

City of Vincent Major Public Artwork EOI

**Pamela Gaunt with Joshua Webb
+ management by CURATE publik**



Contents

1.0	Project Team + Design Approach	2
2.0	Pamela Gaunt Artist CV	4
2.01	Constellation #1	6
2.02	Abundance (Dusk)	7
2.1	Joshua Webb Artist CV	8
2.11	Blue Sun	10
2.12	Temple	11
2.2	CURATE publik Managment Profile	12
2.3	Sioux Tempestt Artist CV	13
2.31	Town of Victoria Park Mural	14
2.4	Simon Venturi Architect CV	15
2.41	Standby Espresso	16
2.5	Sean Byford Installation Manager CV	17
2.51	Visitants / Menagerie Exhibition	18



Birdwood Square Aerial Site Photograph

1.0 >>> Project Team + Design Approach

Statement of Skills & Experience

Our team for this project includes Pamela Gaunt Artist (as the lead artist / contractor) collaborating with Joshua Webb Artist supported by CURATE publik project management. Collectively we seek to achieve beautifully executed outcomes, embedded with a strong level of artistic integrity, which contribute to their context and often accommodate functional uses. We support merging public art, public space and soft landscaping to generate integrated multidisciplinary outcomes. We also believe public art can play a role in building communities, encouraging connectivity and promoting social interaction. It can stimulate the imagination, the act of story telling and provoke ideas whilst also playing a role in establishing a strong sense of place.

Pamela Gaunt's practice often explores surface and pattern while Joshua Webb's practice commonly explores form and enclosure which are highly complimentary elements. Both artists however interrogate and manipulate light in their work which is a unifying theme. Pamela brings experience in creating meaningful, layered, serial structures that evolve from source material relevant to the project. Often with a sotto voce approach, she transforms the material surface of metal, glass, wood, mirror and plastic into engaging surfaces using combinations of, printing, routing, laser cutting and other perforation techniques. For several years she has used light as a material, embedding illumination into artwork. In addition, Gaunt has extensive collaboration experience with industrial fabricators to achieve both exhibition work and public art.

The diverse expertise of the CURATE publik team will manage and co-ordinate the project. CURATE publik consists of Sioux Tempestt, Simon Venturi and Sean Byford. Practicing artist Sioux Tempestt has experience producing and managing community based public art projects working with local governments, private companies and the Town Teams. Sioux has delivered murals, Percent for Art, ephemeral and installation art projects for the City of Perth, City of Stirling, City of South Perth, City of Vincent, Town of Victoria Park and Western Australia Police. She will play an important project management role in the project.

Architect Simon Venturi has extensive experience managing creative teams, designing and delivering large architectural projects including significant public spaces. Amongst many others Simon delivered the award winning Sorrento Quay Breakwater, Retail, Bascule Bridge and Boardwalk [Cox Architecture, \$17M, 2008] which is an urban scale project including a Dutch style Bascule Bridge (using PFA funding) which was the only one like it in Australia at the time. He also completed the master-planning of the Matagarup Pedestrian Bridge. His understanding of siting, materials, maintenance, fabrication, structural requirements and general construction programs make a valuable contribution to this project.

Sean Byford has extensive public art management, installation and fabrication experience. Amongst many others over the past fifteen years, he managed the PUBLIC Silo Trail and PUBLIC Urban Art Festivals working for FORM. Sean plays a key role in ensuring creative concepts translate and maintain their artistic integrity through the construction and fabrication stage of projects.

Our team possess a high level of creative skill, significant local knowledge, experience designing within public space environments, a proven track record delivering high quality projects of all sizes and an ability to generate outcomes that are complimentary to the surrounding context. We all live in close proximity to the site and are available throughout the nominated timeframe for the project.

Broad Approach to the Project

This project will play a pivotal role in the City of Vincent Arts Development Action Plan's central aspiration to establish Vincent as the Creative Capital of Perth. Our project will be developed with a number of the key themes from this document in mind - Innovation, Activation and Connection. The Activation theme is particularly relevant as we also believe this project can play a strong role in the re-vitalisation of Beaufort Street which is an important local issue at present. We believe Birdwood Square is the ideal location for a new iconic element in the streetscape highly visible from both the city and Mount Lawley directions. Our team all live in very close proximity to the Birdwood Square site bringing a strong understanding of the local community and context. As such our broad objectives for the project are as follows;

- Align with the objectives of the City of Vincent Arts Development Action Plan 2018-2020
- Establish a team of high quality local artists bringing a high degree of embedded 'local knowledge' to the project
- Engage with a broad cross section of the community in both pedestrian / vehicle viewing modes and daytime / night-time visibility
- Make subtle references to the history of the site to strengthen the areas unique sense of 'place'
- Generate a poetic iconic work reflecting the creativity of its local community mixed with a pragmatic functional aspect that has the potential to establish a new meeting spot for the local community

Project Design Approach

Our City of Vincent Major Public Artwork proposal focuses on Birdwood Square. It is a synthesis of two hybrid art practices, literally stitched together – theory and form to construct a sculptural pavilion.

The proposed artwork takes the form of a large sculpture located at one of the corners on the boundary of Birdwood Square. The artwork will incorporate nocturnal lighting, activating the park, the streetscape, and the intersecting roads. It will be highly visible from Beaufort Street and the intersecting street (either Bulwer or Brisbane).

The proposed conceptual underpinning will take the cultural, natural and historical patterns that lie dormant within the Birdwood Square site as its starting point; from wetland, rubbish tip, Chinese garden, sporting oval to its current manifestation as a green community space, hosting the local school activities, micro festivals, sporting events and most importantly providing a green space within the contemporary urban environment.

The collaborative design process will distil a set of patterns derived from the sites distinctive character. This may lead to incorporating the meandering curves of a forgotten lake system along the surface of the artwork or using these curves as the impetus for the actual structure of the work. This process may then incorporate Chinese geomancy philosophy 'Feng shui' to inform the design, placement or arrangement of the entire work or provide a governing principle for each component throughout the work.

It is intended the artwork will appeal from a distance but entice the viewer to examine its presence more intimately. Close inspection will reveal the pavilion's aesthetic and material appeal, derived from the colourful, layered panels, that create a patterned and textural surface, with selected perforations to allow light penetration beneath its 'canopy'. As the body moves within the under-space of the pavilion, it is transformed by the shifting shadow patterns created by the perforations in the cladding. The shadow patterns on the ground are also part of the experience as they change throughout the day and through seasons. In this sense, the work will provide an engaging, interactive and enduring public space experience. The 'ground' on which the sculpture is located will form an integral consideration to the whole artwork experience. Consideration may be given to the ground treatment in the form of coloured concrete or tiling. There is also potential for a form of 'seating' and landscaping to become part of the design at the points where the structure touches the ground.

The strength of this artistic collaboration lies beyond the obvious synergies; to instead unify what polarizes these two artists... to fuse their differences into a seamless artwork. The question – how to combine Pamela Gaunt's methodology of serial structures', interwoven with natural and cultural patterns, with the more Platonic structures that support Joshua Webb's impossible objects? The answer, and the driving force for the proposed artwork might lie in the idea that Gaunt's work engages a density of meaning within patterned surface, while Webb's work explores the complexity of meaning within patterned form.

The result is to transform the flat pattern, using it as a governing principle to inform the works overall structural logic. Couple this new relationship between 2D and 3D pattern with the more ambiguous dimensions of aesthetics, history and meaning that reside within the site, we will weave together an artwork. A sculptural work that's curved surface is made up of a layering of both materials, shapes, patterns and their corresponding meanings.

The artwork becomes a woven double-layered aluminium structure, riveted and perforated to create a sculpture that is both solid and transparent. A composite surface stitched together with two patterned layers of sheet metal that unite as one organic sculptural form. A new sculptural addition contributing to the past and future Beaufort Street streetscape as well as its local community as well as visitors to the area.



2.0 >>> Pamela Gaunt | Artist | Lead Artist

Pamela Gaunt has a long-standing art practice that connects to architecture, design or liminal spaces of these and other discipline areas. She has exhibited work internationally as well as in Australia and has more than ten years' experience in creating public art. Underpinning much of her work is a persistent engagement with serial structures through the use of layered patterns, that draws from her interest in aesthetics in relation to affective experience (sensorial response). The outcomes have produced contextually relevant imagery for building integrated and exhibition work. Gaunt's imagery often develops from ubiquitous sources, evolves from the quotidian or hidden aspects of nature.

In the past decade her work has embedded aesthetics into selected technologies, or the reverse. This process founded her interest in exploring light as a material. A prime concern in Gaunt's work is to create art with a shifting presence - work that changes when observed from distant and intimate proximities, seasonal changes, illuminated / non-illuminated viewing etc. These qualities ensure her artwork is more enduring and also offers an enhanced experience for the viewer. She continues to produce integrated patterned, illuminated works using LED's, electroluminescent light, electrochromic glass, and where relevant solar responsive artwork.

A high level of industrial collaboration has been essential for the success of these projects. What interests Pamela in these collaborative projects, is to achieve something beyond the expected and the predictable. By stretching the capacity of machine processes, technologies and fabricators beyond known outcomes surprising and unexpected results evolve.

Education

- BA (Art) Western Australian Institute of Technology (now Curtin University), 1982
- Graduate Diploma in Art and Design, Curtin University, 1989
- MA Art Theory, School of Art Theory, COFA, UNSW, 2006

Employment History

2019 April - June	Project Officer, Department of Local Government, Sport, Creative Industries (DLGSC)
2019 August-Sept	Research Officer, Culture and the Arts, DLGSC
2018 March-Sept	Project Officer DLGSC managing the State art Collection and curating work for Department of Premier and Cabinet (DPC).
2014-16	Policy Officer Public Art (0.5), Department of Culture and the Arts (DCA). Worked with a team to conduct the State Government Public Art Review and subsequent Cabinet Submission which was approved December 2016.
2014-17	External Examiner LASALLE College of the Arts, Singapore.
2012-14	Director International, School of Design and Art (SODA) Curtin University, Perth, Australia (0.6)
2004-14	Senior Lecturer, School of Design and Art (SODA), Curtin University, Perth, Australia (0.6 position).
1989-2004	Lecturer, School of Design and Art (SODA), Curtin University, Perth, Australia (0.6 position).
1989-90	Various academic roles Department of Visual Art, Curtin University and WAIT that include: First Year Coordinator; Lecturer and Coordinator Overseas Students; Lecturer, Fibre/Textiles Coordinator; Foundation Year Craft; and Tutor in Basic Design

Professional Bodies

- DLGSC Peer Assessment Panel 2018-2021
- DCA Peer Assessment Panel Visual Arts (until 2017)
- ArtsWA Fashion Designer Peer Assessment Panel 2004-2011
- Board member Indian Ocean Cultural Council 1995-99
- Board member Artists Regional Exchange (ARX) 1990-93

Professional Awards + Grants

2013	DCA Arts Development Grant \$22,000
2008	DCA Arts Development Grant \$16,500
2005	Australia Council, Visual Art & Strategy Grant \$20,000
2001	ARTSWA Creative Development Fellowship \$30,000
1999	ArtsWA Artflight grant
1998	ArtsWA Artflight grant
1997	Australia Council Milan Studio Residency, Italy \$10,000
1996	VA/CB of the Australia Council Project Grant \$12,500
1995	W.A. Dept. for the Arts, Creative Development Grant \$7,500

Selected Solo Exhibitions

2008	Errant Abstractions, Galerie Düsseldorf, Perth
2003	Floribunda, Galerie Düsseldorf, Perth
1999	New Works, Galerie Düsseldorf, Perth
1999	Moth-Eaten, Object Gallery, Sydney
1998	Nothing To Wear, Distelfink Gallery, Melbourne
1998	Patterning The Edge, Craft Victoria, Melbourne
1996	Marginalia, Perth Institute of Contemporary Arts
1994	One Size Fits Most, The Story So Far Gallery, Perth
1984	Body Works, Australian Craftworks Gallery, Sydney

Public Art Commissions

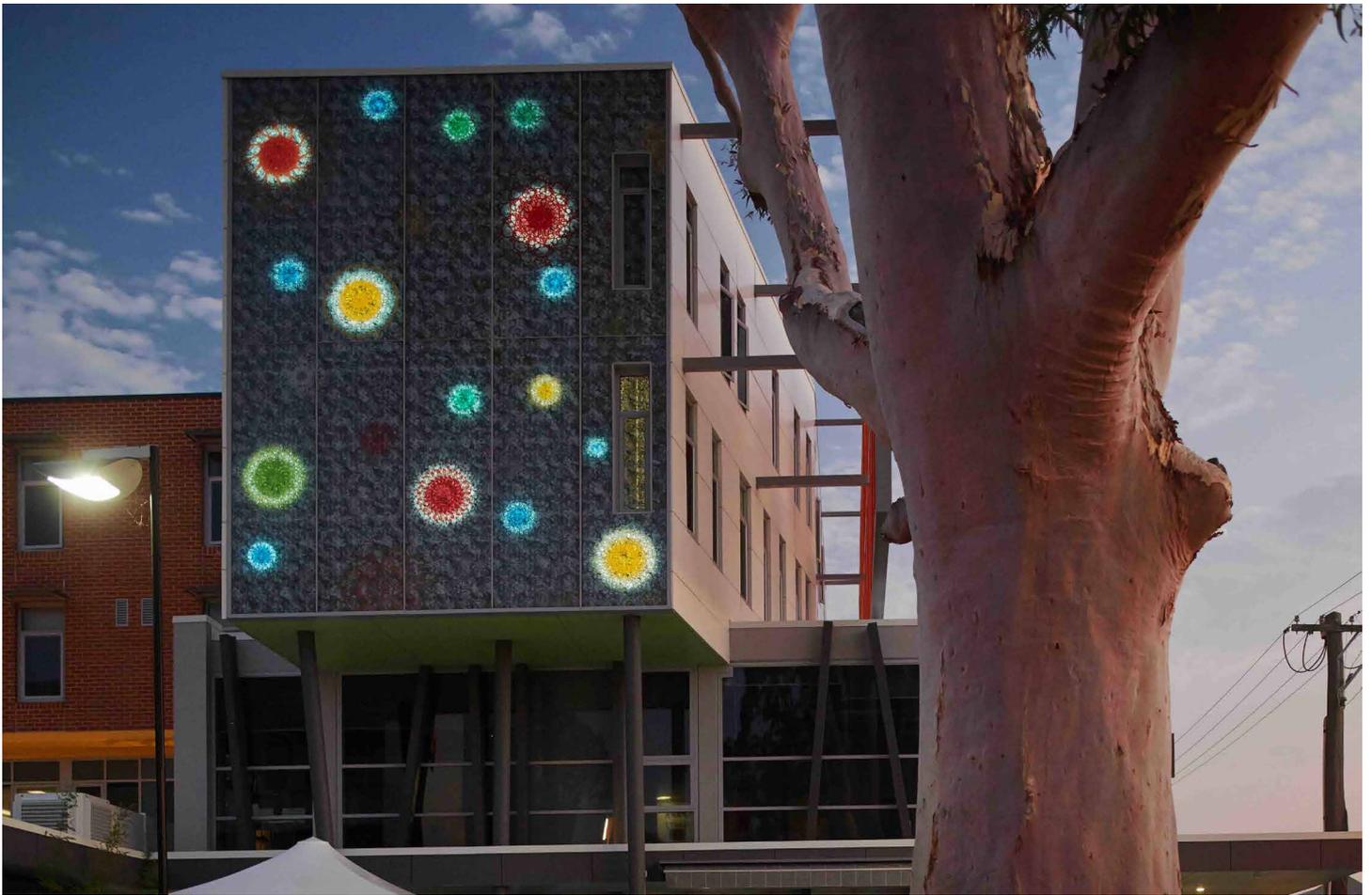
2017-18	Japanese School relocation with Gresley Abas Architects. Client: WA DoE
2015-16	Elizabeth Quay Kiosk with IPH Architects. Client: MRA
2013	Kenwick Station Upgrade with Armstrong Parkin Architects. Client: PTA
2011-13	Oxford Youth Foyer with GHD Architects
2012	Jarrett Residence with Iredale Pedersen Hook (IPH) Architects
2012	Jonathon Lake Residence, Client: Jonathon Lake Architects
2010-12	Kings Park Rio Tinto Naturescape Community Shelter, with BGPA & PlanE
2009-12	Kings Park Education Building Rio Tinto Naturescape with Donaldson & Warn
2009-10	Foundation Housing Midland with Jonathon Lake Architects
2008-09	Christchurch Grammar School Principle's Residence with Donaldson & Warn
2008-09	Perth College extension with Donaldson & Warn
2007-09	A.K.Reserve Site Works, Department of Sport & Recreation
2005-06	Homeswest, Subi Centrowith Sharp & van Rhyn Architects
2003-04	WA Ecology Centre, Bold Park, Perth with Donaldson & Warn

Private Commissions

2018	Merriwa Street, Nedlands, WA
2017	Bellevue Terrace Fremantle, WA
2003	Lynne Hughes & Dr Graham Raad's Residence, Peppermint Grove, WA

Represented in Collections

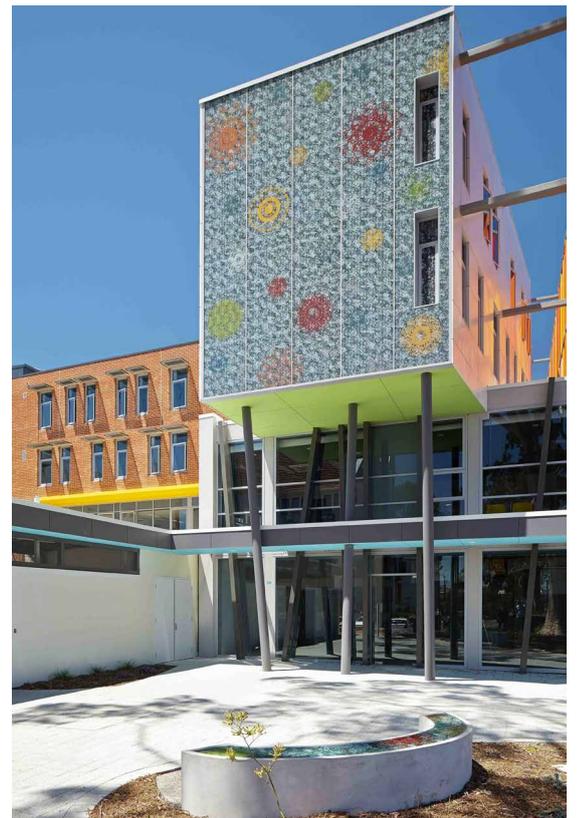
- City of Perth Collection
- Museum Fur Kunsthandwerk, Frankfurt am Main, Germany
- Art Gallery of Western Australia
- Sir James and Lady Cruthers Collection
- Jewish Museum of Australia.
- Crafts Board of the Australia Council (Now Australia Council)
- Curtin University of Technology
- Ararat Regional Gallery, Victoria
- Perth College Collection



2014 | Oxford Youth Foyer, Leederville | \$109k | Printed Glass | 7.1 x 5.5m

Constellation #1 & II

Foyer Oxford was a Foundation Housing programme for disadvantaged youth. Working with the artist the residents and carers of created aspirational drawings of their future. With their permission the drawings were converted into patterns for the glass façade and the public space seating component. Hence the title Constellation I & II, a metaphor for the notion of community. The glass is back lit and animated in selected areas to create a vibrant nocturnal addition to the Oxford Street nightscape. The facade utilises Imagink printed glass with flatlight polycarbonate backing boards and electrical programming equipment. The seat component is cast concrete with Imagink printed glass and a transformer.





2016 | \$150k | Elizabeth Quay, Perth | 150 Printed Glass + Perforated Aluminium Panels

Abundance (Dusk)

The FOB5 project for Elizabeth Quay involved close collaboration with Iredale Pedersen and Hook (IPH) architects, digital designer Quyen Do, and Cooling Brothers Glass. IPH made reference to Argyle Diamond's rough-cut diamonds to develop the form of the building, a small jewel on Elizabeth Quay. The intention by the artist was to conflate the idea and form of the rough-cut diamond with a highly polished cut diamond, in order to visually narrate the diamond's story. The imagery evolved from a complex process of hand drawn elements that have been digitised, layered, then printed in achromatic, translucent colours onto glass. The project uses Imagink printed glass with a coloured PVB interlayer. Pink and champagne coloured inter-layers, that are representative of some of the unique diamonds from Western Australia, add to the dimensional complexity of the glass. In addition, the changing nature of the work through shadows and reflection, seasonal conditions, internal/external and day/nocturnal views are part the work's shifting appeal.



Photography Rob Frith Acorn Photography



2.1 >>> Joshua Webb | Artist

Joshua creates impossible problems for himself and then employs a combination of theory, form and technique to design, invent and engineer the unimaginable. The impossible objects and scenarios born from this process are an abstraction of the surrounding cultural ecosystem. They represent the mutually exclusive area between art, design, architecture, film, economics, technology, literature and philosophy. It is about pushing something into the world that shouldn't exist. Creating an object or experience where its purpose is not defined, it's meaning is not fixed, subsequently evoking the sublime state between science and fiction.

To achieve this he employs a fluid and fragmented production system, a evolving working methodology driven towards innovation. A combination of digital technologies and traditional building techniques allows Joshua to push against the rules and limitations of the physical world. Computer aided design and manufacturing allows him to simulate, calculate and fabricate ideas that transcend the limitations of the individual, the physical and the comprehensible. He has no time for the romance of the artist's hand and pushes the concept of craft into the future. My tools are collaboration, the global supply chain of goods and services, the Internet, the computer and an array of digital design and fabrication technologies. He collaborates to construct electrical systems, liaise and coordinate the electroplating and injection moulding of components, fine-tune the materiality of lumens and 3d print experimental building systems for concrete and light.

Joshua works with light because it's a shape-shifting medium loaded with transient meaning. Light is both physical and ephemeral, it creates and fills the void, it is spiritual yet secular, technological yet primitive, seductive yet clinical, natural yet artificial, alien yet familiar, pure yet tainted by capital. There is no fixed meaning. Light is essentially unknowable which is its most majestic and captivating quality. The challenge is to articulate this abstruse quality through the synthesis of the respective conceptual ecosystems inherent to materials and forms.

Education

2021 Master of Architecture - University of Western Australia - In Progress
2011 Skowhegan - School of Painting & Sculpture. Maine, USA
2010 Master of Fine Art. Sculpture (1st Class Honours) Rhode Island School of Design, USA
2010 Advanced diploma of Collegiate Teaching. Brown University, USA
2006 Advanced diploma of Three Dimensional Animation. E-tafe. WA, AUSTRALIA
2005 Bachelor of Arts. (Art) 1st Class Honours, Curtin University. WA, AUSTRALIA

Solo Exhibitions

2018 There Is. North Perth, Australia. DRUNK HEART | COOL EYES
2011 Galerie Düsseldorf, Mosman Park, WA. Australia. APATHY FOR THE SETTING SUN
2008 Galerie Düsseldorf, Mosman Park, WA. Australia. New Violence
2008 Meet Factory Gallery, Prague, Czech Republic. New Violence
2004 Breadbox Gallery, Perth, WA. Australia. IN HAPPINESS. By the Poolside Collective

Selected Group Exhibitions

2019 Holmes à Court Gallery, WA, Concrete Expanded
2018 Old Custom House, Fremantle, Australia. High Vision
2017 Fremantle Art Centre, Australia. Orange
2016 Success, MANY Fremantle, Australia. Inanition
2014 Bankwest Art Gallery, 300 Murray Street, Perth. Bankwest Art Prize
2013 The Lawrence Wilson Art Gallery – University of Western Australia. WA. Bliss
2013 Classic Six - Upper East Side, New York, USA. NEW YORK I LOVE YOU SOMETIMES
2012 Oslo 10 – IAAB Basement. Basel Switzerland. GROUP SHOW - Swiss Brutalism
2010 Recess INC – Gallery, Soho, New York, USA. Brand New Bag
2010 Gelman Gallery, Providence RI, USA. FACE ON THE BARROOM FLOOR

2009 235 Westminster St, Providence RI, USA. PYT: Pretty Young Thing
2009 Sol Koffler, Providence RI, USA. We've Killed It, Mounted It, And Cut Its Flesh
2008 Mores Contemporary, For a moment the blissful feeling of being able to see it all
2008 Australian Centre for Photography, Paddington, NSW. Australia. HIJACKED
2007 The Ice Cream Factory, Perth, W.A. Australia New Disorder
2007 PICA [Perth Institute of Contemporary Art], W.A. Australia. Bank West Art Prize
2006 Breadbox Gallery, Perth, W.A. Salon Refuse
2006 Galerie Düsseldorf, Mosman Park, WA. Australia. 30th Anniversary Show
2006 PICA [Perth Institute of Contemporary Art] BECKON
2006 John Curtin Gallery, Curtin University of Technology. Perth, WA. Australia. DOFA06
2005 PICA [Perth Institute of Contemporary Art] Australia. City of Perth Art Award

Grants, Awards + Residencies

2017 Australia Council: Visual Arts - Development Grants Individuals and Groups
2016 Department of Culture and the Arts – Creative Development
2013 Department of Culture and the Arts: All Art Forms – Development
2013 Department of Culture and the Arts: Fellowship
2011 iaab: International Exchange and Studio Program Basel, Switzerland
2011 Australia Council: New Work
2011 Department of Culture and the Arts: Arts Flight
2011 Department of Culture and the Arts: All Art Forms – Development
2010 Rhode Island School of Design Grant. ICA, Boston & MASS MoCA
2009 DCA: Young People and the Arts International Scholarship
2009 Rhode Island School of Design Fellowship
2009 The Anne & Gordon Samstag International Visual Arts Scholarship
2008 Meet Factory International Atelier Residency Program, Prague, Czech Republic
2007 The Anne & Gordon Samstag International Visual Arts Scholarship
2007 City of Perth Art Award: Commendation award
2006 ArtsWA Fellowship
2006 Galerie Dusseldorf Scholarship
2006 ArtsWA New Concepts Grant.
2005 British Council Mordant Art Award Finalist.
2004 Quick Response Grant. Arts W.A.
2004 Perth Institute of Contemporary Art, Studio Residency – JOSH'S HOMEWORK
2001 Curtin University of Technology Division of Humanities School of Art Prize

Public Commissions

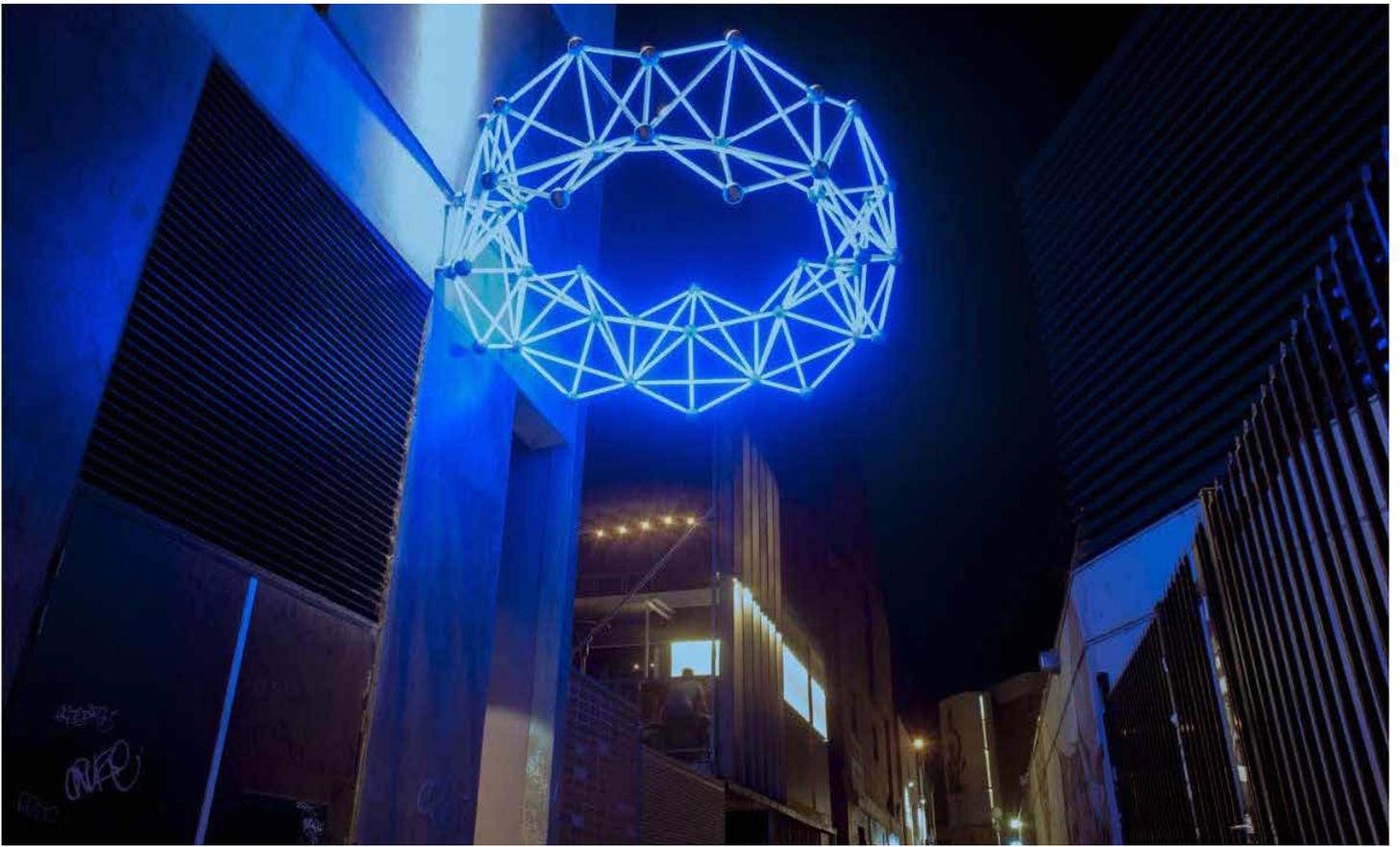
2019 SOLARIS. 568 Hay St. 6000, WA. Historic Heart Arts Project
2019 ICEBERG. South 32 Tower 108 St Georges Terrace, WA Brookfield Pty Ltd
2018 TEMPLE. Byford Shopping Centre. Byford WA. Spyda Construction Pty Ltd
2018 SUN SPOT. Byford Medical Centre. Byford WA. Spyda Construction Pty Ltd
2017 BLUE SUN. Alex Hotel. Northbridge. Perth WA. Cicero Project Pty Ltd
2012 CARBON SUN. Albert Facey House: Percent For Art, Western Australia

Public Collections

2019 Louis Vuitton Store. Raine Square, WA
2018 Art Angels Turner Gallery. WA
2013 The Lawrence Wilson Art Gallery – University of Western Australia. WA
2011 Art Angels Turner Gallery. WA
2007 Perrine Contemporary Art Collection, Perrine Architects. WA
2006 John Curtin Gallery - Curtin University of Technology. WA

Professional Associations + Boards

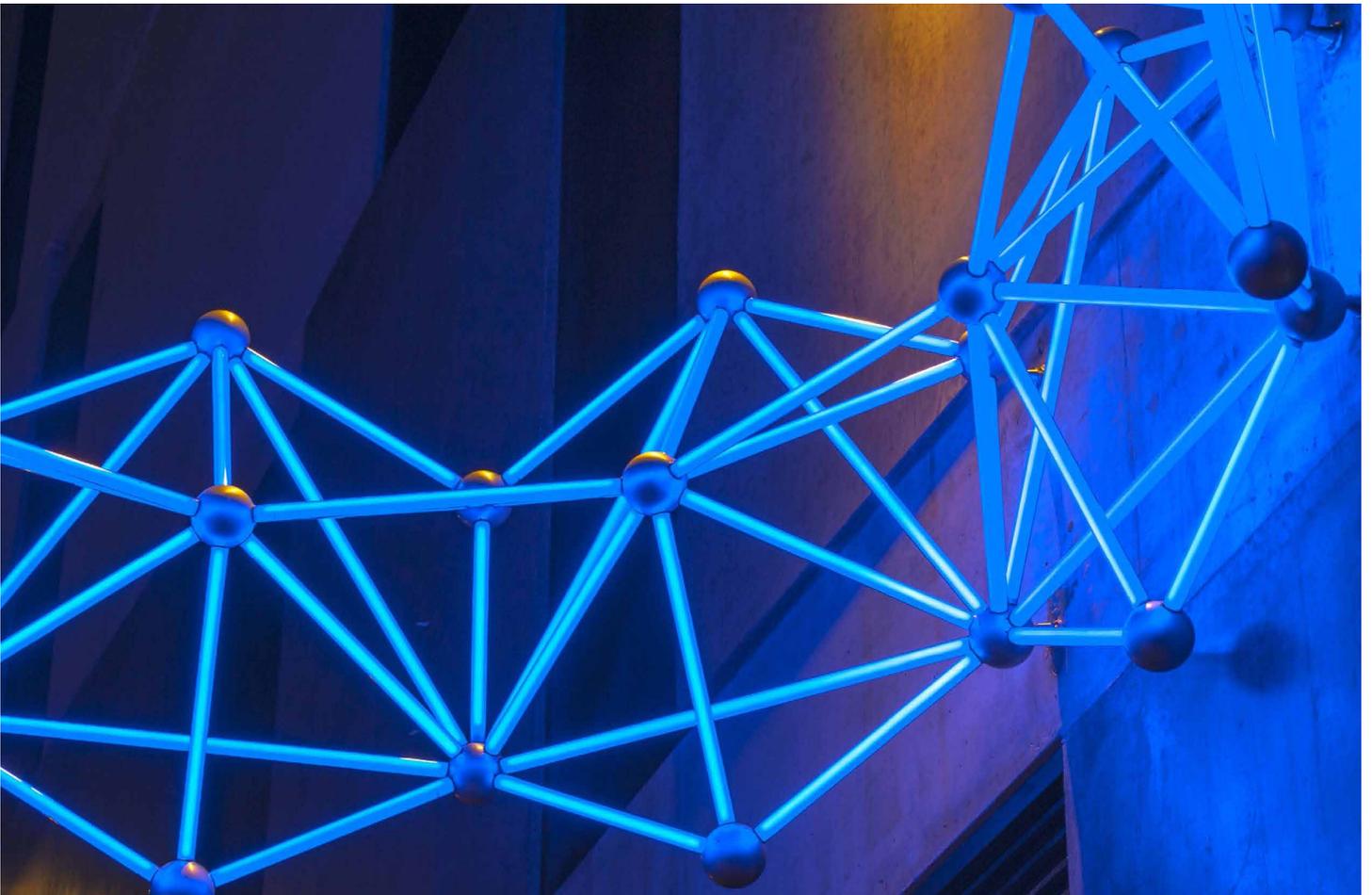
2013 – 2018 Peer Assessor. Western Australia Department of culture and the Art.
2011 – 2014 Peer Assessor. Australia Council for the Arts
2005 – 2008 Board Member. ArtRage. Bread Box gallery

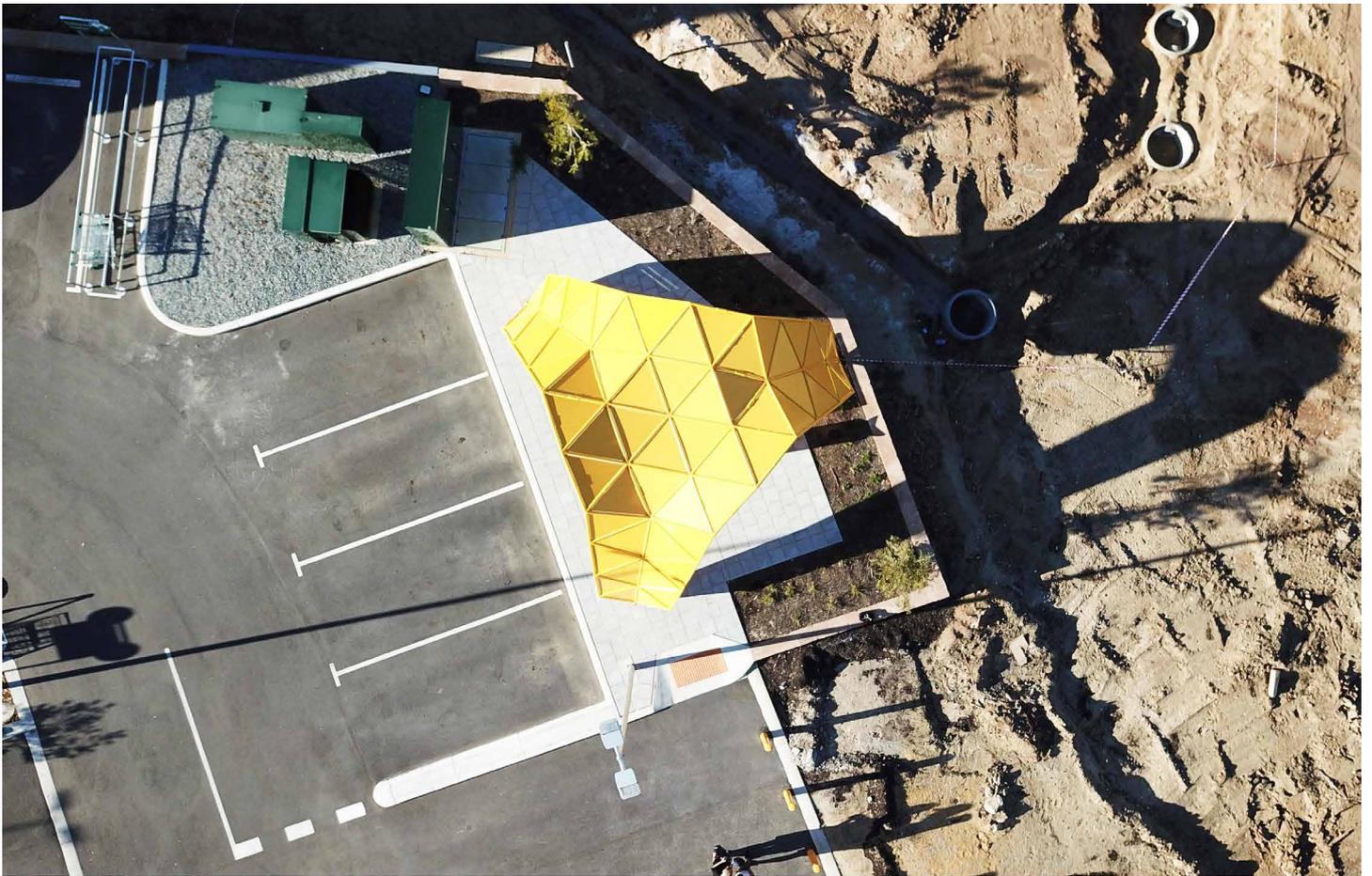


2017 | Alex Hotel, Northbridge | \$120k | Anodised aluminum, polycarbonate, stainless steel & LEDs

Blue Sun

BLUE SUN is a 3-meter glowing blue tetrahedral loop that cantilevers outwards from the corner of the Alex Hotel, Perth WA. The sculpture floats effortlessly two stories above Lock Laneway, hovering like a geometric halo. Paused in motion an abstract science fiction made real but still just beyond our reach.





Temple

2018 | Byford Shopping Centre | \$85k | Painted + Powdercoated Aluminium | 7.7 x 7.7 x 4.3m

A vivid yellow triangulated hyperbolic paraboloid sculpture, a dynamic iconic entry statement for the Byford shopping complex. This abstract and unfamiliar form echoes the Modernist architectural folly – its shaded canopy a refuge for shoppers, a contemporary place for community and conversation.





2.2 >>> CURATE publik Management

We curate contemporary public art focused on innovation, exploration and artistic integrity. CURATE publik formed on a shared desire to generate more meaningful and engaging outcomes. We possess a passion for contemporary public art, diverse expertise, a high level of organisational skill, the attention to detail and experience to deliver high quality outcomes.

CURATE publik employ a multi-disciplinary approach combining the expertise of a practicing artist, architect and experienced installation manager. Our collaborative approach generates mural, sculptural and electronic-media art which meaningfully contributes to its context.

CURATE publik aim to attract leading contemporary artists back to public art. We work exclusively with emerging as well as established West Australian artists, establish a strategic framework to protect artistic integrity and partner with highly skilled fabricators. CURATE publik creates the space for artists to focus on achieving their best work.

Individually we have all been involved in public art for many years from different perspectives. Collectively we possess the expertise and the experience to deliver highly successful outcomes enriching the lives of local communities and strengthening each localities unique sense of place.

For further information refer to www.curatepublik.com



2.3 >>> Sioux Tempestt | CURATE publik | Partner + Artist

Sioux's practice traverses across different mediums, including paint on various surfaces. She is experienced in creating site specific large scale murals, public + ephemeral art, and creative community workshops.

Sioux intuitively fuses colour and form to investigate the integration of abstract expressionism with the environment. She explores colour in her work with carefully chosen palettes developed after many years of colour studies. She believes the relationship between one colour to another plays an important role in the success of the design. Each colour is placed next to another for maximum impact and contrast, while overall the colours form a balanced work. The use of aerosol is influenced by urban art which strikes a distinct chord with her.

Sioux has produced an abundance of artworks over the years with community involvement including a 13m x 2.1m mural for the Mount Hawthorn Hub involving a workshop with youth and painting involvement with the local community at the Mount Hawthorn Festival; a large historical-inspired mural for Inglewood on Beaufort; two 15m x 3m murals at the Subiaco Street Party which were painted on Hay Street, at the event by community participants, supervised by Sioux and her team. Sioux finds the community engagement aspect of running creative workshops rewarding.

Sioux has delivered artistic projects for the City of Perth, City of Stirling, City of South Perth, City of Vincent, Town of Victoria Park, Western Australia Police and Belmont Forum. Sioux's CURATE publik project involvement includes concept development input, marketing, graphic design, photography, administrative project management and contract management.

Memberships

City of Melville Public Art Panel
City of Vincent Arts Advisory Group
Artsource
Joondalup Art Gallery
Historic Heart East End Perth

Collections

Ronald McDonald House
City of South Perth

Awards

Finalist, City of Busselton Art Award, 2018, 2017
Highly Commended, City of South Perth Emerging Artist Award, 2018
Highly Commended, Town of Bassendean Visual Art Award, 2018
Finalist, City of Joondalup 2018 Community Invitation Art Award
Finalist and People's Choice Award Winner Perth, Cliftons Art Prize, 2017
Finalist, City of South Perth Emerging Artist Award, 2017, 2013
Highly Commended, City of Rockingham Art Award, 2017
Finalist, Hip on Heritage Short Film Festival, 2016
Finalist, Town of Claremont Art Awards, 2016, 2015
Finalist, Minnowarra Art Awards, 2018, 2017, 2016, 2015, 2014
Finalist, City of Rockingham Art Awards, 2015
Finalist, Black Swan Heritage Prize, 2014, 2013
Highly Commended, Freedom School Group Show, 2013
Winner Best Local Artist, Bremick Emerging Art Exhibition, 2012



Town of Victoria Park Mural Project

2019 | Artist Sioux Tempestt | Albany Highway, Victoria Park

'Interchange' mural is 21m x 4.5m and was commissioned by the Town of Victoria Park for Arts Season, a month long celebration of all things creative within the town. The mural investigates the various elements of design such as line, colour, shape, form and space. The retro style pays tribute to childhood illustration books, some of which Sioux still owns and treasures. These books triggered Sioux's interest in and passion for art. She started drawing at a very young age, transferring these skills to a career in graphic design and visual arts. The colour palette and elements were inspired by the Town of Victoria Park's surroundings and it's vibrant, diverse demographic.



2.4 >>> Simon Venturi | CURATE publik | Partner + Architect

Simon holds a Bachelor of Applied Science [Architectural Science] and a Bachelor of Architecture [Honours] graduating in 2000 from Curtin University. He worked as a design and project architect for a number of large architectural firms including Cox Architecture, Jones Coulter Young and Buchan Group over a period of twelve years. In this time Simon gained experience as a project leader in all phases of complex public, commercial, retail and multi residential projects up to \$120M in size.

Amongst others Simon delivered a high quality outcome on the Sorrento Quay Boardwalk Breakwater, Retail and Bascule Bridge project at Hillarys Boat Harbour [\$17M, Cox, 2008]. This urban scale project involved complex construction over water, a Dutch style bascule bridge and co-ordination of a large consultant as well as stakeholder group. The project was recognised with a number of awards from the Australian Institute of Architects and Property Council of Australia. He registered with the Architects Board of Western Australia in 2008 and completed a government funded Master of Architecture (by research) in the Urban Architecture Laboratory at RMIT University, Melbourne 2011. This research focused on developing practical strategies to encourage shared community use of public space. He was also involved in the masterplanning of the Matagarup Perth Stadium Pedestrian Footbridge [\$75M, JCY, 2012] which set many of the basic design principles adopted in the final outcome.

Simon is an A+ member of the Australian Institute of Architects, City of Vincent Design Review Panel, City of Wanneroo Design Review Panel, City of Melville Public Art Panel, City of Vincent Arts Advisory Group, Architects Board of WA APE Examination Panel, and Curtin University Architecture Thesis Examination Panel. As well as being creative, highly organised, capable of leading large consultant teams, Simon maintains a high level of attention to detail and brings 19 years experience to the design, detailing and administration of complex architectural projects. Simon established NOMA* in 2012 and is currently working on a diverse range of commercial, retail, public space and residential projects delivering quality built outcomes. He is a Founding Partner of CURATE publik.

Qualifications + Panels

Master of Architecture [by Research] RMIT University	2011
Bachelor of Architecture [Honours] Curtin University	2000
Bachelor of Applied Science [Architectural Science] Curtin University	1998
City of Melville Public Art Panel	2019 to present
City of Wanneroo Design Review Panel	2019 to present
Curtin University Architectural Thesis External Examiner	2019 to present
Australian Institute of Architects WA Urban Design Committee	2017 to present
Leederville Connect DESIGN Group	2016 to present
City of Vincent Arts Advisory Group	2016 to present
City of Vincent Design Review Panel	2014 to present
Australian Institute of Architects WA Architecture Awards Jury	2014 to 2017
Architects Board of WA APE Registration Examination Panel	2014 to present
AACA Experienced Practitioner Examination Panel	2019 to present
A+ Member of the Australian Institute of Architects No. 25200	2012 to present
Architects Board of Western Australia Registered Architect No. 2203	2008 to present

Architectural Awards

Shortlisted Australian Institute of Architects [WA Chapter] 'Sustainable' Award 2017
 Australian Institute of Architects [WA Chapter] 'Small Project' Commendation 2016
 Property Council of Australia 'Tourism & Leisure Development Award' 2010
 Australian Institute of Architects [W.A. Chapter] 'Named Urban Design Award' 2009
 Australian Institute of Architects [W.A. Chapter] 'Named Commercial Award' 2009
 Master Builders [W.A. Chapter] 'Overall Commercial Building' Commendation 2009
 Shortlisted Cement & Concrete Association [National] 'Bridge Award' 2009

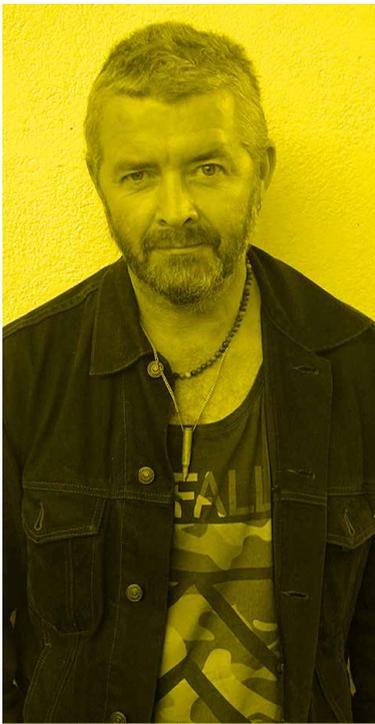


2016 | \$90k | Walcott Street, Mount Lawley | AIA Architecture Awards Small Project Architecture Commendation 2016

Simon was the architect responsible for the design and delivery of Standby Espresso. A compact footprint of 11 sqm occupies a previously redundant services recess in an isolated corner of an existing retail complex. The tenancy was conceived as a simple, robust box when closed which opens to reveal a finely crafted interior using a large span folding window. The project is an example of the adaptive re-use of small under-utilised spaces as well as a small addition's ability to activate and engage with its surrounding local community. The 'hole in the wall' coffee bar on the corner of Walcott Street and Raglan Road in Mount Lawley features a mural by local artist Daek William. Located in a prominent location highly visible from Walcott Street, the mural invites passers-by to engage with the tenancy. The 'firefighter girl' theme reflects the original owner's vocation. The artwork also included associated fire-fighting themed hand-painted commercial signage.

Standby Espresso Coffee Bar Project





2.5 > Sean Byford | CURATE publik | Partner + Install Manager

Sean has over thirty years' experience in the arts industry. In addition to delivering multiple exhibitions in Perth and regional WA for FORM and AGWA, Sean was part of the senior management team for the Public Art Festivals and the Public Silo Trail.

Sean's core strengths lie in artist, curatorial and logistical management, design layouts, lighting, budgets and reporting. Sean has delivered a diverse range of exhibitions and public art projects, working with painting, sculpture and film art forms, to international museum standards.

During the years Sean worked at AGWA as an installation and conservation technician, he handled artworks by notable artists such as Monet, Rodin, Rothko and Rover Thomas. This involved the safe handling, unpacking, installation and return shipping of incredibly valuable artworks. All works were condition checked and reported in accordance with AGWA's internal processes. Sean has worked in the evaluation of appropriate artwork storage methods and the manufacture of bespoke exhibition displays.

Sean's project involvement includes concept development input and site + installation project management including fabrication, transportation, installation and decommissioning.

Selected Project Experience

- Artwork installation, Woodside Energy Ngurra Nyingu exhibition, State Theatre, 2019
- Sculpture installation assistance, Bruce Munro's Field of Light, Albany 2018
- Public artwork installation, Karratha Health Campus, 2018 including a large Jill Churnside artwork hung 4m above ground level in the foyer.
- Exhibition installation, Hedland Art Awards, Port Hedland, 2018-2007
- Three channel projection installation, Pilar Mata Dupont's 'Undesirable Bodies' exhibition at Form Gallery, Perth as part of Perth Festival 2018
- Installation and project management of stages one to five, Public Silo project 2015-2018 in Northam, Ravensthorpe, Pingrup, Albany and Newdegate
- Installation and project management, Western Power Transformer Art projects, Albany 2018 and Katanning 2017
- Public artwork installation, Crown Towers Hotel and Convention Centre, 2016. Involved the installation of 2D paintings and sculptural pieces by artists such as Alister Yap, Jennie Nayton and Kate Dunn.
- Installation and project management, Claremont Public Platform Festival, 2016. Involved the management of 23 ephemeral public art installations, ranging from overhead suspended sculptures to Stormie Mills' 4m pink bunny sculpture.
- Installation and project management, Curtin University Public Art Festival, 2016
- Installation and project management, Albany Public Art Festival 2016
- Installation of Shadow exhibition by Ian Strange, involving the reconfiguration of gallery space to accommodate the suspension of a full size street light pole at an acute angle. Also involved installing large scale photographic prints and film space.
- Artistic projects with artists Stormie Mills, ROA, Hense, Amok Island, Ian Strange, Andrew Fraser, Chris Nixon, Beastman, Vans the Omega, Pilar Mata Dupont, Consuelo Cavaniglia, Reko Rennie, Fiona Foley, Mischer'Traxler

Certifications

Construction Induction White Card
Working Safely at Heights
Licence to Perform High Risk Work



2019 | The Port Hedland Courthouse Gallery | Artists Consuelo Cavaniglia and Penny Coss

Visitants / Menagerie

Visitants brings together acclaimed Australian artists, Consuelo Cavaniglia and Penny Coss, showcasing outcomes from their residencies in the Pilbara during 2016. The exhibition is the result of the artists' experiences at Karijini National Park and will stain the gallery walls with colour and light. Running alongside this exhibition is Menagerie, featuring works by local artists and Hedland school students. Menagerie invites Port Hedland's young people and their families on safari, to discover a world of animals and art. Sean assisted Cavaniglia with the taping of her wall painting and installed all elements of the exhibitions.

