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artsource
cersaortu

artists' foundation of western australia

Featured Artists + Projects

Erin Coates, Phil Gamblen, Shane Pickett,
Tony Windberg, Newman Town Centre Park,
St Mary's Cathedral, SymbioticA – Adaptation

How to attract Australia Council funding,
Issues update, Residency artists, new Studios,
Members News and more...



City of Wanneroo Art Awards

Local resident Judy Rogers was the big winner in the Open category, taking home prize money of \$5000 for her untitled piece, which was described by judges as being of an exceptional standard.

"Endeavour and courage in the composition, drafting and colour palette of this work allows its material nature to become an integral part of the reading of the beautifully rendered images. The diversion of the gaze and unexpected angles of the portrait give the overall object an intriguing emotional depth."

Judges comments: Bevan Honey, Susanna Castleden and Linda van der Merwe.

Award winners

Open Award Winner (\$5,000 acquisitive prize)

Judy Rogers *Untitled*

Best Wanneroo Resident (\$1500)

Christopher Young *five #01 (spectacle series)*

Category Winners (\$1000 each)

Painting

David Maisano *Hela and Umpa*

Works on Paper

Jeremy Lane *My Mate Max*

Sculpture

Benjamin Kovacsy *Loop #5*

Above

Judy Rogers

Untitled

45cm x 90cm

Cover

Tony Windberg,
Decomposition 1

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Culture and
the Arts



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Australian Government

Visual Arts and Craft Strategy

Western Australia

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Letter from the Executive Director

Jude van der Merwe

Welcome to the autumn edition of our newsletter. We are very pleased to bring you a collection of articles prepared by participants in Artsource's inaugural art writing course, *The Crit & The Dead*, ably run in 2009 by Ara Jansen.

It is pleasing to see the numbers of artists selected for this year's Biennale of Sydney. Curator David Elliott visited WA as a guest of Artsource in early 2009. We arranged an extensive program for him including visits to numerous studios and galleries as well as further meetings with PICA and PIAF. Chris Pease, Kate McMillan, Pilar Mata Dupont, Tarryn Gill, Rodney Glick and pvi collective will form the largest contingent of WA artists invited to exhibit at the Biennale, opening in May this year.

Wasps Artists' Studios in Scotland recently announced they will receive one million pounds (AUD1.7m) government funding for the development of artists' studio spaces across Scotland. While Australian organisations are unable to achieve this sort of key government support it was pretty exciting news and we are nonetheless doing what we can. We hope to see many of our members at the formal launch of

Right

Kate McMillan,
*Somewhere between
loss and losing*



the Midland Studios – our biggest new studio development in WA since the opening of Old Customs House twenty three years ago.

On a state level, we find ourselves in familiar territory. WA now appears to be firmly back in boom territory – the number of jobs testifies to this – and our state government has recently made deep cuts to all government departments. The result of this for the arts sector is that \$5.5million of funds, allocated by the previous government specifically to enable the growth and development of the sector, have been stripped away. We are once more in the position of having to prove of the value the arts to the public. Sound familiar?

On a recent trip to the Middle East, I had the great pleasure of meeting the initiators of a terrific new approach to public art. Robert Ferry and Elizabeth Monoian have developed a competition based project called the *Land Art Generator Initiative*. This new take on land art and their abiding passion for sustainable solutions to the challenges of our time present fascinating possibilities for artist engagement with practical, aesthetically resolved solutions.

Back at the office, we have made some changes to the way our *Art Consultancy and Employment Agency* services operate. We welcome new Manager of Consultancy and Employment, Beverly Iles to the team. Over the past five years the employment opportunities

for our artist members have grown from \$2.95m in 2005 to \$17.45m in 2009. The volume of workload and the doubling of our membership over that time dictate a greater investment in time and management to deal effectively with the work. Two new positions are currently being recruited for and other staff changes see Clare Peake return to more study while Jennifer Chandler will head off on an overseas trip before a move to Melbourne in May. We will miss them both but are pleased to welcome Isabel Johnson as our new Membership Coordinator in Perth.

Launched seven years ago, our online artist database is in need of an upgrade. We are currently scoping a more efficient web presence to provide better access to services, improved profile for our members and ease in updating info and images. We will keep you posted.

I look forward to seeing many of you at our upcoming AGM and the second Artsource Lifetime Achievement Awards in May.

We hope you enjoy this issue. ☺

Lifetime Achievement Awards

For significant contribution to the visual arts and culture of WA

Wednesday 26 May 2010

AGM 6pm AWARDS 7pm

For updates + notifications:

www.artsource.net.au



Jude van der Merwe

Letter from the Chair

Graeme Rowley

Some of you may be aware that I have retired from my day job. Having been part of Fortescue from day one, I decided that, as I reached the age of 70, perhaps I should examine my "bucket list" and review some of the other "wonders" which I have yet to address.

Such circumstances are made more poignant when we recognise and reflect on the recent sad passing of Shane Pickett. Shane will be well remembered for his enduring contribution to the practice of visual art in Western Australia. He was not only an artist of the Nyoongar people; he was also recognised as a leading contemporary practitioner in the field of visual art in Australia.

Yes, we all should take time to reflect and ensure we are making best use of the days allotted to us. For those of us involved in the arts it is the somewhat "heady" realisation that the results of our contribution live long after us. What a wonderful opportunity for such an ongoing legacy. Perhaps all the more reason to consider our options and assure ourselves we are fulfilling, to the best of our endeavours, the options available to each of us today.

My next contribution is to become a member of the film industry and, as Executive Producer, help create a movie titled "Bugle Boy". In case you

asked the question, "What does Graeme know about movies?" the answer is nothing. However, I do not believe that matters. What is important is that this is something I want to do, part of my "bucket list". It is artistic, creative, exiting and it is about a period in the history of Fremantle and WA which is worthy of recording. The setting is 1942 when there were probably more "Yanks" in Fremantle than "Aussies", a time when, if you were a male of Italian origin you were probably interred. But enough of the story, the plan is to commence filming in August and I will keep you posted.

On 30 April, Artsource will formally open the new studios in Midland. Our new development will house 18 artist studios which constitutes a major contribution to the development opportunities for artists which live in the Midland area. This is another major milestone for Artsource and I am personally very proud of the ongoing part we play in the development of artists in WA.

I would like to finish today by complimenting the tireless work of your Executive Team. The results being achieved on your behalf by this small group of dedicated people, ably lead by Jude, is exciting and shows the potential of growing opportunities for all the membership. ☺



Graeme Rowley

The Crit & the Dead

The Crit & The Dead was a workshop opportunity for artists to improve their writing skills with a view to being published – and possibly becoming permanent writers for the arts media.

A small group of local artists attended a monthly class for six months. This allowed them time to work on pieces of writing which would be suitable for publication. The pieces were in turn given to a handful of industry professionals who offered feedback on the work.

Classes covered topics which ranged from copyright and interview skills, to story structure, ethics, selling your writing and using appropriate language to engage a target audience.

A guest speaker attended each class to share their experiences of writing and the arts industry. They included respected national art critic John McDonald, arts editor of *The West Australian* Stephen Bevis and *Scoop* editor Danielle Benda.

Both the talks and class topics provoked lively debate from all sides, particularly about the level of quality criticism in arts writing and reviewing.

Writers who participated and who are published in this edition of the Artsource Newsletter: Kate Abon, Amanda Alderson, Diana Roberts and Wendy Lugg. ☺



Ara Jansen, a journalist with 21 years experience, taught *The Crit & The Dead*.

Visual Arts Industry Affairs and Issues

Update by Jude van der Merwe



Resale Royalty Right

Many of you will be aware that the new legislation The Resale Royalty Right was passed by Parliament in November 2009, and now waits the next part of the process, the Royal Assent and a six month period following that before it is finally implemented.

It's important for artists to be aware that the Right will not apply to works sold in the primary market prior to the legislation coming into effect. The minimum threshold will be \$1,000 and all works will attract a 5% royalty. We understand that a collecting agency will be appointed to oversee the process shortly.

Protocols for Artists Working with Children

The Australia Council recently conducted a review of the first twelve months of their protocols document. Our membership was invited to comment either through us or directly to the Council.

Briefly, our response put the position that the protocols were developed as a political response and that there was no documented evidence of their need. They now place an unnecessary burden on artists developing an application for funding support.

We believe that setting up protocols in addition to the existing systems of the Classification Board automatically develops an unwarranted assumption that adults' relationships with children are dubious. And that artists' relationships with children are especially dubious and require regulation. If a member wishes to see the full response, please contact jude@artsource.net.au

Department of Culture and The Arts Policy Framework

Launched on 12 March 2010 after a long gestation, *Creating Value, An Arts and Culture Sector Policy Framework* is intended to form the basis from which DCA will operate over the next five years.

Framed within the context of creating *Public Value*, the document sets out to clearly articulate the key roles and responsibilities of the Department. Of most interest to our membership is the commitment to undertake an extensive review of internal funding processes. It is clear from DCA's annual report that this is an area that requires work. The cost of processing a single grant grew from \$681 to \$991 between 2007/08 and 2008/09.

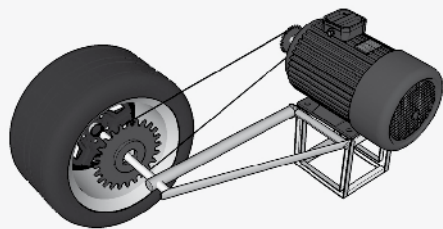
The review is particularly welcomed by Artsource as we receive numerous calls from members specifically in relation to the written requirements for an Art Flight Grant. We look forward to a simpler, more user friendly approach to this funding stream.

For more information about the framework, go to www.dca.wa.gov.au

Artists and Public Art

In February Artsource began a series of discussions with members about specific issues which face them in relation to their public art practice. The first session raised some issues that vex our members. Without giving a full list, key issues include:

- overly prescriptive briefs,
- sometimes confusing (or changed in the middle) process for concept development and approvals,
- tender documents that have inappropriate requirements at EOI stage,
- inability to submit proposals online and requirements for multiple printed copies,
- highly variable fees for concept development stage,
- project over-run without compensation (this applies to projects that are two years over due date).



No system is perfect, and the varying levels of experience from the large range of client groups tend to contain many variations of approach. While the artists polled had numerous concerns, all of them express great appreciation for the opportunities that public art has presented to them in their practice.

We now invite any of our members with particular issues to put their point of view into an email addressed to Beverley Iles, Manager of Consultancy and Employment: bev@artsource.net.au

Opposite

Olga Cironis,
Laughter amongst clouds
Commission for EATING
DISORDER PROGRAM,
PSYCHOLOGICAL
MEDICINE CLINICAL
CARE UNIT, PRINCESS
MARGARET HOSPITAL

Above

Bevan Honey
*A Study for a
Burnout Machine*

Showing Up!

**Professor Ted Snell AM,
Chair, Visual Arts Board,
Australia Council for the Arts**

Woody Allen once said that ninety percent of success is just showing up. Sadly when the Visual Arts Board of the Australia Council meets three times a year to allocate grants, very few Western Australians are on the field. Knowing how many really good artists there are in the State and how competitive they would be if they would just *pull on a guernsey*, it's extremely disappointing each round to see so few in highlighted territory when the funding league table is drawn up at the end of discussions.

All right! Enough of the football analogy, even though the visual arts grant rounds do raise an interesting comparison with sport. Whereas Western Australians are keenly competitive in many areas of sporting and athletic endeavour, why is it they hardly even show up in the VAB grant rounds?

One reason may be that the Department for Culture and the Arts in WA has a program of grants that are easily accessible, and for good projects proposed by artists with ability, not difficult to secure. This is also the case with Queensland and to a lesser extent South Australia, while NSW doesn't provide well for individual artists and hence each VAB round has a heavy weighting of artists from that State.



Well, if this is the case why should artists from the West bother to compete nationally?

Firstly, because the State Government has invested in the program through the Visual Arts Craft Strategy and there are a number of grants that are earmarked for Western Australian artists.

Another reason for applying is because there is a credentialing aspect to winning a nationally competitive grant. In developing a professional career in the arts an important step is to gain national recognition and Australia Council grants are an effective way of achieving that milestone. It is also an excellent forum for making an impression on the select band of artists, arts administrators and curators who sit on the panels. A strong body of work presented to this group can lead to unforeseen opportunities.

Of course applying for a grant takes time. Every application is a project that must be attended to thoughtfully and each requires an allocation of financial and professional resources. Despite the effort to 'harmonise' forms for State and Federal agencies, it is true that each has its own idiosyncrasies and different grants demand different approaches and often a unique set of requirements. It is therefore important to set aside some time to thinking about your project and to identify a space in your calendar for preparing the application. Ideally this should be done in tandem with studio work; do not see it as

Top right

Rebecca Baumann
New Work – EMERGING 2009
Welcome to the Wonderful World of Emotion and Impact



a tedious form filling exercise but as an extension of your creative work.

A great deal of time has gone into making the VAB application process less arduous and now it is online it is even easier. The VAB staff are keen to talk candidates through the application process – that's really true, it isn't just a bit of fluff to make you feel supported – indeed it's encouraged because you can save a lot of time by talking a project through with sympathetic individuals who know the pitfalls. Of course your images or video must be of good quality and that's not always done without cost, but again new technologies are making this both easier and cheaper.

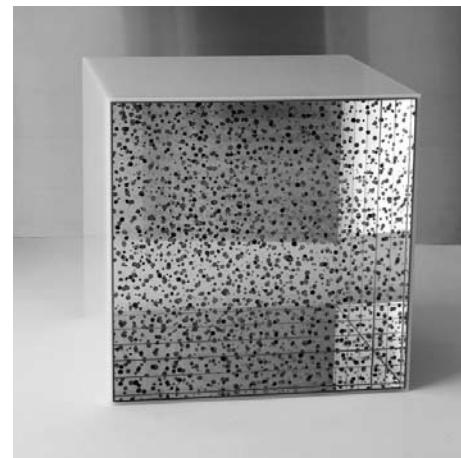
Excellence is the benchmark, if the idea and work is good it will be funded within the constraints of the budget, and the best way to access the merit of the work in this forum is on the quality of the support material. Show your images to friends, get feedback from other artists, and don't just send in snaps or photographs of

people at your last exhibition opening or long unedited videos.

Australia Council grants are designed to assist in the creation of new work, in the presentation and promotion of innovative and excellent work by Australian artists in local and international fora, and to provide opportunities for professional development, both technically and intellectually. Because excellence is the benchmark the Board no longer requires artists to have a fallow year following a successful application. We don't believe creativity comes in two-year cycles, so if you have acquitted your grant from the year before you can re-apply the following year. This is an important innovation.

Now to the bottom line; if you want a hint to get your first grant, read the Chair's report published after each grant round and identify which are extremely competitive and which less so. Skills and Development grants are less competitive that New Work grants, some overseas studios are less popular than others leading to considerably less demand and so good applications are almost guaranteed success. Be strategic!

With one VAB grant to your credit and the boost of confidence that inevitably follows, and with a range of experiences behind you and increased acknowledgement of your practice, it's much easier to apply a second and third and fourth time. If you're not successful, get feedback from



the VAB staff and begin to re-craft your application immediately for the following year. If you've been working for many years and exhibiting regularly think about applying for a two-year Fellowship, now \$60,000 a year for two years.

In other words, get in the game. It's clear from anyone who does the rounds of galleries in Western Australia that there are a great many very committed, talented and ambitious artists doing work that is inventive, thoughtful and pertinent. It's not about re-building WA's tarnished reputation or engineering some kind of bellicose local pride, it's about getting appropriate support and recognition for the excellent work that goes on here and ensuring that the funds allocated to local artists are accessed and supplemented by other available funding. It's about showing up! 📍

Top left

Gregory Pryor received a grant from the Visual Arts Board of the Australia Council for a residency in the UK
Black Solander

Top right

Dragica Milunovic – received funds from the Australia Council Spring 2008
Marks Series 2 (cube 2)

Ted Snell continuously makes a significant contribution to the Australian visual arts sector through many roles. Currently Winthrop Professor and Director of the Cultural Precinct at the University of Western Australia, Ted was previously professor of contemporary art and dean of art at the John Curtin Gallery, and chair of several national arts organisations. He also manages to find time to curate, write and is a practicing artist.

Relaying history through art

Words by Wendy Lugg

Right

Philip Gamblen in the Museum. Image courtesy of the Department of Culture and the Arts.
Photographer: Tom Rovis-Hermann



Museum and arts professionals came together at the 2009 Museums Australia WA (MAWA) conference, for a lively session titled *New Interpretation: Artists and Collections*. For Jane King, Executive Officer of MAWA, the energy she felt in the room reflected what is happening around the state. Organisations, recognising the potential benefits of bringing in artists to re-interpret their collections, are finding ways to make it happen.

As collection based residencies gain momentum, MAWA is a resource artists should know about.¹ Whilst it is up to the artists to put their case and build a relationship, Jane King says MAWA can help to get them started by brokering a suitable organisation to approach and engage in conversation. She feels that opportunities exist particularly with collections financed through local government, a view shared by Soula Veyradier, Curator at the City of Melville, who chaired the MAWA conference session.

With a background in both art history and museum studies, Soula is an advocate of the mutual benefits which can arise from the dialogue between artists and museums. In her position at the City of Melville, looking after three museums but also an art gallery, she is well placed to make that happen, and was quick to take advantage of a new form of STAR (short

term artist in residence) grants offered by the Department for Culture and the Arts in its 2008 funding round.

This new funding was initiated as part of the DCA's Community Collections Action Plan,² with the aim of supporting collecting organisations to explore their collections in new ways and to engage with new audiences. The City of Melville's Wireless Hill Project, currently nearing completion, was one of three successful applications.

Since then all funding programs from the Community Collections Action Plan have been placed under review (and are likely to re-emerge in modified versions later in 2010). However, applications for collections based artist residencies continue to be eligible for support through the DCA Arts Development program.

It is encouraging that although the formal evaluation of the two already completed residencies is still underway, the DCA has expressed pleasure with the results, particularly the level of engagement between the artists and the organisations, and the quality of their public programming.

Soula's goal with the Wireless Hill Project was clear. Presenting history through art is a way to get material out to a wider audience, to get critical engagement happening. Of the City of Melville's three museums, the Wireless Hill

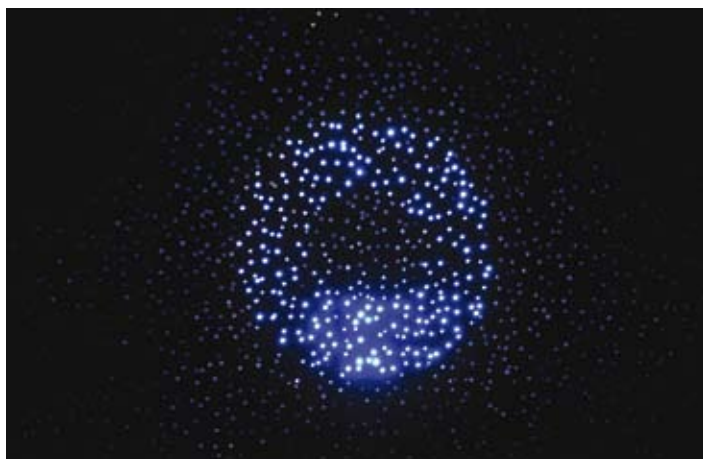
Telecommunications Museum,³ with its highly specialised collection, is the most difficult to get a general audience to engage with, but has fantastic potential for innovative interpretation.

Aware of artist Philip Gamblen's work, she invited him to visit the museum to explore the potential of a residency. Watching his response, she knew immediately that this was a wonderful fit. Philip agrees. When I walked into that museum for the first time, and saw all this simple old technology, I was really excited. The whole idea behind the museum and the technology and the objects themselves fits my way of thinking and working.

In my work I like to strip back the layers of complexity, and reveal technology for what it actually is. I like to take the covers off. Some of these old radios never had covers to begin with, but just had all the components out in the open. You could see how it worked just by looking at it. It was brilliant!

A lot of these things in the museum were like artworks already. Even though an old radio was never made as an artwork, I'd look at it and see a beautiful little sculpture. That's what inspired me to take up the residency.

After four months of exploring the collection and developing work, Philip's residency exhibition, *Relay*, is currently installed at the Heathcote Museum and Gallery.⁴ The residency



“When I walked into that museum for the first time I was really excited. The whole idea behind the museum and the technology fits my way of thinking and working.”

afforded an opportunity to step back from the process-driven problem solving of his recent technologically complex art projects.

Instead, Philip chose to concentrate on what things look like and what they mean, rather than what they actually do. He has pared back the technical aspects of the exhibition, keeping it simple, almost minimal, using the wireless idea as a starting point and drawing on the aesthetics and concepts behind it, in an exhibition which will surely generate more interest in the museum and its collection.

The benefits to the artist are manifest. Although the exhibition officially signifies the culmination of the residency, Philip is not ready to put the Wireless Hill Project behind him. He hopes to pick up where he left off, revisiting ideas and taking them further, experimenting in his own time, free from expectations, just playing. There is no conclusion to this residency. This experience will always be there now, and will never go away. A door is opened.

Relay runs until 18 April at Heathcote Museum + Gallery. 

Footnotes

- 1 Museums Australia WA t: 9427 2770 e: ma_wa@museum.wa.gov.au
- 2 more info on the DCA's Community Collections Action Plan can be found at <http://www.dca.wa.gov.au/programs/Initiatives/collections>
- 3 The Wireless Hill Telecommunications Museum, Telefunken Dve, Wireless Hill Park, off Almondbury Rd, Ardross. Open by appointment Tue – Thur. Contact t: 9364 0158, e: localhistory@melville.gov.au
- 4 *Relay*, March 13 to April 18, Heathcote Museum and Gallery, Heathcote Cultural Centre, Swan House, Duncraig Rd, Applecross. Tue-Fri 10am 3pm Sat & Sun 11am 3pm t: 9364 5666

From top to bottom

Toroidal, paper, perspex, LED

Artwork by Philip Gamblen

Image courtesy of the City of Melville

Soula Veyradier and Philip Gamblen examine one of his exhibition artworks. Image courtesy of the City of Melville

Wendy Lugg maintains a busy international arts practice from her home studio in Perth WA. She is currently working towards a 2011 exhibition, exploring history, place and identity, which will comprise a major collaboration with the State Library of Western Australia and the Royal Western Australian Historical Society. Wendy participated in the Artsource *Crit & The Dead* writing course.



The Body and the City

Words by Kate Abon

How do we move through the city? What are we aware of and why do we notice what we do? What are we not seeing? Erin Coates' artwork encourages us to think about our position in the urban landscape, literally.

Currently artist in residence at Red Gate Gallery in Beijing, the Perth artist is exploring and responding to a rapidly changing cityscape.

"Beijing is an incredibly interesting place to be for me – almost overwhelmingly so – because of its density, the disparate modes of spatial production and the pace and scale of urbanisation taking place here," Coates says.

"The artworks I make, whether video, sculpture or print, are concerned with constructed space; I am interested in the built environment, how we inhabit it and how we demarcate the limits of the specific spaces we produce," she says.

Architectural and urban structures influence our movement through the city. Coates is concerned with how the organic human body responds to these rigid structures.

"In Perth, and in other places I have lived, I have been very interested in the relationship between the body and the city – in the way we move through it and what mediates that experience," she says.

"I became quite interested in cars as discrete spaces, especially in Perth as this city has such a car culture, and this was part of the inspiration for the *Transmission* project," she says.

In October last year Coates appropriated a disused car yard and turned it into a screen gallery for one night. Using rear-projection techniques, four artists lit up the kiosk with video works specifically created in response to the site. *Transmission* transformed the space into a walk-in

theatre, complete with attendants distributing programs and refreshments.

One of the video works Coates and collaborator Loren Holmes made for *Transmission* shows yellow advertising 'people' billowing in humorous yet slightly disturbing ways, freed from the necessity to promote anything.

In the work *Multi(horror)story* a similar yellow 'person' or thing appears in the back seat of a car being driven by a lone woman. The yellow blob eerily expands in the car causing a sense of suffocation for both the driver and viewer.

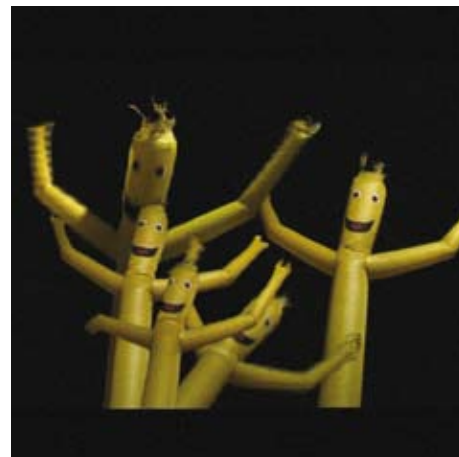
The disjointed inside-outside space of the car, the car space in the city and the car's place within our society are explored in *Transmission* with irony.

Coates says that her interest in cars and motion is informing her current work.

"In Beijing there are so many ways to move around the city; for example in the hutongs and small networks of streets you see the most incredible bike-trolley driving, and in general pedestrians are so much more aware of the space around them and how they navigate the street – no one would fall down a hole that the council hadn't marked with giant flashing lights and then try to sue them," she says.

"At the same time, car ownership is exponentially increasing in China, and you end up spending so much time in vehicles crawling through traffic, that the car really is a 'place' – people eat in them, sleep, and have phone meetings there."

"One of the new pieces I'm making uses car airbags and concrete, and continues my interest in the movement of the body through the city and this idea of the car as a mediating apparatus," she says.



Top

Still from *Multi-convulsive*, Erin Coates and Loren Holmes, video projection, 2009

Above

Still from Erin Coates and Loren Holmes' *Multi(horror)story*, two channel video projection, 2009



Top

Projection works from

Transmission. Left:

Gian Manik *Untitled*
(*we're fucked*), 2009.

Right: Erin Coates
and Loren Holmes,
Multi(horror)story, 2009

Above

Transmission: one night
video gallery, Beaufort
Street, Perth.
October 2009.

“[Beijing] is a complete contradiction between traditional ways of life and hyper real ways. The city is changing in often contested ways – it is not a smooth transition.”

“The tension between these two materials, the way they interact and push against each other is what I’m interested in, and it’s in this way I’m trying to communicate something about the relationship between the body, the car and the city,” says Coates.

We move through cities with a sense of space that is created in response to this complex relationship.

When driving, the outside environment becomes fractured as we shift our attention between the inside space of the car and the city. This break in continuity also occurs when walking, when our internal thoughts temporarily blind us and we don’t notice where we are.

However, our sense of space is not fractured as we are able to imagine or remember places and fill in the gaps. Coates says that this process is similar to the way film works.

“Film is a disjunctive space, sutured together to be smooth,” she says. “Film itself is segmented yet there is an illusion of seamlessness in films that mimics our aptitude to disregard certain places and generate a flawless cityscape.”

Coates sees this disjunctive quality reflected in Beijing, which is part of the city’s attraction.

“Beijing is a city in flux, it is not static,” she says. “It is a complete contradiction between traditional ways of life and hyper real ways. The city is changing in often contested ways – it is not a smooth transition.”

“There is so much you need to take in and process in a city like Beijing before you can make any meaningful responses,” she says. ☺

Coates’ residency at Red Gate Gallery concludes with an exhibition titled *Surface Tension*. The exhibition will be with Justin Spiers, who is undertaking the residency with her.

Coates received funding from the Department of Culture and the Arts to exhibit in Beijing. Coates lectures seasonally in architecture at the University of Western Australia, in visual arts at Edith Cowan University and is on the exhibition team at the Fremantle Arts Centre.

Kate Abon completed a Bachelor of Visual Arts at Curtin in 1998. Her final semester was spent studying at the art school in Paris where she happily got lost in conceptual art. Finding herself in Perth last year, she undertook honours at UWA. This year she plans to immerse herself in writing and phenomenology. Kate participated in the Artsource *Crit & The Dead* writing course.



Adaptation

Words by Amanda Alderson

Exploring the microbe to the macro, and everything in-between, *Adaptation* is SymbioticA's art and ecology research project.

Embedded in Lake Clifton, south of Mandurah, Western Australia, *Adaptation* features a dynamic program of artist residencies and events with a vibrant community program. Lake Clifton as a location and a metaphor, offers a microcosmic peak into the broader issues of ecology and life itself.

Based around this irreplaceable lake ecosystem, *Adaptation* broadly scopes issues spanning the creation of life; indigenous culture; colonisation; scientific discovery; developmental booms; to fragility in the face of climate change.

Lake Clifton is home to the thrombolites, or 'living rocks', built by micro-organisms. With their similarity to the earliest forms of life on earth, and due to their rarity, they hold major significance. Interest varies from groups as broad as NASA searching for life on other planet to archaeologists tracing the evolution of life.

A vital feeding and nesting site for endangered migratory birds, including the almost extinct Hooded Plover, the Lake is surrounded by thickets of at-risk Tuart trees. Seemingly minor actions such as introducing a fish species into a lake, to major changes such as global warming's affect on rainfall, deeply affect this remarkable ecosystem, paradoxically putting in danger the very organisms responsible for life itself, those living on the thrombolites.

The uniqueness of the reef, the surrounding area and its fragile existence has presented an exceptional opportunity for artists and researchers to engage with the many narratives

surrounding the Lake. Inspired, SymbioticA conceived the *Adaptation* residency program.

An artistic laboratory, SymbioticA is dedicated to the research, learning, critique and hands-on engagement with the life sciences. With an emphasis on experiential practice, SymbioticA facilitates a thriving program of residencies, research, academic courses, exhibitions, symposiums and workshops. Its location within the School of Anatomy and Human Biology, at The University of Western Australia, enables artists and researchers to get their 'hands-wet' and directly access scientific tools and techniques.

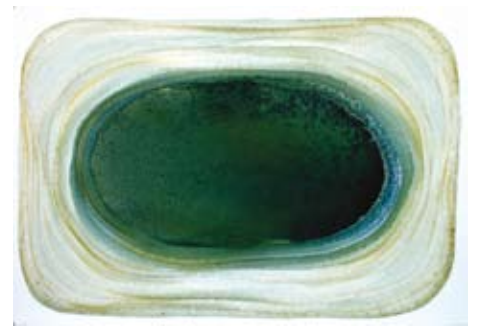
The seven *Adaptation* residency projects will share time between the Lake, the City of Mandurah and SymbioticA's labs. Continuing into 2012, the invited and selected artists will focus on process based research, fostered from a diverse approach and medium.

In Perdita Phillips' aural tour *The Sixth Shore*, participants, through their movements and interconnections, choreograph their own personal sound-scape. Stories from local history to recordings from the Lake are featured.

Informed by Lake Clifton, *Sharing the Edge* is a suite of poems and landscape memoirs written by poet Annamaria Weldon, whilst working collaboratively with naturalist Laurie Smith.

Williams based farmer/artist Catherine Higham takes a holistic view to the ecosystem and will explore individual and collective impacts on Lake Clifton and their effects on water based ecosystems at large.

Paralleling one of the fastest growing Australian regional cities to one of the slowest growing life-forms, the *Slowest Growing Sculpture*, Vyonne Walker, in collaboration with the



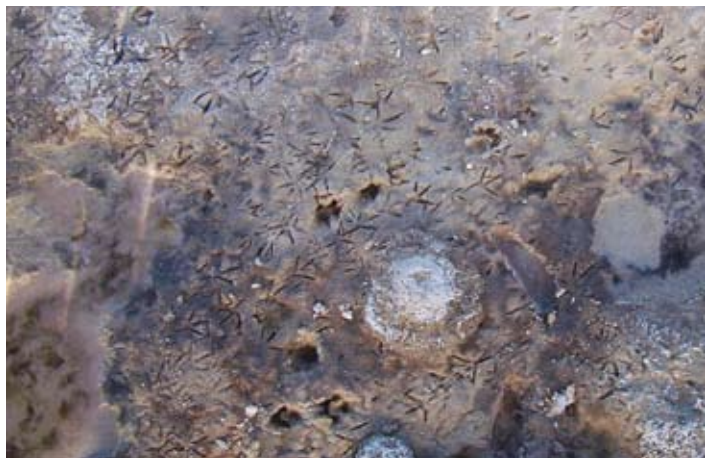
SymbioticA Research Group, will attempt to grow a living sculpture from cyanobacteria.

Through research and consultation Mandurah based sculptor/public artist Coral Lowry will inform and provoke thought and action toward the conservation of the unique site of Lake Clifton.

Focusing on the thrombolites, sculptor and community artist Carmel Wallace, from Victoria, will explore the possibilities of collaborating with organisms in the print making process.

Top
Annamaria Weldon
Lake Clifton, North West View, Low Water, 2009

Above
Carmel Wallace,
Printmaking Study, 2010



Top
Annamaria Weldon
Bird Claws in Mud, 2009

Middle
Carmel Wallace
Printmaking Studies, 2010

Above
Vyonne Walker,
Lake Clifton, 2008

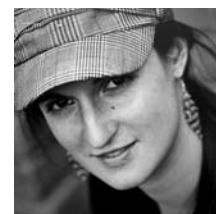
The balance of drawing attention to a protected ecological site without harming it will need to be navigated.

The Autotroph, SymbioticA Director Oron Catts' playful kinetic sculpture, explores the problems of using technology to engineer 'solutions' to ecological issues. For Catts, art and ecology reflects a shift from his work in the *Tissue Culture and Art Project* with collaborator Ionat Zurr. Whilst still exploring the issues and finding new ways of telling stories, Catts' says "I can see some connections. But rather than having the live component, the living tissue, the fragments of life being the centre of this piece, the focus is totally different. It is about removing aspects from the environment. I think also what this piece is highlighting is the complexity of the issue. Once you start to intervene with systems you often create a whole new series of problems. So it is a piece about the complexity of intervention rather than solution to an environmental problem."

Art and ecology can also be seen as a shift from the laboratory centred work that SymbioticA is renowned for. However it still addresses a core area of research – that of the complexity of living systems. *Adaptation* continues SymbioticA's focus on the exploration of the shifting relations and perceptions of life. It opens important dialogue and debate surrounding human inaction, intervention, responses and responsibilities to the world at large.

As a new style of residency program for SymbioticA, *Adaptation* is almost an experiment in itself. The balance of drawing attention to a protected ecological site without harming it will need to be navigated. With such fertile ground for storytelling, engaging in *Adaptation* as it develops is sure to be intriguing.

Further information on SymbioticA and *Adaptation* visit:
www.symbiotica.uwa.edu.au 



Amanda Alderson is an artist and curator. Focusing on emergent and contemporary arts she has enjoyed a variety of roles in Western Australia's vibrant artistic community. Her artwork and life philosophy is centred on her passion for incidental narratives. Amanda participated in the Artsource *Crit & the Dead* writing course.

Compositions

Words by Diana Roberts

Tony Windberg used to find the West Australian bush unattractive and confronting. The bright sun and harsh dry land were such a contrast to the soft light and grey-green tones of his former home in Victoria that he took a while to adapt. Over time he's unearthed its beauty and carved a niche as a respected landscape artist with a flair for realism.

Now immersed in the South West, Windberg's affinity with nature has matured into reflective observation of the rural landscape near his studio in Northcliffe. Yet the mood that underscores his work seems to echo that early struggle with the West Australian wilderness.

"Our anxious relationship with Nature has its roots in Romanticism," he says in the notes for his latest exhibition.

Compositions, Windberg's first solo show at Gunyulgup Galleries in Yallingup for five years, combines new works with some previously exhibited pieces. At first glance, the rural scenes and forest studies look purely naturalistic and scenic. Closer scrutiny reveals his work is full of allusion and metaphor.

"There's a theme that's been building up over the years; our insistence on grafting alien concepts and culture onto the landscape," says Windberg. "Our lack of will to adapt is phenomenal. That theme gets stronger every place I go" he adds.

Windberg's affinity with nature began in childhood. Born in Melbourne in 1966, he spent his youth on the urban fringe, bushwalking and imagining a career in science. Instead he went to art school in Perth and grew his reputation painting West Australian trees.

His first solo show in 1989 was a sell-out and led to a portentous commission from Argyle Diamonds.

"They were on the look-out for an up-and-coming artist to create twenty-five artworks responding to the landscape around their mine in the Kimberley," says Windberg. "I went up on a research trip and they flew me all over the site. It was awesome, and that fired my interest in our great big footprint all over the landscape."

Whilst the aerial view of an open-cut diamond mine sparked Windberg's early interest in an environmental subtext, the concept of aesthetic beauty is integral to his work. On one occasion rusty machinery spotted in an abandoned mine in Meekatharra provided inspiration.

"I look for beauty in destruction," he says.

"The initial impact on seeing something like that is 'what an amazing form'. It represents abandonment. On one hand it's a seductive object, and yet the repercussions of what it means and why it's there are really about environmental destruction."

Windberg often uses irony and humour to avoid moralising. "I don't want to ram home the point so it becomes didactic," he says. "It has to work as a painting within the confines of the space, not some form of message with a capital 'M', because then the art becomes art with a small 'a'."

Windberg's 2005 painting *Genesis* illustrates his approach. He uses a diptych format to connect two disparate objects; a cloud – a Romantic symbol of nature – and a cloth-covered boat.

"Apparently Karratha has the highest per capita boat ownership in Australia," he says. "There's a huge amount of wealth and a lot of



Top
Tony Windberg,
Containment 111

Above
Windberg at work
outside his studio



boating activity. Every second driveway's got a boat, covered against the elements.

"It's a very dry place. For half the year the billowing clouds build up on the other side of the hills, but it never rains," says Windberg.

"I like the semi-abstract shape of the boat," he adds. "I wanted to make it seductive and beautiful, and I was deliberately referring to the way Renaissance artists had to prove their worth by how well they could paint folds of drapery. I love that as a symbol of cultural imposition."

Windberg lived and worked in the Pilbara for four years. Then in late 2005 he accepted an invitation from friends to be artist-in-residence on their former dairy and tobacco farm in the karri forest near Northcliffe.

His solo exhibition at Gunyulgup shows how he's absorbed the characteristics of his new locale into his work. Detailed close-ups of tree bark drawn with ash and charcoal represent the landscape materially and metaphorically.

"I feel I've come full circle," he says. "The first

point of contact is the forest; you can't ignore the trees."

Yet he retains an enduring interest in Romanticism. Moody landscapes filled with pervasive fire smoke hint at nature's threatening power. Whilst monumental stacks of silage bales wrapped in plastic symbolise layers of cultural traditions grafted from Europe onto Australia's landscape.

Decomposition 1, a finalist in last year's Albany Art Prize, captures his ideals. Inspired by a contemporary image, it retains Romantic overtones. Beautiful in its decay, the torn plastic wrapping of an abandoned silage bale gusts in the wind like an elaborate piece of drapery, or a sail. Windberg says it reminds him of the doomed vessel in Théodore Géricault's *The Raft of the Medusa*.

From shrouded boats to silage bales, contemporary scenes are Windberg's metaphor for man's attempt to tame and harness nature. His meticulous realism looks conventional

and descriptive, but it's illusionary. He gathers inspiration and material from his surroundings and shapes them into new compositions.

An accomplished and award-winning artist, widely exhibited and collected, Windberg neither paints the picturesque nor follows trends. Occasionally we catch a glimpse of a new approach. Meanwhile, the West Australian landscape remains his constant muse.

The Romantic concept of the awe-struck figure in the landscape is an apt analogy for Windberg; paradoxically confronted and inspired by the natural world, at times perturbed by the isolation, yet deeply gratified by his situation. 🌱

Compositions exhibited at Gunyulgup Galleries 27 February – 14 March 2010. Tony Windberg's recent work also on view in *Over There: Survey 2010 Art in the South West* at Bunbury Regional Art Galleries 13 February – 11 April 2010.



Scots-born **Diana Roberts** is an independent art-historian-curator with an international background in collections, exhibitions and gallery management. A former director of Bunbury Regional Art Galleries and ECU visual art theory lecturer, she is now channelling her extensive knowledge of the South West art world into a PhD through Curtin University. Diana participated in the Artsource *Crit & The Dead* writing course.

Top

Tony Windberg,
Decomposition
– Hill Brook Road

Shane Pickett

19 February 1957 – 15 January 2010

As an artist, mentor and cultural leader he gave over thirty years service to Western Australia and his Nyoongar community. He exhibited selfless generosity to the good of his community. He committed himself wholeheartedly to every endeavour that he undertook. He was a contemporary artist of the highest level. His importance to the development of Australian art has been institutionally recognised across the country.

He has left a cultural legacy that has redefined the artistic landscape of our nation.

Written in loving memory of Shane Pickett on the occasion of his memorial gathering.

His traditional name means the soft light of the moon. Those who knew him knew it to be a fitting epithet. A man of gentle disposition, he was an artist of the highest order. In his paintings he showed an inner strength that he knew came straight from the landscape and the Dreaming. Through paint he revealed his close personal understanding and relationship to this landscape, working tirelessly to reveal its hidden meanings, and its hidden truths.

Over three decades, this quest saw him acclaimed as one of Australia's most important contemporary artists. His works were acquired by the National Gallery of Australia, the Art Gallery of Western Australia, the National Gallery of Victoria, the Museum and Art Gallery of the Northern Territory, the Western Australian Museum, Australian Parliament House, the Berndt Museum of Anthropology at the University of Western Australia, along with numerous important private and public collections. His paintings travelled the world, being exhibited in Asia, America and Europe, as well as in over 50 exhibitions across Australia. In 1986 he was winner of the Museum and Galleries Award at the Third National Aboriginal Art Awards. In 2006 he was the winner of the City of Wanneroo Painting Prize, the City of

Joondalup Invitation Art Prize and the Sunshine Coast Art Prize. In 2007 he was awarded the Drawing Together Art Award and in 2008 he was the winner of the NAIDOC Moorjitch Mar-Daa Art Award. In both 2008 and 2009 he was voted 'people's choice' winner at the Western Australian Indigenous Art Awards and in 2009 he was awarded the Online People's Choice Award from the Telstra National Aboriginal and Torres Strait Islander Art Awards.

Despite his success, he remained grounded in the teachings of his Nyoongar heritage. As a father and grandfather, he saw his most important role in being an ambassador for his Nyoongar culture and beliefs. He once said that his greatest joy was seeing the tears of old men and women from remote Australia as they recognised in his painting the traces of the Dreaming. In his life and in his artwork this Dreaming ran strong. It was through his knowledge and cultural identity that his paintings sang so powerfully of his Nyoongar heritage. His legacy is a powerful vision of individual strength and dignity. Like the soft light of the moon, it guides us in darkness and gives us strength. ☺

Courtesy of Indigenart-Mossenson Galleries

I am Meeyakba Shane Pickett, a painter of the Nyoongar lands. I am privileged to have been taught the traditions and cultural values of my father's Jdewat people and also my mother's Balladong people. These include hunting skills, reading of weather patterns and signs that teach me to respect the seasons and understand their movements, changes and moods. I have learnt to read the songlines that journey through all living things across the entire landscape.

Every river, every tree, every rock is important as the Dreaming runs through them connecting all things, including mankind. These are the energy paths of the Dreaming and they are never meant to be broken, they are never meant to fail. When they are broken by mankind's negative effects on the land the energy paths can never be repaired.

I am not yet a culture warrior. The real culture warriors are the elders – those gifted senior men and women fighting to keep the Dreaming alive. In my paintings, and in my own personal Dreaming journey I try to honour their teachings, their knowledge and their law. Together we must work to heal and rebuild to be stronger and stronger for the Dreamings of tomorrow – to keep our culture so that the generations to come can live and sing of their identity.

Shane Pickett

Artist statement for the exhibition *Culture Warriors: The National Indigenous Art Triennial*, National Gallery of Australia, 2007



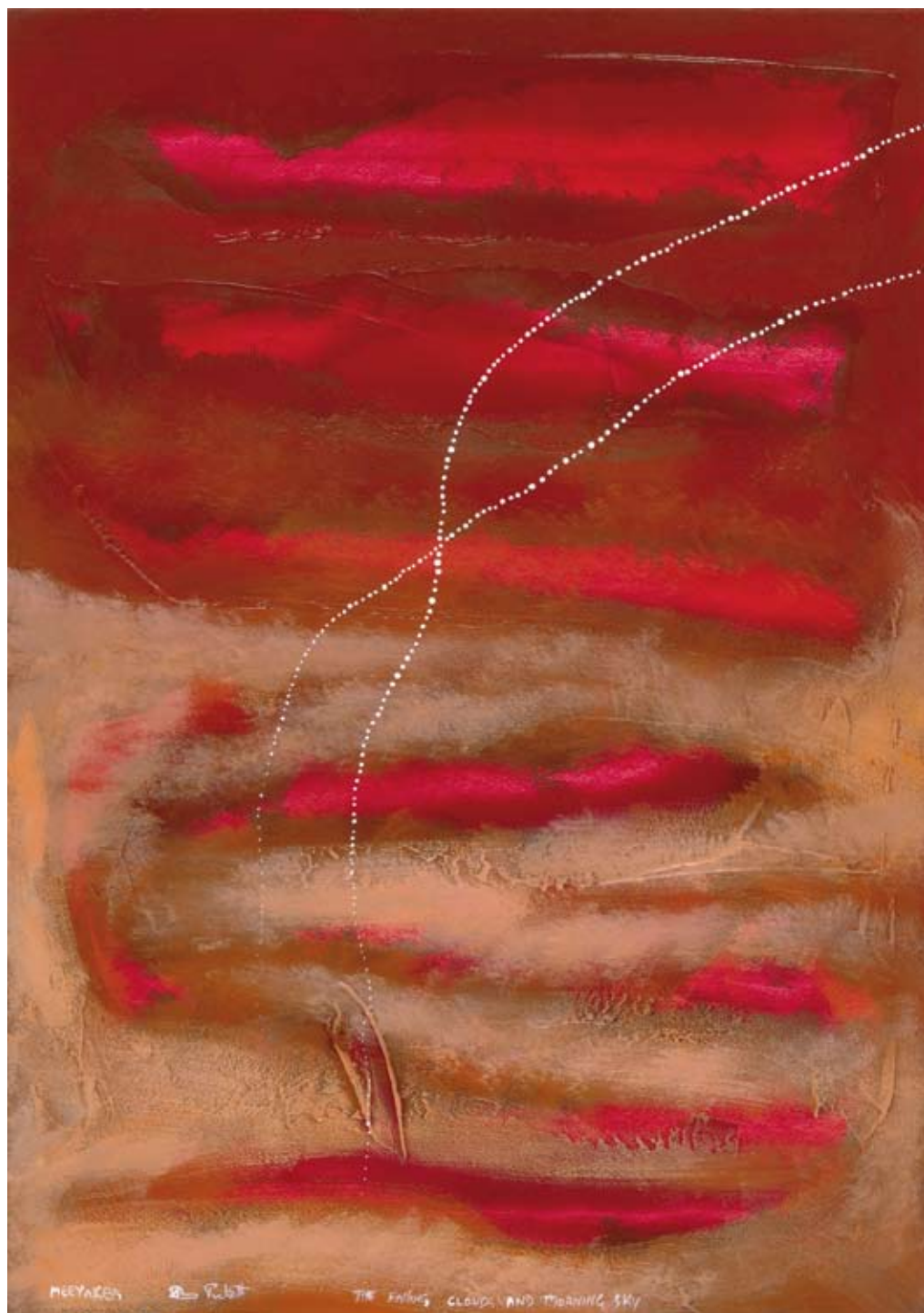
Left

Shane Pickett,
*Djilba calling the sun
for warmth and spring
time* 183x153cm ,
acrylic on linen, image
courtesy of Indigenart-
Mossenson Galleries

Right

Shane Pickett,
*The Falling Clouds and
Morning Sky*, acrylic on
paper, 70 x 50 cm

"Together we must work to heal and rebuild to be stronger and stronger for the Dreamings of tomorrow – to keep our culture so that the generations to come can live and sing of their identity."



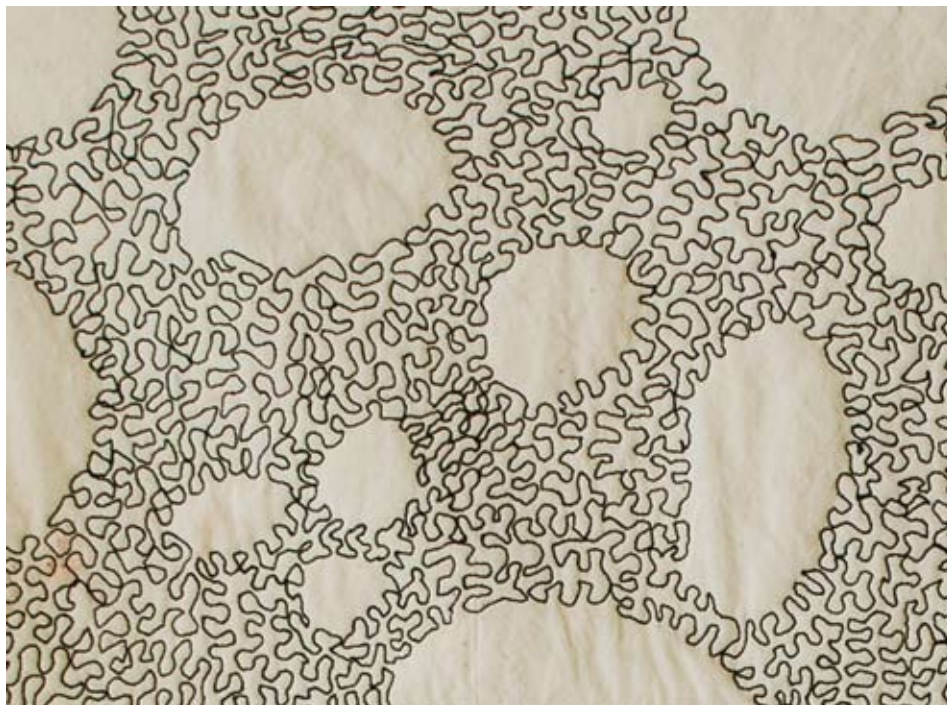
Employment Agency + Art Consultancy

The Newman Town Centre Park

Words by Nyanda Smith

BHP Billiton Iron Ore Legacy Project
Presented by Country Arts WA in
association with Artsource, CuriousWorks
and the Newman Community





In early 2009, Jessica Machin, CEO of Country Arts WA, received what she describes as 'the call you always dream of'. BHP Billiton wished to invest \$500,000 in a wide-reaching arts project, in the mining town of Newman.

The resulting plan was a film festival produced by young people, and a public art program featuring the turning of a 2000-square metre park into an 'arts inspired park', for which she turned to Artsource.

'We proposed a program that would facilitate meaningful engagement, which was at the heart of the whole project – bringing in something sustained with the community, in order to

build skills and connections, rather than just introducing work from outside,' Jenny Kerr says.

Fast-forward a year, and the formation of the Newman Town Centre Park is underway. Reflecting the impetus, the approach has been lead by an artist, Margaret Dillon of Concreto, working closely with landscape architect Francis Kotai, back in Perth from working on projects including the Museum of Old and New Art, Tasmania.

Dillon explains that forging a connection with the Newman community was like turning on a tap, with initial consultation opening a wealth of interest and artistic activity to draw from. 'On our first field trip we discovered strong art and craft



groups who were really thirsty for engagement. What is interesting about the town is that there are people there from all around the world living there, and there exists amazing knowledge.'

Soon after she was back, this time with a (heavy) suitcase of concreting materials for a community workshop, transporting quilting techniques into concrete mediums. 'The 'hands on' activity just while you are sitting and working means you start talking, themes that are important to people emerge,' she says.

Perth artists Judith Forrest and Eveline Kotai were commissioned to create works, and collaborations established with local artists.

Previous Page

Eveline Kotai introduces ideas for the stage design

Above

Concept quilt design for decorative paving, Cheryl Botha

Above

Dada Sampson, Martumili Artists



Kotai worked with Newman quilter, Cheryl Botha to create patterns drawn from cultural and natural sources, translated into stitch, and then developed into pavement stencils. Through a mentorship with Forrest, Newman textile artist Nancy Lumsden has designed tree grates referencing Pilbara landscape textures and patterns, to be cast from alloy metals. Text by local writer Elaine Tribbick will dot across the park.

The centrality of art in the project has allowed tailoring of the built environment to showcase artworks to their best advantage, and the fluid flow between the two disciplines is clear from the plans – the park's structure and surfaces intimately interacting. 'Working closely with Francis has allowed an opportunity for things like the creation of walls in places that will contribute to a viewing of a particular artwork,' Dillon explains. 'We've all had to work outside our comfort zones, which isn't a bad thing,' Francis Kotai laughs. 'Landscape Architects can often rely on formulaic interpretive measures and are often dealing with other pressing tasks in a project. The great thing

about art is that it can legitimately circumvent this condition so the design process doesn't need to result in logical outcomes and we're compelled to reach a little further to draw our connections.'

'Of course reaching too far runs the risk of producing irrelevant design and public spaces so there's a tension there that's explored through the collaboration of established and emerging artists and the park design. Margaret has played a central role in this and is a very hands on and generous sort of artist. I think we've all gained a lot from her guidance.'

The result is a park that has a series of garden 'rooms', each with a distinct character, for different purposes. Cultural, environmental and geological sources form different thematic threads. A feature is a performance stage developed by the team, that can be pragmatically used (when not in action) as a seat for hungry lunch-goers. The form references the town's open cut mine in relief. Eveline Kotai has designed a pattern of jewel-like stone inserts sourced from the Pilbara, to be drilled into the

stage in a grid, alluding to blasting patterns.

The Martu painters of the Martumili Arts Centre are currently working with Dillon on a graphic to be screen-printed onto vivid shade structures. 'The aim is for them to be visible from the Radio Hill perspective, as well as utilising the amount of air traffic overhead.'

For Kerr, the model offers an exciting way forward. 'This is a new way of operating for us in terms of place making, with artists working with the community and leading the design team. We wanted a facilitated process of engaging artists' ideas in place making. It's a model we will use again particularly in regional towns, because it's worked really well.'

And for Machin, the 'brilliant' results already reflect its intended sustainability. 'The concept of legacy was something we pushed for – thinking about beyond the project, what skills would be left in the community, what would be physically left, and the legacies from ongoing projects – that have already begun.' 🍌

Top

Concept drawing for bronze artwork, *Production in Newman*, Judith Forrest

Nyanda Smith is a freelance arts writer who has contributed to The West Australian, Artlink, Photofile, Realtime and radio ABC 720. She spends far too much time in op-shops.



St Mary's Cathedral

Words by Maggie Baxter

On 8 December 2009, the newly restored St. Mary's Catholic Cathedral enjoyed a spectacular opening ceremony. Subiaco based architect, Peter Quinn had the difficult task of extending and uniting disparate 19th and early 20th century sections. His elegant design connects to the past through material, colour, and texture. The semi-circular extensions provide awe-inspiring, naturally lit space and volume.

The art commissions were mostly informed by liturgical practice and faith. Not all of us were Catholics and we were helped by excellent background notes provided by Sister Kerry Willison from the Centre for Liturgy. She and the Archbishop also pushed for West Australian imagery and materials wherever possible.

Mehdi Rasulle carved the strong workman's figure of St. Joseph from one large piece of Jarrah; a gecko runs up the leg of his carpenter's workbench and above him a portrait of Blessed Mary McKillop, carved from Tuart, looks down.

Jarrah was also used for Sanctuary furniture. Dan Flynn's original design for a circular altar top was modified to suit the octagonal shape of the marble dais on which sits. The existing ornate Cathedra, or Archbishop's Throne, is complemented by minimalist chair designs in which the hierarchy of clergy using them is defined through subtle elements such as back height and arm rests.

Dan's original commission grew to include silver ceremonial accoutrements. The chalices are detailed with local gemstones, and the Archbishop's Crosier is a collaborative artwork with Glenice Matthews, whose finely crafted enamel Geraldton Wax and Blue Leschenaultia grace the staff.

In the Processional Courtyard, visitors are greeted by Laurel Nannup's sandblasted granite images that describe the interconnection between Nyoongar creation stories and the Bible. Immediately in front, the figure of The Good Shepherd on Antonio Batistessa's wrought iron front door is sheltered by a canopy of gum leaves and surrounded by farmland.



Above
Dan Flynn,
chalice

Top
Mehdi Rasulle,
St Joseph

Above
Laurel Nannup,
*Noongar creation
stories (detail)*



"Many things made this project especially meaningful, including that the art is at one with the passions and beliefs that inform the function the building..."

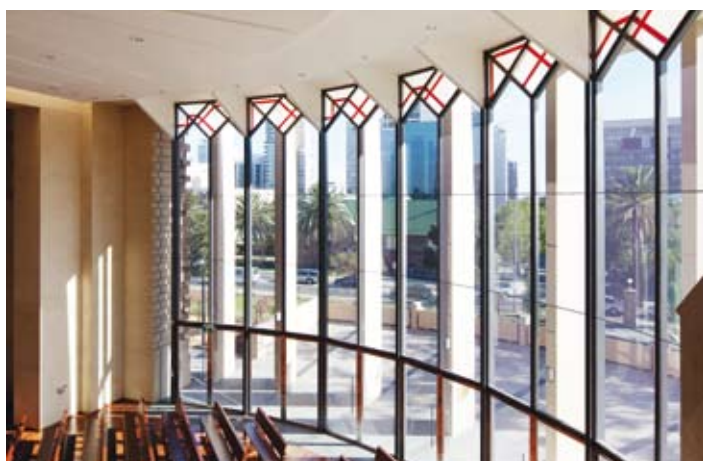
The major challenge for Peter Bowles from Glass Manifesto was to ensure that his pieces fitted perfectly with pre-designed architectural elements, old and new.

The fourteen Stations of the Cross are a significant devotional focus for many Catholics. Peter worked in close collaboration with Gerry Darwin whose evocative and moving bas-relief resin sculptures are backed by Peter's glass and Masonite assemblages.

The jarrah frame that sits immediately beneath the historic stained glass windows in the Blessed Sacrament Chapel is filled with a series of clear but heavily textured glass panels, illuminated through the edge. Light washes over the screen, evoking a sense of wonder, while the subtle verticality of the integrated light source leads the eye up to the stained glass, without competing.

At the other end of the Cathedral, the intense blue, cast glass font continues to connect visually to the stained glass, as well as to the water inspired molten glass Baptistry wall panel. The clerestory windows in the new Assembly Space are characterised by a series of intersecting red glass lines that reference the geometry of the window spaces.

Many things made this project especially meaningful, including that the art is at one with the passions and beliefs that inform the function the building, and that each artist was individually honoured through a special ceremony to bless their artwork. I only wish all my projects were like that. 🙏



From top to bottom

Peter Bowles and Gerry Darwin, *Fourteen Stations of the Cross*.

Antonio Batistessa making the wrought iron leaves for the front door.

Peter Bowles designed the top detail of the windows of the assembly windows.

Maggie Baxter is an artist and public art coordinator. She was the Coordinator for the St. Mary's Cathedral project.



Studios + Residencies

Update by Loretta Martella, Manager Studios + Residencies

Artsource Residency Opportunities

Calling for Applications!

Start preparing your applications now for our three residency options. To kick start your ideas the 6X6 talks on Tuesday 20 April will focus on artists' experiences of residencies.

Closing date for all residency applications is Wednesday 30 June, 5pm.

Applications will be assessed by a panel of artists and art industry professionals.

Application guidelines and application forms can be found at www.artsource.net.au/residencies

For further information contact loretta@artsource.net.au

The three Artsource residency options are:

2010 Artsource Residency Fund

Wherever you want, whatever you want ...

For the second year, Artsource's Residency Fund offers the opportunity for artists to pitch their creative ideas for professional development residencies – up to \$20,000 is on offer. Applicants must be a Western Australian artist with five years visual arts practice and have been an Artsource member for a minimum of two years.

Basel, Switzerland

July to December 2011

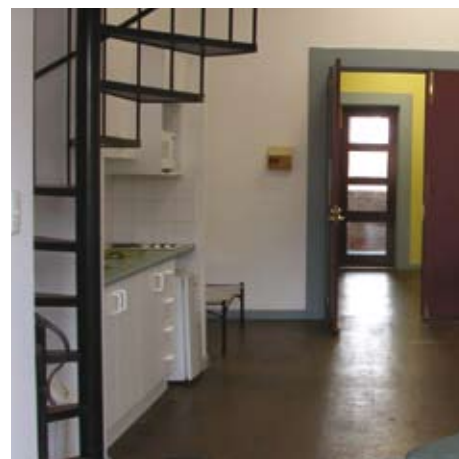
In its 22nd year, the Basel residency gives a Western Australian artist the opportunity to undertake research and creative development in Switzerland for six months. The residency includes free accommodation and use of a studio apartment in Basel, plus a \$26,000 grant.

Supported by the Department of Culture and the Arts and the Christoph Merian Foundation, Switzerland.

Artspace, Sydney

October to December 2011

An annual residency for a Western Australian visual artist to reside at the Artspace Visual Arts Centre in Woolloomooloo, Sydney (formerly known as the Gunner) for three months. Free accommodation and use of a studio is included, plus a \$7,000 grant provided through the Department of Culture and the Arts. ☺



Right
Artspace, Sydney



Residency Reflections

John Mayo is a sculptor who mostly lives and works in the USA, but for the last few months he has occupied our Henderson Street Residency.

At this point I am a bit more than halfway through a five month residency in Fremantle, supported by Artsource. I have come here with my wife and two children, from Washington State, USA. We are living in the Henderson Street cottage, in the centre of the Fremantle, and it has been an unforgettable experience.

Being from a rural area my children have never experienced urban life. When it comes to easy urban life, 'Freo' has got to be the best. We can walk and bike almost everywhere – beaches and everything are within our grasp.

I am currently working out of Greg James' foundry and studio down on the waterfront, working on a series of bronzes based on the maritime history of Western Australia, specifically the shipwrecks.

Setting up a new temporary life here in Fremantle has challenged me artistically and exposed premises that I didn't realise I had in my work. Being removed from my art practice at home has been useful to break bonds and habits that I had slid into over decades. Starting out here with a blank page in the way of materials, technique, and content was a bit disorientating and frankly a bit scary for the first month or so. Letting this place get inside to the point where I could process it creatively takes time. I am glad to have been here for the full 5 months.

During the first few months here the part of me that wants to control the creative process kept looking for an 'answer' – what and how I would create here? I look back through my sketch book from this period and I see many things circled and underlined. Thankfully I resisted committing to any of those ideas and stayed open both to the place and the process.

As for the subject matter of my work, I fell into the story of the Batavia and the other Dutch wrecks here in WA. This slowly developed into a bigger topic as we visited the whaling station in Albany and the beautiful lighthouse at Cape Leeuwin. Being able to dive here and physically explore the marine history and environment has provided a powerful dimension in my creative process.

This has been my first international residency but certainly will not be the last. I feel like artistically I have put my creative growth into 'fast forward' by accepting the challenge of doing new work in a new environment.

We are deeply grateful to Artsource and the supporters of this wonderful organisation for providing the structure and support for this huge experience for us. Western Australia, and Fremantle specifically, has been such a wonderful place and will forever be in our hearts.

John Mayo will exhibit his residency work at the Kidogo Arthouse, Fremantle; 18 – 25 April, 10am – 4pm.

Above
Gemma Ben-Ary,
Bower

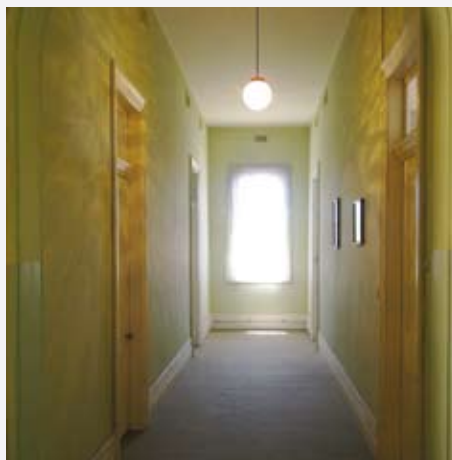
Above
John Mayo,
Bottle for Postcard



Pauline Goggin from Ireland left us with this reflection on her experience at the Old Customs House Residency

I feel so blessed to have had this time here. I have been able to explore some new pathways in paint and to form something from my experience in Lake Ballard. I really believe that this studio has been the best I have ever worked in. Sitting here on this my last afternoon, sheltering from the killing heat outside, it really feels like a true refuge. ☺

Above
Kyle Hughes-Odgers,
this roof will never hold



Top right
Midland Studios hallways

Artsource Studio Update

The Artsource Studio Program keeps developing and expanding, with 57 studios now managed by Artsource across eight locations. New opportunities are presenting in Midland and Belmont, with discussions also underway in regards to spaces in Subiaco and Mandurah. Unfortunately, our quest to secure affordable inner city studio spaces continues, with our Newcastle Street studio building now set for demolition by the owners.

Midland Studios

We have just secured five new spaces in our Artsource Midland studio complex, bringing the total number of studios there to 18. We welcome artists Hayley Bahr, Gemma Ben-Ary, Claire Bushby, Claire Canham, Kyle Hughes-Odgers, Elwyn Marren and Vanessa Russ to their new spaces.

Artsource Midland is being launched on Friday 30 April by the Hon John Day, Minister for Culture and the Arts. Along with the 18 artist studios, the space also houses JJHQ – the making and exhibiting headquarters of artist-jeweller, Jessica Jubb, in the street level shop-front. A visual arts honours graduate of Edith Cowan University she creates handcrafted wearables composed of fabrics, existing objects, hand-worked precious metals and creative stitches. ☺

Professional Development

6X6 Artist Talks

20 April, 6pm @ Artsource Fremantle

Artists share their experiences of residencies and the development of their practice, including visiting artist John Mayo, Tom Müller (2009 Basel Residency) and Tanya Schultz (2010 Artsource Residency).

Small Business Solutions

– Helping To Grow Your Arts Business

Karyn Grant and Jennifer Than-Htay gave an informative talk at the recent Artsource Funding Workshop. For those who could not attend, they have sent you this message:

Small Business Solutions® is a government program that enables small businesses to access personalised one-on-one business mentoring in the workplace. This is provided by independent professional advisors experienced in small business who can offer practical advice based on sound experience.

It recognises the skills small business owners have, identifies any gaps and gives support and solutions that will improve their skills and the business.

The program's advisors conduct a business "health check" which diagnoses how well the business is performing, and provide assistance with strategies to take the organisation to the next level.

As well as being government subsidised and highly affordable (\$350 for 3 hours less a \$200 subsidy), the advisors conduct Recognition of Prior Learning assessments to ascertain if participants, based on their working experience, are entitled to qualifications that will add value to their business.

For further information call 1300 40 60 80 or refer to the website: www.smallbusinesssolutions.wa.gov.au ☺

Regional + Indigenous Artist Development Program

Update by Ron Bradfield Jnr, Manager, Regional + Indigenous Program



This year will see the end of Relationship Australia and Healthway funded workshops delivered across the Midwest, South West and Greater Southern Regions of WA

for the remaining months of 2010. We hope to re-visit these workshops next year. Artsource is planning to deliver further regional professional development workshops on a demand basis, as determined by your needs. So, we'll be happy to hear your feedback on the sorts of PD workshops you'd like to see in your neck of the woods.

ACDC has put its hand up in Geraldton and is looking towards developing some more PD for local artists and that will be posted later this year. Keep in contact with your local artist group – you might be surprised to see what they have on offer or, could be arranging on your behalf.

We will still be present in the Pilbara. Rio Tinto has us working in Karratha, Roebourne, Tom Price and Paraburdoo. We look forward to meeting artists in these areas so feel free to contact us to let us know where you are. It's always a pleasure meeting new artists and I look forward to meeting you sometime soon.

Artsource will also be working closely with Kidogo this year. Joanna Robertson is pleased to announce that they will be continuing with their Certificate III Aboriginal Artist Course – increasing the knowledge and skills required of Indigenous artists, to develop their artwork to a professional level for sale, exhibitions, collections and commissions. If you're a local Metro Indigenous artist you should come down for a yarn with Joanna Robertson, Lance Chadd, or any of the local artists already taking part there.

Enjoy 2010 and I hope to see you out there – somewhere! ☺

Top

Jánis Nedéla and Louise Morrison with Geraldton artist Gera Woljter at the Make Time to Talk Workshop "Pricing your artwork" held at ACDC, 4 December 2009.

Above

Jánis Nedéla with workshop participants

Rio Tinto



Members' News

**Above**

Paul Caporn
The Invisible Shed, Sculpture
by the Sea Cottesloe 2010
Paul won the Andrea
Stretton Memorial
Invitation for Sculpture by
the Sea Cottesloe 2010.
Photograph: Giles Roberts

SCULPTURE BY THE SEA ARTISTS

CLAIRE BAILEY, PIERE CAPPONI, JON DENARO, GEOFFREY DRAKE- BROCKMAN, KEVIN DRAPER, LOUISE ELSCOT, STUART GREEN, TONY JONES, DARIUS KOWAL, MELANIE MACLOU, DENISE PEPPER, HOLLY PEPPER, TIM MACFARLANE REID, JEAN-MARC RIVALLAND, KEN SEALEY, TANIA SPENCER. *Sculpture by the Sea*, Until March 23

EXHIBITIONS

IAN DE SOUZA, *Wilds of Western Australia*, Wills Domain Gallery, until 31 March

LINDSAY HARRIS, *Kaarlagup (Place of my home, my fire)*, emerge ART SPACE, until 1 April

TIM BLAXELL, DENISE BROWN, AYLA DARE-COLLARD, CHRISTINE GODFREY, SUSANNE HAMLIN-SULLIVAN, LOUISE JOESBURY, DEAN MOYESE, *New Works, New Faces*, Gallery East + Perth Galleries, until 1 April

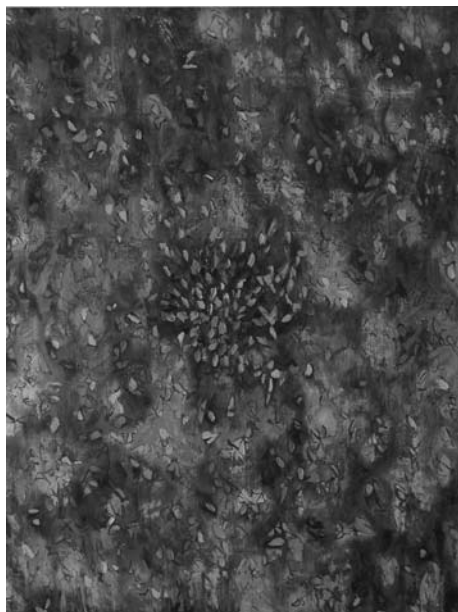
SARAH ELSON, *Phloem Poetica*, PICA, until 5 April

CATHERINE CZERW, *Stations Of The Cross 2010*, Wesley Uniting Church, until 5 April

KATHY ASPINALL, JUDY KOTAI, CARRIE MCDOWELL, *the Darlings Range*, Mundaring Arts Centre, until 18 April

PHILLIP GAMBLÉN, *Relay*, Heathcote Museum + Gallery, until 18 April

CIM SEARS, *the Battery*, Esplanade Hotel Fremantle, as part of FotoFreo until 18 April



PETER ZUVELA, *Loss and Unrealised Dreams*, Greg James Sculpture Studio Gallery, until 18 April

CAROLE AYRES, *In A Mind's Eye XV*, Kingfisher Gallery, until 25 April

SUE CODEE, *This Papercut Life*, Vancouver Café + Gallery, 30 April

ALANA MCVEIGH, *New Works*, Emerge ART SPACE, 7 May

CLAIRE STEELE, *Disconnection*, Emerge ART SPACE, 7 May

BEN MITCHELL, *Lost Soles*, Gallery Central, until 29 May

HANS ARKEVELD, MADELEINE CLEAR, NIC COMPTON, MICHAEL KANE TAYLOR, JANE MARTIN, NALDA SEARLES, JON TARRY, PAUL TRINIDAD, LINDA VAN DER MERWE, *Cerebral Sanctum*, Mundaring Arts Centre, until 23 May

BRENDAN VAN HEK, *Can We Be Together?*, Galerie Düsseldorf, until 23 May

RACHEL COAD (paintings), Perth Galleries, until 30 May
YOLANDE BENNETT, *Out From Down Under & Beyond: Fine Art From Australia and New Zealand*, Agora Gallery NY, until 1 June

EVELYN KOTAI (paintings) Perth Galleries, until 27 June
MARGARET BAKER, MELODY SMITH, MELANIE DISS, *Poesis*, Heathcote Museum + Gallery, until 5 July

JUDITH FORREST (paintings) Perth Galleries, until 25 July

MAUREEN WILSON, *Signs & Symbols – Anigozanthus manglessi*, Moores Building, until 9 August

SUSAN SHEPPARD, *Down to Earth*, Freight Gallery, until 5 August

BEVAN HONEY, Solo Show, PICA, until 25 August

DAWN GAMBLÉN, MINAXI MAY, *Plasticity*, Heathcote Museum + Gallery, until 29 August

AWARDS**CITY OF WANNEROO ART AWARDS 2010**

Open Acquisitive Award: JUDY ROGERS, *Untitled*
Painting: DAVID MAISANO, *Hela and Umpa*

Best Wanneroo Resident: CHRISTOPHER YOUNG, *five #01 (spectacle series)*

SANDY TIPPETT has won the FREEDOM ART PRIZE for Contemporary Art for her work *Night on the Beach*

Left

Melanie Diss,
Swarm

JEAN-MARC RIVALLAND was the winner of the NAB Sculptors Scholarship for SCULPTURE BY THE SEA, COTTESLOE 2010

PAUL CAPORN was the winner of the Andrea Stretton Memorial Invitation SCULPTURE BY THE SEA COTTESLOE 2010 and will be invited to exhibit at the Bondi Sculpture by the sea later this year

GRANTS

ADAM DERUMS – Mid-Career Fellowship for production of a colour monograph to use as promotional material to generate further interest in his work

JILL KEMPSON – Mid-Career Fellowship to produce a book of paintings. Renowned French art historian will examine Jill's work and its situation within the perspective of art and cultural history

ELIZABETH DELFS – Secured funding for a solo exhibition at Freerange Gallery in March 2010

LINDSAY HENRY HARRIS – Secured funding for a solo exhibition of individual contemporary Noongar works involving the natural elements of hemp, ochre and resin at the Alcaston Gallery, Melbourne, recognised as a leading Indigenous art gallery, in March 2010

GEORGE EGERTON-WARBURTON, received funding from Australia Council to develop a body of work and a performance piece for Next Wave Festival, 2010.

RESIDENCIES

NEIL ALDUM, REBECCA BAUMANN, ELISE/JÜRGEN, GEORGE Warburton, SHANNON LYONS, BENNETT MILLER – PICA residency as part of the *Rounds Project* until 5 April

PETERIS CIEMITIS – Artist in Residence, Perth Blues Club Mardi Gras Charles Hotel

GEORGE EGERTON-WARBURTON – Artist in Residence, Fremantle Arts Centre

RINA FRANZ – Artsource/Christoph Merian Foundation Residency, Basel, July–Jan 2011

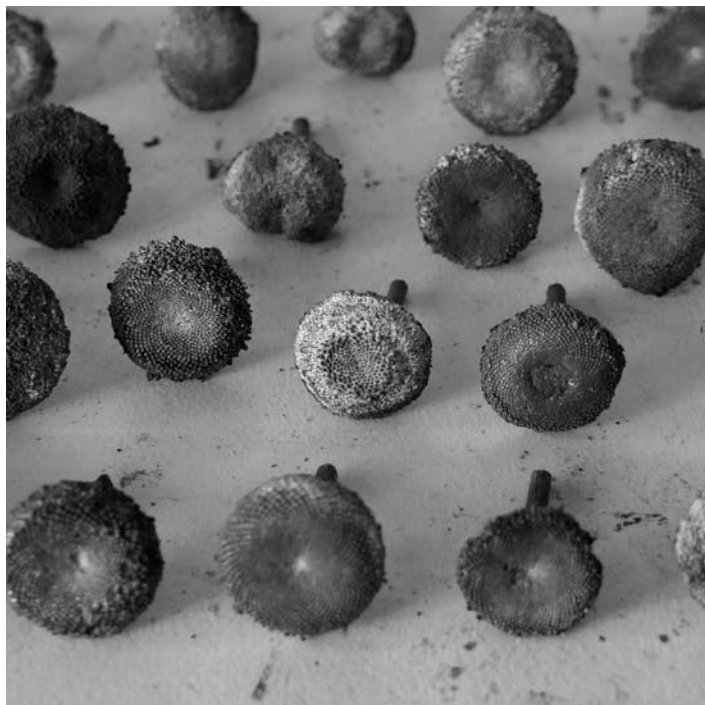
DAWN GAMBLÉN + MINAXI MAY – Artists in residence, Fremantle Arts Centre

JAMIE MACCHIUSI + GEMMA WESTON – PICA residency until 5 April

KATI THAMO – Artsource Residency, Romania, Transylvania, Budapest, East Hungary, Poland; April-July 2010

LAYLI RAHKSHA – Artist in Residence, Fremantle Arts Centre

ALISTAIR ROWE – Artist in Residence, Fremantle Arts Centre

**Top left**

Sarah Elson,
Tansy Flowers 2009-10

Top right

Claire Steele,
I'm free. Dance with me
(detail)

Above

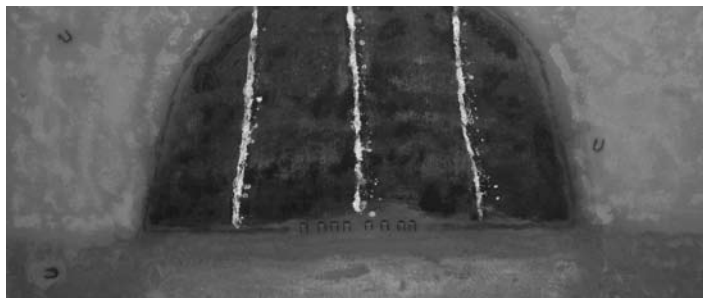
Jean-Marc Rivalland,
Breaking wave.
Sculpture by the Sea,
Cottesloe 2010.
Photograph: Clyde Yee

Above

Clare Davies,
a miraculous memory
(installation view)
Photograph: Thomas Rowe

Above

Stuart Green,
untitled,
Sculpture by the Sea,
Cottesloe 2010.
Photograph: Karen Castle



PUBLIC ART – AWARDED

JAHNE REES recently installed an artwork at Craigie Heights Primary School as part of their Percent for Art Scheme

JUREK WYBRANIEC and STEVEN NEIL, ARIF SATAR and AUDREY FERNANDES-SATAR and PAM GAUNT recently installed artworks at the new Basketball Stadium and Athletics Stadium in Floreat

LOUISE MORRISON and MATT DICKMANN were commissioned by Cape Bouvard Developments to create an artwork for One Brighton Apartments, Mandurah

CASPAR FAIRHALL was awarded a Percent for Art Commission at the Darling Range Sports College

OLGA CIRONIS recently installed a series of artworks at Princess Margaret Hospital GEOFFREY OVERHEU and JUDITH DINHAM were shortlisted for commissions for the Midwest School of the Air with one more artist to be announced

NORMA MACDONALD, CHRIS NIXON, ARIF SATAR and AUDREY FERNANDES-SATAR in collaboration with ROEBOURNE ART GROUP were all shortlisted for artwork commissions at the Tambrey Early Learning and Care Centre, Karratha

MALCOLM HARRIS and MATTHEW HARDING were commissioned to develop artwork in conjunction with Woods Bagot Architects for the Kalamunda Community Cultural Centre

MONIQUE TIPPETT and BEN JONES have been selected for 2 projects at the South West Health Campus, Bunbury. Monique is selected to fabricate a decorative timber screen for the entry foyer and Ben to develop CAD designs for application as Digiglass panels

LORENN GRANT has been selected to create a sculpture for the City of Canning's new Civic Administration Centre

OTHER NEWS

Melbourne Art Fair 2010 4-8 August

Represented by Perth Galleries: ANGELA MCHARRIE, BRITT SALT, RACHEL COAD and PENNY COSS

Represented by Turner Gallery: INDRA GEIDANS, PAUL CAPORN, TREVOR RICHARDS

Represented by Gallery East: NEIL ALDUM, MERRICK BELYEA, DRAGICA MILINOVIC and ANNE NEIL

Above

Lindsay Harris
Booy - Djinangin (Smoke seeing) (detail) 2009,
Photography: Angela McHarrie

Opposite

Brendan van Hek,
Great White Hope

Artsource Welcomes These New Members

ACCESS

Rhea Bettoni	Jody Gray	Stephanie Reich
Dawn Barrington	Ruth Halbert	Joanne Richardson
Zoe Barry	Mary Hardy	Penny Riddoch
Tim Blaxell	Amber Harris	Nicholas Schafer
Jodie Bolton	Maria Hildrick	David Sims
Maire-Annick Burrige	Rachel Hogermeer	Leslie Smith
Roslyn Cadée	Vera Ingram	Joanna Sulkowski
Melanie Calder	Catherine Jack	Moirra Tanner
Glen Caple	Ren Jakovich	Erin Tily-Laurie
Andre Chan	David Manea	Jeanette Vernooij
Erin Coats	Melanie John	Kerrie Wakefield
Tanya Colby	Rhett Jones	Susie Waller
Sheridan Coleman	Farid Layous	Sally Wilson
Lazo Cujeticanin	Esther Lane	Peter Zuvela
Ayla Dare-Collard	Tanya Lee	Alice Morlaus-Jeffrey
Sarah Deaman	Jess Lee	Heidi-Ann Mulder
Sarah-Jane Della Rosa	Robyn Livesey	Nada Murphy
Jenna Downing	Barbara Madden	Tom Penny
Suzanne Doorey	Shirley Martens	Sussi Porsborg
Geraldine Ford	Janet McNie	Tania Porter
Donovan Fisher	Merlene Pozzi	
Barbara Gloggnier	Fiona Rafferty	

PLUS

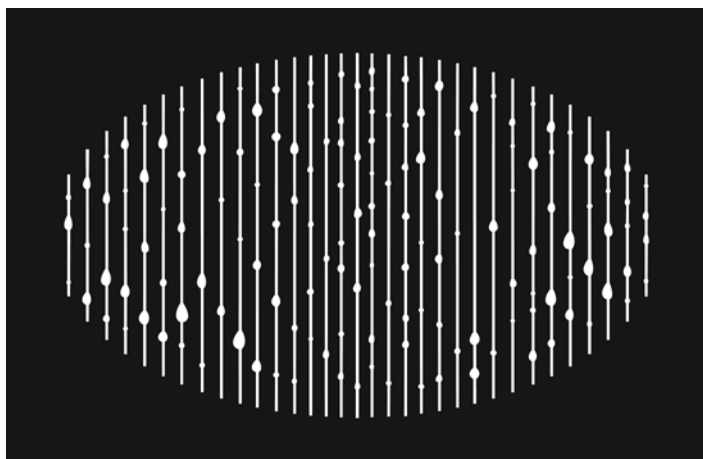
Tori Benz	Rose Holdaway	Betty Poulsen
Kingsley Burton	Brian James	Gayle Russell
Bronwyn Constance	Amelia Joseph	Fiona Taylor
Melanie Diss	Ingrid Kellenbach	
Thomas Freeman	Laura Martinazzo	
Louise Howard	Chris Nixon	

MAX

Rebecca Baumann	Adrian England	Dean Moyes
Claire Barrett	Jennifer Eyles	Malini Parker
Lesley Barrett	Laurie Fossier-Mills	Michael Rydings
James Berlyn	Sue Girak	Karl Scott
Tina Bryce	Ken Hill	Lara Smith
Keith Chesson	Annemarieke Horsten	Drew Turner
Peter Cook	J. Christopher Keen	Amber Ward
Brendan Darby	Jessica Knight	Anna Watts
Hilda Dixon	Guundie Kuchling-Fesser	
Cynthia Ellis	Matthew McVeigh	

CLIENTS

Art Gallery of Western Australia	Design Feats Pty Ltd
Bunbury Regional Arts	The Studio Gallery
Management Board	



Artsource Membership Categories + Benefits

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 \$60.00

Art Student Concession \$30.00

Organisation \$135.00

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: \$135.00

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: \$260

ARTSOURCE CLIENT

Subscription to quarterly 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.

Artsource Discount Directory

Artsource Members benefit from discounts at over 40 handy businesses, from framers to photographers, art materials, freight and even cinemas. Just provide your Artsource membership number.

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

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DONNYBROOK LIVING STONE – DISCOUNTS NEG.

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If you would like to be included on the Artsource Discount Directory, contact Jennifer Chandler on 9226 2122 or email jennifer@artsource.net.au

Classifieds

WRITER AVAILABLE

To assist in securing funding, grants, residencies etc. Able to write promotional material and complete persuasive applications. Great success rate – fee negotiable.

Contact: Lee Kinsella. b.lee.oli.lucas@internode.on.net; 08 9307 6097.

LIFE MODELS REQUIRED

Artsource holds a list of life models available for hire. If you have experience and would like to be included on our database, please contact Marc freo@artsource.net.au/9335 8366.

PRINT COUNCIL OF AUSTRALIA

Seeking a voluntary representative in WA to work with the national committee to deliver programs, IMPRINT magazine and IMPACT 2011 – the international multi-disciplinary printmaking conference in Melbourne. You must be able to attend two meetings per year in any Australian city and expedite tasks arising to promote and develop contemporary printmaking and the collecting of prints.

Info: Damian Kelly, General Manager: 03 9328 8991/adminpca@netspace.net.au/
www.printcouncil.org.au



City of
Melville

Heathcote Museum and Gallery upcoming exhibitions

12 March - 18 April

Philip Gamblen Relay

A Short Term Artist
Residency Project

•

24 April - 30 May

Annie Duff, Jane King and Annie Q Medley Carnivale

•

5 June - 11 July

Margaret Baker, Melody Smith, Melanie Diss and Serena Aristei Poesis

•



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call for entries 2011

Heathcote Museum and Gallery invites artists to showcase their work for the 2011 program.

Open to solo or group exhibitions.

Artists from a range of disciplines, as well as community organisations can apply. Download an application form from

www.melvillecity.com.au

or call **9364 5666** for further information.

Applications must be received by Friday, 30 April 2010



Heathcote Museum and Gallery • Heathcote Cultural Centre • Duncraig Road, Applecross
Gallery hours: Tuesday - Friday 10am - 3pm, Saturday and Sunday 11am - 3pm • T: 9364 5666

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\$30,000

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PERRINE PEOPLE'S CHOICE - \$7,500

Download Entry Forms & Terms and Conditions

at www.blackswanprize.com.au

Email: blackswanprize@iinet.net.au

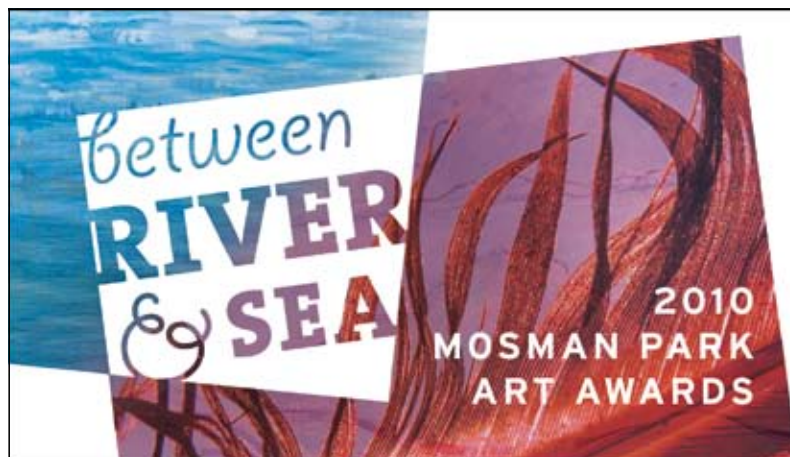
Phone: Tina Wilson - 0432 275 690

ENTRIES CLOSE FRIDAY JULY 16th 2010

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ENTRY FORMS NOW AVAILABLE





CALL FOR ENTRIES

ART & PHOTOGRAPHIC AWARDS

\$4000 acquisitive 1st Prize OPEN ART

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Entries Close 23 April 2010

Exhibition and sales 8-13 May 2010

Conditions and entry forms:

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or phone 9384 1633



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CITY OF Armadale
MINNAWARRA ART AWARD
15 - 30 May 2010

Upstairs City of Armadale
Administration Building,
Orchard Avenue.

Open daily 11am - 4pm

2009 Winner: Michael Kane Taylor, "Last Light"

Further information available from
www.armadale.wa.gov.au
or contact 9399 0187