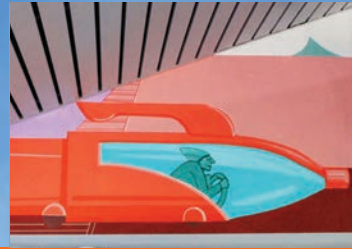
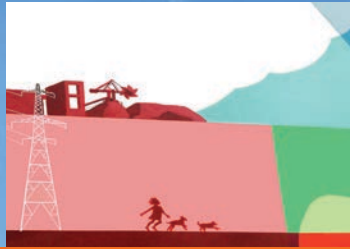


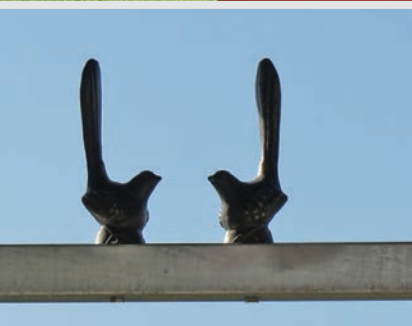
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ALKIMOS PRIMARY SCHOOL • 2015



same different



Alkimos Primary School is located in Perth's northwest corridor.

Judith Forrest's three artworks have been designed to grow with each child as they mature through their primary school years. The topics embraced are; inclusion, the value of difference and the importance of looking beyond the obvious. Her artworks provide not only an immediate and enjoyable experience for children but also extend their visual perception. For some it may take time or direction to see the subtle imagery and design references hidden within the artworks. In this way the Alkimos Percent for Art Project provides an extended and developing art experience which is rich with hidden meanings, changes in scale, lines of symmetry and design references relating to some of the curriculum goals. To integrate the artworks with the education program the artist has produced a resource book, which describes the ideas behind each piece and explains how the artworks were made.

"Same-Different" is a work with four figures, all with similar shapes and coloured stripes, but each is different in proportion and size. In addition to enjoying the tactile quality of the rounded shapes, Kindergarten to Year 1 students can place drawings of their faces or use their own face in the headspace for amusement of their friends. Dexterity games involving throwing objects through the different shaped head/hoops can be enjoyed by even the youngest children.

"Leave no one out", is a bronze artwork on a rendered brick plinth in which two figures and a bird create a negative space in the shape of a boy. This artwork can form the basis for teacher directed discussion with year 2 to 4 students about positive and negative

shape, lines of symmetry, and the values of accepting others. An additional ten bronze birds are hidden in the school grounds waiting to be found by students.

"Here you can build a craft to carry your dreams" is a large bright and engaging mural on the back wall of the library resource room. The mural contains subtle details relating to West Australian history, exploration and literacy that will reward students with time to inspect the work more closely. It also identifies the purpose of the library resource room as a place for personal exploration and discovery; a place where interest can become enthusiasms that might direct future life choices.

ACKNOWLEDGEMENTS

Artist:	Judith Forrest
Title:	<i>'Do you see what I see?'</i>
Architect:	Hugh Gill, Oldfield Knott Architects
Art Coordinator:	Alison Barrett
Photography:	Judith Forrest
Client:	Department of Education
School Principal:	Andrew Gorton
Client Representative:	David Muir, Facilities Program Delivery
Finance Project Manager:	Stephanie Gardiner
GPS Coordinates:	-31.627180, 115.702929



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ANNE HAMERSLEY PRIMARY SCHOOL • 2016





The series of four artworks titled Yarn Circles by Western Australian artist Paula Hart, feature a series of curved, weathered steel panels with a 'bush cubby' theme. The Yarn Circles invite the students to participate in communication and exchange through story telling, sharing secrets and creative play.

Dotted throughout the school grounds, the artworks are elevated above the ground to provide students a raised perspective, a place to see and be seen, a lookout to far off places or a stage for impromptu performances. The Yarn Circles serve as familiar, protective breakout spaces for students to meet, sit, talk, read, perform and play.

Hart's extensive and intricately cut patterning of local flora and fauna reflects the local environment and sits harmoniously in the nature play design theme of the school grounds.

ACKNOWLEDGEMENTS

Artist:	Paula Hart
Title:	Yarn Circles
Architect:	Sandover Pinder, Perth
Art Coordinator:	Paola Anselmi
Photography:	Paula Hart
Client:	Department of Education
Project Manager:	Timothy Brown



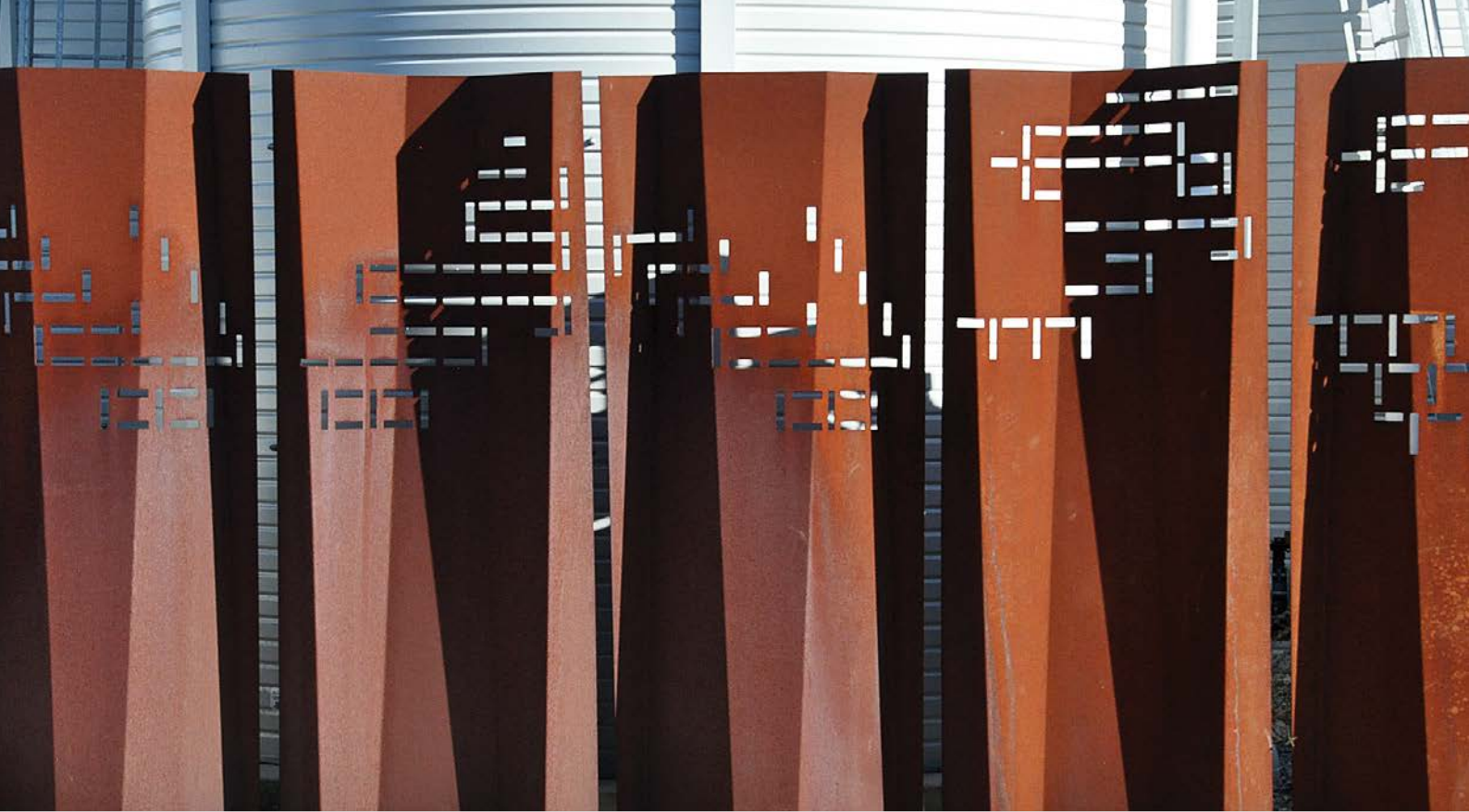
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APPLECROSS SENIOR HIGH SCHOOL • 2016





In a bold move to unite textile techniques with sculptural forms, Anne Neil (sculptor) and Anne Farren (textile artist) explore how the natural properties of cloth might translate into alternative, hard materials. What eventuates is a group of three, articulated sculptures that appear to stride purposefully through the front courtyard of the school.

The artists developed the concept in parallel. Anne Farren manipulated cloth to express the properties of folds, pleats and creases. At the same time, Anne Neil carried out a similar process with a hard card material, folding, cutting, and joining the 'pleats' together to transform the card into complex sculptures.

The original models were not forced into shape. The angled pleats generated a tension that allowed them to form naturally according to the behaviour of the original fabric. Without being an exact translation, the completed sculptures emulate the rhythmic processes of fabric creation and folded pleat construction.

Fabricated from sealed, natural marine grade aluminium, the 6m high sculptures display a rich yet subtle surface patterning taken from the stitch and weave of the fabric.

The architects asked the artists to continue the fabric theme on the new buildings throughout the school. The result is a delicate patterning of horizontal and vertical stitch marks cast into the striking bright red walls and perforations in the corten (deliberately rusted) steel fencing panels. Combined, the works create a strong spatial intensity and distinguished abstract atmosphere for the entry of the school.

ACKNOWLEDGEMENTS

Artists:	Anne Neil and Anne Farren
Title:	Animated Pleats
Architect:	Cox Howlett + Bailey Woodland
Art Coordinator:	Maggie Baxter
Photography:	Greg Woodward
Client:	Department of Education
Project Manager:	Samuel Petricevic
GPS Coordinates:	-32.0290862 115.8351702



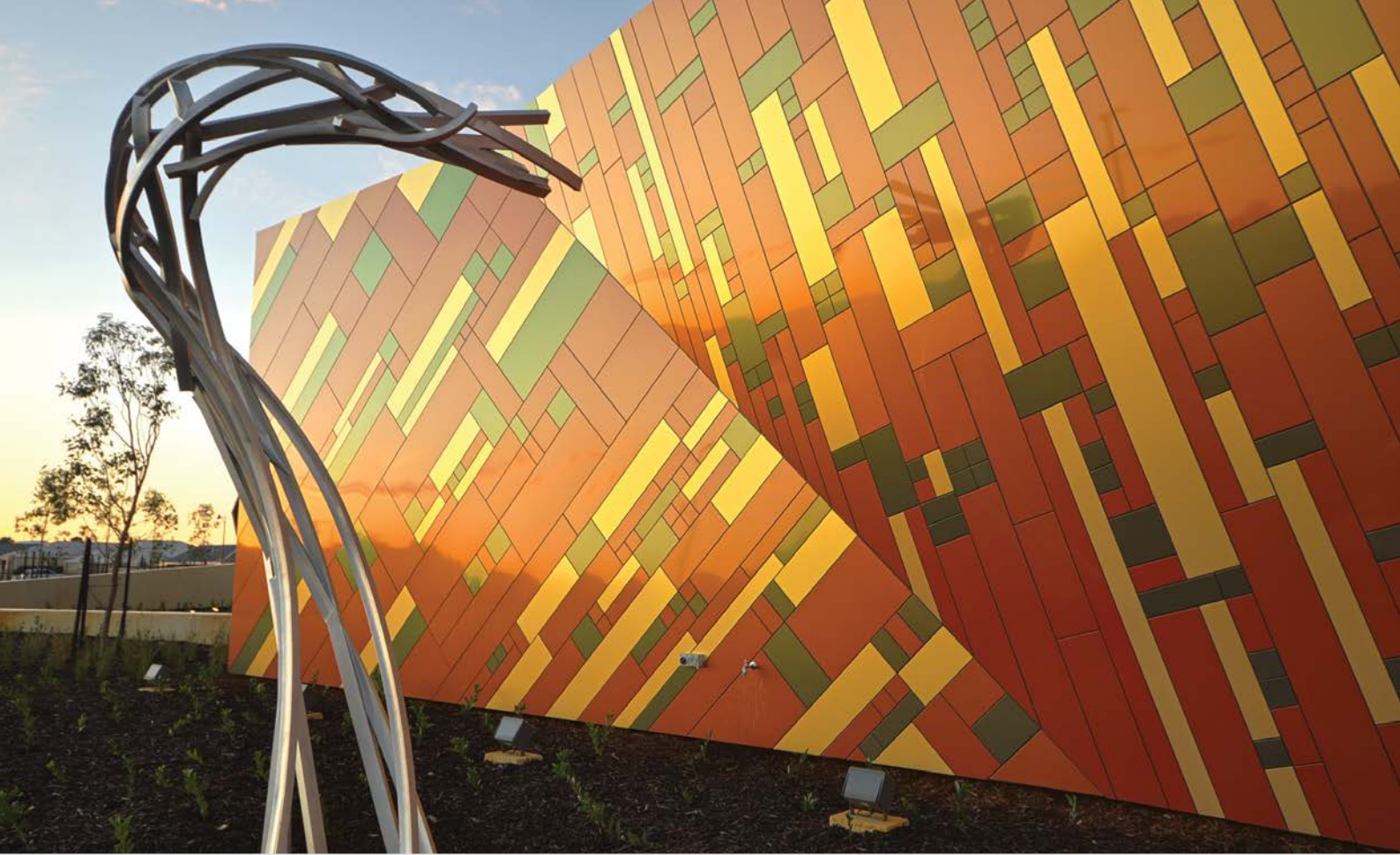
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BALDIVIS SECONDARY COLLEGE • 2015





Fascinated by the configurations created by web like connections of neural relationships at a microscopic level, artist Daniel Eaton created Synapses, a series of three sculptures that combine science, art, digital technology and handcraft. By shifting scale from micro to macro, original images of network systems within the brain morph into tendril like shapes that emerge from the ground at strategic points around the school.

There were many layers and stages in the fabrication process for the sculptures. After first making small, simplified models, Daniel accurately drafted each sculpture in a complex three-dimensional computer aided design application. When he was certain the modeling was correct, he sent the patterns to be 3D printed to scale. Once satisfied that the forms were as aesthetically pleasing in reality as in virtual reality, the same patterns were sent to make full size laser cut patterns from which the aluminium plate was cut and rolled to construct the works.

Assembly was complex. Daniel deconstructed the 3D printed models, carefully numbering each piece, then reassembling them so that he could cross-reference with the individual aluminium pieces that came to him from the laser cutter. Each length was rolled to specific radii then later notched out and joined together

using specifications previously worked out through the computer aided drawing program. Finally each sculpture was shaped and box welded by hand. The completed interconnecting, woven networks of aluminium forms are designed to create a vital visual language between the art and the dynamic architecture of the school.

ACKNOWLEDGEMENTS

Artist:	Daniel Eaton
Title:	Synapses
Architects:	JCY Architects and Urban Designers
Art Coordinator:	Maggie Baxter
Photography:	Daniel Eaton
Client:	Department of Education
Project Managers:	Kimberley Boyd and Lior Sela, Department of Finance, Building Management and Works
GPS Coordinates:	-32.334106, 115.82840299999998



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BUTLER COLLEGE • 2015





Butler College embraces the philosophy of education as a dynamic science that is always on the move. With this in mind, artist team Phil and Dawn Gamblen used the mathematical structure of geometry to create a series of artworks based on movement; *Mobius*, *Toroid* and *Ventus Lux*.

The three artworks created as part of the Stage Two development for Butler College have been conceived to be seen 'on the move'. As the viewer passes by each work, perceptions are altered as the artwork changes colour, shape and perspective from each viewpoint.

Ventus Lux alludes to the energy of the wind. A series of abstract powder-coated aluminium panels appear to float on the wind on the breezeway wall in General Learning Block F. The core of the artwork is the lighting design that has been programmed to change colour driven by a wind direction sensor located on the

roof of the building. As the wind changes direction, the lighting subtly alters colour to evoke a transforming landscape.

Mobius and *Toroid* are based on mathematics as a universal language to understand the mystery of the natural world. The study of Topology is the study of shapes with one of the most intriguing topological constructions being the Mobius band. It is this miraculous mathematical construction that has inspired the forms of the free-standing sculptures.

Mobius is an impressive and complicated sculpture in the courtyard of the Arts Learning Block. The Mobius is created using a paper strip, giving it a half twist and joining the two ends to create a continuous surface. Using the art of perspective, the sculpture's contour panels blend and shift to create planes of colour. Movement is implied as the viewer passes by the artwork.

Toroid is a free standing artworks that plays with perspective and optical illusion, welcoming students at the Bradman Drive entry. The panels appear to emerge from the landscape to suggest ideas of transformation through time. Each artwork aims to raise ideas of progression, change and development that are relevant to life as a secondary student.

Through their exploration of movement, the Gamblen's public art practice has also been influenced by the stop-motion photography of Jules Marey and Eadweard Muybridge – both pioneers in photography in the 1850s.

The sculptures pay homage to these early photographic studies of motion by creatively highlighting the implied movement of artwork forms.

ACKNOWLEDGEMENTS

Artist team:	Phil and Dawn Gamblen
Client:	Department of Education
Art Coordinator:	Corine van Hall
BMW Project Manager:	Mally Rall
Architect:	Johnsen Lim, Taylor Robinson Architects



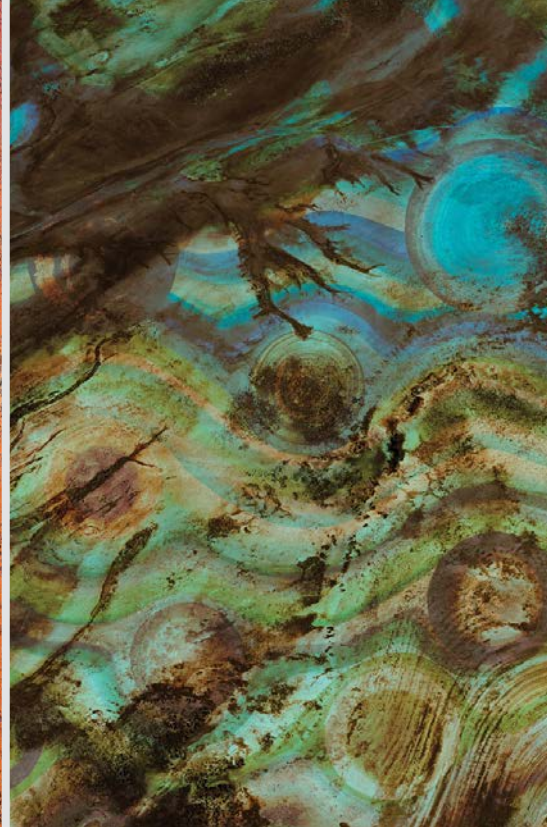
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CARNARVON POLICE AND JUSTICE COMPLEX • 2015





Connection to Country is a driving passion for many of the artists from the Gascoyne and beyond who have contributed to the Carnarvon Police and Justice Complex. This connection is felt throughout the facility, expressed through a variety of different forms.

Entitled 'weave,' the striking 12 metre long cast glass mural in the courthouse entry and glazed panels positioned on either side of the Police Station entry, are the result of a collaboration between Sydney artist, Warren Langley and members of the Jilbinbirri Weavers: Antoinette Roe, Elaine Moncrief, Esma McMahon, Avy Robinson, and Marjorie Winmar.

In 2012, Warren and the weavers went on field trips, photographing raw materials and woven objects to create unique drawings and patterns, which Warren transformed into the final glass artwork. The work intersperses weaving patterns with text from local oral histories.

Finding commonality in their processes, glass engraver Tony Hanning worked with Carnarvon artist Barry Bellotti, to sandblast designs of endemic flora and Aboriginal shield motifs onto aluminium seating in the external courtyard.

In the courthouse entry, display cases hold two emu eggs carved by Barry and cushioned on woven nests made by Esma. The cases also hold small woven baskets by Elaine Moncrief, Marjorie Winmar and the Bungarra, which have been cast in bronze. These woven forms connect back to the original weaving and carving skills that were so important to the development of the

other artworks. In the main waiting room, three large fine art prints are a cultural fusion of Anton Blume's aerial photography and the symbolic paintings created by contemporary Aboriginal artist Bonni Ingram in collaboration with Art Producer Sabrina Dowling Giudici. Behind the main reception the painting by Sadie James is a carefully rendered, realist homage to the land around stations near to Coral Bay where she lives.

ACKNOWLEDGEMENTS

Artists:	Barry Bellotti, Anton Blume, Tony Hanning, Bonni Ingram, Sadie James, Warren Langley, Esma McMahon, Elaine Moncrief, Avy Robinson, Antoinette Roe, Marjorie Winmar
Architects:	Cox Howlett + Bailey Woodland in association with Paterson Group Architects
Art Coordinator:	Maggie Baxter
Photography:	Anton Blume
Client:	Department of the Attorney General in association with Western Australian Police
Project Manager:	Sam Petricevic, Department of Finance, Building Management and Works
GPS Coordinates:	-24.879541, 113.660564



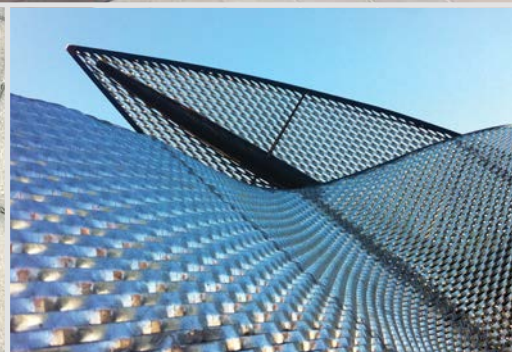
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HARRISDALE PRIMARY SCHOOL • 2016





The artworks at Harrisdale Primary School, titled *Spirit of the Wetlands*, have been created by Western Australian artist Bridget Norton. The sculptural *Ottelia* (native water lily) at the entrance of the school is connected by a trail of digitally imaged paving inserts to a sculptural triptych of water birds, standing high at the heart of the school.

The result of an intensive photographic project, the eighty paving inserts create a discovery trail through the landscape. Each insert depicts images of water and the life it supports in the wetlands and waterways of the local area.

Collectively, the artworks aim to communicate the ecological importance and richness of the local wetlands, while offering a shaded area for children to meet, sit, have lunch and imagine.

ACKNOWLEDGEMENTS

Artist:	Bridget Norton - N2art + design
Title:	Spirit of The Wetlands
Architect:	EIW Architects
Art Coordinator:	Paola Anselmi
Photography:	Bridget Norton
Client:	Department of Education
Project Manager:	Stephanie Gardiner



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HEDLAND SENIOR HIGH SCHOOL • 2016





Mangroves, those strange and distinctive tidal forests that provide birds, mammals, crustaceans and fish with shelter and breeding places, are an important ecosystem all along the Pilbara coast. They provide natural filters for pollutants, stabilising and improving the soil and protecting shorelines from erosion.

The wondrous sculptural forms of the mangrove root systems were the inspiration behind the series of sculptures and seats throughout the Hedland Senior High School campus. Designed and made by artist Mark Datodi, the works are instantly recognizable as 'mangrove' yet sleek and contemporary. The artworks are bent and shaped from marine grade aluminium box sections, sealed with their natural silver colour. This finish was specifically chosen to withstand the extreme Pilbara climate.

As a qualified teacher as well as a full-time artist, Mark was keen to work with students. Using the mangroves as a starting point for inspiration, Mark ran two printmaking workshops with year 9 and 10 students. One was on relief printing and the other on dry point, scratching with a needle directly into plastic. Art teacher Melissa North continued the project over a semester.

From the numerous drawings and prints the students produced, Mark selected 40 to screen-print onto aluminium discs, now arranged into a rectangular artwork design in the school Boardroom.

ACKNOWLEDGEMENTS

Artist:	Mark Datodi
Title:	From the Mangrove
Architect:	JCY Architects and Urban Designers
Art Coordinator:	Maggie Baxter
Photography:	Mark Datodi
Client:	Department of Education
Project Manager:	Timothy Brown
GPS Coordinates:	-20.400055 118.596898



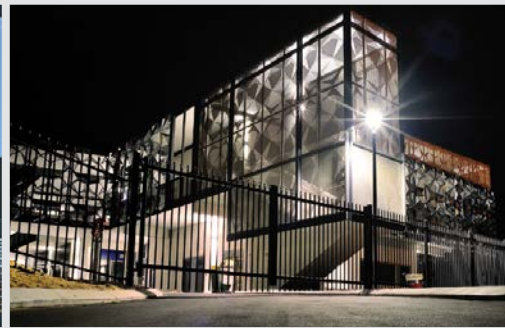
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JOHN CURTIN COLLEGE OF THE ARTS YEAR 7 PROJECT • 2015





Artists Dawn and Phil Gamblen, working in collaboration with JCY Architects and Urban Designers have designed a series of integrated artworks for the new Year 7 building that focus upon the mathematics that underpin pattern, movement, symmetry and chaos. This percent for art project is an excellent example of a collaborative approach to realise an artwork of significant extent and impact.

The artworks are incorporated within the fabric of the building. Sculptural screens wrap the building's facade, perforated patterns encase the stairwells, embossed designs adorn the concrete panels and a lit sculptural motif indicates the entrance. The elevated site with its magnificent views of the harbour required thorough consideration. The sculptural screen has been designed to both frame the view and provide passive climate control, dynamically shading and filtering the heat from the intense setting sun.

The Artists' inspiration for concept design came from a quote by Dr Stephen Marquardt:

*'All life is biology.
All biology is physiology.
All physiology is chemistry.
All chemistry is physics.
All physics is maths.'*

Artworks for the Year 7 facilities are united by the use of a special geometric shape - a golden right angle triangle which has one leg twice as long as the other. This special triangle can be continually dissected to form an infinite logarithmic spiral. An extraordinary 'Conway' tiling pattern can be formed when the triangle is divided in a particular way to make five isometric copies of itself. This type of triangle forms the basis of the folded Mobius design that wraps

the building's façade. This regenerative quality is seen in nature, spirals, music, architecture and art.

If we look closely and seek patterns not just in the sciences but also in our everyday lives, we will begin to understand the synergy that exists between nature, mathematics, geometry and the arts. This awareness can serve as a catalyst for creativity, bringing forth new ideas and imaginings that can greatly enrich our lives and help us to see the world more clearly. There's beauty in mathematics and mathematics in beauty.

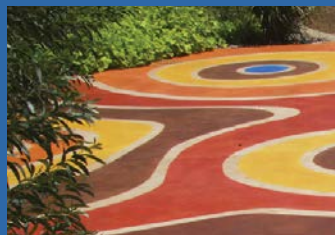
ACKNOWLEDGEMENTS

Artist:	Dawn and Phil Gamblen in collaboration with JCY Architects and Urban Designers
Title:	'MOBIUM'
Architect:	JCY Architects and Urban Designers Associate: Glenn Russell Project Architect: Andy Boyatzis
Art Coordinator:	Jenny Kerr
Photography:	Bob Sommerville
Client:	Principal: Mitch Mackay
Client Representative:	Department of Education: Cliff Carr
Project Delivery Manager:	Department of Finance: Bruce Hoar and Brian Smyth
Construction:	EMCO Building with Locker Group
GPS:	320 02' 54.67"S 1150 45'18.53"E



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KIMBERLEY TRAINING INSTITUTE BROOME CAMPUS • 2015





Steve Tepper and Martha Lee have created three striking artworks for the Kimberley Training Institute. The Tepper artwork, a towering metal sculpture, twists skywards and faces Cable Beach Road. It is a local landmark and 'way finder' for students and visitors to the campus. Abstract in form, *Plant Patterns* makes subtle, rather than literal references to the local environment, drawing on the structure of local plant species. Playful experimentation with cut, folded and stacked metals was also a significant design influence.

The marker is marine grade aluminium, its multiplicity of individual segments fused together, to create the overall form. These are individually tooled to give each facet texture and light, their silver surfaces contrasting with the rust of the Corten Steel screen behind. Arcing along the outer edge of the sculpture is a bold slash of orange, which heightens definition. This artwork has energy and offers the viewer a contemporary response to the Kimberley landscape. It is illuminated to create a dramatic night-time presence complementing its day-time persona.

Yawaryu artist, Martha Lee has designed a flowing and vibrant pavement pattern, *Jilanil* in liaison with Yawuru Elders, to mark a contemporary gathering place for students. A companion painting hangs in the Library. These abstract artworks capture important Indigenous knowledge of people, practices, time and place. They shimmer with colour and evoke land and water.

"Jilanil - meaning Fresh Water Holes - were the main gathering places. From Buggurragarra, a giant spiritual lady walked around through the Kimberleys, carrying a baler shell filled with water. The water spilled out around the country and created these water holes....Old people recall these waterholes from their youth,

as places to go after fishing and hunting. You would go there, meet up, get good clear, cool, fresh water, then wait for family to collect you. There were many freshwater holes back then. The three in this story were on the sites of Dilyagun (Streeter's Jetty), Gujarrarragun (Sunset Picture Theatre) and Nulungu (Morgan's Camp), just out of town." (As told by Jimmy Edgar).

Lee worked with the architects and artist/ fabricator Jahne Rees to apply the design and achieve the desired colour palette.

ACKNOWLEDGEMENTS

Artist:	Steve Tepper
Title:	<i>Plant Patterns</i>
Artist:	Martha Lee
Title:	<i>Jilanil</i>
Fabricator:	Jahne Rees
Artist Mentors:	Claire Mclean, Nyamba Buru Yawuru, Karen Morgan KTI
Architect:	Armstrong Parkin Architects
Photography:	Rhys Jenkins, Steve Tepper
Art Coordinator:	Jenny Beahan
Client:	Department of Training and Workforce Development
Principal Project Manager:	David Arrowsmith
GPS Coordinates:	17 °56'58.7400"S122° 13'8.6232"E



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KIMBERLEY TRAINING INSTITUTE DERBY
CAMPUS WORKSHOPS • 2015



Stanley Taylor an artist, art worker and Nykina man, has created a strong and site specific design for the artwork commissioned for the new Kimberley Training Institute's Derby Workshops entitled *Dry Season Crackle*. *Dry Season Crackle* makes strong reference to Derby's natural topography and climate, its marshlands and peninsula location on the King Sound, near the mouth of the Fitzroy River. This artwork takes the form of an intricately patterned and laser-cut metal screen, which edges the ramped walkway to the workshops. It graphically captures the patterns etched on the red pindan earth of Derby, as the water retreats and the land begins to dry.

"If you walk here you end up on the marsh, in dry season the earth crackles"

Mowanjum Aboriginal Arts and Culture Centre

The screen shimmers in a deep burnt orange, casting a myriad of shadows across the walkway. At night when the campus is lit, the screen glows softly. It is a design that speaks strongly of its place.

This artwork emerged from a range of design concepts explored by artists at Mowanjum Aboriginal Arts and Culture Centre. The artists, together with artist mentor, Liz Manera, collaborated closely with Armstrong Parkin Architects to develop a design suitable for fabrication and integration into the overall building design.

Paintings by Jack Macale and Kenneth Penfole Gibson have also been acquired for the new building.

Jack Macale's country is Biridu, his family links and languages are Bunuba, Walmajarri, Gooniyandi and Djaru. Jack began painting in 1990. Through his art he tells stories of his culture. In 2014, the National Museum of Australia purchased one of his paintings for a joint exhibition with the British Museum, another has been transferred into glass for the Fitzroy Crossing Police Station windows. Of the Worrorra culture, Ken began painting in 2012 and has developed his own unique style, reflecting a particular interest in creating surfaces and textures similar to those found at his ancestors' rock painting sites. He has participated in Group Exhibitions - in April 2015 he exhibited in "Revealed- Emerging Aboriginal Artists from Western Australia Collections"

ACKNOWLEDGEMENTS

Artist:	Stanley Taylor
Artist Mentor:	Liz Manera
Title:	'Dry Season Crackle'
Architect:	Armstrong Parkin Architects
Photography:	Colin Armstrong, Jenny Beahan
Art Coordinator:	Jenny Beahan
Client:	Department of Training & Workforce Development
Client Representative:	Nic Pollard
Kimberley Training Institute:	Karen Dickinson
Project Manager:	David Arrowsmith
GPS Coordinates:	S17.305° E 123.63°



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KUNUNURRA COURTHOUSE • 2015





The new Kununurra Courthouse captures the uniqueness of the East Kimberley landscape and culture in a building that clearly reflects its civic role and importance in the local community. Artists from the across region have contributed to the public spaces of the building through sculpture, painting and designs integrated into the very fabric of the building.

When artists from Waringarri Aboriginal Arts were asked to produce works for their most recent civic building their focus turned to the family. They saw the project as an opportunity to demonstrate how law and culture are passed from one generation to the next.

Five family groups produced collaborative paintings as a way of teaching and sharing knowledge about Country. Senior artists worked with children and grandchildren to create the series of artworks for meeting and interview rooms. These works were then interpreted into the public waiting areas as acoustic and glass panels.

Woven though the fabric of the building, the original artworks produced by the family groups sit alongside their digital interpretation as subtle but constant reminders of where you are. Waringarri Aboriginal Arts also liaised with artists from Warmun and Kalumburu to provide additional paintings that reflect the breadth of the East Kimberley region and culture.

The sculpture in the secure courtyard by Jon Tarry alludes to the principle of 'balance' that underpins our legal system. The artwork

references the balancing rocks and geological forms that can be seen in the nearby Mirima National Park and throughout the region. The weather-resist steel form echoes the folded forms of the building and the surrounding landscape.

ACKNOWLEDGEMENTS

Artists:	Jon Tarry, Alan Griffiths, Griffiths Family, Judy Mengil, Mengil Family, Kitty Malarvie, Louise Malarvie, Malarvie Family, Ben Ward, Brian Muriell, Ningarmara Family, Agnes Armstrong, Armstrong Family, Rusty Peters, Freddy Timms, Mercy Fredericks, Peggy Patrick, Mabel Juli, Mary Teresa Tailor, Minnie Lumai
BMW Art Coordinator:	Malcolm McGregor
Photography:	Peter Bennetts and Malcolm McGregor
Architect:	TAG Architects and Iredale Pedersen Hook Architects
Client Representative:	Mike Hessel, Department of the Attorney General
Project Manager:	Sam Petricevic, Department of Finance Building Management & Works
GPS Coordinates	-15.774823° 128.738143°



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LAKELANDS PRIMARY SCHOOL • 2015





Jahne Rees' artwork is a significant presence in the landscape of the new Lakelands Primary School. His interactive work consists of a number of components that make up 'The roots of the Mighty Tuart seek out the Vital Wetlands' meandering throughout the school in browns, oranges and blues.

The theme for this bold and celebratory Percent for Art project is based around the actual Tuart tree at the entrance to the school. This piece embodies the life giving qualities of the tree whilst metaphorically exploring both its roots and canopy. The Tuart tree represents an abstracted idea of nurturing the educational journey. The artwork's many 1.5 metre long "tree roots" which are scattered across the school site linking buildings, represent a symbolic connection to the past and previous life forms that have walked the earth.

The artwork acts as a striking entry statement. This brightly coloured, engaging and tactile 2.7 metre high focal point at the entry of the school consists of strong simple forms, made of green polished concrete. The piece sets up a dialogue and rhythm, as well as playful sense of movement. The open shape provides a welcoming arch at the entry to the school. The surface of the arch is embellished with small details such as the insects & other animals that play a role in the life of the tree. These embellishments use contrasting colours, set into the main surface of the concrete, and polished to a smooth continuous surface. Positioned close to this upright leaf-form are two more low polished concrete structures that appear to emerge out of the ground, returning below the surface and reappearing in other locations across the campus.

Further artworks are spread across the school, and notably inside the courtyard. These works support the educational journey each individual takes as they progress through the school community. The root-like seating forms are repeated at various locations, emerging from their subterranean travel. There are cast-in details that explore the history of the area, including Noongar culture and use of the land, as well as the pastoral history and present day culture. This is represented in a variety of footprints, from barefoot humans, to sheep and cattle, and to kids' sneakers.

Two polished concrete blue-green works, that represent the two local lakes, Black Swan Lake and Paganoni Swamp, can be sat on and are 1.3m wide and 1.8m long. Their smooth organic form takes inspiration from droplets of water, the essential ingredient to life, and one of the main reasons these lakes are important to Aboriginal people. These two pieces feature more detailed surface embellishment, referencing the ecosystems, plants and animals of these wetlands. One features swan's eggs in a nest with wetland reeds around the perimeter. The other displays an image of a long-necked tortoise swimming in a lake surrounded by paperbarks.

The artworks engage community members by encouraging them to sit on the 'lakes' and 'tree roots' and rest inside the 'leaf' sculpture observing the embellished animals. These artworks link various themes, such as indigenous use, flora and fauna and the lakes and history of the region, support learning and connection to the local Lakelands areas, and provide a fun everyday experience of public art for the school community.

ACKNOWLEDGEMENTS

Title:	'The roots of the Mighty Tuart seek out the Vital Wetlands'
Artist:	Jahne Rees
Art Coordinator:	Mariyon Slany
Architect:	Sinisa Stikic, T & Z Architects
Photography:	Jahne Rees
Client:	Department of Education
Client Representative:	Cliff Carr
School Principal:	James Bell
Project Manager:	Graham Palmer, Department of Finance, BMW
GPS Coordinates:	- 32.34543611 S; 115.7577556 E



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S H E N T O N C O L L E G E • 2 0 1 5





Balance, Belonging and Transition - through engagement and interactive play

Artist team Phil and Dawn Gamblen, commissioned through the WA State Percent for Art Scheme, present *Equilibrium*, an interactive sculpture welcoming Year 7 students in their first year of secondary school at Shenton College.

Inspiration for this enigmatic sculpture has been drawn from local bird life, the patterns of the Aleppo Pine nut and the artist team's long-standing interest in stop motion photography. This is a dynamic sculpture that invites immediate physical interaction, while gradually revealing a deeper aesthetic as students become familiar with the school environment over time.

The solid construction of the base poles in symmetrical parallel lines gives the sculpture a sense of solidity and structure juxtaposed against the fluidity and lightness of the feathers or wings representing creativity and transformation. The artwork strikes a balance of structure and creativity, embracing two central tenets of a high school education.

Walking around the artwork, the form changes from moment to moment; from simple pattern to an evocative image of a bird in flight.

The artwork also responds to an earlier work on campus; Greg James' popular nymphs commissioned for the new school in 2000. The cheeky wings of James' nude figures are reinterpreted in *Equilibrium* to allow a viewer to be photographed as if they have wings.

In an age of social media, this artwork provides an iconic platform for students to transform themselves into the angels they are!

ACKNOWLEDGEMENTS

Artist team:	Phil and Dawn Gamblen
Client:	Department of Education
Art Coordinator:	Corine van Hall
BMW Project Manager:	Belinda Taggart and Libby McKinlay
Architects:	Christou Design Group



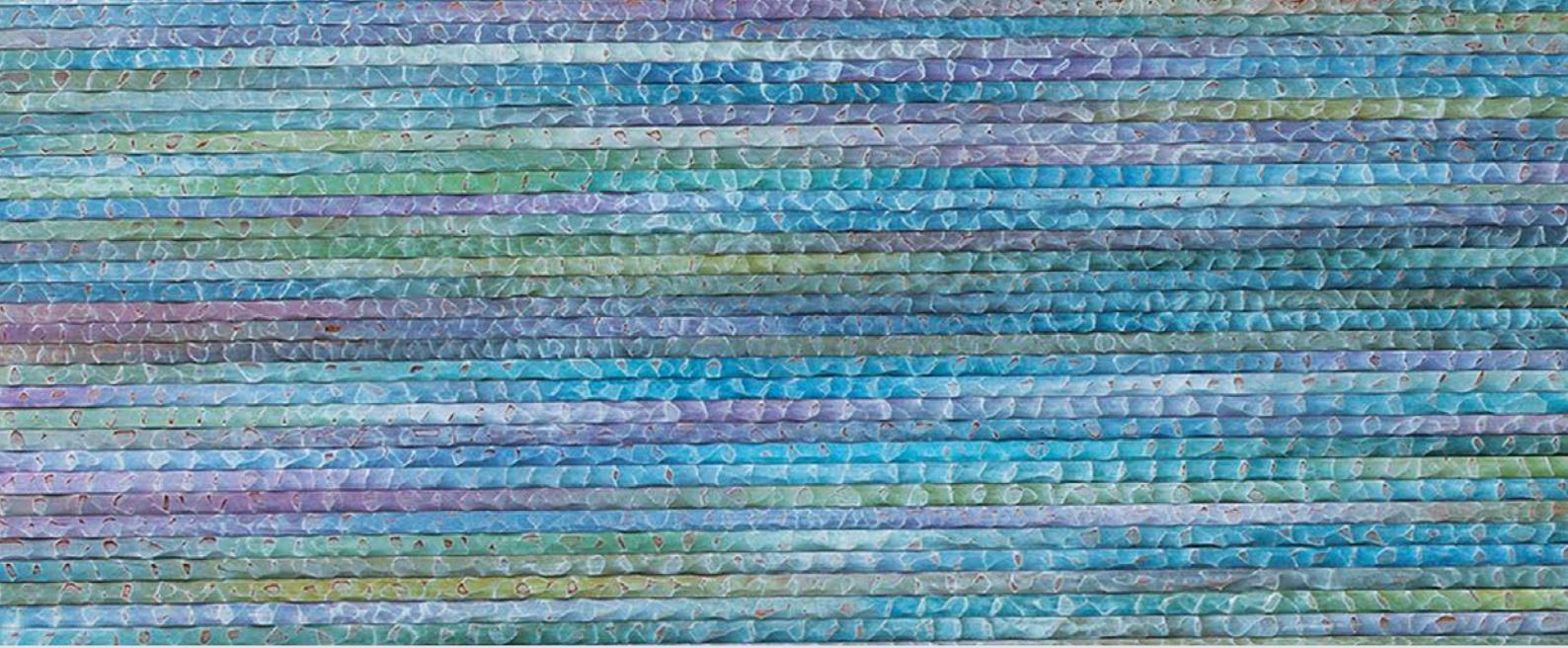
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PERCENT FOR ART SCHEME



SIR CHARLES GAIRDNER HOSPITAL MENTAL
HEALTH UNIT • 2015





The natural environment is the predominant theme of Monique Tippett's artwork. Seeking to draw the viewer into a contemplative space her works, which bridge the gap between painting and sculpture, are abstract impressions of the forest, river and ocean. Each piece is an exploration of her relationship with nature, distilled, summarized and then made real in her studio.

Timber with all of its solidity, warmth, and texture is her canvas of choice, deepening her relationship to the land. Each work is constructed with carefully placed spaces and textures to capture perspective, light and shadow. Yet she is equally drawn to colour, using combinations of acrylic paint, ink and sometimes, tinted lacquers, to evoke atmosphere, season and climate.

For the Sir Charles Gairdner Hospital Mental Health Unit, Monique worked closely with the architects to create a suite of six artworks integrated throughout the facility. For the foyer she combined solid marri and acrylic sheet to construct suspended discs entitled 'Sheltered'. Branches and leaves were painted onto the acrylic with tinted lacquer to recall memories of lying on grass on a warm afternoon, watching light dancing and diffusing through tree canopies.

'Sunset Reflection' in the Isdell Day Procedure Unit is a meeting of earth, water and sky. Constructed from solid beech timber, the work in two parts is separated horizontally by a 10mm space. The lower panel is heavily textured to suggest wind over water whereas the smooth and glossy finish of the upper panel captures the reflection of the sun on the ocean as it goes down into a cool evening.

The forests of the southwest are the inspiration for the large 'Forest Triptych' in the Tanami Unit. The three segments of the work are constructed from small squares of marri veneer glued to a plywood substrate. The acrylic and ink painted forest scene shifts in colour, tone and density from the ground through the

vertical tree trunks to the lighter shades of the overhead canopy. This theme continues with 'Abundance' in which late winter wattle is captured in green and gold on horizontal strips of sheoak of varying thicknesses.

Subtle textures, soft green, turquoise and mauve, and the pleasing absence of sharp corners in 'Shimmer' in the Jurabi Unit conjure a calming feeling of gazing onto sunlit water flickering as a light wind skims over, whereas in the Karajini Courtyard the chunky, roughly hewn jarrah informal seats of 'Gathering' proffer an immediate connection to the earthy materiality of the wood.

The architects were so impressed with Monique's interpretation of forest that they asked her for sketches of leaves, which they re-scaled to incorporate onto other surfaces throughout the building.

ACKNOWLEDGEMENTS

Artist:	Monique Tippett
Titles:	Abundance and Forest Triptych (Tanami Unit) Gathering (Karajini Courtyard) Shimmer (Jurabi Unit) Sheltered (Foyer) Sunset Reflections (Isdell Day Procedure Unit)
Architect:	GHD
Art Coordinator:	Maggie Baxter
Photography:	Cameron Sandercock
Client:	Department of Health
Project Managers:	Graham Palmer and Simon Vito
GPS Coordinates:	-32.077128, 115.99453



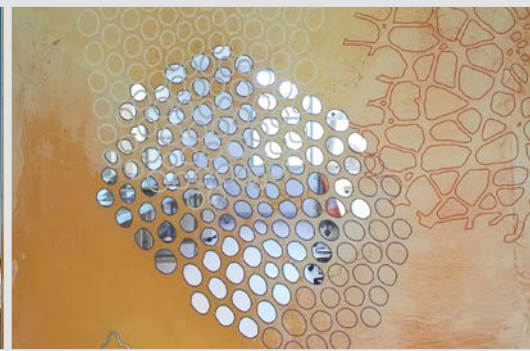
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**WESTERN AUSTRALIAN MUSEUM - COLLECTIONS AND
RESEARCH CENTRE UPGRADE • 2016**





Artists Margaret Dillon, Penny Bovell and Eveline Kotai drew upon the iconic imagery of the Western Australian Museum's Collections and Research Centre to create the facility's artwork. The artwork is integrated into three main areas of the facility, creating a conversation between the pieces and the Museum's collections that both compliments the facility and reflects its philosophy of openness, growth and progression.

A shallow relief pattern of 'dots and dashes' on the building's northern façade echoes the Museum's process of 'collecting'. The motif is based on the design of a generic set of drawers – the common storage system within the Museum. This visual dynamic created by the coloured dots references the colour coding that identifies different departments, collections or objects within the Museum's storage facilities

During a one-week residency at the Collections and Research Centre, the artists searched and collated imagery of specimens

and artefacts that they considered relevant and graphically suitable for the facility. This imagery was integrated into the external southern façade as a relief texture in the concrete inserts and translated onto the internal glass walls.

ACKNOWLEDGEMENTS

Artist:	Margaret Dillon, Penny Bovell and Eveline Kotai
Title:	"The Open Drawer" and "Menagerie"
Architect:	JCY Architects and Urban Designers
Art Coordinator:	Alison Barrett
Photography:	Brian Smyth Photography
Client:	Department of Culture and the Arts (DCA)
WAM Representative:	Diana Jones, Executive Director, Perth Museums and Collections
Finance Project Delivery Managers:	Christopher Rologas and Marie Dornan, Department of Finance
GPS Coordinates:	-31.9849699, 115.9330379



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WARNBRO COMMUNITY HIGH SCHOOL • 2015





Artist Peter Knight makes an exciting contribution to the Year 7 building project of Warnbro Community High School (WCHS) by connecting the new buildings. The artwork's theme beginning, middle and end reflects the student's journey and embraces key ideas of transition, networks, journey and pathways.

The exterior sculptural installation 'From Here to There' is conceptually linked to the interior work. Visually, this main sculpture sprawls across colourfully tiled exterior walls as part of a network of metallic silver pipes. The sculpture is fabricated from aluminium tube, flat bar and cast aluminium sections with stainless steel fittings. A paper aeroplane travels through from beginning to end bulging through the aluminium in silhouette, while other objects such as a bag of marbles appear. The piping conduits are intersected by seven circular nodes illuminated by striking, colourful symbolic images in toughened glass.

Under the Percent for Art Scheme, the artist worked with students on images relating to themes of integration, growth, nurturing, vision, dependability, play and education. The artist then further refined these concepts retaining a sense of playfulness. These reworked images were printed onto the circular nodes.

The artworks are a thought provoking progression of the individual's journey from childhood to adolescence. The broader artwork concept culminates in a glass artwork image inside the building, of a paper aeroplane, representing the student individual; flying free amongst a sky filled with spherical, whimsical objects such as a tennis ball and a carbon atom. The large interior glass artwork 'SkySpheres' on the north wall of the stairway has images of growth, transition, learning, and images that can be interpreted as either stop/start buttons, or a spiral maze.

These two artworks offer a symbol of pride in school culture, and inspiration in creativity to students and staff alike. The artworks have links with the Warnbro Community High School ethos which sees the role of community as essential in the development of an individual, and in turn the community relies upon those individuals they've nurtured for the continued growth, stability and health of the society. The artist worked at incorporating this ethos into the artwork so that his work supports the school as a learning environment.

ACKNOWLEDGEMENTS

Title:	'From Here to There' and 'SkySpheres'
Artist:	Peter Knight
Art Coordinator:	Mariyon Slany
Architect:	Bradley Melvin, Site Architecture
Photography:	Peter Knight
Client:	Department of Education
Client Representative:	Peter Robertson
School Principal:	Syd Parke
Project Manager:	Shijin Jay, Department of Finance, BMW
GPS Coordinates:	- 32.34543611 S; 115.7577556 E



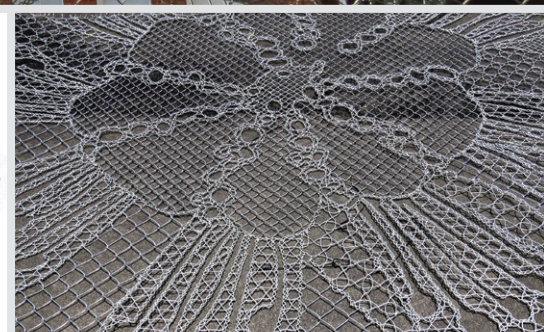
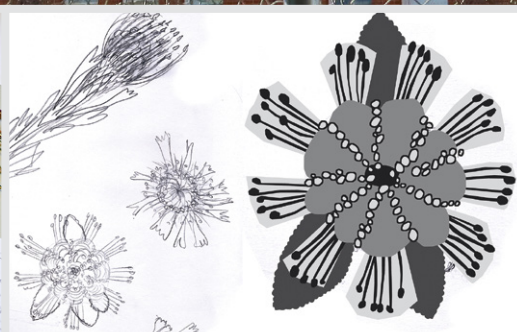
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WEST LEEDERVILLE PRIMARY SCHOOL - NEW TEACHING
BLOCK AND EARLY LEARNING CENTRE • 2016





The school community decided on an exciting solution for the school's art commission, selecting a chainmesh security fence as the preferred site for the art commission.

Integrated into the fence that runs through the site, Lace Fence transforms the ordinary fencing into a bold intervention that captures and celebrates the spirit of the school.

Artist Paula Hart collaborated with Lacefence, a Dutch based design house, to deliver this pioneering work. Lacefence designs and produces customised architectural fabric based on traditional lacemaking stitches. Lacefence inventor Joep Verhoeven seeks to transform environments into more intimate spaces, investigating the dynamic tensions between the concepts of hostility and kindness, industry and craft.

Paula ran a school community art workshop inviting children of all ages to observe and then draw native flora. At first the Banksia and Grevillea looked prickly and harsh, but as the children looked closer, pulling the flowers apart and examining them with their fingers the most extraordinary patterns were revealed. Interlocking patterns, repeating, swirling and unraveling manifested. The children produced over 400 botanical drawings from a variety of elevations.

"I didn't teach the children how to draw, I taught them how to look, and it was through this detailed process of investigation that they were able to generate such beautiful work," observed Paula.

Paula developed the children's workshop illustrations into 70m2 of fence design using a 7 part grey scale. Across the world, Paula and Joep collaborated to translate the design into the Lacefence patterning, carefully recreating the children's original drawings with the various stitch types. This was an exacting and pioneering process. The project then continued its journey to Bangalore in India where 60 craftsmen spent 2 months meticulously creating the design by hand using traditional hammer and nail lace bobbin techniques.

The design is concentrated in the south-eastern corner of the basketball courts and radiates out over 7 or 8 meters in each direction like a fantastical plant structure transforming an otherwise mundane chain fence into a star attraction.

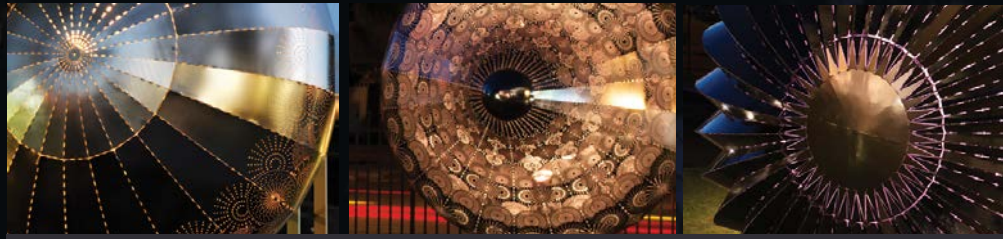
ACKNOWLEDGEMENTS

Artist:	Paula Hart
Title:	Lace Fence
Architect:	Slavin Architects
Art Coordinator:	Jenny Kerr
Photography:	Paula Hart
Client:	Department of Education
Client Representatives:	Fiona Kelly, Peter Pustkuchen
Project Delivery Manager:	Shijin Jay
Construction:	RBT Robinson Build Tech
GPS:	31°56'21.73' S 115°49'57.73" E

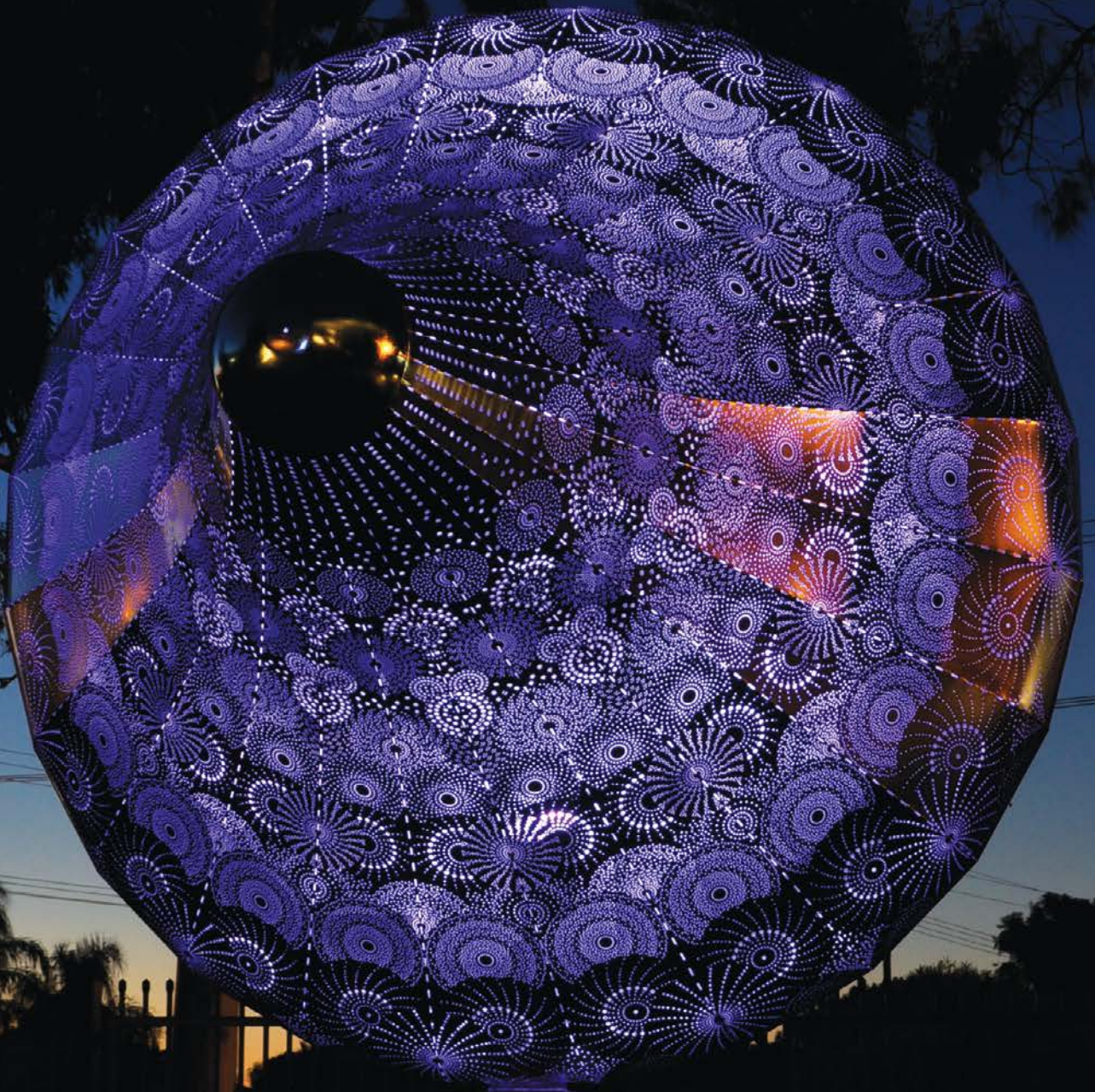


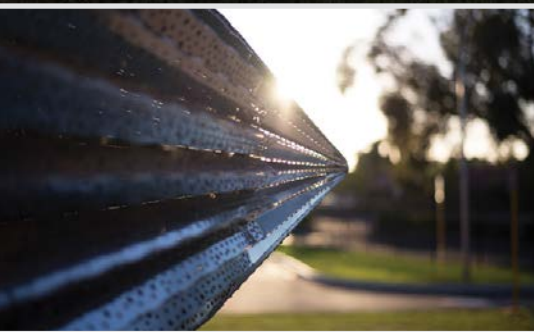
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WILLETTON SENIOR HIGH SCHOOL REDEVELOPMENT STAGE 1 • 2015





From One to Another is a single artwork that is made up of two large droplets or 'bulb-like' forms, and a third entity, the space stretched between these two physical objects through which, students, staff and visitors pass. They appear to be in dialogue with each other.

Artist Stuart Green has placed this striking work at the front of the school, straddling the entrance path that adjoins the new, Year Seven complex. In this highly visible position, the artwork acts as a marker for the school, and signals its intentions to foster learning 'from one to another' in innovative and imaginative ways.

The Artwork has as a creative starting point, the image of a droplet and the formation and change of shape, as one droplet releases its contents to form a second droplet. The dynamics of this flow, shapes each form. This imagery invokes the act of 'giving and receiving'. It is analogous of the kind of exchange and transfer of ideas that occurs every day in the school environment, (often in both directions) between students and teachers. The space between these forms takes on a tangible presence and is literally 'occupied' by the viewer entering the school.

Both forms offer sculptural interest and delight through contemplation of the simple radial shapes, the balance of the forms on their plinths, and their embellishment, through piercings of the metal skins. The polished surfaces reflect movement, texture and colour. Internal, programmed lighting, allows this artwork to take on a less weighty persona during evening hours and acts as a striking entry statement for the school. These sculptures are imbued with meaning and offer ongoing aesthetic experiences.

ACKNOWLEDGEMENTS

Artist:	Stuart Green
Title:	From One to the Other
Architect:	HASSELL - David Gulland/Chris Pratt
Photography:	Stuart Green
Art Coordinator:	Jenny Beahan
Client:	Department of Education
Principal Project Manager:	Indira Jayawardena
GPS Coordinates:	32° 3'37" S 115° 52'42" E



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