

「2017」
COMMUNITY
INVITATION
「ART AWARD」



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Cover (detail): *Laying In-state* by Lee Harrop –
Overall Winner of the 2016 Community Invitation Art Award.

MESSAGE FROM THE MAYOR

Welcome to the City of Joondalup's Community Invitation Art Award (CIAA) for 2017.

The CIAA is the City's premier visual arts event and for almost two decades it has presented an opportunity to celebrate the creative talents of professional Western Australian artists and the major role they have played – and continue to play – in our contemporary visual arts scene.

Arts and cultural development programs like the CIAA are an important part of the vibrancy and creativity that Joondalup is recognised for nationally and internationally. These enhance our City's reputation as a local government that is dedicated to encouraging and fostering culture and the arts.

A panel of art industry professionals selected 15 artists to exhibit three artworks each as part of the 2017 CIAA exhibition, which will be staged at Lakeside Joondalup Shopping City over the next fortnight. In that period, thousands of people will be able to view a dynamic, complex and exciting body of work from artists at the peak of their creative powers.

The exhibition covers a variety of media and the CIAA judging panel will award a series of prizes from a pool of \$15,000 with the overall winning artwork to become part of the City's art collection.

One artist will also be commissioned to produce an artwork for the City's Inside-Out Billboard for display from March 2018.

I hope you enjoy this exhibition and I look forward to next year's 20th anniversary celebrations.

His Worship the Mayor
Troy Pickard
City of Joondalup

SELECTION PANEL

Minaxi May

Independent arts professional,
artist, tutor, designer

Paola Anselmi

Independent curator, arts writer,
public art coordinator

Dr. Bruce Slatter

Acting Head of School,
School of Design and Art (SODA),
Curtin University

JUDGING PANEL

Dr. Ric Spencer

Curator Fremantle Arts Centre
and Adjunct Professor at Curtin
University

Dunja Rmandić

Associate Curator Projects,
Art Gallery of Western Australia

Eugenio Viola

Senior Curator, Perth Institute
of Contemporary Arts

INTRODUCTION

Locating ourselves

By Dr. Ric Spencer

A few years ago I wrote an essay for the City of Joondalup Invitation Art Award discussing art and the award more specifically as a culture builder. The essay described artists as producers working at the coalface of communication and as instigators of socio-cultural production. I hate to quote myself but for the sake of continuity I will: 'To build civil pride we need to build cultural understanding – culture building is and has always been a central tenant of civilisation'. The essay proposed the artist as a provocateur working toward developing a civic consciousness, something required as a basic cornerstone of civilisation, and I think it seems even more critical to be having this discussion today.

So what's changed in those interim years? Well things have seemingly gone off on a tangent and a politics of reduction sees the world becoming rather less civic minded. Of course there's a number of reasons for this; war, resources, climate; but in a world closing in on itself, of Trump travel bans, Brexit and offshore detention centres there is a real desire for governments to regulate and reduce movement and to propagate the idea of controllable and defined boundaries. Within this current paradigm the notion that you bunker down and protect what's yours is becoming the consumed popular narrative of our time and a defining quality of a desirable, stable community. This grates at me because a sense of humanity (and the act of being humane) is pivotal to the idea of civic behaviour and to building community and a strong sense of place. To me a central characteristic of being humane is outreach through social awareness and empathy. Artists intuitively engage with community, whether through process, aesthetics or exhibiting and as such have a core understanding of outreach; for me

this is fundamental in understanding the humanitarian role arts plays in place making.

Within the role of arts production in place making the City of Joondalup Community Invitation Art Award is an interesting case in point. This Award is based in a Western Australian location and extends invitations to Western Australian artists only. As such it's an ideal platform to think about place making and more specifically place identity. Places become more meaningful and significant to their individual inhabitants for various reasons and this sense of place contributes to self-worth and self-actualisation. As within any community an individual's sense of identity is strongly related back to that community's willingness to include or exclude ideas, philosophies, culture and constituents. This I think is particularly relevant in the current global political climate. The Community Invitation Art Award supports local art, and it has done so to build a sense of civic pride in Joondalup.



It highlights Western Australian art as its own entity, but I think it also gives City of Joondalup and Western Australian audiences more generally an opportunity to think of place identity as a big and complex idea.

Contemporary artists engage in place as more than physical location. Within art processes place becomes 'a zone of engagement' across a variety of cultural, historical and environmental domains. While sifting through various search-engines and media platforms (and through myriad disciplinary fields) the artists in this Award reach out from WA into a world of (remote) instant access. As can be seen in the work in this Award, Western Australian art identifies as distinctly of this place, responding to local issues, environment and culture, but always and everywhere existing in the universal paradigm of a larger, interconnected market place. I think this is quintessential of Western Australian art. It is local, even parochial, but it is also always looking outwards, very aware of its place within the universal scheme of things – and perhaps this is a defining quality of place making in WA.

Art and its processes give us a sense that place making is not a solitary, isolating act that needs to be protected and closed off, it is a dynamic process defined through interaction, projection and overlap. The Community Invitation Art Award this year brings together 15 Western Australian artists whose processes are exploratory and engaged and whose work provides much needed discourse on our place in the world. Their social philosophy as artists, along with the civic building aims of this Award, are a reminder to all of us that through communal creative endeavour we can build a vibrant, inclusive and outward looking identity for our community, wherever it is located.

Dr. Ric Spencer is curator at the Fremantle Arts Centre.

ANGELA STEWART

Angela Stewart is a Western Australian visual artist who has pursued an interest in portraiture for more than three decades. This lead her to study the history of portraiture and its contemporary practice in both her Masters and Doctorate at Curtin University, Western Australia.

Her drawing, painting and paint/ed photography often make stylistic and thematic reference to the Italian Renaissance historical portraits and the transition of the fresco to easel painting. By studying the work of 15th century Italian painter Sofonisba Anguissola, Stewart became fascinated by the complexity and etiquette of painting by a woman of this age. Her desire was to roll back the veneer of the finished artwork and to imagine signs of hesitation and mistakes as a way to unlace the becoming of a portrait. This notion of 'artistic doubt' has since had an influence on Stewart's more recent oeuvre.

Over time, the rendering of her line and brushwork has dissolved to increasingly reveal materiality and process. With oval and circular frames, she examines traditional elements such as the cameo or motifs of flora and fauna in landscape and the costume of portraits. Her work suggests details of imaginary narrative, slippages of a forensic trail that may or may not lead back to the portrait.



Artist website: angelastewart.com.au

Stewart has exhibited in several solo shows including: *Tripartite*, Art Collective WA, 2016; *Among other things*, Perth Galleries, 2013; *Unlacing Carnal Margins: Portraits* by Angela Stewart, John Curtin Gallery, 2010; and *3 Women*, Lawrence Wilson Art Gallery, 1999.

Group exhibitions include: Art Collective WA, Sydney Contemporary, 2013; By Invitation, Black Swan Portrait Prize, 2013 and 2008.

A lecturer for many years in major tertiary institutions, Stewart tutors at Curtin University and is a permanent part-time lecturer in painting and drawing at North Metropolitan Central TAFE. In 2013, Angela became a foundation member of Art Collective WA and will represent the group at ArtStage Singapore in 2018.

Her work is held in several major collections including Curtin University, BHP Billiton, University of Western Australia, Edith Cowan University, Murdoch University, Bankwest, Kedumba Drawing Award, The Cruthers Collection of Women's Art, St John of God Hospital and the City of Albany.

Poesis #14, 2017.

Oil and acrylic on board, 90 x 75cm.



CARLA ADAMS

Carla Adams was born in Perth in 1984, where she currently lives and works.

An early career artist working primarily with paint and textiles, Adams' work is aligned with feminist sculptural and textile practices. She investigates how women navigate digital dating platforms. Her practice is concerned with personal and intimate internet encounters rather than mass attended online spaces.

After graduating with an Advanced Diploma in Contemporary Art from Central TAFE in 2012, Adams went on to receive first class honours from Curtin University in 2014.

Adams has exhibited at Free Range Gallery, Moana Project space (Perth), Bus Projects (Melbourne), FELTSpace (Adelaide), ARTBAR at The Museum of Contemporary Art (Sydney) and her work was selected for the 2013 Hatched National Graduate Exhibition, Perth Institute of Contemporary Arts.

In 2017 Adams is exhibiting at Turner Galleries, University of Sydney, Gertrude Street Projection Festival and Blindside (Melbourne). Adams is a sessional academic at Curtin University and is Director of Smart Casual gallery.



Artist website: carlaadams.net

CopJai (How can someone who looks like you be so stuck up?), 2017.
Cotton sash, silk thread, cotton, recycled silk yarn.



CHRISTOPHE CANATO

Since 2015, French-Australian Christophe Canato has lived and worked in Perth, Western Australia.

Canato's recent body of work examines the role and identity of male gender in our contemporary western societies. In his photography, he explores social issues such as politics and religion, including physical identities and sexual orientations. It is an expression of the membrane between two worlds; one in which we are all surrounded and another which belongs to the individual.

In 2015, Canato won the judges' commendation at the Community Invitation Art Award and won its Popular Choice Award in 2014, accompanied by the commission of Pandora's Box for the City's Inside-Out Billboard Project.

Recently Canato was selected for the 13th Bunbury Biennale, and was also a finalist in the 2017 Midwest Art Prize, City of Busselton Art Award 2016, Fremantle Arts Centre Print Award 2016 and the Mandorla Art Award 2016.



Artist website: christophecanato.com

In 2012, Canato received an honourable mention at the USA IPA Award. Other awards include 2010 Winner Photographic Prize of the Bassendean Art Award, 2005 Winner Prize of the Town of Vincent Art Award, 2000 Second Prize of the Paris Business & Decision exhibition and 1997 Winner Prize of the Paris Jeune Création art fair.

Solo shows include ION Art Gallery (Singapore), Turner Galleries (Perth), Anna Pappas Gallery (Melbourne) and Queensland Centre for Photography.

Group shows include *Quiet Moment*, curated by Susan Hill at Fremantle Art Centre and exhibitions at Perth Centre for Photography. Canato is co-curator and participating artist of *Intimacies*, a group show supported by Art On The Move Touring Program, which showed at Vancouver Art Gallery (WA), Mandurah Art Gallery (WA) and Wall Flower Photomedia Gallery (NSW).

Untitled (work in progress), 2017.



JARRAD MARTYN

Jarrad Martyn was born in 1991, in Aberdeen, Scotland. He now lives and works in Perth.

Since completing his Bachelor of Arts Honours (Fine Art) in 2013 at Curtin University, Martyn has exhibited extensively throughout Western Australia.

Jarrad Martyn's practice explores how different moments in Australian history have been framed and how we engage with spaces when they have become abandoned. Through painting, Martyn employs the principles of bricolage 'something constructed from a diverse range of things' to bring together imagery and research to create a more conversational meaning of the history being explored. The painting language, which slips in between figuration and expressionism, encourages the audience to look longer to try and deduce what is unfolding and to ultimately consider how complicit we are prepared to be in that framing.

For the City of Joondalup's Community Invitation Art Award Martyn is interested in how the early settlers used Lake Joondalup, how it served several different functions, including being used for market gardens, poultry, dairy, bees and for a piggery. Original images are sourced or recreated to be arranged together with heritage listed sites from the surrounding area.

This contrast encourages the audience to reflect upon what forms of heritage we consider valuable. Aesthetically the overlaying of maps

combined with the subdued palette, serve two functions. The maps position the audience to understand the historical framing of the work, with the subdued palette referencing one of the Noongar translations of Joondalup, which means either 'place of glistening or whiteness', acknowledging their lengthy previous engagement with the site.

Martyn's latest and fourth solo exhibition was *The Golden State* at Turner Galleries' Engine Room in 2016.

Other notable exhibitions include: Albany Art Award (WA), Ghost Fishers Art Prize (NSW), Bayside Acquisitive Art Award (VIC) and the Heysen Prize (SA).

Martyn placed third in the Linden Postcard Prize (VIC) in 2014, receiving a highly commended at the Claremont and Busselton Art Awards in 2016. He has completed residencies at The Butchershop, Perth Institute of Contemporary Arts (PICA) and Fremantle Arts Centre.

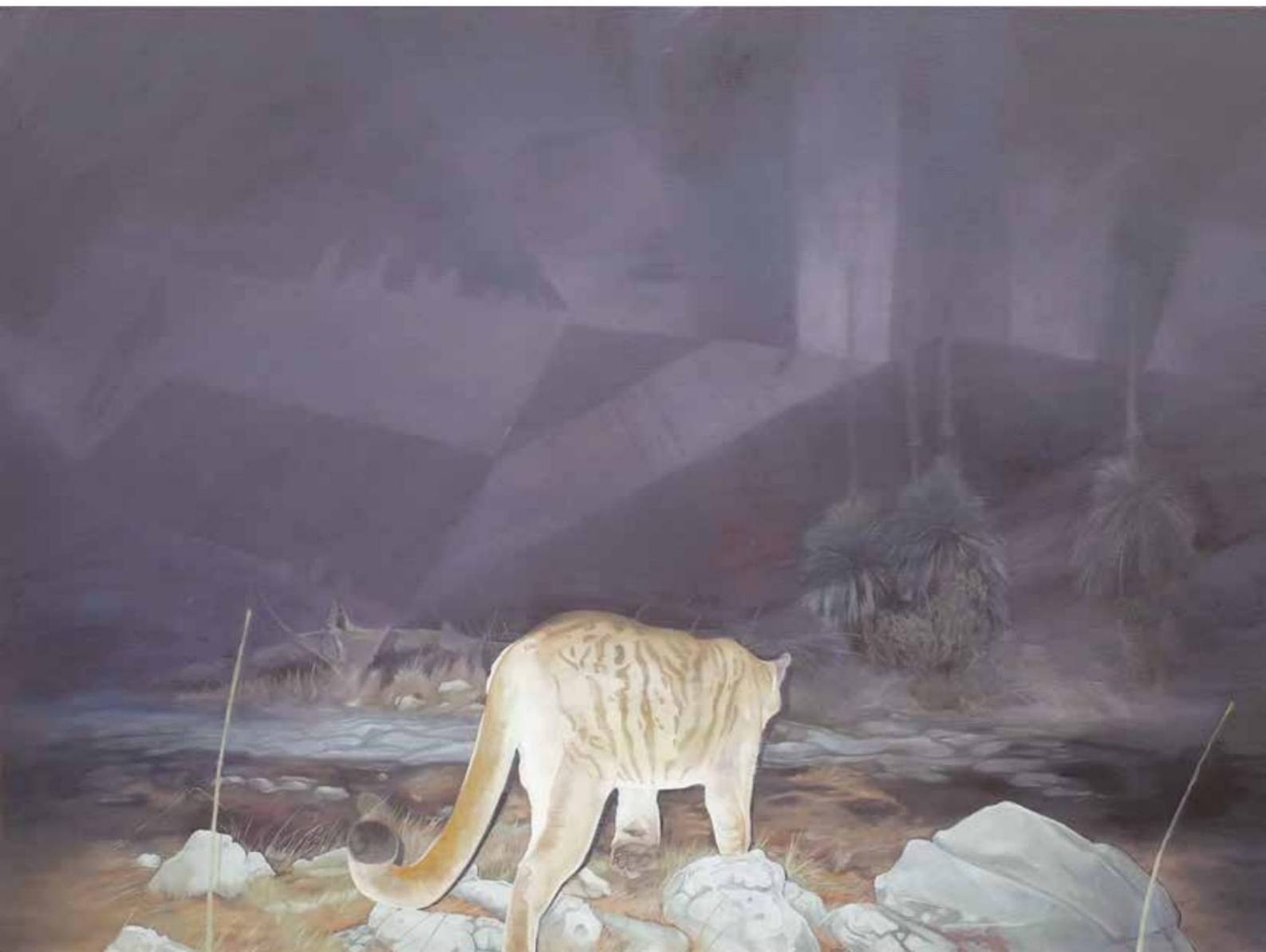
His work is held in a number of public and private collections, including Curtin University, Hale School and the Bunbury Regional Art Gallery.



Artist website: jarradmartyn.com

Tawney, 2017.

Oil on canvas. 120 x 150 cm.



JESS DAY

Jess Day is an artist and writer currently living in Perth, Western Australia. Born in Denmark (WA) in 1989, Day's practice is directly influenced by her coastal forest upbringing and extensive camping trips, undertaken during her childhood.

A car fanatic, keen fisher and avid camper, Day continues to work from her studio and whilst on the road, from her Subaru Outback wagon.

Day produces artefacts, film and sculptural objects that question the ways in which geographical extremes are understood and acted upon by contemporary people.

Particularly interested in the composite of local myth, factual analysis and popular fictions, Day focuses primarily on outdoor leisure and recreation as a means to produce alternatives to Australia's dominant binary of landscape, as either a place of terror or tourism.



Artist website: jessday.org

It is said that the leisure life of people is reflected in the values of a nation. Day proposes that popular Australian backyard and outdoor leisure can be critically examined as a means to enact narratives in which accomplishment and action enable an alternate to previous reads on landscape. Or to articulate this differently, by engaging in backyard and outdoor recreation, permission is granted to perceive landscape differently to daily expectations, articulations and understandings that establish our notion of landscape.

Day graduated from Curtin University with Honours in 2015 and has since been published in Art Monthly and by the National Association of the Visual Arts (NAVA). Day has exhibited at Success Gallery, First Draft and Heathcote Gallery and has upcoming shows at Moana Project Space and Geraldton Regional Art Gallery.

Welcome to Hanging Rock
(Install detail), 2016.



JUREK WYBRANIEC

For over three decades Jurek Wybraniec has exhibited broadly in solo and group exhibitions, as well as national survey shows and internationally. He currently lectures at North Metropolitan TAFE, Perth, whilst maintaining a dynamic multidisciplinary practice from his base in Fremantle.

His work examines how the aesthetics of popular culture and the everyday may be reinterpreted through a reductive approach, reassessing our use of language, materials and space. The work for City of Joondalup Community Invitation Art Awards 2017 develops recent explorations into the game played/what happens when found images, objects and implied sounds are mixed up.

Recent projects include: a solo exhibition and representation at Sydney Contemporary with Art Collective WA, 2017; *TR + AS + JW*, WA Focus, Art Gallery of Western Australia, 2016; Geelong Contemporary Art Award, 2016; Woollahra Small Sculpture Prize, Sydney, 2016; *Green and Gold*, a collaboration with David Atwood at Fremantle Arts Centre, 2014; an exhibition with the AC4CA at FABRIKculture, Hégenheim in France, 2012 and the AC4CA Print Portfolio exhibition at ParisConcret in 2012.

In 2004, he was invited to participate in a survey of contemporary practice at the National Gallery of Victoria, Melbourne, and in 2005 featured in the National Sculpture Prize and Exhibition at the National Gallery of Australia, Canberra.



Artist website: artcollectivewa.com.au

Other notable selections include *Meridian: Currents in Australian Art* at the Museum of Contemporary Art (Sydney) and *In Abstract: form and essence in recent Western Australian painting* at the Lawrence Wilson Art Gallery (Perth), both in 2002.

Over the years Wybraniec has won a number of public artwork commissions, for the most part in collaboration with Stephen Neille. Wybraniec is also a founding member of the Australian Centre for Concrete Art (AC4CA) and a member of Art Collective WA.

Wybraniec has been the recipient of a number of grants and awards. Most recently he won the Albany Art Prize in 2016 and in 2015 he won the Bankwest Art Prize. His work is represented extensively in both public and private collections, such as: The Art Gallery of Western Australia, the Museum of Contemporary Art Sydney, the National Gallery of Australia and Daimler Chrysler Collection, Berlin.

Working title – Yellow (detail), 2017.

Laser etched form ply, paint filled text, synthetic polymer and urethane paint, each unit.
21.5 x 50.5 x 1.8cm.



KIMBERLEY PACE

Kimberley Pace was born in 1984 and is based in Perth, Western Australia. Holding both a Bachelor of Contemporary Arts from Edith Cowan University with a double major in Visual Arts and Contemporary Fashion (2011) and a Masters of Arts by research degree, ECU (2015), Kimberley maintains a multidisciplinary approach to her practice. She has exhibited regularly since 2009, as an individual, collaboratively and collectively both nationally and internationally.

Pace's multidisciplinary approach investigates the fluidness of the corporeal body explored through garment, sculpture, ceramics, textiles, body, performance, video and sound. Finding that the body is unfixed, permeable and penetrable, Kimberley explores how the viewer's gaze contributes to these ambiguous thresholds of the body. She asks, 'how are the boundaries, parameters and structures surrounding the body formed? How does the way we handle and interact with the body in the everyday establish these relationships? And finally how do these undefinable margins of the body simultaneously entice and repel us?'

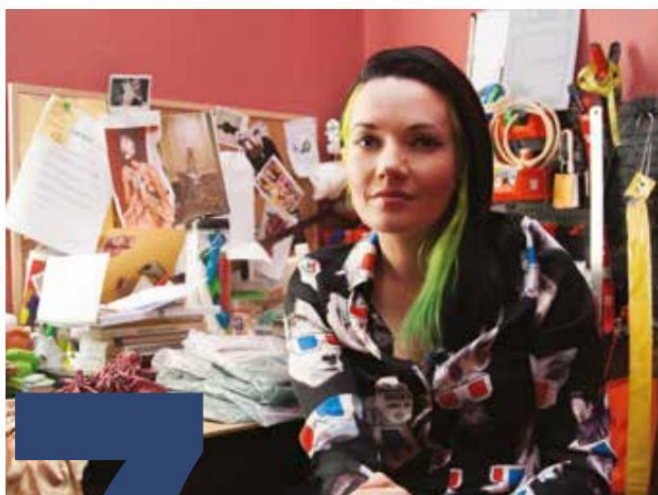
Her practice questions our relationship with the body through the appropriation of materials, sounds and performance to stand in for and act as and transform the body. The body is removed from any suggestion

of a complete form, asking us to cast aside any perceived imaginary boundaries we have constructed. The body is instead presented as an object. It is reduced to parts, fragmented by the slits, folds and orifices that interrupt its surface. Her work poses questions for the role we play as viewer or voyeur or spectator? Can even the most mundane parts of the body still be read as the seductive and alluring/repulsive and grotesque?

Most recent exhibitions include; solo *Sticky Surfaces*, 2017, at Seventh Gallery in Melbourne, two concurrent independent exhibitions *PULP | Made in Taiwan*, 2017, at Spectrum Project Space in Perth and collaborative exhibition *Double Helix*, 2017, with Jess Tan at Blindside in Melbourne.

Pace was also the successful recipient of the reciprocal AsiaLink Arts residency to Taiwan in 2016 and participated in a group exhibition, *it really, really could happen* at the Taipei Artist Village.

Future projects include a solo exhibition *Hard Bodies* at Sawtooth ARI, in Launceston, Tasmania.



Artist website: kimberleypace.com

Prolapsed and endless (detail), 2017.
Silk, hobby fill, resin, dimensions variable.



LANCE WARD

Lance Ward was born in 1985 in Perth, Western Australia where he currently lives and works.

Ward works in the medium of photography. His artwork primarily focuses on everyday life within urban environments specifically looking at overlooked or unconsidered spaces and the subtle traces and hints to past actions that these spaces hold. The spaces that Ward focuses on often receive high volumes of people; with those people typically focused on their own tasks. This often leads to people not taking the time to slow down and observe these spaces for their visual interest and the traces they hold of past interactions. Society has strong pre-conceived perceptions of spaces. Their function or purpose being the key and only way of interacting and understanding them. Ward instead aims to look at these spaces in a manner that makes them different or unfamiliar so that the next time a viewer of his work enters into those spaces again they may consider or approach that space from a different view point.



Artist website: lanceward.org

Ward aims to bring attention to these spaces through the use of strong formal composition and a lack of any human presence, letting the spaces and the traces they contain become the subject of the work. He captures visual moments that naturally occur within the space, using only the camera on the site. There is no post editing of his photography. He chooses to print at a larger scale to let the images draw in the viewer and hold their gaze looking for all the details and moments they might not normally have noticed in the space.

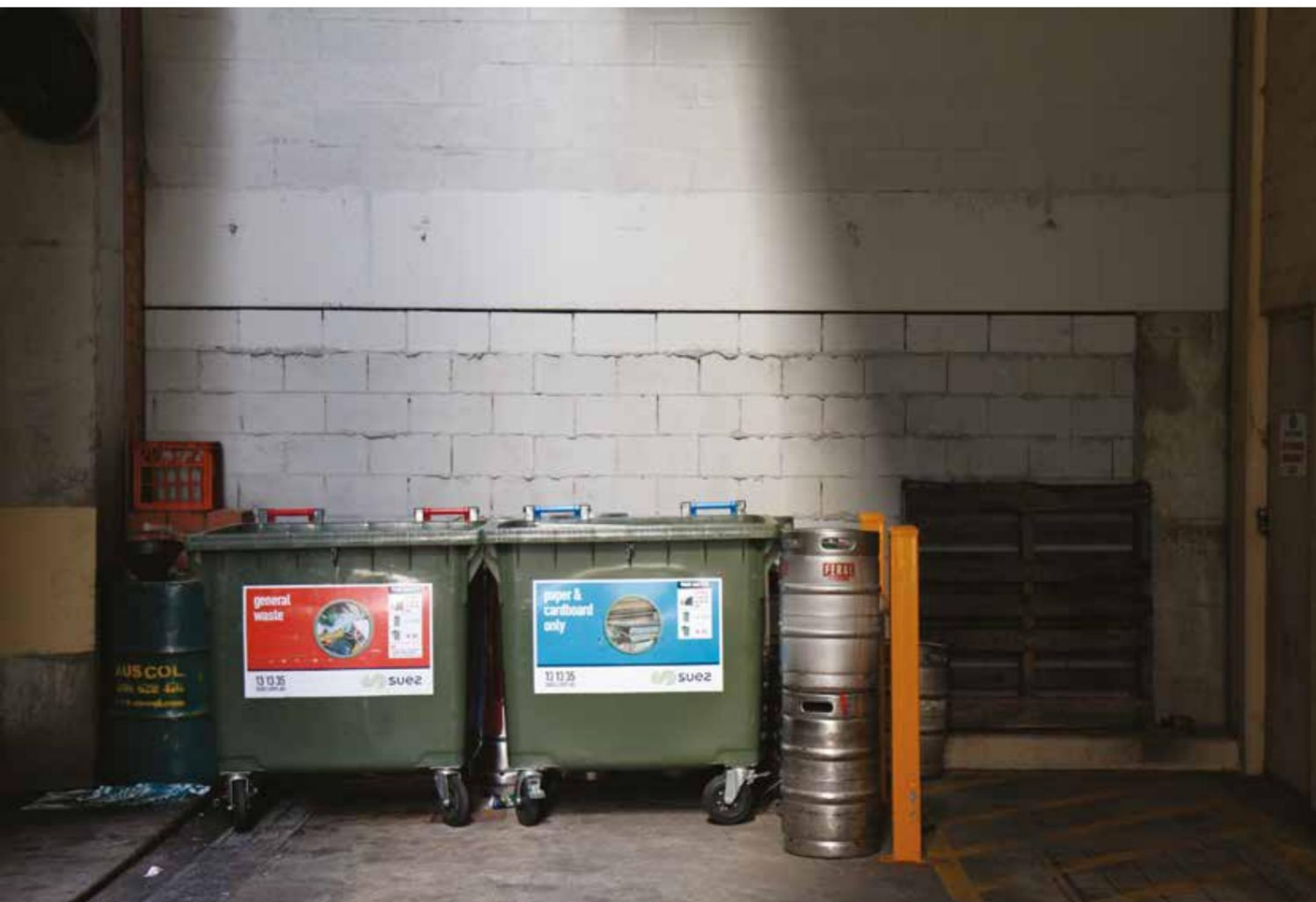
Ward graduated from the School of Design and Art at Curtin University completing his Bachelor of Arts (Art) in 2010 and received First Class Honours in 2011. Ward is currently working to complete his PhD in Visual Art at Curtin University.

His first solo exhibition was in 2012 at the John Curtin Gallery, and in 2015 in the City of Perth light locker art space. Having exhibited in several group shows, Ward's most recent was with Wade Taylor.

Active in the local art scene, Ward is involved with curating and operations of the Hive Art Space (ARI) alongside Bonnie Boogaard.

Between Here, 2017.

Giclée print. 105 x 120cm.



LIA MCKNIGHT

Lia McKnight has been exhibiting in solo and group exhibitions for over 15 years.

Incorporating installation, sculpture, drawing and textiles, her practice explores themes of transformation, memory and ritual, privileging lived experience and emotional geographies as areas of intrigue.

Interweaving imagery from the natural environment with a process-driven 'stream of consciousness' technique, McKnight's ink and graphite drawings find inspiration in processes of growth and decay. Ecological cycles become metaphors for personal transformation: trauma into beauty, pain into awareness. Enjoying an interplay between the real and imagined, they are at once alluring and disarming. Rorschach-like ink blots and fine hand drawn lines combine to create psychological spaces: mental maps to an uncanny and erotic terrain. Exploring the forms that lurk beneath the conscious mind, suppressed desires and fears emerge as eerie dreamscapes.

The title of McKnight's current series of works, *Sacred animate*, takes inspiration from an ecological form of animism that describes a dynamic exchange between humans and nature. Sustained by ongoing field research, McKnight's current body of work insistently speaks to a sense of place. The sourced imagery and collected objects have been found around the bushland and coastline where she regularly walks: places close to her home outside Fremantle.

In the creation of new work for the City of Joondalup Invitation Art Award, she finds inspiration in the remaining bushland around Warwick where she spent her childhood. Here she has photographed natural patterns,

strange tree forms, fungi and delicate orchids and has taken home small findings (such as dried banksia nuts and animal bones) that are studied and fingered like precious objects. Providing a counterpoint to the drawings, some of these objects have been coupled with felted wool and copper piping to form uncanny assemblages.

McKnight has recently been invited to participate in *Stations of the Cross* 2017, *Tied up with String* 2016 and *a dot on the run* 2016. She was also artist in residence at Perth Institute of Contemporary Arts (PICA) in 2016 and is working towards a major project in collaboration with Fremantle Arts Centre in 2018.

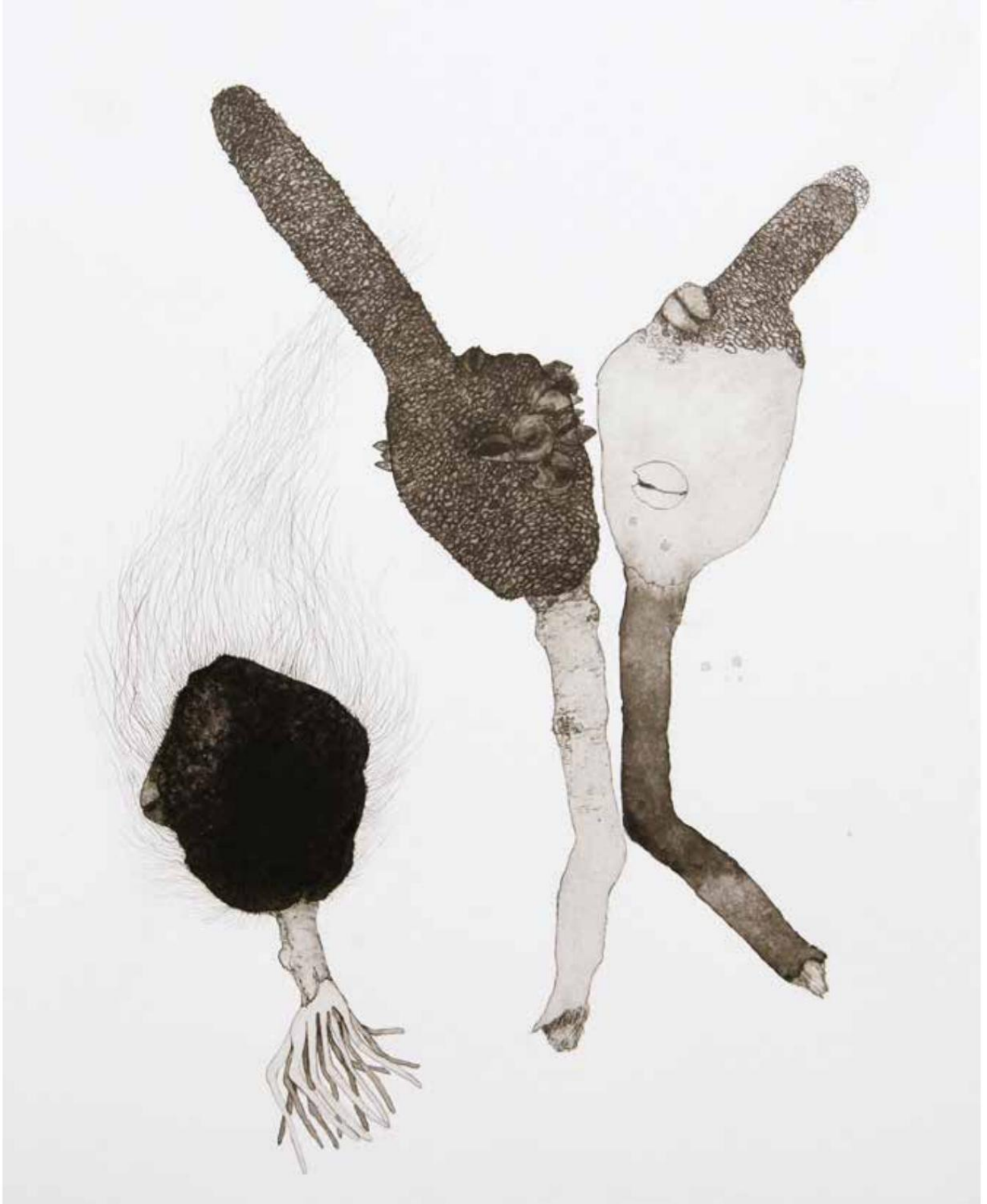
McKnight has undertaken major exhibitions with c3 Contemporary Art Space, Melbourne, 2014; Paper Mountain, 2014; Free Range Gallery, 2013; Heathcote Museum and Gallery, 2011; and temporary public art commissions for the City of Fremantle, 2013, and the City of Subiaco, 2011/12. She is also an arts administrator and most recently curated the exhibitions *Post-hybrid: reimagining the Australian self*, 2015; *ASSEMBLAGE*, 2016; and *50fifty*, 2017, at John Curtin Gallery.



Artist website: liamcknight.com

Filament from the series Sacred animate (detail), 2016.

Ink, graphite and coloured pencil on paper.
56 x 76cm.



MATTHEW McVEIGH

Matt McVeigh was born in Perth in 1988 and where he is currently based.

Since graduating from the Western Australian Academy of Performing Arts with a Bachelor's Degree in Design in 2008, McVeigh has worked as a theatre designer in the areas of opera, drama, puppetry, dance and Aboriginal theatre. He does this alongside his interdisciplinary art practice, also working in the areas of community and public art.

McVeigh is interested in how identities, histories and institutions can be consumed and subsumed through the vehicle of making art. He employs a wide range of materials, processes, technologies and semiotics to create work that is often bold and layered with nuance and meaning.

His practice is highly collaborative. He has worked with remote regional communities all over Western Australia, particularly Aboriginal communities in the north-west. He has also worked with engineers, architects, government departments, councils, and tradesmen in the areas of community art, socially engaged art and public art.

Economy Class to Bali was made in consultation with an artist from Ubud (Bali), trained in traditional Batuan painting. The work obtained from the Balinese artist for the background depicts *Dewata Nawa Sanga* (the 9 guardians of the compass), a story explaining that the island of gods and goddesses are symbols of one God – Sang Hyang Widi's various powers that manifests into nine gods that anchor the harmony of the island.



Artist website: mattmcveigh.com.au

By painting on top of this traditionally made work (with the artist's permission), the work becomes a collage of traditional practice and Western intervention.

The work explores the particular phenomenon of young Australians heading to Bali as a rite of passage, their actions often taking on a religious fervour. The desire to make the work came from McVeigh's personal disgust, shame and reflections after observing other young Australians behaving in this foreign land with entitlement and a lack of respect for the culture, customs and spirit of place. In many ways the work parallels Bosh's Garden of Delights an 'erotic derangement that turns us all into voyeurs, a place filled with the intoxicating air of perfect liberty'.

Economy Class to Bali similarly points to the activities of mankind that may cause the instability and even the demise of place in the absence of spirituality, ethics, morality or religion.

Solo exhibitions include *MINE*, 2013; and *BUILT*, 2016, at Linton and Kay, Perth. McVeigh's work is held in institutional and private collections nationally and also in international collections in Japan and Brazil.

Economy Class to Bali, 2015.

Mixed media on canvas. 156 x 156cm.



MEL DARE

Mel Dare was born and raised in the Wheatbelt of Western Australia. She now lives and works in Perth.

The daughter of an Australian farmer and whose mother came to Australia from the former Czechoslovakia after World War II as a refugee, Dare was acutely aware of the importance of background and 'identity' from a young age. Through painting and drawing she investigates how meaning is formed specifically regarding personal narrative. This interest has led her to research subjects as varied but interrelated as sociology, psychology, neurology, biology, time, perspective and physics.

The starting point for this body of work began in 2013 in the Czech Republic when Dare revisited her mother's homeland and developed a further interest in how an individual is constructed. Gentle strands and crude stitches forming the pattern of conditioning imposed by external and internal influences. Weaving filters to see through, blankets to comfort ourselves, nets to save us and maps by which to navigate our lives. Formed by our simple yet almost all consuming need to survive and our equally strong desire for comfort.

Since graduating with Honours, Bachelor of Arts (Art) in 1999, Dare has exhibited in nine solo and three duo exhibitions. She has also been selected as a finalist for many group awards including Bunbury Biennale 2017, Midwest Art Prize 2017, Bankwest Contemporary Art Prize 2015,



Artist website: gothamstudios.org

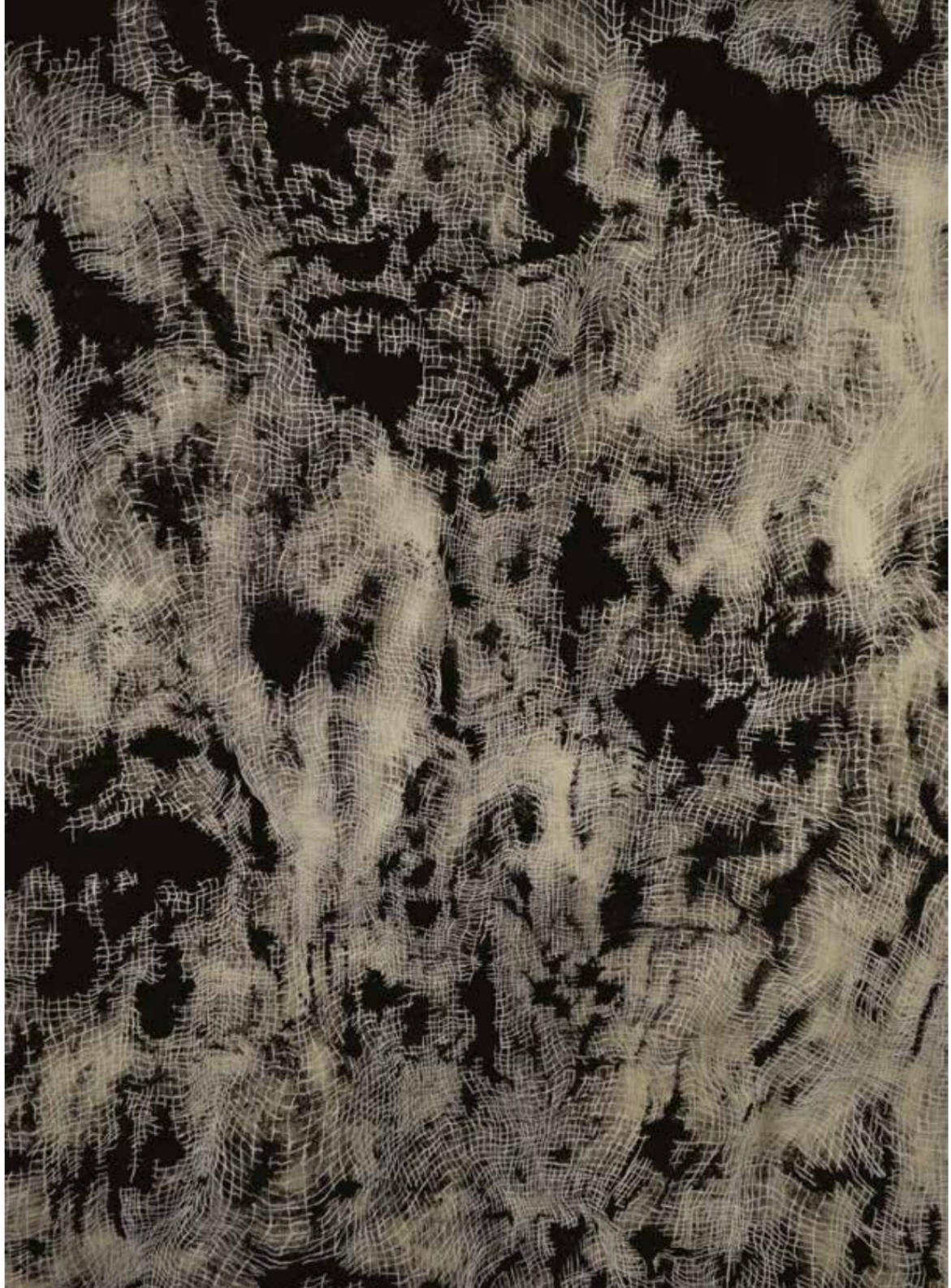
Albany Art Prize 2014, Waterhouse Natural Science Art Prize 2014 and Sunshine Coast Art Prize 2D 2014.

Dare has also been invited to participate in numerous curated group exhibitions including *Stations of the Cross*, 2017; *Scene*, 2017 and 2016; *Steal*, 2016; *Pure Contemplation without Knowledge 7 and 8*, 2015 and 2016; *Painting as an Artform*, 2015; *Canopy: Into the Forest*, 2014; and *Florid*, 2014.

In addition, her work has won six art awards and is included in the collections of Edith Cowan University, City of Joondalup, St John of God, Princess Margaret Hospital and Old Swan Brewery as well as other private and public national and international collections.

Since 2008 the artist has been a resident of Gotham Studios. Dare has taught art in prisons, Curtin University and Applecross Senior High School's Gifted and Talented Program. She currently lectures part-time at Central TAFE. In 2018 Dare will visit Arteles Creative Center, Hämeenkyrö, Finland to participate in their annual Silence Awareness Existence residency.

The stories I tell myself (detail), 2017.
Acrylic paint and ink on Belgian linen.
198 x 167cm.



PAUL KAPTEIN

Paul Kaptein's practice is principally engaged with sculpture, drawing and animation.

Kaptein's practice is informed by the interaction of time, space, process and gesture. Inspired by the Buddhist notion of Sunyata (Emptiness) he currently utilises figuration as medium to explore the fluid space between form and formless.

Regarding the figure as both armature and vessel for non-linear timelines and disrupted spaces, his work collapses expected distinctions and allows the body to be considered as a threshold to an unfolding, infinite space – a site of ongoing remix and expansion.

Having studied at the Claremont School of Art (1996-1998), Kaptein graduated with a Bachelor of Arts (Fine Art) from Curtin University in 1999. Further studies in Multimedia at AMTC TAFE (2001/02) led to various opportunities in design, animation and video before a return to sculptural practice in 2010.

In 2014 Kaptein won the prestigious Mandorla Art Award and the Midwest Art Prize in 2015, as well as being a finalist in the Albany Art Prize, Bankwest Art Prize and Jacaranda Art Award for drawing.

His work has been featured extensively online through HiFructose, Juxtapoz, Designboom and My Modern Met as well as in print journals from South Korea, China, France, Brazil and USA. His work can be found in the collections of the University of Western Australia, Edith Cowan University, Royal Perth Hospital, New Norcia Museum Art Collection, City of Wanneroo and The Horn Collection as well as significant private national and international collections.

Kaptein is represented by Turner Galleries (Perth), Krause Gallery (New York City) and Misia Gallery (Paris).



Artist website: www.paulkaptein.com

Archangel in reverse (detail, arrangement #6), 2017.

Masonry bricks, gypsum, graphite, acrylic.
83 x 14 x 19cm.



ROSS POTTER

Ross Potter is a full-time artist with a studio at the J Shed in Fremantle, Western Australia.

Originally from Brisbane, Potter made his move to the west coast in 2007, working in the steel industry and creating art in his spare time. In 2011 he decided to take his art more seriously with the creation of his first solo exhibition. Potter's passion for the arts continued to grow as his practice developed, leading him to pursue his artistic career full time in 2013.

Using graphite on paper, Potter dedicates his time to capturing the details in our everyday lives and finds escapism can exist in the simplicity of our very own reality. Altering perspectives and challenging our sense of place, Potter's work captures the slow evolution of the urban landscape and how we, as a community, interact with our surroundings. As we fall in and out of love, it is the romance in these minute details that brings us all together.

Potter has held several successful solo exhibitions, as well as participated in special events, such as the invited feature artist at the 2016 Mazenod College Art Exhibition and a finalist in the 2015 Black Swan Portrait Prize.

Since being Artist in Residence at the Beehive Montessori School Adolescent Program in 2012, Potter has conducted numerous drawing classes for both adults and children.

Catching Thunder, Potter's large scale graphite sketch, was created for Mundaring Arts Centre's *Habits of Horses* project, exhibited in 2017 at the Midland Junction Arts Centre.



Artist website: rosspotterartist.wordpress.com

Catching Thunder, Habits of Horses, 2017.
Graphite on paper. 325 x 230cm.



TOM FREEMAN

Tom Freeman was born in Margaret River in 1985. He now lives and works in Fremantle.

Freeman's practice since 2013 has been a conscious attempt to construct its own universe and then work within this in a self-referential and circularly perpetuating way. Each artwork is made in relation to another artwork, picking up on forms, materials, surfaces and colours and mutating these through processes over time. Ideas are picked up from memories and histories, sights and experiences, conversations and cultural surrounds, slowly shifting and morphing in an inevitably sprawling yet intrinsically related group of artworks imbued with the artist's mind and made with his hands. The resulting artworks are primarily based around abstract forms, with the colours, marks and processes extending and connecting one work to the next. Often the properties, capabilities and constraints of a material will guide the outcome of a work or shift the process in unexpected but welcomed ways.

Freeman's ways of making extend across 2D paintings and drawings into 3D mixed media sculptural works, often blurring the distinctions between surfaces and forms. The materiality and format of supports and display structures are particularly considered to further tie the artworks together as well as connect them to the context of an exhibition space or physical environment.



Artist website: tomfreemanartist.wordpress.com

Freeman completed a Bachelor of Arts (Fine Art) at Curtin University in 2007 and has steadily maintained a wide-ranging yet considered practice through video, photography, drawing, painting and sculpture. He's exhibited in Western Australia at Perth Institute of Contemporary Arts (PICA), Fremantle Arts Centre, Lawrence Wilson Art Gallery, and Paper Mountain, as well as many now-defunct spaces including Palmcourt, Free Range Gallery, Museum of Natural Mystery, Venn Gallery and OK Gallery.

Recently selected for inclusion in exhibitions at 55 Sydenham and Sydney Non Objective in NSW, Freeman is also regularly selected for national art prizes. His works can be found in the collections of Curtin University and the University of Western Australia, as well as the art collections of the City of Joondalup and the City of Fremantle.

Black and white ink circle 8, 2016.
Ink on paper. 76 x 56cm. Photograph: Bo Wong.



WADE TAYLOR

Wade Taylor is an artist from Perth, Western Australia.

Working primarily with paint, Taylor's practice often includes investigations in ceramics and sculpture. His bold, sculptural style verges on the painterly naïve and expressive. Most works explore issues surrounding Australian identity, social identity and social media. These issues feed common themes including notions of suburbia and nostalgia, with a focus on Australian cultural artefacts.

His first solo exhibition explored a continued interest in the Australian condition, centred on the problematic notion of Australian male culture. Wade's work often depicts glamourised concepts of masculinity that sit in jarring relation to their suburban settings.

Part of the Perth Winter Arts Festival, Taylor's first major show at Free Range Gallery in 2014, with fellow artist and friend Carla Adams, recreated and celebrated the life and world of a stranger found on Instagram.

The group show *Mate*, at Paper Mountain, won 2015 FringeWorld prize for the Best Visual Arts Show in the festival.



Artist website: wade-taylor.com

Recent work has centred on a familiar yet unsettling quality to the contemporary Australian landscape; a kind of peculiar emptiness ubiquitous in WA suburbia. Works explore the charged nature of vacant 'non-spaces' and their ability to evoke human physicality. Through figurative omission, Wade's landscapes can describe an unseen but residual energy or presence. These vacated sites are suffused with a resonant history and a narrative that is not always explicit, but lingering. There is a stage-lit quality to many of these works, set in early or fading light with strong cinematic shadows that focus upon seemingly mundane corners of the suburban landscape. Such positioning suggests a tension that plays between the stillness and the promise of abandoned spaces and pedestrian scenes.

Wade received a Bachelor of Fine Arts from the University of Western Australia in 2012 and has steadily built an exhibiting practice, with his work held in several private collections and selected as a finalist in the Busselton, Manjar and Noosa (NSW) Art Awards.

Rudloc, 2017.

Oil on linen, 62 x 62 cm.

Photograph: Dan Grant.





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