a
 o
 u
 c
 e
 r
 t
 s
 r

 t
 u
 c
 r
 e
 o
 r
 s
 a

 a
 r
 r
 o
 t
 u
 c
 e
 s

 u
 o
 e
 r
 u
 c
 e
 s

 u
 o
 e
 r
 u
 c
 e
 s

 u
 o
 e
 r
 u
 c
 e
 s

 u
 o
 e
 r
 u
 c
 e
 s

 u
 o
 e
 r
 u
 u
 u
 u
 u

 u
 o
 e
 r
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u
 u

Engagement amid Multi-Tasking A message from Stefano Carboni

Featured Artists Helen Grey-Smith, Hans Arkeveld, Nalda Searles, Simon Gilby, Janine McAullay Bott

Protocols for Working with Children in Art, New Residency artists announced, Lifetime Achievement Awards and more...



Left

Indra Geidans *Threshold* oil on linen 130 x 100CM Painting acquired for the City of Albany Art Collection. WINNER of the CITY OF ALBANY ART PRIZE 2009 Indra won \$25,000 plus 4 weeks studio accommodation with \$2,500 for expenses.

Fremantle Office

9am – 5pm Monday to Friday Level 1, 8 Phillimore St Fremantle WA 6160 PO Box 999, Fremantle WA 6959 T (08) 9335 8366 F (08) 9335 3886 freo@artsource.net.au

Fremantle Staff

Jude van der Merwe Executive Director

Yvonne Holland General Manager

Ron Bradfield Jnr Manager Regional + Indigenous Development

Carola Akindele-Obe Manager Marketing

Sophia Hall Manager Studios + Residencies

Marc Springhetti Coordinator Membership

Rebecca Thompson Accounts Officer

Guest Writers + Contributors

Maggie Baxter, Stefano Carboni, Lloyd Gorman, Linda van der Merwe, Gail Robinson, Dr Robyn Taylor

Cover

Simon Gilby 2009 Welded and polished mild steel, forged steel, paint, flocked sand, cast pewter. 1.95m tall Photo: Annie Hsiao-Wen Wang

Perth Office

9am – 5pm Monday to Friday King Street Arts Centre Level 1, 357 Murray St Perth WA 6000 T (08) 9226 2122 F (08) 9226 2180 perth@artsource.net.au

Perth Staff

Jenny Kerr Manager Client Services

Louise Morrison Art Consultant, Client Services

Jennifer Chandler Coordinator Client Services

Kate-Anna Williams Coordinator Membership

Editorial Coordinator Carola Akindele-Obe

In this issue...

Letter from the Executive Director	4
Letter from the Chair	5
Protocols of Working with Children in Art	6
Stefano Carboni	8
Lifetime Achievement Awards	11
Featured Artists:	
Hans Arkeveld	11
Nalda Searles	14
Helen Grey-Smith	16
Simon Gilby	20
Stuart Green	26
Janine McAullay Bott	30
Studios + Residencies	23
New Residency Artists announced	23
Studio news	25
Employment Agency + Art Consultancy	27
Getting your work out there	27
6x6: Speed-dating for Artists	28
Workshops + Events	29
Regional + Indigenous Program	30
Workshop news	31
Members' News	32
Perth Arts Law Week program	33
Artsource Welcomes New Members	34
Artsource Membership Categories + Benefits	34

www.artsource.net.au



Department of Culture and the Arts



Australian Government Visual Arts and Craft Strategy

Western Australia

Statements and Information appearing in this publication are not necessarily endorsed by, or the opinion of Artsource. Design zebra-factory.com

Printed by Supreme Printers on ecoStar.

LETTER FROM THE EXECUTIVE DIRECTOR

Letter from the Executive Director

Jude van der Merwe



initial demands for up to 200% rental increases have to be negotiated down one by one.

At the heart of the problem is a mis-match of outcomes and ideals. EPRA is required to produce solid economic outcomes – it's a commercial organisation with overall planning and development control and the ability to resume land at will While FPRA's vision is for a vital Perth that builds a sense of place "focusing on fostering a creative economy and associated industries", it is clearly hampered by the requirements of the Act under which it operates. Redevelopment Authorities are very good at what they do when it's about land and commercial decisions. They are generally not good at either understanding or valuing the cultural sector. The exception to the rule of course is the Midland Redevelopment Authority (MRA) under Kieran Kinsella, which in partnership with FORM has made an enormous investment with no prompting from the cultural sector with potentially huge long term benefits for Midland.

ere we are again on the brink of losing more culture related spaces in our city. This is becoming a tedious story in that it's repetitive, ongoing and seemingly insoluble.

According to research by the City of Perth in 2008, "around 200 artists have been displaced from the City, due to the high level of property re-development over the last ten years." Perth is at heart a deeply conservative city. We tend to grow extraordinary entrepreneurs specialising in resources, land and media, but when it comes to the built form we are shy, and when it comes to nurturing creative activity we are in semi permanent hibernation.

Over the past four years, local and state governments and professional organisations have invested enormous amounts of time and money bringing experts to Perth to discuss increased liveability, attracting and retaining people to WA, the economic value in investing in and supporting cultural diversity and art practices, and of course in

Right Nalda Searles and Hans Arkeveld

endless discussions about the creative industries. At forum after forum wise heads have nodded wisely, architects and planners have given of their best; another report is commissioned and more consultants are activated.

At the end of four years of nodding we face the prospect of numerous small and effective organisations and individuals being pushed out of their homes to make space for more 'rewarding' economic activity. Facing the chop are the *Gotham Studios*, the *Kurb Gallery* and parts of the *William Street Collective* including *Keith and Lottie*. At risk of impossible rents are also the *West Australian Music Industry* (WAMI), and looking down the barrel of access difficulties and challenging landlords are the *Blue Room, Propel Youth Arts* and *PICA*.

The East Perth Redevelopment Authority (EPRA), having expanded its reach to encompass William and Beaufort Streets including the Perth Cultural Centre, has placed many of these groups on a month by month rental basis; no lease and



Jude van der Merwe

At the end of four years of nodding we face the prospect of numerous small and effective organisations and individuals being pushed out of their homes to make space for more 'rewarding' economic activity. What is needed is more than lip service – it's a true vision backed by action similar to that of the MRA and a financial commitment to retaining and growing the cultural sector in Northbridge. And I would suggest that entities whose core business is commercial outcomes in property development are unable to deliver any such action. For further information, contact Artsource or any of the organisations you know in the Northbridge area and ask them what you can do to help.

In this issue we pay tribute to the enduring work of Hans Arkeveld and Nalda Searles. We hear from Stefano Carboni, who after nine months at the Art Gallery of WA articulates some of his ideas for the future of the Gallery and its relationship with artists – an encouraging and interesting read. We are reminded about the enormous contribution Helen Grey-Smith made to textiles and printmaking in an excellent article by textile tragic Maggie Baxter. The story by Gail Robinson of what happens when an artist gets everything he wants makes compelling reading and we also hear directly from Simon Gilby about the extraordinary opportunity that came his way.

We take a peek at a new work in the Brisbane CBD by Stuart Green that I had the good fortune to see recently. This is a work of considerable poetry – the classic, elegant lines of the main sculpture both defy and substantiate its material. This is a superb work by a master artist.

We farewell Tom Freeman from our Perth office who is currently basking in Borneo somewhere and welcome Kate-Anna Williams as the new Membership Coordinator in Perth.

We announce the winners of the Basel and Gunnery residencies for 2010 and also of the inaugural Artsource Artist Initiated Residency.

And of course, we congratulate Tony Jones, most importantly on his recovery to health after a truly crappy interlude and also for being awarded the Medal of the Order of Australia – truly deserved. ^O

Letter from the Chair

Graeme Rowley

e are indeed fortunate and, while we are all probably guilty of wishing for tomorrow and regretting the time that has passed, we should also encourage ourselves to focus on our daily success and celebrate each day in graceful acceptance of our fortune. We had such an opportunity recently when, as part of our Annual General Meeting, we celebrated two significant awards. For the first time, your association took the bold step to recognise two of Western Australia's great contributors to the arts, Nalda Searles and Hans Arkeveld. Both were recipients of Artsource's Inaugural Lifetime Achievement Award.

These gifted people have enriched all our lives, each in their individual way, and they have provided us with excellent opportunities to experience their fortune and to share in part of their life framework. Some may consider such recognition as elitist but your Board was of one voice in their support for the concept of recognising such exceptional achievements. We were also especially honoured in that the State Governor, His Excellency, Dr Ken Michael, graciously accepted our invitation to present those awards. There is no doubt that His Excellency's presence gave very appropriate and formal recognition to Nalda's and Hans' achievements.

Similarly, I would also like to congratulate Tony Jones who was recognised in the recent Queen's Birthday Honours List with the award of The Medal of the Order of Australia. Here again we have one of our team being acknowledged at the highest level for their individual contribution to the lives and daily fortune of all Australians. Well done, Tony. Another outcome at the Annual General Meeting was the appointment of two new Directors to your Board and I would like to welcome Fleur Schell and David Doepel to our executive team. Both bring their own unique experience and skills to the deliberations of your Board and we are very grateful to them both for accepting this challenge. We look forward to their commitment to our continued progress.

We have finalised our selection for overseas residencies and I personally regard this opportunity as one of our greater achievements. While we are still striving to realise further contributions from supporting friends of our association, we have reached the first step and we should congratulate ourselves on this success. The size of our steps are not as relevant as the ongoing commitment we have to taking those steps. As I said in my introduction, we must celebrate each day the actions we take and the success we achieve in furthering the cause which has brought us together. In spirit, we are all capable of contributing to the improvement of our community and our world. Put the financial crisis to one side and embrace those issues where we know we make a difference.



Graeme Rowley

Protocols of Working with Children in Art – restrictive and unnecessary?

Words by Lloyd Gorman

t was inevitable that the implementation of the *Protocols of Working with Children in Art*, on 1 January 2009, would create heated debate about the issues involved. Following the aftermath of the public outcry against photographer Bill Henson last year the protocols were demanded by Federal Government and drawn up by the Australia Council. From the very outset the protocols have raised as many questions and concerns as they were designed to quell.

The Arts Law Centre of Australia has expressed a number of concerns in response to the protocols and claims there is a lot of confusion around the new rules. "Arts Law strongly believes in the importance of having laws and protections to safeguard children from exploitation and harm," wrote Serena Armstrong and Suzanne Derry in the March 2009 edition of *ART+law*. "We believe this is already achieved with existing laws and that the protocols are unnecessary, that they will create substantial compliance difficulties and will substantially impinge upon artistic practices and artistic expression in Australia."

For example, early this year, the City of Subiaco banned the display of a photograph in its council library. The photograph depicted an 18 month old boy and his three year old sister – both topless – playing outside. In what transpired to be a massively counterproductive move the City, which admitted to "in hindsight being probably overly cautious", quickly reinstated the banned photograph.

The photographer had not contravened the terms of the protocols and even had the full parental permission of the children's mother to display the image.

In the strictest sense the protocols apply solely to those who receive financial support from the Australia Council and compliance is a factor of funding for any projects involving children. And while independently funded artists are unrestricted by the terms of the protocols in the creation of the artistic work they could face problems if they want to *exhibit* or *distribute* the image at a later date with or via an organisation which is in receipt of Australia Council funding and which are therefore bound to the protocols.

Local gallery director Felicity Johnston has witnessed a significant shift in the tolerance levels towards this issue in recent times.

"I had a photograph by one of my artists displayed in the front window for four weeks back in 2005," she said. "It was a photograph of her daughter, partially clothed. In all that time I never received one complaint about it," she added.

"After the Henson incident this image was used on the front cover of a magazine, which had to be withdrawn, and the artist in question was hounded for a long time afterwards."



"When this image was sent to the Classification Board they deemed it to be fine and not offensive or pornographic," said Felicity who is also a director of NAVA. As the mother of a little girl Felicity said she is acutely aware of the issues involved and as a policy her Gallery only works with professional photographers who are themselves parents.

For Connie Petrillo, artist and incumbent curator of the Edith Cowan University Art Collection, the protocols raise spectres and challenging issues for artists and art in general. "We must remember that if they are just photographs of children and they are not engaged in sexual acts or in compromising situations we should be free to photograph and exhibit these photographs without any restrictions," she said.

"I see the setting up of these protocols as an attempt to put a framework around a consciousness which cannot be represented on paper because of the very nature of art and the creative process."



Whatever the strengths or flaws underpinning the Australia Council protocols they look set to become a permanent feature of the artistic landscape, a fixture artists will have to learn how to negotiate or at least engage with – even if that is only to establish that they do not wish to be tied down by another set of regulations.

Arts Law and Artsource strongly suggest that artists or other stakeholders express any concerns and submit comments ahead of the 12 month review of the protocols, due early next year. Submissions can be made through the Australia Council website www.australiacouncil.gov.au. ⁽²⁾

Lloyd is a print journalist with 15 years experience of contributing to national and international newspapers and titles. A newcomer to Perth he is currently editor of Irish Scene Magazine and a regular contributor to the West Australian.

Above

Connie Petrillo The Objectionable Pose (B&W version) 1996 Original was silver gelatin print 51cm x 51cm but was reprinted on transparent film in 2003 120cm X 120cm as part of a larger work called Framing

Opposite Page

Connie Petrillo The Dream (detail) 1996 Original was silver gelatin print 51cm x 51cm but was reprinted on transparent film in 2003 120cm X 120cm as part of a larger work called *Framing*



Quick Reference Guide

This is a guide only and does not constitute legal advice. Find the Protocols at www.australiacouncil.gov.au and the ArtsLaw factsheets at www.artslaw.com.au/Legalinformation

- Protocols apply to artists funded by the Australia Council and any artists who include children in their work and whose work is exhibited, performed, distributed or marketed by an organisation funded by the Australia Council.
- If you are creating an artwork with a child under the age of 15 years, you are required to gain their parental permission.
- If you are creating work in a public space and taking images of children who are not being directed by you, you are <u>not</u> required to gain parental consent.
- If a child under the age of 15 is to be naked or partly naked (including bare genitals, buttocks or female breasts) the artist must ensure that the child and parents understand the context of the work and agree that it is not sexual or exploitative. Parental supervision is required while the child is naked.
- Slightly different rules apply to the 'creation', 'exhibition and performance', and 'distribution' of artworks.
- For children aged 15-17 there are no specific requirements for creation, but there are restrictions on exhibition and distribution.
- If a photograph of partly naked children is more than 18 years old it can be published without parental consent, classification or a written statement from the artist.

If you are working with children – ask yourself these questions and seek the relevant jurisdiction:

- Am I employing a child, or is that child doing 'work'?
- Do I need a permit or 'authority' to do so?
- Do I need to get a background, or working with children check?
- Are the children going to be naked and if so, do relevant provisions apply?
- Does my state or territory have specific legislation relating to the employment of children in the entertainment industry?

Perth Arts Law Week – Information Session

"Freedom of expression – censorship, classification and the new Protocols for Working with Children in Art" Wed 16 Sep; 5.45–7.30pm @ PICA. Bookings essential. See www.artslaw.com.au for full details.

Engagement amid Multi-Tasking

A message from Stefano Carboni, Director of the Art Gallery of Western Australia

uring my first nine months in office as the new director of the Art Gallery of Western Australia, my efforts have initially focused on a proper understanding of the dynamics of the institution and how to maintain a satisfactory level of programs in a changed and challenging economic environment. Particularly important to me is an effort to capture new audiences and change the view of a small section of the public that the Art Gallery is a static institution. The aim is to transform it into a true destination where all visitors can expect to have a positive experience and always a different one from the previous visit, whether it is related to the display of the State Collection, to a temporary exhibition, to the educational or entertainment programs, or simply to a visit to the shop or a coffee with friends. Without ever compromising on the quality of the collection and its interpretation and display, art museums today must compete with all other cultural institutions for attention and for a share of the public and so - like it or not - it is key to their survival that they be creative by offering several and varied activities. For this reason I am strongly in favour of the development of what I'd like to call a public piazza in the currently unutilised space of the Gallery's rooftop. This is an area of about 1,800 square meters that could



Above

David Walker memento mori 1 (pendant) 2009 925 silver, stainless steel, Victorian Ash; carved, painted 13.2 x 5.3 x 2.9cm Collection of the artist © David Walker

Opposite Page

Helen Smith and Jeremy Kirwan-Ward Installation shot *White orchid – railroad* 2009 Wallpaper and synthetic and polymer paint 359 x 580cm Photographer: Tanya Sticca



easily accommodate not only a much needed sculpture garden but also space for different events, a wine bar, a playground for children, and an open-air cinema.

The members of Artsource – Western Australia's voice for a large body of visual artists – are among the most important stakeholders for the Art Gallery because the artistic community is by nature symbiotic to its programs, is knowledgeable and analytical, has strong opinions and advice, and loves to be engaged. While the "multi-tasking" direction I see for the Art Gallery is meant to engage all different types of audiences – therefore also the WA art community – I am fully aware that the activities outside its core mission (that is, the state collection and its presentation) are mostly secondary matters to the members of Artsource. I'd like therefore to address briefly a few points for further discussion, which I see as an ideal way to engage, or re-engage, the artistic community of Western Australia with the Art Gallery.

Our recently revised acquisitions policy, as well as our mission statement, confirms the Art Gallery's commitment to collect and present Western Australian art in depth. This,

however, does not mean that the responsibility of the Art Gallery is to acquire, collect, and display every single artist in WA. We must be selective – both because this is the general principle of every sound collector and because of budgetary limits – and rely on the expertise and judgement of our curators, whose preparation and skills are indisputable, in order to keep improving our collections of Western Australian art.

Our special exhibition programs must be varied and balanced in order to expose the people of Western Australia and its visitors to a wide range of artistic traditions, both geographically and chronologically.

Therefore, monographic displays of Western Australian artists become part of a bigger picture or are incorporated into exhibitions of wider national – and sometimes international – breadth. We do make every effort to have a constant representation of Western Australian artists in our galleries, whether it is through our current thematic Wonderlust display – which I understand has the general support of the artistic community as an innovative way to present the State Collection – or through temporary shows. As I write, for example, the international show THING *beware the material world* includes a number of WA artists: one of our two current Artist in focus exhibitions is dedicated to David Walker (Anatomy of the object); Jeremy Kirwan-Ward and Helen Smith have an installation work on display on the walls of one of our galleries; and in the soon-to-be-opened second Indigenous Art Award exhibition Western Australian artists have earned the lion's share in terms of representation

One of the criticisms I have heard is that the artistic community feels disengaged and rarely visits the Art Gallery. I am not sure if this is because they perceive that we do not offer enough variety and interest through our general ENGAGEMENT AMID MULTI-TASKING



programs, or that we do not foster, promote, and represent WA artists appropriately. In the former case this is an issue related to overall visitorship, which we are presently addressing as a priority; in the latter case, it is in my opinion a matter of a better understanding on our part of the needs and hopes of the artistic community, and on their part of the overall role and mission of the Art Gallery. I would be more than happy to have an open discussion on this matter with the members of Artsource.

A second, perhaps minor, criticism that has been passed on to me is that the artistic community does not participate much in Art Gallery social events, in particular exhibition openings, because they are ticketed or by invitation only. This apparently contributes to a perception of elitism and subsequent disengagement from our institution. As soon as I became aware of the situation we took measures to correct this problem. Starting from the recent opening of Mari Funaki's and David Walker's shows we have instituted a wider invite list with a pay bar and we plan to continue to do so in the future when possible. We reach out to the general public through our website and e-mail messages and we would be thrilled to welcome Artsource members and the artistic community to these openings.

While we plan to make every effort to engage all public demographics – age groups, specific interest groups, ethnic groups, etc. – and maintain balanced activities and programs I can assure Artsource members that the artistic community of Western Australia has a special place among them and I believe that a continuous dialogue is essential to ensure mutual satisfaction. I hope that this short Op-Ed may represent a first step toward a renewed engagement between the Art Gallery and the artistic community of WA and I look forward to such constructive dialogue. ^①

...the artistic community of Western Australia has a special place among our programs and I believe that a continuous dialogue is essential to ensure mutual satisfaction.

Above

Helen Smith & Jeremy Kirwan-Ward White orchid – railroad (detail) 2009 Wallpaper and synthetic and polymer paint 359.0 x 580.0cm

Artsource Lifetime Achievement Awards

ntil now the Western Australian visual arts industry has had no system of awards, like other industries, to recognise the significant contribution that certain

individuals make over a lifetime. Artsource decided it was time to formally acknowledge the contribution of artists here in WA.

On 27 May 2009 the inaugural Artsource Lifetime Achievement Awards paid tribute to two artists. A throng of artists and guests gathered in Perth to celebrate as the Governor of Western Australia, Dr Ken Michael AC, presented the Awards to Hans Arkeveld and Nalda Searles.

"Both artists have demonstrated unerring commitment, integrity and excellence in the development of their art practice over the last 40 years and have generously shared their knowledge with so many – students, artists, communities here and abroad," explained Jude, Executive Director Artsource.

It was a momentous event made even more special by Coral Lowry's custom designed award trophy, the badges of Hans' artwork and the grass brooches handmade by Todd Israel in honour of Nalda.

The Awards will be granted annually. Artsource sees the Awards as just one way to advance the profile of visual artists and to develop greater professionalism and pride within the sector.

Hans Arkeveld

Transcript of the speech made by Dr Robyn Taylor, curator and friend to Hans Arkeveld for nearly 30 years, at the inaugural Annual Artsource Lifetime Achievement Awards on Wednesday 27 May 2009 at the King St Arts Centre, Perth.

hat you will see on the screen tonight are images that span Hans' life and work – they are not in any chronological order – apart from the baby photo – they include early works from his time as a student at Perth Tech in the 1960s – mostly paintings as there was no sculpture department then. However, what you will notice is the consistency in which themes reappear time and time again in this work – whether they are paintings, prints or sculptures.

Our association dates back to 1981 when we both enrolled in what was the inaugural or first year of the Graduate Diploma in Art and Design at WAIT – now Curtin University. Other postgrad students were Carol Rudyard and Geoff London. It was a great year.

Hans brought something special into our tutorial discussions – his sense of humour of course, often subversive, but more seriously his concerns about the prevailing issues of the day – which are still very current – human rights, freedom of speech, the plight of refugees and boat people, cultural displacement and religious thought.

How much of his Dutch background, his cultural roots, and his early years as a post-war child migrant in Australia have influenced his thinking and his art – who can tell – but the influences are there.

The themes I mentioned appear again and again through the use of recurring motifs – or metaphors for the human condition – the cage, wheels, optical instruments that can clarify or distort what we see, or how we understand, and the foetal form – a self contained organism, representing new life, new hope, innocence, timelessness, a sentient being but without knowledge of good or evil.

But don't try and pin Hans down to what something might mean – you may get a different story the next day.



Above Hans Arkeveld *Woman*, 2009



Above Hans Arkeveld

Hans Arkeveld sketchbook (detail) Hans had literally integrated art into the corridors and stairwells of what we would expect to be a sterile and clinical environment...

And of course his artworks exhibit finely honed skills – his sculptures of the human body, the beautiful draughtsmanship of his drawings. It is not surprising that his art is often compared to the Renaissance genius of Leonardo da Vinci – there is the same primary knowledge gained from direct observation and understanding of the body's structure and form. Then on the other hand, in his Beastie sculptures and masks, there are the influences from his travels with his friend David Hughes in Papua New Guinea – primal works that have an impact on a very different part of our consciousness.

When Hans asked me if I would curate his retrospective exhibition 'Transient' in 2004 I went on a journey of discovery through our discussions together.

But it was my visits to the School of Anatomy and Human Biology at the University of WA – where Hans holds an honorary position as resident artist – and talking to the staff – that I understood why, in 2000, he was awarded the Chancellor's Medal for his services to the university community.

In 2004, Hans had worked in the department for almost 40 years drawing from the body, and helping staff to create teaching materials to help medical students' understanding of 3-D anatomical structures.

As the Head of School, Professor Brendan Waddell said: 'What began as a relatively casual, informal relationship subsequently blossomed into a symbiotic association that integrated art into the everyday life of the School.'

Hans had literally integrated art into the corridors and stairwells of what we would expect to be a sterile and clinical environment. In this way he helped to keep medical science within the social context of life in all its complexities.

What Hans has done in his long career and life as an artist is bring human understanding and respect for the beauty of life – and as Diotima said 'Would that be an ignoble life Socrates?'

No Hans, it is a noble life. 🗿

ARTSOURCE LIFETIME ACHIEVEMENT AWARDS



Left Nalda and His Excellency Dr Ken Michael AC, Governo of Western Australia Right Dr Robyn Taylor and Hans











Above Linda van der Merwe and Dr Robyn Taylor Right Nalda Searles, detail



Above Nalda and Linda van der Merwe Right Coral Lowry and Hans

Nalda Searles

Transcript of the speech made by Linda van der Merwe, artist and friend to Nalda Searles for 35 years, at the inaugural Annual Artsource Lifetime Achievement Awards on Wednesday 27 May 2009 at the King St Arts Centre, Perth.

Nalda never forgets people, she weaves us all in. She is not only a maker of art but a maker of friendships...

want to start where every good story starts 'in the beginning'. Nalda was born in 1945 in Kalgoorlie to Hilda and Jim Searles. She was the second eldest of what became eight siblings. The Mallee country was her playground. She studied psychiatric nursing, nursed in Heathcote in the 60s and South Africa in the early 70s.

I first met Nalda in 1975, when she came home to nurse her dying mother. She was working as a photographer at Midland Newspapers and enrolled at Midland TAFE in a macramé class (it's the 70s, remember!) I was teaching drawing, she enrolled in drawing too and we struck up a friendship.

Now picture this if you will: Two good looking gals (it's the 7os!) packing a yellow mini, fit to burst with all one needs for a good bush camp. We head off at sparrows, eastwards towards Kalgoorlie. Turn north at Southern Cross we enter into mallee country, mica country, abandoned mine country, in search of old rubbish tips to 'find a find'. We reach 'Baladjie rock', a granite outcrop surrounded by salt lake; and we pitch camp.

We have done this trip many times together over the years. Each time learning more stories of Nalda's early days, where her mum and dad met, where her father worked; mostly we were two young gals enjoying ourselves walking, talking, fossicking, gathering, painting, stitching, photographing...

Now, in hindsight, I see that Nalda was travelling back to country; and I was lucky enough to have her introduce me to a country not of my birth, but the country I now love. Her beloved nieces and nephews have also travelled the family history journey this way with Nalda too. Artist Todd Israel, Nalda's nephew, creator of the beautiful grass brooches made specially in honour of Nalda's Lifetime Achievement Award, learnt his craft from Nalda out there in mallee country.

In the mid 80s Nalda set up camp in that country by herself, for four weeks; the bush was her studio. This is part of a poem from 'drifting in my own land' which she recently wrote about that time:



Above

Nalda Searles Her Own Skin with Inland Bounds, installation view From the exhibition "Drifting in My Own Land" a stitching of words/

I fell in love with half hitching at age thirty four / a simple knotting that binds plants into weavings / threading along sticks / stones / rags / bones / hitching / knotting / threads / strings / obsessed / I was up all night half hitching / dreaming / hitching / hatching dreams / plans / drunk on knots / lover's knots / always thinking whilst half hitching / until I'd tied up all the flotsam & jetsam within reach / spirals / coils / a vessel / nest / dream container / all night coiling / an island in a sea of baskets /



Above Nalda Searles, Trading Teapot, 2002

Top Right Nalda Searles, *Littoral* (detail), 2001



Nalda has continued to go to that country – alone, with friends and with students from Edith Cowan – running many workshops there. Campfires become a collection of bubbling brew and bush dye baths as Nalda guides people gently ... and you come away wanting to create! Create! Create! It all seems so natural.

Her many other workshops have been extensive and have taken her to many Indigenous communities around Australia and overseas including Africa and India.

There have been many major events in Nalda's lengthy practice, too numerous to mention now and much overseas travel but I'll touch on a few...

In 1992 a Healthway funded project takes Nalda back to country – Kalgoorlie. She meets Wongi woman Pantijiti Mary Mclean, and enters country even deeper now with Mary. Learning Ngaanyatjarra language, a deep friendship develops, Nalda fosters Mary's painting career, they collaborate on works, they travel all over Australia together... Nalda shares her journey with us all, we are all let in, and we are richer for it.

I can't count how many times Nalda has travelled that road to Kalgoorlie and beyond. Just two weeks ago after undergoing surgery for a faulty cochlear implant she took off again to see her elderly friend Mary Mclean, nothing stops her from getting on that road... 'an artery, pulsing her back to country'.

Her new works in an exhibition 'Drifting in My Own Land' at John Curtin Gallery, opening in June, takes her full circle with dedication to her parents, transforming their garments into poetic works of art, stitching the land in, helping us all to 'come to country'.

Art is her religion of choice, it is the tie that binds and friendships are deeper for it.

In all her amazing art accomplishments, Nalda never forgets people, she weaves us all in. She is not only a maker of art but a maker of friendships; she weaves us together to make a textured singing piece.

There is no single strand history. It is a full yarn. She is not only artist, educator, mentor to so many... but our Nalda! ^O

ARTIST PROFILE: HELEN GREY-SMITH

Balance, Purity and Serenity

Words by Maggie Baxter

"I paint what I love and what touches me. It is not a seeking after something that doesn't exist, to fill a gap within me or outside, but the natural expression of what I see and how it affects me".

his seemingly simple, yet profound philosophy has guided the long and very productive career of Western Australian artist Helen Grey-Smith. Although her favoured media have changed over the years, the connecting thread is the idea that the individual's feeling for life is indistinguishable from their way of expressing it.

The art training she had was very uncomplicated; mostly drawing and painting with little formal lecturing and no written work. Helen recalls that the feeling immediately after World War II was of being so glad to be alive that social comment was unnecessary.



She has never been concerned with politics or social comment, worked within any particular school or according to any fashion or dogma. Nevertheless, she cites Piera Della Francesca, Velasquez, Bruegal, Matisse, Rothko, Cézanne, and 17th Century Chinese as the art that most speaks to her. The spirit of the last four especially resonates in her work.

One wonderful quotation from Matisse could equally be used to describe Helen's work: '...What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter. An art which might be for every mental worker, be he businessman or writer, like an appeasing influence, like a mental soother, something like a good armchair from which to rest from physical fatigue'.²

Helen was born in 1916 in the beautiful hill station town of Coonoor, in South India. She initially trained in Interior Design in London, but the Second World War disrupted this and she went to work in the drawing office of an aircraft factory.

She came to Perth in 1948 with her husband Guy (who was born in Wagin, Western Australia), but they returned to England for further study in 1952. In her case it was textile design at Hammersmith School of Art.

Back in Perth, Helen produced six new furnishing fabric designs and six new dress designs per year from 1954–1966. She spent about six months of each year working on designs, two weeks exhibiting the designs and about six months printing the orders taken at the exhibitions. A 1962 article in the West Australian periodical Westerly describes Helen's fabric designs as '... *characterized by an elegant severity and restraint*'³

Block printing was the main technique taught when Helen started at Hammersmith, but while she was there a primitive form of screen-printing was introduced. Although unreliable, Helen loved the excitement and challenge and it became her favoured medium.

She had very strong opinions about the role of the designer as artist and craftsperson. In an article in the West Australian in 1966 she said '... I have always believed that a designer should print her own work, otherwise the design and the craft become divorced from each other... but I would rather sweep floors in a supermarket than turn my art into a commercial enterprise... I feel that the living hand-made crafts are very important. The human quality is totally non-existent in the machine made goods and consequently, they have no individuality.⁷⁴

Most of the printing that Helen did was on a small scale, however between1961–1966 she received three very large commissions, for the

Left

Helen Grey-Smith Daisies collage Photo: Peter Kovacsy **Top Right** Helen Grey-Smith *Winter Forest* painting Photo: Peter Kovacsy

Bottom Right Helen Grey-Smith Fish printed fabric Photo: Peter Kovacsy







... I would rather sweep floors in a supermarket than turn my art into a commercial enterprise...

University of Western Australia, Perth City Council and The Reserve Bank of Australia. They totalled over 2000 yards of fabric and the last two commissions, which came very quickly one after the other, caused severe hand strain.

Even without this injury she would probably have moved on from fabric printing, as she had begun to find it limiting.

She shifted first to collage, which was a natural extension of the design process she had used for fabric printing, then into painting, experimenting with acrylic on board, as well as gouache and ink drawings on rice paper. As her practice matured she successfully synthesised all of these processes and media, moving with ease from one to another. Helen always maintained that drawing was the basis of her work. At times she drew in great detail, but more often she drew to absorb rather than record.

As a painter Helen's has been almost entirely concerned with landscape, and more widely, a *sense of place*. Her work is contemplative, and meditative, yet assertive with a quiet and determined confidence. In a review of her exhibition at Gallery 52 in 1981, critic Murray Mason said '...*her ability to summarise intense private reactions into visual statements for sharing with others is her strength'*.

This wasn't limited to Western Australia but extended to countries she travelled with her husband and family: Indonesia, Singapore, Sri Lanka, Cambodia and India. What resulted from these travels was work that distilled place through landscape, mythology, stories, song and dance.

Sri Lankan motifs appeared in some of the early textile designs but the first large body of work relating to Asia was in the exhibition of collages shown at the John Gild Gallery in 1968. In the catalogue, Helen said '...In Bali we found a great deal of the ancient pattern of living very much alive and displayed in their dances and drama and the fables were related to us as if they were yesterday. It was this sense of witnessing a living continuation of the ancient arts that started me on this series'.⁶

In 1969, Guy Grey-Smith took up a teaching post as Professor of Fine Arts at the University of Pnomh-Penh, Cambodia, while Helen taught fabric printing to a small group of female students. Unfortunately, the whole project was cut short by the take-over of Cambodia by the Viet-Cong and the Grey-Smiths returned to Australia after only eight months.

On her return, Helen worked on a series of collages inspired by the landscape of Cambodia. These marked a dramatic change from earlier more decorative works to a flat expansiveness needed to capture the Cambodian countryside. Perhaps less consciously, there are hints of the almost oriental reticence of composition that underlies the emotional impact of Rothko's work; and the flattened picture space of a Matisse.

In 1976 Guy and Helen Grey-Smith moved to Pemberton in the southwest of Western Australia. The karri forest and the nearby coast became the main sources of inspiration for Helen's paintings and collage. Her work in acrylic was combined with collage to produce abstract impressions of the tree trunks and peeling bark of the karri forest and the sea, rocks and beaches of the south coast.

Helen exhibited her paintings, drawings and collages every two years from 1968 to 1996 and a retrospective exhibition of her work was held at Curtin University in 1987. She continued to paint until 2008 and still finds great delight in the peaceful karri forest around her home.



A retrospective of Helen's work will be held in Pemberton later this year.

Footnotes

- 1 MCPHEE, Merome. 'Painting her own vision'. In The West Australian. 12 March 1973, p.25
- 2 BOCK, Catherine C. 'Henri Matisse and neo-Impressionism 1898-1908. Los Angeles, U.M.I. Research press, 1977. p106
- 3 HUTCHINS, Patrick. '12 Artists'. In Westerly (2/3) 1962. p.69
- 4 GRAHAM, Duncan. 'Crafts are for everyone says textile designer'. In The West Australian. 31 May, 1966. p.19
- 5 MASON, Murray. 'Work from the Grey-Smiths'. In The West Australian. 23 July, 1981. p.47
- 6 John Gild Gallery exhibition catalogue notes. 1968

Maggie Baxter is an artist and public art coordinator. She was Curator of Artworks at Curtin University from 1986–1989 and was the curator of the Helen Grey-Smith retrospective exhibition in 1987. This essay is a condensed and slightly rearranged version of the catalogue essay for that exhibition. Sue Grey-Smith contributed the final two paragraphs, which bring the essay up to date.

Opposite Page

Helen Grey-Smith Burnt Blackboy ink on rice paper Photo: Peter Kovacsv

Above Helen Grey-Smith

Hydrangeas collage Photo: Peter Kovacsv

The Syndicate

Words by Gail Robinson

art of what it is to be human is to ask: "If you could do anything at all, what would it be?" The Syndicate was born of such a question, posed by Ron Wise to artist

Simon Gilby while he was filming his sculptures for an episode of Lonely Planet at Ron's Eagle Bay winery.

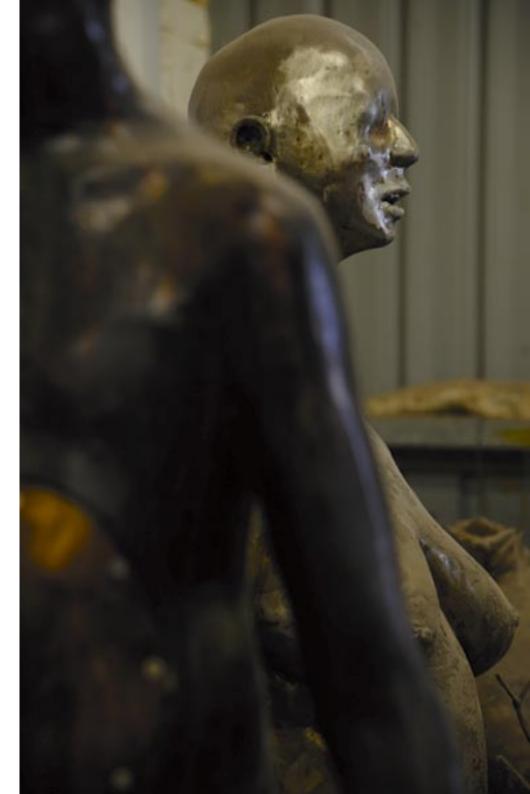
Simon's answer was suitably impossible. He had a desire to translate the ideas behind smallscale works he'd been doing into an installation of ten lifesize figurative sculptures that proposed an intersecting narrative. But to be human also meant Simon had a myriad of reasons why that wasn't possible, not the least of which were the lack of dedicated studio time and finances.

A resourceful businessman, Ron Wise wasn't interested in dwelling on blocks, preferring instead to find a way to make things happen. It took barely a moment, according to Simon, before Ron made his straightforward suggestion. "We'll just get ten people who want one of your works to put in \$10,000 each and you can get started."

Then Ron handed the baton to his friend and fellow art patron, Lloyd Horn, who rounded up a syndicate of sponsors and removed any possible barriers Simon had to making the best art he could.

On the eve of the launch of his completed dream project, Simon tells Artsource he is "overwhelmed with gratitude to his sponsors".

Given the privilege of a brief that simply required ten original sculptures to which similar time and effort had been devoted, and a flexible deadline, he could also disregard "likeability" and put all censorship aside. For the syndicate to have no artistic input was, according to Simon, "an extremely generous gamble."





A gamble that put him, a mere mortal, in the position of being dually blessed and cursed. "By getting everything I wanted, the only person who could fall short of my expectations was me," he reflects. "It's amazing how much trouble you can make for yourself when nobody makes it for you. It was exactly the challenge it should have been though."

Throughout the process, Simon says he felt greatly and warmly supported by syndicate manager Lloyd Horn. We spoke with Lloyd for the syndicate's view, and to get more details on how the system worked.



As originally suggested ten shares (or units) were issued, but these are actually spread over seven sponsors. It took a month to get the group together, and all were happy to work with a rough agreement until a basic legal document was drafted. Covering details like contribution and payment terms, it also formalised the artist's "complete creative freedom"; how ownership would be decided and the procedure if Simon or a sponsor chose not to stay the distance.

The sponsors financial contribution was made to Simon in four equal payments, based on the status of the project – the first at the beginning so Simon could equip himself to start, and then progressively as pieces were completed. It was a tidy arrangement which meant there was always artwork ready to cover the investment made (if the worst happened) and equally Simon never ran short of the resources he required to do the work.

Simon also supplemented this income with small projects along the way, like a "small" commission and incidental teaching/consultancy jobs. "As much as anything these "helped me step outside the intense focus of the main works so I could regain my perspective," he explains of the process of living so closely with a major project like his metal family over such a long period.

Left Works in progress Simon Gilby's studio Photo: Ashlev de Prazer

Top Left

Simon Gilby welded mild steel, welded stainless steel, etched text 1.85m tall Photo: Annie Hsiao-Wen Wang

Top Right

Works in progress, Simon Gilby's studio mixed media including forged and welded steel, filigree,lead, cast pewter, winterstone and flocked sand. Photo: Ashley de Prazer THE SYNDICATE

The Syndicate

A statement from the artist, Simon Gilby

My intention in producing life size figures for this exhibition was to shift the viewer's position when reading my artworks. In my previous work, primarily small scale, plinth based, human figures played out intimate and personal dramae for the viewer as a comfortable voyeur. I intended this exhibition to be an installation of presences (or absences) in which the works are presented as physical co-inhabitants instead of cartoons or maquettes. We share with the lifesized works our own human form and scale and this presents us with an invitation to experience a more empathetic engagement with the forms. Having said this, the bizarre manipulations and extensions on the naked and ornamented figures act to encourage but also confound this reading.

After all, even when the figures are bodily intact and free of external intrusions, there is no real pretence that they are human – they only index life – not contain it. These figures present as static and contained whilst the imagery and text etched or flocked onto the surface hints at the person's past or future activities. In this way, they are both sarcophagi and anxious chrysalis.

Each of these works is the artist's portrayal of an imagined or actual character in an unrevealed drama, with the ten subjects ranging in gender, age and type thereby acting as a core sample of some particular social spectrum. The heritage of this work is the range of figurative sculpture from ancient to modern, irrespective of fashion, and in that very contemporary way, takes nothing and everything seriously, albeit unevenly. For instance, whilst these sculptures may consciously pastiche civic statuary, they still act as sincere monuments to the unknown and the unregarded. Finally, though some of the imagery throughout the exhibition tends towards the darkly gothic, the overall exhibition intends to express a hopeful yet conflicted humanity.

The Syndicate will be exhibited:

Central TAFE Gallery from 19 Oct – 14 Nov Travelling with Art on the Move beginning with Bunbury next April **O**

Right

Simon Gilby Work in progress welded mild steel, braised steel filigree, lead, cast pewter, winterstone 1.65m tall Photo: Ashley de Prazer



The contract stated Simon was to use his "best endeavours" to complete the ten works in 18 months. It has taken a year longer.

All concerns he may have had about this overrun causing the sponsors anxiety were soon allayed by Lloyd Horn, who confirms, "most people know Simon, so there were no rumblings and no pressure from any of the syndicate members."

It is an indication of the trust that is the glue binding this group together, as is the fact that few syndicate members have had the urge to visit the studio to see or comment on the work in progress. So it is difficult to know if each work will find a natural home by selection from a member. This will no doubt be decided at the syndicate's first public showing at Central TAFE Gallery. It will then go on the road with Art on the Move. Which means the sponsors will have to wait another year to take possession of their artwork. Whether or not they are able to choose their favourite or have allocation decided by ballot (and whether that will be followed by some carpark negotiation) remains to be seen. Until then what matters most to the artist is the fulfilment of his very human desire "that the work is as good as all that goodwill, all those dollars and all that patience."

Will the syndicate continue?

"That was the idea," says Lloyd, "that if it was successful it could become an ongoing thing. Assuming we can find the right artist that 10 people would be willing to get behind on the same basis. Although the current economic climate is likely to have some effect," he adds.

So who is the "right" sort of artist? Though the hint of renaissance-style philanthropy about the syndicate makes Simon and his figurative work an apt choice as it's inaugural subject, he doesn't profess to be more worthy than any other artist. "Maybe it was simply another example of the unevenness of luck", he says, admitting when pressed that the syndicate was made possible to put together only because enough people already had an appreciation of the artist's work to think it was worth gambling on possibilities.

Which makes this concept right for any artist who has earned a gathering of supporters and who wishes to make a rich investigation of their practice. Just be careful what you wish for... ^O

Gail Robinson is an established freelance writer and editor with a particular interest in art.



Studios + Residencies

News updates by Yvonne Holland, General Manager

No Strings Attached

e launched a new Residency opportunity this year, the first since 1995. Applications closed on 30 June 2009 and we received 25 submissions; made up of ten applications for Basel, five for the Gunnery in Sydney and a further ten for the new Artist Initiated Residency.

Assessment and selection has just been completed and we are delighted to announce the lucky recipients: Kati Thamo is going to Hungary, Transylvania (Romania) and Poland; Tanya Schultz to Tokyo; Mark Parfitt to the Gunnery in Sydney; and Rina Franz to Basel in Switzerland.

The new Artist Initiated Residency money is possible due to the establishment of our Residency Fund – creating no-strings funding for artists, with the goal of supporting ten Artist Initiated Residencies each year.

So why are we doing this? There are two main reasons.

Firstly, we all know that WA is very isolated and artists need to connect with and experience other parts of the world. In our view, this can't happen enough. Apart from the professional development experience that residencies provide, history and experience support the knowledge that if artists can travel and access the rest of the world, more will choose to return home to continue their art practice rather than re-locate somewhere else.

Secondly, for a multitude of reasons, WA artists do not receive enough residency grants from the few funding bodies that provide artist residencies. Development of the Artsource Residency program is just one way we are addressing this problem.

Most existing funding is structured around someone else's objectives and specifies outcomes. For example it must result in an exhibition or community interaction. We all accept these pre-requisites and find a way to make it work, but it is a breath of fresh air when it is not the case.

The philosophy of Artsource is that if we support the artist, outcomes will naturally flow; often more surprising than those pre-determined. So, as much as possible, Artsource does not prescribe outcomes or set requirements – no strings attached.

This is the case with this first new residency. Artists were invited to scope their own residency – the destination, the timeframe, the reason – "go wherever you want to do whatever you want" we said. A wide range of applications were received, with timeframes ranging from five weeks to six months, requesting \$5,000–\$20,000, with an array of destinations including regional WA, Bali, New Zealand, Canada, UK, Spain and Eastern Europe. It was exciting and enlightening to see the range of residencies that artists had developed and how it would benefit their art practice...

Above Kati Thamo Stitching Lives Together, 2001



The Residencies

t was exciting and enlightening to see the range of residencies that artists had developed and how it would benefit their art practice. It was clear that artists had been waiting for an opportunity like this that was flexible enough to accommodate the project they really wanted to do. Had more funding been available, we would have supported six residencies without blinking. As donations accumulate, we will be very pleased to announce additional residencies. \bigcirc

Top Right

Top Left Kati Thamo *Lure* (detail), 2008 Photo: Acorn Photograph Nicole Andrijevic) with sound artist John Kassab *The Edge of the World* (detail), 2008

Far Left Rina Franz *Bridges* (detail), 200



Kati Thamo Artsource Residency 09/10

Ati Thamo's practice reflects a strong grounding in fable and myth achieving an exquisite balance which honours folk traditions in printmedia and adds a contemporary twist of joyful, almost irreverent, humour. Frequently using animal images and drawing on childhood imaginings, these works embody narrative and myth, embracing metaphor and allusion to consider key contemporary concerns such as consumerism and environmental damage.

Kati received \$19,200 for a research trip to Hungary, Transylvania (Romania) and Poland embracing both a personal exploration of family history and a broader investigation of art history, contemporary art, folk art and culture, and traditions of printmaking and graphic art. This residency will resource Kati both in her artistic development and in the generation of a new series of works that pursue her interest in story through a blend of personal memory and family history and an even deeper grounding in the traditions of fable and folklore. ^①



Tanya Schultz Artsource Residency 09/10

hrough her individual practice and through the partnership of Pip & Pop, Tanya has developed a body of installation work that embodies and celebrates utopian dreams as they arise from cultural dependencies on mass consumption and escapism. In a bid to re-focus on her individual practice Tanya received \$5,100 for a one month residency in Tokyo. The residency will be used to learn the traditional craft skills in *bonseki* (miniature landscapes) and monkiri asobi (a method of paper folding, to examine and document the kawaii aesthetic (sweet/cute childlike aesthetic and hyper packaging) and to immerse in Japanese culture as a means of creative inspiration. In Beautiful Katamari[™] (a popular video game in Japan) a character rolls a small katamari (or chunk) through multiple lands collecting objects as it goes. Like a snowball it grows bigger and more colourful until it is large enough to be flung into the sky to create a beautiful new world. In reference to this game, this residency allows Tanya to gather ideas, images, objects and knowledge to create her own beautiful katamari 🖸



Rina Franz 2010 Basel Residency

Rand enduring exploration of identity that investigates cultural idiosyncrasies and distinctions through the eyes of an Italian born artist living in Australia. Referencing architecture and landscape, her work evocatively deals with concepts of space and place that inform and drive questions of identity, both physical and metaphysical.

Rina will use her time in Basel to metaphorically switch perspectives in a continuation of these explorations. Her intention is to work with *pentimenti* (drawing and paper construction) leading later to large scale works which engage further with ideas of space and place. These works will explore cultural identity and displacement through the impacts of constructed and environmental spaces and considering the distinctions between the isolation of Perth and the transient crossroads of Basel.



Mark Parfitt 2010 Gunnery Residency

Mark's practice is engaged with considering the boundaries between art and life and comes from "a simple desire to make an ordinary life more celebratory". Recent installation pieces have played with the challenges of growing grass in a suburban context, plying humour and rigorous accompanying sketches and journals to expand this simple domestic act into broader questions of renovation, re-invention and existence.

The Gunnery residency will offer Mark the opportunity to test his practice outside the comfort zone of his current living environment, applying the questions of the everyday to a new context and again utilising the journaling, sketches, diagrams and note-taking in parallel to the construction of a new installation work.

Midland Studios

A rtsource is currently negotiating with the owners of a building in central Midland with the view to using the space as artist studios. The provision of studio space in the Midland area has been on our wish-list for numerous years and, if successful, this site will give us around 12 studios. Once the space is secured, we will call for applications.

Gasworks Update

A severyone is aware, the Gasworks development ground to a halt in the face of prohibitively high costs required to undertake maintenance to bring the building up to basic safety standards. Since then, we have continued discussions with the City of Perth to find a way forward and make use of the fabulous site.

A recent federal government initiative established a new funding pool. The City of Perth has submitted a proposal for \$2m to redevelop the Gasworks site as a business incubator, artists' studios and community space. We eagerly await the outcome.

Industrial Studio Space – Newcastle Street

A rtsource has been working in partnership with a businessman who leases a large warehouse in Northbridge, converting part of the space into our first industrial studios. As we were on the brink of moving five artists into the space the owner of the site made a sudden decision to commence re-development influenced by perceived development opportunities for this kind of site. This decision almost brought this exciting potential to a standstill. Given that these spaces are particularly difficult to find at a price we can afford, this turn of events was frustrating and disheartening. Thanks to the generosity and persistence of our business partner, we are thrilled that the space is set to go ahead as planned and we are also working together to explore further inner city opportunities. **O**



tuart Green recently installed a suite of three artworks in the Brisbane CBD for client Charter Hall Australia, coordinated by Brecknock Consulting.

Husk is reminiscent of seed coverings, suspended high above the laneway between the three buildings it measures approximately 5.5m x 6m x 3m and is made up of two welded aluminium shells.

Kernel sits on the ground below as if fallen from its Husk above made of carved and panelled timber with a steel seed form standing at 4.2m tall.

Returning is evocative of a seed disintegrating back into the vegetation and is made of corten steel and timber garden materials measuring 6m x 3m x 1.8m. ^①

Stuart Green, Understorey; three works: Husk, Kernel, Returning 275 George Street, Brisbane QLD



Employment Agency + Art Consultancy

Artsource workshops – Getting your work out there

Report by Kate-Anna Williams, Membership Coordinator

E ach Artsource workshop is designed to provide our members, as well as members of Perth's wider art community, with the opportunity to learn about various elements of working in the art industry. On Saturday 13 June, Artsource hosted the workshop titled "Getting your work out there". The workshop addressed how artists can get their work out into the stratosphere using traditional methods such as building relationships with galleries, and touring exhibitions as well as more modern methods including blogs, e-zines, websites, and yes, social networking as promotional tools.

An expert panel was assembled for the workshop, with voices coming from all different disciplines and backgrounds. Pippin Drysdale opened proceedings, speaking of her expansive career, which includes 300+ group shows, as well as 40 solo shows. While Pippin focused on relationships with galleries abroad, Lisa Green introduced many regional galleries in Western Australia, and the role Art on the Move play in the touring of exhibitions around the state and country.

Our second set of presenters spoke about the more contemporary avenues artists can use to promote their work. Young entrepreneur, artist and owner behind the curatorial and design label "onetrickpony" Yolanda Stapleton informed the audience on how she has used the internet as a



tool to promote her own work, as well as to curate entire exhibitions. Jane McKay, respected artist and marketing expert followed on by speaking about the benefits of the internet in modern art practice. Jane, who directs her own graphic design business "Red Griffin Art", used her own website as an example, to talk about the importance of creating an online profile for one's artwork.

Artsource's own Ron Bradfield closed the workshop by speaking about blogging and self-publishing on the internet. Participants all got the chance to quiz our presenters after their respective sessions, taking home valuable knowledge about how to further their art practice via self-marketing.

If you would like to obtain the useful Resources List from this workshop, please contact Artsource Perth: 9226 2122 ^①



6x6: Speed-dating for Artists

A report by Jennifer Chandler, Coordinator Client Services

n 2009 Artsource began a new series of artist workshops called 6x6: Meet the Artists, a forum for artists to get to know each other, see what other folks were up to and speak about their work. The concept was simple; six artists, speaking for six minutes about their arts practice or a project they were working on; the insights gained into the world of each artist were enormous.

In February the 6x6 artists were: Clare Davies, Caspar Fairhall, Sarah Elson, Felicity Peters, Jeannette Rein and Perdita Phillips.

In May the 6x6 artists were: Lesley Munro, Angela McHarrie, Geoffrey Overheu, Janine McAullay-Bott, Peteris Ciemitis and Olga Cironis.

Artists spoke about the things that inspire them; rainbows in the outback, facets of diamonds, our surrounding environment and the beauty of the night. Artists explained how they worked; whittling pieces of wood down until they became transparent, casting fragile insects and native Australian plants, exploring the dynamics of size and scale, trying to find meaning or lack of it, weaving a sense of family history into a basket and capturing personality in a portrait.

The February and May editions of 6x6 have proved extremely successful at connecting artists with artists, and artists with clients. It has been a great forum for Artsource clients; art coordinators, local government representatives and collection managers to get to know our artist members and see what they are working on. We encourage clients to come along to future 6x6 events and see how artists can add to projects and make you look at things in a different light. ^①



Top Right Sarah Elson work in progress *– Home ground* (detail)

Left Caspar Fairhall Slow fast articulation VI, 2008 oil on wood construction (alkyd colour)



Testimonials

"These crisp, artist-led snapshots of the creative process are refreshing and informative."

Jenny Beahan, Art Consultant/Artist

"Fantastic, not too long, not too short, just enough information and I walk away feeling inspired"

Christine Tomas, Perth Centre of Photography

"I look forward to the next one"

Richard Gunning, Artist/Arts Officer, Town of Vincent

"Great to have the opportunity to speak to the artists; it's fascinating to hear artists speaking about their own work"

Helen Carroll-Fairhall, Wesfarmers Arts

"Loved the mix of disciplines and mediums"

Kathy Aspinall, Artist

"These presentations de-mystify who these artists are and are a good opportunity to put faces to names" Helen Brooshooft, Artist ③



6x6: Meet the Artists 3 – last in the 2009 series



Making a Creative Business Work

Neil Aldum, Leah Tarlo, Holly Story, Ron Nyisztor, VJzoo (Kat Black and Jasper Cook) and Greg Crowe

Wed 5 August 09, 6-8pm King Street Arts Centre, Large Meeting Room, Level 1 357 Murray Street Perth \$5 members, \$10 non-members, MAX members FREE **③**

Above

VJzoo Fremantle Street projection

Top Right Guest view porcelain by Fleur Schell SODA studios

A rtsource co-hosted a special function with the Design Institute of Australia (WA Branch) at SODA Studios in North Fremantle on Wednesday 8 July 2009. Our newly appointed Board member, Fleur Schell, welcomed over 25 interior designers into her home and studio complex for an evening of networking over a glass of wine and fabulous finger food by RipeArt (a.k.a. Bridget Waters).

This was an opportunity for Artsource to introduce its services to the designers, in particular our ArtLease program, and for us to learn more about what interior designers are looking for when selecting art for their clients. The main attraction of the night though was the opportunity to meet the artists. Fleur Schell, Alana McVeigh, Karen Millar and Rachel Zimmerman each spoke from their own perspective on the essential ingredients in their successful and sustainable creative business; something of keen interest to the design practitioners in attendance.

If your studio space is big enough to host a function and is relatively easy to access – please contact us as we are always looking for suitable artist spaces to host functions.

Louise Morrison, Art Consultant Artsource, 9226 2122, louise@artsource.net.au **O**

Regional + Indigenous Program

Janine McAullay Bott – Bush Sculptor

Words by Anna Kanaris, Artitja Fine Art

eaving is part of my Nyoongar heritage – my great grandmother would make brooms to sweep the sand and there were things like fish traps, bowls and bush safes.'

There's something quite magical about Nyoongar Bush Sculptor Janine McAullay Bott's weaves. Each individual piece, from the quirky *Shingle Back Blue Tongue Lizard* and the feathered *Chitty Bird* (Willy Wagtail) to the wing flapping *Black Swan – Kuldark* and the gracious beautiful *Mother and Baby* sculpture, invariably elicits a pleasurable response from the viewer, be they adult or child.

Born in Perth, into Nyoongar heritage through her mother Rena whose people were from around the Katanning and Wagin area, and her Irish father Cecil who died when she was a baby, Janine's second marriage led her to move to Hawaii in 1986. Amongst her newfound friends were a group of weavers with whom she would go gathering for materials and in time began weaving herself. Once started, she says there was no stopping her, feeling that her Indigenous side 'just took off'. Weaving had taken hold, awakening in her an artistic spirit, one that she says gave her life substance and taking her as far afield as Mexico learning the weave of Hopi Indians.

Palm Fronds from the Oueen Palm tree are her main medium and it is not unusual for a piece to be made entirely of fronds with no added materials. Twigs, branches and leaves are also used. All fibres used are purely organic and from nature. The fronds are intertwined amongst themselves and no wire or string is used to secure the finished item. Seed pods are introduced where their shape immediately allows Janine to visualise the finished product, an example being Slip the Seal, whose back was collected as the inspiration of turning it into a seal. A visit to South Beach for a photographic shoot saw people edging their way through curiosity to this almost lifelike creature. A seed pod from the Coolibah tree that looked like a koala's nose was woven into a life size koala. and so the inspiration goes.

Right

Palm fronds Photo: Kandi Terrar

Janine McAullay Bott Mother and Baby

For Janine, the weaves aren't just about her creative and artistic ability, they are about connecting to her culture and her fond childhood memories and weaving 'the stories her mother told her'. It is significant to Janine that when her mother, now sadly deceased, would look at her weaves she would say she could see the spirit – *Jenark* – in them. Also important is that her weaves introduce Janine to her people as an artist and a person of Nyoongar heritage.

In a career spanning over 20 years, Janine has exhibited in Hawaii, California, Art Paris,



Sydney Aboriginal and Oceanic Art Fair and has received numerous commendations and awards. Her works can be found in the Holmes à Court Collection, the Kerry Stokes Collection, the Berndt Museum, the Bunbury Regional Art Gallery, the Centre for Indigenous History and the Arts, and more recently the WA Museum's Indigenous Art Collection. Janine regularly exhibits in Perth and is represented by Artitja Fine Art in South Fremantle.

Janine McAullay Bott is a finalist in the 2009 Telstra National Aboriginal and Torres Strait Island Art Awards. [©]

Anna Kanaris runs Artitja Fine Art which specialises primarily in Central and Western Desert art from the Northern Territory and Western Australia. www.artitja.com.au.



RioTinto

Regional + Indigenous Development Program

Update by Ron Bradfield Jnr, Manager Regional + Indigenous Program

t's been a busy time in the Pilbara. We have visited Tom Price, Paraburdoo, Roebourne, Karratha and, thanks to Gumala Aboriginal Corporation and the Hospitality Group, also the Karajini Eco Retreat, just outside Tom Price.

Workshops included Leah Tarlo "Working with Found Objects" and the Valuing Pilbara Indigenous Art Workshops with Dale Tilbrook, Audrey and Arif Satar. The Pilbara artists attending benefited from the expertise shared by these guest artists not only relating to art practice and skills but also to how the complex arts industry works - via stories of real-life events and scenarios. The guest artists' willingness to share these experiences so openly continues to show participants that they too can develop as professionals in this field.

Dale Tilbrook is already intimately connected with the artists of the Yinjaa Barni Art Centre (YBAC), and so it was easy and natural for her to engage the ten artists as she shared her expertise and discussed ways to attract and build YBAC's sales, in her sessions about "Developing Product Diversity". Dale is a proud Nyoongar woman who runs her own business and gallery in the Swan Valley. She is experienced at developing techniques for 'valueadding' and finding that subtle 'point of difference' that best increases the chances of an art product bringing sustainable sales.

Audrey and Arif Satar's relationship with Roebourne Art Group (RAG) began via their work as public artists. A permanent commission from the Pilbara TAFF and a commission from the Shire of Roebourne to create several ephemeral works on the tidal clay pans just outside Cossack has brought them in close contact with RAG and the

local Ngarluma people. As a result, Audrey and Arif offered to share their skills in "Printmaking and Artist's Books", using predominantly linocuts and embossing to reproduce works by members of RAG. It has been exciting to see a couple of the younger artists really enjoying this particular way of working, and Audrey and Arif hope to encourage this with further visits to the area.

These visits and workshops will continue throughout the remainder of the year. Our 2009 Make Time to Talk Workshops will be delivered across the Mid West, the South West, and the Greater Southern in the latter half of this year.

If you have any thoughts on any other workshops you might like Artsource to conduct in your area, you can always contact us to find out what's available. Aside from the Make Time to Talk Workshops made available to us through Relationships Australia, Artsource also hosts other artist workshops. These include; Getting Your Work Out There, Public Art – From Idea to Installation, 6x6 - Meet the Artists, and you can find more about these on our website: www.artsource.net.au under Member Services, and then under Artsource Workshops. If you have enough demand for these workshops in your area, we can then discuss our capacity to provide a tailored program.

Until then, I hope to see you out there... somewhere. O









From top to bottom Audrey Satar and Cheeditha Community members:

Dale Tilbrook and Marlene: Arif Satar; and Yinjaa Barni artists at work









Members' News

Keep tabs 24/7 on what Artsource members are doing and find industry news, opportunities, awards and events online at www.artsource.net.au

EXHIBITIONS

DAVID WALKER, *Anatomy of the Object*, Art Gallery of Western Australia, June 27 – Oct 18.

JACKIE HOEKSEMA, *In Perspective*, Mia Café, July 9 – Aug 5.

SHELLEY COWPER, MARION PEARSON, ALOMA BERGA & SUSANNE HAMILTON-SULLIVAN, *Multiplicity*, Heathcote Museum and Gallery, July 10 – Aug 16.

JACINDA BAYNE, A Journey through the Kimberley, Monsoon Gallery, Broome, July 30 – Aug 15.

TREVOR RICHARDS, *new works*, Turner Galleries, July 31 – Aug 28.

SERENA MCLAUCHLAN, *ink* + *air*, Turner Galleries, July 31 – Aug 28.

RALPH STANTON, Gadfly Gallery, July 31 – Aug 23.

JEAN and JUNE PASTORE, *Reflecting*, Fusion Fine Art, Aug 8 – 30.

HELEN CLARKE, Kingfisher Gallery, Aug 12 – 23.

SHANE PICKETT, *Kambarang Treasures*, Aug 12 – Sept 12.

AYAD ALQARAGHOLLI, *From Mesopotamia*, Emerge Art Space, Aug 12 – 30.

TOOGARR MORRISON, Solo exhibition, Moores Building Contemporary Art Gallery, Aug 22 – Sept 6.

MARK PARFITT and others, *Why we do the things we do*, PICA, Aug 19 – Oct 4.

DRAGICA MILUNOVIC, *Marks Series 2*, Gallery East, Aug 28 – Sept 20.

FELICITY SIVEWRIGHT, *Then and Now*, Emerge Art Space, Sept 9 – 25.

PATRICK DOHERTY, Goddard de Fiddes, Sept 5 – 26.

From top to bottom

Anglea McHarrie, *beginning o1* (detail) Annie Hsiao-Wen Wang, *Prayer* (detail) Felicity Sivewright, *Chaos Pattern* (detail) Ken Sealey, *Arc of Time* (detail) ANNIE HSIAO-WEN WANG and JANET CARTER, *Discordant Natures*, Spectrum Project Space, Sept 11 – 27.

KIM MAPLE, Kingfisher Gallery, Sept 23 – Oct 25. JENNIFER EYLES, *Paintings and Pastels*, Perth Galleries, Sept 25 – Oct 18.

PAUL UHLMANN, *to hear the language of birds*, Fremantle Arts Centre, Sept 26 – Nov 22.

STUART ELLIOTT, the underpass motel, Turner Galleries, Oct 9 – Nov 7.

ANGELA MCHARRIE, *Paintings and Sculptures*, Perth Galleries, Oct 23 – Nov 15.

EVE ARNOLD and VIKTOR ESZENYI, *Returning Point*, Elements Art Gallery, Oct 31 – Nov 15.

SANDRA BLACK and Friends, Perth Galleries, Nov 20 – Dec 11.

JANIS NEDELA, *Documents*, Galerie Düsseldorf, Nov 15 – Dec 13.

KATHRYN HAUG, *cream 02*, Emerge Art Space, Nov 25 – Dec 11.

AWARDS

GAIL DEVINE is a finalist in the 2009 Waterhouse Natural History Art Prize at the South Australian Museum.

KEN SEALEY was awarded the \$5000 Alcoa Prize at the *City of Rockingham Castaways Sculpture Awards* for his work entitled *Arc of Time*.

In the 2009 South West Times Survey, IAN DOWLING was awarded the *BHP Billiton Worsley Alumina Award* for *Excellence*, and KAY GIBSON won the *City of Bunbury Art Collection Committee Acquisitive Award*.

KEN SEALEY was awarded the major Alcoa Prize for recycled sculpture with an aluminium component at the *City of Rockingham Castaways Sculpture Awards* for his work *Arc of Time*.

OTHER NEWS

ARIF SATAR and AUDREY FERNANDES-SATAR recently created an ephemeral artwork on the Cossack clay pans with the participation of approximately four hundred children from schools around Karratha, Roebourne and Wickham.



GRANTS

JANIS NEDELA received DCA funding through the Artflight program.

REBECCA BAUMANN received \$8,494 Young People and the Arts Development and Distribution funding from DCA to undertake research and development towards the creation of a series of new installation works.

HOLLY PEPPER received \$7,438 Young People and the Arts Development and Distribution funding from DCA to develop a range of sustainable designed floor mats handmade from recycled materials to exhibit in a solo exhibition.

TOM FREEMAN received \$5,066 Young People and the Arts Development and Distribution funding from DCA to compile documentation and research material from significant family sites in the UK.

JENNIE NAYTON received \$10,017 Arts Development DCA funding to develop a range of techniques to translate ideas and aesthetics into metal sculptures for a solo exhibition.

GREGORY PRYOR received \$14,774 Arts Development DCA funding to make a site specific installation in King's Wood, Kent, UK and publish an accompanying artist's book about the project.

TREVOR RICHARDS received \$6,750 Arts Development DCA funding for the production of two editions of small scale painted metal sculptures and a catalogue for an exhibition at Turner Galleries, July 2009.

SANDRA BLACK received \$23,070 Arts Development DCA funding for the development of a new body of individual and collaborative ceramic works for an exhibition at Perth Galleries, November 2009. TUNYA VERSLUIS received \$10,473 Arts Development DCA funding to create a new body of work developed by mixing photography with encaustic (wax) processes.

HOLLY STORY received \$16,176 Arts Development DCA funding for an artist exchange between senior Indigenous Warburton women artists and established non Indigenous Perth women artists to develop new works for exhibition.

RESIDENCIES

PAUL UHLMANN is undertaking a residency at Fremantle Arts Centre until October 3rd.

BENNETT MILLER is undertaking a residency at Fremantle Arts Centre until the end of September and he will hold an Open Studio event on the 20th of September between 2 and 4pm.

PUBLIC ART

ARIF SATAR and AUDREY FERNANDES-SATAR were awarded the \$114,950.00 Hedland Hospital Stage 2 Percent for Art project.

MARK DATODI and STEVE TEPPER were awarded the Fire and Emergency Services Headquarters Percent for Art commission.

ANNE NEIL was awarded the QEII Medical Centre, Cancer Centre Stage 2 Percent for Art commission.

MEHDI RASULLE was awarded the statue of St. Joseph commission for St. Mary's Cathedral.

PETER BOWLES was awarded the sanctuary glass screen, baptismal font, baptismal wall, clerestory windows and background panels for Stations of the Cross at St. Mary's Cathedral.

ANNE NEIL installed works along the soon to be complete Perth to Bunbury Highway.

BEN and BUFFY JONES recently installed a suite of sculptures, a decorative screen and wall artworks at Success Primary School.

ARIF SATAR, AUDREY FERNANDES-SATAR and SHERYL OSBORNE recently installed works at the Karratha Education Complex.

SIMON GAUNTLETT and MARGARET DILLON were awarded the Roseworth Primary School Percent for Art Project.

ARIF SATAR and AUDREY FERNANDES-SATAR were awarded the South Hedland Police Station and Hedland Regional Resource Centre Percent for Art Projects.

Тор

Eve Arnold, Sweet Seasons (detail)

Artsource Discount Directory

Artsource Members are offered discounts by over 40 very handy businesses, from framers, to photographers, art magazines, art materials, freight services and even cinemas. Just provide your Artsource membership number.

Find the discount directory at www.artsource.net.au/memberservices

ArtsLaw and the West Australian Arts Federation present

Perth Arts Law Week

12–18 September 2009 Bookings essential. See www.artslaw.com.au for full details.

Arts Law and Order – what you need to know covering copyright, creative commons, licensing, contracts, case studies

Date:	Sat 12 Sep; 10am-1pm
Venue:	Central TAFE Aberdeen Street Northbridge

Issues for Indigenous artists

Date:	Mon 14 Sep; 10.30am-12.30pm
Venue:	Kidogo Fremantle

Copyright © Basics

Date:	Mon 14 Sep; 4-5.15pm
Venue:	PICA

Copyright, online issues, licensing, resale rights

Date: Tue 15 Sep; 1-2pm (TBC)

Venue: Curtin University- Art School

Resale rights for artists

Date: Wed 16 Sep; 4-5.30pm

Venue: Freehills, QV1, St George's Tce, Perth

Freedom of expression – censorship, classification and the new Protocols for Working with Children in Art

Date: Wed 16 Sep; 5.45-7.30pm Venue: PICA

Copyright, online issues and freedom of expression Date: Fri 18 Sept; 12.30-1.30pm Venue: Edith Cowan University

Artsource Welcomes These New Members

Artsource Membership Categories + Benefits

ACCESS

Laura Hindmarsh Louise Joesbury, Oliver Kellow Phyllis Kgellgren Ruth Koedyk Darius Kowal Eden Lennox Kate McMillan Belinda Mettam Alexandra Miller Rei Minohara-Starke Margaret Mitchell Glen Mitchell Laura Newbury	Karla Veronica Reyes Kerry Robins Gail Robinson Jenni Scott Ana Stuart Robi Szalay Menga Tokuma-Cull Patti Vincent Lynette Voevodin Betty Walsh Rebecca Weslowski David Whish-Wilson Annette Wiguna Ashley Whyte
Christine Gregory, Wayne Jeffery Paul Johnnson Colin Howard Marie Klinac Dawn Meader Peter Moir	Charlotte O'Shea Holly Pepper Ina Penssler Anneli Shorter Alisa Teletovic Yamaji Art Rachel Zimmerman
Carmela Little Jacob McCallum Margaret Musca, Linda Northcott Lauren Rudd	Ken Sealey Sheryl Stephens Robin Yakinthou Anne Walmsley
Luke Sullivan/ Salt Creations Public Transport Authority	Town of Kwinana Victoria Park Centre for the Arts Westone Services
	Louise Joesbury, Oliver Kellow Phyllis Kgellgren Ruth Koedyk Darius Kowal Eden Lennox Kate McMillan Belinda Mettam Alexandra Miller Rei Minohara-Starke Margaret Mitchell Glen Mitchell Laura Newbury Christine Gregory, Wayne Jeffery Paul Johnnson Colin Howard Marie Klinac Dawn Meader Peter Moir Carmela Little Jacob McCallum Margaret Musca, Linda Northcott Lauren Rudd

Shire of Harvey

ARTSOURCE ACCESS

Subscription to quarterly newsletter, access to resources, programs, studios and residencies, as well as discounts on workshops, publications and art supplies.

Suitable for artists, art workers, students, organisations

Annual Membership Fees: Individual \$55.00; Art Student Concession \$24.00; Organisation \$125.00

ARTSOURCE PLUS

Giving you all the benefits of ACCESS plus real income earning opportunities and a continual profile on our online database.

Suitable for professional visual artists

Annual Membership Fee: \$125.00

ARTSOURCE MAX

A full package of benefits, adding \$10m public liability insurance and free workshops to both the ACCESS + PLUS memberships.

Suitable for professional visual artists.

Annual Membership & Insurance Fee: \$230

ARTSOURCE CLIENT

Subscription to guarterly newsletter, direct access to artists, consultancy services and invitations to events.

Suitable for people wishing to connect with artists on a regular basis, inc. architects, public art coordinators, interior designers.

Annual subscription fee: \$150

See www.artsource.net.au for a full listing of membership benefits.

DSN Design





Exhibition, Sale and Auction 28-30 August 2009

OFFICIAL OPENING

Friday 28 August from 7pm Guest Speaker Greg Baker Admission \$20, tickets at door

EXHIBITION CONTINUES

Saturday 29 August, 10am to 5pm Sunday 30 August, 10am to 4pm Adults \$5, Pensioners \$3, Children \$3

LOCATION

Bunbury Catholic College Hall Rodsted Street, Bunbury (follow the signs)

FURTHER INFORMATION

9721 0000 Presented by the Parents & Friends' Association Bunbury Catholic College







WE SEND ANYTHING, ANYWHERE

Professional international standard
 packing service

Unique foam injection system for fragle 3D art
 Crates, plywood cases & picture boxes
 made to measure

Huge range of packing boxes, tapes
 & materials from the store

Competitive road, air & sea freight services

Free point of sale brochures for

your next exhibition

·Environmentaly friendly

10% discount to artsource members

Monday to Friday 8:30am - 5:30pm 9 Cantonment St Fremantle T: 9433 1511 • F: 9433 1522 E: fremantle@packsend.com.au www.packsend.com.au

EMERGING

Call for Entries

\$4,000 Acquisitive Prize Pus individual category prizes of \$500 each

Registrations Close 4.30pm Friday 9 October 2009

Exhibition & Sales Thursday 29 October - Sunday 22 November

SouthPurth



2009 City of Joondalup Invitation Art Award

\$12, 500 Acquisitive Award 15-31 October 2009, Lakeside Joondalup Shopping City

Featuring artists: Neil Aldum Christophe Canato Thea Costantino Clare Davies Caspar Fairhall Michael Iwanoff Elisa Markes-Young Antony Muia Ron Nyisztor Helen Seiver Nicole Slatter Brendan van Hek Bo Wong Daniel Bourke Olga Cironis Jo Darbyshire Elizabeth Delfs Eva Fernandez Loongkoona Minaxi May Alan Muller Geoff Overheu Felicity Sivewright David Turley Annie Hsiao-Wen Wang Penny Bovell Penny Coss Melanie Dare Daniela Dlugocz Peggy Griffiths Gian Manik Clare McFarlane Andrew Nicholls Tarryn Gill and Pilar Mata Dupont Bruce Slatter Paul Uhlmann Lucy Ward

Further information available from www.joondalup.wa.gov.au or call 9400 4705

2009 Winner: Erin Coates, "Microeconomics (paradise sperit)