

est.

The image features the word "est." rendered in large, three-dimensional block letters. The letter "e" is a vibrant red with a mottled, metallic texture. The letters "s" and "t", along with the period, are a solid, brushed gold color. To the right of the period, a small, textured gold sphere sits on the surface. The entire scene is set against a background that transitions from a pale blue at the top to a clean white at the bottom, where the letters and sphere are placed on a white reflective surface that creates clear reflections.



Eastern Bloc

Perth's metropolitan area is a vast and sprawling expanse with the Swan River at its heart. Whether you live north or south of the river is a common reference point for locals, while Perth's western suburbs are highly sought after locations. However, the eastern region – from red brick suburbia to market gardens and bush idylls – varies too widely to possess a collective identity.

For a beach obsessed population – an incongruous preoccupation given WA occupies almost a third of the country and is predominantly desert – perhaps the eastern suburbs are just too far from the coast? The public transport also leaves a little to be desired. You can travel 70 kilometres south of Perth's CBD in an easy hour's train journey – yet a mere 18 kilometres to the east you meet with the end of the line.

Eva Fernandez, *Ernesto series*, (2012), archival inkjet prints



Regardless of these and other situational complaints (or perhaps in spite of them) the eastern region is home to a diverse and prolific artistic community. The Perth hills in particular have long been an enclave for artists looking to escape the confines of the City and embrace a more bohemian lifestyle. Many of Western Australia's most recognised artists have had early and lasting relationships with the Perth hills. Seminal artists such as Howard Taylor, Guy Grey Smith and David Gregson spent their formative years in the hills, while many other artists - JW Linton and Hal Missingham to mention but a few - spent brief but nonetheless important periods in the area.



Vanessa Wallace, *-31.9 / 116.5*, (2012), artist books, solvent transfer and hand colouring on paper with linen thread

With the title *est.* the exhibition seeks to reference the cultural heritage of the area while uncovering the diverse creative community that continues to flourish and develop. Although the artists included in *est.* may not have been directly inspired by their local artistic predecessors there is no doubt that a new wave of creators is being challenged and nurtured, whether consciously or not, by their easterly location.

Exploring how the notion of location, both physical and intangible, manifests itself in an artist's work, *est.* features artists that live and work within the local government defined borders of the eastern region. This self-imposed, somewhat utilitarian, curatorial restriction has brought together a highly eclectic combination of works and presents an intriguing cross section of a contemporary art scene. If anything, *est.*'s eclecticism illustrates the geographical breadth of the eastern artistic community.



Lindsay Harris, *Aalidja Boodja #3 'That Land There'*, (2012), pigment resin and clay on hemp



Stuart Elliot, *The Inept Voyeur*, (2011/2012), materials variable



Graeme Burge, *Emblem for air dammed doorjamb and the deception of floatation*, (2010), recycled car parts, fluorescent lighting

Although the works featured in *est.* do not deal with a single theme they uncover commonalities and shared experiences regarding location. By combining these myriad stories and streams of consciousness *est.* seeks to tell a local story.

Through the use of found objects and materials laden with previous meaning many of the works are shaped by the context of the objects they're created from. In addition to these physical reference points, *est.* features works which present altogether more intangible explorations around relationships, connectedness and social constructs. A number of the works in *est.* follow a journey, detailing an artist's connection to the land. These works delve into notions of landscape and its relationship to belonging.



Korin Gath, *Growing to Love You*, (2012), mixed media

At a time of renewed growth and investment we're reminded of the important role the eastern region has played in Western Australia's cultural development to date. Rather than hindering the region, its diversity hints at latent potential. The artists featured in *est.* are the tip of the creative iceberg it seems and the eastern region will continue to endure as a community that embraces artists.

Kate Parker, Curator

April 2012

Justine McKnight, *glint and shiver*, (2012), wool, glass beads, acetate lining, mould stain, petersham ribbon





Hayley Bahr

My work is primarily about my experiences with the land, specifically my hometown of Kukerin, WA. Farming has always been, and still is (in Perth), an integral part of my life.

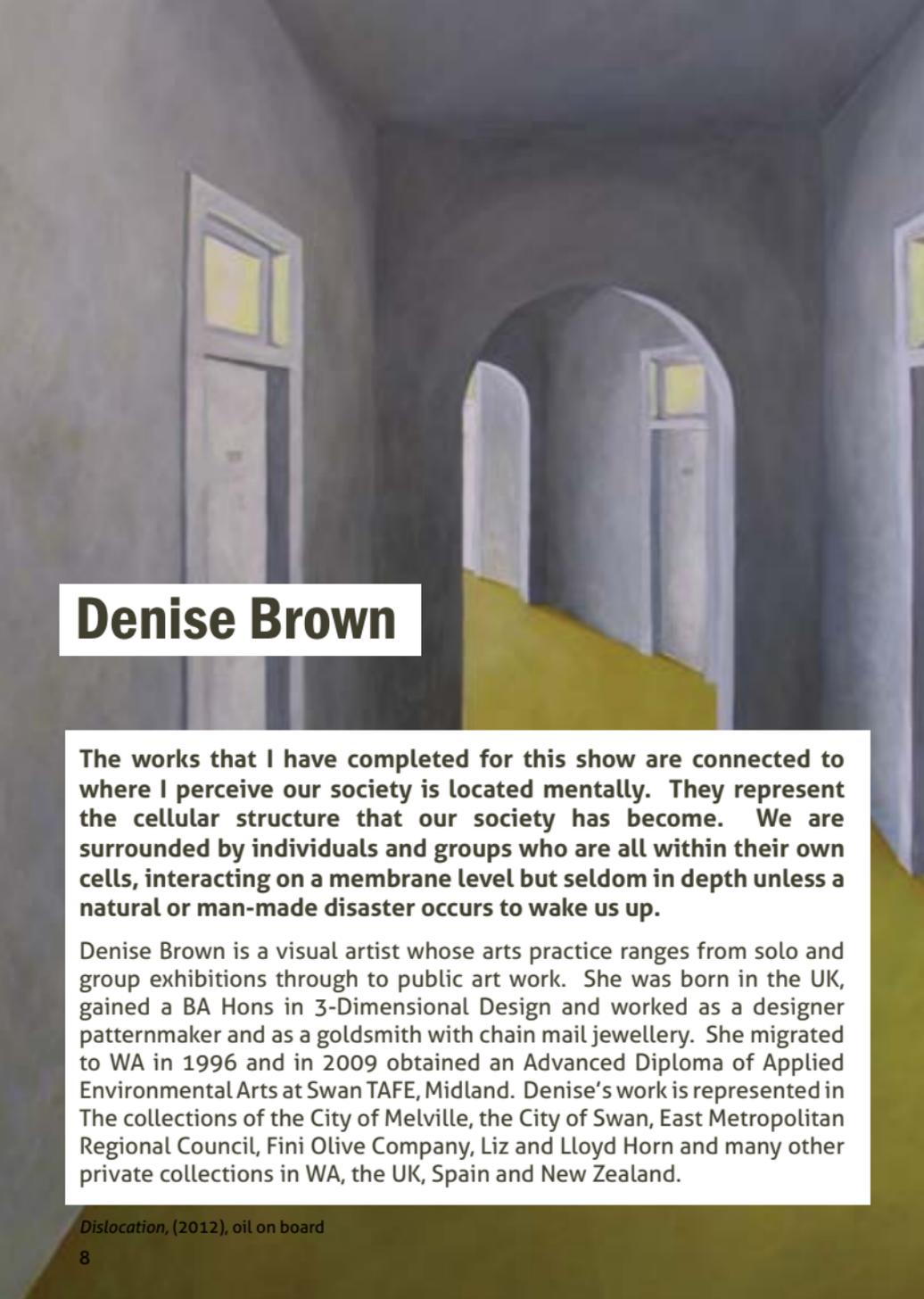
I find printmaking to be an effective language for me to discuss the land/my land and the impact we/I have on it. The ephemeral nature of the land is often reflected in my work, as is its strong sense of sculpture.

Hayley Bahr completed a Bachelor of Contemporary Art (Visual Art) at Edith Cowan University in 2009. Her multidisciplinary practice encompasses drawing, sculpture, printmaking and installation.

Hayley's recent work is primarily about her experiences with the land, specifically her hometown of Kukerin, WA. Farming has always been, and still is (in Perth), an integral part of her life.

Some selected exhibitions include Awesome International Arts Festival (Wondersite), Forrest Place (2009), Hatched National Graduate Show, PICA (2009), her collective SPATULA's solo show, The Harvest, Freerange Gallery (2011) and Fringe World Festival performance (Mega Deluxe Wheel Deal), Spiegelteent Underbelly (2012).

10/10/2010, (2012), 1 litre of water, stainless steel bucket, mixed media on transparent acetate sheet, photo by Katherine Gregory



Denise Brown

The works that I have completed for this show are connected to where I perceive our society is located mentally. They represent the cellular structure that our society has become. We are surrounded by individuals and groups who are all within their own cells, interacting on a membrane level but seldom in depth unless a natural or man-made disaster occurs to wake us up.

Denise Brown is a visual artist whose arts practice ranges from solo and group exhibitions through to public art work. She was born in the UK, gained a BA Hons in 3-Dimensional Design and worked as a designer patternmaker and as a goldsmith with chain mail jewellery. She migrated to WA in 1996 and in 2009 obtained an Advanced Diploma of Applied Environmental Arts at Swan TAFE, Midland. Denise's work is represented in The collections of the City of Melville, the City of Swan, East Metropolitan Regional Council, Fini Olive Company, Liz and Lloyd Horn and many other private collections in WA, the UK, Spain and New Zealand.

Graeme Burge

Living in the Eastern region and the hills in particular has produced a shift within my creative practice resulting in a conflicting state of mind. The skills required to maintain a rural property and way of life have infiltrated the studio and vice versa. Studio work based on previous lifetime experience and negotiations is becoming irrelevant as disconnection from the inner city and suburbs has fuelled the desire to maximise self-sufficiency, which underpins the decision making both in and out of the studio.

Totem for the overdosed by electronic injection, (2011/2012), recycled car parts, home harvested bees wax, fluorescent lighting

Paul Caporn

Paul Caporn's work often engages with themes that circulate notions of industry and science. This can involve a nostalgic play, dealing with technologies in what is often a low-tech manner, describing the relationships between people, memory, time, space and places.

This play is often negotiated through an uncanny sensibility, where familiar domestic or industrial objects are brought together in a way that feels both comfortable and unfamiliar.

His current work with spirit levels stems from a desire to reconcile ideas of abstraction and realism.

Paul Caporn has been a practicing artist for over 20 years, working primarily in the realms of sculpture, animation, video and installation. He holds a BAVA Honours from Curtin University. Caporn has exhibited nationally and internationally in over 40 group and 9 solo exhibitions, as well as several public art, collaborative and residency projects.

His work can be found in the collections of the Art Gallery of Western Australia, WA Chamber of Commerce and Industry, Art Bank, The Stokes Collection, Ipswich Council, City of Swan, City of Melville, Curtin University of Technology, Central TAFE, Sunset Events, and many private collections.

Paul Caporn is represented by Turner Galleries.

Red Level Field in 5 Parts, (2012), plexiglass and spirit levels



Stuart Elliot

Voyeur contains components, themes and materials strongly linked to a number of places important to my practise, from its beginning and especially to my current location and circumstances. Alluding to an interior with window, the installation concerns the notion of haven; the value of sanctified zones. In a world seemingly obsessed by 'connectedness', one's own physical and mental spaces feel to be under benign but unrelenting siege. Perhaps this is an inevitable consequence of being a social creature. But there is still, for me at least, a need to periodically turn from that window and quietly chew and digest much of what I have bitten off rather than feel, to quote Rhodje Foiste:

"...as if one is simply yet another soft conduit for the endless flocs of data by which the world seems increasingly transfixed."

Born in Midland Junction, I grew up in the hills east of Perth. Although spending in all about ten years away (some in the Perth metro for art education, several years in the Pilbara and Kimberley and some world travel), much of my professional and residential life has been spent in these same hills. There is something about gravel, clay and massed eucalyptus that provide, possibly paradoxically, both solace and stimulation. Though perhaps even more paradoxically, my work rarely deals directly with this environment subjectively. However, as in the presented work, material from the immediate natural environment is regularly included while locally recovered manufactured material is habitually engaged. Perhaps in this way, the person, the locale and the vocation inevitably coalesce in my work and provide a kind of involuntary register of their interactions.

Stuart Elliott is represented by Turner Galleries.

The Inept Voyeur, (2011/2012), materials variable

Eva Fernandez

Driving home from work one day, I noticed a place that I had passed numerous times over several years which had always intrigued me. It was an old, ramshackled house with 2 sheds and an array of interesting detritus scattered over a large corner suburban block. There had always been a hand-painted sign placed near the roadside that simply stated, 'wagon wheels for sale'. To my delight on this day, a new sign appeared, 'clearance sale'. I had the perfect excuse to stop and get a closer look. This is when I met Ernesto.

Ernesto is a living history of this area with a myriad of stories and reflections about growing up in Perth as an immigrant Italian family in the 1950s, bigotry, life and death. As pressure mounts on Ernesto from the local council and his health, he has been forced to clean up his property and sell his precious collection of possessions.

Eventually Ernesto's history as well as home will vanish, losing the individuality and richness that he contributes to his community. My images attempt to document and pay homage to his amazing life story, now seemingly disregarded and unappreciated.

Eva Fernandez completed a Master of Arts (Creative Arts) at Edith Cowan University, Western Australia, in 2002. She has been a practicing artist for over two decades, currently working in photography and digital based media, in addition to academic and curatorial work. Eva has held four solo exhibitions and been invited to exhibit in several group shows nationally, including *Girls on Film and Mix Tape*, both at the Art Gallery of Western Australia, and *Transient States* at Lawrence Wilson Art Gallery and the National Gallery of Victoria. She recently curated *me-take: Indigenous self-representation in Photomedia* which toured Western Australia from 2012-2011.

Eva's art practice seeks to contextualise her existence in the place/space she inhabits, including exploration of her physical environment, as well as cultural and gender identity. She is currently examining the deconstruction and reconstruction of symbolically laden objects to subtly critique the time in which they were created, and has recently begun developing a publication of narratives and photographic artworks inspired by family recipes from the Spanish Civil War.

Ernesto series, (2012), archival inkjet prints

Korin Gath

The shovel series

The classic love of my grandfather's shed has run deep through my practice. From an early age I explored his messy out of control collection of tools, bits of metal, wood and all the other things you can imagine an eclectic hoarder can find and store. The tools we use are often the same but our experience with them can be so different. Throughout our life we create memories that are developed in the use of the object.

The use of tools in our modern environment is changing with less focus on traditional ideas with the push for technologies being so paramount to our culture. I often drive slowly past the roadside collection observing what people discard. I so often find boxes of tools. In my mind I see these becoming part of the landscape they shaped as they are discarded and rust away.

From childhood we slowly lose fantasy ideals like humanising objects. In this work I am trying to present personality traits, family history and relationships that combine to create the new individuals. The use of the natural and turned timbers as handles is an attempt to discuss the human within the concept and reflect values or demographics of an individual's personality. The natural wood shows the skin of the tree, the defects, the shape of age and growth. The shaped wood shows the structure and design of culture.

In the end this series is an exploration of the humanisation of objects and the trace history of behaviours.

Korin Gath is a Western Australian based artist living in Mundaring. He studied sculpture at E.C.U Mt Lawley and works within the multi-media arena of sculptural installation Korin Korin met David Turley at E.C.U and created d&k, venturing into installation and performance as combined mediums. d&k have had success, securing multiple residencies, performances and installations, with international, national and local galleries. More recently Korin has returned to object making through the mediums of wood, glass and found objects. Korin has had other successes with art ventures such as The Nuclear Family, The Kurbist Gong Band and Red Triangle.

Growing to Love You, (2012), mixed media

Mike Gray

New Australian Plants and Animals

Having become infatuated with digital imaging technology, this project also deals with the post-coital tristesse that, for me, followed the love affair. After being led up the garden path (quite willingly) by digital technology I gradually realised what was missing. Whilst the speed of the digital process can make the heart beat faster, it leaves little room for holding hands.

Australia is new; its former entropic nature is continually being disrupted by the effects of colonisation and industrialisation. Introduced flora and fauna adapt, interact, dominate or decay in this environment. Like the foreign fauna, new Australians are transitioning too. Belying this process is the move towards technology, keeping us distracted from the process of nature and in a colonising sense, its opposite, the process of culture.

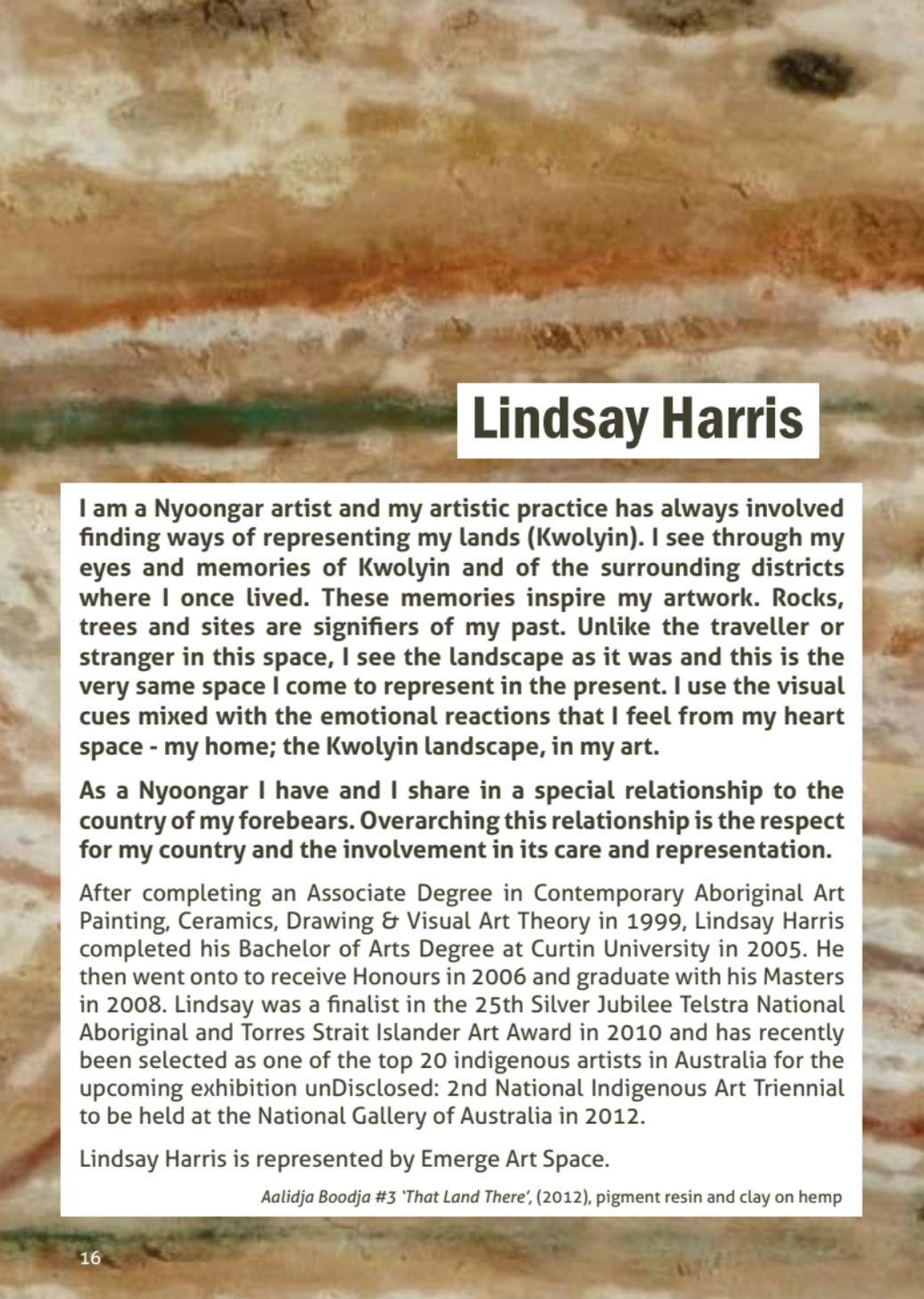




The images in this project are made from a single element photographic lens borrowed from a pair of reading glasses combined with large format 16"x20" paper negative. Denotatively, the poor optics involved mimic human foveal vision as well as early photographs. The connotations however are firstly linked to the fact the subjects have to be still for up to eight minutes and therefore can't rely on their snap-shot Facebook face. They have to go somewhere else.

Mike Gray is a photographic artist from Perth, Western Australia. Through the application of differing photographic styles he produces varied bodies of work that focus on unique themes. These are primarily concerned with responses to his own experience, immediate environment and relationships. Some of the themes explored include applied machismo, uncanny suburbia and the continuing invention of Australian identity particular as it is connected to landscape. Mike Gray has exhibited work in a number of galleries across Australia, and internationally and has also appeared in many publications.

Suzi and Nic, (2011), inkjet print



Lindsay Harris

I am a Nyoongar artist and my artistic practice has always involved finding ways of representing my lands (Kwolyin). I see through my eyes and memories of Kwolyin and of the surrounding districts where I once lived. These memories inspire my artwork. Rocks, trees and sites are signifiers of my past. Unlike the traveller or stranger in this space, I see the landscape as it was and this is the very same space I come to represent in the present. I use the visual cues mixed with the emotional reactions that I feel from my heart space - my home; the Kwolyin landscape, in my art.

As a Nyoongar I have and I share in a special relationship to the country of my forebears. Overarching this relationship is the respect for my country and the involvement in its care and representation.

After completing an Associate Degree in Contemporary Aboriginal Art Painting, Ceramics, Drawing & Visual Art Theory in 1999, Lindsay Harris completed his Bachelor of Arts Degree at Curtin University in 2005. He then went onto to receive Honours in 2006 and graduate with his Masters in 2008. Lindsay was a finalist in the 25th Silver Jubilee Telstra National Aboriginal and Torres Strait Islander Art Award in 2010 and has recently been selected as one of the top 20 indigenous artists in Australia for the upcoming exhibition unDisclosed: 2nd National Indigenous Art Triennial to be held at the National Gallery of Australia in 2012.

Lindsay Harris is represented by Emerge Art Space.

Aalidja Boodja #3 'That Land There', (2012), pigment resin and clay on hemp



Jessica Jubb

This project has been a personal, as much as artistic, return to earth. I have an understanding and feeling once more of the interconnectedness of all things. The work exhibited in *est.* reflects my time spent wandering the South West and the Eastern Hills of Western Australia whilst contemplating research centering on western disconnection and discord with nature.

Jessica is a visual arts (honours, first class) graduate of Edith Cowan University, where she also studied Psychology. An artist jeweller, she works in the areas of contemporary jewellery, sculpture and installation. She is interested in environmental ethics and the relationship between ecological apathy and reductionist science. Inspired by the interconnectedness of all things and the elegance of complex natural systems, her work purposefully rejects destructive devices of mass production and consumption and consciously sidesteps mainstream notions of value and worth.

Nurture/Nature: Prototypes, (2011), copper, sterling silver, hand fabricated



Justine McKnight

Glint and shiver considers a place that is intangible and drifting. The garment forms contain references of both a history and a landscape where matter is discarded and left to collect in corners and at the edges of things. A trace of history and its meeting point with body is held within the garments as glass beads or folds collect and reside at the perimeters of the form.

Justine McKnight completed a Masters in Visual Art at Edith Cowan University, Western Australia in 1998 where she worked with video, performance and installation for two solo exhibitions, SEEP, The Verge Gallery, Perth, WA and Holding: fluid, body, breath, The Moores Building, Fremantle, 1997. She developed the garment label STAIN in 1999 and currently coordinates and lectures Contemporary Fashion at Edith Cowan University. Her work has been included in recent exhibitions, Awkward Beauty at the Midland Atelier, 2011 Signs of Change: jewellery to make a better world at FORM, WA in 2010, Skin to Skin: a dialogue between art and fashion at The Fremantle Arts Centre, WA, 2008 and [ex]changing Traditions, Perth and Kyoto, 2007.

glint and shiver, (2012), wool, glass beads, acetate lining, mould stain, petersham ribbon



Gregory Pryor

This work is the first in a planned series of paintings about the Swan River near the Perth suburb of Eden Hill. Nanuk (also known as Success Hill) is a site of substantial and long standing significance for the Nyoongar people and carries a number of important stories, including those related to the rainbow serpent or Wahgyl who is connected to the bend of the river nearby. Nanuk was also a site that held an ochre mine, natural spring and was used for important ceremonial occasions, before being overwritten in the colonial era and eventually turned into a gravel pit. *Nanuk 1* is an attempt to see through this darkness.

Gregory Pryor has been a visual artist for thirty years. From a background in painting, Pryor's practice has evolved into many different areas, which include drawing, video, performance and object based work. Pryor moved from Melbourne to Perth in 2003. His most recent projects include *Vapour Trails*, (curated by Melissa Keys) a 2010 survey of works completed since arriving in Perth, shown at the Australian Embassy in Washington DC and he was also the recipient of the inaugural City of Perth Artwork Commission in 2011, for the diptych titled: *Perth*.

Gregory Pryor is represented by Lister Gallery, and is a lecturer in visual art at Edith Cowan University.

Nanuk 1, (2012), watercolour on paper



Vanessa Wallace

The ground underfoot forms the visual subject matter. A particular place, east of Perth, that I inhabit every day. 30 books, 30 images representing 30 months and / or 30 years.

Born in 1981, I have spent the vast majority of my 30 years living, and working in various places east of Perth and have a very strong connection to the Perth hills. I completed Bachelor of Arts (Visual Arts) at Edith Cowan University in 2003 and hold an Advanced Diploma of Fine Arts from Central TAFE.

I have been exhibiting in group exhibitions since 2000, including *Stitched and Bound* in 2010 and held my first solo exhibition at Moora Fine Art Gallery in 2009. Awards include the City of Swan Print Media Excellence Award in 2010 and the Emerging Artist Award at the Western Australian Print Media Awards in 2005. I have had work acquired by Edith Cowan University and the Mundaring Shire. Currently I work as the print technician at Edith Cowan University.

-31.9 / 116.5, (2012), artist books, solvent transfer and hand colouring on paper with linen thread



Hayley Bahr, *Path of Least Resistance*, (2012), etched aluminium, Photo by Katherine Gregory

Mundaring Arts Centre

7190 Great Eastern Highway

(cnr Nichol St)

Mundaring WA 6073

+ 61 8 9295 3991

info@mundaringartscentre.com

www.mundaringartscentre.com

Opening Hours:

Weekdays: 10 am – 5 pm

Weekends: 11 am – 3 pm

Public Holidays: Closed



Department of
Culture and
the Arts



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