



Molly Coy, *Pretty Plagues* (detail) 2022 artist book: acrylic paint, ink, monoprinted archival tissues, frottage, coloured and gold foils circa 62 × 450 × 50 image: Alan Coy

# SOUTH WEST ART NOW 2022

## EDUCATION RESOURCE

**BUNBURY  
REGIONAL  
ART  
GALLERY**

WILGER  
MIA

Open daily 10am – 4pm  
FREE ENTRY

9792 7323  
64 Wittenoom Street, Bunbury

[brag.org.au](http://brag.org.au)

# ABOUT SOUTH WEST ART NOW

Landmark exhibitions play a vital role in the endorsement of contemporary art and artists. As a 'spectacle' with its own personality, South West Art Now offers artists a recurring opportunity for exposure and recognition in a prestigious exhibition, the potential of representation in a reputable public collection, the possibility of financial reward, and evidence of their involvement in a publication. The significance of this event is signalled by its longevity.

Formerly an annual exhibition known as the South West Survey, South West Art Now is a biennial survey of new and recent work by artists who live in the south west corner of Western Australia – an area stretching from Mandurah to Albany that covers the Peel, Great Southern and Wheatbelt regions as well as the South West.

Driving through the South West corner on studio visits, words and images swirled around in my head: who I had seen, what I had seen; why I found it stimulating to meet artists in situ and hear their stories about why they do what they do.

Mixed group shows can be fragmented. But despite the individuality of everyone's practice and their eclectic mix of styles, subjects, materials and outlooks, I began to visualise the exhibition as a coherent ensemble. This may sound like a paradox, but allowing the character of South West Art Now 2022 to surface through its content enabled spontaneous connections to emerge. Amongst the divergent perspectives and myriad forms of art produced in these regional contexts, commonalities occurred without any need for a preconceived conceptual framework.

In ceramics, metalwork, glass, textiles, video, photography, drawing, printmaking, sculpture, installation; on wood, paper, canvas; with recycled

and found objects, fifty-five artists investigate a horde of topical issues we face across the world in this troubled era, some driven by narrative, others focused on form, pattern, colour, process and materiality.

Issues such as the importance of home, family, community and belonging; climate change and the effects of human activities on fragile ecologies; corporate greed and consumerism; political satire and symbolism; a perpetual preoccupation with natural phenomena and landscape; the importance of culture and history; personal narratives; dislocation, isolation, introspection; explored with joy and longing, play and provocation.

The Survey is no longer fixated on the nebulous idea of regional identity, but the artists' enduring consideration of the universal and the particular shows that, in some respects, little has changed. Whilst art produced within the conditions of contemporaneity may be informed by regional positioning, South West Art Now 2022 illustrates it need not be constrained by it.

It also demonstrates the Gallery's on-going commitment to an event that has captured the public imagination for thirty-five years. I would like to thank them for listening to my request to make more rooms available so that individual works can breathe in their own space whilst they create conversations with others. Thank you to everyone who has participated in the realisation of this exhibition and catalogue, and for sharing my vision.

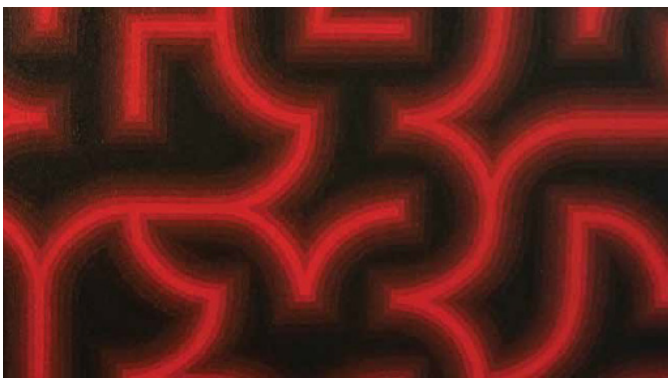
Enjoy, ruminate, reflect, argue, like or dislike, agree or disagree – by doing so you engage with this show, its content and history, what it signifies, and the artists' works.

By looking, listening and seeking, the audience will find connections and common ground, or not. Either way, the work speaks for itself.

Excerpt from SWAN 2022 catalogue. *Surveying the past with eyes on the future.* Dr Diana McGirr.

Dr Diana McGirr is an independent art historian-curator with an extensive professional background in collection, exhibition and gallery management, research and tertiary education, in the UK and Australia. She is a leading voice within the South West on contemporary art production in regional contexts.

Joshua de Gruchy *Separateness* (detail) 2021 synthetic polymer and pumice grains on polycotton canvas 200 × 200



*Tours are available for all year levels, and can be customised to fit your class' topic of inquiry*

There are multiple portraits (paintings of people) in the exhibition. Find 2 of them; write their titles and the names of the artists:

1. Title \_\_\_\_\_

Artist \_\_\_\_\_

2. Title \_\_\_\_\_

Artist \_\_\_\_\_

Describe some differences in the two paintings:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Circle the words that correctly describe Lori Pensini's painting:

- impasto (thick paint)      modern      dark colours
- short brushstrokes      small textured      bright
- smooth      long brushstrokes      old      big



Find 3 different landscape artworks. How do these artworks vary? Think about colour, medium, texture, shape, space...

Title: \_\_\_\_\_ Artist: \_\_\_\_\_

Title: \_\_\_\_\_ Artist: \_\_\_\_\_

Title: \_\_\_\_\_ Artist: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Find Ian Dowling's artwork. What is it called?

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What is the same about each of Dowling's forms? \_\_\_\_\_

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What is different? \_\_\_\_\_

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Dowling describes his work as a “boat-like form that serves as a beautiful protective space.” Can you think of other protective shapes and form in nature?

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Find 3 artworks that feature dwellings/ house-like structures. Describe the mood in these artworks. What do you think the artists are trying to say in their works?

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If you could live in one of these artworks that depict a house/ dwelling, which would you choose and why?

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Analyse these two artworks. More information is available about them in the SWAN 2022 catalogue, available on the BRAG website or copies available to purchase at BRAG reception.

### SUBJECTIVE FRAME

1. What do you see in the artwork?
2. How does the work make you feel/ does it communicate a mood?
3. Does the work remind you of anything?
4. What does the artist say about the artwork?

### STRUCTURAL FRAME

1. What materials and techniques have been used to make the artwork?
2. Discuss the composition (placement of objects, how your eye travels around the artwork).
3. What elements are foremost in the work? How have they been used?
4. What techniques and processes have been used in the making of the work? How does this affect the meaning of the work?

### CULTURAL FRAME

1. What social, cultural and political issues or concerns are raised in the work?
2. What stylistic influences can be observed?

### CONTEMPORANEITY

1. Is this artwork current to today?
2. Do you think this artwork would still be relevant in 20 years?



Merle Topsis Davis  
Beached, Bleached and Leached  
2022  
steel, plastic, fishing debris and  
beachcombing finds  
200 × 150



Laurie Posa  
The Last Supper  
(detail)  
2021  
oil on canvas  
60 × 152  
image: Lauren Trickett

Find an artwork in the exhibition that you really like.

Title: \_\_\_\_\_ Artist: \_\_\_\_\_

Can you tell what it is made from? \_\_\_\_\_

Write down some things you see in the artwork, and how it makes you feel:

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Draw your favourite part of the artwork below. Why do you like this part?

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Vessels and objects can transport us, move us to a new place. Draw an imaginative mode of transport on paper. Why not go 3D? create a sculpture of your idea from found objects, clay, cardboard or other materials.

*Suitable for all year levels, adjust complexity of the overall design plans, materials, and sculpture to your group.*

*Convoy 2022* Chris Williamson, found objects, recycled timber, pigments, vintage furniture castors dimensions variable, maximum height 59



Think like a wild city planner. Find an existing map (can be photocopied) or plain grid paper and draw a creative city plan on the map. Explore how shape, pattern, and colour are used to create the idea of buildings.

Research patternmaking from other artists for inspiration.

*Embodiment of a City (detail)* 2022 Helena Sahn, coloured pencil on architects tracing paper 109 × 166



*Suitable for Years 4+*

Create a landscape collage by using drawings/cut-outs from magazines and printmaking techniques. Will it be realistic, surreal or abstract?

Lower Primary: Use ready-made stamps to create imaginative trees and landscape structures.

Middle - Upper Primary: Introduce layered printmaking techniques like lino carving, Chine-collé or gelli plate mono prints

Secondary - Explore various layered printmaking techniques as above or such as intaglio, woodcuts, or screenprinting.

*Tree House at Land's End (detail)* 2022 Elmari Steyn multi-plate etching on BFK paper with Chine-collé, hand-colouring and 23k gold leaf 90 × 130

