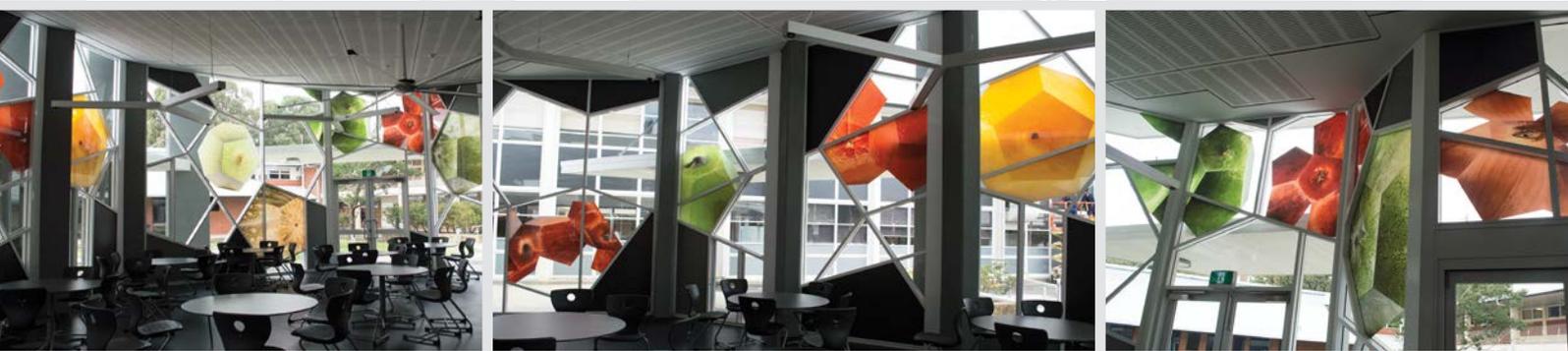


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ARMADALE SENIOR HIGH SCHOOL • 2017





Artist Jennie Nayton's artwork, *'Food Play'* welcomes Year 7 to 12 students into the new Commercial Kitchen and Integrated Café at Armadale Senior High School, and defines the building's entrance.

The artwork, which spans across 128 square metres of glass panelling, was inspired by the theme of tessellation combined with Nayton's research into Armadale's agricultural heritage.

Jennie's design assimilates the geometrical theme with Armadale topicality – the city is home to generations of market gardeners and fruit growers.

Her idea evolved from slicing and dicing fruit and vegetables into geometrical shapes, then assembling them into nets of Platonic and Archimedean solids, spreading them out, and then photographing them from every angle.

Ten images were chosen and printed onto select geometric glass panels – a red apple, an orange, a lemon, a white onion, a pumpkin (two views), a lime, a watermelon and a brown onion.

Armadale Senior High School deliberately conserved the classrooms and buildings that show off the classic form of Western Australian District High Schools of the 1950's and 60's.

This new building is a vibrant, central meeting place for the student community.

Jennie Nayton's buoyant public artwork compliments the built form, respects the local heritage, and cheerily draws the student community into their own area – a café and learning space.

ACKNOWLEDGEMENTS

Artist:	Jennie Nayton
Title:	<i>'Food Play'</i>
Architect:	DWA Architects
Art Coordinator:	Paula Silbert
Photography:	Jennie Nayton
Project Manager:	Conan Tye, Building Management and Works
DoE Representative:	Anthony Ioppolo
GPS Coordinates:	32.161716°S, 116.015153°E



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BALLAJURA POLICE STATION • 2016





Creating an artwork specifically about the past and future of Ballajura was artist Steve Tepper's goal in making the group of vertical sculptures and informal seats at the entry to the new Police Station.

The name Ballajura was taken from a pioneering farm close to the current suburb. Contemporary Ballajura centres on Emu Lake, which as part of the Swan Coastal Plain lakes system was an important source of water and food for Noongar people. What intrigued Steve was the potential for layering this history by looking at local landform and how the present urban design radiates out from the lake. Maps, plans and aerial views provided him with seemingly limitless variations of form and composition for the structure and embellishment of the sculptures. The artwork design evolved into a simple composition of bold vertical lines and horizontal shapes based on the contour and direction of individual local streets.

Varying in height to a maximum of 3.8m, the six vertical sculptures are fabricated from marine grade aluminium. Although primarily left as natural aluminium, patterns based on the surrounding area of Emus

Lake are etched in grey on one face of each work. The horizontal informal seats are cast in charcoal coloured concrete.

ACKNOWLEDGEMENTS

Artist:	Steve Tepper
Title:	Urban Patterns
Architect:	TAG Architects
Art Coordinator:	Maggie Baxter
Photography:	Steve Tepper
Client:	Western Australia Police
BMW Project Manager:	Denia Chu
Coordinates:	-31.8437 115.5916



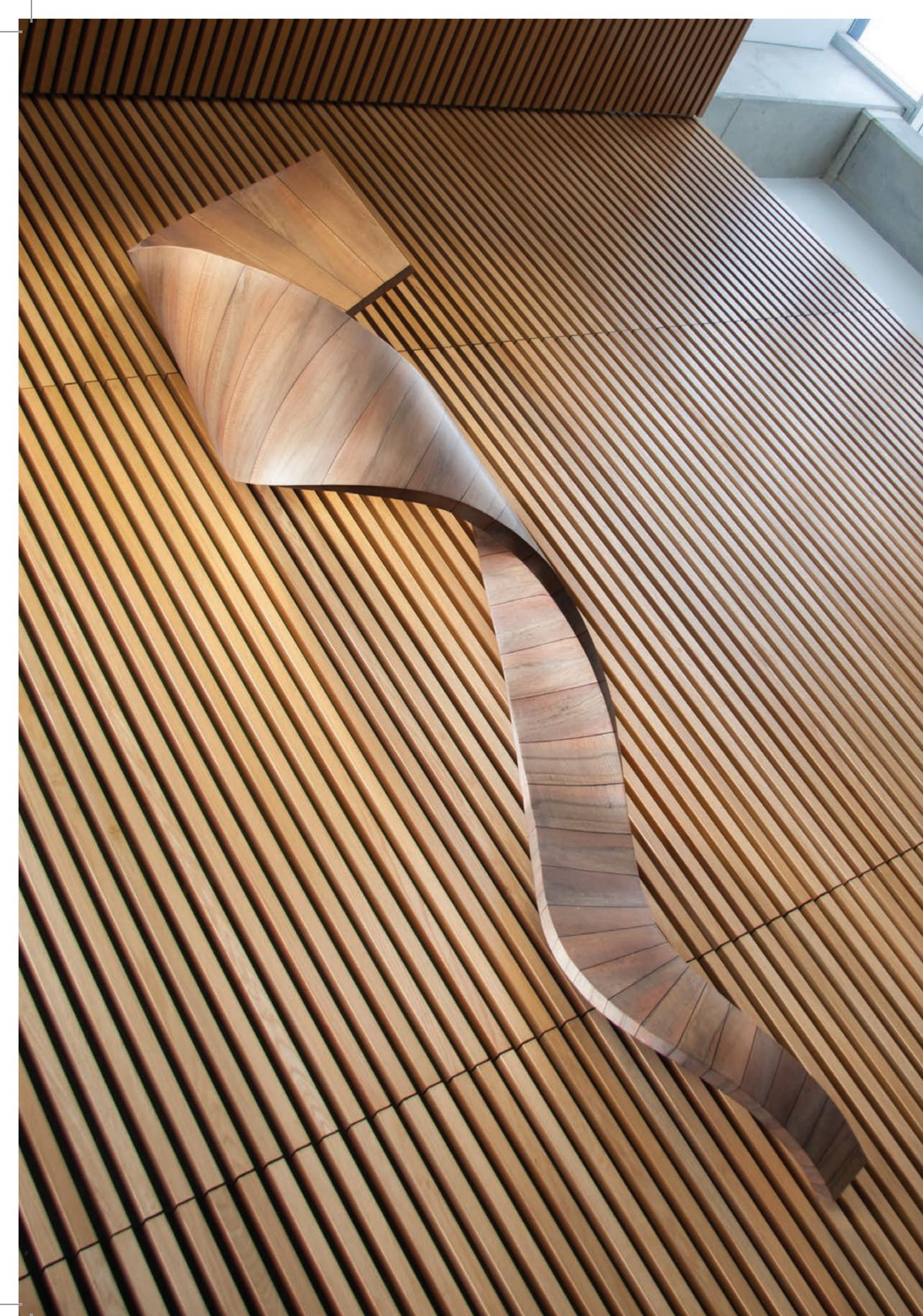
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BUSSELTON HEALTH CAMPUS • 2017





There are times when the evolution of an artwork is by osmosis rather than a conscious design; the gradual absorption of what is observed, sensed, felt and found in the locale until the genesis of form and pattern is revealed.

This was artist Lorenna Grant's approach the evolution of her two remarkable artworks for Busselton Health Campus: The external Big Healer and internal Little Healer. She wandered the Health Campus site, along tracks, paths and the beach, contemplating, meditating and taking in the special things about Busselton big and small.

Explaining how the concept developed, Lorenna said 'the Healers were the spiralling spine of a shell found on the adjacent beach, the curve of the famous Busselton jetty, the stabilizing coil of the ring tail possum found amongst the centenarian peppermints, and the form of the two ascending snakes on the emblem of the Hippocratic Oath. The forms are complex and strong, yet soft and flowing; they embody both the masculine and the feminine. I have done yoga for many years so for me they are a visual interpretation of the power of yogic practice. When I am in the correct position, I can feel energy move through my spine creating feelings of tranquillity, and balance. It was important to me that what ever the reason to visit the Health Campus, the sacred geometry and metaphysical power of the two Healers would assist in a personal healing process through contemplation and restful gaze'.

Although Peppermint is not a wood commonly used for furniture, building works, or sculpture, as a passionate conservationist, Lorenna was determined to re-use the Peppermint trees felled to make way for the building. Before proceeding she sought advice from the University of Western Australia's School of Design: Architecture, and through them she was introduced to skilled wood artisan, Stan Samulkiewicz, who was working with them on experiments with wood laminating techniques.

Where the concept for the artworks was perceptive, intuitive and instinctive, the engineering and fabrication was focussed, precise, labour intensive and executed with a high degree of craftsmanship.

Before the larger works could begin, Lorenna and Stan worked on several prototypes to see how the wood could bend and curve while still maintaining strength and durability. Once confident they had the laminating process resolved the large works began. Internal steel skeletons were fabricated in Perth before being transported to Stan's workshop in Narrogin, where the recycled Peppermint wood was waiting, already dried and cut into pieces for laminating.

Lorenna and Stan worked for over two years on the artworks, carefully and patiently laying the wood laminate around the internal skeletons. The Little Healer was installed prior to the hospital being opened but the Big Healer had to wait for external building works to be completed before greeting the public.

As Lorenna wanted the Little Healer and the Big Healer to relate, as though having a conversation, correct placement was crucial. The interior designers and landscape architects at Hassell worked closely with Lorenna to ensure the artworks are positioned just as she wanted, without any intrusion on their space.

Wood is organic so the Peppermint will continue to transform; The Big Healer and the Little Healer will subtly change colour, ageing gracefully as they settle back into the familiar surround of the Health Campus, from where they came.

ACKNOWLEDGEMENTS

Artist:	Lorenna Grant,
Fabrication:	Stan Samulkiewicz and Lorenna Grant
Titles:	The Big Healer and The Little Healer
Architect:	Hassell
Art Coordinator:	Maggie Baxter
Photography:	Lorenna Grant
Client:	WA Country Health Service
Dept. Finance Project Manager:	Caesar D'Adamo
Coordinates:	-33.6545841 115.3204179



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BYFORD SECONDARY COLLEGE, STAGE TWO • 2016





Ayad Alqaraghooli has designed a suite of four artworks for the Stage Two buildings for Byford Secondary College. Three of these are figurative sculptures and have been cast in bronze. These are emblematic of the artist's fascination with the human figure as a symbol of humanity. This interest began when the artist was a small boy growing up in the region of Ur, in southern Iraq and continues today, in Australia.

His artworks draw on the history of art and civilisation, when the first artists drew figures on the walls of caves and progressed from this to the creation of simple obelisks and later to the carving of figures, both animal and human, in three dimensions-as sculptures.

The figurative artworks at Byford echo and mark this passage of human creativity and ingenuity. They are designed as a celebration of the human spirit and to evoke in the viewer a sense of our own humanity.

"My artwork is a documentary of what I see and observe in daily life. The 'figure' in my artwork represents a love of humanity, peace, beauty and freedom."

Ayad Alqaraghooli 2016

The first of these, a pair of figures "Together", defines the college campus as a place of human interaction and a vehicle for the exchange of ideas. "Rise" located near the Performing Arts Centre captures the joy and exhilaration of youth itself, of performance and cultural endeavour. The "Reader" positioned near the library, casts the student in a more contemplative, thoughtful and knowledge-seeking role.

The final artwork entitled "Bat" is a departure from the figurative tradition favoured by this artist and is a more light hearted and whimsical comment on Australian sporting culture. This deliberately over-sized artwork created in aluminium and stainless steel, looks sleek and shiny. It draws for its narrative on the infamous incident when local cricketing legend Dennis Lillee, controversially, used an aluminium bat during a test match at the WACA in December 1979, between Australia and England.

The bronze figures are softly textured and matte in surface with a timeless quality to them. These contrast acutely with the modern materials and contemporary 'metallic' quality of "Bat".

The artist hopes that with all the sculptures, "Bat" included, students and other viewers will interact with them and in so doing, enjoy art as part of their daily life experience.

ACKNOWLEDGEMENTS

Artist:	Ayad Alqaraghooli
Titles:	'Rise'; 'Together'; 'Reader' and 'Bat'.
Architect:	Donaldson + Warn
Photography:	Spencer Stalfari and Jenny Beahan
Art Coordinator:	Jenny Beahan
Client:	Department of Education
Client Representative:	Peter Robertson
Principal Project Manager:	Indira Jayawardena
Project Manager:	Libby McKinlay
GPS Coordinates:	116 E32 °07 E, 32 ° 13'29 S



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CARNARVON HEALTH CAMPUS • 2016





Bungarri Warduga Barndimanmanha
Gascoyne River Healing Journey

Local artists Anton Blume, Bonni Ingram and art producer Sabrina Dowling Giudici have created a series of artworks reflecting the rugged beauty and stories of the Gascoyne River.

The Gascoyne River is the longest river in Western Australia winding over 800 kilometres, the catchment is rich in history, desert ecology, horticulture, and pastoralism.

Contemporary Aboriginal artist Bonni Ingram's symbolic and highly coloured paintings of Yamatji Country are digitally fused with visual artist Anton Blume's aerial photography to create a unique visual language of local images. These glass entry walls welcome visitors and patients to the entry and reception areas of the new Carnarvon Health Campus. The major glass artwork in the entry entitled "Here the river meets the sea" uses an advanced ceramic printing process. The magnificent river gum images act as a visual transition from river life to marine scenery, celebrating the beauty of the natural attributes of the Shark Bay World Heritage area.

The bush medicine leaf is a recurring healing motif, that floats through the series of artworks. The leaf motif floats along the Gascoyne River from the plantations, through pastoral country, to the desert outback around the Kennedy Ranges and the catchment beyond. The artworks are a celebration of local culture and country.

ACKNOWLEDGEMENTS

Artist team:	Anton Blume, Bonni Ingram, Sabrina Dowling Giudici
Client:	Western Australian Health Service
Art Coordinator:	Corine van Hall
Photography:	Anton Blume
BMW Project Managers:	Caesar D'Adamo, Jane Goh, Brendan Poh
Architects:	David Karotkin, Ken Dyer & Aaron Wong – Sandover Pinder + Suters



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CECIL ANDREWS COLLEGE • STEM CENTRE • 2016





'Colour Collider' is a light-based artwork by cybernetics artist Geoffrey Drake-Brockman. The interactive installation consists of eight ceiling-mounted "meteor tube" lights set against a colourful tessellated pattern. The artwork draws on colour theory and the optical properties of light, while making reference to the concept of particle collision. The artwork creates a captivating experience for visitors, students and staff arriving in the main foyer of the College's Science, Technology, Engineering and Mathematics (STEM) Centre.

"I am interested in the social impact of technology, a theme which I approach with geometric and colour based composition, as well as implementing electronic, interactive systems in my work. I seek to create autonomous works that are able to support unique, emergent, and ongoing dialogues between the viewer and art object" the artist said.

The artwork incorporates a capacity for 'automatic participation' via a series of motion detectors that enable the system to respond to nearby human movement. 'Colour Collider' is a light-based artwork where the coloured pixels of the meteor tubes are not exposed directly to the viewer, but instead they illuminate a tessellated colour pattern that changes depending on the colour of the light striking it. The work is activated by travelling pulses of coloured illumination from the meteor tubes.

The artwork reflects the integrated and innovative teaching of STEM at Cecil Andrews Senior College. STEM seeks to inspire passion

in science, technology, engineering and mathematics disciplines by preparing 21st century students to be self-aware and confident citizens who are skilled communicators and critical thinkers.

The STEM Centre will support teaching practices and equip students with important analytical skills for life in the world's rapidly changing environment.

ACKNOWLEDGEMENTS

Artist:	Geoffrey Drake-Brockman
Title:	'Colour Collider'
Architect:	Lisa McGann and Greg James, Gresley Abas Architects
Art Coordinator:	Alison Barrett
Photography:	Geoffrey Drake-Brockman
Client:	Department of Education
School Principal:	Stella Jinman
Client Representative:	Anthony Ioppolo, Department of Education
Project Manager:	Conan Tye, Department of Finance
GPS Coordinates:	32.141864, 115.993347



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CENTRAL REGIONAL TAFE - GERALDTON CAMPUS - HEALTH
INDUSTRIES, TRAINING AND WORKFORCE DEVELOPMENT • 2016





Photography by Graeme Gibbons

In 2015 the Department of Training and Workforce Development completed construction of new facilities for the delivery of Health, General Education, Community Services, Sport and Recreation, Aged Care and Personal Services Industries at the Fitzgerald Street Campus, Geraldton.

Tim Macfarlane Reid, the commissioned artist for the Percent for Art Scheme project, is an acclaimed sculptor who works predominantly in large format steel. Welding and sculpting each artwork in his studio in Fremantle, the series of artworks for the Central Regional TAFE are inspired by the contours of the landscape.

Northern Contours is a weathered steel sculpture that stands three meters high and is naturally the focal point of the Health, Education and Community Services (H Block) Courtyard. The foundation for this sculpture is the organic line of a landscape contour drawing. Macfarlane Reid cleverly upends a select series of naturally formed lines to the horizontal plane to create a free standing artwork that students can touch, sit on or under and interact with. Simply by its stature, the graceful lines and the

attractive weathered surface, the sculpture beckons students, encouraging them to sit or play within it.

As a complement to the *Northern Contours* sculpture Macfarlane Reid devised a series of six panels titled *A Steady Progression* for the new Aboriginal Learning Centre (J Block). These artworks celebrate the journey of learning for students. They are suggestive of the human figure and evoke a sense of movement and dance.

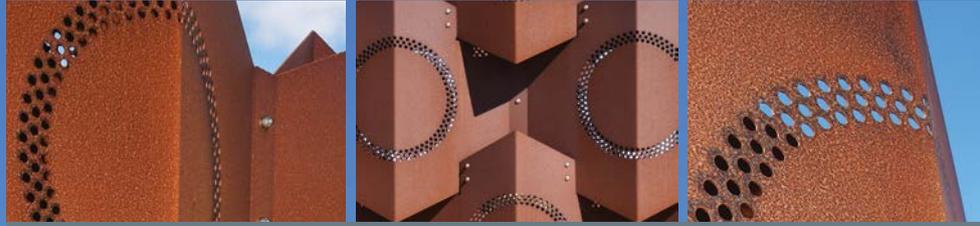
ACKNOWLEDGEMENTS

Artist:	Tim Macfarlane Reid
Client:	Central Regional TAFE and the Department of Training and Workforce Development
Art Coordinator:	Corine van Hall
BMW Project Manager:	John MacKenzie
Architect:	Cameron Chisolm Nichol

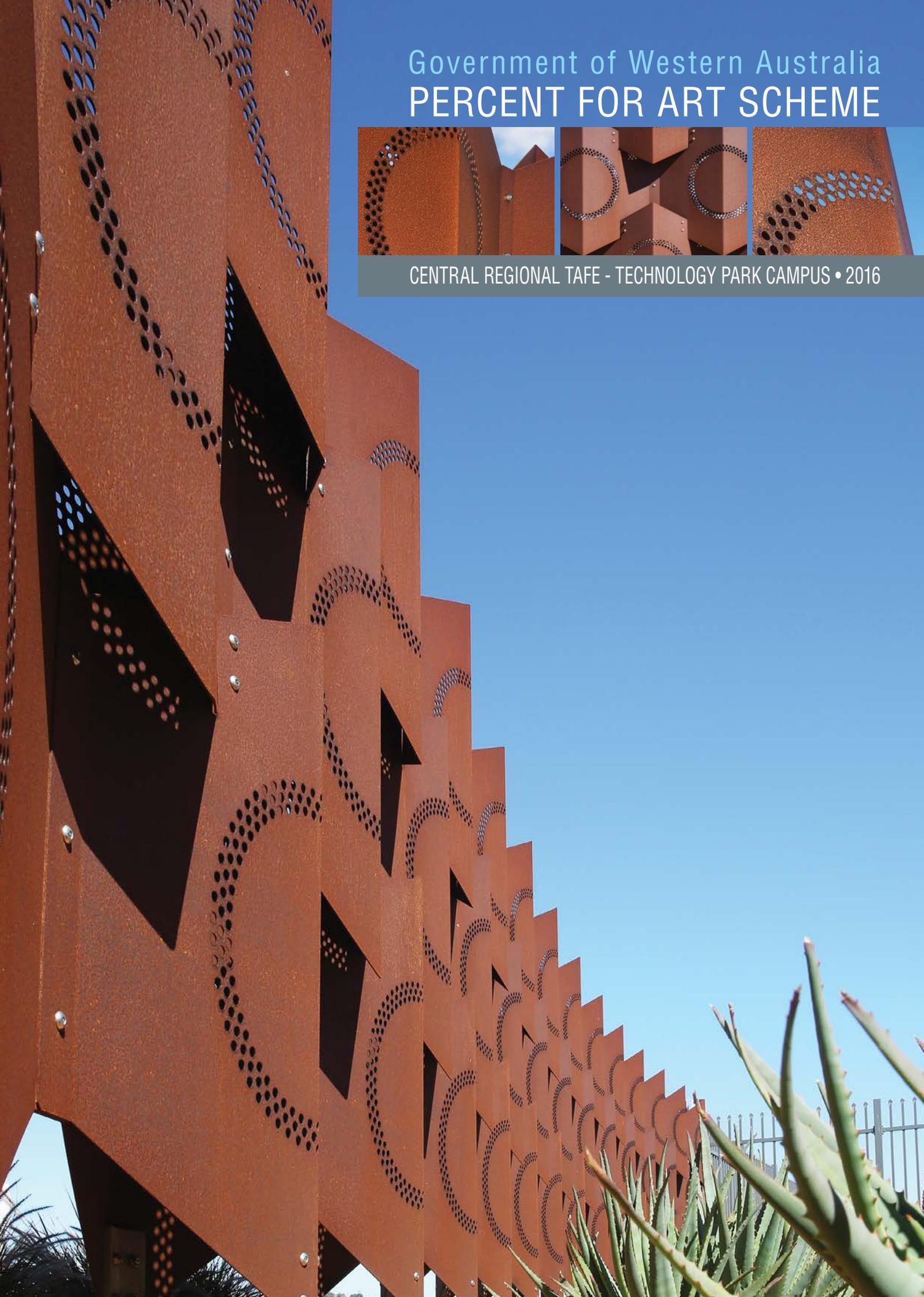


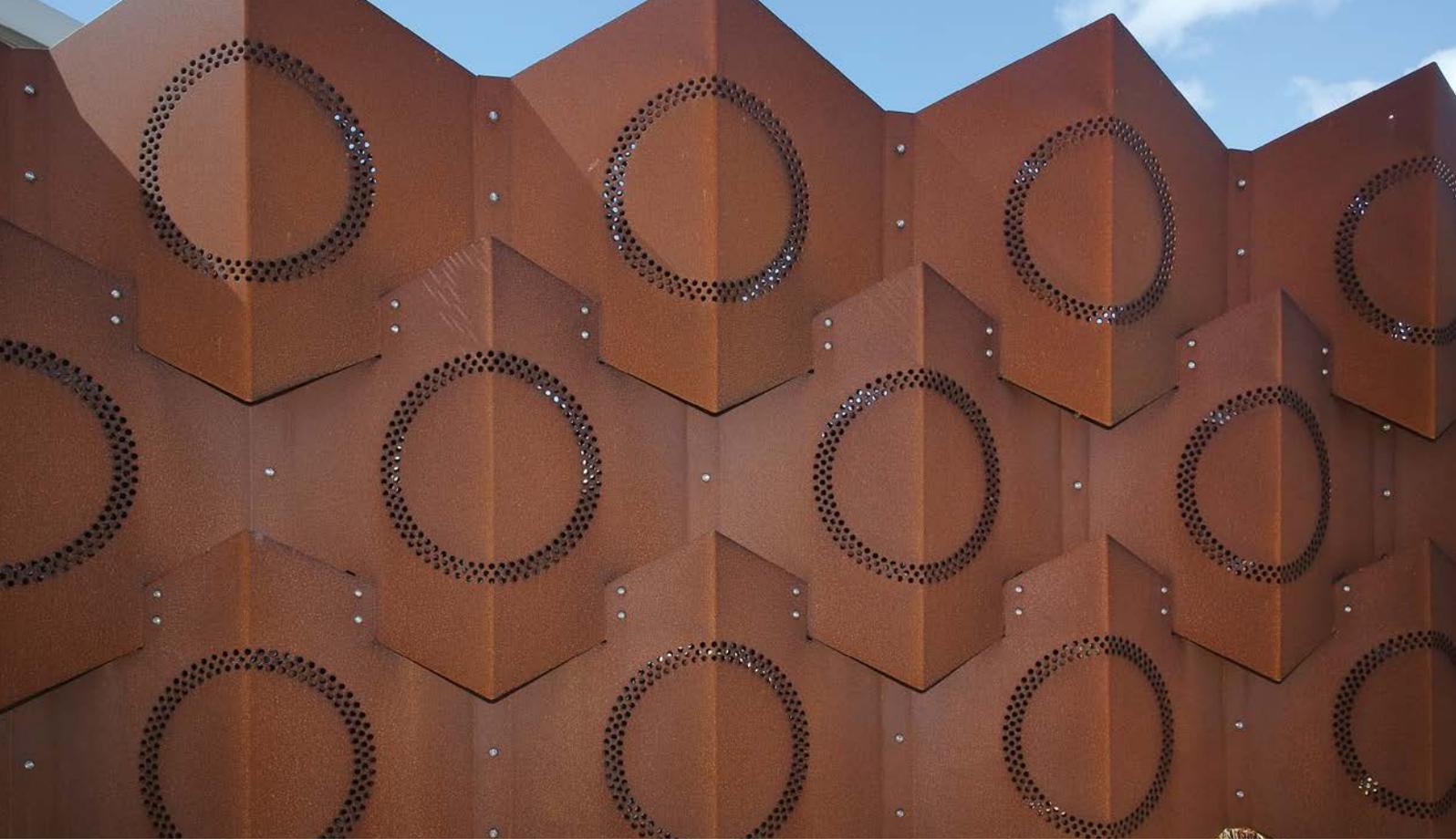
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Department of Finance

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CENTRAL REGIONAL TAFE - TECHNOLOGY PARK CAMPUS • 2016





Photography by Graeme Gibbons

In 2015 the Department of Training and Workforce Development completed construction of new facilities for the delivery of training in the fields of mining, oil and gas and civil construction at Technology Park Precinct south of Geraldton Airport.

Perth based artist Simon Gauntlett's artwork for the new training institute titled SW2 is an impressive industrial design based on the head of a bolt, a simple fastener. Using the hexagon shape in an interlocking design, Gauntlett has created a self-supporting perimeter wall.

The artwork exemplifies strength and flexibility, transparency and dynamism. Condensing the elemental into a symbolic expression of unity, the artwork reflects and counterpoints the curved rectilinear 'wing' design of the roof of the building and expresses the inherent strength of the 'Bolt'.

In this way the artwork is designed to complement both the architecture and the environment. The light falling on the curved structure during the course of the day produces dynamic shadows and different degrees of transparency. With this play of light and

shadow, the artwork appears to be continually moving. SW2 acts as a shelter for the building while framing it within the landscape.

With industrial form and material the artwork references the purpose and function of the building, (the processes of industry and technology) as well as expressing the poetics of Nature.

ACKNOWLEDGEMENTS

Artist:	Simon Gauntlett
Client:	Central Regional TAFE and the Department of Training and Workforce Development
Art Coordinator:	Corine van Hall
BMW Project Manager:	John MacKenzie
Architect:	Eastman Poletti Sherwood Architects



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COCKBURN CENTRAL POLICE STATION • 2016





Community is at the heart of the artwork for Cockburn Central Police Station. Designed to evoke back yards, market gardens and parks, where people come together or talk over the fence, the 31 large leaves that spread organically across the external wall of the police station are based upon the olive tree with its long history as a symbol of peace.

In Cockburn the olive tree resonates especially with the Mediterranean cultures that have so positively impacted the area.

Varying in height from 1.5m – 2.7 m, the leaves, which are made from etched and painted aluminium plate, appear to be floating and rotating as if caught in a random, yet energetic wind. The artwork extends across the entire length of the west wall up to the side entrance to the building.

The three dimensional form of the olive leaves creates patterns and movement as shadows shift, move and dance across the wall throughout each day and season.

ACKNOWLEDGEMENTS

Artist:	Mark Datodi and Steve Tepper
Title:	Leaf Traces
Architect:	Peter Hunt Architects
Art Coordinator:	Maggie Baxter
Photography:	Mark Datodi and Steve Tepper
Client:	Western Australia Police
Project Manager:	Chandima Hiyare-Hewege
Coordinates:	- 32.121 115.848



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COLLIE HEALTH SERVICE • 2017





The red tailed cockatoo provided the inspiration for Artist Jahne Rees' bold artwork, which announces the entrance of the newly upgraded Collie Health Centre.

'Glimpses Above and Below' draws on Collie's local history 'below' ground and birdlife 'above'. The artwork references the West Australian country town's timber, rail and coal mining history, while incorporating the red and orange colours found in the feathers of the red-tailed cockatoo.

The artwork acts as a striking entry statement. It stands 2.7 metres high with its 'tail feathers' (made from 7 recycled Jarrah railway sleepers) fanned out at a 10 degree angle. These 'tail feathers' provide a backdrop to a bench seat which patients and guests may use as a place to meet, wait and rest. The railway sleepers span an overall length of 3.7 metres at ground level and are supported by custom galvanised steel brackets. Bright red and orange colours provide a dramatic contrast to the red and brown brick building that forms a backdrop to the artwork. Jahne worked closely with builder Liam Cole to install the artwork.

The curved polished seat features polished concrete with local Bunbury black basalt stone. The upper surface is made of polished concrete with various oxides and West Australian stones in the mix. These include Carnarvon river stone, Esperance pink granite, Moora quartz and the Bunbury black basalt.

The Art Commission is a component of the \$7.8 million dollar upgrade of the Collie Health Centre funded by the Royalties for Regions program. 'Above and Below' compliments the entrance to the hospital providing wayfinding and a sense of place for the new Health Centre - a focal meeting point that will be used and enjoyed by patients and visitors alike.

ACKNOWLEDGEMENTS

Title:	'Glimpses Above and Below'
Artist:	Jahne Rees
Art Coordinator:	Mariyon Slany
Architect:	Bateman Architects
Photography:	Jahne Rees
Client:	WA Country Health Service
Client Representative:	Alan James
Project Manager:	John Thompson, Department of Finance, BMW
GPS Coordinates:	- 33.35250278 South, 116.1624 East.

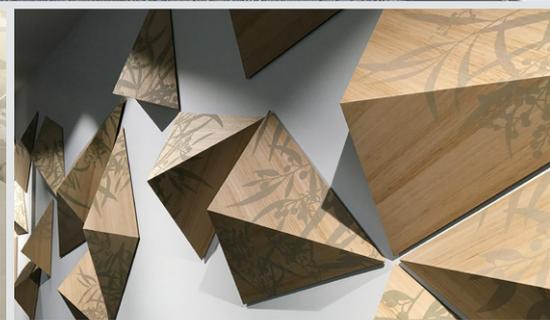
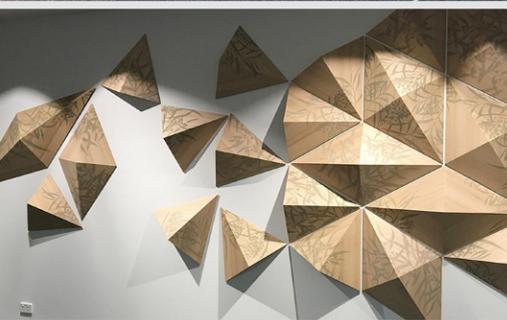


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DEPARTMENT OF JUSTICE: FROM CHAOS TO ORDER • 2016



We love plants for their beauty and decorative qualities but buds, leaves, flower shapes, stamens and the veins within the leaves are essential for growth, adaptation, change and survival. In nature there is purpose to pattern.

For the Department of Justice, artist Mark Datodi wanted to create artworks that were calming and contemplative, but equally suggested an adaptive and energized environment. 'What I was aiming for', he said 'was to introduce the experience of nature into an urban interior, creating a peaceful, uplifting environment for staff and wider community coming to the offices'.

'I like the diversity of wattles. There are between 450 and 500 species in Western Australia alone, and as our national floral emblem, contributing green and gold to the national sporting colours they are an important symbol'.

Mark's initial proposal was for a wall artwork in the main reception and a design sandblasted into the granite floor by the lifts, but seeing the benefit of a cohesive visual approach throughout the office, the architects asked him to contribute graphic designs on the same theme for glass and signage.

The wall artwork is a composition of folded, layered forms made from Tasmanian Oak. As the viewer walks along its length, there is a subtle shift in the tonal value of the materials and the soft blue, grey and green wattle imagery screen-printed onto the surface.

ACKNOWLEDGEMENTS

Artist:	Mark Datodi
Title:	From Chaos to Order
Architect:	I A Design
Art Coordinator:	Maggie Baxter
Photography:	Mark Datodi
Client:	The Department of Justice
Department of Finance	
Project Managers:	Grayam Sandover, Louise Armstrong, Brendan Poh
Coordinates:	-31.9556373 115.860352



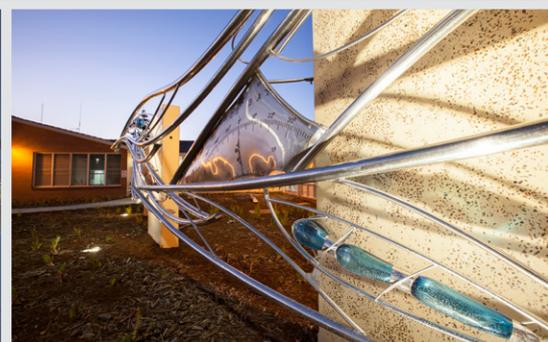
Department of Local Government, Sport
and Cultural Industries
Department of Finance

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ESPERANCE HEALTH CAMPUS REDEVELOPMENT STAGE 1 • 2017





The improved health facilities at Esperance hospital service a large geographic area, providing care to agricultural, mining and small communities in the region. The Esperance Health Campus redevelopment upgrades and expands the services of the original hospital that was built in the 1960s. A new Emergency Department connects to the existing building, forming a prominent new main entrance for the hospital.

Local artists Phil Shelton and Lyndel Taylor created a sculptural artwork to mark this new entry area. Their artwork draws on the latin-worded concept 'spiritus recientes,' embracing Esperance's oceanic locale and expressing the notion of a 'breath of fresh air' through sculptural form. The artwork is flowing and exuberant, reflecting the refreshing quality of, "the Esperance Doctor", the renowned local sea breeze.

The artists drew inspiration from the marks left behind from the movement of wind and water, as abstract patterns, and as carvings, and have referenced local marine charts. The stainless steel artwork incorporates components created by glass artist Steve Cooke, which can be viewed as jewel-like strings of sea or land creatures.

The artwork provides a dramatic and welcoming entrance statement that delivers both way finding for the hospital and contemplation for those visiting the facility. The artists aspired to produce an artwork that celebrates the esteem in which they and the community hold the Hospital and its staff.

ACKNOWLEDGEMENTS

Artists:	Phil Shelton & Lyndel Taylor Glass by Steve Cooke
Photography:	Danielle Halford DHP Photography
Architect:	Peter Hunt Architects
Client:	WA Country Health Service - Goldfields
Art Coordinator:	Adrian Jones
Project Manager:	Building Management & Works Department of Finance
GPS Co-ordinates:	-33.856522, 121.892455



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EXMOUTH MULTIPURPOSE HEALTH SERVICE • 2016





Artist Bridget Norton's artwork *Healing Waters* welcomes visitors to the refurbished Exmouth Multipurpose Health Service.

The 18 metre perforated screen reveals an idyllic natural seascape comprised of images taken around the region by local artists. Norton worked with the Exmouth Community and Cultural Artist Group to develop the work based on the life giving properties of water.

With a focus on themes of protection and healing, Norton held workshops in Exmouth to generate and collate hundreds of images taken by local artists with knowledge of the region. Images of the shoreline, waves, ripples and seascape were melded to create one idyllic landscape transcribed onto the perforated screen.

The screen is finished in a cool blue, reflecting the Exmouth waters. The North-facing screen protects and shades visitors while allowing light and air to move through the building. The perforations create a play of light and shadow, while the wider

seascape is revealed from a distance, complete with birds, waves and sky. The seascape is used as a metaphor to describe the healing and life giving properties of water as patients and visitors walk the path to the entry of the hospital.

ACKNOWLEDGEMENTS

- | | |
|----------------------|--|
| Artist: | Bridget Norton |
| Client: | Tina Godden, Western Australian Health Service |
| Art Coordinator: | Corine van Hall |
| BMW Project Manager: | Caesar D'Adamo, Brendan Poh, Jane Goh |
| Architects: | David Karotkin, Ken Dyer & Aaron Wong – Sandover Pinder + Suters |



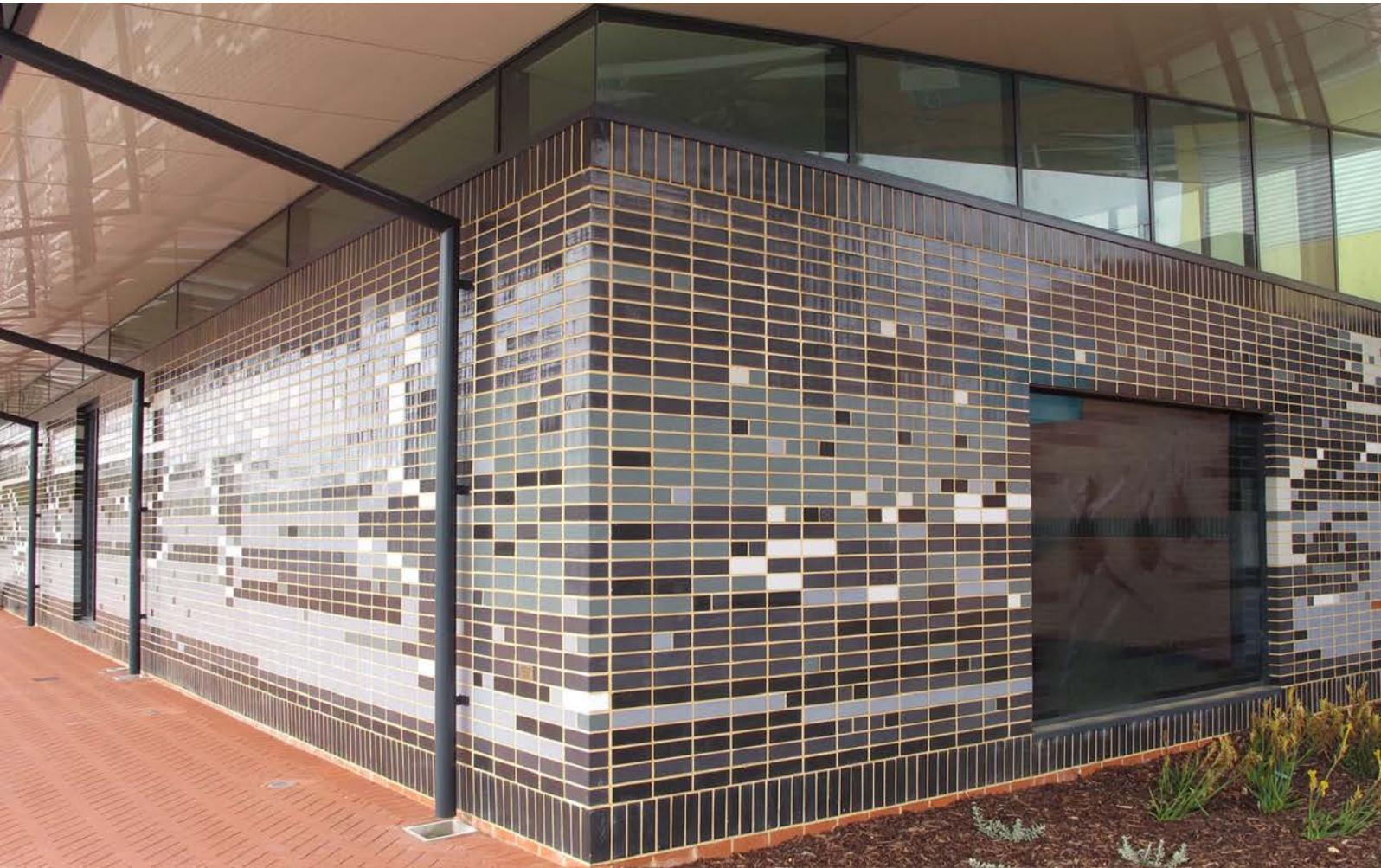
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HALLS HEAD COMMUNITY COLLEGE STAGE 2 & YEAR 7 ADDITIONS • 2015





Halls Head Community College is located in a coastal suburb of Mandurah. The College was originally established as a middle school for students Years 8 – 10 and recently underwent an expansion to cater for all secondary school students Years 7 – 12.

To mark the expansion of the College campus, artist Anne Neil developed a series of artworks that explored the use of digital technologies now prevalent in education and everyday life. Sensing an opportunity for aesthetic appreciation, the artworks reference the glitches or pixelated images created by a computer's visual and programming functions. Anne Neil states: "for me a glitch is not an image of a broken thing, but the unlocking of other worlds latent in the technologies with which we surround ourselves."

This conceptual response was expanded into an artwork at the building's entry. Rendered in glazed brick, the 'pixel' design can be perceived as a contemporary and abstract expression integrated into the fabric of the building. From afar, the design can be observed as birds in flight. A large-scale window has been incorporated into the glazed brick wall. The window has a digital picture that shows dancers moving against a backdrop of pixelated birds in flight.

The design for the entry wall inspired a series of sculptural seats that can be used by students in the outdoor recreation areas. The three sculptural seats are designed to encourage students to play with the structures, inviting informal and inventive learning. The seats are designed to enable students to use of a laptop computer.

ACKNOWLEDGEMENTS

Artist:	Anne Neil
Photo Credits:	Anne Neil
Architect:	Parry & Rosenthal
Client:	Department of Education
Art Coordinator:	Adrian Jones
Project Manager:	Building Management & Works, Department of Finance
GPS Co-ordinates:	-32.555255, 115.692568



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HARRISDALE SENIOR HIGH SCHOOL • 2017





Through a series of interconnected symbolic forms and images, the series of four artworks creates visual interest points, triggering responses and connections across the campus.

The storyline begins at the entrance of the school with the artwork *Forward Thinking*. The large-scale sculpture relays imagery of the growing mind, from the inner facial profile of a young adolescent to the outer profile. Looking outward and in different directions, the young individual develops from a child in to an adult, helped on this journey through the process of learning and critical thinking.

The same profiles are repeated in *Clear Perception*, symbolising the inner workings of the mind, the physical and mental growth of the students as they look forward and outward in new directions.

The sculpture *Pathways of the Mind* in the undercroft area is inspired by the networks of the brain and the synaptic processes of its neurons. The artwork abstractly represents the inner workings and the connected pathways of the mind. The patterns emphasise key trigger spots linked through neurotransmitters igniting different parts of the brain.

The final work titled *A Sense of Purpose* is a series of icons scattered across the external screen of the school near the main entrance. These represent the choices students make on their way through different learning pathways. A network of learning areas which offer the students different study opportunities and experiences; from the academic to the purely practical, from the cerebral to the tactile, engaging both the left and right brain hemispheres.

The four artworks at Harrisdale Senior High School celebrate the overall process of learning and personal growth through knowledge, and also celebrate the achievements of the teachers and support staff to facilitate, encourage and support learning opportunities for all its students.

ACKNOWLEDGEMENTS

Artist:	Jason Hirst and Tim Macfarlane Reid
Title:	<i>Forward Thinking</i> (entrance sculpture), <i>Clear Perception</i> (wall sculpture), <i>Pathways of the Mind</i> (undercroft), <i>A Sense of Purpose</i> (entrance screen)
Architect:	Taylor Robinson, West Leederville
Art Coordinator:	Paola Anselmi
Photography:	Tim Macfarlane Reid
Client:	Department of Education
Project Managers:	Sam Petricevic, Conan Tye, Department of Finance - Building Management and Works.



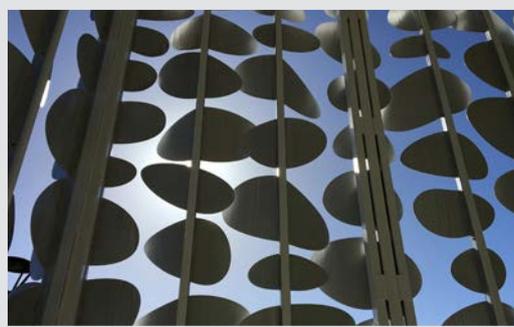
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JOSEPH BANKS SECONDARY COLLEGE • STAGE 2 • 2017





Following their well received Stage One art commission, artist team Mark Datodi and Steve Tepper were commissioned to design a further series of artworks for Joseph Banks Secondary College. The new screens are located adjacent to the college's cafeteria seating and the screens designed for Stage 1, delivering continuity with the earlier artworks. The new commission harmonises with the artistic theme of the Stage One commission that draws its inspiration from the shapes of the Banksia flowers, seedpods and leaves present around the college site.

The new screen wraps the eastern and northern elevation of the new lecture theatre and uses a similar imaging technique found on the earlier artwork screen at the Cafeteria. The shapes are folded and fabricated from marine grade aluminium plate, with a textural orbital finish. This new screen is three-dimensional in form, creating movement through the interplay of dramatic shadows and light on each of the curved etched components. In the words of the artists it captures *"an atmosphere of familiarity, a gesture of geometry and of something unfolding, growing and changing allowing for many readings and personal interpretation"* and demonstrates a *"rhythmic beauty that hints at the excitement of growth – an expectation that is rich in magic and life in one breath,"*.

Three sets of sculptural seating are located in the internal courtyard spaces outside the cafeteria, student services and lecture theatre. The sculptures are based on the geometric patterns found in the cone of the Banksia flower and fabricated in charcoal and soft green concrete. In addition the seats feature stylized sandblasted

patterning of Banksia leaves that enrich the surface and providing subtle detail.

This suite of Stage Two works support the cultural identity of the college by using a bright palette and simple forms that reflect the school's natural setting and water wise indigenous landscaping. The artwork compliments and reinforces a sense of place, well being, and connection to nature that will offer an ongoing aesthetic experience for students and staff alike.

ACKNOWLEDGEMENTS

Artist:	Mark Datodi and Steve Tepper
Title:	<i>'The Spaces Between'</i>
Architect:	Brad Quartermaine and Sinisa Stikic, T&Z Architects
Art Coordinator:	Alison Barrett
Photography:	Mark Datodi and Steve Tepper
Client:	Department of Education
Client Representative:	Chris Bothams, Senior Project Officer Department of Education
Project Manager:	Chandima Hiyare-Hewage, Department of Finance
GPS Coordinates:	-31.699268, 115.797646



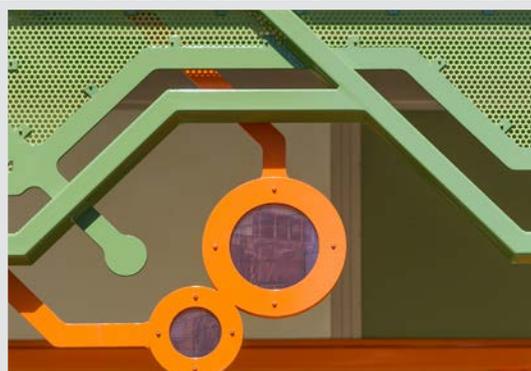
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Department of Finance

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KARRATHA ELECTRICAL AND INSTRUMENTATION CENTRE
FOR SPECIALISATION TRAINING FACILITY • 2017





Britt Mikkelsen has created a new artwork for the new Karratha Electrical and Instrumentation Center for Specialisation Training Facility using a printed circuit board as its principal concept. The new centre is part of the Pilbara Institute and is located on the site where the Walkington Theatre once stood. The Theatre, a brutalist design was built in 1986 and was well used by the community for over 25 years. Unfortunately it suffered concrete cancer and was demolished in 2015.

Britt Mikkelsen has used the image of a circuit board as a basis for the artwork to reflect the technical courses studied within its corridors. Inspired by the tiny array of connections on a circuit board, Mikkelsen's artwork runs the length of the western walkway. The lines of the circuit board represent the undulations and repetitious lines of the Pilbara landscape. The artwork also reminds us of journeys and pathways of learning.

Both the history of the Walkington and the contemporary training taking place in the building is acknowledged at each terminal with images printed onto digi glass. These semi translucent glass panels glow as the afternoon sun shines on them, casting interesting shadows along the walkway, while providing dappled shade to the ever present Karratha sun.

ACKNOWLEDGEMENTS

Artist:	Britt Mikkelsen
Client:	Department of Training and Workforce Development
Art Coordinator:	Corine van Hall
Photography:	Anton Blume
BMW Project Manager:	Timothy Brown
GHD Project Manager:	Michelle van Dyk
Architect:	SPH Architects



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MAIDA VALE PRIMARY SCHOOL • 2016





Fremantle based artist Brad Jackson, commissioned through the WA State Percent for Art Scheme, presents *Learning by the Bell*, a welcoming sculpture for students at Maida Vale Primary School.

The bush setting of Maida Vale Primary School was the source of inspiration for Jackson's sculpture located in the gardens at the entry to the school.

Eager to create an artwork that would engage young students at the school, Jackson looked to his childhood for stories.

The rare and beautiful Maida Vale Bell flower (otherwise known as *Blancoa canescens*) is closely related to the iconic native Kangaroo Paw and was once abundant in the foothills of Perth. As development grew, the flower depleted and is now extremely rare to see in the area. With its unique bell like flower it has become part of the local mythology and people are encouraged to report sightings to the local authority.

Images and stories of the Australian bush fairies created by authors such as May Gibbs in the 1930s and Jan Wade more recently, used Australian flora to create fairies relevant for an Australian audience. Gumnuts and blossom flowers become part of the costumes of the little imps as they adventure through the

bush. Learning by the Bell was created to bring these stories back to the Maida Vale school community.

The sculpture encourages children to explore it, to weave in the stems as the bush fairies look down from their perches. At night the fairies are illuminated by lighting, creating a sense of enchantment in this beautiful setting.

ACKNOWLEDGEMENTS

Artist:	Brad Jackson
Client:	Department of Education
Art Coordinator:	Corine van Hall
BMW Project Manager:	Rami Achila
Architect:	Design Inc

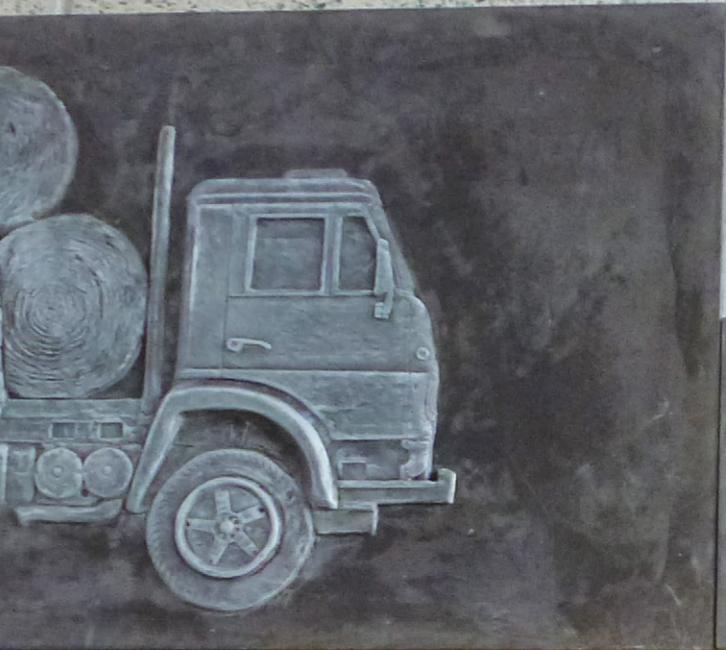


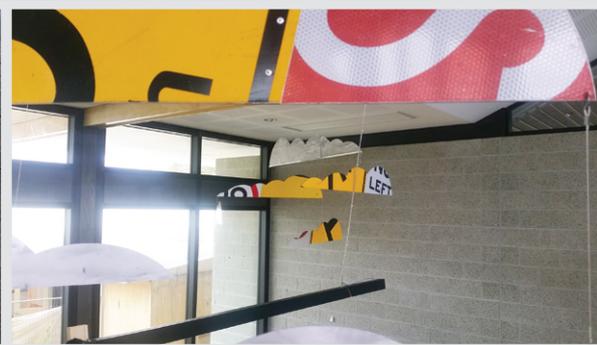
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MAIN ROADS WA NEW REGIONAL OFFICE NORTHAM • 2017





The new office built for Main Roads Western Australia's (MRWA) in Northam supports the State's road infrastructure operations in the State's Wheatbelt region. The Northam site comprises of an office, a depot and laboratory facilities. The new office delivers an operationally and environmentally efficient building with improved staff accommodation and public access. The building is welcoming, presents a civic presence and blends harmoniously with Northam's heritage and semi-rural architectural character.

Artist Si Hummerston was commissioned to create the Percent for Art component of the project. The work is comprised of three artworks which express the imagery and character of travel in Wheatbelt country.

TREK is a charming collection of sculpted low-relief tactile panels assembled along the wall in the reception area. The piece depicts agricultural, recreational and transit vehicles from a century of rural-time, enlivened with fragments of road signs that are provocative of actions, direction or warnings.

CLOUDS is a mobile sculpture that hangs from the ceiling in the conference room. Made from recycled road signs, the extracted, fragmentary elements of bold colours and designs appear and

disappear as the burnished silver sides of the road sign material rotates into view. CLOUDS reminds us of the big-sky character of rural Western Australia.

DISK is located in the staff amenities area of the offices, but is positioned as a termination of a sight-line from the reception area. The work references agricultural themes of a plough-disk, as well as a dynamic re-rendering of the Main Roads logo.

ACKNOWLEDGEMENTS

Artist:	Si Hummerston
Photography:	Si Hummerston
Architect:	TAG Architects
Client:	Main Roads Western Australia
Art Coordinator:	Adrian Jones
Project Manager:	Building Management & Works Department of Finance
GPS Co-ordinates:	31°39'05.3"S 116°41'15.8"E



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MIDWEST CANCER CENTRE • GERALDTON HEALTH CAMPUS • 2016





Inspired by the native Quandong tree, local artist Rose Holdaway's vibrant mural wraps around the northern façade of the Midwest Cancer Centre. The artwork, entitled *Quandong Trail*, is composed of laser-cut corten steel and acrylic panels that have been visually integrated into the building fabric. The artwork provides visual interest to the hospital's entrance, contributing to a sense of arrival and identity.

Taking inspiration from close friends and family who have been touched by cancer and all that it brings, Rose's intention was to help create an optimistic, hopeful and healing environment that that reduced stress and anxiety. Through her work, Rose sought to create "a less institutionised caring atmosphere that is inviting and pleasantly surprising. A place that feels good to visit, is an enjoyable workplace and promotes a sense of wellbeing and calm."

The artist's inspiration for the artwork was drawn from the Quandong tree, once fairly common on undeveloped tracts of land in the Geraldton area. Quandong or "warlgu" in Wadjjarri, were used as both a food source and medicinal aid for Yamatji people. These trees were once prolific, following a native vegetation belt from the current St John's Primary School, along the Northwest Coastal Highway and Port rail-link to the rear of the Hospital.

These Quandongs are now almost non-existent due to the highway and rail-link reworking, with just a few remaining near St John's Primary School.

The Department of Finance and the project team acknowledge and pay respects to selection panel member Pauline Gregory, for her enthusiasm and support of the artists.

ACKNOWLEDGEMENTS

Artist:	Rose Holdaway
Title:	<i>'The Quandong Trail'</i>
Architect:	Bruce Sherwood and Terry Baker, Eastman Poletti Sherwood
Art Coordinator:	Alison Barrett
Photography:	Rose Holdaway
Client:	WA Country Health Service
Client Representative:	Lindsey Richmond, Rural Cancer Nurse Coordinator, WACHS Midwest
Department of Finance Project Manager:	Ian Williams
GPS Coordinates:	-28.783804, 114.610511



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MUNDIJONG POLICE STATION • 2016



When she started her research for this art commission, what artist Clare McFarlane first noticed in Mundijong were the tall, stately trees lining the streets

Primarily a painter, Clare loves to combine pattern with intricate and accurate studies of flora and fauna to create richly textured paintings. This idea of pattern within nature was what she wanted to carry through to new materials and techniques for Mundijong Police Station. The design process began by taking photographs of local trees and leaves, then simplifying and rearranging the images digitally to create silhouette patterns.

Mundijong was once a timber milling town and an important railway junction between the Rockingham-Jarrahdale and the Perth-Bunbury lines. The stacked marine plywood panels are placed to suggest railway sleepers. A Computer Numerical Cutting machine (CNC Router) was used to carve the tree designs into the panels after Clare had hand painted them in shades of blue. In a subtle reference to Mundijong's history as a timber town the routing method reveals the timber backing behind the painted surface.

The plywood panels create an oscillating vertical rhythm as they move up the wall, suggesting the experience of being on a train watching railway sleepers move beneath. Yet at the same time the strong blue colour evokes memories of looking up at the summer sky through shady tree branches.

ACKNOWLEDGEMENTS

Artist:	Clare McFarlane
Title:	Rhythms of blue
Architect:	TAG Architects
Art Coordinator:	Maggie Baxter
Photography:	Clare McFarlane
Client:	Western Australia Police
Project Manager:	Building Management and Works, Department of Finance



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Paula Hart has created a striking artwork for the main entry gate of the new North Regional TAFE based on the iconic native flower, the Mulla Mulla. The new TAFE is the largest training facility in the North West and provides training for mining and local industry.

Her arts practice has brought Hart regularly to the Pilbara region and her connection to the landscape is evident in this artwork. Hart was particularly interested in working with the laser cut metal in a highly detailed and decorative manner rather than as large slabs of metal.

When developing the artwork concept Hart said "While this is no doubt a masculine facility, it doesn't need to be all macho "boys art" I was keen to combine a sensitive delicacy of story-telling, moments of beauty in the landscape and human frailty with powerful, large-scale industrial production. Seeing the hostile Australian landscape reinterpreted with kindness".

In this harsh and industrial environment, Hart has taken a gentle handmade approach to creating the artwork. With a pair of scissors and pieces of paper the design has been cut by hand, photographed and digitalized. Across the work's 22 metre span, the design ebbs and flows with each of the 10 panels having a subtle variation, much like the changes experienced as you walk through the landscape. Looking across the Pilbara landscape may seem an endless blur of spinifex and grayish shrubs, but on closer inspection unique plants exist in different microcosms and amazing flowers can be discovered hidden away.

Central to the design is the Mulla Mulla, a purple flower that grows in lines along the Pilbara roads in September each year. The species are all native to drier areas of mainland Australia, with many varieties found only in the Karratha area. It's known as Gumbarli in Yindjibarndi language / Murlumurlu in Ngarluma language.

The final work has been fabricated in weathered steel to depict the Pilbara landscape juxtaposed against a series of 12 circular, highly coloured, aluminium discs that feature the various industrial skills, training areas and education issues associated with the facility. This line of modern, bright, contrasting imagery creates a very definite reference to the ancient land and booming new community.

ACKNOWLEDGEMENTS

Artist:	Paula Hart
Client:	Department of Training and Workforce Development
Art Coordinator:	Corine van Hall
BMW Project Manager:	Timothy Brown
Architect:	T&Z Architects
Photography:	Anton Blume

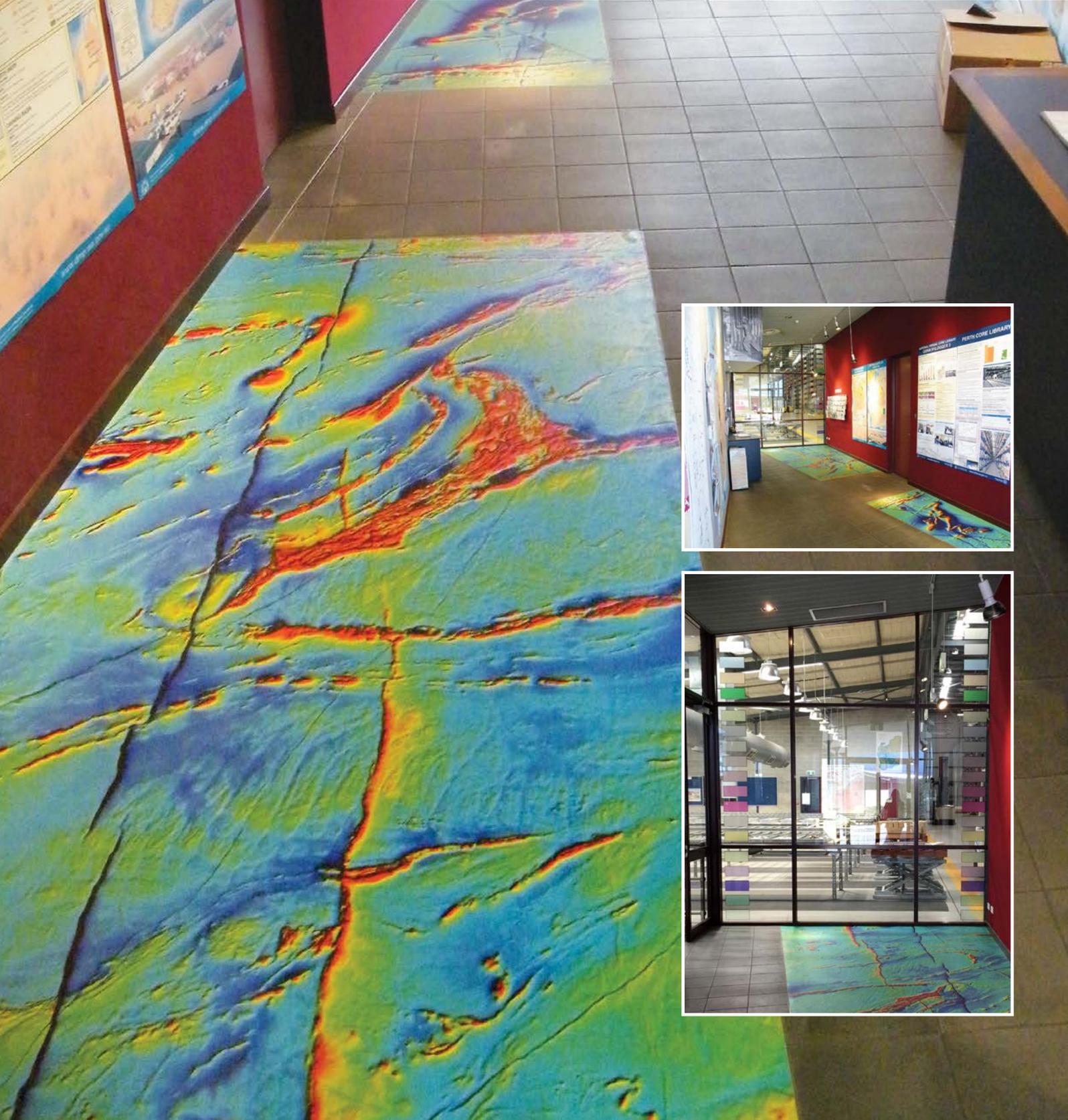


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PERTH CORE LIBRARY • STAGE 2 • 2017



Perth Core Library



Core Values by Nien Schwarz features ten interrelated artworks across four zones of the Perth Core Library. The artworks highlight the library's core business of archiving drillcore, providing core viewing areas, and conducting rapid spectroscopic logging and imaging, all highly important to advancing mineral and petroleum research and exploration in Western Australia.

Schwarz engages arriving visitors with a horizontal sequence of shimmering etched aluminium composite panels. These sleek surfaces, some with mesmerizing patterning, include aeromagnetic and seismic images, and a geological cross-section of an oil and gas field.

The three-dimensional quality of *Aerial Tread* on the foyer floor induces a floating sensation. This state-of-the-art brightly coloured vinyl print presents detailed aeromagnetic imagery of the Eastern Goldfields region. Extending the foyer's mapping theme is *Legends II*, stacked blocks of translucent colour affixed to floor-to-ceiling glass. The colours in these twin geological map legends echo those in adjacent wall maps.

Roundels 1–5 consists of circular photographs of tri-cone drill bits baring their teeth converting long cylindrical air-conditioning ducts into huge drilling machines. *On The Square* includes large-format photographs on the undersides of the air-con ducts, that reference mapping, drilling, and sampling in the field.

The meandering text in *Partition Poem* recounts geological fieldwork experiences. The work includes words from *Bore Holes are Seldom Straight*, a poem written from the perspective of a driller on a remote rig. The paintings *Seventeen Seasons in the Field* and *Transpose* incorporate a palette of hand-prepared natural rock pigments derived from WA ore stockpiles, mine tailings, and mineral

exploration drill sites visited by the artist over twenty years. The gridded fields of mineral colours refer to mapping and geochemical analyses.

Speewah Dome is a graphic log that wraps around three sides of the HyLogger system. Its colourful columns represent the abundances of minerals and mineral groups along the length of a mineral exploration core. A nearby work, *Sally May*, activates the long conference room window with an energetic staccato graphic log of a petroleum core.

Core Values is a visual and material journey through a range of scales, from remotely sensed imagery to detailed core analysis.

ACKNOWLEDGEMENTS

Artist:	Nien Schwarz
Title:	<i>Core Values</i>
Architect:	Peter Giangiulio, Sandover Pinder Architects
Art Coordinator:	Alison Barrett
Photography:	Nien Schwarz, Michael Wingate
Client:	Department of Mines and Petroleum (DMP)
Client Representative:	Andrew Goss, DMP Facilities Services
Project Manager:	Zainab Al Bunajim, Department of Finance
GPS Coordinates:	-31.982338, 115.927006



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RIVERGUMS PRIMARY SCHOOL • 2016





Western Australian artist Bridget Norton draws the inspiration for her artwork from the life cycle of Western Australia's Graceful Sun Moth, (*Synemon Gratosia*) emphasising the vital role that even the tiniest insects can make in the greater scheme of things.

The commission entitled "Morph" celebrates sanctuary, individual growth and community and embodies concepts of nurture, development, natural growth and metamorphoses.

Brightly coloured digitally imaged adult moths act as way finders, weaving the artwork's story throughout the school grounds and buildings.

A number of highly coloured steel twirls act as seats and play elements within the school grounds. These vibrant chrysalis seats are inspired by the shape of cocoons and micrographic images of the moth's highly colourful and iridescent wing scales.

The maze of sculptural blade leaved *Lomandra* grass, sited at the front entrance of Rivergums Primary School, references the Graceful Sun Moth's primary habitat and food source.

"Morph" extends an invitation to the students and the wider school community to embrace their future through adaptation and resilience, as does the threatened priority listed Graceful Sun Moth.

ACKNOWLEDGEMENTS

Artist:	Bridget Norton - N2Art + Design
Title:	Morph
Architect:	Bateman Architects
Art Coordinator:	Paola Anselmi
Photography:	Bridget Norton
Client:	Department of Education
Project Manager:	Jiapei Ho



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SUPREME COURT CIVIL: COAT OF ARMS • 2016





The Coat of Arms for the new Supreme Court Civil is a celebration of skill, craftsmanship, and the preciousness of a 100% hand made artwork. Artists Trish Bygott, Nathan Crotty and their team performed a miracle to complete the minutely detailed embroidery in less than six months ready for the official opening.

The Coat of Arms is governed by strict rules, yet the artists were asked to be innovative and work within a 21st century sensibility that would complement the modern interior of the Ceremonial Court. The only flexibility afforded them was they did not have to place the iconography within a rectangle, circle, or oval unless they chose to. What they did have to think carefully about was the hue, tone, and vertical emphasis of the wooden panelling that dominates the interior.

Trish and Nathan work as a team. They developed the overall design together after which Nathan focussed on the composition, and practical and technical solutions to problems of stitching on a grand scale, freeing Trish to concentrate on the styles and techniques of the stitchery. A book about the 11th century Bayeux Tapestry was a starting point of inspiration but she combined techniques of her own devising with traditional stitches.

Before beginning the big work Trish tested numerous samples inside the Ceremonial Court to confirm the proposed stitch sizes could be seen at a distance while still maintaining a sense of intimacy. Silks and threads dyed in a combination of natural and reactive dyes were placed against the wood to ensure each complemented the other yet allowed the embroidery to stand apart.

Everything had to be drawn to scale because the drawn marks determined the stitch size. Once this process was resolved Trish engaged two expert embroiderers to work with her. Each embroiderer was responsible for individual parts of the whole work.

The background was created from thin strips of hand dyed torn silk laid down to form nuanced shades of earth and amber, each strip held in place with minute running stitches. The kangaroo paws, kangaroo, fleur-de-lis, water, and crest with the swan were embroidered separately, cut out and applied onto the background. The ground of spirals below the kangaroos give the work a three-dimensional feel.

Trish and Nathan engaged a textile conservator to mount the finished work. As the backing board was not acid free it had to be wrapped with a layer of bamboo wadding then covered with a layer of de-ionised linen before the artwork could be mounted on it.

'The whole process was so intense from start to finish', Trish said 'no matter how careful our planning, we still had to make on the spot decisions every day. It was a balancing act because even though we knew we were working against the clock to a strict deadline, nothing could be forced and we had to allow each and every part to come together at the right time'.

Stitches

Background: ripped silk strips held down with running stitch;
Earth: ripped silk backstitch held down by running stitch, seed stitch, and stem stitch;
Crown: a combination of satin stitch and backstitch using ripped silk rather than thread;
Ermine: ripped silk held down with running stitch;
Fleur de lis: feather stitch;
Kangaroo: ripped silk held down with running stitch, backstitch, and long satin stitch;
Kangaroo paws: couching;
Shield: satin stitch (405 squares), and stem stitch;
Swan: ripped silk feather stitch and long and short stitch; and
Water: ripped silk held down with running stitch, ripped silk backstitch.

ACKNOWLEDGEMENTS

Artist:	Trish Bygott in collaboration with Nathan Crotty, Dr. Nicolle Desmarchelier, and Dr. Jane Donlin,
Title:	State Coat of Arms
Architect:	Peter Hunt Architect
Art Coordinator:	Maggie Baxter
Photography:	Robert Frith
Textile Conservation:	Patricia Moncrieff
Client:	The Department of Justice
Department of Finance	
Project Managers:	Grayam Sandover, Louise Armstrong, Brendan Poh
Coordinates:	-31.9556373 115.860352

The artists would like to thank the Department of Finance and Rob Bygott for their support in making the video 'Coat of Arms Embroidery': https://youtu.be/oi3zptf_g1w



Department of Local Government, Sport
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SUPREME COURT CIVIL: JOURNEY OF A RIVER • 2016





It took two and half years for Jo Darbyshire to create *Journey of a River*, the series of artworks placed over 6 levels of the Supreme Court Civil.

Beginning with the 18 m long oil and marri resin painting on Level 4, Jo had an overall concept but allowed it to evolve intuitively through complex layers of paint and imagery. 'Even at the beginning, when the 18 canvases arrived I didn't know quite how the painting would turn out. There is a wonderful freedom to working on such a large scale, but I had to keep remembering it is more important to do less not more and let the paint speak for itself', she said.

The painting takes the viewer on a westward journey from the river's source near Walyunga National Park through the heart of metropolitan Perth to Melville Water, the large estuary that narrows as it reaches Fremantle and the Indian Ocean. Animals, birds, insects, trees, man-made bridges and shipwrecks inhabit the river; three oval spheres, created with marri or redgum resin, represent the human presence.

Painting completed and photographed she directed her attention the five 20m long glass panels, collaborating with artist Rick Vermey to digitally layer small shapes and patterns over painting details. Each panel expands on a specific theme about the river.

Level 3: The Changing Environment of the River

The Swan River Trust regularly tests the salinity of the river as seasonal dynamics impact the estuarine system.

Level 6: Naming the River

Based on the initials of salinity sampling sites along the river, for example BW = Blackwell Reach and NA = the Narrows (Perth Water), this panel is both a map of the river and a sign of European colonisation.

Level 7: History layered over Place

This panorama commemorates the history of the Supreme Court and English law in Western Australia.

Level 8: Working the Law

"I have had rare work cutting down long declarations into small compass"

So said George Fletcher Moore, the first Commissioner of the Civil Court in Western Australia. The quote is still relevant to the contemporary legal workforce accustomed to rich language and long hours.¹

Level 9: Micro Environment

The textural background of the original painting has been overlaid with floating, starlike symbols, referencing the invertebrates that live in the river.

ACKNOWLEDGEMENTS

Artist:	Jo Darbyshire in collaboration with Rick Vermey
Title:	Journey of a River
Architect:	Peter Hunt Architect
Art Coordinator:	Maggie Baxter
Photography:	Eva Fernandes and Tony Nathan
Video:	Gina Pickering
Client:	The Department of Justice
Department of Finance Project Managers:	Grayam Sandover, Louise Armstrong, Brendan Poh
Coordinates:	-31.9556373 115.860352

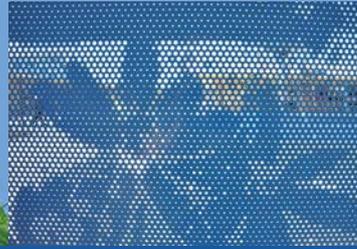
The artist would like to thank The Department of Finance for their support in making the Journey of a River video:
<https://youtu.be/wFkEAXmrw1w>

¹ From the book *May it Please Your Honour, A History of the Supreme Court of Western Australia from 1861-2005*, Geoffrey Bolton and Geraldine Byrne, 2005.

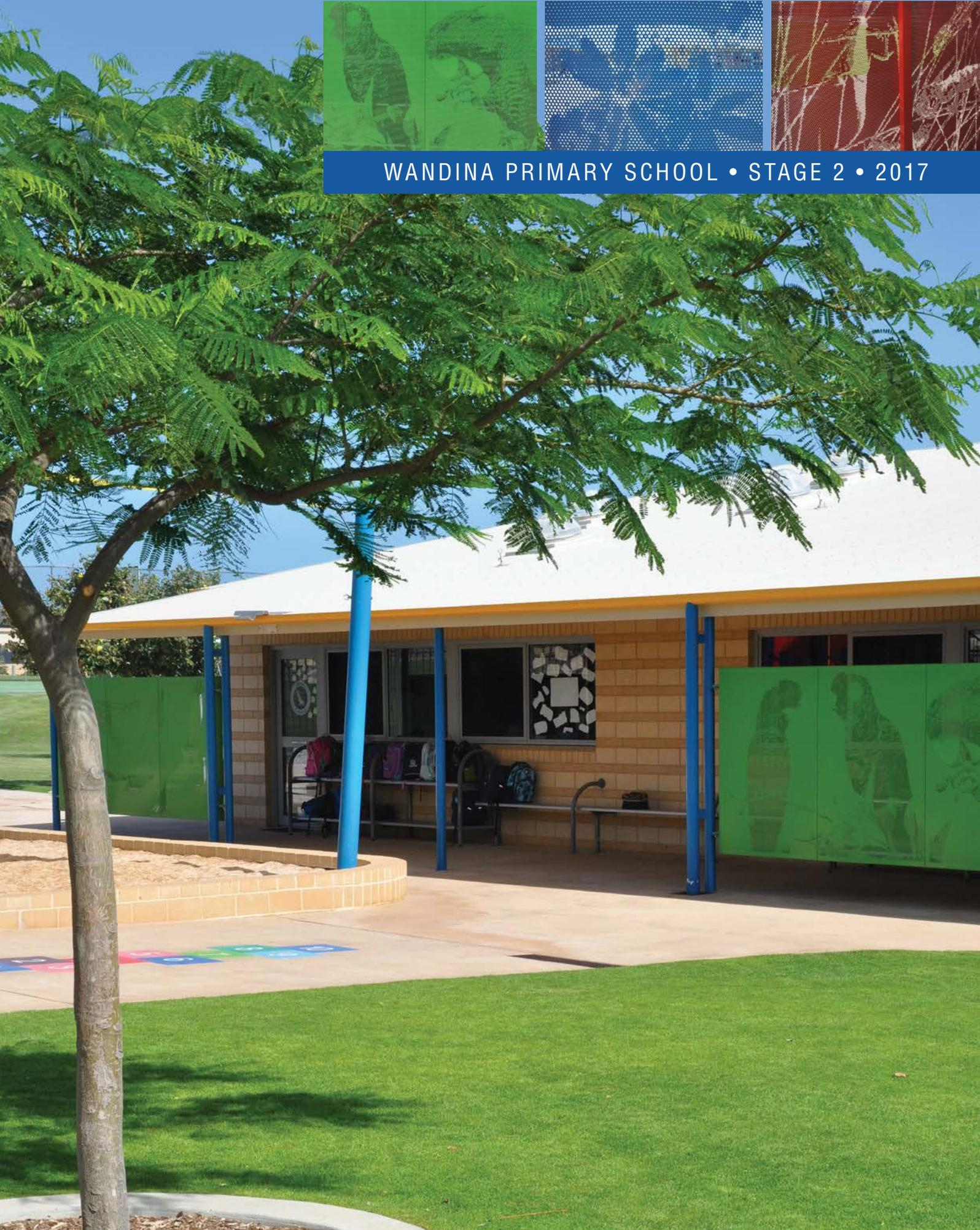


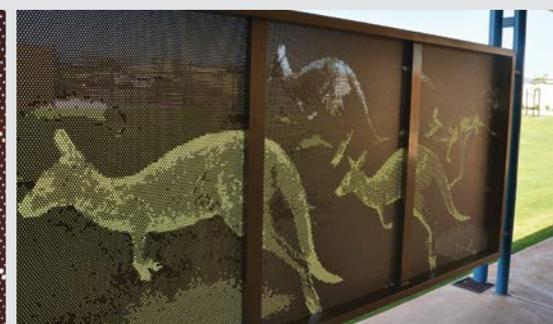
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WANDINA PRIMARY SCHOOL • STAGE 2 • 2017





The brightly coloured screens affixed to the new Stage 2 buildings of Wandina Primary School are the inspired works of Geraldton artist Helen Clarke. Helen's work explores the natural environment and surrounding bushland of Geraldton's southern suburbs. Her works illustrate the diversity and uniqueness of the Australian landscape and compliment the screens fabricated as part of the Stage 1 building programme, which was completed in 2013.

The Stage 2 artworks wrap the new classrooms and library protecting them from the harsh sea breezes. The Principal conducted several workshops with the Kindergarten to Grade 5 students to name the new buildings: *Jabi* (Gecko), *Ngulya* (Cockatoo), *Marlu* (Kangaroo) and *Gurdabi* (Falcon). The imagery on the new screens reflects these names. The Bush to Beach artwork, near the canteen, consists of 15 panels depicting assorted bird life, reptiles and local plants. These perforated and powder coated screens in vibrant blue, green, gold and tan invite inquiry and spark imagination. They will help with the creation of stories and encourage the development of long-term memories.

"No matter where we live, the local flora and fauna will share the spaces with us. Sometimes we greet them with great delight – other times we are not so happy about it. However our knowledge of the natural environment will enhance the enjoyment of our surroundings and our understanding of the way animals live. When we learn this as a child, it will stay with us all our life", the artist said.

The artist's simple and engaging designs will provide enduring visual interest for all that use the school. The designs will help the students understand and interact with their surrounding environment and to engage with the school's curriculum theme of 'Bush to Beach'. This suite of work inspires creativity, casts playful shadows and makes a strong connection to the School's identity and values, "Inspiring Excellence Together".

Helen pays respect to the Amangu and Yamaji people on whose land we live.

ACKNOWLEDGEMENTS

Artist:	Helen Clarke
Title:	'From Bush to Beach'
Architect:	Craig Poletti, Eastman Poletti Sherwood
Art Coordinator:	Alison Barrett
Photography:	Helen Clarke
Principal:	Di Miller
Client Representative:	Chris Bothams, Department of Education
Project Manager:	Ian Williams, Department of Finance
GPS Coordinates:	-28.81723° ,114.63459°



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WILLETTON SENIOR HIGH SCHOOL • 2017





Artist Daniel Eaton likes to confuse a little with his artwork. His series of three sculptures placed in newly landscaped courtyards are perfect for informal seating, creating natural meeting places for students to mix and mingle. Yet the elegant artworks are enigmas arising from Daniel's dual fascination for geometry and computer-aided design, which allows him to stretch and shift volume and shape on the screen before the physical task of hand fabrication.

Each sculpture consists of two objects loosely based upon a three-sided prism and four-sided cuboid but hollowed, elongated, twisted and flattened in and out of the original shape. In each work the two objects intersect at a challenging angle somewhere near the mid point, forming a unique, unexpected yet harmonious and balanced relationship. Fabricated in aluminium, the vibrant red artworks vary in height from just above ground plane to 3 metres at the highest point. Strategically placed slats of timber provide refined detailing as well as practical seating.

The artworks are perfectly positioned within the spaciousness of the hard and soft landscaping. By using straight lines within an overall organic flow the sculptures contrast yet complement the linear qualities and flashes of bright colour of the bold new architecture.

ACKNOWLEDGEMENTS

Artist:	Daniel Eaton
Title:	Union in Disparity
Architect:	Hassell
Art Coordinator:	Maggie Baxter
Photography:	Daniel Eaton
Client:	Department of Education
Dept. Finance Project Manager:	Indira Jayawardena
Coordinates:	-32.0605232 115.87866



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