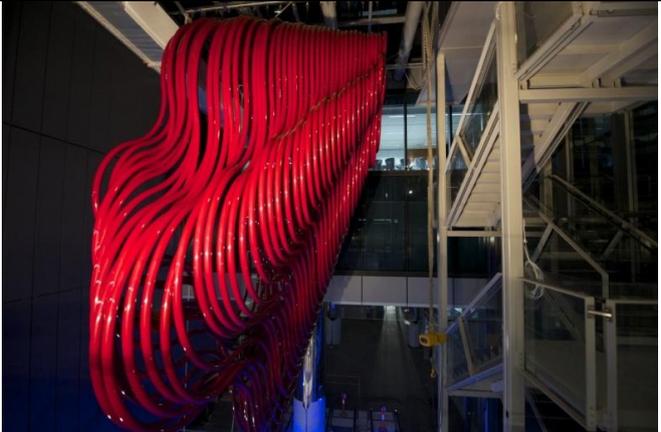


Leading Contemporary Artists

ARTIST	IMAGE OF WORK	SUMMARY	COST
Franz WEST (AUSTRIAN)	 <p data-bbox="336 768 1038 837">Franz West <i>The ego and the id, 2010</i></p>	West is a leader in contemporary arts and is seen as a pioneer in his field. He had a solo exhibition at The Museum of Modern Art, New York in 1997 and is included in numerous art collections including the Guggenheim collection.	Approx \$2 million
Martin CREED (UK)	 <p data-bbox="336 1301 1038 1361">Martin Creed <i>Everything is going to be alright, 2006</i></p>	Creed is a leader in the contemporary art field. His conceptual practice is internationally renowned and he won the critically acclaimed Turner Prize in 2001. He has exhibited extensively including a large solo exhibition at Tate Modern, London in 2010.	Approx \$1.5 million
William PYE (UK)	 <p data-bbox="336 1848 1038 1906">William Pye <i>Vortex, 2009</i></p>	William Pye is an artist known internationally for his sculptures focused around water. His work is less conceptual but technically well produced. His public artworks are displayed in many capital cities, including London and Stockholm.	Approx \$1.2 million

Western Australian Contemporary Artists

ARTIST	IMAGE OF WORK	SUMMARY	COST
<p>Lorrena GRANT (WA)</p> <p><i>Attachment 3 for further information</i></p>	 <p>Lorrena Grant <i>Arch, 2010</i></p>	<p>Lorrena GRANT produces large scale, site-specific sculptures. These sculptures are permanent features of location.</p>	<p>Work within budget</p>
<p>Brenden VAN HEK (WA)</p> <p><i>Attachment 4 for further information</i></p>	 <p>Brenden Van Hek <i>The path to luck, 2011</i></p>	<p>Brenden VAN HEK works with neon and would produce a neon sculpture for installation in the City Centre.</p>	<p>Work within budget</p>
<p>Miik GREEN (WA)</p> <p><i>Attachment 5 for further information</i></p>	 <p>Miik Green <i>'Untitled' 2012</i></p>	<p>Sensuality and wonder are important elements of Miik GREEN'S work. His sculptural reliefs consider mutability and transformation, simultaneously referencing the organic and the artificial.</p>	<p>Work within budget</p>

Lorena Grant Public Art Preliminary Design



Preferred Site:

- **First choice:** Site 4 - Boas Avenue
- **Second choice:** Site 3 - Corner of Grand Boulevard and Reid Prom

Design Proposal:

Lorena Grant's practice is focused on developing large scale sculptural works that activate space amongst existing architecture.

Grant's preliminary design concept is inspired by a conversation with Nyoongah Elder Reverend Cedric Jacobs when describing the glistening of Lake Joondalup. Grant intends to replicate this glistening of Lake Joondalup in the City Centre, as a mirrored stainless steel sculpture that finds balance between the land and sky.

If selected, Grant will focus this work as the coming together of light and water to cause 'refraction'. A chandelier of prisms is proposed to hang inside the artwork to direct spectrums of colour to the immediate surroundings.

Due to the expected engineering costs and scale of the proposed artwork Grant suggests that surrounding footings, paving and lighting be incorporated in a separate budget but under her design.

LORENA GRANT

Lorena Grant's work is an expanding inquiry into creating sculptural experiential moments where art, nature and humanity fuse. Her primary motivations are to do with ephemera and site specificity. Metaphors intended as physical manifestations of transience, migrational flows and instinctual pathways are seen in themes of containers. Lorena works largely in the domain of public art and regards a particular public environment, whether natural or built, as a potential place of private transformation. Lorena will be commissioned to produce a sculptural installation that aims to transform Central Walk. Specific detailed designs will be revisited if this proposal is preferred above the others.

Education

1999 Master of Creative Arts Curtin University of Technology
1996 Post Graduate Diploma Curtin University of Technology
1992 Diploma of Fine Art Claremont School of Art

Art in Public Space

2010 Yellow Wattle Grove Primary School.
2010 Ouro City of Canning Admin building wetlands
2010 Flow 211 Eastbrook Terrace East Perth
2009 Arch Northbridge Piazza, Cnr Lake and James
2008 Leaf Tuart Ridge Estate Baldivis
2008 Essentials of Flight Dalyellup Secondary School Bunbury
2008 Nesting Fields 3 Manea College Bunbury
2008 Tide Private Commission Cottesloe
2007 Gecko and Buds Tuart Ridge Estate Baldivis (w/Alan Clark)
2007 Light Trace Leach Highway/Orrong Road intersection
2007 Nesting Fields 2 Swanbourne Swanbourne High School Redevelopment
2007 Nesting Fields 1 Churchlands Churchlands Green ECU site Churchlands
2007 Water Seed Pinjarra Primary School Pinjarra

Research/Grants/awards

2010 AILA WA Awards Northbridge Piazza w/ Arch
2008 AILA WA Awards Commendation Churchlands Green with Urbis
2008 AILA WA Awards Award for Excellence with Department Environment and Conservation w/ Alan Clark for Swarbrick Sculpture Walk
2008 AILA WA Awards Overall Award for Excellence with DEP w/ Alan Clark for Sensitivity to Landscape.

Solo

2002 Haunting the Frame Wschodnia Gallery, Lodz Poland
2002 Fall (performance) IAAB Basel Switzerland
2000 Everything is Close Krak Gallery Perth WA
1998 Turtle Rush John Curtin Gallery Perth WA

Represented

Art Gallery of Western Australia, International Artist's museum Poland, Milestones for Peace Israel, S&I Bernadt Collection, Department Public Health, Gomboc Collection, L&E Horne Collection, Shire of Mundaring and many private collections.

Brendan Van Hek Public Art Preliminary Design



Preferred Site:

- Site 5 – Joondalup Library (attached to the building)

Design Proposal:

Brendan Van Hek's work frequently uses literary works as a reference. The external wall of the library building presents an ideal opportunity to place a large-scale neon text work. Similar to a billboard the wall is large in scale, faces onto an open space and is highly visible.

Although 'i am still with you' is only the preliminary design, it is anticipated that if selected Van Hek would produce a large scale glowing yellow neon attached directly to the façade of the Joondalup Library.

Van Hek proposes a simple and uncomplicated font that reads like a line taken directly from a book and is interested in a tone of reassurance – I am here, I have not left, you can still count on me. This declaration gives us a sense of personal connection through the use of the words 'I' and 'you'; the speech is direct and intimate. Van Hek is interested in words that remain open-ended and while they hint at a story, a narrative, we are not sure what it relates to or who is speaking so it remains ambiguous, appealing to the global. There is a persistence and steadiness implied in the line, one that perhaps speaks to the solid and dependable structure of the building itself, to the perseverance of libraries as cultural institutions and by extension of culture itself in the face of society's increased economically based value system.

Van Hek's neon works remain open to individual interpretation by members of the public – steadying promise, proclamation, reassurance.

BRENDAN VAN HEK

Brenden Van Hek develops a series of artworks that are produced in neon. Van Hek's practice focuses on his continual exploration of neon as a primary material.

Although the majority of his two dimensional works are in neon Van Hek also works in many mediums including installations, sculptural, oval mirrors and prints on paper. The use of these materials continues on from his works produced in recent years that investigate the potential of neon and mirror.

Influenced by popular culture and the diverse, conflicting and varied sources that affect all cultural producers today, the work emerges from elaborate narratives, located in personal history, fictions and social politics. Most recently his work takes the maze or labyrinth as a starting point to consider the idea of direction, destiny, fortune and what comes together to shape the view of one's future.

EDUCATION:

2001 Bachelor of Arts (Art) Hons, Curtin University of Technology

SOLO EXHIBITIONS:

- 2011 Some Kind Of Love Story, Anna Schwartz Gallery Sydney, Sydney, NSW
As if from a distance I could already see myself, Galerie Dusseldorf, Perth WA
- 2010 Can we be together, Galerie Dusseldorf, Perth, WA
- 2009 A Certain Slant of Light, Perth Institute of Contemporary Art, Perth, WA
- 2007 Lead Heart, Sherman Art box, Sherman Galleries, Sydney, NSW

GROUP EXHIBITIONS:

- 2012 Shifting Geometries (Upcoming), Australian Embassy, Washington DC, USA
Becoming: worlds in flux (Upcoming), C24 Gallery, Chelsea, New York, USA
- 2011 NEW11, Australian Centre for Contemporary Art (ACCA), Melbourne, VIC
REMIX, Art Gallery of Western Australia, Perth, WA
- 2010 TarraWarra Contemporary 2010, TarraWarra Museum of Art, VIC
- 2009 Make A Scene, Anna Schwartz Gallery Sydney, Sydney, NSW
The Yellow Vest Syndrome: recent West Australian art, Fremantle Arts Centre, Fremantle, WA
- 2008 Linden 1968, Linden Centre for Contemporary Art, Melbourne, VIC
Neon, Anna Schwartz Gallery Sydney, Sydney, NSW
- 2007 Economy, Perth Institute of Contemporary Art, Perth, WA
Fremantle Print Award Supported by Little Creatures Brewing, Fremantle Arts Centre, Fremantle, WA

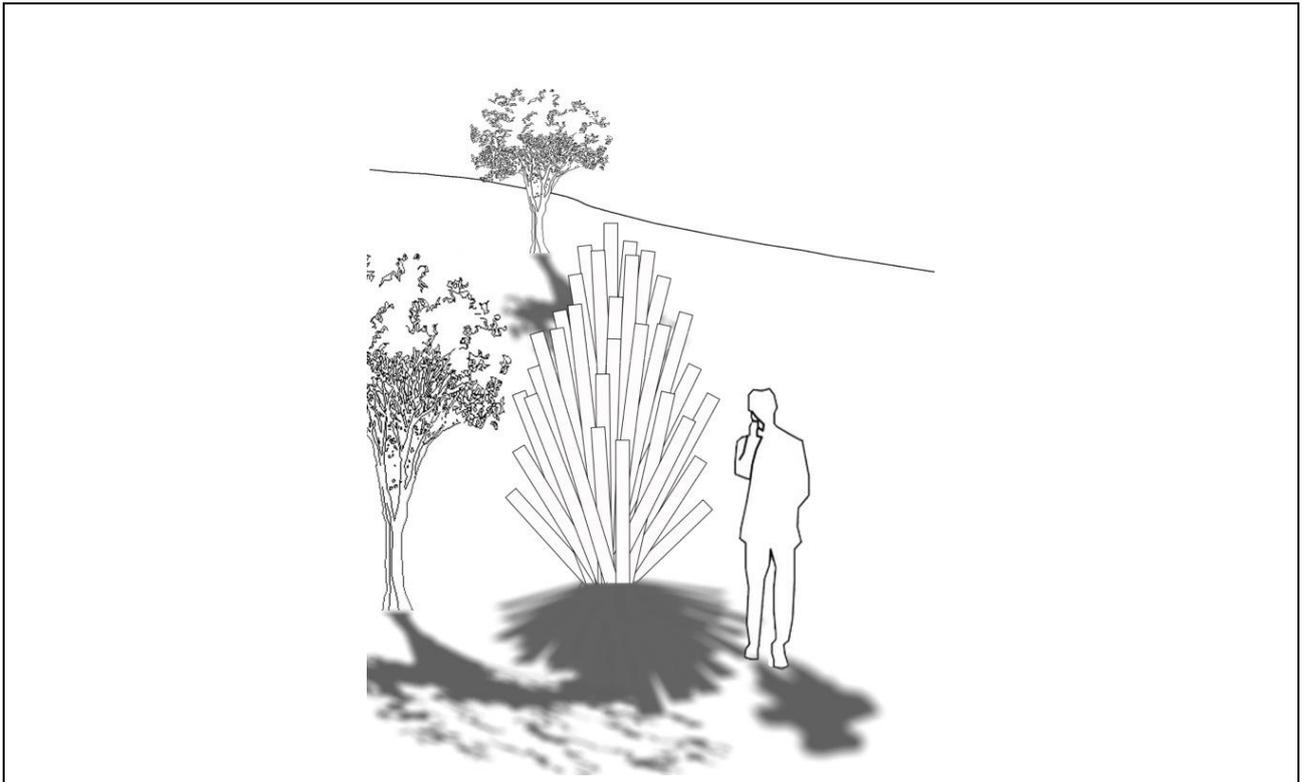
AWARDS & RESIDENCIES:

- 2011 Artflight Grant, Department for Culture and the Arts, Perth, WA
Development Grant, Department for Culture and the Arts, Perth, WA
- 2010 New Work Grant, Australia Council for the Arts
- 2007 The Gunnery Residency, Artspace, Woolloomooloo, Sydney

PUBLIC ARTWORK

- 2011 ARK Richmond, Fender Katsalidis Melbourne
VENN, Queen St, Perth
East Perth Redevelopment Ephemeral Art Project, Perth Cultural Centre, Perth
- 2009-11 Urbanest Student Accommodation, Chinatown, Sydney
- 2010 Elenberg Fraser Offices, Queen St, Melbourne
- 2009 401 St Kilda Rd, Elenberg Fraser, Melbourne

Miik Green Public Art Preliminary Design



Preferred Site:

- **First choice:** Site 4 - Boas Avenue
- **Second choice:** Site 3 - Corner of Grand Boulevard and Reid Prom

Design Proposal:

Miik Green's sculptural work references organic growth and movement. Green's initial concept is to use a sequential growth pattern and apply it to the landscape to create a sculptural work that of straight geometric sections (tubular aluminium or stainless steel) creating an organic, egg-like form that emerges from the landscape. Green is interested in visually complementing the built environment surrounding the natural environment.

Green anticipates that the sculptural work would be composed of approximately 40 pieces of electro-plated stainless steel sections. The sections would be welded to a base plate that would locate in a reinforced concrete base below ground. The overall height would be approximately 2 metres and extend 1.2 metres at the widest point. It would be recommended as an additional cost to light the work from below.

Green has stated the importance of the work being situated centrally within a green space. Boas Avenue is the preferred site as there is enough space to allow the work to be viewed from various positions, approached and inspected by the public. The space is bounded by the street, carpark and library and pedestrian access, factors influential in designing this work. The work would neither dominate nor disappear within the space, but contain a bold simplicity that complements the area.

MIIK GREEN

Sensuality and wonder are important elements of Miik Green's artistic practice. His sculptural reliefs consider mutability and transformation, simultaneously referencing the organic and the artificial.

Through his artwork Green explores the sublime effects of colour. In the tradition of the Abstract Expressionists, Green charges his compositions with rich bleeds of pigment and tuning in to the emotional potentials of hue he achieves effects that are at once spiritual and visceral. Fields of colour tickle our senses and stir the emotions, whilst contrasting tones imply quasi-sexual shapes that hint at an alignment between visual pleasures and other types of arousal. The overtones of desire and union are furthered by a fascination with contrast and the sense of excitement the artist feels at the exchange that occurs at the instant in which two colours meet.

Green is concerned with creating optical links. He says his work "is basically about sensuality and space. Desire and consumerism come into play with the objects, too - the urge to touch and feel something that looks as appealing as each individual object."

Born in Perth Green continues to live and work in Western Australia. Having graduated with a Bachelor of Visual Arts in 2002 from Edith Cowan University, Western Australia, Green has exhibited in several solo and group exhibitions. He is represented in a number of collections, including Macquarie University and Edith Cowan University.

EDUCATION

- 2012 – Curtin University, Masters Candidate, Visual Arts
- 2011 – Curtin University, Visual Arts (Hons, 1st Class)
- 2002 – Edith Cowan University, Bachelor of Visual Arts, Painting
- 2000 – WA School of Art and Design, Advanced Diploma of Industrial Design

SOLO EXHIBITIONS

- 2011 – Sexy Blobs, Linton & Kay Contemporary (WA)
- 2010 – New Work, Stella Downer Fine Art (NSW)
- 2008 – Happy Mistakes, Gallery East (WA)
- 2006 – Sex Cells, Gallery East (WA)
- 2004 – Sensual By Nature, Gallery East (WA)

SELECTED GROUP EXHIBITIONS

- 2011 – 'Unnatural Phenomena' John Curtin Gallery, 'BigDiverse', ZigZag Cultural Centre (WA)
- 2010 – New Works, Linton and Kay Contemporary, WA
- 2008 – New Works, Stella Downer Fine Art, NSW Melbourne Art Fair, VIC
- 2007 – Great Little Christmas Show, Gallery East, WA
- 2007 – Pulse 2, Hellfire Gallery Esperance, WA
- 2006 – Melbourne Art Fair, VIC Miniatures, Gallery East, WA
- 2005 – Sexy Fungus, Stella Downer Fine Art, NSW
- 2004 – Sensuality and the Sublime, Dianne Tanzer, VIC
- 2003 – Finely Grated, The Church Gallery, WA
- 2003 – New Works New Faces, Perth Galleries, WA
- 2002 – 64 Degrees, Edith Cowan University, WA
- 2000 – Conception, West Australian Museum, WA

COLLECTIONS

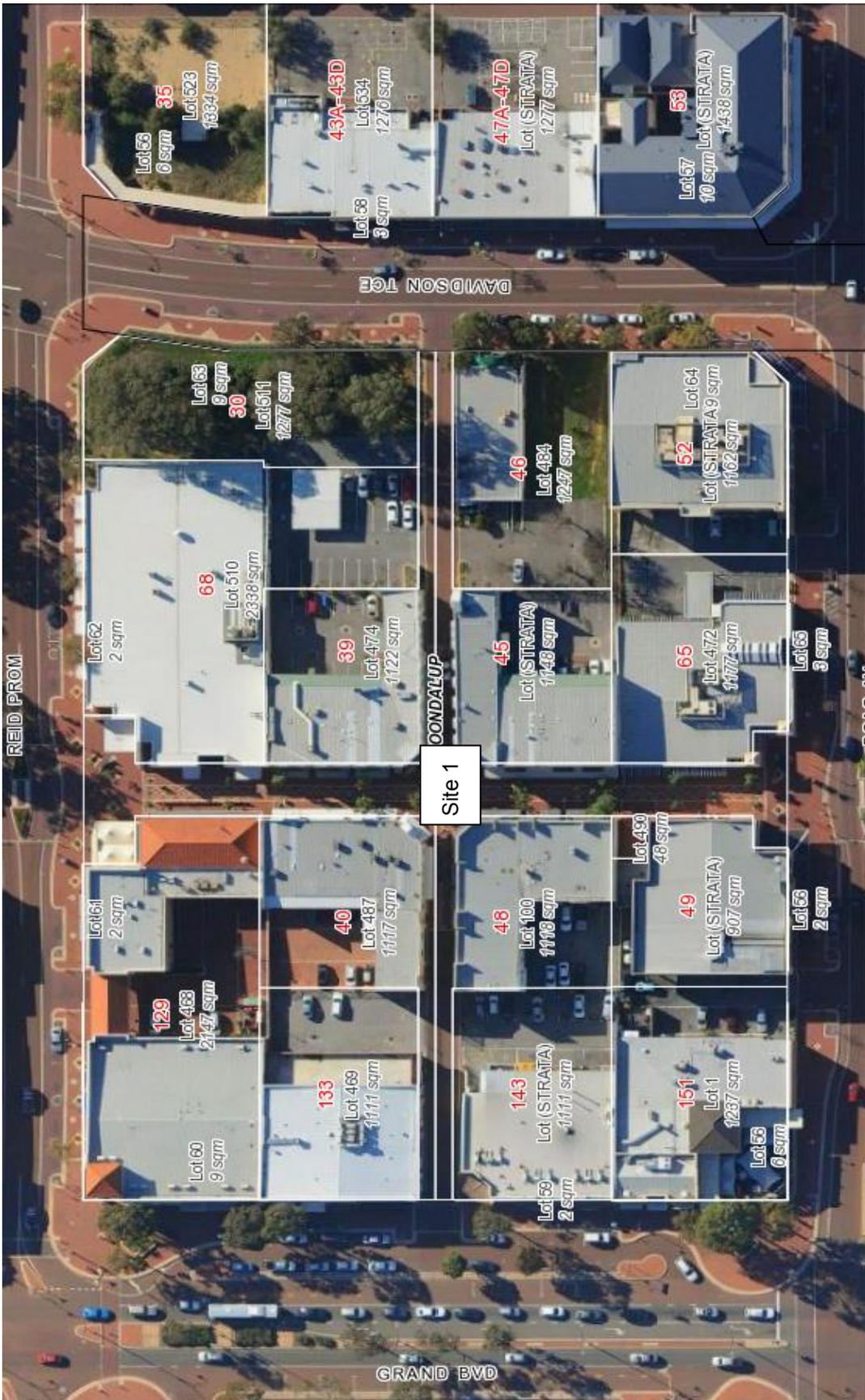
BHP Billiton
Royal Perth Hospital Collection
Macquarie University Collection, Sydney
Edith Cowan University Collection, Perth
Gallery Dusseldorf, Perth
Turner Galleries, Perth
Artbank – WA, NSW, VIC
International private collections

COMMISSIONS/SHORTLISTS/PRIZES

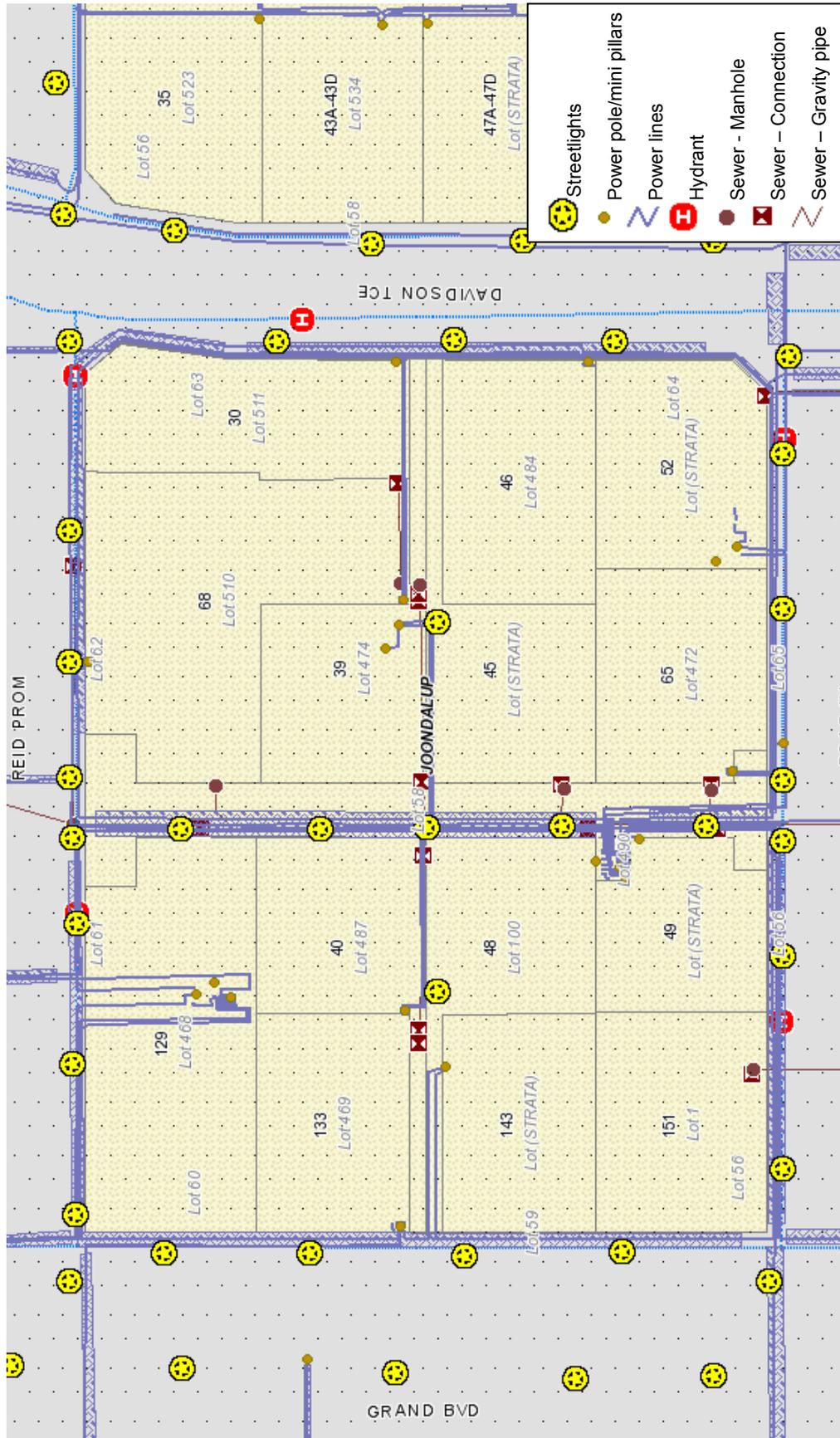
2012 – New sculptures, IGA Leederville (with Roxby Architects)
2012 – New sculptural work, BHP Billiton (Western Australia)
2011 – Commissioned – New sculptural works, Esperance College, Western Australia
2011 – Judging Panel, Bassendean Art Awards (WA)
2011 – Commissioned – New sculptural works, Coolbinia Primary, Western Australia
2010 – Shortlisted – New sculptural works, Churchlands SHS, Western Australia
2010 – Grant – Artflight – to attend Melbourne Art Fair courtesy WA government
2010 – Grant – Artflight – to attend solo show – Stella Downer (NSW)
2009 – Winner – Sculpture by the sea 2009 – Andrea Stretton memorial scholarship
2005 – Corporate – Untitled sculptures, Boardroom, Arccon, Perth

PROPOSED SITES

Site 1 Central Walk intersection



Site 1 Central Walk utilities

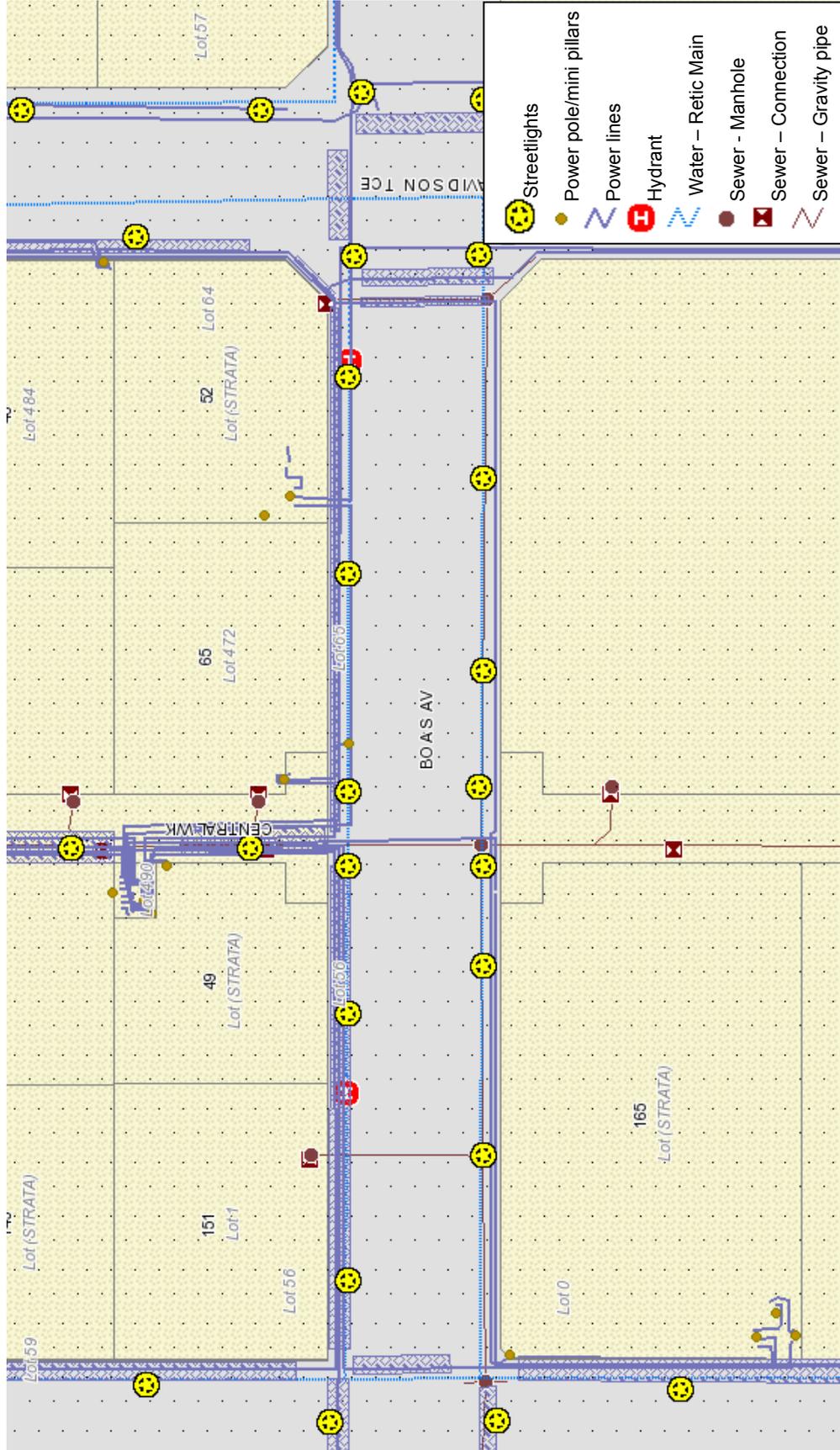


- Streetlights
- Power pole/mini pillars
- Power lines
- Hydrant
- Sewer - Manhole
- Sewer - Connection
- Sewer - Gravity pipe

Site 1 Central Walk

Advantages	Disadvantages
	While lots 40, 39, 48 and 45 are on private land, the main pedestrian access between these boundaries is on Crown land, managed by the State Government Department of Regional Development and Lands.
	Significant services (lighting, power, cctv, water, sewerage and drainage) are located within this proposed site. Current infrastructure plans for this area by the City do not involve changing the existing electrical provision. More investigation would be required to put a figure on the cost of works needed to facilitate a public art install but preliminary indications suggest this would exceed the total budget for the commission.

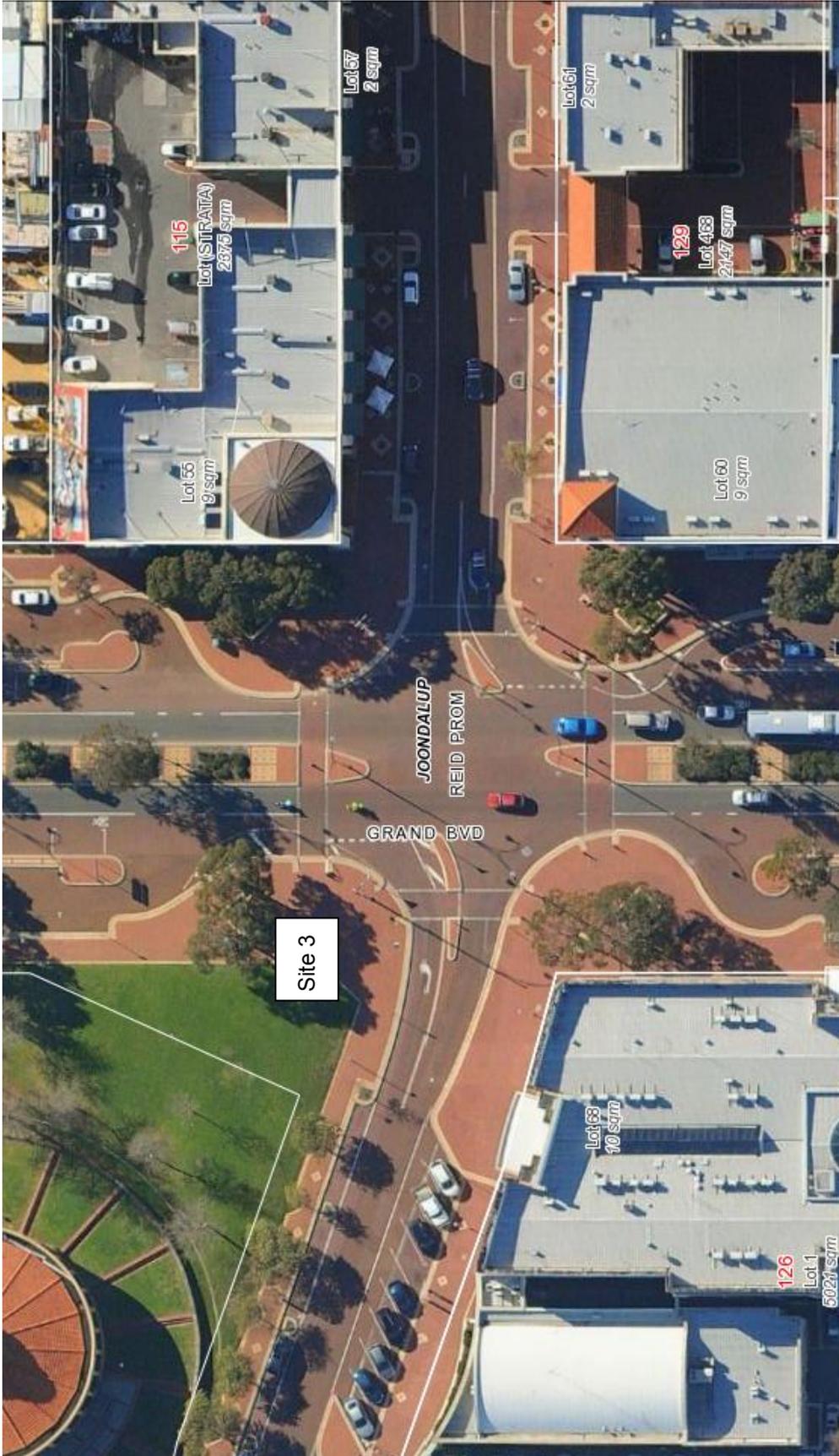
Site 2 Boas Avenue and Central Walk utilities



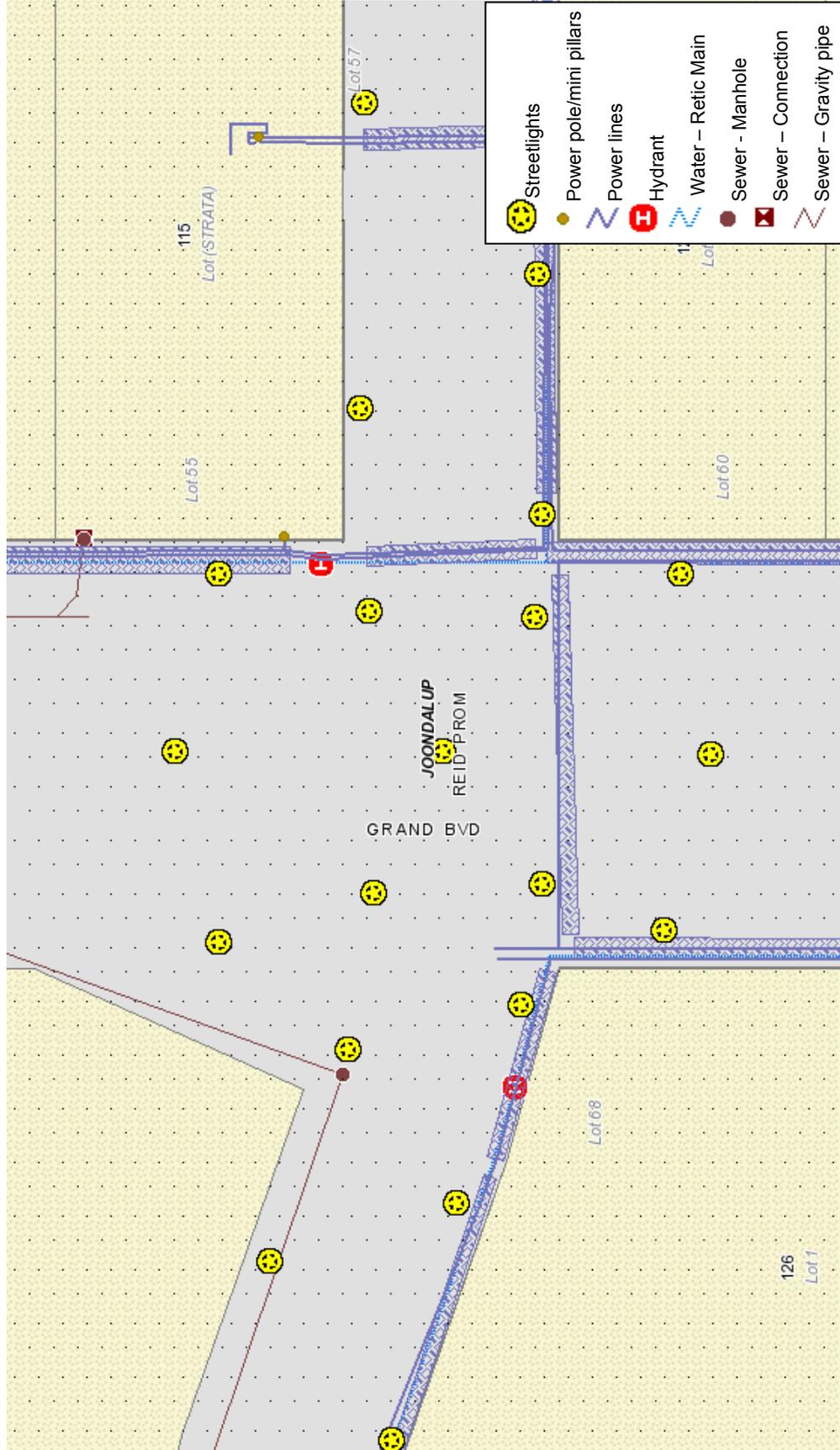
Site 2 Boas Avenue and Central Walk

Advantages	Disadvantages
The land is owned by City of Joondalup.	
No significant services (lighting, power and sewers) are located on the proposed site.	

Site 3 Corner of Grand Boulevard and Reid Prom intersection



Site 3 Corner of Grand Boulevard and Reid Prom utilities



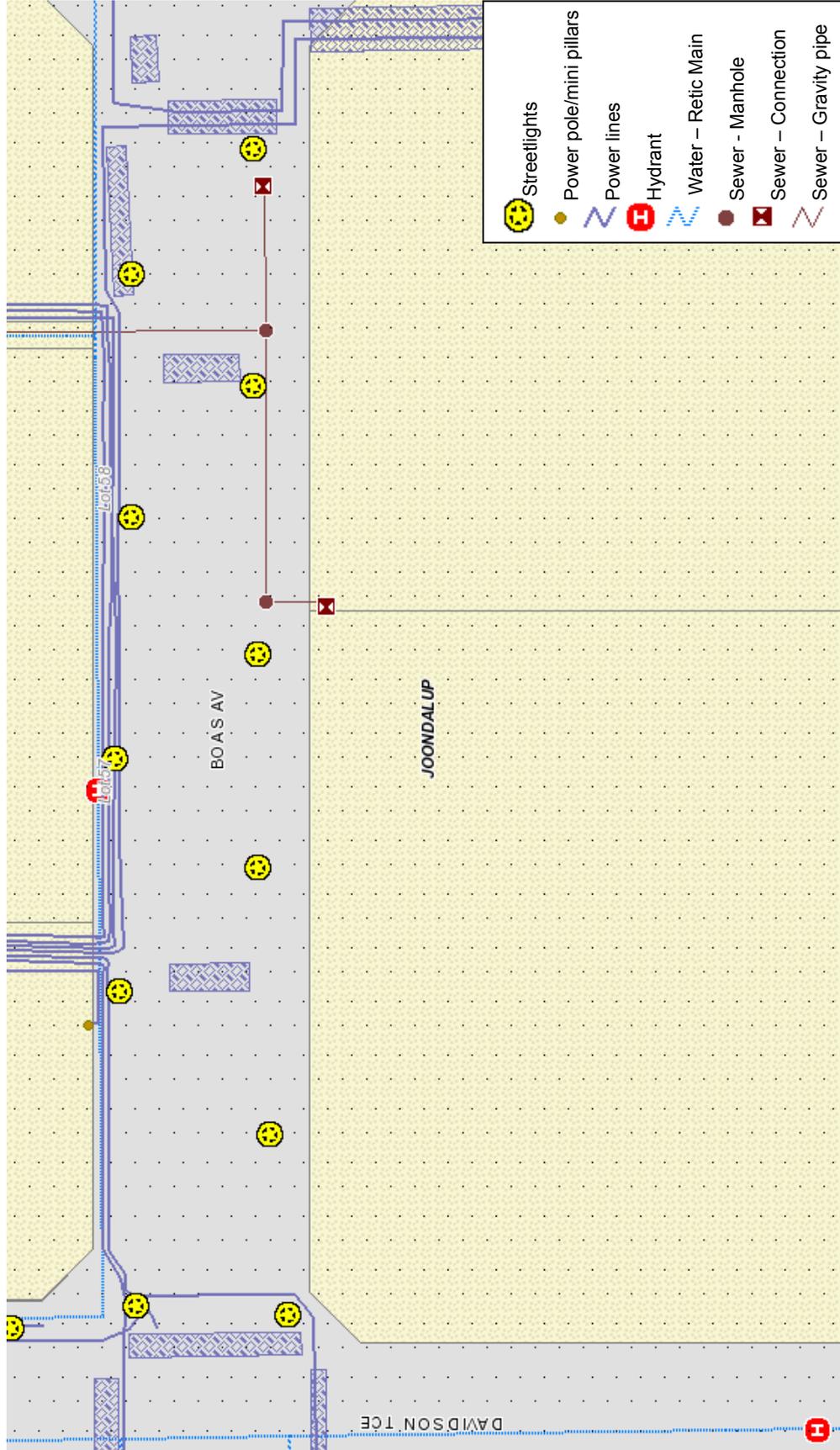
Site 3 Corner of Grand Boulevard and Reid Prom

Advantages	Disadvantages
No significant services (lighting, power and sewers) are located on the proposed site.	The land is Crown land, managed by the State Government Department of Regional Development and Lands.

Site 4 Boas Avenue intersection



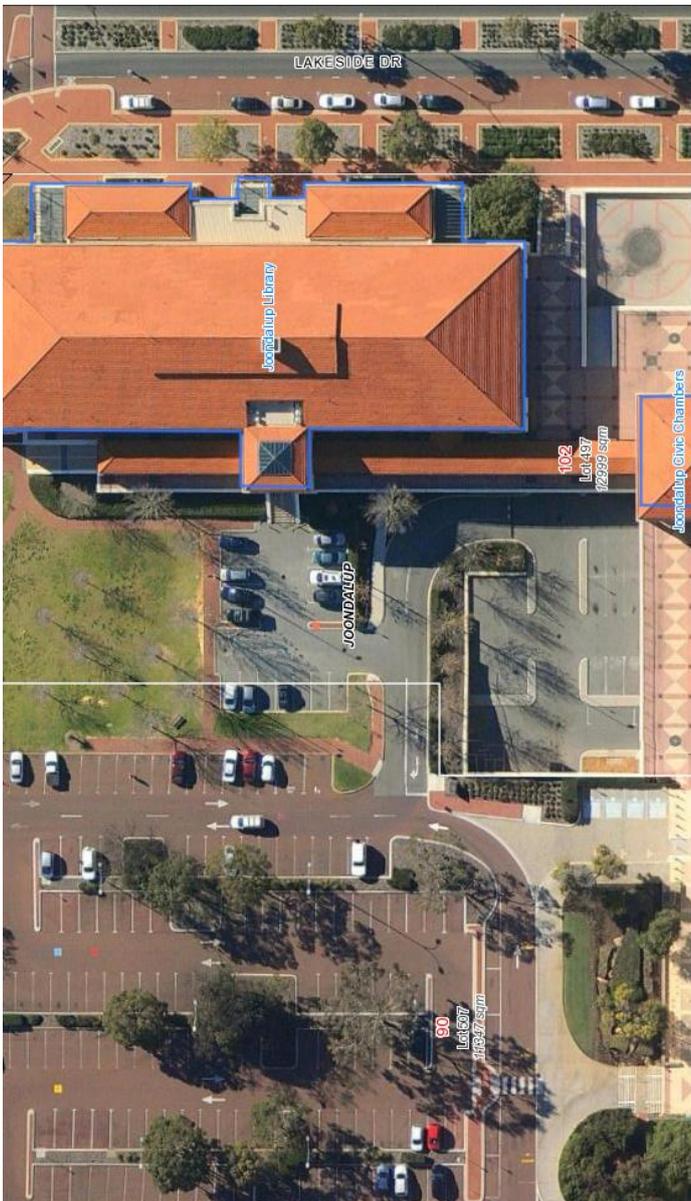
Site 4 Boas Avenue utilities



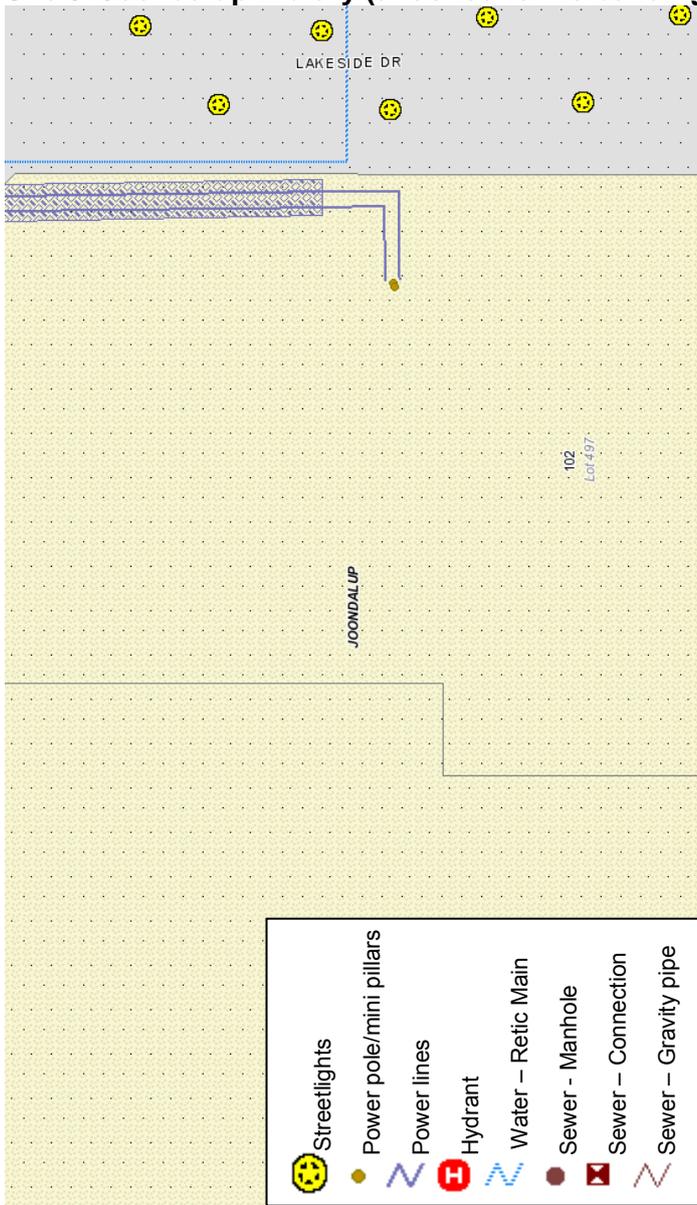
Site 4 Boas Avenue

Advantages	Disadvantages
The land is owned by City of Joondalup.	
No significant services (lighting, power and sewers) are located on the proposed site.	

Site 5 Joondalup Library (attached to the building)



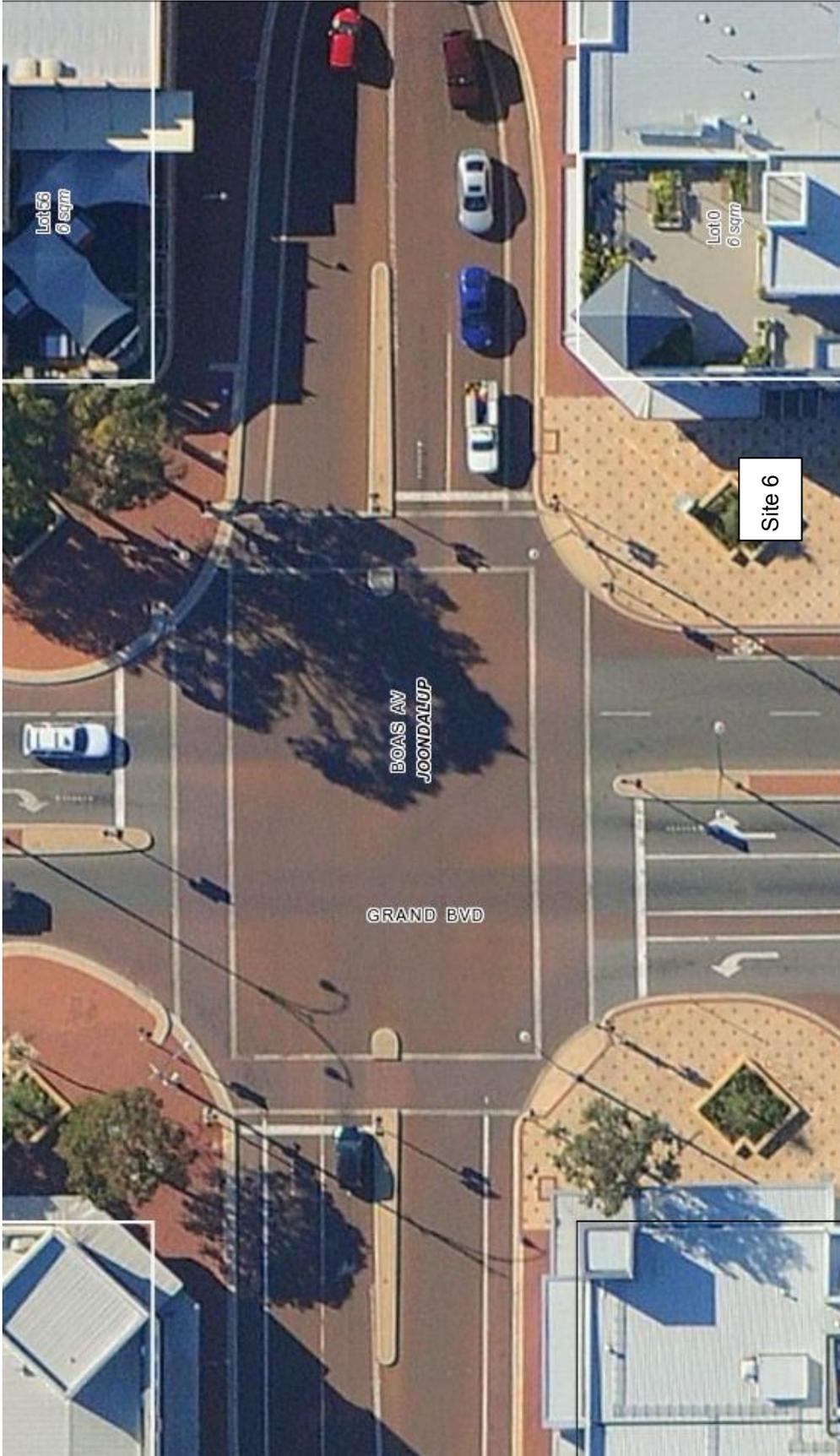
Site 5 Joondalup Library (attached to the building) utilities



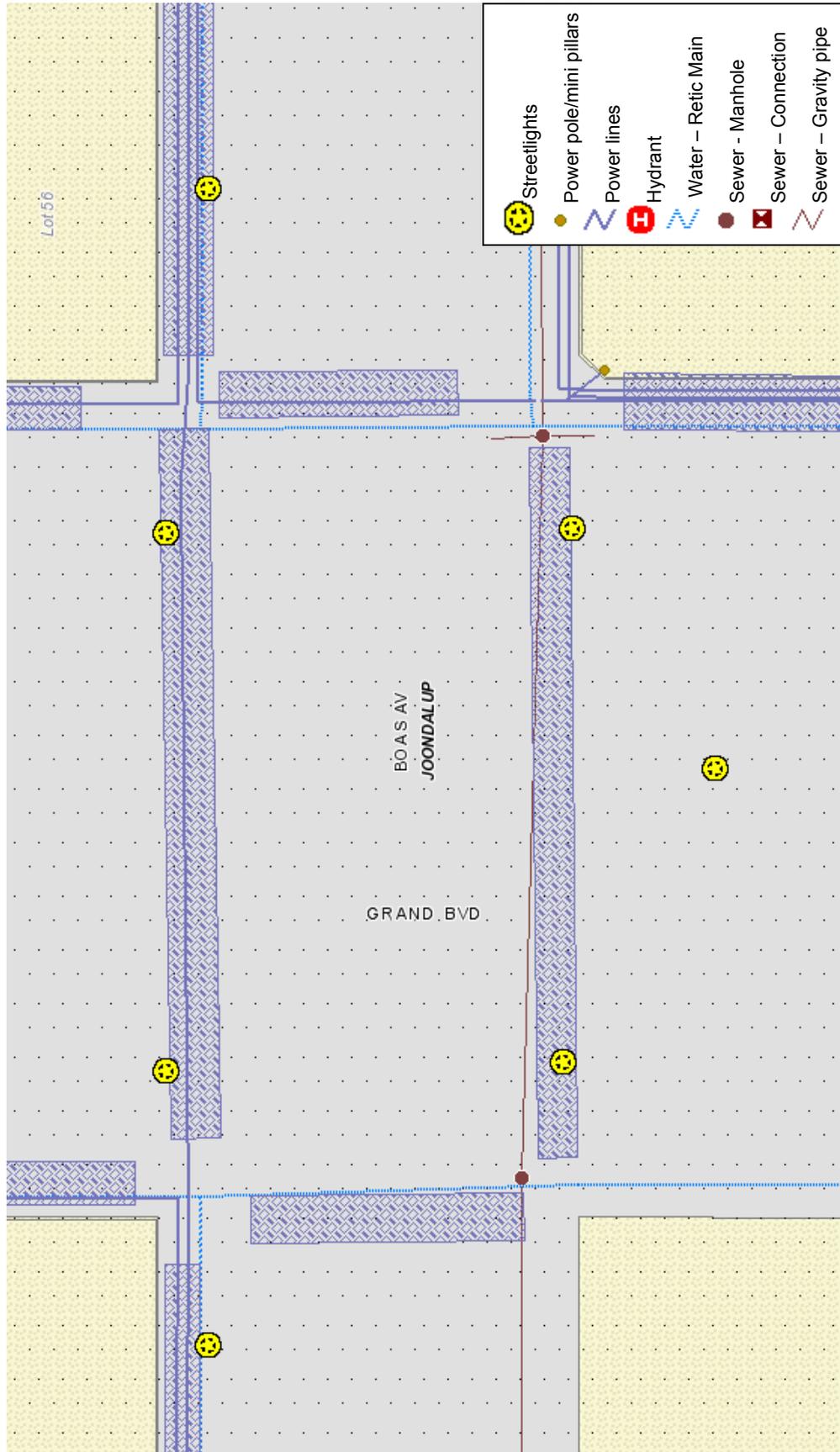
Site 5 Joondalup Library (attached to the building)

Advantages	Disadvantages
The building is owned by City of Joondalup.	
No immediate significant services (lighting, power and sewers) are deemed to be restrictive.	

Site 6 Grand Boulevard and Boas Avenue intersection



Site 6 Grand Boulevard and Boas Avenue utilities



Site 6 Grand Boulevard and Boas Avenue

Advantages	Disadvantages
	The land is Crown land, managed by the State Government Department of Regional Development and Lands.
	Significant services (lighting, power and sewer) are located within this proposed site, which would impede installation of the public artwork and would be required to be relocated at the cost of the City.
	Community consultation required for surrounding commercial and residential proprietors.