



SCENE

Artist Run
Art Expo
Western
Australia

ScZiNE 2015

Artist Run Western Australia *ScZiNE* 2015

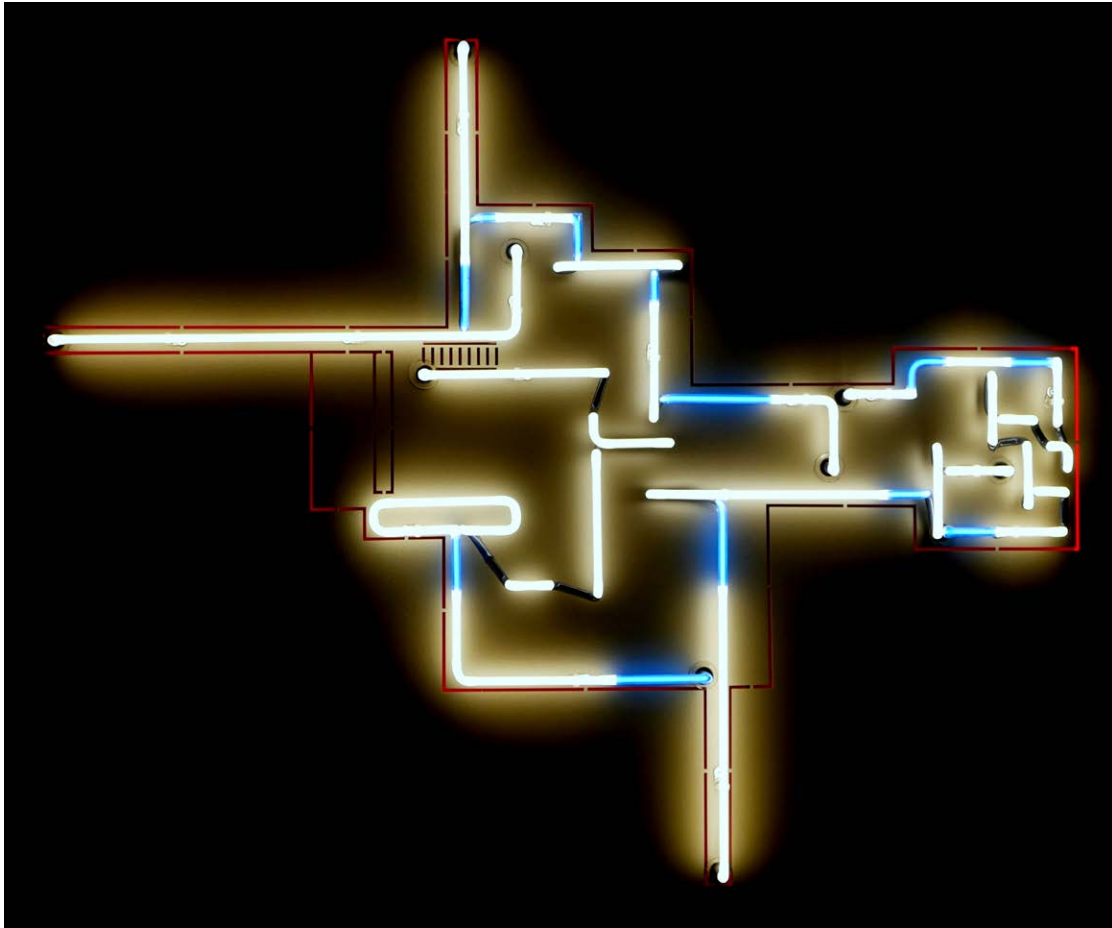
acknowledgments: Special thanks to Gary Dufour, Jenny Haynes, Andre Lipscombe and Sandra Murray for visiting the Scene Exhibition and writing on their choice of artist and related works, this is a valued contribution to the project and very much appreciated.

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Nyisztor Studio is an Artist Run Initiative operating in the City of Perth
Western Australia www.nyisztorstudio.com.au

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George Aitken
PlanArt 1(Tribute to Mies)
100x120x12cm, neon, acrylic
& powder coated water-jet cut
aluminium, 2014

Amanda Alderson
Accession (fragments)
Found objects, 925 silver, copper, pearls, patina, blue
ware, wood, glass, acrylic, cord, sand, 2011 - 2015

Uncovered through fossicking, these fragments hold memories, be them real or imagined. The act of collecting, discovering, making connection to objects and past activities, is inherent in my work. Accession (fragments) Lot 25, 54-60 showcases several series of small works made from, or inspired by, these found collections, created on the Alderson-Bude family home- stead where my studio is located.



May Ali
Unseen Light #1
60x47cm, mixed media, 2015

My work explores aspects of control by investigating the possibilities that unfold in our lives through unplanned occurrences. Adversity, in its various forms, often results in loss of control and order. In “Unseen Light #1”, I examine the preserving of identity in the face of adversity.



Merrick Belyea
Rottnest Landscape IV
Oil on board, 2015 60x60cm 2015

One of a series of landscape painting focussing on unique Australian coastal environments and the pressure the landscape faces from imminent intervention.



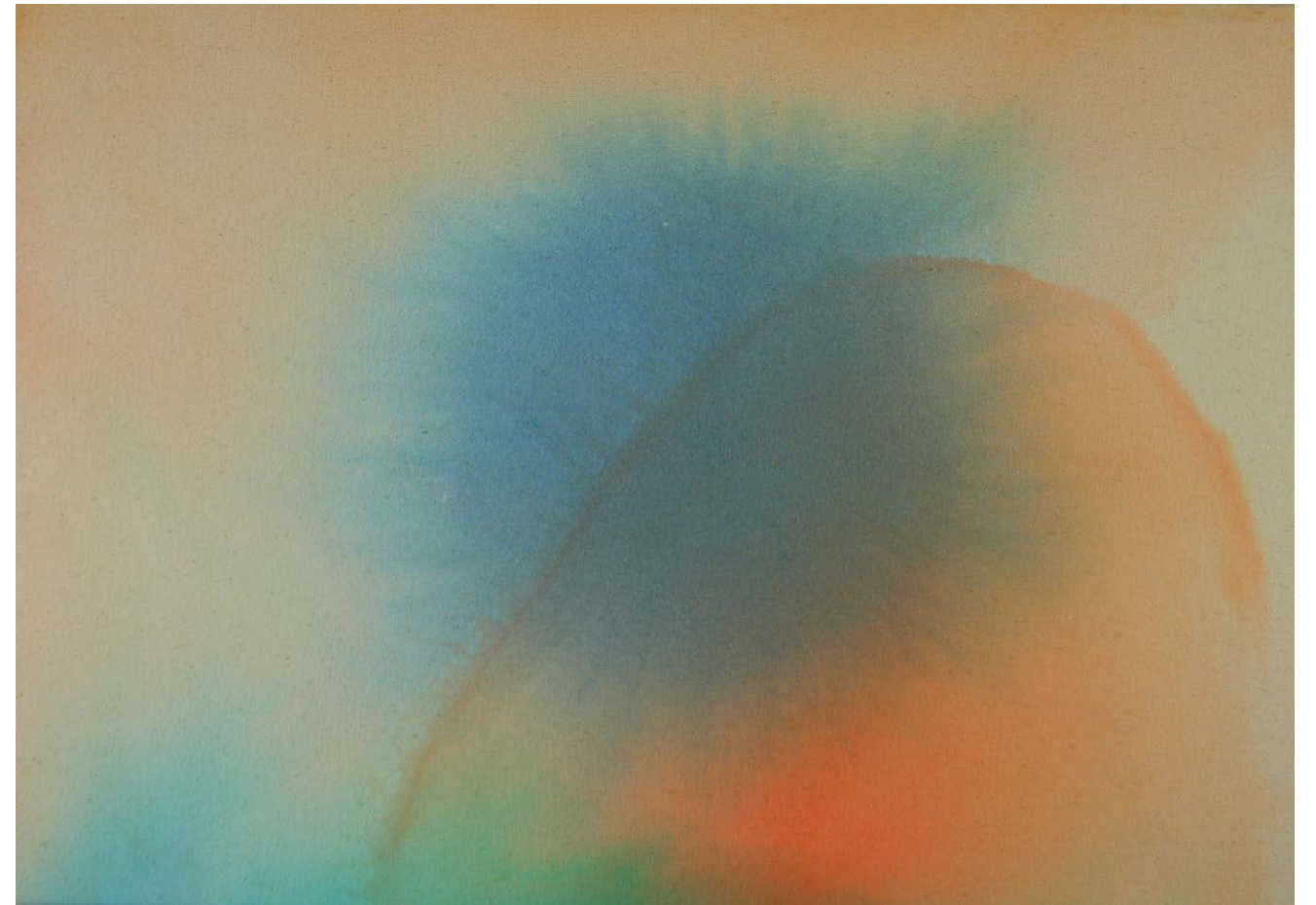
Jana Wallace Braddock
The Light
 110x110cm, acrylic & ink on raw canvas, 2015

'The Light' draws a focus on the mental fragility of the human condition, the skull stripped bare and the light glaring down represents pressures that we all feel in life, exposed, unprotected and unable to hide.

Penny Coss

Lux
 Acrylic on canvas
 size 25 x 35 cm

Penny Coss stains raw canvas and is interested in the expanse of Algal Blooms. Lux refers to a light source with mixed wavelengths of polluted air matter.

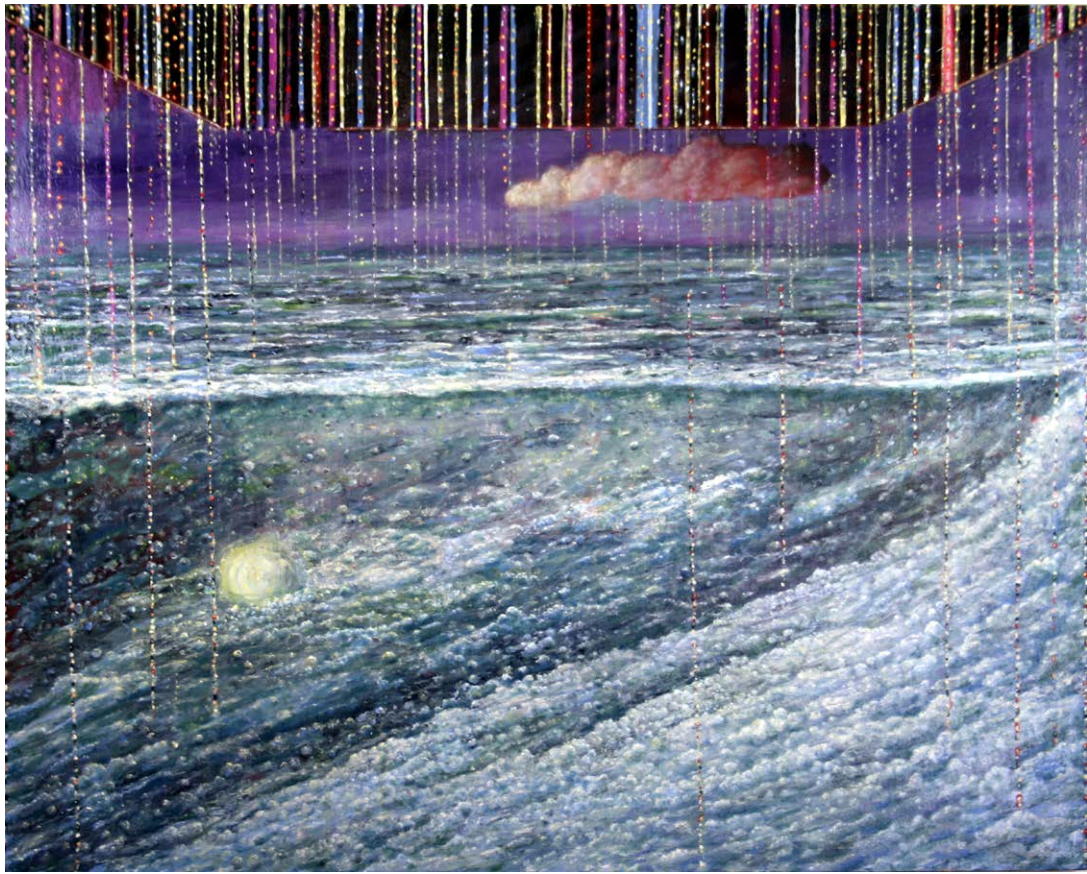


Olga Cironis
Chorta
 Photographic Print

Similar to an anthropologist, Olga collects discarded items steeped in history, reinventing them into fetish objects of desire, through the act of covering, weaving, stitching, dismembering or by adding text.

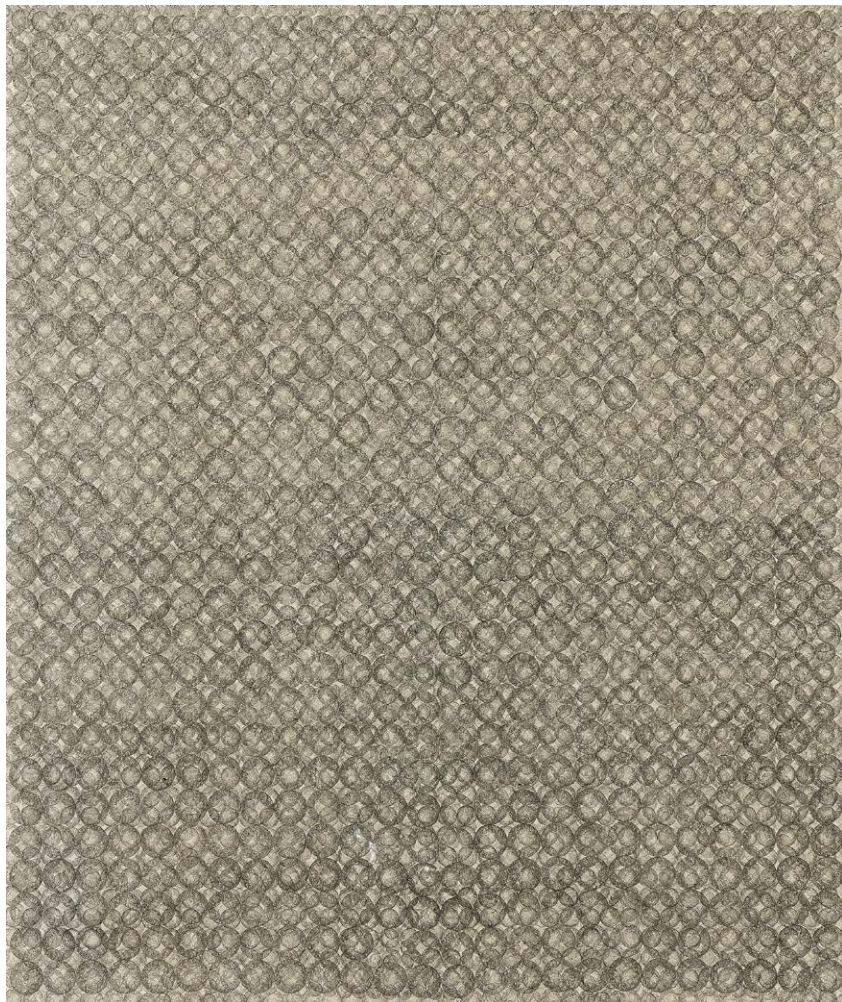


Moir de la Hunty
After The Footy Pages
 30x45cm acrylic on board 2015



Michael Doherty
Spring Rain, Safety Bay
122x152cm, oil on linen, 2015

After moving from the City to the coastal region of Rockingham, I've been painting dozens of studies of the coast from Waikiki to Point Peron. The light shifts in the ocean and sky have been a long-time interest in my work and in this larger piece, I've used what I've learnt from the smaller studies to produce an imaginary weather system.



Rob Dorizzi
Prospect
84x75x3cm, pencil / paper, 2015

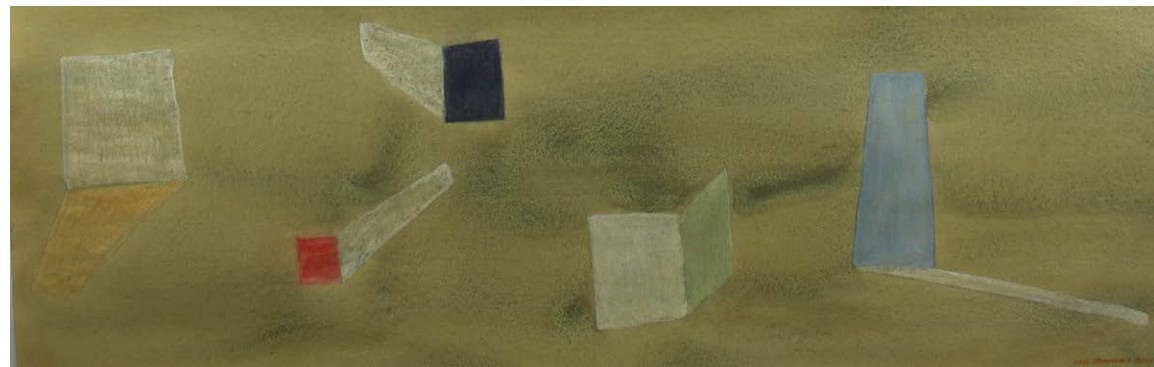
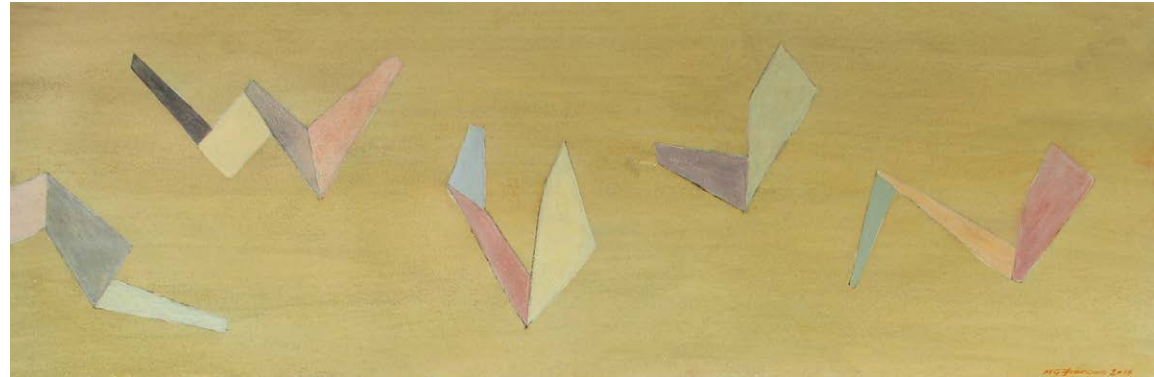


Abe Dunovits
Selfies
Texta on cardboard 30x30cm 2015



Tania Ferrier
The "fb" series: Comfort Zone
Acrylic on paper. 20.5 X 25.5cm 2015

"The FB Series" comprises of four, small acrylics on paper. Comfort Zone depicts a well known politician juxtaposed with a family of refugees arriving on a boat. I am documenting my recent interaction with the world through face book, though I have chosen to mash up the stream of images. Through this daily online immersion in the comedy and tragedy of life are we informed or desensitized, empowered or turned into helpless on lookers?



Michael Gabriel Francas

Musical architecture with vegetables
35x105cm each, triptych, water based pigments on water-colour paper, 2015

This triptych combines my interests in geometric shapes contrasted with nature, in this case vegetables, which also gives a slightly humorous surreal juxtaposition as a grouping. The musical reference derives from the way the shapes read across the pages like notes in a melody.



Lee Harrop

Supporting Greats
32mm diameter, 5 x Gold plated medallions in display case.

'Supporting Greats' champions sports mediocrity. It is an edition of gold plated medallions, engraved to acknowledge non-achievement by way of title. This language is relative to both sport, art and life. It is presented as the antithesis to the individual striving to succeed, to be selected or to win.



Harry Hummerston
 Made in Japan Variation No.4
 52x64x1.5cm, single panel in 6 parts, aluminium composite, Laminex on MDF board, 2015

Nothing is actually what it seems, is a continuation of my exploration of the notion that we never really fully understand what we see. By coupling simple shapes with each other and employing strategies such as mirroring, inversion and repetition with variation, I hope to pose questions rather than proffer solutions.

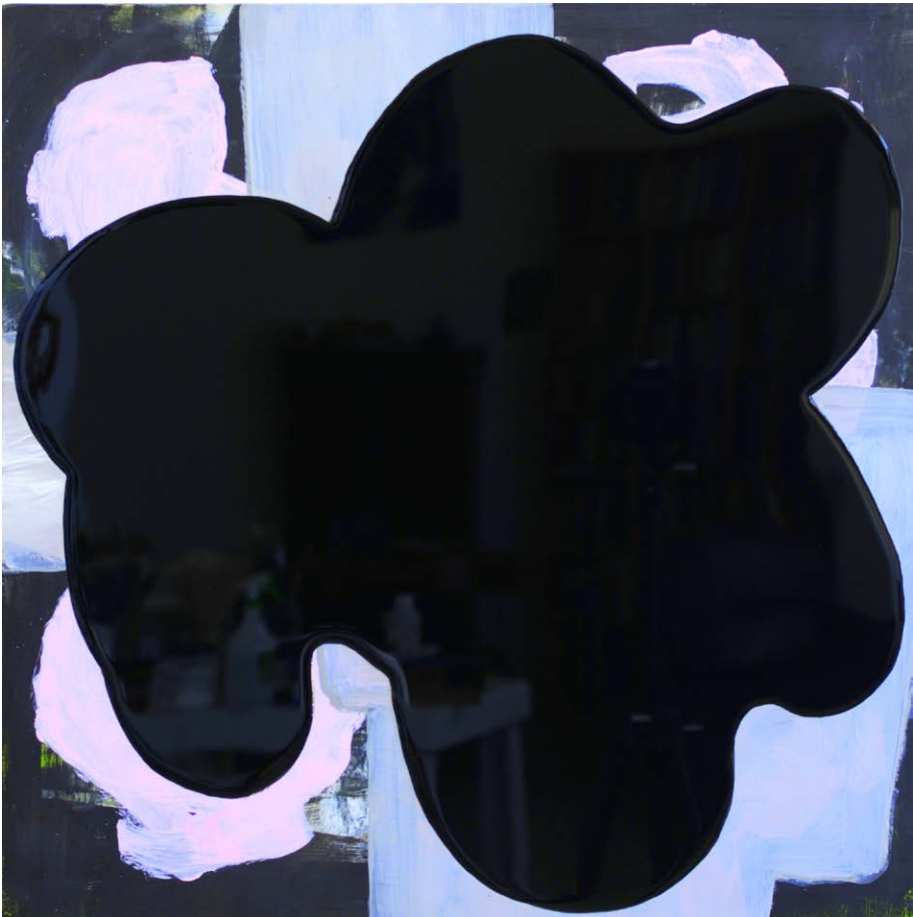


Pablo Hughes
 Distressed
 140x100cm Photography. Giclee print 1/3. 2014

From the exhibition 'Escape Artist', this distressed Spanish image undergoing urban decay refers to the fundamental nature of humanity. The beauty in the afterlife through the inevitability of decay, thus accepting our fate and mortality. My images attempt to portray the reality of life that exists outside the 'perfect bubble' and expose the beauty in imperfection.

Chris Hopewell
 Bridge
 60x60cm, acrylic abed resin on board, 2001

My painting is process-orientated. It applies gestured marks, tones and textures over previous layers to create abstract environments that amplify a presence in existence through the suspension of energy and time. The paintings evoke blueprints that show how memories and dreams might interact with consciousness. They are made to change constantly before the eye and echo, through re-presentation, the phenomenon of randomness ever present in the world around us.



Kate Koivisto Wheeler
 Saaristomeri
 100x100x3.3cm, oil on canvas, 2014

My work process is experimental and intuitive, and from a foundation of painting, this media and its properties are taken across to other materials. Abstract minimalist paintings present the elemental and undefined, in a space between physical landscape and non-physical space/consciousness. Saaristomeri' is the Finnish word for Archipelago Sea, a northern part of the Baltic Sea off the south west coast of Finland. It is cited to contain the largest archipelago in the world by the number of its islands.





Beth Kirkland

Carousel
30cmx30cm, acrylic on panel, 2015

The language of abstraction forms the basis of my practice. I'm interested in colour, marks, underlying structures and spatial relationships. I invent forms, though viewers may see natural or architectural spaces. For Untitled 2 (1.61 series) I proportioned the timber panel by dividing its surface by 1.61, or Phi. Historically, Phi was used in the arts as a compositional device to create work considered proportionally pleasing. I used translucent acrylic glazes, intense colour and contrasting opaque detail to evoke a sense of play.

Marijke Loosjes

Nederlia
Approx. 25x34x11cm, plaster, water colour, 2015

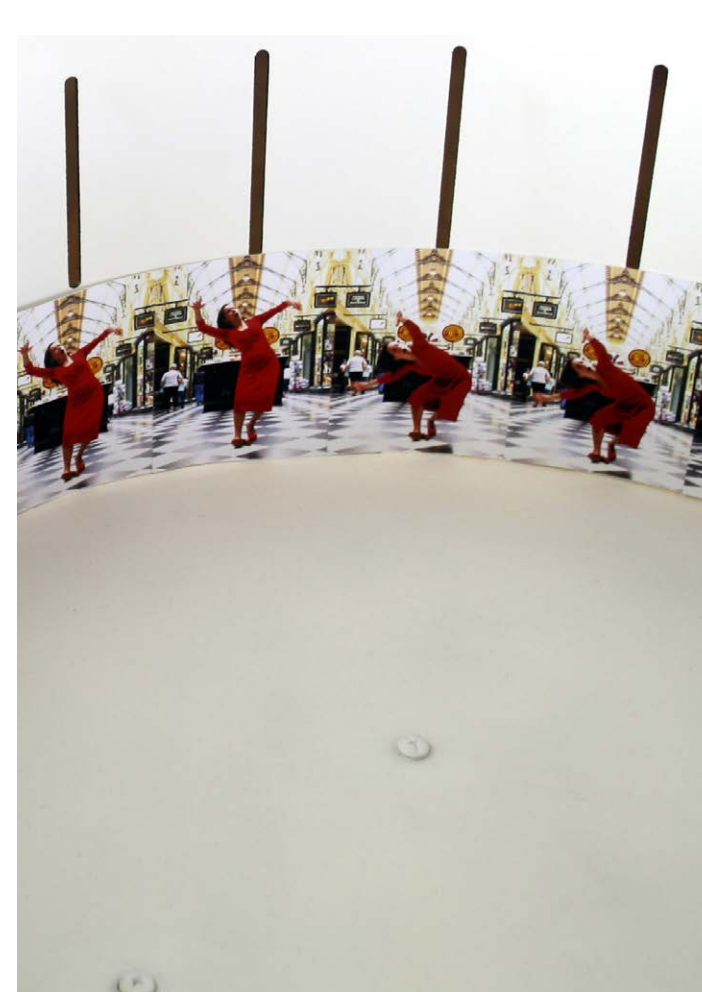
'Nederlia' explores the themes of identity, disconnection and the notion of a home-land.. I attempted to reconnect with the land my grandparents and father came from, by visiting in 2013. At first I felt I was a foreigner with a false claim to be there, overtime everything changed and on one day, spiritually felt I had come home. 'Nederlia', is a combination of Nederland (Netherlands) and Australia, my two homelands. The two hands, my hands, with broken fingers symbolize the displacement, anxiety and loss of self I felt as I attempted to connect with a land I did not know and people who at first were strangers to me.



Dianne Lofts-Taylor

fading into blue
22x40x3cm, acrylic on gesso, 2015

Memory of the desert fading into blue...early morning mists... midday mirages... imprinted



Louise Monte

High Hell
160x130x100cm, Zoetrope, 19th century cafe stand, 22 pigment ink-jet prints, 2010

High Hell is a site-specific performance in a Melbourne 19th century arcade reanimated in a zoetrope. The spectator is activated by interaction with the work and de-centred by a moment caught on camera.

The concept developed from a survey undertaken to determine popular objects of desire and achieve an understanding of commodity fetishism. The red shoes were a favourite and I re-enacted my own experience of a fantasy gone wrong with the outcome firmly grounded in reality. The uncanny references in the outmoded viewing machine draw audiences back to the playful handling of technology and raise notions of loss of "being" in the act of consumption.



Amanda Marsh

Untitled

78x78x2cm, mixed media, 2015 Born in Melbourne in 1972,

An interdisciplinary artist, Amanda has worked in film, installation, painting and printmaking. Her work has always dealt in some way with states of consciousness and intentionality. Figuration, remembered landscapes and pure abstraction combine to form stories both personal and universal, while leaving space for viewers to use what Dali termed “paranoid criticism” – to form their own conclusion based on predetermined prejudices and desires.

Alan Muller

Beelie - River Six Seasons

90x90cm, acrylic on canvas, 2015

Our Rivers are the historical, physical and spiritual heart of the City of Perth. The Derbarl Yerrigan (Swan River) and Djarlgarro Beelie (Canning River) and the line of inland lakes are depicted as a cycle of time through six Noongar seasons. Smoke rises from night campfires of the Whadjuk communities on the Earth's surface. At the centre of the work the view down through the Earth's crust to the molten lava within, references the Big Bang of Creation.



Lesley Munro

The Act of Measuring and Drawing

60x60cm, mixed media, whiting and acrylic on marine ply, 2015

Isolation, salt flats, and big tides over six weeks in a Pilbara ghost town (Cossack) lead to a deeper contemplation of landscape, and to a re-evaluation of the processes of art making. Sky, salt and embedded objects are silent actors in the space as I attempt to re-enact their presence.



Debbie Oakley

The Wedding Party

50x60cm, oil on canvas, 2014

The thread of domesticity runs through much of my work. I am fascinated by the notion of how the past and the culture into which we are born shape our identity. The teapot symbolises the simple everyday ritual of sharing time together over a cup of tea, whilst the image reflected within it is of a significant event in the lives of two people. An event similarly guided by ritual and by cultural identity. However, it is often the everyday that has a more powerful influence on us than these important ritualistic events that are markers in our lives.



Kevin Robertson
Kitaj, Bacon and Other Ghosts
120x90x2cm, oil on linen, 2015

This is a view of the hallway in our house painted at night. It displays paintings and prints by some well-known artists. A writer, Coralie Clarke lived here in the 1920's and went on to write some best-selling books, poetry and a one-act play, 'Shielded Eyes'. She was also a broadcaster. When the house is quiet, this historical resonance seems to combine with the artworks in the hallway space to give a presence that I tried to instil into this painting.

Judy Rogers
21. 1.3kg
120x39x2cm, mixed media on board, 2015

Images of my everyday life.



Lauren Salt
Parched Perennial
Framed Wall hanging piece, approx. width 60cm, height 80cm

'Parched Perennial' Australian native Botanica detailing dilated into an ageless and defined form.

Perdita Phillips
Hubris I
43x43x3cm, mixed media collage, 2015

Studio experimentation as part of investigations into art and critical hope. Dr Perdita Phillips is a Western Australian contemporary artist whose work centres broadly on the environment. Walking is a recurrent media but her work spans installation, drawing, sound art, book art, video and photography. Her original background in environmental science has influenced her interest in differing systems of knowledge and in the boundary between human and nonhuman worlds.





Felicity Sivewright
 Unexpected Still Life With Fragments
 71x56cm, acrylic and paper collage on canvas, 2014

The ongoing themes of pattern, shape and space continue to influence my art practice and have been informed by both the natural environment and scenes of ‘progress’ such as construction sites, road works and mining images prevalent in Western Australia. This experimental artwork was developed by playing with a range of creative processes including initially staining the raw canvas, overlaying with pattern using simple print making techniques.

Nien Schwarz
 Seven seasons in the field
 204x62x4cm, hand prepared natural pigment, polymer binder, canvas on pantry door, 2014-15

“But, once the realization is accepted that even between the closest human beings infinite distances continue to exist, a wonderful living side by side can grow up, if they succeed in loving the distance between them which makes it possible for each to see the other whole and against a wide sky.” Ranier Maria Rilke.



Michele Sharpe
 Rough Work Scarf
 Rough Work Dress
 100x100cm
 100x150cm

Brutal machine wash. Dry in sun.
 Hot iron. Made on the kitchen table.



Sally Stoneman
 X marks the spot
 7x860x860cm, recycled wooden blocks (originally from BOC), silver foil, 2013-15

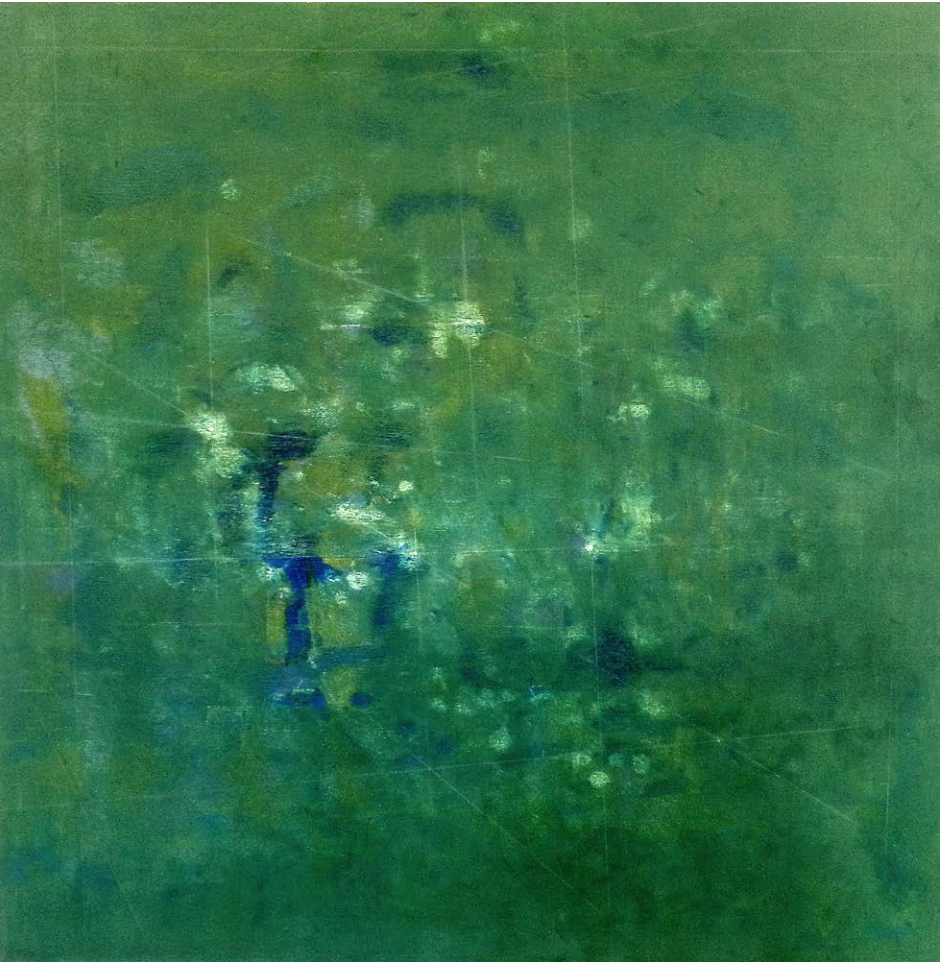


Tia Tokic
 Bacterium
 Yarn, pipecleaner, tapestry net 140x200cm 2014

Over 100 trillion cells form the human body; all of which are susceptible to bacterial diseases. Infection often leads to physical and mental discomfort of varied intensity, such as the lethal skin lesions of Anthrax to the emaciation of Typhoid Fever. Under a microscope, diseased cells display intricate patterns in hues of pink due to Crystal Violet dye. When their context is disregarded, these images become remarkable reflections of internal organisms.

Marisa Tindall
 Landscapes Silent Memories
 Dimensions: 120x80cm, resin, grass, graphite, thread and ochre, 2015

The landscape provides a moment of awareness. It opens up giving us a glimpse of something that we intuitively feel, yet rarely experience. When we walk through a landscape the experience is part of a 'knowing of oneself, mind, body and environment' (Buddha Mind in Contemporary Art). The ritualistic aspect of my practice plays an important part in recreating the sensory experience of being in the landscape. My aim is to evoke an increased awareness of who and what we are, through our bodily senses, sight, hearing, touch, taste and smell.



Serge Tampalini
 11:11 [this side of the blue]
 110x110cm, acrylic on canvas, 2015

The number sequence 11:11 is one of the most well-known and noticed sequence, and for me it has been a signifier of immutable relationships. "this side of the blue" attempts to locate the observer and intimate the scene.

Monique Tippet
 Sundial 2015
 89x181cm, Silky Oak, Blackbutt, inks, synthetic polymers and lacquer on board,

This work was inspired by the passage of sunlight across the paddock below my studio. Golden Hour. A remnant logs shadow lengthens. The suns heat softens and the distance is filled with silver bright wings of flying ants. Sundial refers to the way we used to tell time, before the modern world wrapped it in constructs of numbered units to rule our routines. A celebration of the times in the day not measured by human invention but by the ephemera of natures cycle."



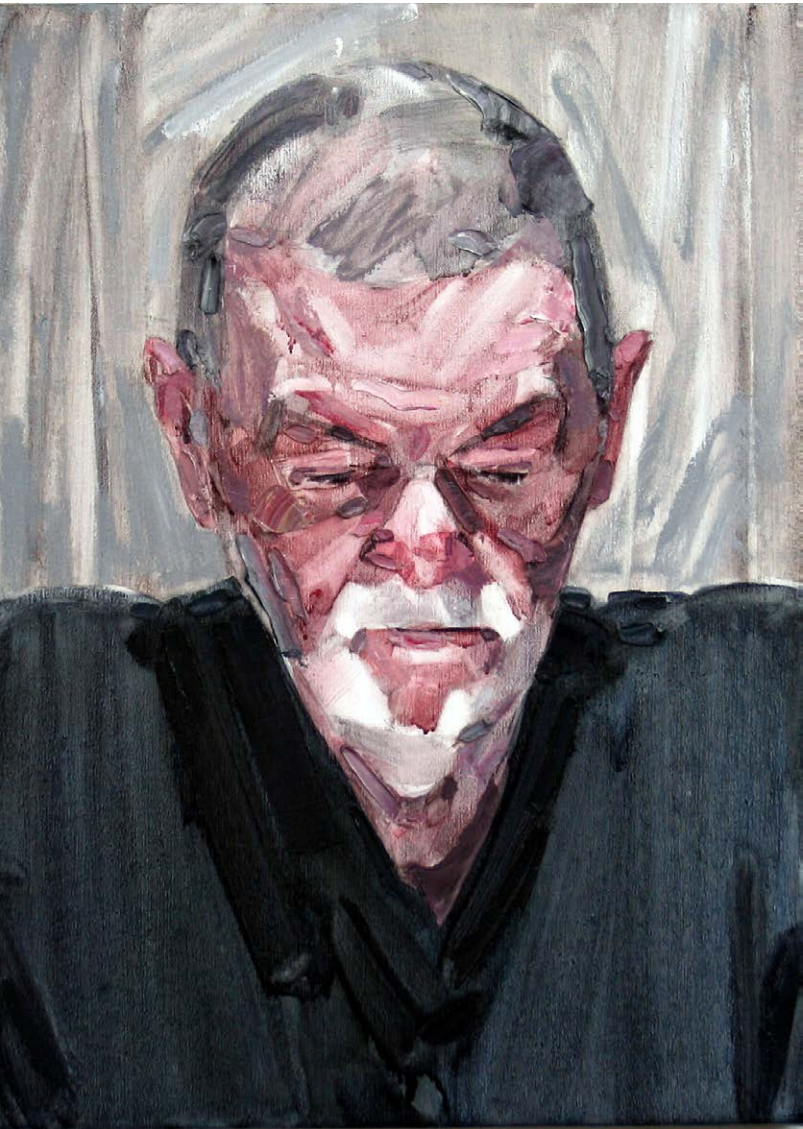


Suzanne Turich
Heads & Tales
84x59cm, digital image, 2015.

This image depicts an authentic set of 'Kip & Pennies' which were the 'Tools of the Trade' for my dad. It is to me evocative era when my dad ran the game of 'Two-Up' which was against the Law but at the same time tolerated. The well-worn Kip is a device used for tossing a pair of pennies one of which is polished and bears the King's head, the other, known as the tail, bears a white cross. There was a certain glamour associated with this illicit pastime where fortunes could be made or lost on the toss of the coins in this secluded woodland setting just outside of the town boundary.

Mark Tweedie
Seems like yesterday
56x41cm, oil on canvas, 2015.

In my painting practice I confront mortality and contemplate notions of ageing and memory. The works are emotive figurative depictions of family or known subjects, often functioning as subliminal self-portraits. The primary theme in my practice is mental health, depicting conditions such as dementia, anxiety and depression. I am interested in examining and elevating universal health struggles ordinarily shielded from public consumption. Dualities and their boundaries are fundamental in my works, including: absence and presence, lightness and darkness, and structure and fluidity. I manipulate and reconcile the relationships between these elements by amplifying the sculptural capabilities of oils whilst simultaneously revealing underlying surfaces and textures.



Andrea Wood
Garland 46
47x56cm, Ambre de Birmanie ink and typewriter on paper, 2015

The inkblot is associated with the idea of the accidental in art as a starting point for developing an image, and the Rorschach test is associated with the evolutionary basis of our concepts of symmetry. Both symmetrical and strange, they invite a response from artists and viewers, and perhaps speak of the self and the mind within the broader context of biology and the natural world. Garland 46 (part of an ongoing project) connects key ideas associated with the fragment with an experience of wonder while taking a walk one afternoon.



Daniel Webster
Self Portrait
70x50cm, digital print, acrylic medium and ink on canvas. 2014

Studies for "Mine Own Executioner 2014". The title "Mine Own Executioner" evoked an inner conflict, and inspired me to use paint and photography to capture an image of myself "in the act" of attempting to paint an image of myself. These two works are early studies, gradually accumulating paint and receiving more of my attention while existing on the wall and floor of my work place over the past year.



Colin Story
Outside of this Room.
Video 2015

.....”the immutable nature of the infinite universe”



Greg Woodward
Everthing Returns to Nature? 2015
Yallingup 1985
Yallingup 2007
Kyoto 2010
100x100cm each, triptych, digital photographic prints on rag paper,

In my view the nature/culture dyad (Levi Strauss “the raw and the cooked”) is demonstrated in man’s relation to trees. In this work I see everything returning to nature but at the same time culture controlling nature.



Jurek Wybraniec
Disappear 2 (exchange) (detail)
30x93x8cm, 2-pac paint on laser etched anodised aluminium, polymer paint on paper pulp, acrylic, wood, steel, 2015

References to cinema are currently being revisited in my work, in particular the connection between the aural and visual imaginations. Through the juxtaposition of industrial, materials processes and text; surface and objects are infused with implied places and time.

Gisela Züchner- Mogall
Beach Series
oil on canvas, five
on acid free card for water based media.

After working with industrial materials and text in art for ten years, a serious health challenge led me back to painting. Long, regular walks on the beach commanded the exploration of the boundaries between sky, sea and land. My work has naturalistic dimensions with abstract ends in view. I love the presence of paint, its materiality. The use of colour and tone evoke space and becometranslated into light. To me, painting is essential, a way to know ‘existence’. Furthermore, tranquillity, emptiness and vastness are important in my canvases. Not only do they reflect an antipodean vantage point but are evidence that as a migrant to Australia, I feel truly ‘at home’ here.



Kevin Robertson Kitaj, Bacon and Other Ghosts

The Kitaj and Bacon are in frames on the right hand side of the hall. But I'm curiously more drawn to speculate on who those 'other ghosts' might be. Interiors, more so than most landscapes, somehow seem open to the psychological, nocturnes even more so. Robertson in a note accompanying the room sheet catalogue lets us know that the scene is their family home, a Federation bungalow, one that over the past has housed others. He also identifies ghost number one, a former resident in the 1920s, WA writer Coralie Clarke. But can there be others? The light in the hall, emanating from a single fixture, seems harsh rather than warm; it is electric light, a subject in paintings from the 1900s and earlier, particularly in the work of George Bellows. Especially his portraits and of course 'Excavation at Night' 1908, a subject he returned to numerous times. Equally, the light in the hallway casts a lonely pallor, concealing at least as much as it reveals, which brings to mind another American artist Edward Hopper and the meticulously reimagined movie house interior in 'New York Movie' 1939 held in counterpoint to the portrait of his wife Jo, daydreaming. These cinema interiors and hotel rooms speak of alienation in a metropolis and of fleeting moments of escape. Then of course there is the artist who first transferred the musical term 'nocturne' to his paintings of fireworks, rivers and buildings; cities illuminated at night James Whistler.

Each of these artists used illumination at night to create a psychological space, a second subject, in their paintings. Like them Robertson in 'Kitaj, Bacon and Other Ghosts' creates a kind of portraiture, let's call it 'self-representation'. Beyond that he uses this painting to contrast the known and the unknowable, between things observed and what exists purely as conjecture alone. This quiet moment depicted by Robertson, speaks of solitude in the company of others, perhaps even respite, and his canvas is a long way from empty. So as to those 'artistic' ghosts, I can but suggest the three that resonate for me, probably three that weren't front of mind for Robertson on successive nights in Mt Hawthorn. But that is what makes painting compelling, the individual associations of individual viewers. His evenly paced brushwork and close tone palette capture the reflected electric light along the edges of skirting boards and architraves with crackling crisp observation. And again these same architectural details pick out a door frame at the extreme right of the canvas, now the entire height of the painting. This sets apart a second space in front of the picture plane, a space for the artist and easel, illuminated by a second more intense light source. 'Kitaj, Bacon and Other Ghosts' set us up to savour the rhythms of time; it offers a few cherished possessions in a home at rest, repurposed as studio, subject, and sanctuary. GD

Greg Woodward Everything Returns to Nature?'1985-2010

The world that surrounds us every day largely goes unnoticed, a world full of the traces of small projects, the everyday undertakings of no one in particular. Some stand a testament to civilisation; others are failed attempts to exert ones will against nature. I have always admired artists who look at the world with rigour and point us to what otherwise go unnoticed. The keen eye and sharp wit of Woodward offers up just that in three studies of trussed trees. I was immediately surprised by the scale of the galvanised steel chain and even more so by the elaborate steel four-posted construction enshackling what appears to be such a small sapling. Two of the photographs that make up this triptych were taken in Yallingup twenty-two years apart and the third, the depiction of that elaborate structure of control, in Kyoto in 2010. The third image informs how you relate to the earlier Yallingup pair. It is always informative to see how photographers review, rework and renew their archive. The Kyoto photograph becoming the final phrase in a short story that had been brewing since 1985. Woodward points his viewers to Claude Lévi-Strauss, the French anthropologist, the often revered pioneer of Structuralism. Lévi-Strauss' obituary at his death, age 100, in 2009 summed up his endeavours as "the search for the underlying patterns of thought in all forms of human activity." In 'Everything returns to nature?'

Woodward's comments in the room sheet catalogue highlight Lévi-Strauss' *The Raw and the Cooked*, the first of his *Mythologiques* volumes. The structure Levi-Strauss brought to bear in this volume was 'binary oppositions', what Woodward called his nature/culture dyad. Woodward does the same; in these close cropped colour images. There context is each other, not Yallingup or Kyoto. They are a trio of humanities struggle against nature, something writ small in an age when we are reminded daily of the effects of our combined activities on the planet. The hubris of it all triggering some of the wit I take from Woodward's short photo essay. I combine it with my own repertoire of images of nature restrained and remember in Jeff Wall's 'A sapling held by a post' or 'Clipped branches' from his 2012 exhibition in Perth. Moments isolated from the continuous collage of everyday life resonate throughout the history of photography and Woodward's triptych adds memorably to the tool kit one develops to sharpen an openness to the little visual epiphanies of everyday incidents, everywhere.

Gary Dufour



Gary Dufour is an Adjunct Associate Professor at the University of Western Australia where he teaches the history of 20th and 21st art in America. A member of the UWA Cultural Collections Board and Director of the Cruthers Art Foundation, Gary was the Chief Curator | Deputy Director of the Art Gallery of Western Australia from 1995 to 2013. A specialist in WA and international contemporary art he is recognized as a leading authority on artists such as Jeff Wall and Howard Taylor.

Kevin Robertson Kitaj, Bacon and Other Ghosts

The dark foreboding hallway lures the viewer in, the surging expressionist realism reminiscent of Munch in its silent scream of what lies beyond. This is realism with an edge, there is something askew in this domestic space with its tilting angles; as if the walls are pulsing with a life from the past. And that’s even before you peruse the artist’s statement.

This painting is not dissimilar in style to that of the Oddfellows, the Perth figurative artists of the 1980s – and no surprises there as it is by Kevin Robertson, a core member of that group. However the adept handling of structural form, paint and brushstroke is far more accomplished and mature. Robertson’s art is linked to an international figurative tradition which exists well beyond the confines of WA, as alluded to in the work’s title.

Chris Hopewell Bridge

What’s this - a mass of dark matter hurling towards me? A lacquered blob from outer space oozes itself from the canvas of Chris Hopewell’s work. And is that pink, not the artist’s’ consistent blue lurking in the background? A sophisticated take on abstraction, Hopewell has pulled off a dynamic small scale work with a punch that captures your immediate attention as you enter the gallery. Indeed it’s a mini me of his large painting in the 2015 City of Albany Art Prize that deservedly received a Highly Recommended from the judges.

Running through Hopewell’s work is a proficient sense of colour heightened by a skilful, poetic rendering of line and form. This approach echoes the American nonrepresentational artists that Hopewell has been exposed to for many years. His masterly technical skills have resulted in a well-balanced, robust painting.

Sandra Murray



Sandra Murray is the Art Curator for Bankwest; prior to this she was Head Curator at Fremantle Prison, a World Heritage Site. She was the inaugural Curator of the Lawrence Wilson Art Gallery, UWA and has over 30 years’ experience in directing and curating for art and museum institutions in NSW and WA. She holds a BA (Honours) in Fine Arts from the University of Sydney and a Masters in Philosophy from the University of Western Australia. As part of her Masters she researched figurative art in WA and curated the seminal exhibition *Oddfellows*.

The diverse works presented to form the Inaugural Scene Art Exhibition at Nyisztor Studio provide for an interesting visual and cerebral journey, with the following three pieces making an impact for different reasons.

Monique Tippett Sundial

This large work drew me in with its carefully constructed linear and tonal variations, creating optical illusions that play with the notion of light, nature, fabrication, decoration and balance. Beautifully constructed and visually appealing, this work guided my imagination to a quiet space in nature, where the light travels through the canopy to bounce off the wood below. The wood however, is a manipulated slice of timber that brings with it many layers to consider, whether the focus is design or more environmentally oriented.

Rob Dorizzi Prospect

A work that intrigued me, subtle, grey, unassuming and tranquil, I wanted to look closely and discover why the artist had chosen these forms, what was the decision making process, was there something hidden within or is it simply a beautifully rendered, reflective design that in its complex simplicity has brought me joy?

Lee Harrop Supporting Greats

A work that made me laugh out loud, at the world and myself, it struck a familiar chord and carried me back to memories of school sports carnivals and the minefield of human emotions and protocols. It was also a validation that other people are irritated by societies reward mentality, celebration of mediocrity and unquenchable desire for external accolades. Ultimately we experience art to remind us to reflect, assess, notice and appreciate aspects of the world as it noisily goes on around us. Whether conscious or unconscious, when I enter an exhibition I begin to question the artist’s intention and my emotive response, “Is the work aesthetically pleasing, how does it make me feel, does it interest me, does it address some higher level of thinking or is it trying to lead me to reflect or question?”

Jenny Haynes



Jenny Haynes is a visual artist, educator and Director of the Mundaring Arts Centre. In this role she oversees the development, direction and implementation of the strategic and operational management of the Centre’s cultural activities, public art and consultation projects.

The other day my five year old asked me what “extinct” was. The question at the time seemed astonishing, setting off parallel feelings of guilt and joy. Eventually, I gathered myself and described, using the immediate threat to the endangered Koala, as a familiar example; that extinction was the total loss of a creature from our world, to die out forever and never to be seen again. I added that the only threat to the Koala was mankind. A number of artworks in Scene are equally disarming and emotive. Through a range of approaches three artists reveal questions about the state of life on earth.

The bush habitat around Walpole, with which **Colin Story** is intimately connected, is represented in his video as a rich timeless organism of infinite interrelated living things and natural processes. The momentary presence of the artist, swinging like a playful child from a tethered rope, is indicative of the benevolent spirit, which Story brings to his role of custodian in his part of the universe.

Andre Lipscombe is a visual artist based in Perth who exhibits regularly with Art Collective WA and Nyisztor Studio. He has held the role of Curator for the City of Fremantle Art Collection for 13 years

Perdita Phillips’ collage Hubris 1 identify’s the horrific impact of US deployment of chemical weapons on the native forests during the Vietnam War and the apparent silencing of critical outrage concerned with the subsequent legacy of environmental destruction.

The weather systems in **Michael Doherty’s** disturbing painting Spring rain, Safety Bay seem to emit a poisonous cosmic buzz. He may well be saying that any rain that escapes the impact of El Niño this season will be of little significance in a world coping with catastrophe. Doherty’s imaginary coastline of boiling seas and party lights evokes both the apocalyptic haze of the dance floor at the Red Parrot nightclub and the end of days.

Andre Lipscombe

