

CITY OF ROCKINGHAM

6 - 21 May 2023

ART PRIZE

Artist
Statements

Cover: James Walker *Vermont Road, Launceston 2022*
diptych, oil on braced wood panel, courtesy the artist



Rockingham
Arts Centre
A City of Rockingham Community Facility

1. Charmaine Ball

Tantalize

These two hand-built stoneware clay sculptures are a response to structural elements encountered in the built environment. Architecture and materials - forms, angles. Shadows - provide impetus for response. My sculptures explore the boundaries of matter, interrogating the interplay between weight and weightlessness; positive and negative space; light and shadow. Bisque fired and left chalkily unglazed, their porous surface gestures to the porousness of clay; their sinuous configuration and delicate edges to the process of hand-building.

2. Belinda Birchall

Swash

"Swash" is a small offering engaging with the narrow, transient space along the tidal edges. This charcoal, pastel and graphite drawing is a response to fleeting moments and tidal rhythms we encounter as we wander along this beautiful place, the sea's edge. It has no focal point or horizon line forcing a quiet connection to the simple essence of a moment in time.

3. Sam Bloor

Sign for a gallery

As a sign writer, I spend a lot of time dealing with the function of paintings. Signs need to direct, to "close the deal" so to speak. Using text in my personal work, often to unpack a giant crater-like canyon of feelings, I asked myself this question in the studio. And now here we are, a sign that doesn't close a deal, a sign with no solutions. My friend Shannon once said, "paintings about paintings are my least favourite type of paintings". But I feel the opposite, sometimes a painting about painting helps me see what I missed the first time around.

4. Deborah Bonar

Rockingham Foreshore comes alive

An abstract demonstrating the importance of place in forming cultural identity. Through capturing and fascinating our imagination, reclaiming Country by painting repetitive patterns, shapes and detailed dotting. Showing a love of place and Country with the use of vibrant colours. Symbolising the continuation of pathways, our journeys taken, destinations and meeting places. This artwork explores the interrelationships between humans and their environment and engages with themes of connection, reconnection, family, reuniting people and places, gatherings and celebrations of all peoples.

5. Jayda Brown

Wardan Boodjar

This painting shows the beauty of Rockingham and what it is most known for, the beautiful beaches and sunsets. I have also included our land or mountains that we see in the distance in land. I also include Xanthorrhoea grass trees (Black Boy plants) as they are all over Rockingham and always have been.

6. Sherriden Brown*Remembering Ray*

A contemplation of the end of life and the memory and meaning of the ordinary, mundane objects we leave behind. This vessel is woven from electrical wires stripped from a box of cords and cables that Ray left stored in his shed, with all the other tools and implements necessary for a life of mending, fixing and tinkering. It is a meditation on the values of restoration and repair and on life and death in a material world.

7. Louise Buma*Sun in my eyes*

May we never lose our wonder in birdsong at the break of day. Wade clear waters and linger - treading lightly "everything the light touches" I hear you say. Well-worn paths followed 'round feet that welcome the fragile ground. Morning is cool but your hand is warm in mine. This ancient forest comes alive with stillness in the air and the sun in my eyes - Point Peron.

8. Christopher Canato*Orgao*

What questions this artist is the notion of belonging or rejection and the status that man is supposed to hold in society as well as the power of staging the male body in order to deliver physical and emotional compositions such as idolatry, leadership, grotesque or oppressiveness. "Orgáo" is a self-portrait by Christophe Canato. With this composition inspired by wrestling catches, the distorted body refers to multiple cultural references to express discomfort and insecurity as well as strength and eroticism.

9. Olga Cironis*Hope 1/4*

In "Hope" a female warrior wearing camouflage faces the audience offering a child's closed Pandora's box. Her identity is hidden from our gaze by a red censoring mark as she herself sets her gaze on us. Rendering her free from the viewer and at the same time reinforcing her otherness. Through this looking there is a fleeting moment of recognition and anonymity, a dance of life and death in this global Anthropocene epoch.

10. Nic Compton*Cyclical koru*

To Maori the koru symbolises new life, growth, strength and peace. This Western Australian koru is breaking down at the base as cells in our own body die and are regrown.

11. Megan Councillor*Family Connections*

Using bright bold colours and intricate dot work, this painting is about connection to family and Country. In our culture having a strong relationship to our Country and family is important.

12. Andrew Daley*Clown world*

I have a friend who is a hoarder and these are his old childhood toys. I selected them because I thought they have a certain charm. One symbolic meaning of the clown is that they turn things upside down, but in an upside-down world, the clown can turn things the right way up. This idea intrigued me so I used the title – Clown World.

13. Jo Darbyshire*By stealth*

“Submarines are ‘apex predators’ that fear nothing above the sea, nothing on the sea, and nothing under the sea.” This painting seeks to create juxtaposition between the beauty of the underwater world of Cockburn Sound and the foreboding presence of a war machine. Australia has embraced the AUKUS agreement to buy eight nuclear submarines. Garden Island Naval Base is gearing up to host these submarines in the near future. (ref: Mark Weston, The Strategist, 17 Jan 2023)

14. Tom de Munk-Kerkmeer*Frivolous refuse*

With precious matter rescued from WA waste-bins, Tom de Munk-Kerkmeer creates playful, abstract objects that comment on contemporary issues and on the human condition. His works like to jolt the imagination of the viewer into action and they do express a sense of positivity. The artist loves to use recycled, repurposed materials in order to re-establish the cyclic relationship with the earth.

15. Jozina de Ruiter*Rockingham Aquatic Centre*

This work of the Rockingham swimming pool celebrates a public building that has for 50 years welcomed generations of local residents. The colours, layers and textures in the collage reflect the diversity of the community that has used this space. The bright patchwork of colours and a tilted design, celebrate these bright blue aquatic buildings, with their playful architectural style, inviting the viewer to a dip in the pool beyond.

16. Gina Denford*Taking a moment*

This is a favourite local scene to paint. It is a limestone path leading to Injidup beach. I love it when the afternoon light shines through the coastal trees casting long shadows across the path. The tree canopies wrap over the path creating a tunnel, it can seem quite dark but then the bright sunshine beams on the exposed sand at the end of the path giving a focal point of curiosity. I love to stop, take a moment, and breath.

18. Michael Doherty*Lake Walyungup, Rockingham*

This painting recalls the feeling I had seeing the Salt Lakes on the way to Rockingham 55 years ago and subsequent glimpses along Safety Bay Road. I wonder who crossed the lakes over time and have painted over dancing Indigenous figures such as the late actor/artist David Gulpilil. I include a 1960s Batmobile toy that was my first obsession at age five. I question the existence of form in the unseen world.

19. Sheree Dohnt*Mummy's working*

Charlotte is an artist and a mother to Arlo and Olive. The family carves out time to sit together and bring whatever their creative interests are at the time, to the kitchen table. This dedicated time and space allows mum and kids to explore and form their own sense of identity.

20. Pamela Eddy*Looking up*

The usual depiction of a tree is at eye level, front facing. I aimed to show its grandeur from the base "looking up" for a different perspective.

21. Linda Fardoe*Banksia chaos*

The chaotic arrangement of a squillion squid like tentacles blocked the track. The impenetrable bush protected the secrets beyond, as did the thicket surrounding Sleeping Beauty's castle. This abundant plant never fails to captivate my imagination. Not having grown up with Western Australian flora, the Banksia remains to me exotic. Its life cycle from flower to seedpod attracts me like a moth to a candle. It is a dichotomy of seductive soft flower versus the spitefulness of its jagged leaves.

22. DoodlesinTransit*The new machine*

"The New Machine" is a vibrant artwork that portrays the modern human's enslavement to technology. The painting's bright colours and textures depict a human figure trapped within the machine, serving their technological overlords. The piece reflects the growing reliance on machines in contemporary life, and the potential consequences of such dependency.

23. Lyn Franke*Foreshore Shoalwater Marine Park*

In January 2023 we spent a wonderful day exploring the Shoalwater Islands Marine Park. We discovered an amazing diversity of flora and fauna in this pristine environment. I have endeavoured to draw attention to the beach foreshore at low tide. Utilizing the machine embroidery techniques to create individual sea grass, algae and molluscs etc., the sewing machine needle then becomes a drawing tool. The assembling of the "jigsaw puzzle" then begins with the strategic placing of motifs to recreate an area of colours, patterns and the life of the foreshore and reef.

24. Carolina Furque*Salt water tree, Broome*

I have always been suspicious about photography's presumed connection with reality. With this idea in mind I approached landscape with an analogic panoramic camera and film. This camera does not have high performance due to the awkward construction. I chose to utilise the camera's faults and the happy accidents. Depending on the many variables of film speed, light exposure, camera shake I intentionally transform the images with undulations, cracked lines, strong textures and rich grain.

25. Taylor Gollan*Discounted deli*

This artwork is based upon my exploration of overfishing within the food industry and how our seafood is being dumped every day due to a lack of consumerism based upon the saying "I only buy local". My work explores the figures of fish and seafood with an environmental message upon the fishing industry.

26. Narelle Higson*Sanctuary*

"Making here a great green tent, / Tea-tree bough and wattle bending - / As strong lovers' arms are bent / Shielding beauty - droop, defending / This green sanctuary sleeping / In its soft green twilight day; / And a scrap of bright sky peeping / Thro' the tall trees, sentry keeping, / Seems a world away." 'Forest Sanctuary' excerpt, The Singing Garden 1935, C J Dennis

27. Barbara Hill*Step into my world of an owl flying over the sea and a flower garden*

I'm an amateur artist, had no art training, credit to my dad who would draw pictures for me to admire from the age of three years old. I love working with Sharpie pens on this shoe material. Has a nice canvas feel. Experimented colouring on my plain white shoes because it looked bare and I'm happy with the result. I have a few adult colouring books and the other shoe at home that are very good. I don't use any drawing utensils, ie. compass, rulers, pre-cut shapes, my work is all freehand, no pre sketching just wing it. Owls are my favourite bird, love all flowers and the bluey patterns to me are the sea.

28. Ashlee Hogermeer*Disconnect, decay, detachment*

A visual representation of the relationship with my parents, myself and the relationships around me. The bust (myself) looks upon the snails (my parents) and realised how different they are to herself; in fact they are different species. Due to the disconnection the environment around the bust has decayed and has also affected the bust itself. However life (plants) goes on, detaching from my parents I grow as a person. Part of my ongoing work of expressing emotion through art.

29. Eric Hynynen*Serene*

Blue often represents peace and tranquillity in our lives. Found in nature high above in the daytime sky or in the rich blue of a deep pool of water, the colour blue evokes feelings of calm and serenity. With clarity and intention, I combined the vivid blue with the folds of the canvas to provide an offering of contemplation. "Serene" invites the viewer to observe, relax and enjoy a state of calm.

30. Warren Iannello*Imageless*

This artwork focuses on the control of our image and how restriction is fraught and limited. What can we do to restrict its use and reuse...hence the Japanese writing translated as "Don't let them use your image for nothingness and the commercial endlessness".

31. Beverley Iles*Muzzle*

"Muzzle" is based on the Scold's Bridle, a medieval punishment device designed to physically stop people, overwhelmingly women, from speaking, and to intimidate them into submission. The use of local clay in the artwork reminds us that the silencing of women is still happening around us and in our communities.

32. Olivia Jones*New bloom V*

This painting sees a departure from the soft, innocent, dream-like paintings of Jones' previous works. The surface of dark, sooty oil paint worked into the layers of vibrant colour and hessian almost seems suffocating in areas. I created this painting during the adjustment period of moving on from part time work to full time work. The painting is a sincere self-reflection of the doubt, the foreboding wonder of if I'd regret this choice I have had to make.

33. Chantelle Lacroix*Fragmented*

My Mum tragically drowned in 2011. "Fragmented" invites the viewer into the devastating aftermath of losing a parent and the ripple effects on identity and belonging. The vulnerability and strength of this experience is conveyed through the purposeful use of paper. The magnified circular boundary symbolises the desire for wholeness and safety. Multiple fragments dispersed within the circle represent a time of healing and re-establishing my identity, with new connections and pathways forged without Mum.

34. Dannah Lasanas*The Covid-cut*

The COVID19 pandemic made many people shut themselves at home. This also gave them a chance to start a whole bunch of quarantine hair experiments: following at-home haircut tutorials and going crazy at at-home bleaching/dyeing kits. Unable to venture outside, it was the perfect opportunity to bypass all the comments during the awkward patchy hair phase and can get a sense of if their new look is something they wanted to stick with long-term, before revealing it to the world.

35. Lesley Marshall

Point Peron

I was standing on a metal viewpoint, looking southwards over the cliff and sea. I was mesmerised by the beautiful colours of the water, below, and in the distance; that is why I painted this scene.

36. Anne McCaughey

Blight@30/1991 – 465

I was thirty in 1991. Within twenty days of a sexual assault, I developed cystic acne over my entire face. Four hundred and sixty-five days later, the acne was 'cured'. For that time and forever after, I understood how vulnerable we feel when something is visibly obvious. This is a small painting I made this year of the only photo from that time. This is the first time I have painted it and I do not think I could paint it any larger.

37. Matthew McVeigh and Denise Pepper

Toxic

The work is about the toxic level of consumption that permeates our societies. The yellow substance glows like uranium as a comment on how we have consumed to a point that has caused a global climate catastrophe.

38. Gordon Mitchell

Giddyup

As a young boy growing up in the wheatbelt town of Northampton I spent much of my time creating and building using discarded farming machinery parts. This work celebrates the sculptural forms giving them new life, new meaning.

39. Suzy Moore

Three rivers – my home Gascoyne

This is an artwork about my Country, the Gascoyne. The story is about Gascoyne River and how it breaks off into other rivers such as Lyons River and Thomas River (three rivers). The piece displays natural plants and wild life present in my Country. This includes camping grounds and meeting groups for me and my family where we all grow and heal together as we walk and rest along the riverside.

40. Moritz Mueller

Dialogue between two birds / worlds

There is a great tension between the modern world with its insatiable need to mine the land and the old ways of Indigenous cultures who see country as their kin. The steel claw of an excavator (eagle) is heavily loaded, with short-term vision. It aims to counterweight the light stone object (bush chook), which possesses a much longer leverage, field of view, and therefore perspective. This tension bends their mutual support structure, creating a fragile coexistence of two timelines.

41. Kate Alida Mullen

Untitled (The Stables, The Farm, Margaret River)

Over my time as artist-in-residence at The Farm, Margaret River (2022), I sought to work collaboratively with the infrastructure at hand. Over a weeklong conversion, my studio (a former horse stable) became a camera obscura and dark room laboratory. Re-purposing the room into an enormous camera flipped the expansive exterior view in on itself, mimicking the anatomy of an eye. A small series of photographic exposures were taken and developed in-situ, framing the old Peppermint tree in the adjacent paddock.

42. Janice O'Meara

E.L.E.

My passion has always been wildlife and its preservation. I recently made a connection in Gelorup and learned of the plight of the Black Cockatoos in the area and their fragile existence. The loss of habitats is the leading known decline not only in Gelorup but across the country. If my artwork can inspire others and we can work together, then the conversation has started.

43. Holly O'Meehan

Diverted resources

"Diverted Resources" interrogates the long term effects our native flora has on residential structures, specifically by the uniquely diverse range of WA plant species. Since colonial settlement in Australia, human impact has consistently and aggressively damaged the natural environment through activities such as farming, mining and construction. This artwork speculates a future environment of evolved flora hybrid species, of what could develop from our current weakened environment that has inevitably become victim to an onslaught of landscape destruction.

44. Irene Osborne*Grain terminal, Kwinana*

I enjoyed the challenge of painting this from the shore (en plein air), a familiar view of the CBH Grain Terminal with its interesting network of repeated shapes and patterns. The Kwinana Grain Terminal is an iconic landmark feature of Cockburn Sound, situated on the East Rockingham coastline. This heritage listed facility is used to export grain to the world from all around WA.

45. Sid Pattni*The story of us (portrait of Ross)*

This is Ross (not her real name). She fled to Australia from Iraq after years of war ravaged her hometown. She sought asylum in Australia when the threat of ISIS made it impossible for her to return home. The first time I met her, she bought me chocolates. I felt so embarrassed I hadn't thought to get her anything. She told me that even if she had no money or home, she would give whatever she had to anyone less fortunate because she understands what hardship feels like. She is kind, compassionate and incredibly resilient. The lines that meander over the artwork are segments of border lines separating Iraq and Western Australia. I repeated these rigid territorial border lines to symbolise their absurdity as well as the harsh impact they place on individuals like Ross.

46. Jaelle Pedroli*Winter's morning*

Jenna Bidji Yorga' in Whadjuk Noongar or 'woman's feet walking on the path', refers to the trail that caresses the cliffs of Jenalup (Blackwall Reach). A location I frequently reference in my paintings along with Goolugatup Heathcote Reserve. In art making, I refer to this in thought time and time again. As I delve deeper into the practice of making and being, to discover presence and connection.

47. Alfred Pollock*Blue manna*

This painting was inspired by the health of the Peel Inlet contributing to the beauty of the variation in colours and patterns that exist in the local Blue Manna crabs. The artwork demonstrates the variation in contrast between the intricate camouflage patterns on the shell and the familiar iridescent blue of the claws of the crab.

48. Clinton Price*Salt spray*

The feeling and emotion provoked by a unique garden art collection, the stories they could tell. The freedom of the ocean, the dream of being at one with nature.

49. Bjoern Rainer-Adamson

We are still here?

This is an object that appears to have a 'vital' function, necessarily capable of evolution? The Artwork, a human apparatus represents the controversy between our tedious desire to decipher the riddle of our existence and simultaneously deny our reality. The artwork exists, without further development, infinitely, invariably performing the same respiration loop. We push hard to acquire wisdom, but ultimately, any enlightenment disappears into thin air. It is a work about human inertia, not progressing and waiting for the disaster.

50. Trevor Richards

Untitled (I'll be your mirror)

An exploration of shape, colour and space, hovering between painting and sculpture this work offers itself as an object to reflect on, look into and imagine.

51. Valerie Schönjahn

Fruiting

"Fruiting"; this pair is a continuation in my study of natural forms. They belong to a series of works that explore the idea of something growing, changing and morphing in to something else. Leaning on discoveries made in the garden that bloom, fruit, and wither away. In the process of their creation they become unique creatures that take on a life of their own.

52. Alex Spremberg

Duets #2

Time is usually thought of as having a linear trajectory going from the past into the future. One thing happens after another. Most time based art forms such as music. Literature and film, dance and performance work that way. The story reveals itself one step at a time. Painting however is different. "Duet #2" belongs to the series of works that explores this aspect of compressed time by interlacing two separate paintings made on two different occasions. Both works appear simultaneously on the same ground and combine snapshots of two distinct moments in time. They interrupt and complement each other and as a result give form to a new painting. Splicing together two distinct instances results in works that are for the most part unpredictable and retain the sense of adventure and discovery that I strive for in my practice.

53. Elmari Steyn*Fragmented arboretum I*

On an untamed expanse of land there lived a man who took his time and planted many trees; trees collected on his many wanderings. Over time the trees grew dense and tangled and obscured the man as he grew old. Passers-by would sometimes glimpse him, lanky and still, in brief slanted rays of light. Could have short conversations. Long after he passed, they recalled the conversations and sometimes wondered if they had talked to the man or the trees.

54. Evelyn Sturges*Tins and tools - treasures from the Shed*

I remember the excitement and nostalgia I felt as I explored the tools in the shed and opened old tobacco tins. I wanted to preserve time, to smell and touch the past and to invoke memories of our fathers and grandfathers - to get a sense of their thoughts and ideas. We are all too quick to throw things away these days. Everything can be used and reused, fixed and stored ready for another time.

55. Nell Symonds*Olwyn*

In this series, Nell explores the physicality of holding a memory. The emotions delivered in a simple object, like a mug. The looking for comfort in known tangible pieces. During this series, Nell was surprised to hear how many people worldwide shared memories of these mugs. A universal warm embrace from the past when we need a little love.

56. Shin-I (Juliet) Tang*True blue*

This series of iron rich stoneware vases celebrates the unique blue wild flower, *Leschenaultia biloba*, native to the south-west of Western Australia. The corrugated cladding pays homage to early outback architecture. The use of blue crystalline glaze creates flower like blooms on the surfaces of the vases; resembling the patterns of natural plant growth. The organic distribution and formation of the blue crystals impart a natural stellate form which is achieved by a specific firing heat profile in the kiln.

57. Wade Taylor*A ghost at noon*

An expression of how we move through our landscape. With prolific drought and bushfire, this work signifies a particular kind of Australian experience. The phenomena is a curious sight, playing on the senses. A ghostlike miniature-storm, a column of dust that dances and snakes through the dirt in the hush of noon. At a glance the willy-willy appears as fire or wind. It is ambiguous, permeable and fleeting. Drawing in, picking up and spitting out, momentarily disappearing, extinguished by its own fury.

58. John Teschendorff

History of Ideas Series IX CXLVII Exodus (Route III)

The Exodus series suggests the existence of large-scale migration patterns in the face of environmental change, political oppression & conflict...a journey of hope.

59. Mark Thompson

Nucleus

Currently I am thinking about the concept of creativity and ideation. If I materialise an idea and then remove part of it, does that original idea still exist?

60. Tyler Thomson

Passage

I am drawn to making visceral works with recursive elements. This work is gentle and vast having room for meditation for myself as artist but also for the viewer. My mark making is repetitive and cyclical in nature while creating oppositions of movement and stillness, balance and irregularity. Like an egg or seed that holds all the information it needs to grow, my work develops from its first marks towards a bigger picture.

61. Iwona Van Niekerk

Simplicity

My painting is a composition of various shapes and forms filled with squares, carefully arranged to convey a sense of order and balance. By utilising the dynamic interplay of squares, I created an impression of movement and depth, inviting the viewer to engage with the piece on a sensory level. Through this work, I seek to convey the idea that even the simplest of forms can contain a wealth of complexity and beauty, waiting to be discovered by the viewer.

62. James Walker

Vermont Road, Launceston

From Ravenswood we would travel along Vermont Road to get to Nan's place on the East Tamar. Sometimes on the way home the drive-in would be on at the racecourse. We would marvel at how lucky the people were who lived on the other side of the road to get free movies every night. Vermont Road is dotted with memory markers and it's on the list of the paths I revisit every time I'm back in Launceston.

63. Sylvia Wilson

Swan 50, My Big Brother DH

This work portrays an area of Country that can be interpreted in multiple ways. Firstly, the image may be read as an aerial representation of a particular location known to the artist- either land that they or their family travelled, from the pujiman (traditional) era to now. During the pujiman period, Martu would traverse very large distances annually in small family groups, moving seasonally from water source to water source, and hunting and gathering bush tucker as they went.

64. Kay Wood

Fancy ware (decorative, non-essential, useful object)

This work explores our need for personal beauty as a constant in life. After the hardship of the war period, Perth's Wembley Ware ceramic objects were perceived as an excessive display of colour and glitter for its own sake, unrelated to utilitarianism. When we consider the notion of 'use' though, aestheticization or the beautification of our lives is, in itself, useful...at an ontological level, since, historically, humans do this instinctively unless actively prevented by external events and forces.

65. Anthony Wright

Serpentine Trail

The painting is a landscape inspired by the Jarrahdale area, specifically Kitty Gorge Track in Serpentine National Park.

66. Gisela A. Züchner-Mogall

Reflections II

The simplicity of the industrial material and the absence of colour are fascinating. I like the atmosphere of opacity caused by the material's enormous density. Minimal structural elements and formal variety make the work dynamic. Natural or artificial light illuminate the surface into generic blacks showing charcoal solidity and 'industrial' tones. Cutting the geometric forms on diverse angles aids the multiplicity of tones when light reflects off the surface. Depending on the viewer's position the work changes its appearance.

67. Ivo Zuvela

"Woody"

My studio is often full of inspiration. The small detail of what surrounds me while I work can become part of the artwork.