



2022 **AP**  
INVITATION  
ART PRIZE

9 October – 23 October 2022  
Westfield Whitford City

EXHIBITION VENUE PARTNER





# CONTENTS

Message from the Mayor .....	2
The City of Joondalup Cultural Program.....	4
The City of Joondalup Art Collection.....	6
Place, Public and Prize: Conversations in the 2022 Invitation Art Prize.....	8
Selection Panel and Judges .....	14
<b>Artist Statements and Biographies</b>	
Jack Ball .....	18
Bori Benko .....	20
Dan Bourke .....	22
Emma Buswell.....	24
Christophe Canato .....	26
Claudia Caporn.....	28
Mel Dare .....	30
Danielle Freakley.....	32
Fiona Gavino .....	34
Pascale Giorgi .....	36
Luisa Hansal.....	38
Brent Harrison .....	40
Kirsten Hudson .....	42
Christopher Hummel.....	44
Afsaneh Khoramshahi.....	46
William Leggett.....	48
Tim Maley .....	50
Leonie Ngahuia Mansbridge (Ngāti Maniapoto).....	52
Elisa Markes-Young.....	54
Ant Muia .....	56
Annette Nykiel.....	58
Holly O'Meehan .....	60
Sid Pattni .....	62
Amy Perejuan-Capone.....	64
Andy Quilty .....	66
Bruce and Nicole Slatter .....	68
Lea Taylor .....	70
Sioux Tempestt .....	72
Kay Wood .....	74
Acknowledgements .....	76





## MESSAGE FROM THE MAYOR

### Welcome to the City of Joondalup's Invitation Art Prize for 2022.

The City's most prestigious art prize enhances our reputation as a local government dedicated to encouraging and fostering culture and the arts by celebrating the creative talents of professional Western Australian artists.

The City of Joondalup has come a long way in a relatively short time.

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

This art prize has helped us achieve this aspiration – and continues to do so.

In 2023 our City marks its 25-year anniversary and to celebrate, we'll be hosting a range of cultural events that reflects on our proud history.

This will include the 25th retrospective Invitation Art Prize in 2023, which will showcase all winning artworks across the history of the prize.

In 2022, our exhibition offers a glimpse into what's happening right now in WA's visual arts scene, featuring a diverse range of contemporary artworks from 30 artists.

Congratulations to all the artists taking part and thank you for enriching our City with your work.

I'd like to acknowledge and thank this year's selection panel for shortlisting the artists and the judges for reviewing the final artworks and awarding one artist the prestigious prize of \$25,000.

This acquisitive prize means that the winning artwork will be acquired into the City's Art Collection, which now has over 280 works and is valued at more than \$1 million.

I'd also like to thank our exhibition venue partner, Westfield Whitford City and Scentre Group.

I am excited to share the Invitation Art Prize with you again in 2022 and I hope you enjoy this celebration of WA contemporary practice and artistic excellence.

**Hon. Albert Jacob**



# THE CITY OF JOONDALUP CULTURAL PROGRAM

The City of Joondalup presents an annual cultural program celebrating visual and performing arts activities and provides an opportunity for the community to access world-class events, exhibitions, workshops and programs across every art form.

After two seasons of COVID-19 impacting programming and disrupting public event delivery, the 2022/23 season endeavours to represent a new chapter and return to adventurous artistic programming. The program features local, national and international arts experiences that contribute to the cultural fabric of this region and make Joondalup a creative place to live, play and work.

The City of Joondalup views an active arts program as an investment in promoting the City as a cultural destination and supports Western Australian art and artists through a dedicated visual arts program.

A cornerstone of the program is the Invitation Art Prize, which has been running since 1998. This annual acquisitive art prize of \$25,000 is one of the major contemporary visual art prizes for professional artists in the state.

Additional to the Invitation Art Prize, the City also offers a range of exciting visual arts events and programs including an annual Community Art Exhibition, open to all residents, an Arts in Focus exhibition to support a local artist, along with commissioning programs for the Art Collection, the City's mural sites and Inside-Out Billboard Program.

To keep up to date, visit [joondalup.wa.gov.au](https://joondalup.wa.gov.au) and sign up to the Arts in Focus e-newsletter.



# THE CITY OF JOONDALUP ART COLLECTION

The City of Joondalup's art collection comprises of over 280 artworks, with a primary focus on the work of Western Australian contemporary artists. Over the years it has grown in sophistication and vision, becoming an important cultural asset for the people of Joondalup. The Art Collection carries an enviable reputation and has a substantial value of over \$1 million, featuring a wide range of art forms, including painting, sculpture, drawing, ceramics, print, textiles, video and glass works.

Amongst the highlights are artworks by Indigenous artists Sandra Hill, Julie Dowling, Shane Pickett and Tim Leura Tjapaltjarri, and by a significant number of senior West Australian practitioners including William Boissevain O.B.E., Elizabeth Ford, Brian McKay, Eveline Kotai and Hans Arkeveld. Local artists represented include Suzanne Logue, Shelley Cowper and Trevor Bly.

Acquisitions from the Invitation Art Prize form the cornerstone of the collection and represent an impressive syndicate of West Australian artists over the past 24 years. Trevor Richards, Jon Tarry, Brenden Van Hek, Susanna Castleden, Teelah George, Susan Roux and Paul Kaptein are some of the Invitation Art Prize winners. In 2023 the collection celebrates 25 years and will host a retrospective showcase of all the winners.

The City also runs a Visual Art Commission Program, running since 2012, which captures the City's social, urban, cultural and environmental attributes. Major commissions have been awarded to many WA artists, including Christopher Pease, Tony Windberg, Lindsay Harris and Nien Schwarz as well as Helen Pynor from NSW and United States artist, Brandon Ballengee.

The City of Joondalup's Art Collection can be viewed in public spaces in the City's Libraries and community facilities, Civic Chamber and Administration Building or by visiting [joondalup.wa.gov.au](http://joondalup.wa.gov.au)





# PLACE, PUBLIC AND PRIZE: CONVERSATIONS IN THE 2022 INVITATION ART PRIZE

## The City of Joondalup's Invitation Art Prize is a distinctive celebration of creativity, competition and place.

Embracing the form of a generous acquisitive art prize, it profiles the artistic talent in Western Australia's visual arts community and offers a financial catalyst for one artist to further their career.

In approaching this year's edition, the dynamics of an exhibition have also come to the fore. This exhibition sits within the unique viewing context of a shopping centre, and this place in the public realm offers a relatable and accessible platform to engage with artworks that ask the questions of today. In honour of the work and their modern insights, this year's exhibition seeks to frame pockets of conversation that are shared and pertinent to the artists and, in turn, to spark dialogue with the viewer.

In 2022, 30 artists have worked across a wide array of forms, ideas and geographies, providing a snapshot of contemporary art being made in the state right now. Emerging from this diverse spectrum are several recurring motifs and interests, ranging from reflections on culture and history, personal narrative and imagination, to explorations of Australian suburbia, land and habitat, and experiments in form, materiality and time.

### **Culture, ancestry and legacy**

This exhibition sits on Whadjuk Noongar Boodja and within the life of this region there comes a rich tradition of culture, story-telling and art-making. Artists play a critical role in holding and sharing culture and artist Lea Taylor, a Wadandi, Menang, Goreng Bibbulmun yorga (woman), continues her culture with a beautifully made Booka – a kangaroo skin cloak that carries the story of the wearer.

Taylor notes that Bookas aren't widely seen today due to the impact of colonial settlement – with many shipped overseas as artefacts and the enforcement of Aboriginal people wearing Western clothing. This Booka is a resilient declaration of Aboriginal culture and Taylor's identity. Embedded in the work are stories close to the artist's heart and symbols from women's stories: spirit rocks that offer protection for the wearer, a large minga (butterfly), one of the highest female totems, and wildflowers that offer healing and possess medicinal properties. It is a soothing and powerful statement of cultural survival and legacy.

Similar to Taylor, artists Fiona Gavino, Leonie Ngahua Mansbridge, Afsaneh Khoramshahi and Sid Pattni each touch upon their own cultures, reflecting on ancestry, the role of the artefact and forms of cultural legacy.

Fiona Gavino honours the cultural artefact with the presence of her father's ancestral Puipui – a ceremonial Māori flax skirt. This garment is proudly overlaid weaved panels made by the artist's hand in a gesture of kinship that carries forward Gavino's Māori, Filipino and Australian heritage.

The work of Leonie Ngahuia Mansbridge (Ngāti Maniapoto) celebrates her Māori heritage. Known for colourful works that embed language and ancestry into the painted surface, this new body of work seeks to disrupt the flat pictorial plane with an unfolding and blossoming organic canvas form that speaks to the continuation and abundance of land and culture.

Afsaneh Khoramshahi captures the experience of migration and motherhood with a strikingly patterned painting that bestows her skills as a painter, illustrator, children's book author and Persian rug designer. Combining Iranian floral motifs with native Australian wildflowers, the work is a hopeful message of inheritance and shared culture.

Sid Pattni paints a vivid image of Lillian Ahenkan, a Ghanaian-Australian media personality, influencer and commentator known as Flex Mami. Pattni's work offers a sustained close up with the subject - a young millennial woman who attracts the eyes of over 160,000 followers as she navigates culture, community and identity. Pattni embeds hand woven embroidery derived from his Indian culture throughout the work, making this a dynamic impression of a contemporary cultural figure in the public eye.

### **Re-imagined forms of narrative and memory**

Amy Perejuan-Capone, Elisa Markes-Young, Mel Dare and Luisa Hansal each draw upon layered personal narratives in their poetic works, charting ties to family, memory, health, and the power of imagination in our lives.

Amy Perejuan-Capone continues her investigations into familial ties and the phenomenon of flight. This work charts new terrain exploring lineage with her maternal grandfather, particularly his service in the Air Force (RAAF) and his Balardong Nyoongar heritage.

Perejuan-Capone presents an ex-military parachute, a symbol of defence, with intricate floral embroidery of the York Road Poison plant (poison pea) covering its surface. Similar to Mansbridge's interest in the Supplejack and

Andy Quilty's to the Morning Glory vine, the poison pea is known for its territorial qualities, being a physical deterrent on land, however also being an active agent in 1080 poison. Here, Perejuan-Capone offers a poetic and powerful ode to forms of family and defence in the colonial context of rural WA.

Elisa Markes-Young also reflects on family ties by preciously embellishing an early childhood photo with her father. Markes-Young's work is often informed by the Polish concept of *tesknota*, which is similar to the Western concept of nostalgia but focuses on absence. This work touches on distance, memory and emotion and, in its process and presence, offers an imagined and intermediary totem in place of a direct connection with the artist's father.

Personal narrative also influences the practice of Mel Dare. This painting is informed by a range of health experiences that have shaped the artist in recent years and was made after a visit to Karijini National Park. Some of the visual qualities of the geography are present - rock strata and the surface of water - and also the experience of this site as a place of dwelling and recovery. Meditative in process, the work offers reflections on sickness, mortality and healing.

Similarly, Luisa Hansal approaches painting as a gateway into inner worlds, this work being suggestive of states of transition and life cycles. Guided by a meditative and intuitive process, the final images are revealed in the process of their creation. Utilising the power of imagination in relating to personal experience and memory, Hansal's work offers an alternative to written and verbal language and affirms the beauty and power of the visual in meaning association.

## **Out in the suburbs**

A cheeky and perceptive cohort of artists go out to play with expressions of suburban folklore and Australian culture. These artists tenderly and wryly capture common iconography with charm, pastiche and humour – all notable signifiers of Australian identity.

Emma Buswell memorialises the iconic supermarket roast chicken, an item of mass-produced convenience. This intricately hand-beaded object acts as a loving tribute to the artist's childhood memory – eating a roast chook after the annual sports carnival as a special treat. This sense of worth also speaks to ideas of labour and class, finding unseen recognition within the everyday and working class.

Pascale Giorgi also pays homage to an Australian icon, the Toyota Camry. Giorgi's work is a fable of her car's dramatic death on the Mount Henry Bridge from engine explosion. Referencing the style of Italian maiolica – Renaissance pottery that depicts historical and mythological scenes – this funerary-urn commemorates the life of the car through the lens of the artist's Italo-Australian heritage.

In another nod to suburban transport, Christopher Hummel captures a series of graffitied trains within the Melbourne region in remarkable detail and flair. These paintings show a deep love for the culture of trains, a symbol of transport and durability across this vast continent, and the act of graffiti, a suburban form of self-expression. This ongoing series for the artist, in which he paints graffitied trains from all over the world each week, celebrates commuter culture, travel, escape and possibility.

Andy Quilty also takes to the road in the outer metro suburb of Warnbro. An automatic drawing turned indexical print, formed from car burnouts in a public carpark, is accompanied by photographs of an introduced weed overtaking a native tree in a now affluent pocket of the suburb. Capturing expressions of

resistance, the pairing is akin to a criminal mugshot, and questions gentrification and acts of reclamation towards suburban identity.

Bruce and Nicole Slatter join these suburban explorations with a form-painting indicative of their current collaborative practice. A playful and thoughtful assemblage of two and three-dimensional forms, this work investigates built environment and nostalgia, inviting a deep look into our experience of an Australian commonplace.

## **The natural world, habitat and place**

Depictions of Western Australian environments, rural life, habitat and living ecosystems are the focus of works by Claudia Caporn, Annette Nykiel, Kirsten Hudson, Holly O'Meehan, Ant Muia and Tim Maley.

Claudia Caporn's 4x5 large format photography gives visibility to women working in agriculture. As a farming woman herself from Quairading in WA's Wheatbelt, Caporn captures Olivia with a stillness and quiet confidence that counters the predominant narrative of agriculture as a male industry. Here, Caporn offers care and attention for the overlooked.

Annette Nykiel and Kirsten Hudson look to the earth and use organic matter as active agents and collaborators in their work. Nykiel considers the "outdoor field" her studio, gathering materials that become both medium and subject in her work. Informed by a background in geology, Nykiel collects and treats plant materials, fusing eco-remains and new imprint. She affirms the Earth as a living entity and comments on the continuation of plantation practices with threat to vital ecosystems.

Similarly, Hudson seeks alchemy with non-human collaborators to intervene with the chemical surface of 16mm film. Buried in the artist's garden and submerged in the Derbarl Yerrigan (Swan River), the natural world and its inherent forces have eroded the filmic surface to

tell their story. Reflecting on erasure, loss and mortality, this work gives vision and voice to the planet and alludes to the preciousness of life and the necessity of interspecies living.

Holly O'Meehan, Ant Muia and Tim Maley continue this appreciation of the natural world with a further focus on its inhabitants. O'Meehan echoes Nykiel's investigations into land extraction and management practices, albeit through different imaginative possibilities. She creates hand-made ceramics that are speculative of evolved organisms through harmful processes on soil. Prickly in form, they emerge keenly with a new defence system.

Muia's etching on paper depicts West Australian landscape informed by living in the Perth hills. This dense environment is captured in detailed linework and further framed by partial views that disorientate the eye and prohibit a full view of the land. Here the beauty and fierceness of bushland is selectively erased by the hand of the artist and the process of print-making. The emerged image is suggestive of an unseen force and hints at the symbiosis between human and environment.

Maley's work is a joyful celebration of animal life stemming from visits to two of WA's renowned wildlife centres, the Perth Zoo and Caversham Wildlife Park. Here, the majesty of the animal kingdom is on full parade, with native, farming and exotic creatures all portrayed together in a fantastical scene. This image of co-habitation is an optimistic vision of diversity and harmony.

### **The photographic trace**

Artists Daniel Bourke, Brent Harrison, Jack Ball and Christophe Canato utilise photography and print in particular ways to document and re-present various site and material remains. Further codified by heightened or dated aesthetics, these artists patchwork together trace, society and queer experience.

Bourke re-stages a strange observation from a trip to Japan; a piece of chewing gum stuck to a floral arrangement in a McDonald's restaurant. It conjures a nostalgic image and fuses the pastimes of chewing gum and flower arranging; the image hovering between states of relaxation and distraction.

Harrison's collage print also depicts a floral motif with visual fascination for camp imagery. Combining two references – an Australian rose gardening book and the 1991 American film *Fried Green Tomatoes* – Harrison cuts out the gardening book as tactile material, and ties to the film's image of a large wall-papered "garden". Employing reproduction and appropriation, Harrison continues his interest in a process that he describes as queering or "redecorating" – an act that subverts the heteronormative gaze.

Taken during camping trips across WA, Ball's work weaves together various surface traces and site details; dried residual watermarks; a clump of damp sandbags; the back view of a sweaty t-shirt adorned with flies. It is a sensuous and tactile work that evokes the sensation of heat and moisture on skin. Drawing parallels between body and environment, and weathered events and time, the work scouts material change and flux within understandings of body, identity and queer experience.

Canato's work references anatomical and botanical drawings in a layered monochromatic collage reminiscent of an X-ray. Bodies and limbs are interspersed with plants, animals and other symbolic objects that reference systems of governance such as law and religion alongside forms of self-expression. *Homo faber*, in Latin meaning "Man the Maker", attests human beings can control their fate and environment through tools. Here, a glittered and disembodied limb is suspended over these tools, hinting at a questioning of this notion and how the pursuit of freedom is dependent on evolving social change.

## Experiments in form

Artists Kay Wood, William Leggett, Bori Benko, Sioux Tempestt and Danielle Freakley take on material adventures and playful exploits in form, nodding to visual systems of architecture, design, sculpture and objecthood.

Wood offers a connection between the primordial and the current age with an abstract vessel reminiscent of classical Greek sculpture. Made by what she calls the “thinking hand”, atop a round, Earth-like structure a human head sits fused with a rudimentary computer icon. The work considers the progression of the human species and at what cost continual development may enact on the planet.

Leggett similarly explores the design age spectrum with a proposed form for a hypothetical age. Influenced by his work in concrete construction and built environment, he offers a skeletal form that considers ambient space and reveals a “knowledge of gravity”, an architectural term fundamental in building design contexts. This deceptive work references speculative science fiction and real-world architecture and reveals the tie between design and civilisation, and how advancement is associated with new and applied technology.

Benko’s drawn and printed linescape works have recently stepped off the two-dimensional plane. Translated into new spatial arrangements, they are suspended in space and time. Emblematic of an enlarged fingerprint or an outer constellation, they oscillate between macro and micro worlds and become a strange perception exercise that offers a myriad of interpretative possibilities activated via each viewer’s gaze.

Tempestt also takes on new material experiments in her work, utilising the dried painted “skins” from her mural practice with an assortment of construction materials. Originally liquid in matter and deemed as waste, these materials are now enshrined in concrete. A gesture of permanence, these stone-like tablets and quasi-

archaeological forms offer a record of human production and question ideas of conservation and recycling.

Similar to Tempestt’s use of the discarded, Freakley works with a slab of polystyrene, a mass-produced material often used in packaging contexts. She hand-carves into the surface with repetitive precision to create a topographical surface reminiscent of rock or glacial ice strata. This act of material transformation, ancient in appearance though factory-produced in 2022, reveals the artist’s hand and a fascination with hidden meaning and re-authorship. Interactive wearables hang atop the surface for the viewer to activate, speaking to the potential and power of art as a tool for social communication.

## Observing a moment in time

Contemporary art is considered to be a product of its times. As such, the 2022 Invitation Art Prize offers insight not only into West Australian art practice but into a moment in time. This insightful collection of contemporary artworks offer audiences a series of bridges, portals and gateways to glimpse, access and engage with a wealth of current topics. With the added dynamics of public and place coming together, the resulting prize is a chance to revel in creative approaches and deeper conversations with the world around us.

**Visual Arts Team  
City of Joondalup**



## SELECTION PANEL

**Elham Eshraghian-Haakansson**

WA Artist and Winner of the 2020 Invitation Art Prize

**Kelly Fliedner**

Writer, Curator and Co-Founder/Editor of Semaphore

**Barry Keldoulis**

CEO, Art Fairs Australia and Fair Director,  
Sydney Contemporary

## JUDGES

**Barry Keldoulis**

CEO, Art Fairs Australia and Fair Director,  
Sydney Contemporary

**Yabini Kickett**

Noongar Yok, Multidisciplinary Artist and Curator

**Annika Kristensen**

Visual Arts Curator, Perth Festival









EXHIBITING ARTISTS

# JACK BALL

*Green cheeks, purple flank, 2022*

Photographic collage on rag paper, acrylic paint,  
aluminium pins, stainless steel piercing jewellery

101 x 73cm

\$4,000 (Edition of 5 and 2 artist proofs)

## ARTIST STATEMENT

The images in *Green cheeks, purple flank* were mostly taken during Jack Ball's camping trips throughout Western Australia. This work is part of a larger project that explores queer experiences through abstraction and collage. Ball re-photographs their own printed images multiple times in order to embellish, pull apart and remake them. They work with crunchy pixels, overly saturated colour and lo-fi editing techniques. Ball's engagement with collage methods in this series reflects how they think about their skin, body hair, and testosterone – as materials with histories that are flexible and in process.

## ARTIST BIOGRAPHY

Jack Ball lives in Boorloo (Perth) and is represented by sweet pea gallery. In 2021 they had a major solo exhibition at the Art Gallery of Western Australia titled *Wind Chill* which brought together 10 years of their practice. In the same year they also had a solo exhibition with sweet pea, and had work featured in group exhibitions *the pleasurable, the illegible, the multiple, the mundane* (Artspace, Sydney) and *Love in Bright Landscapes* (Perth Institute of Contemporary Arts).

Some of Ball's past exhibitions include *New Matter: Recent forms of Photography* (Art Gallery of New South Wales, 2016), *Primavera* (Museum of Contemporary Art, 2013), *Remix* (Art Gallery of Western Australia, 2011), *Here&Now17: New Photography* (Lawrence Wilson Art Gallery 2017), *Looking but not seeing* (Benalla Art Gallery, 2018), *Dusk to Dark* (Queensland Centre for Photography, 2014) and solo shows at Turner Galleries in Perth (2019, 2015 and 2013).

Their work is held in the collections of the Art Gallery of New South Wales, Art Gallery of Western Australia, City of Perth and Artbank. In February 2021 they finished a PhD at Curtin University off the back of their 2012 Master of Fine Art from RMIT.



# BORI BENKO

*Perpetual e-motion, 2022*

Printed acrylic glass and threads

Dimensions variable

\$8,500

## ARTIST STATEMENT

Moiré patterns are often seen as unwanted side effects that occur in print processes and photography, and much effort has been put into minimizing or neutralizing their appearance.

This work, however, is a celebration of this phenomenon, and an invitation to contemplate and delight in the transitory illusions created, paradoxically, by overlaying shapes of acrylic – each with their variously printed lines.

Ephemeral shapes are formed – dissolving, expanding and contracting in unpredictable fluid formations as the objects swing gently in response to air movement.

The mesmerising effect creates a breathing space for dreamy reverie – symbolically reflecting art, life and nature with the endless permutations seen differently by each viewer.

## ARTIST BIOGRAPHY

Bori Benko's overall practice concerns principles and phenomena of nature, founded on an affinity with mathematics and physics. Movement, displacement, perception, trauma and transformation are recurring themes of her works.

Benko works with a variety of media, currently developing sculptural works in wood that incorporate flexible geometric configurations and unusual property shapes; kinetic installations that explore wave pattern formations and interference patterns propelled into movement by either natural elements or electrical motors. She is also creating 'light and shadow' based artworks that engage with the movement of the sun.

Common in the diversity of her works is an experimental and conceptual approach. Often engaging the language of metaphors and symbols, she is inviting different perspectives and focal points of internal/external landscapes – to reshape perceived realities and distil density into lightness.

Bori holds a master's degree from the Hungarian Academy of Fine Arts in Budapest (2003). She has travelled extensively with various international art grants and research projects, and exhibited her works widely around Europe, South America and Asia.

Alongside the anchoring practice of drawing and painting, Benko has explored many art forms in depth – printing, photography, film, site-specific and public art. This includes several years of researching weaving and natural dying techniques in Java, Bali and Nusa Tenggara, developing her own dyes and paints from plant and mineral extracts for painting and screen printing.



# DAN BOURKE

*Feedback & Complaints* (August 2022), 2022

Digital print in aluminium frame

45.8 × 60.6 cm

\$2,000

## ARTIST STATEMENT

*Feedback & Complaints* is the first in a photographic series of floral still lifes, inspired by an artificial flower arrangement surreptitiously featuring a piece of discarded chewing gum that the artist noticed in a McDonald's restaurant in Sakai while visiting Japan. By association, the artist also remembers the accumulation of chewing gum on the low popcorn ceiling of the men's bathroom in the Architecture and Planning building at Curtin University, where he learnt photography during his Bachelor of Fine Art, and later worked as a photography technician. Perhaps acts of boredom or of defiance, if not forms of complaint.

Research suggests that the activity of chewing gum can decrease levels of stress and anxiety, as well as anger, frustration, and passive-aggressive behaviour, providing an outlet for pent-up emotions. Developed while thinking about Robert Mapplethorpe's floral still lifes and Hannah Wilke's use of chewing gum in her sculptures and self-portraits, *Feedback & Complaints* references corporate floral arrangements and provided the artist with a meditative exercise to improve their various skills. Like the act of chewing gum, the pursuit of hobbies, pleasurable pastimes and creative outlets (such as photography and flower arranging) are also believed to alleviate stress and anxiety by providing focus and helping to distract the mind from negative thoughts and experiences.

## ARTIST BIOGRAPHY

Dan Bourke is an artist based in Boorloo (Perth). He graduated with a Bachelor of Arts (Honours) from Curtin University in 2009. Working between studio, curatorial and publishing practices, he appropriates and subverts existing models to explore themes such as the nature, ethics and business of creative labour; economies within the contemporary art world; forms of representation; and systems of taste and value.

Bourke currently runs Benchpress, a small Risograph-based printing press, as well as Adult Contemporary, an occasional artist-run initiative, reading group, and bookshop. He was involved in the formation of Boorloo-based artist-run initiatives *Pet Projects* (2016–17), *Galleria* (2011–12), and *Poetry Club* (2010).

Locally and nationally, Bourke has exhibited in solo and group exhibitions, curated and organised projects, and undertaken residencies. His most recent projects have appeared at sweet pea (WA), Cool Change (WA), Fremantle Arts Centre (WA), YIRI ARTS (Taiwan), Adult Contemporary (WA), Pet Projects (WA), and Campbelltown Arts Centre (NSW). Bourke is represented by sweet pea (WA).





# EMMA BUSWELL

*The sometimes luxury handbag and other suburban fables, 2022*

Hand woven glass beads, embroidery, natural pigment and polymer on paper

Dimensions variable

\$1,200

## ARTIST STATEMENT

Researchers in England recently discovered a carefully buried chicken skeleton, completely intact with no evidence of butchering. It is believed that Iron Age Britons did not eat chickens. Instead, they treated them as exotic creatures, worshipping them as deities.

"The Bachelor's Handbag", "Tradie's Briefcase" or "Chicken Handbag" are the names affectionately given to a precooked, oven roasted chicken offered by supermarkets across the country. Bitter company rivalries have been staged over the cult staple, and tiered daises form a central pavilion in many such stores.

Once a year when the artist and her brother were small, their mother would buy a supermarket roast chicken and a bag of flour-topped bap buns. This ritual became a luxury - a special treat for participating in the school's sports carnival day. Sweaty and shaking with anxiety and adrenaline, the artist and her brother would scarf down each morsel - their fevered breaths puffing flour into the world on each exhale.

The specialness of this treat is based around the fact that someone else performed the necessary tasks to bring this offering into being.

Meticulously constructed from glass beads over many hours, Buswell gives the luxury of time and labour back to the chicken bag. It is a preservation and reframing of her memory, objecthood and ideas around aspiration, class and circumstance.

## ARTIST BIOGRAPHY

Emma Buswell is an artist, curator and designer fascinated with systems of government, economies and culture, particularly in relation to constructs of place, identity and community. Buswell's current work takes inspiration from the matrilineal hand craft and knitting techniques passed down from her grandmother and mother, as well as a contemplative investigation into the nature of kitsch, ephemera and national identities.

Buswell has run a variety of artist-run spaces across Perth and Fremantle and exhibited and curated exhibitions across Australia. Currently working as the Fremantle Arts Centre Exhibition and Engagement Coordinator, Buswell was resident at Fondazione Antonio Ratti, Como, Italy in 2011 and participated in the 2015 Australia Council for the Arts Venice Biennale professional development program.

In 2020, Buswell's work was the focus of a solo exhibition at the Art Gallery of Western Australia and in 2021 she was an exhibiting artist as part of Perth Festival and *Love in Bright Landscapes* curated by Annika Kristensen at PICA. She is the 2022 TILT artist at Goolagatup Heathcote.



# CHRISTOPHE CANATO

*Homo Faber, Siguë, 2022*

Digital photograph

80 x 80cm

\$1,800 (Edition of 5 and 1 artist proof)

## ARTIST STATEMENT

In his long-standing research on the male gender, Christophe Canato uses the medium of photography. In the past Canato favoured minimalist compositions but for the first time, with the *Homo Faber* series, his works seem messy and complex.

The digital collages, composed of photographs from Canato's image bank combined with other existing images, create patchworks that show fragments of male bodies. They include a human skeleton and anatomy imagery, flora, wildlife, religious and political symbols as well as medical objects.

Each work from this series has a botanical name as an under title. In his work *Homo Faber, Siguë*, Canato's digital collage refers to botany and anthropology, revealing human bodies in metamorphosis as if to remind us of where we all come from. "Siguë" is the French name for poisonous hemlock, a toxic weed that's deadly if consumed.

Through his work, Canato questions the notion of belonging, rejection and the status that man is supposed to hold in society. In Latin literature, Appius Claudius Caecus uses the term *Homo Faber* in his *Sententiæ*, referring to the ability of man to control his destiny and what surrounds him: *Homo faber suae quisque fortunæ* (*Everyone is the maker of their own fortune*).

## ARTIST BIOGRAPHY

Christophe Canato is a Perth-based artist working with photomedia. Born in France, he undertook postgraduate studies in Grenoble and Paris before moving to Perth in 2005. Canato's work has exhibited in more than 55 exhibitions across the world. His recent solo shows include exhibitions at Perth Centre for Photography, Turner Galleries in Perth, Gallerie Basia Embiricos in Paris and the ION Art Gallery in Singapore.

In September 2021, the Monash Gallery of Art presented Canato's photography as part of the prestigious Bowness Photography Prize. His work has also been included in collective exhibitions such as the 2021 Bunbury Biennale of Art, the 2020 National Portrait Gallery in Canberra and the 2018 Espace Valles in France.

Over the past two decades Canato's work has been shortlisted 27 times for art awards spanning France, Australia, USA and Northern Ireland. He won 12 of them, including the 2022 City of Armadale Art Prize. Canato's works have featured in publications throughout France, England and Australia, and extensively in Chinese fine art magazine, *Photoworld*.

Canato mentors six mid-career artists and in 2021 he curated his first group exhibition, *Anima Vs Animu*.



# CLAUDIA CAPORN

*Olivia, Pantapin, 2022*  
Archival pigment print  
125 x 100cm  
\$2,500 (Edition of 10)

## ARTIST STATEMENT

Historically, women working in agriculture in Australia have remained largely invisible, being misrepresented and undervalued. Often dismissed as inferior to their male counterparts, they are commonly seen as 'domestics,' 'silent partners,' or just 'farmer's wives', with the persona of the 'Aussie farmer' continuously represented by men. The exclusively male visual representations of agriculture within Australia have constructed a flawed female farming identity of domesticated, rational and subservient femininity.

The photograph *Olivia, Pantapin*, and the larger body of work to which it belongs, see Caporn engage her unique perspective as a farming woman to critique the exceedingly masculine portrayal of agriculture.

Raised on a farm in the Wheatbelt, Olivia left home at the age of 18 to work as a ringer on cattle stations across Queensland, the Northern Territory and Western Australia. Currently living and working at Jubilee Downs Station near Fitzroy Crossing, Olivia runs 12,000 head of cattle across 221,000 hectares of land in the harsh, unrelenting and sweltering conditions of the Kimberley. When not mustering on horseback, Olivia has a leading role in the drafting, branding, earmarking, vaccinating and caring of livestock, as well as constant infrastructure maintenance such as fencing, bore running, and general repairs.

## ARTIST BIOGRAPHY

Claudia Caporn is a fine art documentary photographer based in Quairading. She has First Class Honours in Photography from Curtin University and was a member of the Vice-Chancellor's List.

Caporn's creative practice is informed by her upbringing on her family's wheat and sheep farm in the Wheatbelt of Western Australia, with her images contemplating the ethos of rural Australia. Her works navigate the delicate balance between art and documentary photography, and merge personal narrative and social documentation to explore the human experiences of rurality. Using a 4x5 large format camera, Caporn's practice is slow and deliberate, rendering intimate connections between herself and her subject to create complex, layered and nuanced representations of rural life.

Caporn has exhibited her work both nationally and internationally, and worked with prestigious international photography agency Magnum Photos for PHOTO2021 in Melbourne. She has been a finalist in multiple photographic awards including the IRIS Award in Australia (2019 and 2021), Cortona on the Move in Italy (2020), The Photo Annual in the USA (2020) and the Prix de la Photographie de Paris in France (2020) among others. More recently, she was the recipient of the Minderoo Foundation Artist Fund Grant in 2021.



# MEL DARE

*The past lingers*, 2022

Acrylic paint and ink plus graphite on Caravaggio linen

152 x 152cm

\$5,200

## ARTIST STATEMENT

The threads of our experiences create the fabric of our personal narratives. They inform us who we are, how we relate to the world and how it relates to us. Mel Dare is interested in how the self is constructed, threaded together by divergent strands of culture as well as the moments of time and place in which we exist. Patterns of conditioning are formed: our need to survive and our desire for comfort.

Personal experience has become an entry point of the artist's ongoing research. Recently she hiked the gorges of Karijini. The layers of rock, compressed and twisted, writhing and breaking apart over billions of years. The capillaries formed, skin particles and skin layers with pores.

This experience and her meditation practice gave Dare the space to reflect on the last few years of her struggles with mortality – the passing of her father, overcoming her own health problems as well as the perspective gained from middle age. This propelled the artist to investigate her own patterns, which began in childhood, and the nature of identity itself.

*"...trauma is not just an event that took place sometime in the past; it is also the imprint left by that experience on mind, brain, and body. This imprint has ongoing consequences for how the human organism manages to survive in the present."*

Bessel van der Kolk, *The Body Keeps the Score*

## ARTIST BIOGRAPHY

Mel Dare is an Australian visual artist and educator based in Perth, WA. Through primarily painting and drawing she articulates her exploration of personal narratives.

Since graduating with a Bachelor of Visual Arts (Honours) in 1999, Dare has shown 12 solo and three duo exhibitions, as well as numerous group exhibitions and awards. These include the Bunbury Biennale (2021, 2019, 2017); *Lust for Lustre* (2020); *In Our Nature* (2020); *Continuity and Change, Future* (2019); *Collective States* (2018); and *Antipodean Encounters: Western Australia Artists and Taiwanese Culture* (2018). The artist's work is part of many private and public national and international collections including Edith Cowan University, City of Joondalup, St John of God, Princess Margaret Hospital and the Old Swan Brewery.

Dare has been a member of Gotham Studios since 2008. The artist has participated in three residencies at Arteles Creative Center, Finland; Perth Institute of Contemporary Arts and Midland Arts Centre. She has taught art in prisons, TAFE, Curtin University, and various public and private organisations.





# DANIELLE FREAKLEY

*Equal Dictator Kit - Styrofoam Shopping Centre Edition, 2022*

Styrofoam and silver plated necklaces

130 x 120 x 25cm

\$25,000

## ARTIST STATEMENT

The *Equal Dictator Kit - Styrofoam Shopping Centre Edition* allows shoppers to have conversations with each other in Equal Dictator mode. They can dictate one another, tell each other what to say, ventrilloquize each other. Anyone who wears the necklace can dictate and be dictated in conversation by another shopper nearby. The instruction manual on how to co-dictate is included. Once shoppers have finished co-dictation, they can return the necklace and instruction manual to its packaging and resume shopping.

## ARTIST BIOGRAPHY

Danielle Freakley is a Seychellois-Australian artist working in performance, social practice, interactive systems and sculpture. Her works distort social communication, exposing lurking historical relationships, private subtexts, and slide into an unfading pit of re-authorship.

Freakley is a First Selection Finalist for the Arte Laguna Prize in the Venice Arsenale. She has exhibited around the world at Tate for the Liverpool Biennial, the Museum of Contemporary Art in Sydney, Performa at the Performance Biennial of New York, and in various other international biennials, triennials, national galleries, state galleries, contemporary art spaces, kitchen doors, snake temples, theme parks, clothes, bins, beaches, mouths, train station toilets and graves.



# FIONA GAVINO

*An Object for All, 2022*

Repurposed metal strapping, ancestral Puipui, auxiliary support plywood with acrylic paint  
150 x 145 cm  
\$15,000

## ARTIST STATEMENT

Fibre bends, supple under the maker's hands. Alone, one strand of fibre is weak and insignificant but once woven together the fibres bind and become strong, with basketry techniques almost mimicking the impenetrable bonds of DNA.

This work, though personal in experience, is an object for all people. For humanity, weaving baskets was one of the earliest forms of technology used to improve lives. People could carry and store food or weave walls for shelter, like the herringbone woven metal of the sawhali - a traditional Filipino wall.

Weaving is a living art and a universal language - like music - reconnecting us to what makes us truly human. Lovingly draped across the face of this work is an ancestral Puipui - Māori flax skirt. The two items sing together in harmony.

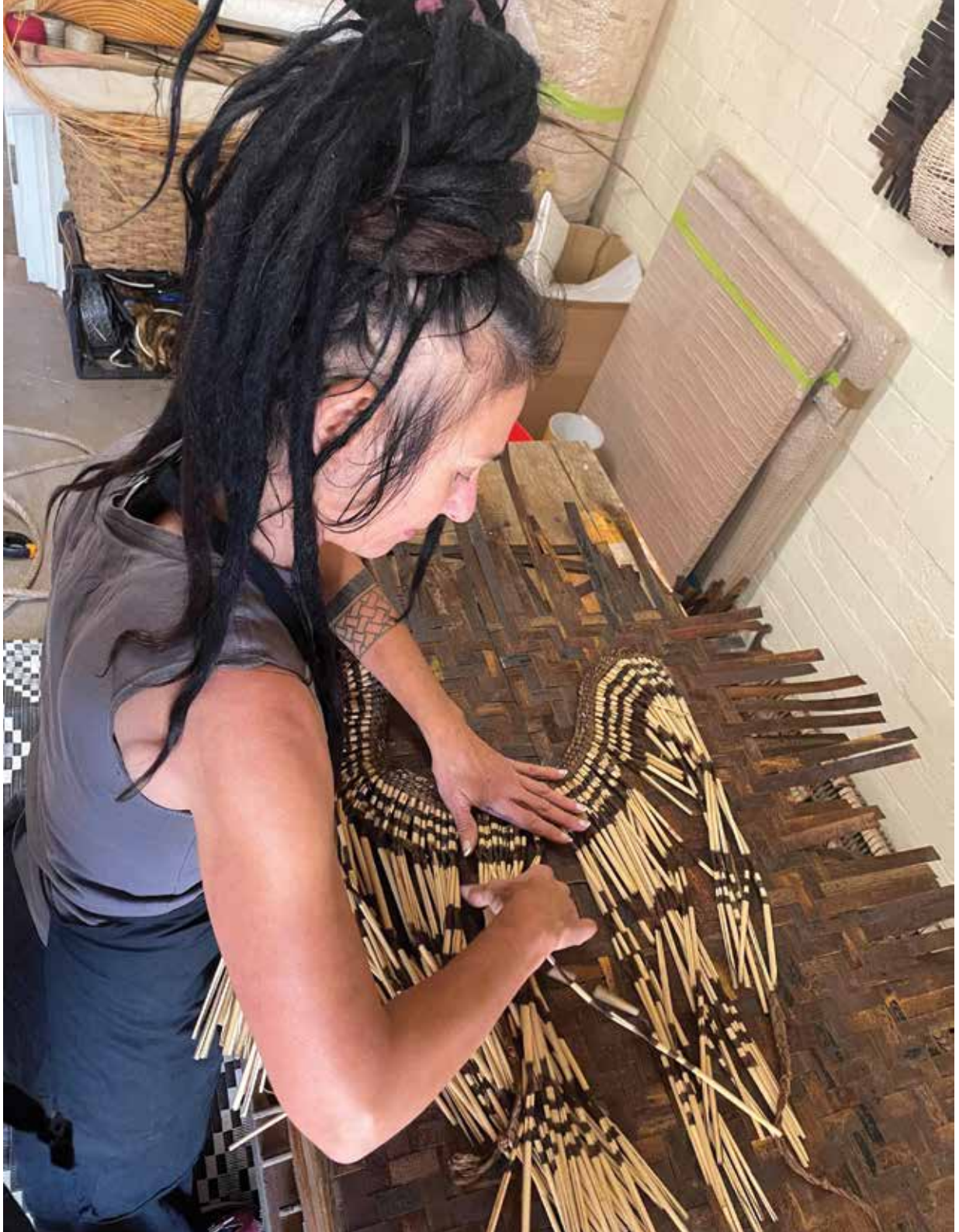
*Gavino says: I strongly believe that fibres and baskets have an important role in the future of humanity, as we turn away from the disposable plastic-based utilitarian objects of the everyday. Natural fibres, and the techniques to weave them, hold exciting possibilities for a healthy, sustainable future for humanity.*

## ARTIST BIOGRAPHY

Fiona Gavino is a celebrated fibre artist. Informed by her Australian, Filipino and Māori heritage, Gavino draws on these different cultures to transform the traditional, into the contemporary. Gavino strives to use basket-making materials and techniques in new and innovative ways to create sculpture, installation, video and printmaking. She pushes the boundaries of what basketry can physically do and say, giving her the capacity to create a broader cross-cultural conversation.

Graduating from Charles Darwin University with a Bachelor of Visual Arts, Gavino currently lives and works in Walyalup (Fremantle). She was born in Meeanjin (Brisbane) and grew into adulthood in the NT, where she was adopted into the Yolngu kinship system of Aboriginal Australian people inhabiting north-east Arnhem Land. This led Gavino to view the world through a decolonised lens and to examine socio, cultural and political subjects in a unique way.

Gavino's work has been featured in *Hot Springs; the Northern Territory and Contemporary Australian Artists* by Macmillan Art Publishing. In 2014 Gavino was a recipient of an Asialink Residency and returned the following year to exhibit at the Cultural Centre of the Philippines with a solo show called *In-between-spaces*. She has been working with the Yindjibarndi women in the Pilbara to create contemporary fibre sculptures, baskets and collaborating to revive their traditional practice of string and net-making. In 2020, Gavino was a finalist in the John Stringer Art Prize. She was also invited to exhibit at *Sculpture by the Sea* in 2022, supported by the Bendat Family foundation.



# PASCALE GIORGI

*Funerary Urn for 1991 Toyota Camry, 2022*

Painted terracotta

20 x 8 x 5cm

\$750

## ARTIST STATEMENT

From *The Cars that Ate Paris* to the Kwinana Speedway, Australian culture has a thing for cars. In our sprawling country defined by distance and linked by asphalt, these beautiful machines are necessity for some and obsession for others. The car is a cult object, which can be an expression of identity and wealth, but can also be family artefacts passed down through generations. The hand-me-down car is often a member of the family, which ages, splutters and breaks down along with us. The broken handle, fender ding, sticky gearstick become idiosyncrasies that become part of its unique personality.

Referencing the decorative style of 14th century Italian maiolica 'a zaffero' (of sapphire), this artwork takes the form of a wonky hand-built terracotta amphora which sees the car as an object of veneration. To honour the 1991 Toyota Camry wagon passed down to the artist by her dad, whose engine exploded on the freeway while crossing the Mt Henry Bridge, this work was imagined as a funerary urn, evoking the ashes of the burnt-out motor.

## ARTIST BIOGRAPHY

Pascale Giorgi is a multidisciplinary artist, currently living in Walyalup (Fremantle), working mainly in sculpture. After graduating from Curtin University in 2015, she has exhibited her work in *HATCHED: National Graduate Exhibition* (2016), PICA (AUS) and *Polit(t)ico* (2017), Museo Archeologico Bologna (ITA). In 2019, Pascale presented two major exhibitions, *It's okay baby you'll be reborn* at Cool Change Gallery, Perth and *AGRIFUTURA*, at Spazio Lum in Lucca, Italy. In 2020, she completed commissions for Runway Journal and the Perth Festival's *Highway to Hell* and presented an experimental culinary work, *Novoeval Bush Banquet*. In 2021, Pascale exhibited at *Sculpture by the Sea*, Cottesloe as well as presenting a duo show, *Cloisterf\*ck*, with Guy Loudon at Girls School, Perth. In 2022, Pascale presented a solo show, *Putting on Clown Make-up* at Goolugatup Heathcote. Most recently her work was exhibited at PICA as part of the Out of Bounds group exhibition.

In her practice, totems of classical culture are subverted through humour and the absurd to make way for mash-ups, hybrids and (lost-in-) translations, often drawing from her cultural heritage as an Italo-Australian.



# LUISA HANSAL

*energy shields,*  
*water, oval, double-oval,*  
*you listen and he dies, 2022*  
Oil on cotton canvas board  
51 x 41.5cm (each)  
\$2,000 (each)

## ARTIST STATEMENT

Luisa Hansal approaches her paintings as a meditative entryway into her interior world. In these spaces, a visual language of forms and symbols appears. Checkerboard portals, soft disembodied hands, moons, moths, hearts and flowers all emerge as gently held symbols suspended in blended, dissolving colour fields. These repeated motifs bring forth a tender understanding of some deeper meaning that can't be articulated in words. For the artist, painting is a mysterious and surprising process. There is a tension between the tangible and psychic nature of painting that she finds revelatory and almost magical.

Hansal's paintings are intimate visual refinements that express personal grief, compassion, attachment and sentiment. Often beginning with no specific composition in mind, she uses the canvas as a site of exploration and self-discovery. Propelled through a process of unlearning and gently letting go, Hansal's work evolves and changes with the refinement of her blending and layering processes. The final form often emerges unexpectedly and shrouded in mystery.

## ARTIST BIOGRAPHY

Luisa Hansal was born in Aotearoa (New Zealand). She has a Bachelor Degree in Contemporary Arts from Edith Cowan University and completed her Master of Fine Art (High Distinction) at RMIT University. She was awarded the Lowensteins Arts Management Graduate Prize in 2017.

Hansal has had her work exhibited in the *Hatched: National Graduate Show*, PICA and received a six-week residency at the ECU Printmaking studio. In 2014 she undertook a three-month artist residency in Berlin, followed by a six week residency at PICA in late 2015.

Hansal's recent achievements include her solo exhibitions *always holding something* at Goolugatup Heathcote and *Fluffy at sweet pea*. She has had her work featured in numerous group exhibitions, including *Gotham Gets Pickled* at Janet Holmes à Court Gallery, *Ariel's Song*, curated by Gemma Weston and presented by Perth Festival at Lawrence Wilson Art Gallery, *The Ultimate Symbol* at Nod, and the invitational group exhibition, *Out of Bounds* at PICA.

Hansal is the co-founder and co-director of artist-run space, Pig Melon. She is also a founding member of S.o.B (Studios on Bulwer), a shared creative working space where she currently resides. Luisa is represented by sweet pea gallery.





# BRENT HARRISON

*The Rose Garden*, 2022

Collage on paper

76 x 99cm

\$1,200

## ARTIST STATEMENT

*The Rose Garden* is a collage on paper that Harrison has created using images from a book about how to grow and care for roses in Australia. The collage element of the work is drawn from a scene from the comedy-drama, *Fried Green Tomatoes* (1991), directed by Jon Avnet and based on the novel by Fannie Flagg. In the film, Kathy Bates, a housewife who is unhappy with her life befriends an old lady at a nursing home and is enthralled by the tales she tells of people she used to know. The wallpaper in the old lady's room at the nursing home is collaged with images of roses that she describes as her "garden". By bringing these images of roses together, Harrison has created his own rose garden.

## ARTIST BIOGRAPHY

Brent Harrison is an early career artist and independent curator based in Boorloo (Perth). He graduated with a Bachelor of Arts (Honours) in 2016 from Curtin University and has exhibited in Western Australia and Victoria.

Most recently, Harrison has exhibited in *Gotham Gets Pickled* at the Holmes à Court Gallery, *Divine* in Runway Journal, and in the Bunbury Biennale at Bunbury Regional Art Gallery. He has also exhibited in *looking now anyone here?* at Paper Mountain and *You Can't See Rainbows Looking Down* at Cool Change Contemporary. Harrison has participated in the Ballarat International Foto Biennale In Focus Curator Forum and the Australia Council's Professional Development Program at the 2019 Venice Biennale. He has undertaken residencies at the Norma Redpath Studio at the University of Melbourne, Perth Institute of Contemporary Arts, Fremantle Arts Centre, Another Project Space and Curtin University.

In 2020, Harrison curated *HERE&NOW20: Perfectly Queer* at Lawrence Wilson Art Gallery, which was an exhibition that examined how artists draw on histories and their own lived experiences to create artworks that reflect on what it means to be queer. It was the first exhibition dedicated to the practice of queer artists from Western Australia to be exhibited at an institution in over 20 years.



# KIRSTEN HUDSON

*I Said to My Soul, Be Still (A Tellurian Tidal Elegy)*, 2022  
16mm film, telecined with DIY optical printer  
365.24 seconds  
\$7,000 (Edition of 7)

## ARTIST STATEMENT

*I Said To My Soul, Be Still (A Tellurian Tidal Elegy)* is a handmade 16mm camera-less film created from two found footage reels. One is a colour-film reel that was buried in the artist's garden for a single revolution of the earth's journey around the sun (365.24 days), and the other is a black-and-white-film reel that was tied to pylons and immersed in the Derbarl Yerrigan (Swan River) for a single lunar cycle (29.5 days).

While the films were in the natural environment, critters, soil, algae, and other vibrant matter wove their way in, through and over the celluloid, altering the emulsion and inadvertently becoming active, sensuous, collaborative agents in the filmmaking process. Once recovered from the environment, sections of transformed colour and black-and-white celluloid (29.5 x 24 frames) were then alternately spliced together by the artist until the film reached 365.24 seconds (365.24 x 24 frames).

The accompanying soundscape was recorded by the artist using an algorithmic synthesiser connected to a biodata sonification device that detects the electrical variations and biorhythms of plants. By attaching electrodes to various species of intertidal seagrass in the Derbarl Yerrigan at sunrise and sunset on 21 June, the winter solstice, the seagrasses' biorhythms were converted into audio, allowing them to sing.

## ARTIST BIOGRAPHY

Kirsten Hudson creates film, performance, and object-based works that visually register, perform, or speculate upon human, non-human and other-than-human experiences. Currently, Hudson uses the increasingly obsolete medium of 16mm celluloid to create handmade camera-less films. Embracing the physical and conceptual nature of celluloid – particularly its relationship with time, death, grief and decay – she creates films that bypass the photographic process and instead manipulates the celluloid directly.

Hudson starts by burying, marinating, or leaving the celluloid out in the natural environment. After a period of time, she applies materials such as breast milk and placental matter, sweat and tears, lipstick and bodily fluids, flowers, rat fur, and other human or non-human derived “stuff”. Occasionally she scratches, bites, drags, burns, punches, or stabs the filmstock, with it often needing a Kintsugi kind of care and repair. Sometimes she reburies the film, waits, resurrects it, and then starts the process all over again.

Hudson publishes on subjects such as the experience of maternal loss, ethics and aesthetics of performance, collaborative transdisciplinary pedagogy, bio-art and the materiality of “life”, as well as dystopian literature. She has a PhD in Fine Art and is a Screen Arts and Photography lecturer at Curtin University.



# CHRISTOPHER HUMMEL

*Melbourne Trains, 2022*

Acrylic on canvas

61 x 51cm (4 panels), 46 x 91cm (2 panels)

\$4,000 (set of 6)

## ARTIST STATEMENT

Christopher Hummel loves to paint graffitied trains. At the moment, Chris is working on painting trains from all around Australia. He has already completed paintings of trains from WA, SA and Tasmania and is now working through Victoria.

This series of paintings depicts different types of trains in Melbourne. Three paintings capture Comeng trains, which stands for Commonwealth Engineering. The first work is an un-refurbished Comeng train operated by the M.E.T, known as “the met” or the Metropolitan Transit Authority. These trains were in operation from the 1980s until the mid-late 1990s before they were refurbished. Two paintings feature different versions of the Comeng. Chris calls these the Alstom Comeng, the EDI Rail Comeng and the Un-refurbished Comeng.

Chris has also painted the M.E.T 4D train, the Siemens Nexus and the X-trapolis 100. The 4D train is a double decker train that was only in operation for around ten years. Chris thinks it is called 4D because it is four cars long and the D stands for double decker. He says there is nothing special about the Siemens Nexus train, it just fits with his theme. Chris’ favourite thing about the X-trapolis 100 is the doors. He likes the kind of doors that open into the body of the train, much like the Perth A-series.

## ARTIST BIOGRAPHY

Christopher Hummel is a 20-year-old emerging young artist from Perth’s northern suburbs. He always introduces himself with: *Hi, my name is Christopher and I’m autistic.*

Chris is a very accomplished young artist and sociable individual who loves connecting with people and introducing them to his wonderful world of graffitied trains. At this stage all of his work solely depicts graffitied trains, his favourite being the Perth A-Series model. Chris is fascinated by other cultures, countries and languages with these interests being represented in his artwork through the location depicted, the graffiti on the trains and in the title of his work. Chris loves to travel and is frequently on wonderful adventures exploring various countries and finding unique trains and stations across the globe. These travels and holidays are always taking place in Chris’ imagination and the location of the train is a big deciding factor when it comes to selecting the next train he chooses to paint.

Christopher has participated in numerous community art exhibitions including the City of Joondalup Community Art Exhibition, *As We Are, The Arts for Autism* and DADAA’s annual In-Focus exhibitions. His work has been on display in many gallery spaces including Gallery Central and the Art Gallery of Western Australia. In 2021, Christopher was the Annual Artist in Residence at the Awesome International Arts Festival where he premiered his first solo exhibition titled *Graff My Train* at the Foyer Underground in the State Theatre of WA. Chris also received a grant and invitation to exhibit for Ability WA’s 70th anniversary exhibition at Gallery Central.



# AFSANEH KHORAMSHAHI

*I am a Migrant Mother*, 2022

Acrylic, gouache and pencil on paper

42.5 x 59.5 cm

\$2,000

## ARTIST STATEMENT

Every immigrant brings back some souvenirs with them after leaving the country where they were born. These souvenirs can be physical or non-physical. *I am a Migrant Mother* is the story of immigrant mothers who, while grateful to the country that welcomed them with open arms, try to build a bridge between the culture and customs of the new country and their hometown. This way they can guide their children in this beautiful combination of cultures.

Afsaneh Khoramshahi imagines this shared feeling of migrant mothers. A mother, whose dress is patterned with Iranian motifs gives her heart to her only child, along with a beautiful flower - a symbol of Australia. Her head is full of Australian flowers as her eyes have seen so much beauty in this new country. She passes onto her child the spirit of both countries. The child now grows like a beautiful flower herself in Australia, the heir of both cultures.

## ARTIST BIOGRAPHY

Afsaneh Khoramshahi is a painter, illustrator, children's book author and Persian rug designer living and working in Perth. Her colourful paintings are a tribute to her great passion, Persian poems. Khoramshahi's personal style radiates joy and peace, expressing the vibrant spirit and atmosphere of different cultures. Lovers, patterns, flowers, musical instruments and traditional clothing are an important part of her artwork. Not just an artist, Khoramshahi is a storyteller.

The artist completed her Masters in Fine Arts from the University of Art and Culture in Tehran and a Bachelor of Fine Arts in carpet design from Sistan University of Art. She also has an associate degree in animation from Fanavaran Institute in Tehran.

Khoramshahi's artwork has been shown in exhibitions throughout Australia and Iran and she has illustrated nine books, including two that she wrote herself. She recently received the 2022 City of Joondalup Art in Focus Award and won the first Mirror Mentorship program from Think+DO Tank Foundation and Scribble.





# WILLIAM LEGGETT

*Module Exo 3 (a knowledge of gravity)*, 2022

Concrete and copper

37 x 30 x 50cm

\$1,500

## ARTIST STATEMENT

An object of the collective memories and futures of culture, nature and technology, *Module Exo 3 (a knowledge of gravity)* investigates the entwined relationships between liminal and ambient space. It is a conception of an archispheric preservation system.

## ARTIST BIOGRAPHY

William Leggett is a West Australian visual artist and co-founder of artist collective Studio Payoka.

Integrating an education in Environmental Art and Design and Interactive Multimedia, with skills developed across a career in the mining construction industry, Leggett has established a distinct cross-disciplinary art practice utilising a broad range of tools and processes to address his conceptual enquiries. His unique explorations sees the artist as both architect and archaeologist, constructing and exhuming elements of speculative science fiction, architecture, and ecology to build worlds of distant familiarity.

Leggett is represented by STALA Contemporary.





# TIM MALEY

*Animals at the Perth Zoo, 2022*

Acrylic, paint pen and watercolour pencil on canvas  
153 x 92cm  
\$2,000

## ARTIST STATEMENT

Tim has been painting and creating art for many years and enjoys depicting animals and bugs. He has been working on a large body of work this year using mixed media, painting and sculptural mediums and techniques, largely focusing on native Australian wildlife and farm animals.

After recent trips to the Perth Zoo and Caversham Wildlife Park, Tim was inspired to create an entirely original piece that references the animals and landscapes he observed at these two iconic Perth attractions. He chose his favourite animals from both places and incorporated them one at a time into his chosen landscape, which was the giraffe enclosure.

When asked what his favourite animals that Tim saw were, he provided a generous list...

*I like pigs. We saw pigs at Caversham wildlife park... I like big elephant with big trunk... Saw monkeys and kangaroos at Perth Zoo... I like tigers at Perth Zoo...*

*I like zebras. Saw zebras at Perth Zoo.*

Tim also likes moo cows, sheep and horses.

The juxtaposition in Tim's painting of the exotic animals, native Australian animals and farm animals, creates the quirky nature scene that his paintings are renowned for. His creative process and artwork are constantly evolving, and no-one can ever predict what the final result will be.

## ARTIST BIOGRAPHY

Tim Maley is an established artist based in Perth's northern suburbs and practicing out of DADAA's Midland and Ellenbrook studios. Tim has been making art since childhood and connected with DADAA in 2007 to develop his professional practice.

Tim worked with a team of Arts Mentors on The Lost Generation Project, where he made a film titled *Into the Sun*. This was Tim's first introduction to digital art and multimedia and paved the way for future projects. In 2008 Tim won an award from the Disability and the Arts Inclusion Initiative. With this award Tim began a mentorship with local artist Si Hummerston, in partnership with the Mundaring Arts Centre.

In 2012 Tim was invited to extend his practice through DADAA's sTARTSPEAK Project. During this time, Tim participated in the *HERE&NOW13* exhibition at Lawrence Wilson Gallery under the mentorship of Kate Campbell Pope and Katherine Wilkinson. Through this program, he worked with the WA Museum to draw and paint specimens from their natural history collection. His works were displayed at the Lawrence Wilson Gallery.

Tim has exhibited in *From the Outside* at Alcaston Gallery in Victoria, as well as *Beyond the Western Edge* at the Goldfields Arts Centre Gallery in Kalgoorlie. He sent 11 digitised works to the UK for an exhibition called *Small World*, which also showed in Fremantle. In 2020, Tim was the winner of an Arts for Autism Award, presented at the Art Gallery of WA.

Tim continues to expand his arts practice and develop new skills. His love of animals and nature continues to inspire the content of his work.



# LEONIE NGAHUIA MANSBRIDGE (NGĀTI MANIAPOTO)

*A Place of its Own*, 2022

Acrylic on canvas

130 x 110 x 10cm

\$4,800

## ARTIST STATEMENT

The work of Leonie Ngahuia Mansbridge exposes the entanglement that the colonial gaze creates. *A Place of its Own* is part of a new series of works in which the artist intervenes with the flat plane, creating a tension between form, space and depth.

Here, Mansbridge experiments with the surface of the canvas to create an organic form that references topological space. The folds on the surface are undulating and crumpled like the land and invite the observer to extend the canvas, unfold the pictorial space, and wander the surface of the painting. With the falling and dipping of the canvas, the viewer is encouraged to forget their prior understanding of landscape painting.

Mansbridge's ongoing mark-making is present in this work, a response to early Māori culture using visual imagery and symbolism in lieu of formal written language. These dots and dashes form a Morse code system that references the artist's ancestry. The "netting marks" allude to a native vine in Aotearoa, the "supple jack", known as a mongrel of the bush for coiling around trees and preventing pathways. Additional to acting as a physical barrier and resistance on Māori land during colonial invasion it also served as a food source with healing properties.

Valuing the land through heightened colour and abstraction, *A Place of its Own* locates Mansbridge's Māori identity in the land - an identity that is never flat or direct.

## ARTIST BIOGRAPHY

Leonie Ngahuia Mansbridge, PhD (Curtin University), was born in Tāmaki Makaurau (Auckland) in Aotearoa (New Zealand). She is a storyteller and multi-disciplinary Māori artist who works within the diversity of modern Indigenous art practices, engaging with colonial dialogues around broader social-political concerns. Her new focus is on the land, which is driven by her cultural connection and identity.

Mansbridge's practice functions as both artwork and social document. The use of dots, spots and specific mark making is a pervasive iconography which has been part of her practice for the last 20 years - using dots as another form of language and a system of telling anecdotal stories of lived experiences. What these markings hold is intangible in the physical sense but they allude to a clear and definite system of oblique storytelling.

Mansbridge believes that Māori aesthetic dictated through society's lens should not be the only way to represent Māori culture. Mansbridge consciously positions herself on the fault-lines of culture, creating new perspectives that disrupt the colonial narratives and give significance to the indigenous voice.



# ELISA MARKES-YOUNG

*Shades of Loss, 2022*

Hand embroidery on found photograph

55 x 55cm (each)

\$3,300 (set of 3)

## ARTIST STATEMENT

The work of Elisa Markes-Young results from a deep-seated feeling of *teşknota* – a Polish concept, close to the Portuguese *saudade* that is often translated as nostalgia. Unlike nostalgia, *teşknota* focuses on absence – real or forthcoming – and its pain. It is the pain of the disconnect between now and then, here and there, presence and absence. It creates its own territory. It keeps the past, the future and everything we pine for untouched by reason.

This work talks about the artist's own *teşknota*, offering a memory of a time and place when she was a child, and the regret of that child's passing<sup>1</sup>. It's the pain of things lost. The artist's father, so young in the photograph, is now old and far away. She hasn't seen him in years. There is a painful absence approaching...

Markes-Young sees her work as a meditation on the unstoppable of time and the impossibility of escaping its passage. Through her work, the artist attempts to rebuild the past, relying on incomplete and misremembered recollections. The result is simultaneously a memory and a fairytale – fantastical, unreal, not entirely true, yet profound. It carries within itself the emotional importance of things lost forever.

<sup>1</sup> Visit [tinyurl.com/jame2022](http://tinyurl.com/jame2022) for a poem by Maria Pawlikowska-Jasnorzewska

## ARTIST BIOGRAPHY

Born in Poland, as a teenager Elisa Markes-Young moved with her family to Germany. Now geographically at home in Australia, she feels caught between worlds. Always in-between, never arrived, she tries to answer the question of 'what' and 'where' is 'home'. Over time she has come to realise that 'home' is not tied to geography. It exists between facts. It's fleeting and subjective, part place, part a nebulous and unattainable ideal. We cannot reach or contain it.

Markes-Young works mostly with textiles. She creates pieces that sit somewhere between the layers of traditional work and, at the same time, are innovative in the use of the medium. She strives to create work that is intellectually sound and relevant in the context of contemporary culture and life.

Markes-Young has won multiple Western Australian art awards, amongst them the inaugural MidWest Art Prize. Her work was published in Mary Schoeser's 'Textiles: The Art of Mankind' (Thames & Hudson, 2012). It is represented in Tamworth Regional Gallery Art Collection, Wangaratta Art Gallery Collection, various Western Australian civil and corporate collections, and private collections in Germany, UK and Australia. Markes-Young lives and works in Margaret River, WA.





# ANT MUIA

*Untitled, 2022*

Etching on hand coloured paper

60 x 160cm

\$4,400

## ARTIST STATEMENT

*Untitled* sees the intaglio printmaking process of etching as a preferred medium to depict a fundamental and formidable relationship between the landscape, environment and the local flora and fauna.

The work utilises the graphic and direct qualities of wiry etched lines, scuffs and sinuous cross hatching that reflects a deep abiding connection to the history and traditions of Western printmaking and its strong ties to illustration and storytelling.

Muia ponders a distinct and quirky notion of both urban landscape and lifestyle that sits somewhere between representation and abstraction. He creates figurative motifs that are balanced with the elements and qualities of pattern and void.

## ARTIST BIOGRAPHY

Ant Muia was born in 1966 in Perth. He studied Fine Art at Claremont School of Art and has been exhibiting regularly since his first exhibition in 1990.

Muia is a drawing based artist that works predominantly on paper in the mediums of watercolour and intaglio printmaking. He makes work that reflects and addresses the presence of the figure in the West Australian landscape, exploring relationships and connections to nature and the environment.



THE WORKER IS TO BE KEPT  
SAFE AND SOUND AT ALL TIMES

# ANNETTE NYKIEL

*Arboreal Messages*, 2022  
Plant pigmented postcards  
120 x 90cm  
\$900

## ARTIST STATEMENT

Trees, plants and their microbial partners communicate - sending messages, keeping in touch and nurturing each other. Plants in southern Western Australia have developed multiple strategies to communicate with each other to increase their chance of survival - from forming a myriad of showy flowers and tasty treats, to their ability to mine the soil for water and nutrients. However, these incredibly diverse and unique ecosystems are under threat.

We are all complicit in resource extraction and the destruction of these local ecosystems through human induced climate change, urbanisation, land clearing, draining underground aquifers, and current fire management practices.

Consider the...

Rows of straight tree trunks planted in the straight lines of plantations.

Plantations that supply wood pulp for paper.

Plantations that have replaced the complexity of the natural bush, changed soil regimes and effected local groundwater systems.

Plantations that endangered cockatoos, unlike other wildlife, have adapted to, feeding and living in them.

Plantations that are now being logged to provide timber that might build the first wooden skyscrapers to be approved in Western Australia.

Plantations of local timber that have recently been proclaimed part of the Dryandra Woodland National Park.

Plantations that may replace native logging in a generation or two.

## ARTIST BIOGRAPHY

Annette Nykiel PhD is an interdisciplinary artist-researcher and fibre/textile artist who has a long association with rural and remote Western Australia. She acknowledges that she is living and working on unceded Noongar boodjar.

Earlier in life, Nykiel practiced as a geoscientist, and this way of seeing still informs her slow-making - noticing, gathering, and wandering. Maintaining long-term relationships with near coastal wetlands and eucalypt woodlands, she wonders about the precarity of soils and the interdependence of ecological systems, including her own body.

Nykiel has worked in urban, regional and remote areas as an artswoker and gallery manager. She is a workshop facilitator, art project manager and casual academic who continues to develop her practice through solo and group shows and rural residencies.

In 2019, she invited 11 like-minded Western Australian makers and thinkers to join her in an artist collective, We Must Get Together Some Time (WMGTST), to present work for a multi-venue exhibition as part of the Indian Ocean Craft Triennial in 2021.

Her work is held in the John Curtin Gallery, Artspace Mackay, The Overwintering Project Print Portfolio and private collections in Australia and overseas. Her solo show, *meeting place*, won the FRINGEWORLD Visual Art Award, 2018. She was a finalist in the 2021 York Botanic Art Prize and is a finalist in the 2022 twentyFIVE+crossover exhibition.



# HOLLY O'MEEHAN

*Ooze, 2022*

Stoneware ceramic, glaze, mother of pearl lustre, collected volcanic sand from the Pallinup River mouth and 25L cube containers

Dimensions variable

\$4,800

## ARTIST STATEMENT

Through invasive human activities such as farming, mining and construction, the weakened natural environment has inevitably become victim to an onslaught of introduced flora species. *Ooze* interrogates the concept of harsh human and chemical intervention on the naturally sandy condition of the soil across Australia, perfect for the natural vegetation that has evolved to flourish in such conditions but lacks in nutrients for introduced grain crops such as wheat, canola, barley and more.

Working from two 25L liquid containers, the same that regularly hold small amounts of chemicals used for general agricultural purposes, the spiky ceramic objects seem to spill and ooze from the drums in a sickly manner. With each thorn painstakingly hand rolled and placed, one by one, the process attempts to mimic the importance of time for the evolutionary process.

These ceramic objects represent hypothetical organisms that have combined hardy natural vegetation with the overpowering weeds and evolved with the help of the overly potent chemicals that are commonly used across the agricultural community in Australia.

## ARTIST BIOGRAPHY

Working in her Boorloo (Perth) studio, Holly O'Meehan appropriates natural forms in an attempt to highlight the beauty of the hidden and unassuming, exploring the microscopic worlds of the natural vegetation found within the unique landscape of Western Australia's South West and Great Southern regions. Her sculptural objects have a whimsical, creature-like presence and their playful and defensive structures seem to repel and beguile us in equal measure.

O'Meehan has developed her approach throughout the course of a double Bachelor in Fine Arts and Art and Design at Curtin University, a number of group exhibitions, national art prizes and several significant solo exhibitions – the most recent being *Defence/Defiance* at Goolugatup Heathcote Gallery in 2021.



# SID PATTNI

*Portrait of Lillian Ahenkan, 2022*  
Acrylic and Egyptian cotton on canvas  
101 x 76 cm  
\$8,000

## ARTIST STATEMENT

Lillian Ahenkan is a Ghanaian-Australian millennial who has forged her own lane within the Australian entertainment industry. While she relishes the role she plays for thousands of her followers, she is also careful to draw boundaries of how much she gives them. This piece seeks to explore the tensions that underpin Lillian's world. In his work, Pattni fuses orthodox portraiture painting with traditional techniques of embroidery derived from his Indian culture.

## ARTIST BIOGRAPHY

Sid Pattni is an Indian-Australian artist who was born in London, raised in Kenya and currently resides in Western Australia. Pattni's studio practice seeks to tell specific stories of identity, culture and belonging. His work has been selected for numerous awards including the Lester Prize, Blake Prize and Kennedy Prize. The artist's body of work fuses orthodox portraiture painting with traditional Indian embroidery techniques. Pattni was invited to give a TEDx talk about his unique practice in 2021.







# AMY PEREJUAN-CAPONE

*Milk Tea (1)*, 2022

Ex-military parachute and rayon embroidery

Dimensions variable

\$6,500

## ARTIST STATEMENT

*Milk Tea (1)* is an old ex-military parachute intricately embroidered with floral motifs depicting the York Road Poison plant (poison pea). It has been inspired by the artist's research into her family history, specifically her maternal grandfather's service in the Air Force (RAAF), his Balardong Nyoongar heritage, and her ongoing connection to the York/Northam region.

The York Road Poison is a pretty flowering plant endemic to south-west WA that caused great livestock losses along the colonising droving routes east into Balardong Nyoongar boodja. Its extract is currently used to make the fox-baiting poison 1080, which is toxic to introduced pest species but tolerable to native species due to co-evolution.

During his lifetime, the artist's Gramps did not discuss either his Nyoongar heritage or his overseas service in World War II. This prompted Perejuan-Capone to reflect on the complexities that he faced being a white-passing Nyoongar man in mid-century rural WA, signing up to an international war to defend a home ravaged by ongoing frontier violence. *Milk Tea (1)* honours the artist's Gramps' brave military service whilst reflecting on the many other forms that defence and resistance take within a colonial context.

## ARTIST BIOGRAPHY

Amy Perejuan-Capone is based between Fremantle, the WA wheatbelt, and international residencies. She holds a Bachelor of Fine Arts from Curtin University and an Advanced Diploma of Industrial Design from Central TAFE.

Perejuan-Capone's major residencies include Shigaraki Ceramic Culture Park, Japan (2019), Asialink Fremantle - Taipei Artist Village exchange (2020), and Upernavik Museum, Greenland (2017). Her recent solo exhibitions and commissions include *Don't Stare at the Sun/for Too Long* at PS Art Space in Fremantle (2019), *This is How We Walk on the Moon* at Artsource Old Customs House in Fremantle (2018), and *One Word for Snow* in TRANSART: TRANSITION, a temporary public art program for City of Perth (2017).

Perejuan-Capone's work takes a speculative approach, transforming processes and phenomena such as weather, flight, or public services along with personally significant elements such as memory, family, and class into critical 'what-if' scenarios.

Perejuan-Capone's latest projects have seen her collaborate with her father to investigate wider anxieties over climate and social/cultural uncertainty by strengthening inter-generational communication. Her latest major solo project *Sky Cave*, exhibited at Perth Institute of Contemporary Arts in 2021, continued this process and focussed on her family's contribution to WA's hang-gliding heritage.



83518

Form completed at No. 4 Recruit Depot.  
DATE: 20/1/43

ROYAL AUSTRALIAN AIR FORCE  
**AIRMAN'S RECORD SHEET (Active Service--Overseas)**

Civilian No. 83518 Name ROBERT ALAN Rank sergeant  
(to full in block capitals, surname last) (in writing equivalent)

Mustering 1/1/43 Special Qualifications Nil (e.g. Gun Instructor, Fox Flight, Heavy Bomber)

Date of Enl 16/4/42 Religion Roman Catholic Occupation in Civil Life Junior Worker, V.A.C.B.  
Lost Entitled 25/7/43 Current Engagement Duration and up to 12 months after

Whether Married, Single or Widower Single

# ANDY QUILTY

*Morning Glory/La Seyne Crescent Burnout, 2022*  
Digital print and graphite monotype on Fabriano paper  
56 x 76cm (each)  
\$2,500

## ARTIST STATEMENT

In the southern suburb of Warnbro, La Seyne Crescent connects high-end residences in coastal dunes, to flatland streets containing working-class and gradually gentrifying middle class homes. As a kid, the artist played in these dunes and walked through them to get to the beach. Most of this land is now privately owned by wealthy inhabitants from the mining and property booms.

In this work, on the left-side panel, an introduced weed – the Morning Glory vine – suffocates a native Peppermint tree, shielding a high-end residence from view. In defiance of original planning laws, many owners have proliferated invasive plants, such as cacti, into surrounding native landscape, inhibiting entry into the dunes and by inference “their property”.

In the right-side panel, a graphite rubbing and automatic drawing was taken from raised tyre imprints of automotive burnouts in a public carpark on La Seyne crescent, scheduled to be demolished due to complaints of anti-social behaviour. The impression was then passed through an etching press to develop a diptych indexical print referencing criminal mugshots, and positioning the automotive burnout as egalitarian outer suburban drawing and territorial mark making in resistance to encroaching gentrification.

## ARTIST BIOGRAPHY

Andy Quilty is a multidisciplinary artist engaged with physical and psychological forms, markings, and gestures in low-middle income Australian outer suburbia. Quilty’s work interrogates the detritus of residential sprawl as real and faux cultural signifiers of class mobility, social and political flux, nostalgia, ritual, and territorial identity.

Quilty is a Lecturer in Fine Arts at the University of Western Australia and works across the state facilitating art workshops in schools, correctional facilities, community groups and Aboriginal art centres.



# BRUCE AND NICOLE SLATTER

*Suburban Sojourn*, 2022

Mixed Media

120 x 160 x 10cm

\$7,500

## ARTIST STATEMENT

*Suburban Sojourn* is about attuning to and experiencing the surrounding local environment. It combines image and form, reflecting the way an understanding of place is built up from fragments of spatial and visual information. An understanding of this space develops and is assembled over time as suburbia changes, as the familiar is replaced, and memory mixes with new.

The many parts that make up suburban place coexist, as private space adjoins shared public space and boundaries divide the landscape. Differences in architecture represent personal taste and record eras of building style. Nature contributes to this fragmentation with cultivated gardens contrasting untamed verges and native plants competing with the exotic.

*Suburban Sojourn* is part of a larger series of form-paintings that explore the multimodal experience of the suburban built-environment through movement, seeing and feeling in realist representation. The varied scales and forms hope to tune into the space of the suburbs by pushing and pulling the viewer's attention into the varied surface.

## ARTIST BIOGRAPHY

Nicole Slatter 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 more recently, PhDs in Art from RMIT.

The artists both have works in several public collections, including the Art Gallery of Western Australia, Artbank, Bankwest, City of Joondalup, Woollahra City Council, RMIT University, King Edward Memorial Hospital, Royal Perth Hospital and Curtin University.

Bruce Slatter is a previous winner of the Bankwest Art Prize (sculpture), Sculpture by the Sea in Cottesloe, and the Woollahra Small Sculpture Prize.

For Nicole and Bruce Slatter, the lived experience of Australian suburbia holds a complexity and beauty worthy of consideration and representation. The methods of figurative painting, 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 Slatter, the nuance and close observation of suburbia provides an authentic understanding of Australian identity.



# LEA TAYLOR

*Gorah Wandang Kambarang – To Wear a Long Time Ago, 2022*  
Kangaroo skins, waxed linen, leather acrylic and kangaroo bone  
Dimensions variable  
\$6,800

## ARTIST STATEMENT

The Booka (also spelt Bwookah or Bwooka) is a kangaroo skin cloak. A symbol of identity, the Booka carries the story of its wearer. A story written over time. A story that ends when we end.

The Booka was a significant part of Bibbulmun culture. A culture rich in story. A culture that survives today. It represents a reclaiming of cultural practices criminalised and banned with an end goal to “breed out the black” (A.O. Neville, Protector of Aborigines, WA, 1937).

*Lea Taylor says: Our Booka was taken from us and put in museums around the world. Today, I give you the Booka, to reassure you that our culture is alive and strong. Today, I give you the Booka. I feel the embrace and protection of a thousand ancestors past. I feel ten feet tall as tears roll from my eyes and down my face as I wear my Booka because I have the strength of my ancestors.*

## ARTIST BIOGRAPHY

Lea Taylor is a Wadandi, Menang, Goreng Bibbulmun yorga whose family connections are to the Hill and Maher/Williams families.

Taylor’s art influence came from her mother, starting at a young age, seeing her mother paint, write, sew and play music. In her later years Taylor dabbled in a variety of art practices, never really finding her true fit due to her long battle with mental health. It wasn’t until she reached her 50s that Taylor revisited art as a way to calm her mind. She started painting but soon discovered that her true passion and talent lay elsewhere.

When Taylor started Coiling (weaving) and making Booka her art practice bloomed, being a finalist in the 2021 John Stringer Art Prize and participating in several major group exhibitions. As a self-taught weaver and cultural artist, she has freely explored technique and style through the use of traditional and contemporary materials, along with the use of found objects such as bones, quills and feathers.

The artist is inspired by Indigenous Master Weavers Yvonne Koolmatri and Ellen Trevrow, and Indigenous Artist Judith Watson, whose work and exploration Taylor has been likened to.

Taylor strongly believes that her ancestors guide her to create in a culturally respectful way; she is creating contemporary art that will become tomorrow’s cultural artefacts.





# SIoux TEMPESTT

*Rejuvenation, 2022*

Acrylic, plaster, concrete, wire and recycled materials

Dimensions variable

\$4,800

## ARTIST STATEMENT

This process driven work allows Sioux Tempestt to explore the integrations between her studio, mural and sculpture practices.

Reclaimed paint skins from the artist's mural practice undergo a careful conservation process. Exploiting combinations and states of substances, earthen originations converted to liquid forms undergo further transformation of state.

Eliminating preconceived constraints and expectations, a process of deconstruction and rejuvenation emerges. Residual paint metamorphoses into palpable skins. The use of industrial materials such as concrete, plaster and wire reference the construction sites and architectural forms onto which the paint has been used in the generation of the mural artworks. Mural trade tools which have become multi-layered through use are also embedded.

Contextually reassigning the conserved paint skins to coalesce with the various materials generates exciting new sculptural formations. The slow process of gently sculpting to excavate the surfaces reveals the layered fusing of materials.

The concept aims to promote resource conservation and exceed conventional notions of material recycling. With fragments of each work being conserved and embedded into the next, it is a process of infinite recycling.

## ARTIST BIOGRAPHY

Transcending creative disciplines, Sioux Tempestt creates abstract, mural, sculptural and digital art that meaningfully contributes to its context. Her work aims to create a narrative and connection as she believes art plays an intrinsic contribution to our wellbeing, health, and happiness.

In the public realm, Tempestt produces large scale contemporary mural and sculptural artworks. The works aim to integrate the built form and natural environment through thought provoking design. She also composes music, video and writing.

Tempestt has delivered ten solo exhibitions and exhibited in numerous group shows. Recent achievements include Official Selection, 2022 Revelation Perth International Film Festival for 'Dirty Beats' [abstrkt xnois]; Finalist, Minnawarra Art Awards, 2022; Highly Commended, City of Bayswater Art Award, 2021; Official Selection, 2021 Golden Short Film Festival, December for 'Innominate'; Finalist, Town of Claremont Art Awards, 2021.

Tempestt's work is held in public and private collections.



# KAY WOOD

*Gerald (Transistor Man), 2022*

Clay, wood, paint, Great Southern bushfire jarrah and chain

Dimensions variable

\$1,500

## ARTIST STATEMENT

Gerald's kind have long externalised their brain (clay tablets, scrolls, notebooks, calendars) but possibly their greatest invention, their ultimate extended mind, is a 'flip of the switch, silicon transistor, chip-based technology' AKA the computer.

This time though, Gerald's brain is becoming rewired by his tool, rendering him incapable of the deep, creative, reflective thought that is supposedly uniquely human. Instead, Gerald does what his tool tells him - excessively collect, warehouse, promote and sell 'product', a logical extension of industrialisation's surplus value mode of production based on colonialism and slavery.

The order Gerald sits atop is that of petrocapiatalism, the Capitalocene, a diminished present where a voracious political economic force, founded on extraction, operates for profit above all else. Here, human lives, those of other creatures, and the beauty of the earth itself are mere resources to be colonised and enslaved by a globalised technocracy.

This moment calls upon those who are still capable of deep thought to make a choice - to flip the switch. Do the Gerald's continue to make better machines simply to preserve asymmetrical power relations? Or do they try to become better humans, for the sake of a slumping biomass called Earth?

## ARTIST BIOGRAPHY

After living in Melbourne and Sydney for twenty years, Kay Wood returned to Boorloo (Perth) in 2005 where she exhibited with Artplace. She has been represented by Stala Contemporary in WA since 2020.

Wood has a Bachelor of Arts (Honours) from Deakin University, a Bachelor of Visual Arts (Honours) and a Master of Visual Arts, both from Sydney College of the Arts.

Wood has been the recipient of the NAVA New South Wales Marketing Grant in 1998, Pat Corrigan Artist's Grant in 2000, and an Australia Council New Work, 2001. She has had seventeen solo shows in her career and participated in numerous group exhibitions, as well as curating group shows with invited artists from rural WA, Australia-wide, the UK, USA and the Netherlands, with the intention of fostering cultural diversity and geographical inclusivity within the visual arts sector in Western Australia.

In privileging the senses and the 'thinking' hand, Kay explores how the affective and material modes of understanding ourselves are dynamics that create meaning for the subject (a rejection of the self as constituted cognitively by cultural discourse and matter as inert/lumpen). Subjectivity is instead found outside the body, in a dialogue with material and social processes, and is intertextual, emergent and relational.



# ACKNOWLEDGEMENTS

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All the exhibiting artists

Jack Ball, Sid Pattni and Ron Nyisztor for the use of their artworks in the promotion of IAP 2022

Selection panellists: Elham Eshraghian-Haakansson, Kelly Fliedner and Barry Keldoulis

Judges: Barry Keldoulis, Yabini Kickett and Annika Kristensen

Westfield Whitford City

Perth Expo Hire: Jen Hume and team

Parallax Productions: Paul Caporn and team

Attendant Team Leader, Carrie Webb and the exhibition attendants

Joanne Baitz

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