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**artsource**  
c e r s a o r t u

summer2008





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**Cover:**  
Rachel Coad's studio, Old Customs House

**Opposite (L-R, Top-Bottom):**  
Jerrem Lynch projection  
Toogarr Morrison, Laurel Nannup, Brendan Van Hek  
Geoff Overheu and John Day  
Richard Coldicott  
Nicole Andrijevic with visitors  
The Uhlmann family  
Visitors in Laurel Nannup's studio  
Peteris and Jill Ciemitis with Annie Wang  
Visitor in Peter Wales studio

All photos Justin Spiers

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DESIGN: TEE KEN NG @ NON-DROWN/STY



## from the chair - Graeme Rowley: "What Just Happened?"

While "Year Ends" generally carry an air of satisfaction after 12 months of successful achievement, I do not believe the same can be said for this period in which we currently find ourselves. We watch the television in amazement each night as we see the depths of the previous day exceeded as the stock markets of the world arrive at another all time low. Our natural question is: how does this happen, what control wire has been broken that has allowed the world to drift this way?

The answer is partly found in that individual personal trait called "greed". We all have a touch of it but it is either controlled by our values or the daily regulations which guide our lives. When neither of these elements exist, the seed

of "greed" germinates and, more importantly, the life of this particular "weed" is then kept alive and growing because it is being fed by buckets full of our total "loss of confidence".

All a bit poetic really and when you look at recent events it has all the elements of a Shakespearean Tragedy, which I suppose makes the subject OK for me to address as Chair of Artsource. One of the "wonderful" outcomes of a tragedy is the focus it puts on what is really important in our lives. When you stop feeling frightened and angry, there is real time for reflection. What was critical yesterday is immaterial to-day and there is time to smell the flowers.

This line of thought suggests that in these times of serious commercial stress, there is a growing

desire to capture those elements of our life where value can be stored and not be subject to loss through any external and unexpected claim. The challenge of art appreciation is that it takes time and it flowers in a mind free of the imposition of the demands of the daily grind. Many of us now realise we must take that time and free our minds from the daily fretfulness. Not only will we experience a growing appreciation of the "real" value of the artistic side of our lives but we will also reach an acknowledgement that no one can take it away.

With that conclusion, I wish you all a wonderful Christmas period and a New Year full of the creative spirit.

## from the director - Jude van der Merwe

Since our last issue, we've got a new government, a new director of the Art Gallery of WA, a new global financial crisis and something else – oh yes - a new head of state in the US. So not much happening really.

We would like to warmly welcome the Hon John Day as Minister for Planning, Culture and the Arts. It's good news for the sector that we have such an experienced Minister to plot a pathway and be a strong advocate for the cultural sector.

An important piece of news for members is that the Artopia Festival held in 2005 and 2007 will not be run in 2009. Artopia is a terrific concept event and I know that many of you will miss it. The sad fact is that the minimal funding available to coordinate a state wide event was simply not sustainable in the long term. As a result, the Department of Culture and the Arts will re-apply those funds towards assisting galleries to take WA artists to the Melbourne or other national/international art fairs.

An enormous amount of work was done developing Artopia, and I think its key strengths were the open studio program and artists in

residency. This need not be forgotten and could easily be continued - perhaps under the auspice of groups of local government authorities. Artsource would be very happy to pass on the IP we have developed over the two years of Artopia to interested parties.

In this issue, we are pleased to present an article written by member Paul Uhlmann about his recent conversation with Dr Stefano Carboni, Director of the Art Gallery of WA. We also have some responses from the recent visit of arts writer Anne Sanders

In other news, an excellent series of events developed by the Department of Culture and the Arts and coordinated by Tim Acker, Gina Williams with support from Central TAFE and Thelma John has just finished. The Revealed Exhibition and Marketplace were great examples of what can be done to bring regional Indigenous practitioners together to share knowledge. It highlights the extraordinary vigour and talent of Indigenous artists working through art centres.

We recently held our annual Open Day at Old Customs House in Fremantle – an event that

improves annually and provides studio artists an opportunity to engage with general public, curators, collectors and gallery directors.

This month we farewell Lizzie Delfs and Shay Colley. Lizzie started as Membership Coordinator in 2006 and graduated to Coordinator Studios & Residencies this year. After two & a half years in an admin job, she is now off to pursue art practice opportunities starting with a couple of internships in New York. Sophia Hall will take over as the Manager Studios & Residencies. Sophia has combined a multitude of talents over the years; actor, admin, project management. Shay has been our 2 days a week Communications Coordinator this year and is off to pursue further studies. We welcome back Carola Akindele-Obe, she of Artopia Coordinator fame. After a year of rest & relaxation, Carola resumes to fill our much needed gap of Marketing Manager.

So that's us for another year – I hope you all enjoy the summer and that the gods of plenty shine down on you.

# Artist Profile Western Australia

Text: Anne Sanders



ABOVE: Judith Forrest The Fitting, oil on canvas, 102x102cm

This year Artsource piloted an initiative aimed at invigorating critical discussion about Western Australian visual arts practise and increasing the profile of Western Australian artists in the national and international media. We approached a relatively new magazine, *Artist Profile*, who enthusiastically sent Anne Sanders to WA in the first week of October. We received expressions of interest from many members and short-listed nine artists with extensive experience to be interviewed.

Peteris Ciemetis  
Jo Darbyshire  
Mike Singe  
Judith Forrest  
Eveline Kotai  
Geoffrey Drake-Brockman  
Alex Spremberg  
Olga Cironis  
Jon Tarry

Anne visited each artist in their studio and embarked on a discussion in an informal manner exploring the artist's practice as well as discussing art in general. A common theme in each session seemed to focus on the comparable differences and commonalities between WA arts industry and the 'art world' on the other side of the country.

Peteris Ciemetis conveyed that the interview with Anne provided an opportunity to not only discuss his practice in an engaging and interesting manner but to take part in an extended conversation regarding policy development and the positioning of the arts in contemporary Australia. "WA artists often look to the Eastern States as an extension of their career path. Anne and I shared the view that refocussing our attention to South East Asia was a possibility and is supported by Western Australia's geographic location. It was an engaging and fascinating exercise".





Jon Tarry Liminal Zone. 2 metres, curved plywood acrylic, 2001

Judith Forrest found that experience “highlighted how important public art as a funding source is for West Australian artists. It seems that art culture here is quite different to the east coast, we seem to have a vigorous funding background in comparison. Anne was able to establish a clear picture of my work and has since contacted me for further discussion.”

“I found Anne to have great insight – made obvious from her extensive experience. She immediately tuned into the intent in my work, and appreciated the chronology of its development over the years. It’s always refreshing to have someone of that calibre to discuss things with, and rather than getting new ideas, I felt reinforcement in my practice,” Eveline Kotai.

During her stay, Anne also caught shows at Fremantle Arts Centre (Fertile Soil), Turner Galleries (Nien Schwarz, Amanda Verschuren) and Galerie Dusseldorf (Hilarie Mais, William Wright and Jessica Wright) amongst others. With no specific brief given to Anne, we are looking forward to reading her article in the April 09 issue of *Artist Profile*.

“I was recently invited to Perth by Artsource to interview a group of Perth and

Fremantle artists and write an article for a new art magazine based in Sydney called *Artist Profile*. The magazine, now in its fifth issue, is published quarterly and to date has included articles on Western Australian painter Robert Juniper, photographer Richard Woldendorp, and an interview with ex-Freo artist Karl Wiebke. Artsource recognised an opportunity, with a new magazine, to encourage greater and more regular coverage of artists from Western Australia, often neglected in the more eastern state focussed art magazines.

Although this first article (to be published in the April 2009 edition of *Artist Profile*) will focus on a couple of non-Indigenous artists living in the Perth and Fremantle region, it will hopefully be the start of regular articles on Aboriginal and non-Indigenous artists across the state, written by Western Australian writers, not only for *Artist Profile* but in a host of other Australian art magazines.

I was struck by the vibrant art scene, made up of publicly funded galleries and arts organisations, a diverse group of commercial galleries, several major private collections and a number of university galleries. I sensed a changing of the guard with the recently an-

nounced appointment of Dr Stefano Carboni, an Islamic art specialist, as the new director of the Art Gallery of Western Australia, and the soon-to-be announced appointment of the curator of the Kerry Stokes Collection.

What is also noticeable, is the large number of visual arts courses available from TAFE through to university for a relatively small state population. It is an articulate art scene. With the mining boom and evident wealth this has generated, the consequent construction boom in the south-west, has led to greater opportunities for public art commissions for many artists.

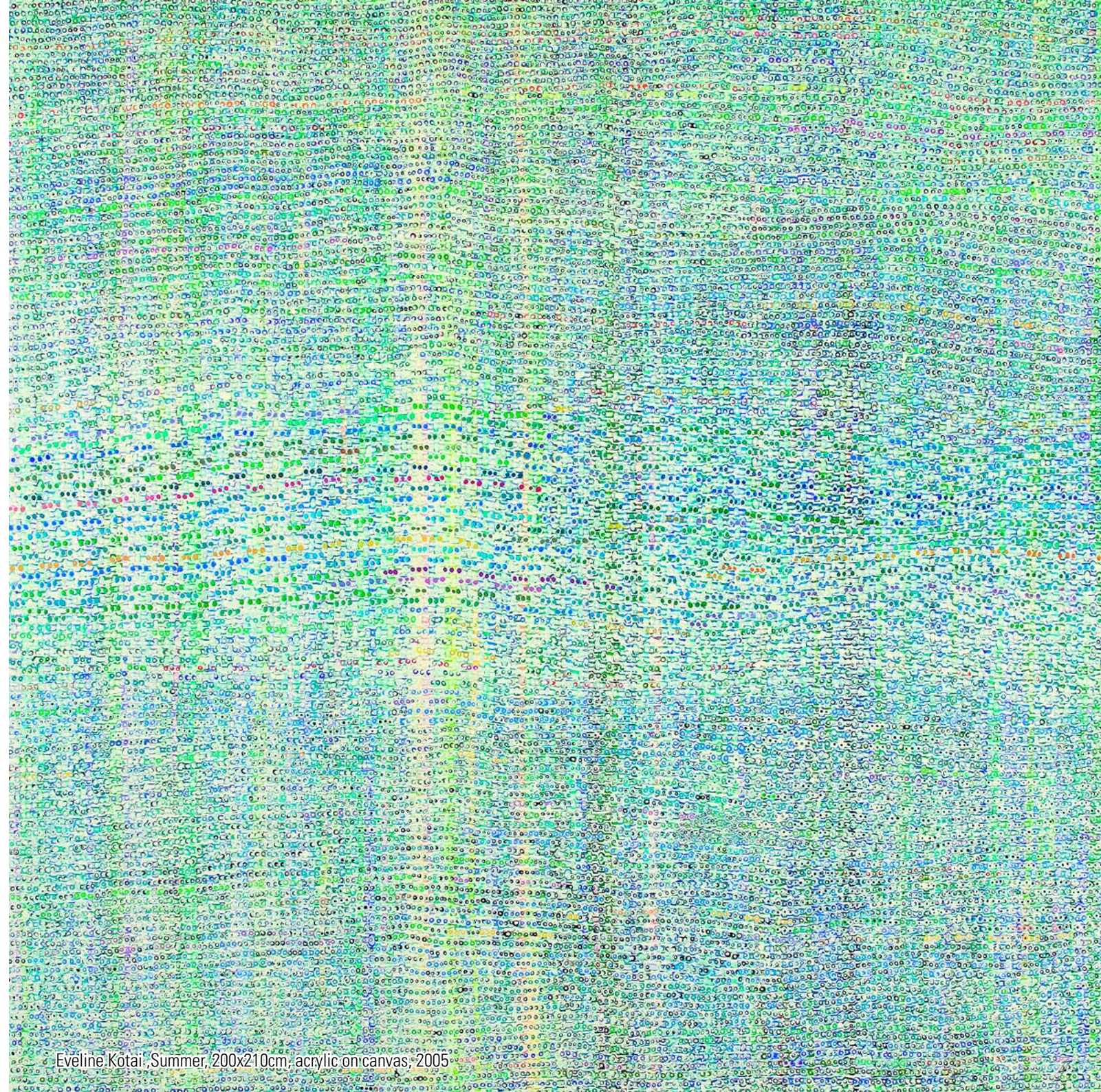
I’d like to thank Artsource (particularly Louise, Geoff, Ron and Yvonne) for all their organisational help during my one week visit and also the artists I visited and interviewed and who welcomed me into their studios.”

Anne Sanders

Freelance writer

Anne is completing a doctoral dissertation on the Mildura Sculpture Triennials at the Australian National University.

[www.artistprofile.com.au](http://www.artistprofile.com.au)



Eveline Kotai Summer, 200x210cm, acrylic on canvas, 2005



# Brownlie Tower

Text: Paola Anselmi

It seems fair to say that photography and public art have flirted, at times have engaged in exciting liaisons but have not really developed lasting relationships. While photographic transfer methods, types of photographic surrogates, have been more widely used to develop public art works, photography as a discipline has strangely been a silent witness to the growing spread of public art practice.

A recent project involving a public art component is the refurbishment of the Brownlie Towers in the suburb of Bentley. Three hundred plus units in two nine and ten storey public housing blocks have been refurbished along with the exterior of the building and surrounding landscaping. The project designed by Kylee Schoonen from Morley Davis Architects and managed by Artsource brought together four artists; Margaret Dillon (Concreto) and photographers Chris Young, Andrew Pritchard, Florence Allain.

Audience engagement was a key scope of the project. Best achieved when there is a high degree of communality between the images and the public's perception of their own realities, their lived experiences, memories and understanding of the world, social discourse is addressed in different ways across the artworks located for the benefit of all residents in the towers' lift wells from the ground across all floors.

These areas open to the elements all year round required work which would withstand diverse weather conditions as well as potential malicious and accidental damage, and of course permanence was a key factor as with most public art.

The photographic works by Young, Pritchard and Allain have been transferred onto aluminium. The surfaces are highly scratch proof; the aluminium support is archivally sound and permanent in terms of the adherence of the image.

The works sourced from these photographers fall squarely within their own studio practice and it may be said that they were selected as much for their aesthetic and thematic interests as their technical ability to develop narratives for this project. Often the artist's dilemma with public art commissions is the disparity between public art practice and studio practice, where clients reshape visions far beyond the artist's own artistic concerns; this project seems to have resisted funneling artists down this path.

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The works by Chris Young focus on snippets of communal life at the Towers, the private versus the public. Taking stock of history while seeing the future unfold. Images of benches in the external landscape are coupled with elements captured in the community room where residents meet to socialise. Again empty chairs which feature strongly in Young's work, are key elements in these pieces, an invitation to sit, pause and contemplate.

Although Andrew Pritchard's works have not been shot specifically for this commission they sit very well within this context. Images of fireplaces with all manner of trinkets, photos and mementos huddled around and on their ledges engender a feeling of closeness, memory and connectedness. The viewer is intrigued, delving into the large scale photographs in a voyeuristic attempt to make out the narrative. Who lives there? Who are these people?

Florence Allain's works is on a more intimate scale. It documents a series of landscape images, across a spectrum of representation

and abstraction. In one location a series of seven 200x200mm images of nature stretch the length of the wall. At first impression, I was initially dubious that the photographs might work at all given their size and delicate subject matter. Yet as I stood in the space silently petitioning some revelation, the works began to resonate like precious trinkets as the shifting light streaming in from the open sides of the lift-well touched their surfaces. They need time and contemplation. Having said that, without the use of the aluminium as a support and drawing

on its inherent luminosity, the works no matter how beautiful would have found it very difficult to mark their territory given the expansive size of the green wall behind them.

Margaret Dillons' work encompasses a photographic process more as a mean to an end. A selection of residents' hands was photographed and photo-etched into concrete forms which are fixed to the walls of the ground and top floor of the first tower. Dillon's technique and resulting artwork attest to the successful employment of image transfer across atypical materials and shows clearly the exciting potential in a true cooperation between artist, architect and construction.

Among the issues which often arise in discussions between photography and public art are the implications of permanence. Photography's reputation for impermanence is often cited as the reason for its lack of consideration as a potential public art medium. Although we certainly have not achieved technological Xanadu where everything is possible and achievable, the technical advances

in transferring the photographic image onto a myriad of surfaces such as vinyl, aluminium, metal, ceramic or even stone and concrete surfaces are tried and tested. Certainly one of most exciting aspects of the medium is its potential stretch, its possibilities are exciting precisely because of its many unexplored aptitudes.

For more information regarding processes:

## Aluimage International

Leaders in colour anodised printing, Aluimage embeds highly stable dyes into aluminium, creating an extremely durable graphic form.

## Discus Digital Print

Discus will professionally and conscientiously manage every image-related component of the brands you are building.

## DigiGlass In-Glass Imaging

Decorative Safety Glass is created by encapsulating a computer or photographic image in full colour, high resolution, in Class One safety glass.

## Forbo Linoleum

International linoleum manufacturer allowing full colour and design adaptations of this flexible product.

## High Performance Window Films

Lateral, film for creative minds, is the latest in design and decorative that adds a new dimension to plain glass surfaces, redefining the way they interact with traditional architecture and interior design.



Andrew Pritchard, Untitled



# Ocean Gardens Studio

FEATURES

Olga Cironis, Sticks and Stones, 2006

Ocean Gardens is a large retirement village that creeps across several hectares of City Beach dunes. Deep within this castle, past a function centre with an enormous flat screen television, beneath a private dining area full of bain-maries, and across from a ultra-blue swimming pool sits an artist studio.

The studio, formerly the village's underutilised arts room, is a large slender space that calmly stretches out across 20 metres. The area has been reinvigorated by three artists; Olga Cironis, Julie Goldenberg and Tim Garrity.

So how does the space work in reality? Can three people effectively work in the same space? Often Tim and Olga are in the studio by themselves (Julie is currently finishing the last month of a Diploma and hasn't been able to use the space as much as she would like) with schedules crossing over about a third of the time. When the trio are in the studio together they spend a great deal of time talking as they work.

Olga finds that her work is influenced by her surroundings and conversations in the studio. "I love working in a space that is buzzing with working artists and visitors. There is quiet working time and very busy chatting time. It works real well for me. When the lounge chairs and the ceramic electric jug were added we all learned to sit back and just sip the tea in silence."

Although the artists have not collaborated the presence of another entity in the studio has contributed a sense of energy and as Julie points out "sharing only adds to the crossover of ideas and energies created." Tim and Julie have been friends for at least 20 years having studied together and previously shared a studio at Gotham studios in Northbridge. This enduring relationship has had an effect on their practice as Tim explains; "My work is centred and subdued while hers is the complete opposite. She uses a lot of colour. Working together has influenced my practice, it's helped me bring more colour in

and I've helped her attain balance. Sharing a space with Olga has also given me more to think about, her presence as a sculptor working on completely different stuff".

The first thing you notice about Ocean Gardens is how quiet it is. There is a real sense of calm, there also seems to be hardly anyone about. Olga has also enjoyed working in the area and often takes the opportunity to walk along the beach in the morning. "The space and peaceful location has been very conducive to my creative production. I have met amazing people by having this studio at Ocean Gardens. The time here has inspired me to begin a new project that involves the residents."

The Ocean Gardens studio represents a successful model for artist spaces within underutilised rooms or areas. The possibility for working studios to coexist within retirement villages, schools, work places and government buildings is limitless and provides a mutually beneficial solution for all involved.

# Seeking Inspiration in Basel & Sydney

Artsource Announces its 2009 Residency Recipients

Award winning 'hybrid' artist Tom Müller will be heading off to Basel, Switzerland for 6 months next year and 23 year old emerging artist Gian Manik will spend 3 months in the heart of Sydney at The Gunnery studios.

This year's panel\* assessed the 22 applications and was unanimous in their decision to award Tom and Gian these opportunities to extend their art practice.

Tom Müller, who won the 2008 Qantas Contemporary Australian Art Encouragement Award, works across installation, sculpture and new media. Tom's expectations are that the residency will allow him to establish links across the world and to experience a different worldview, affording him the break to reach for a new level of maturity in his work.

"I am very excited at the prospect of spending 6 months in a vibrant and culturally diverse city like Basel. I was born there but never lived there. This residency

will allow me to reconnect with my place of birth and my language."

Tom plans to work on "site specific projects, unique to Basel, such as the city's transport and communications systems and how these generate a complex network of routes, exchanges and social relations". Tom is represented in Perth by Galerie Düsseldorf.

Gian Manik graduated with first class honours from Curtin University in 2007 and since then has displayed a determined approach to his painting, sculpture and video work via a number of group exhibitions including Hatched 07, the national graduate show, as well as residencies at PICA, Curtin University and will complete a residency with the Centre for Interdisciplinary Arts in Perth late 2008. In Sydney Gian plans to document the construction and reconfiguration of sculptural forms via video, sculpture and painting.

He says, "I look forward to having the chance to make work in an unfamiliar territory, where my surroundings can inform and aid my practice as I am handed the opportunity to work in a way which will privilege a full time habit of artistic enquiry."

\*The Residency Selection Panel for 2009: Jasmin Stephens (exhibitions manager, Fremantle Arts Centre + curator), Geoff Overheu (artist) and Nien Schwarz (Head of Visual Arts, Edith Cowan University + artist)

ABOVE (Left):  
Gian Manik

ABOVE (Right):  
Tom Muller, World Passport



# 'My style is to be open and to listen'

Interview with Dr. Stefano Carboni  
the new Director of AGWA

Text: Paul Uhlmann  
Artist and Lecturer in Visual Arts at Edith Cowan University

Dr Stefano Carboni (Art Gallery of WA)

The air hangs suspended between winter and summer. There is some sense of leaving one period to enter into another. I am loitering around outside the Art Gallery of Western Australia in the cultural centre. As I motion through the streets I encounter a gaggle of young people with enormous heads. One is dressed as Florence Nightingale, another as Alice in Wonderland. I ask them if I can take their picture. "What's with the cows' head?" I say. "No, no, it's a deer's head" comes a muffled reply. Oh - a deer's head in central Perth. "Why a deer's head?" I ask. "It's muck-up day" they collectively yell! For these students today is a day to remember, hence the aimless wandering through Perth encased in enormous deer's heads. While for me, I am killing a little time, as I wait for my appointment to meet Dr Stefano Carboni, who has recently taken the helm as director of AGWA. I feel that in Western Australia and beyond this is also a period of transition, a time of suspense, for those of us interested in the cultural life, as we wait to see what changes may take place within our premier state art gallery.

In my notebook I carry a series of questions. It seems unfair to ask questions about 'vision' or the direction he wishes to steer the gallery, as he has been in the job for only one week, but this is of course exactly what I wonder about as I walk towards the building.

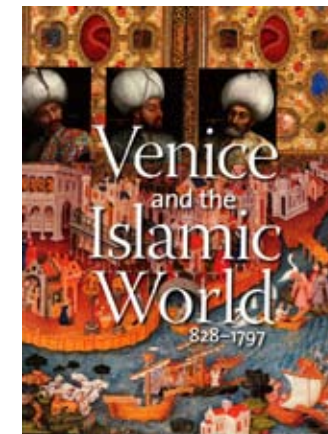
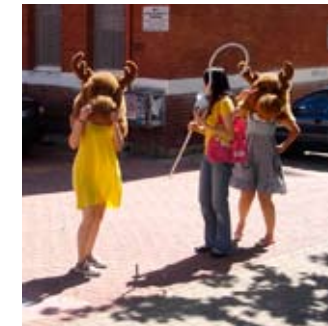
I am guided through the back rooms through security doors into the inner sanctum of the gallery. Just outside the directors office hangs an elegant small painting by Howard Taylor. It is a thin spear of light separating the darkness. Dr Stefano Carboni greets me warmly and we sit down at a large oval table. There are works on the walls by Western Australian artists. The afternoon light streams through the windows. I begin by wondering if he could expand on the international networks that he is connected to and how AGWA might benefit from them. He sketches out a long life of thoughtful scholarship, which began in Venice, the town of his birth, then extended to completing his PhD in London and then 16 years as a curator and administrator at the Metropolitan Museum of Art, New York.

His many contacts helped complete a major project recently which culminated in an exhibition and book entitled 'Venice and the Islamic World 828-1797'. In order to complete this project he drew from 65 different institutions from collections in Europe and USA sourcing works from the 10th century through to the 18th century. This was a huge undertaking, which not only expanded his horizons and his contacts with curators and lenders across two continents but it also left him with a feeling of deep satisfaction. For Dr Carboni this was an exhibition which marked the pinnacle of years of dedication as a scholar and curator. As a result of this he felt ready to embrace a change in his career. One feels that such a dramatic shift will keep him alert.

His background includes being a glass expert and an Islamic glass scholar. He has connections with the Corning Museum of Glass in upstate New York and has a fascination with contemporary glass as well as ancient glass objects. He stresses that he is on good relations with Thomas P. Campbell, the new director of the Met and that he hopes to fashion professional contacts for AGWA as the Met has yet to form close contacts with other galleries in Australia. Such a connection would be valuable indeed as the Met has 18 curatorial departments with work from the ancient world through to the modern.

My line of questioning now moves towards benchmarks of excellence. I ask him what galleries across the globe in his opinion might AGWA best benchmark itself against and how can we learn from them? His response includes the Walker Art Center located in the Upper Midwest

of the United States in Minneapolis. This gallery was founded in 1927 from a private bequest and has modern and contemporary art as its focus. It is multidisciplinary, has a programme which reflects film, performing arts, and the many facets of contemporary art. It strives to find innovative ways to engage the audience with its collection. But it is the Minneapolis Sculpture garden, which sits adjacent to the Walker, that especially interests Dr Carboni - for the park is extremely popular as an outdoor venue and creates a cultural corridor which encourages people to visit the gallery. Our



**ABOVE:**  
Muck up day students  
Photo: Paul Uhlmann);  
'Venice and Islam', Dr Carboni





new director contemplates this as a model for AGWA. Perhaps in good weather there can be outdoor happenings and experiences related to the art gallery which can enliven the cultural centre? Activating the surrounds of the gallery would be a movement towards creating a creative flow for audiences thereby linking PICA, AGWA and the Western Australian Museum.

He is also intrigued by the example demonstrated by Neil MacGregor, the director of the British Museum, who since his appointment in 2002 revitalised the languishing museum giving it new life and a sense of purpose. How has MacGregor achieved this? Largely by casting a wide net of diplomacy and by working the ears of politicians to get them to recognise the true value of the museum which he likens as being the 'memory of mankind'. For the museum is not a static house for dusty relics, it is rather a concept, which has an educative function for comprehending not only distant and lost cultures, but also for understanding something of our contemporary selves. The director of the British Museum has also worked hard to engage the community in the life of the gallery - for the gallery belongs to the people and should reflect the cultural fabric of the city. MacGregor attempts to achieve this engagement by directing projects targeting 'one community at a time'. Dr Carboni cites one project launched by MacGregor where a stage was constructed inside the British Museum to welcome the Bengali community during the Bengali Festival. Huge numbers of Bengalis, both Hindu and Muslim, from all over the UK travelled to attend the exhibition. This gave the Bengali community a sense of inclusiveness, which travelled symbolically out the doors of the museum and into the river Thames, as a paper-mache sculpture, an important feature in the ritual, was hurled into the swirling currents. Clearly for Dr Carboni the gallery is mobile and not merely a static collection of bricks and artefacts. Perhaps the true gallery for him travels in the minds of the people that visit, work there and move through the spaces?

I then ask what he thinks about the stories circulating in the community that many artists no longer feel inspired to visit AGWA. He replies by saying that if such perceptions are true then he wants to try to understand why this might be the case. He says that his 'style is to be open and to listen'. I gather that he desires to engage with the many different communities that comprise Western Australia and that he sees his role to discover innovative ways to bring people into the gallery. Perhaps then, I venture, this may mean experimenting with the spaces in the gallery? Yes he says, he is open to ideas of having artists in

residence who might work with areas of the building responding to the existing architecture to create ephemeral works. However he would do so in close consultation with his staff - for he feels it vital to the success of the gallery to act as a manager who is able to empower the many talents of the existing curators.

After my interview I leave the gallery and move into the balmy afternoon. Absent-mindedly I stumble into a large outdoor exhibition. How, I wonder, would I depict as an image the concept of listening? It would have to have a quality of deep attentiveness. Before me are photographs of birds-eye views of cities and landmass from around our globe. The captions speak of disaster and coming peril with the grim news of global warming. Permafrost ice is melting. Fresh waterways are drying-up. Cities are abandoned due to nuclear spillage. Species are vanishing forever. My eyes rest on one familiar landform, which materialises in my imagination as the city of Venice. This improbable city, which floats above sea, is in trouble and looks likely to sink without trace, to be the new Atlantis. Innovation is the only way to save it from destruction. I feel confident however, as I walk away, that the ingenuity of the minds who first conceived of this place, still survive in our collective DNA, and we will therefore navigate a way through challenging times.

For more information see:  
[www.guardian.co.uk/uk/2007/may/11/media.television](http://www.guardian.co.uk/uk/2007/may/11/media.television)  
( Neil MacGregor)  
[www.walkerart.org](http://www.walkerart.org)  
( The Walker Art Center)  
[www.metmuseum.org](http://www.metmuseum.org)  
(The Metropolitan Museum, New York)  
[www.metmuseum.org/special/Venice/Islamic\\_world\\_more.asp](http://www.metmuseum.org/special/Venice/Islamic_world_more.asp)  
(Venice and the Islamic World)  
[www.galenfrysinger.com/glass\\_museum\\_corning\\_ny.htm](http://www.galenfrysinger.com/glass_museum_corning_ny.htm)  
(The Corning Museum of Glass)

## STUDIO RESIDENCIES & EXCHANGES

### Residency Fund

We had good intentions of getting right into this, but our fund raising efforts had a slow start to the year with numerous of those other 'really important' tasks taking priority. Three functions were held, hosted by corporate partners or supporters; one in the home of our Chair, one at Glass Manifesto and the other at Old Customs House studios.

A total of \$48,300 was raised - a small but significant dent in our overall target of \$2m. Donations have ranged from \$50 to \$10,000 and have come from 24 individual donors. Our target audiences have mostly been from the non-arts community; so through this process, we have introduced a new audience to a fabulous arts experience and started numerous new and potentially long-term relationships. The most common comment from our guests has been along the lines of: 'This is amazing; I had no idea this was occurring or available in Perth.'

Eventually, this fund will provide grants for the next 10 years to WA artist to go on residencies and allow us to host visiting artists:

10-12 each year to interstate or international  
10-12 each year to country WA  
accommodation to host 6-8 visiting artists each year

Artists will be able to research and select the residency of their choice from the multitude on offer around the world and there will be minimal or no outcomes attached to the grant.

Once we achieve \$250,000 in donations, we will be able to start to offer residencies in addition to the Basel and Gunnery residencies each year. Any help you can give us in the form of introductions to possible donors will be much appreciated. More details and donation form are on the website.

### Old Customs House Open Studios

Diana Warnock hosted the Old Customs House open studios event which attracted 150 guests to the preview night and another 150 members of the public on the Sunday afternoon. Below is a selection of comments from the artists:

*"Having a stranger come into your studio is weird. Why? Well for one thing, for me, making work is a solitary experience. I like to close the door and gradually allow my self-conscious persona to fall off my shoulders and drop into the abyss for awhile. Once this skin has been shed, another being takes over, grows wild and prowls the studio talking to itself, turning over works and adding touches to things thereby eventually making something called a 'painting'. When the work leaves the studio that is when it may be enjoyed or ignored. Therefore to have people walk in when much is unfinished seems odd. On opening nights I have had the lights down in my studio and looked around, surprised, to find the party had migrated to my space. At such moments elevated by liquid spirits I have sunk into a kind of detached reverie. These days, of course, I think it is a good idea to have folk drop by and see the work as it makes its first clumsy steps towards evolving."*

Paul Uhlmann

*"Being an Indigenous person from the Bibbulmun Nation, I find it quite extraordinary that nearly all of the visitors presume to know a lot about being an Indigenous person from Australia, and let me know that they have the same spiritual feeling for the land that I have. These good people do not address me as a Bibbulmun person and so I go through the same process of explaining the relationship to my mother the land which is Bibbulmun. Some of them then are honest and let*

*me know that there is a difference in spirituality and that they did not know. Enlightenment is good for the soul! People then can walk with nearly the same affiliation of my land and get their soul dirty."*

Toogarr Morrison

*"The idea of opening my studio to the general public seemed paramount to a raid on my dirty laundry. However after witnessing the awkwardness and reluctance of some visitors and the sensitivity, intrigue and respect of others who actually 'entered my space'. Ironically, I found myself consoling and encouraging the guests to feel comfortable. It was indeed a valuable experience with interesting feedback."*

Richard Coldicott

*"The OCH Open weekend proved to be a very busy one! I was overwhelmed by the amount of visitors to our lovely building and our studios. I was impressed to find that I could fit more than 12 people in my little studio! It was great to chat to other and budding artists, art lovers and interested passers-by alike. Everyone was very complimentary about the diversity of work on display throughout the building. It was a good experience to have to talk so much about my work and am looking forward to the next open studios already."*

Jacinda Bayne

*"I enjoyed the interaction between the exhibiting resident artists and appreciated having access to their creative space: and, it would seem they, mine. As a consequence of the open studio weekend, I have received several requests from the residents to organise a weekly life drawing session which, I am certain, will lead to some good "art talks" and sharing of ideas over a glass of wine!"*

Ian de Souza



# Heathcote Museum & Gallery

## upcoming exhibitions

**7 Nov - 21 Dec 2008**

Gail Russell, Louise Morrison,  
Siglinde Johannesson,  
Helen Bodycoat  
**Uncertain Ground**

**30 Jan - 1 Mar 2009**

Brenda Ridgewell, Carolyn  
Gorman, Carrie McDowell  
**Precious Makers**

**7 Mar - 12 Apr 2009**

Tilt programme guest artist:

Caitlin Yardley

**Spill: the insistent body**



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Tue-Fri 10AM-3PM

Sat&Sun 11AM-3PM



## STUDIO RESIDENCIES & EXCHANGES



UWA students residency at  
Henderson Street Cottage

## Henderson Street Cottage Residency

In the first year as an artist residency space the Henderson Street cottage has hosted a number of local, national and international artists and arts workers. Demand increased throughout the year as information about the residency made its way around the world and artists became aware of the opportunity.

The residency space kicked off at the beginning of 2008 hosting English artist Jhinuk Sarkar followed by a couple of international photographers with Fotofreo; a group residency of three UWA students working on their final year project; a dancer and composer from Sydney; and currently hosts sounds artist Jason Sweeney from Adelaide who is here working on a project with the Centre for Interdisciplinary Arts.



Gasworks garage sale

## Gasworks update

Artsource now holds a signed lease over most of the Gasworks building; negotiations are ongoing regarding another section.

Clearing the space has been a challenge. We had fun with the Morris & Co garage sale – an enormous amount of 'stuff' to clear; some artists picked up the 'odd' bargain.

The building report has now been received and incorporates safety issues along with the dream development; and the HUGE price tag. The City of Perth is working towards dealing with the safety issues; and Artsource is working towards preparing the inside for artists.

Ideally, we would like to see some artists in the space as soon as possible without waiting for all the work to be completed. However, we need to ensure the building is safe for occupancy and are awaiting further advice regarding a couple of the more serious issues – we don't want to be responsible for any electrocuted or crushed artists. When we get the go ahead, artists will be selected from the expressions of interest that have already been received.

## REGIONAL + INDIGENOUS PROGRAM



Introduction to Gallery Relationships at ACDC

## Make Time To Talk Introduction to Gallery Relationships Workshop – Geraldton

If you've been led to believe that Geraldton, Western Australia, had little to offer by way of fair dinkum artists, seriously pursuing their art practice - you'd be sorely mistaken. A recent Artsource workshop series in October, had our guests quickly discovering that there's a wide variety of art practice alive and well in (and out of) Geraldton, and that these artists were also refreshingly original in the pursuit of their own art.

Janis Nedela (Gallery East Director) and Ric Spencer (Curtin lecturer and arts writer), joined both Sonja Parmenter and myself on a local tour of members' studios. We were there to engage artists about their current practice and let them 'bend our ears' in return.

Those of you who know me – know that I'm a Geraldton lad. So, to say I was a little nervous as to how I'd be received would be a gross understatement. I needn't have worried, as the Geraldton artists turned on quite a show. Any thoughts of how I might feel coming back home were completely swept aside by the artists themselves, as they granted us a sneak peek into their world. Stinger Ray, Gemma Allen, Amanda Zadow, Robyn Walton, Bernadette Anderson, Gabrielle Woodhams, Pam

Molloy, Marra Aboriginal Corporation, and ACDC generously shared their practice, and carefully considered the feedback given by Janis and Ric.

Geraldton artists then enjoyed being able to put the shoe on the other foot, as they grilled Janis, Ric and Helen Clarke (another local artist and ring-in guest for the morning's session) in a three hour workshop designed to introduce art galleries to artists, and have artists themselves seriously consider the reasons why they might be considering an art gallery in the first place. What quickly became clear is that the business of engaging an art gallery isn't as simple as some might think, and that artists had best do their homework first.

Our presenting trio did a masterful job, and were very warmly received. Their own feedback left both Sonja and myself feeling as if anything is possible. So keep at it Geraldton – we hope to see more of you in the new year.

Ron Bradfield Jnr – Manager Regional and Indigenous Program.





Jill Churnside, *Moorumburri Yinda*, acrylic on canvas 100x150cm

## REVEALED

Emerging Artists from Western Australia's  
Aboriginal Art Centres  
Central TAFE Art Gallery, November 2009

Our recent exhibition REVEALED was part of a bigger project initiated by the Department of Culture and the Arts and Aboriginal Economic Development at the Department of Industry and Resources, and delivered by myself, Gina Williams and Tim Acker. It was planned to coincide with the Art Gallery's inaugural Indigenous Art Award, with us giving exposure to the art stars of the future, many of whom are relatively unknown.

Substantial support meant we were able to contribute to the travel of about 20 artists and 10 Art Centre managers and provide them with a day of professional development (baskets, glass and ceramic workshops for the artists; networking with State and Federal agencies for the managers). It also meant we could work for a week with two trainee Indigenous curators from the Pilbara, host a flash exhibition launch and a not-so-flash bbq gathering, as well as present a Marketplace where the public could buy direct from the Art Centres.

The Marketplace was a big success with nearly 600 visitors attending and a turnover towards 100K (yet to be established). It was exciting, verging on a frenzy, for those who attended and snapped up some of the gorgeous artworks under \$500. This sort of event occurs annually in Alice

Springs, and now Darwin. Collectors fly in especially for it and it boosts the incomes of a range of artists, not just the big names.

Did I mention the publication we made promoting WA Aboriginal Art Centres (come in and grab one for free) and the advertising campaign which saw us in full page glory in more than one national art magazine?

Now we are revealed, relieved and recovering! Collecting feedback and hoping we can do it all again in 2009 or 2010, perhaps with a wider focus to include WA emerging Indigenous artists who are not associated with an Aboriginal owned Arts Centre. If that's you, you can register now for more information by emailing [galler@central.wa.edu.au](mailto:galler@central.wa.edu.au).

Thelma John, Manager, Central TAFE Art Gallery



The Marketplace at Central TAFE

## Artsource Workshop Program for Summer 08-09

### Artsource Industry Night

Artsource recently held an Industry Night to huge success. We coordinated a range of companies and service providers to showcase their interesting and cutting edge processes; all of which can and have been integrated into artists' projects and practices.

In 2009, we'll be hosting a series of Industry Nights to expand artists' knowledge and use of all the amazing processes available to us. Dates and presenters are to be announced.

Arts Funding - Everything you need to know to make a good application but were too afraid to ask

This two part, hands-on workshop series will simulate the processes of grant writing and assessment. It will work specifically toward the Australia Council for the Arts' New Works grant, due April 15th 2009. Series cost: \$55 members, \$77 non members.

Visit [www.artsource.net.au](http://www.artsource.net.au) for more information on workshops as they're released.

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Exhibitions

FLEUR SCHELL, DI CUBITT and LUCY LEE, GIFT-SODA Christmas Show, SODA Studios, North Fremantle, until December 7, 2008.  
ANNETTE NYKIEL, MANDY HARWOOD and ABDUL-HAMID IBRAHIM ABDULLAH, 2008 Degree Show, Curtin University Art Department, until December 7, 2008.  
DANIEL MARANO, Field of Sound, Spectrum Project Space, Northbridge, December 12, 2008.  
TANIA SPENCER and LOIS HAYES, Not In My Life Time, Moores Building, Fremantle, December 5 – 14, 2008.  
THOMAS HEIDT, Cream 01, emerge ART SPACE, Perth, until December 14, 2008.  
REBECCA BAUMANN, CASPAR FAIRHALL, RODNEY GLICK, BEVAN HONEY, BRENDAN VAN HEK, BENNETT MILLER and TOM MULLER, Innovators 4-Linden 1968, Linden Centre for Contemporary Arts, St Kilda VIC, until December 14, 2008.  
JON DENARO and BEC JUNIPER, ...times the revelator..., Gomboc Gallery, Middle Swan, until December 14, 2008.  
DENISE BROWN, OLGA CIRONIS, STUART ELLIOTT, EVA FERNANDEZ, TONY JONES, BRONWEN KAMASZ, KARIN WALLACE, PETER DAILEY, TAMI ESANCY, SUSAN FLAVELL, BEVERLEY ILES, MICHAEL JUROTTE, LOUISE MORRISON, GEOFF OVERHEU, ERIC SCHNEIDER, DAVID SMALL and PETER ZAPPA, Field Day II, The Gallery at Ellenbrook, until December 14, 2008.  
JUDY KOTAI, An End and a Beginning, Mountolive Studio Gallery, Hovea, until December 14, 2008.  
CASPAR FAIRHALL, Simultaneous, Sequential, Galerie Dusseldorf, Mosman Park, until December 14, 2008.  
SANDRA PERRY, The George Celebrates, Old Royal George Hotel, East Fremantle, December 6 – 16, 2008.  
LOUISE MORRISON and SIGLINDE JOHANNESSON, Uncertain Ground, Heathcote Museum and Gallery, Applecross, until December 21, 2008.

DENISE PEPPER, Control Briefs, Riseborough Estate Gallery, Gingin, until January 17, 2008.  
ELISA MARKES-YOUNG, Momentum – 18th Tamworth Fibre Textile Biennial, Tamworth Regional Gallery, NSW, until January 18, 2009.  
KAREN HOPKINS, KIM MAPLE and CEDRIC BAXTER, Group exhibition, Kingfisher Gallery, Perth, December 19, 2008 – January 21, 2009.  
CAMILLA LOVERIDGE, paintings and drawings, Hubble St Café, East Fremantle, December 2, 2008 – January 31, 2009.  
ANN HART, Coloured Perspectives, Kingfisher Gallery, West Perth, February 27 – Mar 11, 2009.

Awards

BENNETT MILLER won the \$1000 highly commended award in the 2008 City of Joondalup Invitation Art Award.  
PETERIS CIEMITIS won the \$10,000 first prize in the 2008 City of Swan Art Prize.  
LESLEY MUNRO is a finalist in the 2008 Fleurieu Biennale for landscape painting to be held throughout South Australia.  
TONY WINDBERG had 2 paintings accepted into the 2008 Heysen Prize for Interpretation of Place at the Hahndorf Academy in South Australia. He also won the Best Work on Paper award at the BHP Billiton Iron Ore Hedland Art Awards.  
MUTSUKO BONNARDEAUX won the Quokka first prize any medium category of the 2008 Victoria Park Art Award. Also awarded were MICHAEL DOHERTY in the Local Chambers Victoria Park ‘Local Image’ category and JOHN STRIBLING in the Ray White Victoria Park 2 Dimensional category.  
MIIK GREEN won a category prize in the 2008 City of Bayswater art awards.  
BEC JUNIPER was shortlisted for 3 categories in the 2008 state awards in Arts and Business partnerships. Also, the BeachRidge Estate development, which features JUNIPER’s artwork contribution, was the winner of Urban

Development Institute of Australia (WA) water sensitive award.

Other News

TOM FREEMAN’s work in the 2008 City of Joondalup Invitation Art Award was acquired for the City’s collection.  
JULIET LEA was selected for Asiatopia, the international performance art festival held in Bangkok, Thailand in December 2008.  
FRANCIS FARQUHARSON will be holding an open studio until July 28, 2009.

Grants

CHRISSIE PARROTT received inaugural funding through the iArts initiative; a joint fund between DCA, Screenwest and ABC TV.

Residencies

BARBARA GREENSHIELDS will undertake a 3 month residency funded by DCA at the Edinburgh Sculpture Workshop in Scotland.

Public Art

TONY JONES installed his work titled Blue River at the Kelmscott Railway Station. The \$44,000 budget work was commissioned through the PTA with architect MPS and consultant/coordinator Maggie Baxter and Glenda Marshall.  
Works by ANDREW PRITCHARD , CHRIS YOUNG, FLORENCE ALLAIN and MARGARET DILLON were installed at Brownlie Towers in Bentley. The architect was Morley Davis and the project was coordinated by Artsource.  
TONY, BEN and BUFFY JONES installed a new series of works at Brighton Estate for developer Satterley and lead artist TONY JONES.  
JON TARRY was selected as lead artist for Banksia Grove in the Shire of Wanneroo.  
STUART GREEN and SIMON GAUNTLETT completed new works for the Mitchell Freeway Extension Hodges Drive to Burns Beach Road.

The work was commissioned by Main Roads and administered by Macmahon.  
DANIEL EATON installed new sculpture works for the Bunbury Regional Prison. The Architect was Mike Spight @ TAG Architects and the art coordinator was Pip Sawyer. Total commission value was \$60,000.  
GOSIA WLODARCZAK installed her work Happiness and Trust at Edith Cowan University, Perth. The project architect was JCY Architects and Urban Designers.  
PAULA CRISTOFFANINI, JOANNA WAKEFIELD and JAHNE REES have been shortlisted for the City of Belmont’s Centenary Park Public Art Project.  
SUSAN FLAVELL and RICHIE KUHAUPT have been commissioned by the Nedlands Cultural and Community Society (NCCS) to produce work for College Park in Nedlands. The work will be installed by December 2008.

Artsource welcomes its new members:

ACCESS METRO

- |                    |                     |
|--------------------|---------------------|
| Natarsha Bates     | Abdul-Hamid Ibrahim |
| Katherine Lys      | Abdullah            |
| Rebecca Baumann    | Hayley Bahr         |
| Steven Makse       | Narda McMahon       |
| Neil Aldum         | Suzanna Redford     |
| Natasha Peos       | John Bejko          |
| Krissie Dawson     | Adrian Baldsing     |
| Jane Kagi          | Cynthia Harrison    |
| Sandy Tippett      | Amanda Hasenkam     |
| Camryn Rothenbury  | David Curtis        |
| Stuart Newman      | Graeme Burge        |
| Michelle E. Miller | Mark Parfitt        |
| Susan Hoy          | John Constantine    |
| Greg Hamilton      |                     |

PLUS METRO

- |                       |                       |
|-----------------------|-----------------------|
| Anne Marie McCaughey  | Shana James           |
| Diana Papenfus        | Marijana Pavlic       |
| Vanessa Wallace       | Sandra Bryans         |
| Ben Morgan            | Cherina Hadley        |
| Jessica Jubb          | David Maisano         |
| Rob McCulloch         | Max Kordyl            |
| Tineke Van Der Eecken | Daniel Marano         |
| Rob Cripwell          | Mugurel Barbulescu    |
| Kate Jones            | Shayne ODonnell       |
| Tania Ferrier         | Genevieve Montgomerie |

PLUS REGIONAL

Elaine Clocherty

MAX METRO

- |                    |                        |
|--------------------|------------------------|
| Leon Holmes        | Danny Browne           |
| Susan Sheppard     | Patricia Newman-Bruton |
| Fran Rhodes        | Abdul-Rahman Abdullah  |
| Alicia Rosam       | Margaret Dillon        |
| Pamella Molloy     | Simon Gauntlett        |
| Zoila Munoz        | Heather Barker         |
| Nicholas Broughton | Sarah Gazia            |
| Joanna Harrison    | Roverina Haizer        |
| Gail Devine        |                        |
| Soozie Wray        |                        |
| Amanda Harris      |                        |
| Denise Pepper      |                        |

MAX REGIONAL

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Deb Cooper  
Pamella Molloy  
Warren East

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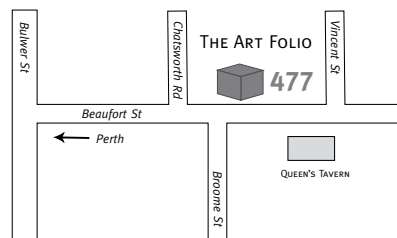
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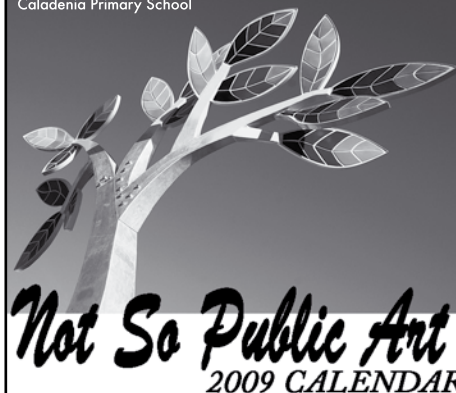
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"the reasoning behind the representations that we use"<sup>1</sup>, the duality of  
experience and fluency in languages written and visual, and "how we can  
decode and recode"<sup>2</sup> what we do within... ummm... visuacy. Through a  
diversity of mediums and methodologies including installation, painting,  
printing, textiles, photography and sculpture, fifteen local and international  
artists confront the language divide between scholarship, artistic  
production and... ummm... the civic sphere. **www.umm.com.au**

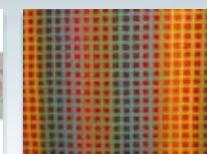
Opening night: 6pm, Friday 13th February, 2009  
Curated by Erin Coates and opened by art historian/critic David Bromfield  
Gallery open: 14th to 22nd February, 2009, 10am to 5pm daily



Matthew Jackson



Brooke Zeligman



Natalie Brown



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<sup>1,2</sup> Stewart, R. [2001]. Practice vs Praxis: Constructing Models for Practitioner-Based Research [Electronic Version]. Text, 5. Retrieved 10/06/2007 from <http://www.griffith.edu.au/text/school/art/text/oct01/stewart.htm>.





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