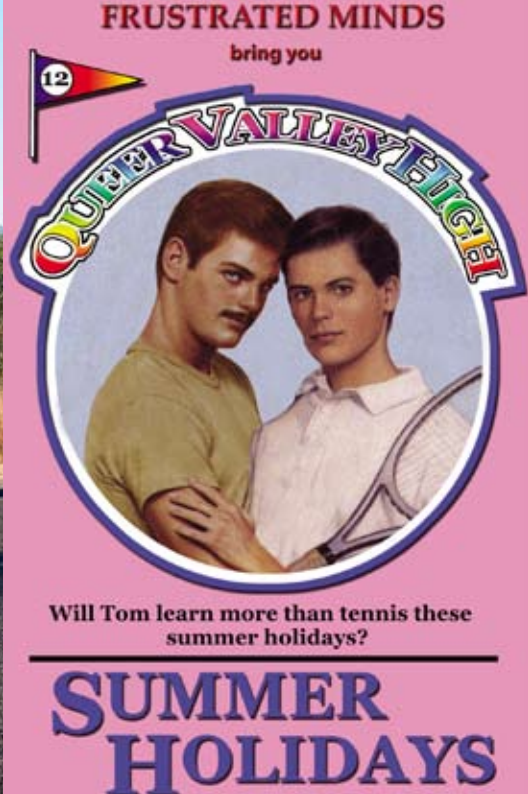


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winter2008





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**Cover:** Artist: Margaret Vinciguerra, *Intersection Series No. 21*, 2007

#### Opposite:

- 1 Olga Cironis, *WET*
- 2 Jonathan McManus, *Touch Me* (from the *Highway Gothic* project)
- 3 Eva Fernandez, *Summer Holidays* (Queer Valley High series)
- 4 Kate Campbell-Pope, *Introspection*

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**DESIGN:** TEE KEN NG @ NON-DROWSY



## from the director

JUDE VAN DER MERWE

I'm writing this from a hotel room in extraordinary Dubai. We've all been hearing about Dubai for a number of years – the economic miracle, vast constructions, the shopping centres with ski runs, the world's tallest building and the promise of a seven star hotel – whatever that may mean. Geoffrey Drake Brockman expands on the experience in this edition.

Geoff and I have been helped by the exceptional team at the WA Trade Office whose professionalism, organisation and dedication to making the right meetings for us is a shining light. I'll have more to report later but for now, architects, government, developers and designers have received us with warmth and generosity. There is genuine appreciation for the work of our artists.

Many of our readers are aware of Ric Spencer through academia in Perth, his own art practice and his critical writing in the local newspaper. We're pleased Ric has been able to take on the role of guest editor for this issue which discusses the state of critical writing in Western Australia. We're interested to know what you think, and whether there are ways in which we can improve this publication.

We welcome Ron Bradfield (Jnr) to our staff as Manager of the Regional + Indigenous Program. Ron brings a wealth of knowledge of community systems and how government support operates combined with an abiding interest in 'yarning' through his own writing and a great sense of humour.

We are very pleased to announce a new partnership with Rio Tinto Iron Ore for a three-year partnership, in which we will be working closely with Indigenous artists in the West Pilbara. We will be building on work begun in 2007 and look forward very much to continuing to work with the exceptional artists of the Roebourne, Karratha area.

## breaking news – tony jones

We are quite simply Charmed to tell you that the inestimable Tony Jones has been awarded the Western Australian Citizen of the Year Award for services to Arts and Culture. Some time ago we put out a limited call for people who had experience of Tony in their student or working life and were positively swamped by glowing testimonials. Artsource is delighted that the Award judges also recognised the importance and durability of his long-term commitment to art in this state. *We also couldn't resist sharing with you the be-suitandtiemented-ness of Tony and Stuart Elliott.*



Stuart Elliott and Tony Jones

# the state of arts writing

I'VE ALWAYS WONDERED ABOUT ARTS WRITING, WHAT IS ITS PURPOSE AND WHO'S IT FOR ANYWAY? IS IT FOR THE ARTIST, THE READER OR THE EGO OF THE WRITER THEMSELVES - PROBABLY A BIT OF ALL THREE.

And is arts writing on the up and up or is it going the way of the dinosaurs (with lines like that probably the latter). Twenty years ago Perth had four newspapers with visual art columns, more than a hand full of critics and the West Australian had a mid week column and a weekend column. That's certainly not the case today but there are more magazines, you're reading one now, and of course art blogs; artseeninwa, art refugee and zebra-factory to name a few local ones. So as someone whose mind is always musing over the meaning of things, particularly as they concern art and life, when asked to edit this newsletter I thought it might be a good time to bring up that which seems

most personal to me as a practitioner: that being the current relationship between (and industry of) art and writing.

Someone like Jacques Derrida might put text at the forefront of meaning in the world but what position does the word really hold in contemporary art, is there a strong relationship between writing and art or does contemporary art practice look upon writing as the grandmother that, for the sake of family politics, we still need to keep showing affection to? Is writing today subsumed in a purely aesthetic function as part of art or does art writing still add meaning to the object d'art? Does anyone read it and if so where do they find it? Does such a thing as a critic still exist? Who is the arts writer of today and just what do they do, indeed why do they do? So many questions and so little space...

With such a plethora of media to choose from today surely there must be too much art writing to get your head around. Maybe there isn't enough. Many of these questions were brought up last year in a number of symposiums hosted by The Bureau of Ideas at the Hyde Park Hotel. One weeks' topic

TEXT: RIC SPENCER





was art criticism and I was lucky enough to have the chance of talking on that panel. It also turned out to be the most heated of the four weeks topics with much anger at the then recent decision to change the long running visual arts column in The West Australian from Saturday to Friday. It seems like an innocuous change but it became apparent that readers felt the visibility of visual arts in WA was being further marginalised (now it runs behind television in the Friday lift out) - a real issue to an already pariah industry. For me this specific occurrence illustrated the continuing importance of writing on art but in a way also highlighted the importance of local content, regionalising art awareness whilst placing it in the scheme of the global current of information. Newspapers do this naturally and I wonder if this is why we need to see local arts content in this format.

For this edition I put a few of these questions and concerns in a general callout to Artsource members as well as to people

art in the wider maelstrom of social issues and as with any subject; infotainment which gives us information and interviews in the guise of something maybe a bit more solid. The place for today's "art critic" seems to be the blog (eg: Artlife) while cultural commentators inhabit art magazines. It seems cultural cringe though is still a major part of Perth's psyche.

Which brings us to another of the issues, is arts writing for the benefit of a specifically arts audience or is the writer's job to engage a broader audience, introducing art to a wider part of the population? Being both universally engaging while dealing with specific arts concerns is walking a tight rope so perhaps to deal with this we need a broader range of publications - fashion and film seem to be able to do this. This brings up the lack of publications. So isn't there enough arts writing across such a huge range of media to satisfy everyone? Not so according to the responses. More resources are needed, perhaps more funding into specific, local,



is not the case and arts writing is just a load of uninteresting bollocks. Either way an understanding of the role of writing in contemporary art and the quality of its output is an issue. And so is the fact that people are still keen to do it.

Interesting too is the comeback that text has made in our day to day existence.

## ...LANGUAGE IS UNDERGOING A TECHNOLOGICAL REVOLUTION. IS ARTS WRITING KEEPING UP? CAN WE GET SMS REMINDERS OF WHAT IS GOING ON IN THE ARTS IN TOWN TODAY?

who are involved in writing as a part of their arts existence. A variety of responses have been printed here and there are some pretty interesting points. The perpetual cringe comes up but so does the fact that we're not alone. We may not cover the arts with any great sophistication but, as John Barrett-Lennard said at The Bureau of Ideas Symposium, this is a universal situation in which the level of art criticism seems to be falling away everywhere. Again I question if there is any such thing as a critic today (see Whatever Happened to the Age of Art Criticism? by Michael Denholm in May's issue of Art Monthly) and what the role of the arts writer is. I think, and I've discussed this with others, that there are many levels to arts writing and a different audience for each. In a very generalised sense there's art criticism, in a traditional manner concerning aesthetics, beauty and the history of art; cultural criticism which places

tangible and publishable resources, nothing like flicking through glossy pages. A lack of depth in existing publications was also a response with a sameness to all the writing in current publications being disconcerting. This is problem of quality but also an economic issue - you only get what you pay for and in the writing industry that's often not too much. With the average fee for an article around 30 cents a word a full time writer isn't going to finance many research trips to biennales. Enticing new and invigorated writers to publish thoughtful articles may need an overhaul of writer's fees if not a differing attitude to the value of the written word otherwise the artworld may be headed for a flooding of written copy.

According to the responses I got there is still plenty of interest in writing providing meaning to arts practice. But of course to the multitudes who didn't respond this

When I was growing up the written word was pretty much dead, information came in on the radio and tv, no one wrote letters and everyone communicated on landline phones. Text today is the staple diet of the newer generations, be it sms, email or facebook, language is undergoing a technological revolution. Is arts writing keeping up? Can we get sms reminders of what is going on in the arts in town today? In the following pages the email responses I received have been put together as a type of pseudo blog, just to assimilate the world we live in, but also as a symbolic reminder of the need to keep this discussion going. I've also asked Poets in the Machine, those of recent Basel residency winning fame and as performers with so much invested in text, for their response to writing in art today.

Les Stewart of  
Mudjimba Beach in  
Queensland spent  
16 years typing the  
numbers 1 to 1,000,000  
on 19,990 sheets  
of paper. Starting in  
1982 he made the  
final keystroke on  
December 7, 1998.  
As well as the paper  
Les exhausted 7  
typewriters and 1,000 mk ribbons.



**LEFT:**  
Who Sold the World?,  
Artist: Ric Spencer  
**THIS PAGE:**  
In Praise of Folly,  
Artist: Ric Spencer



# RE: Comments on arts writing

## Nyanda Smith says:

As I write, Kerry Stokes is making murmurs about launching a rival newspaper in Perth. It's intriguing how a whisper can conjure such a significant whiff of possibility – how a few words, which might amount to nothing (or, perhaps another tabloid) can offer so much symbolically. There seems to be a lethargic chicken and egg symbiosis in our city, ie: how can readers begin to respond to something – diversity of coverage – if they've never had it? The possibility of 'real' options? It's enough to get a girls' heart pumping.

## Robert Cook says:

I think writing about art in Perth is a really fantastic platform to engage with the local, national and, at times, international scenes. It is also possible to have what amounts to 'great' - okay minor, but that's as good as art writing ever gets anyway - success and remain based here. It requires a little thinking outside the square, but that's cool. One issue with that, though, is that because most writing is produced for interstate and international media there is a feeling that there is little visible reflection on what is happening here. Should there be a forum that deals with this place, besides The West Australian? Perhaps, but we shouldn't simply want more locally based 'criticism'. Indeed – though there is such a thing as good critical writing - I often feel that we confuse 'criticism' with engagement. I am not sure that this genre is necessarily the only way to properly think around the manifold meanings and possibilities of art works and art practices. I dream of (and work toward) another, different, more supple kind of modality. Personally, I feel I can do this in and through Perth.

## Jasmin Stephens (Curator/Exhibitions Manager, Fremantle Arts Centre) says:

As a writer and reader of art writing, it can be hard to keep up with everything. Also, at times I feel under-stimulated by what I am reading and writing because much of it functions in a similar way. More differentiation is needed in art writing to take into account different audiences, modes of delivery and contexts. Art writing would be enhanced if there were more resources devoted to providing illustrations and for writers to research and argue their point of view in more considered pieces.

## Lisette Kaleveld says:

Arts writing should be more than the arts community describing itself to itself. Some of that is essential in advancing the arts and giving it weight. But it's just as necessary to write for a wide, wide audience.

I think people outside the arts community generally don't feel invited in, and if those

writing about art do so esoterically - or end up really just writing for their peers and not others - the barriers are only heightened. The best writing I've read about art still creates intrigue, but it is also able to speak to and hook an unexpected audience.

## Andrew Nicholls says:

I have a fairly grim relationship to arts writing these days. Over recent years I have had to cut my writing commitments right back because of the ludicrous rates of pay that seem to be standard in the industry nationally - I can name major national arts journals who offer less than 10c per word to writers. When you figure this into an hourly rate you would be infinitely better off working in retail than writing for a living... which is why I do.

The major issue in Western Australia is that there are no critical voices - the industry is so small that those few writers lucky enough to be given a voice are demonized if they say anything critical. As a result all that seems to get published are descriptions of exhibitions, rather than anything interesting or useful.

Artists in this state are currently better off being proactive and commissioning their own writing from writers they feel may have something to say about their work, rather than trying to get coverage through the media. The only arts writing I do nowadays is privately commissioned, and I only work with artists whose work I respect, and feel I can relate to in an interesting way.

## Diana Roberts says:

As a regionally-based curator/writer, I like to know what's happening elsewhere, so I devour reviews and articles in the national media, online, and in various journals. But like many artists I talk to, I find the lack of critical engagement with regional art practice disappointing. The South West has a rich history of visual art practice but it's rarely published, and often poorly represented. For example, most regional media coverage comprises brief exhibition reports or scant descriptions of the art market. Critique is rare. I think the lack of commentary and evaluation reinforces perceptions of contemporary art as commodity, and regional as 'lesser'. I'd like to see the region embrace current global dialogue on the intrinsic value of the arts, so we need more critical writing, for specialist and general audiences.

## Ann Schilo says:

Art writing gets reasonable (but scant) coverage in newspapers - the sort of exhibition reviews that at least give some indication of what goes on at a gallery level and aimed at the Bob and Betty from Balga. My main concern - and this is specifically Perth/WA bias that there is no written text of history of art in WA. Without a standard text we are for ever reinventing the same discourses, knowledge loops etc. Some very good Art writing at present in WA is lost in minor works like catalogue essays that aren't collated in any form.

The other concern is absence of good writing from within the discipline of art research/practice. Since 1999 I've read/seen very good MCA/DCA/PhD exegeses that engage with current debates and place them in local practice contexts. While these can be found gathering dust on Uni library shelves or access in e versions it seems a waste that they aren't receiving broader audience. In part this is because the graduates want to continue studio practice rather than writing but also a lack of avenues for them to publish this work. It's hard enough for art academics historian etc to get books, monographs out there particularly if they have a WA focus - not relevant to wider Aust / international audiences so the editorial responses go.

**Christopher Young says:**

I've found myself aware of how the idea of voicing an opinion is remarkably intimidating. They are just words but, as with ideas, it is challenging to find the courage to string them together and stamp them as our own - especially in the arts.

This is sad, as almost without exception my own engagements with thinkers have been refreshing and critical to the development of my personal, professional and intellectual practice.

Once the assumption of intellectual 'sparring' is overcome, there is common ground to be found. Critical review is rewarding and crucial to the contextualisation of work as well as gives clarity to ideas.

Bringing it back to earth, I think that in simple terms, there needs to be more column cms for a dialogue to open and engagement to potentially ensue. At the moment there is very limited 'real time' WA visual arts writing. The various quarterlies have regular contributors but often well after the fact.

**Matthew Jackson says:**

Is art writing important? Of course it is! One of the few true advocates of contemporary arts practice is the arts writer. In a cultural environment that preferences the commodity of art over its contextual substance, the true friend to the artist is the critic. Who else, other than creative practitioners, care enough to think deeply about the subject of art? This is not to say that we readers always agree with what is written, but to be denied it would be truly pitiful.

A cerebral and gory post-mortem of a particularly banal exhibition can be the highlight of my week. Likewise, the erudite vindication of a deserving artists prowess, can leave me feeling there's still hope for the arts in our often parochial little city.

So I say "Hail to the critic, long may they prosper!", or at least as long as I'm getting good reviews.

**Janet Fountain says:**

As an artist I want to read reviewers that tell me what excites them.

I don't care if they are based inside Australia or out.

I don't care if they are writing about early art or contemporary art.

I want to know what excites someone who is really prepared to look as few others are prepared to look, and think clearly what it is they are responding to. And I do mean responding. In this way I can grow my awareness of what I might strive for in my own work.

The web is a wonderful tool, and most of my reading comes from there. I find a thoughtful author in a magazine or book or newspaper, and I turn to the web to search for more of their thoughts. One abundant source of ideas is the Smithsonian archive with transcriptions of interviews with artists, art collectors, gallery owners, gallery directors, curators etc. Wouldn't it be fantastic to have a similar resource set up for Australia?

**Judith McGrath says:**

Writing about the arts in WA is in a state of perpetual cringe but we're not alone. I regularly contribute to an American art magazine where I vent my frustrations about this town's Visual Arts situation, and always surprised when it's printed unedited. I once asked the publisher why his readers were interested in my rants. He confessed they have the same problems on his patch, and no one writes about them there either. And if they

did, he'd probably not print it for fear of losing advertisers. However his conscience is clear should anyone complain about my comments as I'm writing about an Australian city, not somewhere in the Carolinas!

**Helen Morgan says:**

Contemporary visual art documents our time and represents the world around us.

It questions and debates – politically, socially, morally and ethically. It tells stories and reflects us to ourselves, connects us with the environment and expresses the supernatural. It adds beauty and a sense of the sublime to the world. If we hold to this premise then it would certainly be more engaging for art lovers and the uninitiated reader to have the opportunity to read more written about contemporary West Australian art in our newspaper and magazines.

It may be interesting to have a column whereby writer/critic and artists or interested readers are able to ask questions or engage in debate or an exchange of ideas. Is it too fanciful an idea to have sponsorship or grant money specifically allocated to encourage publishing of a more serious nature? Perhaps essay collections commissioned by artists and galleries - published annually. Could further support come from the State Gallery or private business or a local shire? Could it be the next creative notion that usurps yet another "art prize" initiative?

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# intersection

TEXT: KORAL WARD

THE ARTIST, RAISING HER GAZE FROM THE WORK, IS CAUGHT UP BY AN IDEA, FORMING, A BUILDING ACROSS THE STREET APPEARS, OUT OF THE BLUE, UNFAMILIAR. IT STANDS OUT, EMBOSSED UPON THE WORLD. THERE IS A SUSPICION THAT THERE IS MORE THAN APPEARS. IN THIS UNCANNY NEUTRAL SPACE THINGS ARE 'UP IN THE AIR', IN A MOMENT OF SURPRISE THAT THE WORLD APPEARS JUST AS IT DOES.

The view is discrete, known only to itself in its changing, every day with the light, the same, never quite the same. Shadows lengthen and narrow, broaden and contract, they describe arcs and define sympathetic angles, a structure is given movement by the passing of light. At intervals, lines and surfaces cut or join, each includes part of the other, producing elements in tension common to both. Unstable boundaries, as the eye rests upon them, the lines have moved on. Which the solid structure, which the boundaries?

ALL WORKS:  
*Intersection Series*,  
Artist: Margaret Vinciguerra

The artist watches, a still point around which the world moves, awaiting a junction in the narrative, when events are glimpsed in the act. What appeared to be one thing now appears as another. Things in the world appeal to us, and we notice, we address them as they address us. Is the artist in pursuit or pursued?

Lowering her eyes to the work, the artist lays layer upon contemplative layer, minutely cross hatching the places of intersection which occupy her attention. It is a lengthy and determined labour, a search is in progress for the meanings which inhabit form: closing in from a far perspective,



opening out from a closer view. There is a movement back and forth, toward the work and away. A transference happens, bearing over impressions from life for art's best use.

Any theory about such work can only be born of its practice.

Alternately shading and revealing a vague expectation that something undefined is in the process of becoming actual.

The sun coming out and going in, an idea coming to the fore and then falling into shadow, what was I thinking before this new eclipsed the old?

Aspiration is the drawing in of breath.

Inspiration is being breathed into, the influence under which works are made.

Key.

Light - light

Dark - heavy

Raised in tone - lowered in tone

Contrast - affinity

In the phenomena of meeting lies the uncertainty, that they meet or that there is

space between them. In the uncertainty of meaning, there is a simultaneous finding and immediate loss.

In a language of surface, the changing faces of emotion and memory are read in nothing more than a corner of a room. Where the planes of walls and ceilings meet and stand, past and future abut one another. In the space of their meeting, gaps of uncertainty await fulfilment, being neither what they were, nor yet what they will be. The present holds its own against completion. Yet there is an impulse to represent the chance and accident of meeting in existence, to describe it by the

taking itself up again.

Modes of expression reflect modes of being, in a propensity for certain materials, for particular shapes, in an inclination toward recurring marks and motifs of colour. Recurring variations on a theme, inherited gestures, chosen moves, make concrete the experience of our being here. The artist assimilates an observation, hones an image to its essential elements and by a discrimination of vision transmutation occurs, a change in substance from idea to form.

Constructed but not calculated, the regular, repetitious architecture of intersections is softened by variations of a hand-woven rhythm. These outward forms have a melodic simplicity, minimal surfaces trust in their deeper layers, the relationships of inner sympathies of meaning. Marks of inscription lay across one another, conspicuous and durable/lasting. Shapes share boundaries which are never quite discerned, all meetings are a declaration indelibly written.

A viewer makes their own translation, has their own language of shape and colour. Through their senses, of vision and emotional touch, through their reactions to the provocative melodies of form, the momentary and external finds/find internal significance.

A life with its work has a theme which shadows it, playing out with variations its recurrent concerns. It makes itself known by its process. What we become, Nietzsche said, is 'our own work of art'. The artist possesses an aesthetic which suits her, to which she is suited, which she becomes and which is becoming to her. Through this, she mediates between herself and the view and a perspective is expressed in the blend of flavour and hue.

'In the end what we express', Nietzsche said, 'is only ourselves'.

intersecting planes of the spatial and of the temporal world.

Events are transfigured, contingent upon light and time, things fall magnetically into pattern. Transformation occurs according to mood coming into and going out of focus.

In the language of colour, are the most relative implications. Always inadequately named: what is this hue that calls red, 'red'; always undefined: what is the attribute by which red, is recognised. Shades and tones have their own actions and insinuations, never what they seem and never single they clash at their boundaries soft and shifting, or merge at their boundaries hard and durable. Dissonant pink and orange resolve into a Consonant red; a Fugitive red is subsumed by Eternal blue. The artist has a taste for the colour, an ear for the tone, an eye for discerning significance.

Something that has continuity, is continually the same without change. Something that has continuance, is continuously changing, breaking off and



TEXT: PotM

# poets of the machine -in relationship with texts

ASKED TO TALK ABOUT THEMSELVES AND TEXT, POTM SAY THAT **POETS OF THE MACHINE** ARE POTM ARE **KORAL & STRIPE**. THIS '&', IS A LINGUISTIC AND A TEXTUAL SYMBOL THAT IS MORE THAN 'AND'; IT IS THE ONE THE OTHER AND ALSO BOTH.

It represents their collaboration which has resembled the description of that way of working given by Deleuze and Guattari, that they do not so much work 'together' as 'between the two'.

The sum of the two is to be more; the strength of two ropes twisted together is equal to more than the sum of the strength of the two individual ropes.

They also think of their work as collaboration between the entity of 'the two of them' and between 'the two of them' with others, also between 'them' and the medium they choose. 'Text' is the medium, the means by which their ideas are communicated, it is the words, written or spoken that convey meaning, it is the 'images' of sound or vision which carry meaning, it is the structures which hold meaning. They work inside written language and outside written language and here is 'text'. What is brought to bear upon making are tools: technologies and machines; from pen, paper and computer, to needle, fabric and sewing machine.

When their attempts to be an 80s synth pop duo failed, the text overwhelming any song form, they 'found themselves' writing words for performance. And so they became 'performance poets'. They toured 'the

world' on public transport, presenting poetry directly to an audience through performance and recording, not mediated by the page, by writing, but still 'text'.

This performance first incorporated music, then later images on a video screen backdrop. Hence, originally, 'the Machine'. But the visual image made of light is more compelling to look at than mere human beings and so they are still not sure that this experiment worked.

The words for their performances found their form in the process of rehearsing, in front of long banners hanging on the wall they rehearsed, using the method of cut and paste to develop the body language at the same time as the verbal. Gestures and words in unison.

The texts continued to change - even after a hundred performances it still happened that the words would show in themselves another nuance and give to themselves another meaning. Eventually forgetting in this collaboration who wrote which bit,

and by the sounds of it whether the words were written or wrote themselves. Listening over and over to their own voices, they found new turns of meaning in the repetitions.

PotM's notion of 'poetry' derives from Jean Cocteau who saw all of his diverse creative efforts as a form of poetry, similarly they see all their work as diverse forms of 'text'. Much of the subject matter of PotM's 'text' has concerned text itself - poetry, art, and style and the presentation of it and of the self. It's 'presence'.

So, when they tired of their own voices in performance, their poetic texts emerged in new structures: as installation with 'texts' as the material - a maze built of books called BookMaze, in collaboration with Blum und Ganz, A wall built of books called BookWall, in collaboration with Duncan Moon the stonemason.

PotM has become something that Koral & Stripe did not plan. Almost a self-generating text, it appears as a progression of their work, beginning in various aspects of theatre: writing, directing, being in plays (from classical to

street shows) and making costume for plays and creating style for performance. Through changes of texture it has come to textile: wearable text, 'critical garments' which attempt to interrupt the 'narrative' of certain ubiquitous items.

In a process they liken to 'mixing' they make 'covers' of clothes, like worn out songs they take them to pieces and reassemble them in a more interesting way. Sampling the tailor's original work and rearranging it in a different sequence, a different pattern, appropriating it. Architecture provides another analogy. Old buildings, gutted and reduced to their component structural parts, modernised, yet retaining reference to their origin.

PotM test the boundaries of what is 'wearable' in fashion, what is presentable - especially in relation to men - how men are perceived, perceive themselves and express themselves through the clothes they wear (and ones they may not think of wearing, or would love to if only...). Traditionally the male body has been hidden, its shape regulated by clothing. Oscar Wilde lamented the lack of 'joyousness' in men's dress. So PotM flaunt the areas of beauty (particularly) in the male body.

The punk ethos is written: "Rip it Up and Start Again" and they are applying this to the business suit - that expression of (self) control; such a strictly structured 'dress' disallows joyful expression. it invites a 'deconstruction' (if that term is still allowed, as surely we must be approaching post-postmodernism soon) by subversion. Taking apart, taking arms and legs from the body and reassembling the parts into a new shape, like a shamanic initiation.

Suit jacket fronts are crossed high and thrown back, lapels stand on the shoulders pointing up to the ears. The spaces and gaps between reassembled pieces expose throat and nape, and frame naked buttocks. Sleeves make swing backs, or the hump of the beautiful beast. Insides and facings are out and loud and linings proclaim, in one telling example it is written 'God Save the Queen: Sex Pistols'. We are made of metaphor.

Why dress?

Umberto Eco asserts that 'I speak through my clothes', and he was not talking through his hat. PotM's work in garments continues to be text, and to be present in performance.

ABOVE (L-R):  
Pistols,  
Shark Fin Suit,  
Artist: PotM

Photos: Guy Vinciguerra





TEXT: GEOFFREY DRAKE-BROCKMAN

# artsource in dubai

AS SOON AS JUDE AND I GOT INTO THE CAR ON THE WAY TO THE WA TRADE OFFICE IN DUBAI WE NOTICED A FUNNY THING ABOUT THE SKY. THERE WASN'T ONE.

It was a total white-out. Jude asked the driver about it and we were told it was just dust. This pervasive dust haze made the sky white and restricted distance vision, but oddly, provided no barrier to heat and glare from overhead. Later, we found out that ten years ago the sky was actually blue - but that was before all the building began. The dust we saw had been thrown up by a decade of constant building activity. How could there be so much building activity in Dubai that the sky was gone?

We got a hint before we arrived in Dubai, while we were in Singapore. One of the Singapore architects we spoke to mock-complained that most of the world's construction cranes were tied up in Dubai, causing a worldwide shortage. Once we arrived in Dubai we were told that the majority of the world's cranes were actually in China, only 30% of the whole world's supply of cranes were in use in Dubai. Thirty percent in one city - must be a mistake, right?

Over six days in Dubai we were driven around extensively (in a Holden Statesman!) by the gracious "Mr Taj". We saw vast tracts of land sprouting skyscrapers, each tower a modernist folly setting out to be different from all the rest. There were silver ones, blue ones, reflective gold ones. Tall ones. Very tall ones. The tallest in the world ones. There were twin towers, clusters of towers, elaborate fancy decorated ones. At least two Chrysler building rip offs. Everything imaginable - or so we thought at first.

As Mr Taj drove us from place to place around Dubai, whole new vistas would emerge from the obscuring dust. We came across several scenes of 40 or 50 new skyscrapers being built simultaneously in a cluster. The whole assemblage sprouting a tangled crown of cranes, all operating simultaneously. Construction charges ahead 24 hours a day over there.

I had heard of the artificial "The Palm" island before we reached Dubai. I'd even heard of the hilariously kitsch "The World" islands. I was not prepared for the fact that there are three sets of Palm Islands, The Palm Deira, The Palm Jumeirah, and the Palm Jebel Ali. Each of them huge. There is also another set of superkitsch islands "The Universe" under construction. If you were to step onto the middle island of the (heliocentric) Universe Islands, you will find that it is possible, finally,



for a human to walk unprotected on the surface of the Sun! At Dubai's 52 degrees daily maximum in summer it would even feel quite similar.

We were driven onto one of the Palms, via a six lane aerial freeway. Our amazing guide, local mentor, and programme manager Rami Rabia from the WA

Trade Office bluffed his way through two security roadblocks to get us out onto one of the Palm Fronds. Here are houses for the wealthy. Every one has a private "Beach". To Australian eyes this and the other new residential areas we saw were sterile, repetitious, bland, alarmingly devoid of social space, shade, or any kind of visual relief. But that's how they seem to do it over there. Rami thought it looked pretty good, anyway.

As we pursued our relentless appointment schedule in Dubai we went into what seemed like thousands of architect's offices and premises of construction giants and developers. Each one had walls covered with computer renders of new projects about to be built. We saw pictures of donut shaped skyscrapers (finally a non phallic tall building!); double, triple, and quadruple skyscrapers all linked together with vast canterlevered elements

on the 60th floor; twin towers with propellers in between; buildings shaped like flames, in iridescent silver - it was unending, relentless. What we had seen built so far was nothing. Nothing. There is a million times more, bigger, more preposterous, all still to come.

Later, we went to Abu Dhabi and saw the Cityscape exhibition. It is impossible to describe the vastness of the ambition and energy we saw displayed by the city builders at this expo. Words just fail. I can only hint at what we saw there by relating one fact I was told. Many of the beautiful models of new city developments that we saw at Cityscape were made by one guy - as it happens an expatriate Australian former lawyer and hobbyist model maker. A few years ago he set up in the UAE to make models for the local architects and developers. He currently has 300 people working full time making models. 300 model makers!

Oh, I forgot to mention that there was basically no public art anywhere. Also, there was more in Dubai than skyscrapers really, there were a zillion other bizarre and remarkable aspects of this place and this trip, but I've run out of space to write about them here. Talk to me and I'll tell you more about it.







## Taipei + Perth Artist Exchange Program

The City of Perth is inviting Western Australian practising professional artists to apply for the Taipei + Perth Artist Exchange Program 2009.

Applications close 2pm, Wednesday 2 July 2008.

Application forms and information  
[www.perth.wa.gov.au](http://www.perth.wa.gov.au)

Contact Helen Hewitt  
Tel: 9461 3382

Email:  
[helen.hewitt@cityofperth.wa.gov.au](mailto:helen.hewitt@cityofperth.wa.gov.au)



## BASEL 2007

I would have to commence by saying that this residency was the most astounding opportunity available to a Western Australian artist. From the moment I arrived until my departure, I was able to focus completely on an internal dialogue influenced by the surrounding environments and cultural differences that affected my art practice.

As a city Basel has much to offer an artist on exchange. The history and architecture give an insight into a past that is not available to an artist in Australia. I think this historical aspect also affects the contemporary cultural climate and allows for a different sociological viewpoint. Primarily this can be found in the attitude and acceptance of the role of an artist within a culture. Basel has a large population of artists for the relatively small size of the city. It is a long respected profession given great credence in comparison to the Australian attitude towards arts practitioners.

I was fortunate enough to be selected to participate in 'Regionale 8', a selection of contemporary artworks from the Basel region as well as Freiburg in Germany and Mullhouse in France. My painting was selected for the Kunsthau Basell and Gallery and was chosen as the image for the electronic invitation and website. The 'Regionale' is an important event on the Basel art scene calendar and provided the opportunity to see a large amount of contemporary art. To be involved in this exhibition created an opportunity for many conversations about art practice in Basel and Australia.

Basel in relation to the rest of Europe is ideally situated. It borders both France and Germany and allows easy access into both countries as a cultural variation to Switzerland. I would often ride my bike over the border into France to shop, where the prices were more affordable.

With the new trend in competitive airfares the proximity and prices to other major cities has become very affordable and provides a convenient platform for journeys to other major cities. The highlight of these visits for me was travelling to Berlin, which had many exciting galleries and exhibitions. The most exciting being a major retrospective of Cindy Sherman's work housed at the Martin Gropius gallery. I also spent time in Madrid, which is renowned for its museums. I was fortunate enough to be able to visit a major exhibition of Paula Rego's work.

My initial application for Basel cited the research into other art institutions that work with students that have a mental illness and museums that house Art Brut collections. I travelled to Munster in Germany to visit one of these private mental institutions. The hospital, Kunsthau -Kannen was an amazing institution and one that I would hope we could strive towards creating in Australia. Along with its own art studios and gallery, the grounds also catered for horse riding, animal care (Both horses and private zoo), horticulture (Nursery and vegetable gardens), gymnasium and sports centre, interactive sculpture park, recreation centre and workshops for the production of various packaging industries. I had an opportunity to meet several clients and talk to them regarding their own art practice.

I visited a number of galleries and museums specifically focussing on artists with a mental illness. The most dynamic and interesting space was in Lausanne, Switzerland at the 'Art Brut' Museum. They have a comprehensive permanent collection as well as a temporary space housing their new acquisitions. The other gallery worthy of mentioning was also in Switzerland in St Gallen.

In relation to my own art practice, more time was spent on research and preparation for future works than the physical act of creating new works. My contact with a Canadian photographer initiated a series of different ideas, with a myriad of possibilities. In the course of 3 months, we spent a lot of time taking photographs, and working towards a future collaborative exhibition.

Since my return I have commenced exploring this considerable resource of images that we accumulated over the latter stages of my residency. I believe this contact to be one of the most important aspects of my residency.

In closing, I think it is very important that residencies such as this one are made available to Western Australian artists. The isolation of Perth, as a city, tends to make an arts practitioner feel like they have not a lot in common with other artists internationally. As an artist on residence, one is considered an Australian artist not as a Western Australian, which I believe is an important distinction.

INDRA GEIDANS



## NEW STUDIO IN BELMONT

Thank you to the City of Belmont for converting the old kiosk in Garvey Park, into a studio space. The studio is surrounded by two hectares of public parkland running down to the river. Jennie Nayton is the first artist to take advantage of this fabulous opportunity.

## OLD CUSTOMS HOUSE, FREMANTLE – NEW ARTISTS

In May 2008, we farewelled one artist, Debra Gurney, plus George Nikoloudis of Broomstick Productions and the Sir Apple musicians from Old Customs House, Fremantle. Renovations, maintenance and departures made space for the following five new artists: Jacinda Bayne, Ian De Souza, Clare Davies, David Turley, Nicole Andrijevic and Tim Burns.

## BLINCO STREET, FREMANTLE – NEW ARTISTS

Following recent turnover at the Blinco Street studios we welcome artists: Stephen Armistead & Lia McKnight, Jessica Brown and David Spencer.



# ART AWARD 2008 CALL FOR ENTRIES

## VINCENT PRIZE

\$6000 (acquisitive)

## VINCENT AWARDS

\$3000 (non-acquisitive)

## VINCENT CERAMIC SCULPTURE AWARD

\$500 (non-acquisitive)

Including prizes in four other categories

Entries close Friday 11 July 2008

## ART AWARD EXHIBITION

Saturday 2 August to Sunday 10 August  
11am to 5pm

(closing 3pm on 10 August)

Town of Vincent Administration

& Civic Centre

244 Vincent Street (cr Loftus), Leederville

## Entry forms available from

[www.vincent.wa.gov.au](http://www.vincent.wa.gov.au)

or E: [richard.gunning@vincent.wa.gov.au](mailto:richard.gunning@vincent.wa.gov.au)

T: 9273 6041 • F: 9273 6099

TTY: 9273 6078

JOHN GIORGI, JP

CHIEF EXECUTIVE OFFICER



## RAINBOW JUNGLE - KALBARRI SCULPTURE EXHIBITION 2008

### WANTED: YOUR ENTRY, NOW!

We are looking for Sculptures in all  
mediums,  
Wall Hangings and Water Features  
You have until June 23 to enter

Australia's Premier Tropical Parrot Habitat,  
with over 6,500sq metres of display space in  
7 different areas.

This 4 week exhibition at the height of  
wildflower and whale watching season will  
give your works exposure to thousands of  
Western Australian and Interstate visitors.

Entries open to all. Newcomers, returning  
artists and students welcome, with Grants  
available to help defer your transport costs!

FURTHER INFORMATION AND  
DOWNLOADABLE ENTRY FORMS:  
[www.rainbowjunglekalbarri.com](http://www.rainbowjunglekalbarri.com)

Or contact direct:

Daniel Jenks - Event Coordinator  
Rainbow Jungle - Kalbarri Sculpture  
Exhibition 2008  
SEPTEMBER 12 TO OCTOBER 11, 2008  
RAINBOW JUNGLE, KALBARRI W.A.  
PH: 9937 1555 / 0428 387 129  
[kalbarrijungleart@yahoo.com.au](mailto:kalbarrijungleart@yahoo.com.au)

*You've been to the Forest and tried for  
the Beach,  
Now Come To The Jungle!*

## EMPLOYMENT AGENCY

### EVALUATING PUBLIC ART

There is a desire, and need, for open discussion and debate on the quality and benefits of public art in this state.

Planners, commissioners and artists want to be able to point to specific instances of measurable benefit in a wide variety of circumstances, and to feel able to say that including art brings added value. ixia, a public art think tank, and OPENspace, the research centre for inclusive access to outdoor environments, have recently delivered a comprehensive report titled Public Art; Assessing Impact and Quality.

Past attempts at a discussion have been unsatisfactory and there appear a number of reasons for this including an underlying assumption that the role of art criticism is to reveal the value of the work, and is hampered by inevitable compromises arrived at by the client or the site. A broad audit of different approaches; their benefit and quality is lacking.

An effective approach to assessment of impact in public art projects must address the key players or stakeholders, artistic, social, environmental, economic values and the key stages in the process of a public art project where evaluation and assessment can play a part.

Successful evaluation requires stakeholders to be clear about their goals, to be effective in working towards them and to demonstrate the outcomes and impacts to others. Good evaluation requires a commitment to monitoring and systematic collection and recording of data that demonstrates how well projects, programmes and policies are delivering their intended outputs.

The OPENspace report looks at outcomes and impacts. Outcomes are seen as directly attributable, at least in part, to the programme or project in question, and are usually measured at, or shortly after, completion. Impacts are generally seen as intended or unintended changes in organisations, communities or systems at a broader level and often on a longer time scale: unlikely to be measurable with in the lifetime of the project.

Their evaluation tool places the artist and artistic values at the core of a process that identifies the range of:

1. Stakeholders involved in any public art project, including creators, hosts and commissioners and funders
2. Values that may need to be taken into account in assessing outcome and impact and
3. Allows for flexibility to be adapted to the needs and priorities of the different stakeholders and context of the public art project.

An additional analysis tool engages the artists and other key players involved in a public art project to explore an individual view of the project and their personal relationship with it, in the context of understanding outcome and impact. This tool allows the artists and project manager, among others, to evaluate the project at different stages.

It is clear that the continuing development of a strong public art sector in which artists have the capacity to engage in the development of our culture and the richness if the public realm will eventually require some form of measurement. Artsource encourages the State Government to consider developing and implementing an appropriate system in this state.

For a full copy of the OPENspace ixia report go to [www.ixia-info.com/research](http://www.ixia-info.com/research)

## WORKSHOPS

### ARTSOURCE 2008 PUBLIC PROGRAM PROVIDING IN- FORMATION AND INTERAC- TIVITY FOR ARTISTS.

#### PHOTO DOCUMENTATION FOR ARTISTS' WORKS

Artsource is offering the opportunity for our artist members to have their artworks professionally photographed at a special rate. We will have a photographer set up in-house with lighting. Artists will receive high quality and low quality images of six of their artworks on disc. Professional documentation is an essential part of any application or submission for exhibiting, residencies, and funding. Places for this are strictly limited and fill up fast, so confirm your participation early!

#### Monday 7th July – Thursday 10th July 2008

9am – 5pm, Old Customs House, Fremantle  
Cost: \$140 Members only

#### GALLERY RELATIONSHIPS: WAV- ING NOT DROWNING

How do you expand your practice, gain contacts, achieve sales? How do you attract the attention of a reputable gallery? What is a reputable gallery? Come along to hear all of these mysteries unveiled. This is a very clear and simple presentation of the processes involved in getting your work out there, gallery representation and exhibiting. You will hear insights from gallery directors, curators, arts patrons, critics, and experienced arts industry workers. You will have the opportunity to ask questions, network, discuss, and plan. Snacks and drinks provided.

#### Saturday 19th July 2008

9.30-12.30am, King St Arts Centre, Large Meeting Room, Perth  
Cost: Members \$11, Non-Members \$17, MAX Members FREE

#### Presenters

Paola Anselmi – Curator, writer, public art coordinator  
Richie Kuhaupt – Artist and Manager of Moores Building Contemporary Artspace Fremantle  
Tom Freeman – Artist Run Initiatives, Palm Court  
Jenny Kerr – Artsource  
Plus more to be announced!

#### ARTSOURCE INDUSTRY NIGHT

Industry Night is an evening of artist talks, demonstrations and a mini-expo that profiles a range of industrial products and processes that may be useful in your projects, whether they are public art or studio works. Imagine your images transposed onto concrete, into laminated glass or impregnated into aluminium sheets! Meet the folk who can fabricate the large timber forms you have in mind or water cut steel plate with your intricate designs. See a demonstration of how you might use Google's free cad software, Sketch-Up, to draw complex three-dimensional forms. And check out the recycled and sustainable art materials that will get your brain buzzing with new ideas!

Thursday 14th August 2008

5.30-7.30pm, King St Arts Centre, Perth  
Cost: Members \$11, Non-Members \$17, MAX Members FREE

### City of Belmont ART & PHOTOGRAPHIC AWARDS 2008

2D works are invited

#### Art Award:

- Open Acquisitive \$3000
- Perth Airport Acquisitive Prize for Aboriginal Art \$3000
- Aspects of Belmont Non-Acquisitive \$1000
- Plus Highly Commended, Local Resident and People's Choice

#### Photographic Award:

- Belmont Focus Acquisitive \$400
- Open Photography Non-Acquisitive \$400
- Highly Commended Prizes valued at \$350 sponsored by Camera Electronic and Plaza Imaging
- Artist in Residence: Saturday 2 & 9 August

ENTRIES CLOSE: 4.30pm Wed 9 July 2008

EXHIBITION: 28 July to 9 August 2008

Belmont Forum Shopping Centre  
Free Fremantle drop off and pick up point at the Artist's Chronicle.  
Aboriginal Art free drop off and pick up at Central TAFE Fremantle Prison, Women's Prison Annexe.

For Entry Forms contact Leisure, Art & Cultural Services  
City of Belmont  
9477 7208  
[kevin.knapp@belmont.wa.gov.au](mailto:kevin.knapp@belmont.wa.gov.au)

For further information contact the Curator  
Lyn DiCiero  
9336 1861  
[artchron@inet.net.au](mailto:artchron@inet.net.au)

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ARTIST MOB STEERING COMMITTEE MEETING

On the 17th and 18th of April, Artsource brought together several people to form the 2008 Steering Committee for ‘Artist Mob’ – Artsource’s Regional and Indigenous Program across the State. Barbara Merret from Marra in Geraldton; The Jilinbirri Weavers from Carnarvon -Elaine Moncrief, Ez McMahon, and Marjorie Winmar,; Patricia House from Mungart Boodja in Katanning; and Leon Ridgeway, the Chairperson of the Noongar Country Arts Network in Bunbury.

Jude Van de Merwe, Ron Bradfield (Jnr) and Sonja Parmenter took part in a very fulfilling discussion on the issues facing Indigenous Members in remote and regional Western Australia. Artists and Community members badly need dedicated studio space and are still struggling to overcome local obstacles in their own communities. This now sits at the top of the list in terms of regional priorities and we will be working to see how studio spaces can be found in all regions.

Artsource was pleased to find that artists would still like to take part in the current workshops on offer, as skill building and developing as professional artists remains a much needed service in the regional and remote areas.

We would like to take this opportunity to thank the participants for attending this year’s Steering Committee meeting, and for making it such an enjoyable time, and I would personally like to thank you for making time to ‘Yarn’ with us all.

RON BRADFIELD (JNR)  
MANAGER - ARTIST MOB! REGIONAL + INDIGENOUS ARTISTS PROGRAM.



‘MAKE TIME TO TALK’ SKILLS DEVELOPMENT WORKSHOP IN THE MID WEST WITH LESLEY MUNRO

Where: Horrocks, Geraldton and Mullewa  
When: 17th – 20th March  
Partners: Relationships Australia through Healthways

Skills development workshops continued in the Mid West with Lesley Munro delivering workshops to 27 Indigenous and 15 Non-Indigenous artists from Kalbarri, Horrocks, Northampton, Geraldton, Yalgoo, Mullewa and Morawa. The artists experimented with colour mixing and learnt how to use different paint mediums not only to apply paint to canvas but also create interesting visual effects.



‘MAKE TIME TO TALK’ SKILLS DEVELOPMENT WORKSHOP IN THE GREATER SOUTH WEST

Who: Ron Bradfield (Jnr) Artsource and Ben Mitchell (Artsource member) Canvas Stretcher and Framing trainer.  
Where: “Mungart Boodja” Art Gallery Katanning.  
When: 8th- 10th April  
Partners: Relationships Australia through Healthways

Skills development workshops were ran in the Greater South West, with Ben Mitchell delivering Canvas Stretching and Framing workshops to two artists from Albany and one from Katanning. The artists experimented with different types of frames, and learned how to make their own, simply and with the least amount of cost. Patricia House and Pauline Farmer from Mungart Boodja in Katanning were very happy with the workshops, and Ben Mitchell enjoyed being able to apply his skills in a completely different environment.

‘MAKE TIME TO TALK’ MOWANJUM PROFESSIONAL DEVELOPMENT WORKSHOP WITH SARAH TOOHEY

Where: Mowanjum Art Centre  
When: April 14- April 18, 2008  
Partners: Relationships Australia through Healthways

Five day workshop delivered by textiles artist, Sarah Toohey, to Mowanjum artists. Work centered around colour, texture and textiles techniques. Together the group worked with felt as a means of exploring colour, pattern and imagery, discussed colour theory, and basketry. As painters, the group enjoyed the possibilities offered by different media and were able to apply new skills to their own work. A number of enthusiastic children joined the group each day and created their own pieces from felt, yarn and recycled textiles.

# RIO TINTO

## IRON ORE

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 **Make time to talk.**

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EXHIBITIONS

RICHARD GUNNING, Recent Paintings, Gallerie Dusseldorf, Mosman Park, until June 22, 2008.

SUSANNA CASTLEDEN, Itinerary, Gallerie Dusseldorf, Mosman Park, until June 22, 2008.

ALAN MULLER, paintings, Gallery East, North Fremantle, until June 22, 2008.

NIC COMPTON, sculpture, Gallery East, North Fremantle, July 25-August 17, 2008.

EVA VARGA, DAVID GILES and RALPH STANTON, Colours of Life, Moores Building, Fremantle, July 25-August 3, 2008.

ROBIN BOGDANIS, Windfalls, Heathcote Museum and Gallery, Applecross, May 23-June 29, 2008

ARIF SATAR and AUDREY FERNANDES-SATAR, The Garden Project, Moores Building, Fremantle, June 28-July 6, 2008.

PETITE-CHERIE BOYLAN-KNIGHT, Inspired in China, Moores Building, Fremantle, June 28-July 6, 2008.

THURLE WRIGHT, mixed media, Gallery East, North Fremantle, June 27-July 20, 2008.

NICOLE ANDRIJEVIC and TANYA SCHULTZ, An Ever Expanding Universe, PICA, Northbridge, June 12-August 3, 2008

JACKIE HOEKSEMA, Teacher & Students’ Exhibition, Blender Gallery, Joondalup, July 15-20, 2008.

JILLIAN GRIMBEEK and ELISABETH RECHICHI, Renaissance, Araluen Country Club, Roleystone, August 23-October 4, 2008.

FRANCES BLYTHE, Perth Galleries, North Fremantle, August 22-September 14, 2008.

AWARDS

KATHERINE HALL, THOMAS HEIDT, MARINA TROITSKY, and MICHAEL WISE were all award winners at the South Western Times Survey 2008 held at the Bunbury Regional Art Galleries.

OTHER NEWS

TOM MULLER won the inaugural 2008 Qantas Foundation Encouragement of Australian Contemporary Art Award valued at \$30,000.

DREW STRAKER and DAVID GARLAND were awarded a private commission in Coolbinia.

JON TARRY has been selected for the 11th Venice Architecture Biennale in September.

RICHARD WOLDENDORP, LESLEY MEANEY, LEON PERICLES, PATRICIA HINES, PETERIS CIEMENTIS, and GABRIELLE MAZALEVSKIS have been invited to enter works at Mt Lawley SHS community art auction on Friday 20th June.

RESIDENCIES

RICHIE KUHAUPT and RON GOMBOC have been invited by Japanese Sculptor, Keizo Ushio, to exhibit at the Asago Sculpture Gallery, Japan in July. Richie will also be doing a residency to develop new work for the exhibition, as part of the gallery’s 10th Anniversary celebration.

ARIF SATAR and AUDREY FERNANDES-SATAR will undertake a residency in the grounds and the gallery spaces of the MS University in Baroda, India. This will culminate in The Garden project exhibition in Fremantle.

GAIL DEVINE, invited to work and exhibit again with group of artists in Montevideo, Uruguay, South America.

PUBLIC ART

GEOFFREY DRAKE - BROCKMAN has been awarded a \$200,000 commission to create artwork for Meridian Park, a light industrial park in the City of Wanneroo.

ANDREW PRITCHARD, FLORENCE ALLAIN, CHRISTOPHER YOUNG and MARGARET DILLON have been awarded \$55,000 collectively to create artworks for Brownlie Towers in Bentley.

ARIF and AUDREY SATAR have been awarded the public art commission for Karratha TAFE in the Pilbara.

RIMA ZABANEH recently installed a \$20,000 commission through the Town of Vincent’s Percent for Art policy for a private development.

NIGEL HELYER recently installed his commission for the WA Marine Facility in Henderson.

MARK DATODI and STEVE TEPPER were awarded the Percent for Art commission for Melville.

RON GOMBOC was awarded a sculpture commission by Fortescue Metals Group.

ARTSOURCE WELCOMES ITS NEW MEMBERS:

ACCESS

Stephen Armistead  
Sandra Bitunjac  
Jessica Brown  
Caroline Coleman  
Moira De La Hunty  
Isis Dorado  
Angella Ferolla  
Dan Gentle  
Christine Godfrey  
Carly Hunter  
Jill Kempson

PLUS

Shirley Winstanley  
Sharyn Negri  
Patricia Hines  
Magda Joubert  
Tammy Stowe  
Lynne Tinley  
Maria Madeira  
Jennifer Eyles  
Tami Esancy  
Gordon Mitchell  
Craig Pelusey  
Richard Rowley  
Munsie

MAX

Lorraine Corker  
Ayesha Zayo Hassan  
Janine Stewart  
Nathan Bray  
Tania Spencer  
Christophe Canato  
Carol Clitheroe  
Chris Miller  
Palma Dottori  
Rachel McKenzie  
Sarasa Krishnan  
Chris Malcolm  
Maurice Nugent  
David Garland  
Patricia Rose Smith  
Paula Cristoffanini  
Jane King  
Leida Gross  
Gail Leidich

Florence Klein  
Dot Marshall  
Lia McKnight  
Rory Paton  
Rizzy  
Rita Rodrigue  
Ocea Sellar  
Catherine Stuart  
Lauren Wilhelm  
Susan Williams

Michele Eastwood  
Emma Jane Murphy  
Nicole Andrijevic  
Beverly Hornibrook  
Sara Parker  
Margaret Coxall  
Francesco Villicich  
Jeremy Richards  
Joe Cook  
Lucy Lee  
Federico Medina  
Elise / Jurgen  
John King

Norma MacDonald  
Beverley Iles  
Dmitry Sergeev  
Darren Peter  
Hutchens  
Rachel Wyder  
Fiona Sinclair  
Rose Skinner  
Brian White  
Maureen Elphick  
Di Cubitt  
Alexander Moore  
Voytek Kozlowski  
Brian White  
Samantha Donovan  
Michael Legge-  
Wilkinson  
Nola Farman  
Pearl-Lynn Toh

ARTSOURCE DISCOUNT DIRECTORY:

View full list on [www.artsource.net.au](http://www.artsource.net.au)

PUBLICATIONS

Artlink contemporary art journal - 10% discount off subscriptions  
08 8212 8711  
[artlinkmag@webmedia.com.au](mailto:artlinkmag@webmedia.com.au)

WEB & GRAPHIC DESIGN

Red Griffin Art - 20% discount  
9388 0266  
[www.redgriffinart.com](http://www.redgriffinart.com)

PHOTOGRAPHERS & PRINTERS

John Austin - 10% discount  
Quinninup, WA  
9773 1288  
[jbaphoto@westnet.com.au](mailto:jbaphoto@westnet.com.au)  
[www.jbaphoto.com.au](http://www.jbaphoto.com.au)

Lawrence Marshall will be running one day workshops in Photography in Maylands for \$120/person. Call 0438 926 827 for more info.

FRAMERS AND CANVAS MAKERS

Boronia Pre-release centre for women -  
Cost price  
14 Hayman Rd, Bentley  
Call Tim Sanders: 9212 3612

CLIENTS

Christ Church Grammar School  
Hale Art Committee  
Mona Nessa  
ABD the gallery  
Town of Narrogin



**Exhibition, Sale & Auction**  
*29-31 August 2008*

**OFFICIAL OPENING**  
*Friday 29 August from 7pm*  
*Admission \$20, tickets at the door.*  
*Guest speaker, artist,*  
*Sydney Giles-Duffy*

**EXHIBITION CONTINUES**  
*Saturday 30 August, 10am to 5pm*  
*Sunday 31 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*

**CALL FOR SUBMISSIONS**  
**LITTLE CREATURES IS NOW CALLING FOR SUBMISSIONS TO EXHIBIT IN THEIR EXPANDING GALLERY SPACE...**

**PLEASE EMAIL A BRIEF PROPOSAL TO:**  
**[kate@littlecreatures.com.au](mailto:kate@littlecreatures.com.au)**  
**or phone 9430 5155**





### Free Public Talks

Artist talk - Entrance

Sunday 1 June 2pm

The artist: meaning and purpose

Artist talk - Exit

Sunday 20 July 2pm

The residency experience:

impressions and outcomes

RSVP (08) 9218 4540

### Wednesday Winter

#### Salons

Wednesday 9 July 6pm

Brian McKay

In depth: current practice and focus

Wednesday 16 July 6pm

Brian McKay & Ahmad Abbas

Working together: an artist/architect collaboration

Cost: \$45

Includes light meal & glass of wine

Contact the gallery on 9218 4540 to book - places limited



## BRIAN MCKAY

### ARTIST IN RESIDENCE

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30 May - 20 July 2008



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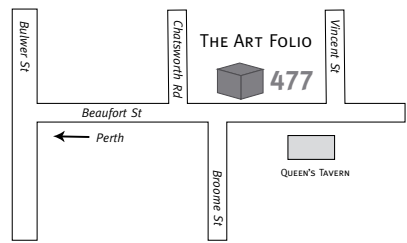
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15 August - 6 September 2008

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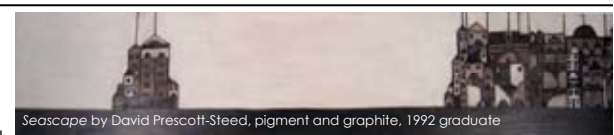
Throughout winter, the Mundaring Arts Centre is proud to present three very diverse exhibitions.

Exploring the art and career paths of graduate Eastern Hills SHS students; the exquisite practice of contemporary quilting by WA textile artists; and the insightful investigations of the Great Eastern Highway by invited WA artists.

Exhibitions supported by Healthway Drug Aware and ArtsWA. For further information on our exhibition and workshop programme visit [www.mundaringartscentre.com](http://www.mundaringartscentre.com) or pop in to see our range of local, individually created giftware.

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**23 May - 29 June**

**stitched and bound 2008**

Contemporary Quilters Association of WA biannual exhibition

**4 July - 3 August**



Glen Forrest Bus Shelter, detail, Julie Dowling, 1992 graduate

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