar Fairhall's multidisciplinary art practice has covered painting, painted constructions, video, and interactive video art. He has a Masters in Fine Art from the University of New South Wales and his work is held in collections including National Gallery of Australia, Artbank and Art Gallery of Western Australia, amongst others. In 2018, Fairhall was the recipient of the Artsource Global Residency in Basel, Switzerland. In 2019, he conducted a workshop for postgraduate students at China Academy of Art in Hangzhou. He is represented by Blockprojects Gallery in Melbourne and is a member of Art Collective WA.

Fairhall won the Overall Best Artwork category in the 2012 Cossack Art Award, which included a 2013 residency in Cossack in the Pilbara. This experience proved to be invaluable for Fairhall's work and significantly changed its direction. His painting and interactive video installations continue to draw on the ancient, banded iron formations of the Chichester and Hamersley Ranges. The sense of deep time and biological origins of these formations are central concerns of this body of work. More recently, Fairhall has extended these themes to look at the erosion and collapse of built structures. Best known for hard-edged but painterly works with rich surfaces, much of Fairhall's work asks questions of the viewer like: What does it mean to represent space in an image? How does that relate to the space and time outside the image? And what does it mean to both look into and at an image? Fairhall's complex, layered paint surfaces and unresolvable pictorial spaces are the tools he uses to answer these questions.

Website: casparfairhall.com
Instagram: @casparfair
Image Credit: Songy Knox





TOM FREEMAN

Tom Freeman was born in Margaret River and lives and works on Whadjuk Noongar land in Fremantle. He has a Bachelor of Arts in Fine Art from Curtin University. Freeman has exhibited locally and nationally in many solo, group and award exhibitions, including at Sydney Non Objective, 55 Sydenham, Perth Institute of Contemporary Arts, Lawrence Wilson Art Gallery, Fremantle Arts Centre and more. Recent solo exhibitions include *Paths* at Art Collective WA (2020) and *Brick* at Cool Change Contemporary (2019). His works are held in the collections of University of Western Australia, Curtin University, Murdoch University, Queensland University of Technology, City of Fremantle, City of Perth, City of Joondalup, St John of God Hospital, as well as in many private collections.

Freeman's practice is primarily grounded by a fascination with and exploration of materials and processes. His work traverses both two and three-dimensional processes across varied materials, and is guided by an investigative playfulness and the enjoyment of discovery. Every outcome is filtered through the ongoing experience of the artist, and the physical capacity and limitations of his hands and body. The works are imbued with touch and history, social awareness and emotional connection.

Website: tomfreemanartist.wordpress.com
Instagram: @tomfreemanartist





NAOMI GRANT

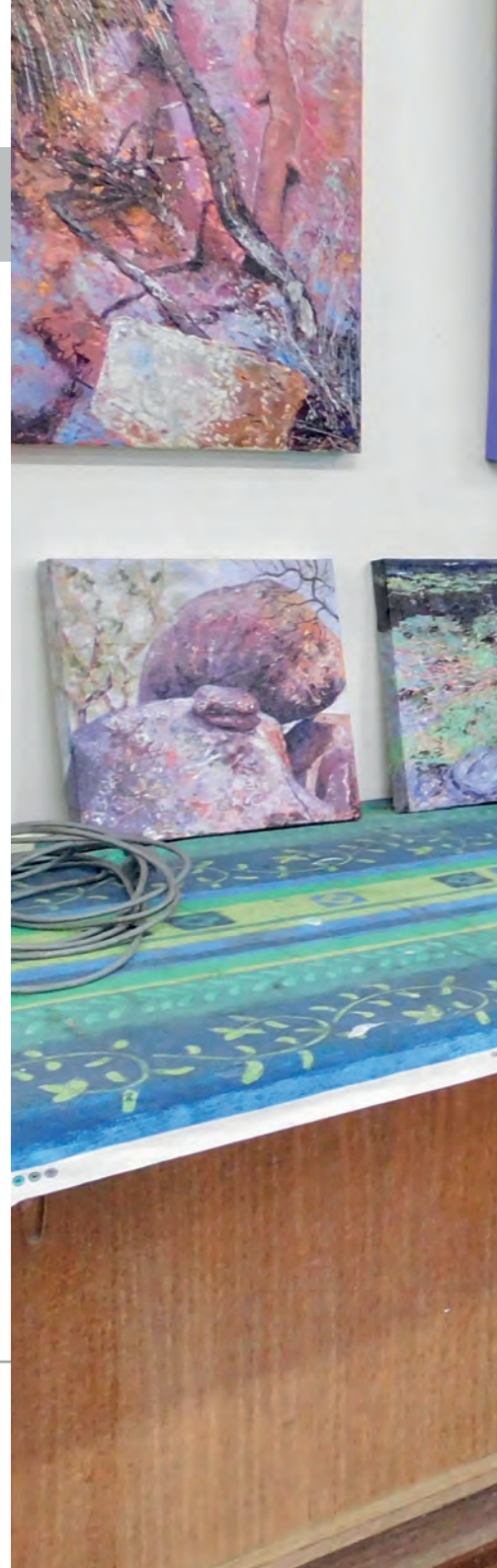
Naomi Grant is contemporary Indigenous Australian artist and a descendant of the Wiradjuri people of central New South Wales. Born in Sydney, Grant has lived in Perth for the past 41 years. Her successful career as a practicing artist and designer spans the past 40 years, including a Bachelor of Art in Design from W.A.I.T. (now Curtin University). Her career ranges from self-employment as an artist and textile designer, to senior designer at Canning Vale Weaving Mills, teaching art in Bangkok, and her work as promotional manager of Kurongkurl Katitjin, School of Indigenous Australian Studies at Edith Cowan University. Her works are held in private and public collections in Australia and overseas, including Bunbury Regional Art Gallery, Tourism Australia, Oxfam Australia and Ronald McDonald House. Her many awards include the inaugural Hawkesbury Art Award in Sydney, as well as awards and purchases from City of Belmont, City of Bayswater, City of Midland, Town of Victoria Park, and City of Blacktown in New South Wales.

Grant sees herself as a visual master painter who distils the essence of the land and the moment in the minds' eye. With a background in textile design, she often relays the beauty, pattern and colour she sees in the environment. Her practice portrays the land and the water in many ways, ranging from dreams, memories, realism and abstraction. In the last 20 years, her focus has been on acrylics and collage, perfecting a technique of layering coloured tissue paper under and over a painted surface, giving her work a strong tactile feel and three-dimensional textural quality. Literally painting with paper, Grant's work creates a richer perception of the image than just the paint alone.

Website: naomigrant.com

Facebook: [naomigrantindigenousartist](https://www.facebook.com/naomigrantindigenousartist)

Image Credit: Thelma Perfect



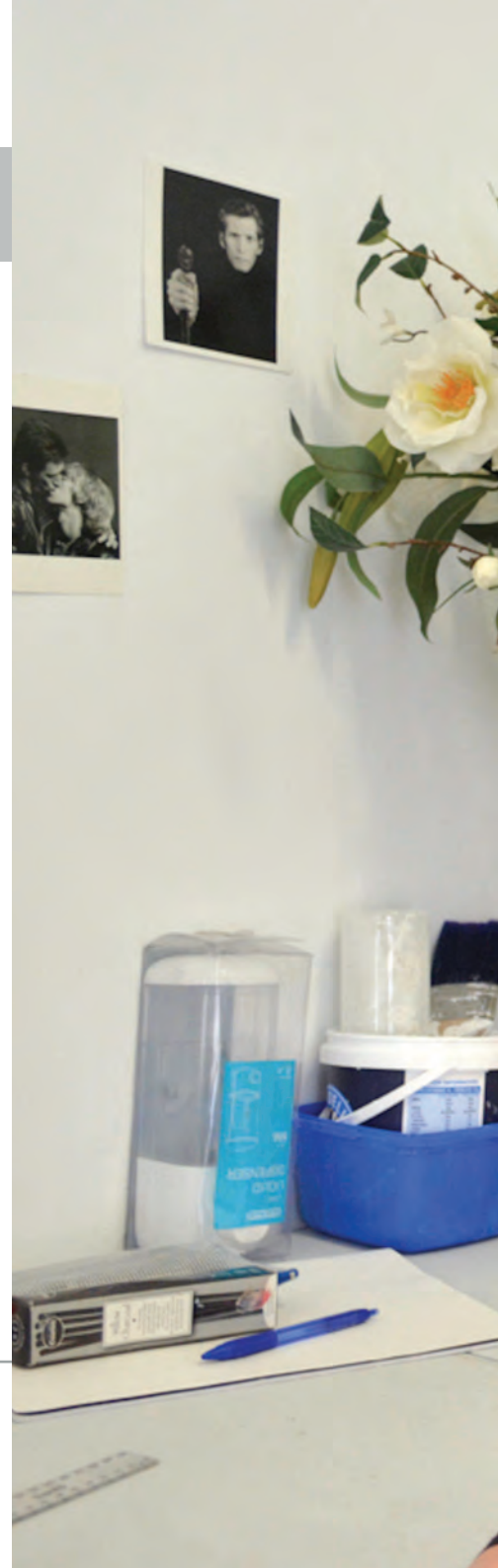


BRENT HARRISON

Brent Harrison is a multidisciplinary artist based in Perth with a Bachelor of Arts with Honours in Fine Art from Curtin University. Recent exhibitions include *looking now anyone here?* at Paper Mountain (2019) and *You Can't See Rainbows Looking Down* at Cool Change Contemporary (2018). Harrison has undertaken residencies at Fremantle Arts Centre, Another Project Space, School of Design and Art at Curtin University, and is currently artist in residence at Perth Institute of Contemporary Arts. Harrison also curated *HERE&NOW20: Perfectly Queer* at Lawrence Wilson Art Gallery, the first exhibition to exclusively feature work of local queer artists in a Western Australia institution in over 20 years. He also participated in the Australia Council for the Arts Professional Development Program as an exhibition attendant at the 2019 Venice Biennale.

Harrison's practice predominantly uses sculpture, installation and photography and is informed by the methodology of 'queering' – the interpretive method used to deconstruct hegemonic masculinities and heteronormativity by viewing them through a critical lens that dismantles the dynamics of power. His practice disrupts assimilationist narratives of heterosexuality by using appropriation, reproduction, humour and intervention as methods of cultural resistance. His work seeks to undermine dominant narratives by inserting materials that are symbolically associated with queer culture.

Website: brent-harrison.net
Instagram: [@brentharrison_](https://www.instagram.com/brentharrison_)
Image Credit: Amy Sutrisno





ADAM HISHAM ISMAIL

Adam Hisham Ismail is a Western Australian-based artist who was born in the United Kingdom and grew up in Egypt, before settling with his family in Perth in the 1980's. Practising since 2003, Ismail has exhibited in multiple group and solo exhibitions. His work has won first prize at several art awards and is held in numerous collections including Liz and Lloyd Horn and Busselton Regional Art Gallery. Ismail participated in the 2019 Bunbury Biennale and will be part of the collaboratively imagined *Remove The Truth* exhibition at Stala Contemporary Gallery in 2020.

Intuitive and methodical in approach, Ismail's work echoes the symbols and themes of dreams, using allegory to reshape the content and further remove them from the everyday. His works sit in an uneasy relationship between the familiar and the strange. Like foreign bodies that inhabit the normal, the finished works – operatic psycho-spheres of human consciousness – occupy a sort of alien indigenous quality, in which Ismail sets up a series of formal and conceptual conundrums to which no solutions are readily available. Recent projects have expanded his work into more ambitious areas of sculptural installation, both in terms of scope and scale. These include theatrical landscapes set into vivarium-like display cases, and hand crafted 'tales of ordinary madness' and ethnographic curios. These share a close visual relationship with the ruins of the war-torn Middle Eastern cities where the artist spent his formative years, and a keen awareness of ruins as things in stasis and in flux all at once, half destroyed as they hold onto an inherent fugitive beauty.

The works are steeped in personal mythos and speak about the human condition at large, and to ideas about the occupation of a land (and its fallout), and of what it is to be a refugee in your own home.

Website: adamhishamismail.crevado.com

Instagram: @adamhishamismail

Image Credit: Michele Ulrich





HIROSHI KOBAYASHI

Hiroshi Kobayashi was born in Japan and now lives and works in Perth. He has a Bachelor of Fine Arts from Tokyo University of the Arts (Japan) and a Master of Fine Arts from Brooklyn College of The City University of New York (United States). Since completing his studies in 1995, Kobayashi has contributed to group exhibitions in Taipei, Seoul, New York and Tokyo. He has also held solo exhibitions in some of these cities, as well as in Washington D.C., Beijing, at Paper Mountain (2018), and Heathcote Museum and Gallery (2019). He has undertaken residencies in Canada, USA, France and the Netherlands. Kobayashi migrated to Perth in 2015 by way of Distinguished Talent Visa and currently works from Artsource's Old Customs House studios in Fremantle. He has been a finalist in the 2018 Albany Art Prize, 2018 and 2019 Fremantle Arts Centre Print Awards, and the Perth Royal Art Prize.

Kobayashi investigates the idea of time/duration and perception of depth in painting based on digitised photographic images. He combines a cutting plotter with a pneumatic dispenser and needle to mark out vectorised paths for paint and dispense halftone image dots of landscapes or figures onto canvas. He refers to his practice with this unique device as 'patagraphy', in which the invention and design of his own production equipment forms an essential part in creating visual forms. He recently assimilated oil paint, a paint brush and three-dimensional models into the same process to further explore how our visual perception is constructed and can be embedded in the order of paint surfaces and layers.

Website: hrsk.com.au

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

Image Credit: courtesy the artist





GUILLERMO KRAMER

Guillermo Kramer is a multi-disciplinary artist and Installation Technician based in Perth, Western Australia. Kramer graduated from Florida Atlantic University (USA) in 2006 with a Bachelor of Fine Arts, majoring in Graphic Design. He has since then shown in both solo and group exhibitions in Perth and Miami. Recent exhibitions include *Acid Utopia*, King Street Art Centre, (2020); *New Balance*, Polizia Studio (2017); *Plugger*, Success Gallery (2016) and *Miscellaneous #20*, Pet Projects (2016)

Kramer's work ranges between drawings, paintings and collages. His practice aims at depicting a sense of wonder and playfulness through rich symbolist forms related to dream like and perceived experiences; the real and imaginary merge in his subjective artworks, revealing a primitive visual language through careful compositional decisions.



Website: coolgoals.club

Image Credit: courtesy of the artist



JINA LEE

Jina Lee is a South Korean-born stone sculptor working from her studio at J Shed in Fremantle. She studied sculpture at Kaywon School of Art in South Korea and immigrated to Australia in 2013 after completing a Masters of Fine Art in Sculpture in 2009. She has shown her sculptures at various exhibitions including *Sculpture by the Sea* Cottesloe (2015–2020), *Sculpture by the Sea* Bondi (2015), *Swell Sculpture Festival* (2017 and 2014), and *Sculpture at Bathers* (2015, 2017 and 2020). Her public artwork can be found in the Province of Udine in Italy, City of Korca of Albania, City of Ilsan in South Korea, Fukuoka prefecture in Japan, City of Melville in Western Australia, and City of Prospect in South Australia.

Working with a wide range of stone as her primary medium, Lee's work is inspired by nature and an appreciation of the world we live in. She believes everything on earth is connected, but that we tend to forget about the small things that make our existence possible. Stones are a part of nature that embraces and carries the history of the earth. Lee develops a relationship with each piece of stone, naming each piece of earth she reshapes with her hands. Using natural forms as a basis for her sculptures, she focuses on carving simplified organic shapes, using chiselling and polishing techniques to create different colours and texture.

Website: jinaleearts.com

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

Image Credit: courtesy of the artist





MAXXI MINAXI MAY

42

Maxxi Minaxi May has a Bachelor of Arts in Visual Arts from Curtin University and a PhD from Murdoch University. She has undertaken Artsource residencies in Basel in Switzerland (2013) and Artspace in Sydney (2006). Her work has been exhibited in Australia, Japan and Switzerland. In 2019, she presented her solo exhibition *Pattern Clasher* at Art Collective WA. She has received numerous grants and awards including funding for the state-wide tour by Art on the Move of her show *Tagged: Celebrity. Change. Commodity* which was also included in the WA school curriculum. May's art is held in numerous collections including Janet Holmes à Court, Cruthers Collection of Women's Art and City of Perth. She is a university academic with experience working within the arts, including previously as the Education Program Curator at Perth Institute of Contemporary Arts and as the Western Australian Team Leader at the 2017 Venice Biennale.

As an interdisciplinary artist, May primarily works with sculpture, mixed-media, printmaking and installation. She uses a wide-range of approaches and dialogues to explore the interrelationships between the industrial world and everyday popular culture – a intermix remix of the popular, personal and environmental, both local and global. She is interested in representation and consumption – the remixing of consumer desire and response within hybridised cultural moments, which are often explored through popular media, food, DIY, craft, fashion, the commonplace, identity and media. She encourages fresh perceptions of reality, fantasy and spectacle by reusing, re-contextualising or remaking 'readymade' objects and familiar paraphernalia or re-developing ideas into installations, kinetics, sculptures and wall pieces. Her style is typically identified by an extravagant use of colour, replication, ornament, play and design, and is often interjected with juxtaposition and humour.

Instagram: @maxxi_minaxi_may_artist
Image Credit: courtesy of the artist





LIA MCKNIGHT

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Lia McKnight is a Fremantle-based artist whose practice includes drawing, sculpture, textiles and installation. In 2020, McKnight will present a solo exhibition, *Homely* at Cool Change Contemporary and has been invited to participate in the inaugural York Botanic Art Prize and SIX:2020 at Mossenson Galleries. In 2018 she developed the major exhibition, *Sensual Nature* in collaboration with Fremantle Arts Centre Curator Ric Spencer and presented a solo exhibition at Turner Galleries. She has been invited to participate in 2019 Midwest Art Prize, 2019 Minnowarra Art Prize, 2018 Perth Royal Art Prize, 2017 and 2011 Joondalup Invitation Art Prize and 2017 Stations of the Cross (Uniting Church in the City). She has been an artist in residence at Art on the Move (2019), PICA (2016) and Fremantle Arts Centre (2014 & 2012) and has undertaken major exhibitions with c3 Contemporary Art Space, Melbourne (2014), Paper Mountain (2014), Free Range Gallery (2013), Heathcote Museum and Gallery (2011) and created temporary public art commissions in collaboration with Stephen Armitstead for the City of Fremantle (2013) and the City of Subiaco (2011/2012).

Lia McKnight's current practice finds inspiration in the natural world to explore themes of life, death, sex and magic. Her darkly humorous drawings and sculptures are at once alluring and disarming. They appear like mental maps to a strange and erotic terrain where suppressed desires and fears emerge as eerie dreamscapes. Intrigued by the idea of secret worlds pulsing and thriving beyond our awareness, McKnight's work reveals a sense of magic in the natural world. Throughout her practice, McKnight has returned to the core themes of transformation and the interconnectedness of all things. Her current work continues with these concepts, speculating on the nature of being by referring to the everyday alchemy of growth and decay.

Website: liamcknight.com

Image Credit: Christophe Canato





ANDREW NICHOLLS

46 Andrew Nicholls is an Australian-British artist, writer, and curator. While primarily drawing-based, his practice also incorporates ceramics and photography, in addition to expansive site-responsive curatorial projects. He particularly draws inspiration from heritage sites and museum collections, and has coordinated and participated in residencies and exhibitions at a number of iconic locations in Australia, China, Italy, Southeast Asia, the United Kingdom, and the United States. Nicholls has received two Creative Development Fellowships from the Western Australian Government and undertaken commissions for several organisations in Australia and the USA, most notably a \$250,000 ceiling mural for City of Perth and a major drawing commission for the Artbank collection. Nicholls' work is held in collections including Artbank, Art Gallery of Western Australia, Curtin University (50th anniversary commissioned artwork), Kedumba Collection of Australian Drawings, and City of Perth.

Nicholls' work is concerned with issues of power and marginalisation, and how these have been historically articulated through aesthetics. He references periods of cultural transition in which Western civilisation's stoic aspirations were undone by base desires, fears or compulsions, and by 18th Century Britain's fascination with, and paranoia of, other cultures and 'othered' identities. This includes highlighting histories of violence, oppression and appropriation that underpin many of Western culture's seemingly-benign decorative traditions. His work traces recurrent tropes from within Western culture, such as the figures from Greco-Roman mythology that have continuously re-emerged as signals of patriarchal desire throughout two millennia of Western aesthetics. Another recent series is concerned with the Western Australian regional landscape, evoking a 'homoerotic gothic' to critique traditional nationalist narratives. Nicholls' work purposefully embraces outdated and unfashionable visual modes (such as high camp in particular) to highlight prejudices within contemporary and historical art.

Website: andrewnicholls.com.au
Instagram: @andrewnichollsartist
Facebook: andrew.nichollsartist
Image Credit: Nathan Beard





SHERRY PADDON

48

Sherry Paddon is a multidisciplinary artist based in Perth, who uses photography and sculpture to explore themes such as memory, cultural heritage and overconsumption. Paddon grew up in country WA in the South Hedland (Ngarla Ngarli Yarndu) and Mid-West (Yamaji Country) areas of WA. She has a Bachelor of Arts (2003) in Sculpture from Curtin University and postgraduate studies in art curation and secondary education. Her work has been shown in solo and group exhibitions around Australia, in the Philippines and the United States, and she received a Creative Development Grant from the Western Australian Government for *Sly Village* (2017). Other recent exhibitions include *Days of Their Lives* at Perth Centre for Photography (2020), *Sculpture Party* at c3 Art Space in Melbourne (2012) and *Lie of the Land: New Australian Landscapes* at the Embassy of Australia in Washington D.C. (2012). She is currently an artist in residence at Fremantle Arts Centre.

Growing up as an Australian/Filipino in regional Western Australia in the 1980s, elitism and excess combined with poverty and isolation permeated Paddon's upbringing. Her work is inspired by these memories and aspirational advertising that reflected the lavish and excessive lifestyles of that era. She has recently combined sculptural assemblage and photography, placing everyday items, products and packaging within refined still life arrangements, floating and reflected in coloured skies. Elevating these everyday objects beyond their common use provides a subtle reminder of the commercialised society in which we exist.

Website: sherrypaddon.com

Instagram: @sherrypaddon

Image Credit: Christian Quiambao





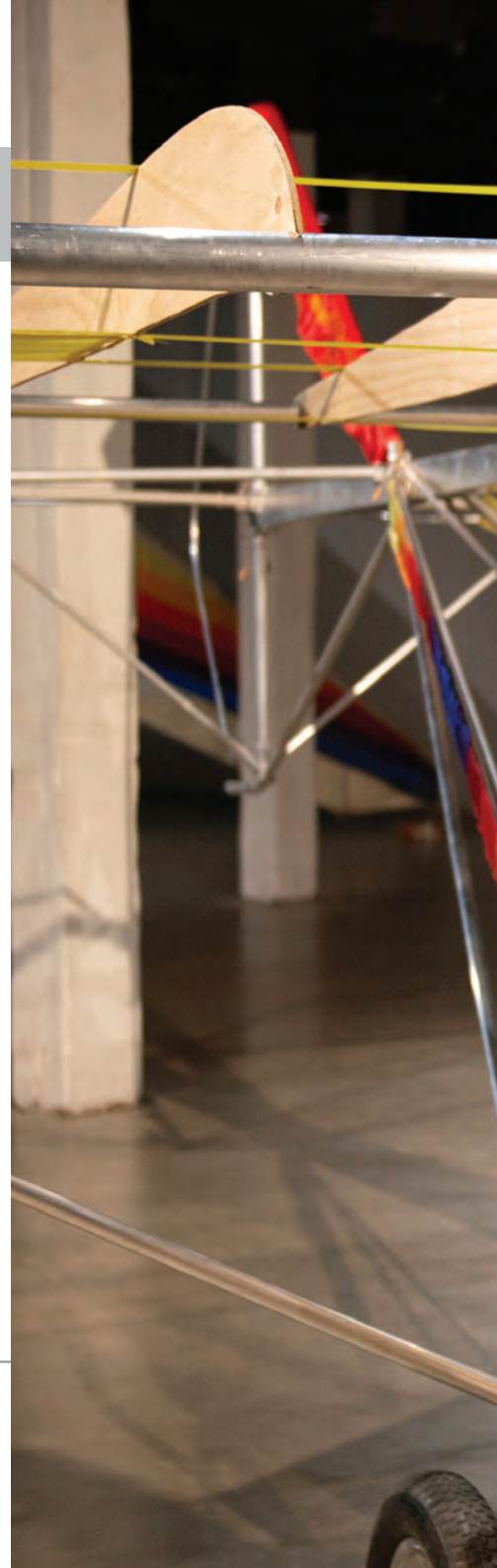
AMY PEREJUAN-CAPONE

50

Amy Perejuan-Capone is an artist and designer based in Fremantle and the Western Australian wheatbelt. She has a Bachelor of Arts in Fine Art from Curtin University and an Advanced Diploma of Industrial Design from North Metropolitan TAFE. Perejuan-Capone has undertaken residencies at the Shigaraki Ceramic Culture Park in Japan (2017), Upernavik Museum in Greenland (2017), and in Taipei through Asialink's Fremantle-Taipei Artist Village exchange (2020), a three-month residency she spent building speculative aircraft. Her work has been shown in the inaugural Fremantle Biennale *High~Tide* exhibition (2017), and was featured in Frankie magazine's special publication *Look What We Made*. She received an ambitious public art commission for *One Word For Snow*, a series of ephemeral 'blizzards' in central Perth (2017). Her latest project, *Don't stare at the sun for too long*, exhibited at PS Art Space (2019).

Perejuan-Capone's practice explores the innate sense of hope embedded in speculative human endeavours (such as attempting to reach the moon, achieving flight, resistance, or just getting out of bed). Underpinning this hope is the creation and communication of knowledge between people, and the rapid change that threatens this connection (resulting in anxiety and loss). Her collaboration with her father on *Don't stare at the sun for too long* tackled these issues directly and provided a major turning point in her practice. Together, they built a 1:1 scale copy of his aircraft, a grand gesture examining complicated personal histories and the communication and bravery that is elemental to resilience. This intergenerational relationship has become her current focus, as Perejuan-Capone continues to mine the stories and artefacts of her past to speculate on the future.

Website: amypcapone.com
Instagram: @wilhelm_wandering
Image Credit: Roger D'Souza





ANNETTE PETERSON

Annette Peterson was born in Stavanger in Norway and grew up in Perth. She began painting in 2007, after working as a journalist in the Pilbara where her work won categories in the 2007, 2008 and 2009 Hedland Art Awards. She returned to Perth in 2010 and won the Popular Choice award of the 2012 City of Joondalup Community Art Award. In 2016, she received a commendation from Curtin University while studying a Graduate Diploma in Art and Design, where she later received a Masters of Applied Design and Art, and won the 2017 Curtin Art Award.

Peterson won the Celebrating Joondalup Award at the 2018 City of Joondalup Community Art Exhibition and was awarded the Overall Emerging Artist prize by City of South Perth. She won the Most Outstanding Artwork award in the 2019 City of Joondalup Community Art Exhibition and was selected to exhibit at the Bunbury Biennale, Minnowarra Art Award and Perth Royal Art Award.

After completing an Honours degree at Curtin University, Peterson was awarded a Fine Art Residency. She has also undertaken a residency at Fremantle Art Centre. From her studio at Heathcote Cultural Centre, Peterson is currently preparing for a residency at Mundaring Arts Centre and an exhibition at Bunbury Regional Art Gallery in 2021.

Peterson is a practice-led oil painter with both a studio and plein air approach, using photography and painting techniques to facilitate both realistic and impressionistic landscape paintings. She is most influenced by changes in light and atmosphere on everyday suburban street scenes, especially the suburban drive. Most recently, her work has investigated the moving image in painting and digital forms.

Website: annettepeterson.com.au
Instagram: @annettegracepeterson
Image Credit: courtesy the artist





BJOERN RAINER-ADAMSON

54

Bjoern Rainer-Adamson is a German-born, Western Australian artist who spent his formative years in rural Bavaria, a region renowned as a world leader in the auto and aircraft manufacturing industries. He won the prestigious John Stringer Prize awarded by the Perth Art Collectors Club in 2019. In 2018, he was selected for *HERE&NOW* at the Lawrence Wilson Art Gallery, and awarded a public artwork commission for *IMACHINATION* from the new School of Early Learning in North Perth.

His bedrock appreciation for fine engineering led to Rainer-Adamson's interest in developing works that subvert existing technologies to their most absurd and abstracted ends. His work interrogates our desire as a species to innovate within a global context, in which the correlation between accelerated growth and technological advancement obscures the slipping of control to machines. Through the methodical deconstruction of nostalgic analogue components like record players and mechanical calculators, Rainer-Adamson assembles kinetic sculptures that are built to take on lives of their own.

Website: bjoernraineradamson.co
Instagram: @bjoernraineradamson
Image Credit: Amanda Marsh





ANNA LOUISE RICHARDSON

56

Anna Louise Richardson is an artist and freelance curator investigating rural Australian identity and associated mythologies. She has a Bachelor of Fine Arts from Curtin University and has been a practicing artist since 2014. Richardson has presented solo exhibitions at Maitland Regional Art Gallery and Galerie pompom in New South Wales, MARS Gallery and Bayside Arts and Cultural Centre in Victoria, and PS Art Space. She participated in the 2019 Castlemaine State Festival and 2018 Biennale of Australian Art, and was awarded a Young People and the Arts Fellowship from the Western Australian Government in 2016. Her work is held in the Wesfarmers Collection, Macquarie Group Collection, City of Busselton and Town of Claremont collections.

Richardson works primarily in charcoal and graphite on cement fibreboard, using a realistic approach, flattened perspective, cut-out shapes and manipulated scale to amplify her subject matter. Her artistic practice reveals ideas of intergenerational exchange, parenthood and signifiers of identity based on her experiences of living and working on a multi-generation beef cattle farm in rural Australia. The complexities of human relationships with the natural world and the intergenerational qualities of these relationships are driving themes throughout her practice. Animals are depicted as a recurring motif to examine shared values of the role of animals in culture, commerce and ecology and how these are shaped through different narratives.

Website: annalouiserichardson.com
Instagram: @annalouiserichardson
Image Credit: Daniel Parish





NICOLE AND BRUCE SLATTER

58

Nicole and Bruce Slatter have had separate careers as exhibiting artists since graduating from art school in the 1990s. In recent years, they have collaborated on artworks that draw together ideas of lived experience and suburbia in painted and sculptural form. They each hold a Bachelor of Arts with First Class Honours and Masters from Curtin University and PhDs in Art from RMIT. Their work is held in several public collections, including Art Gallery of Western Australia, Artbank, Bankwest, Woollahra City Council, RMIT, King Edward Memorial Hospital, Royal Perth Hospital and Curtin University. Bruce is a previous winner of the Bankwest Art Prize (sculpture), Sculpture by the Sea (Cottesloe) and Woollahra Small Sculpture Prize.

For Nicole and Bruce, the lived experience of Australian suburbia holds a complexity and beauty worthy of consideration and representation. The methods of figurative painting and the tactility of paint and sculptural form provide avenues for shared narrative and serious noticing. Through their collaborative practice, they explore the paradoxical possibilities of suburbia – such as hope and tragedy, beauty and banality, aspiration and disappointment. For Nicole and Bruce, the nuance and close observation of suburbia provides an authentic understanding of Australian identity.

Website: nicoleslatter.com | bruceslatter.com
Instagram: [@nicoleslatter](https://www.instagram.com/nicoleslatter) | [@bruceslatter](https://www.instagram.com/bruceslatter)
Image Credit: Heidi Slatter





HELEN SMITH

Helen Smith graduated from Curtin University with a Bachelor of Arts, winning the 2000 Outstanding Achievement Award and Graduating Student-Painting Honours. Since 2002, she has been an active member of the international artists' collective known as Australian Centre for Concrete Art (AC4CA). Together with partner Jeremy Kirwan-Ward, she has collaborated on a number of site-specific, large-scale wall works, including an installation for Art Gallery of Western Australia (2009), an AC4CA exhibition in Hegenheim in France, and two large wall installations at the Institut Fur Alles Mogliche in Berlin (2018). Other recent exhibitions include *WA Focus* at Art Gallery of Western Australia, an Art Collective WA exhibition at Sydney Contemporary, *Shimmer and Pool* at Annandale Galleries in Sydney (2015), *weep for painting* at MARS gallery in Melbourne, *Paint + Object* at Annadale Galleries, and *Bliss* at Lawrence Wilson Art Gallery (2014). Smith has undertaken residencies with artisan print maker Sally Gimson in the United Kingdom (2018), Point B in New York, and the Institut Fur Alles Mogliche in Berlin (2013). Her work is held in the collections of National Gallery of Australia, Daimler Collection Berlin, Artbank, Art Gallery of Western Australia, Australian Embassy Madrid, John Curtin Gallery, Louis Vuitton, Lawrence Wilson Art Gallery, Murdoch University, BankWest, Hebel 121, as well as private collections in Australia and Europe.

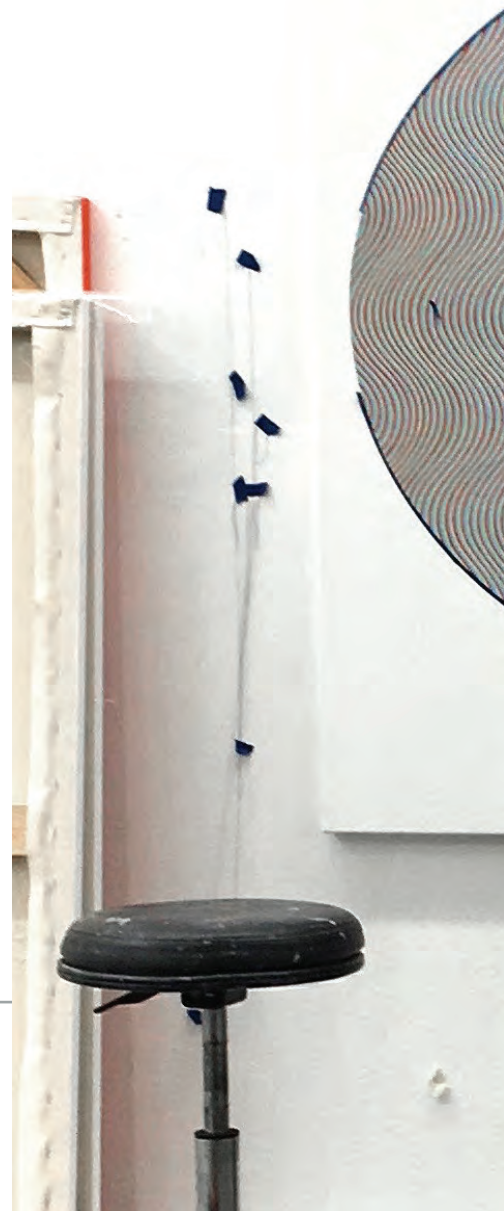
Smith's practice is influenced by a minimalist viewpoint and geometric abstraction. Her oil on canvas paintings, large-scale wall works, and photographic series are derived from an interest in social and cultural systems. She is influenced by Italian conceptual artist Alighiero e Boetti (1940–94) and her work attempts to answer the question: can the complexities of our modern world be translated into minimal terms?

Website: helensmith71.com

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

Image Credit: Jeremy Kirwan-Ward

Member of the Art Collective WA: artcollectivewa.com.au





SUE STARCKEN

62

Sue Starcken is an artist, writer, curator and lecturer based in Perth, with experience in community arts and exhibition development. Her work is held in numerous public and private collections locally and internationally, and she has been published in a number of contexts. Starcken has a Masters in Medieval and Early Modern Studies from the University of Western Australia, and a Bachelor of Arts with Honours from Edith Cowan University, Western Australian Academy of Performing Arts and School of Contemporary Arts. She is currently Art Collection Curator at Edith Cowan University as well as a Unit Coordinator and Lecturer for Cultural Theory. Starcken has participated in numerous group exhibitions locally and internationally, including a solo show at Turner Gallery. She is a former board member and representative of Artsource and Mundaring Arts Centre.

Starcken's work focuses on the intaglio process of etching, with monoprints, painting and drawing contributing significant elements using both paper and linen as heavily layered substrates. Through the use of multiple plates, Starcken's work maps and documents the fluid development of symbolic language. Her interest in the medium and philosophy of etching is based in both the historical and the contemporary. Invariably unique-state, the mixed media facets of her work chronicle an assemblage of particles, shards and fragments. Any expectation of the kind of reproducibility often associated with printmaking is defied by a complex schematic that engages the fluid dialogue between the spontaneous and planned.

Image Credit: Stuart Elliot





MANDY WHITE

64

Mandy White is an Aboriginal artist of Yamatji heritage. Born in Guildford, White's art career began in her early 30's when she started her studio practice at DADAA. Over the subsequent decade, Mandy has become a passionate, award-winning artist and a strong role model for artists with disability. Experimental and free in her approach, White enjoys working across a variety of materials and artforms. She is prolific in her art practice and has developed an expansive list of exhibition entries, commissions and public artworks.

White's work explores her fascination with the supernatural beings that exist in the Noongar and Yamatji landscape. For some people, talking about these 'little people' and 'creatures' is taboo, but for White, stories about these bush creatures are strongly linked to her mother (deceased), her family and culture. Animals also feature prominently in White's art. She has lived with a menagerie of animals all of her life and at one time, including more than thirty rabbits and fifty birds. Her whimsical interpretations of her beloved pets often appear in her work.



Image Credit: courtesy DADAA



KAY WOOD

66

Kay Wood grew up in rural Western Australia and has a Bachelor of Visual Arts with Honours and a Masters of Visual Arts from Sydney College of the Arts. She also has a Bachelor of Arts with Honours from Deakin University. Prior to her return to Perth in 2005, she had 14 solo shows and participated in numerous group exhibitions.

Wood's current work has emerged from a long period of contraction and self-examination concerning self-awareness and the nature of the universe. The recurring currents and threads of interest in her painting practice include the beauty/truth nexus and the difference between knowing and understanding. She resists pre-figuring her work with concepts, preferring a close engagement with the elemental presence of the world through sense perception. Objects are painted in a loose, somewhat raw manner without descriptive detail. Abstracts follow their own momentum, each colour and shape calling forth the next. Wood's approach is an open-ended visual poetic, open to the world in the simplest and most direct ways, and removed as much as possible from conceptual constructs. Wood locates wisdom and beauty in the innate signalling of natural fractals and the soft geometry of the universe, things that are often forgotten as the pace of the world accelerates and the rationalisation of life explodes. This immediate awareness of pure perception is without choice, without demand, without anxiety.

Website: kay7422.wixsite.com/artist
Instagram: @kay_m_wood
Image Credit: courtesy of the artist







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