E BET FORM / 2024





culture / creativity / connection



Welcome to ARTFORM Subiaco, a showcase of arts, culture and design in Subiaco, Western Australia.

Uncover the narratives behind recently commissioned public artworks and delve into the lives of local creators, makers and producers.

'ARTFORM' surveys the people, places and stories redefining Subiaco's cultural landscape.

ACKNOWLEDGEMENT of COUNTRY

The City of Subiaco acknowledges the Whadjuk Noongar people as the traditional custodians of the area.

We recognise their cultural connection to the land and waterways of Subiaco, and their continuing contribution to our City.

Aboriginal and Torres Strait Island people should be aware that this publication contains names and images of deceased persons.





ARTFORM

Editors Gabi Mills Design Cally Browning Advertising Shelley Tamsitt

Photography Matt Jelonek, Robert Frith Contributors Monique Ceccato, Brooke Hunter,

Ara Jansen, Lisa O'Neill, Gail Williams, Tori Wilson **Cover image** *Here Together* by MOMO and Abdul Abdullah. Portrait by DevelopmentWA and Stewart Allen.



Published by Galley Press on behalf of See Subiaco. See Subiaco is an initiative of City of Subiaco Visit SeeSubiaco.com.au





32

36

44

54

60







| Curtain Up Take your seat at the Regal Theatre | 62 |
|--|----------|
| Taking a Stand Maitland Schnaars, driving force behind Yirra Yaakin Theatre Company | 66 |
| Song Stars Join Subiaco's singing community | 70 |
| Game On Barracking for the Umpire at Subi Arts Centre | 74 |
| Duran Aut | |
| Brave Art Colourful brollies from Tricia Stedman | 78 |
| | 78 80 |
| Colourful brollies from Tricia Stedman Inking the Fabric of Life Ashley Valmadre's block | |

88

90

The Art of Slow Fashion Clothes that won't cost the earth

A Well-Edited Life Film editor Lawrie Silvestrin

The reinvention of the **PMH Smokestack**

The Bidi: Cultural Gateway of Subi East 10 Exploring the Whadjuk Noongar six seasons

SUBIACO / 2024

- Past Perfect Postal Walk's ceramic tiles given new lease of life
- **Free Wheeling** 20 The work of photographer Robert Frith
 - **Know Thy Neighbour** 24 Pop-up installation spreads neighbourly vibes
 - **Giant Impact** 28 Meet Bille Bob, Thomas Dambo's Subiaco giant
 - **Time Tracks** ONE Subiaco's contribution to urban art by Voxlab
 - **Surprise on the Streets** The unexpected creativity in Subiaco's venues
 - The Dr Will See (Your Art) Now 40 Art by the medical profession finds a new home
- Lives Through a Lens Wandana inspires Subiaco: A Portrait.
 - **Free Form** 48 Pop-up gallery Temp showcases emerging artists
- **Fruitful Pursuits** 50 Mark Coughlan's The Orangery Gallery
 - **Drawing Inspiration** Kelly Canby adds her work to Walmsley Windows
 - **State of Flux** 57 Subiaco Library's next chapter
 - **Reach for the Stars** The story behind Forrest Walk's Arrive to Paradise

ARTFORM 2024 | 3





AIM HIGHER

With the artwork now complete on the PMH site, Lizzy Pepper delved into the history, the artists and what is to come at the new 1909 precinct.

> Above, artists Abdul Abdullah, left, and, David 'MOMO' Momyer, right. Images by DevelopmentWA and Stewart Allen.

he heart and lungs of the former Princess Margaret Hospital - its Boiler House and Chimney Stack - are being transformed into Subiaco's most prominent artwork, and a thoughtful new place for people to gather.

Perth-born artist Abdul Abdullah and American David 'MOMO' Momyer were selected for their innovative and playful proposal – a combination of MOMO's energetic mural painting overlaid with Abdul's portraits sculpted in neon.

Completely unfazed by scaling the 53-metre Chimney Stack, the artists have loved the experience, with Perth's blue sky and 180-degree ocean vistas to Rottnest as the backdrop while they apply paint.

"We're using the tallest boom-lift available, 180



feet," said MOMO. "We're piloting it in open air around the curved Chimney Stack to reach all sides. The view is absolutely magnificent, and the whole process has been plenty of fun."

A significant place for millennia

The site holds the memory of footprints as people moved across this land for thousands of years. It was on a path taken by the Noongar People following the lake systems north to south. From *Doondalup* (Joondalup) through *Galup* (Lake Monger), they would gather at the Subiaco Oval site, continuing through the hospital site to *Karra Katta* (Kings Park) then *Derball Yerrigan* (Swan River).

Others more recently have been here for care and, in a myriad of ways, to support and nurture. It's a significant place for many Western Australians, filled with memories.



Below: Art Production Fund. NYC USA.

MOMO (Dave Momyer) 2015. A double-

facade 5 story printed vinyl mural with the

shape of a long ribbon of paint, stretched

Bottom: Custodians, Abdul Abdullah,

2020. A large-scale and multi-panelled

painting that spans over 11 metres in

with numerous figures rendered in

length. The work depicts an extensive,

continuous scene of raging seas, overlaid

Abdullah's distinctive cartoon familiarity.

across the streets of Manhattan.

Now, it is on the precipice of a new chapter with the following in mind: "To reimagine is to acknowledge that something has come before" (excerpt from the curatorial vision).

An icon reimagined.

The place where Princess Margaret Hospital once stood is on the brink of a new beginning.

Set for a superb new development including residential towers, shops and restaurants, the foundation of a new community gathering space is being laid with this new artwork.

The hospital has been demolished and the Subiaco East site has been named 1909, honouring the year it first saw patients.

Four buildings have been retained – the characterful Boiler House and Chimney Stack which form the canvas for *Here Together* – Godfrey House and the original 1909 Old Outpatients Building. The latter is a small white weatherboard on the corner of Thomas and Hay Streets, and a water memorial is being designed around it.

The idea of re-imagining asks artists to honour the past, and to think about what this place might become, and the communities that will flourish in years and decades to come.

The heart and lungs of PMH

"When I first heard it was a Chimney Stack I asked, 'are we decorating the morgue?", laughs Abdul, who was glad to learn the canvas is an old gas-fired power station that became redundant when the hospital connected to Perth's electricity grid.

Few people know it, but a complex tangle of underground service tunnels lay beneath the hospital, piping power and heat throughout the network. Oil burners powered the hospital in the early 1960s, and local residents dreaded the filthy soot that sprinkled their homes. The Health Department ordered a taller stack be built to alleviate the pollution, and a new Boiler House and 53 metre stack was erected in the late 60s – now an iconic







centrepiece that honours the former hospital site.

The Boiler House was the beating heart of the hospital, and the place where the tunnels converged, a brown brick shell housing power boards, cables and mechanical equipment. In time it will be reimagined and given a new purpose, surrounded by public open space and sumptuous gardens.

1909 is about bringing people back to the site, celebrating its history. *Here Together* is the first step, an iconic landmark and artwork.

Honouring its history

The hospital was an important place for so many people, and the artwork needed to respect and acknowledge that. Significant community engagement and consultation went into the planning, gathering residents, business owners and people connected to the hospital to share their memories and hopes. "Since PMH's closure, we've engaged with the alumni, former staff and families. We delved into the archival records to understand the importance of PMH and uncover a range of stories," said Dean Mudford of DevelopmentWA.

It was a young girl in the 1890s who placed three pennies in a collection box, starting the fundraising when she realised there wasn't a hospital just for children. Her story will be represented in the public garden.

Lots of parents want a place they can come and remember, and a memorial is planned by the Old Outpatients Building, with the public open space surrounding the chimney, a place to create and reflect on happy memories.

An international search

Artify Consulting guided the curation and commissioning process, first developing the memories and stories into curatorial themes: play/energy/momentum, gathering/movement and reflection/learning.

An international callout followed, and 70 expressions of interest were received from artists around the world.

Carolyn Karnovsky from Artify was thrilled with the response and general enthusiasm. "It was a really positive response, and a tough job going from 70 to six submissions. The nature of the project itself and canvas – a 53-metre-tall Chimney Stack – meant the expressions of interest were so diverse, which was exciting."

"We weren't looking for just one thing – not just a painting. We wanted to see how artists could take it a step further with lighting and sculpture to create a dynamic experience and impact day and night."

Public art curators Creative Road had identified MOMO and Abdul as ideal for the project; artists whose skills would complement each other. Creative Road had worked with MOMO on a fantastic mural for Home of the Arts on the Gold Coast, and Abdul, a fifth generation Muslim Australian had just started collaborating with Patricia Piccinini on a Melbourne Metro artwork.

Abdul, who now lives in Bangkok, comes from a gallery practice with experience in temporary installations, and it's exciting to see him create an important large-scale, permanent piece in his hometown. For a long time in Western Australia, you

66

Their concept was a combination of MOMO's colourful, energetic, and very technical mural approach, overlaid with Abdul's neon portraits

~ Carolyn Karnovsky, Artify



had to demonstrate delivered public art projects to get a look in.

"There's been a shift happening over the last decade, with artists collaborating with other artists with public art experience, or fabricators who can deal with going big," says Carolyn. "Clients feel comfortable with that process, seeing the possibilities."

A panel with a passion for street art shortlisted six artists teams, eventually unanimously selecting MOMO and Abdul. "For Abdul we can see his gallery process, and the panel saw the potential in his work to go large scale and permanent – it's really exciting!"

"Their concept was a combination of MOMO's colourful, energetic and very technical mural approach, overlaid with Abdul's neon portraits," explains Carolyn. "The colour palette takes its cues from the vibrant Megazone Arcade and Radio Lollipop, and the facial expressions talk to a range of emotions – joy, contemplation, curiosity."

Here Together

MOMO and Abdul's piece, *Here Together*, honours the energy and vibrancy of the kids that have been there.

"Abdul's lyrical style drawings will be rendered in neon strips, floating above a colourful mural of my collaged vocabulary," said MOMO. "So there's a look during the day, one at night and one in between."

The collaboration and creative process was seamless, conducted across time zones via video chat and email. "The idea became that the drawings Abdul has been doing on his landscape paintings could be embedded in neon across my mural," says MOMO. "I've arranged a lot of the elements and he's riffed on them."

With apartments to follow, the beacon will soon be part of the vista. "We considered the optimal sight lines and preferable scale of things, and then worked the other way, my elements following his drawings, until things finally nested well and the electrician signed off on it being feasible." Lighting elements were placed to be seen from a distance without interfering with architecture and living spaces. **REACH FOR THE SKY** The energy and vibrancy of the children who used to be treated on the site has been honoured in the artwork's creation by MOMO and Abdul Abullah (pictured opposite). Responding to the themes came naturally to the American artist, "Play and curiosity is central to how I work, and what I like to produce. Energy from dynamic compositions is my big interest. I think the landmark mural-in-the-round Chimney Stack acts like a pin in the map for public gathering. And discovery can be well suited to the science-based colour techniques."

Colour play and gestures

MOMO uses an optical colour blending technique known as additive averaging, "I've created halftones in my mural paintings for 10 years with specially cut rollers," he explains. "The various colours will seem to shiver up-close, but blend at a distance: any two colours becoming a third colour."

A self-described 'outsider amongst outsiders', Abdul has been painting expressive faces and hands on rocks since 2020. "They started as nervous little rocks. I was in Sydney and couldn't see my family in Perth," he explains. "As the year went by and we caught up, the faces became happier, more optimistic. Now they're unapologetically happy to see you."

It's these radiant faces and hands that beam at us from the Chimney Stack, reflecting or conjuring joyful memories and bringing people together. "We thought about the idea of memory and recollection. The faces reflect memory in a positive sense – focussing on the good memories."

Around 240 languages are spoken in Western Australia, including languages and dialects of Aboriginal and Torres Straight Islander people and the languages of communities who have migrated and settled over generations, and migrants and refugees who have come from all corners of the globe.

Here Together speaks to diverse communities through the universal languages of colour, light and gesture.

A gateway to the city

As the 1909 precinct comes to life, *Here Together* can be admired from a number of vantage points – glimpses from afar, having it soaring over you from the public garden space, or glancing it from a 10th floor apartment.

As MOMO adds the final brushes of colour, and electricians connect the neon lights, Abdul is spending time in the classroom. "I've spent full days with year nine art students at Bob Hawke College and Perth Modern," he says. "The kids are so engaged!"

Community engagement sessions were also a success, with the artists and public connecting over conversations about sparking curiosity through public art.

If the most successful artworks are the ones that disrupt your day, motivating you to get closer for a better look, then the *Here Together* team has done themselves proud.





CONTOUR OF COUNTRY Rubeun Yorkshire's sculpture, *Birak*, is slightly tilted to suggest wind flow.

The BDD The cultural gateway of Subi East

A new artistic installation depicts the Six Seasons Bidi, a stunning expression of Noongar public art.

BY Brooke Hunter



ocated on Whadjuk Noongar *boodjar* (country) and one of the most significant urban redevelopment projects undertaken in Western Australia, DevelopmentWA's Subi East is strongly grounded in Noongar lore, knowledge and culture.

Guided by the Whadjuk Noongar Elder Reference Group for Subi East, the Subiaco development features an outstanding Noongar public art element – the *Six Seasons Bidi*.

In celebration of the Noongar seasons, six gardens each feature an exceptional sculptural artwork by six local Noongar artists, connected by a pathway or Bidi.

Driven by an opportunity to employ and develop the skills of Noongar artists, the *Six Seasons Bidi* is a collaborative design process undertaken by DevelopmentWA, Karrda, the Subi East Elder Group, OCULUS, UDLA and Apparatus.

Connecting people to places, stories, memories, knowledge, experiences and *boodjar*, the *Bidi* stands for more than just a pathway or trail. Winding itself throughout Eastern Subiaco, the *Bidi* is a cultural gateway offering an immersive experience for visitors.

Anthropologist Barbara Bynder from Karrda said the *Bidi*was about sharing Noongar cultural *katidjin* (knowledge) through an embodied narrative.

"The *Bidi* is a trail that encompasses urban landscape design with the art of cultural storytelling to encapsulate meaning and understanding of the significance of knowledge transfer through the development of the Noongar six seasons life cycle," she said.

"The *Bidi* also encourages self-learning of Whadjuk Noongar culture through diverse

seasonal change seen in the six allocated gardens. Demonstrated in the pathway that connects the gardens, visitors will gain further understanding of the values and value systems of Noongar people, linking each to the other through kinship and relationship systems."

Bynder said the Subi East project was inclusive of Noongar people from initiation through to finalisation and was a strong example of acknowledgement, inclusion, and respect for Whadjuk Noongar people, culture and heritage.

She said the Elders wanted the *Bidi* artworks to act as a tool to educate people about Noongar knowledge, culture, history and heritage through an interactive and inclusive experience.

Following an expression of interest (EOI) to local Noongar artists in early 2022, a series of six

Ultimately, I hope that the *Bidi* becomes what the Elders wanted – a place where the whole community can connect to Noongar *katidjin*.

~ Helen Curtis

3D sculptural forms have been designed each with a seasonal focal point, working to embed elements of Whadjuk Noongar culture, the six seasons and connection to country.

"The EOI was offered to Noongar artists who wished to have an opportunity to develop their artistic career and engage in public art," Bynder said.

"They were asked to interpret an inclusive and connected dialogue in their work that represented the cultural context, narrative and story whilst maintaining the relationship that exists between the seasons and presenting a 'connection to country' that embeds all the elements within the urban landscape design."

The process for public art was facilitated by Apparatus, a public art services consultancy in Perth.

Apparatus Director Helen Curtis said over the past 200 years the land around Subiaco had been altered, but the area remained Whadjuk Noongar *boodjar*.

"Noongar people have travelled through, and continue to travel through Subiaco, connecting the area to places of significance outside the project boundary," she said.

"The *Bidi* artwork markers will respond to the *katidjin* shared by the Elders and will allow the WA community deeper insight into one of the oldest continuing cultures in the world."

Held at the Old Girls School in East Perth, the selected artists then took part in an intensive and culturally immersive professional development program designed, coordinated, and created by Apparatus and supported by the Whadjuk Noongar Elders Reference Group, Karrda, DevelopmentWA and mentors Susan Flavell and Stuart Green.

The purpose of using the space was to provide the artists with a way to freely explore their ideas, develop new skills, and work together in a culturally appropriate and safe way.

"We created a wraparound professional development program specifically for Noongar artists, with the idea of delivering excellent quality artworks for Subi East and improving the knowledge, skills, and ability of the artists to work on future projects," Curtis said.





"At Apparatus, we believe Aboriginal cultural material needs to be provided by a knowledge holder, an Elder, and interpreted by an Aboriginal artist. We identified that there was a need for capacity building and skills development for Aboriginal artists to produce artwork and that developing a program would have benefits to the sector beyond this one project.

"The thinking was that, ideally, we wanted this work to end up in self-determination; meaning we wanted this generation of Noongar artists to feel confident about taking on public art jobs end-to-end."

Curtis said being able to set up a studio at the Old Girls School for the duration of the workshops was invaluable and it became the artist's studio and workshop home. The artists had access to materials, a studio for art and a room for yarning.

Images of artworks were pinned up on the walls and one of the artists, Lea Taylor, brought in an Aboriginal flag and images of proud Noongar people for inspiration.

Cultural workshops were coordinated and designed by Karrda in collaboration with the Elders who presented cultural knowledge to the artists at yarning sessions over a four-week period. Karrda and the *Birdiyas* (Elders) passed on *katidjin* consisting of Noongar movement, colours of the seasons, plant use for medicine, food, resources, fire, tool making, growing up Noongar, camps and reserves.

"This *katidjin* imparted by the *Birdiyas* ultimately informed the artists' concept designs," Helen said.

Once the cultural workshops were over, the program offered design and professional development workshops to introduce the artists to the public art sector and to encourage selfdetermination and autonomy as a professional artist.

These workshops included specialist information such as reading architectural drawings, talks from established Indigenous artists, writing artist statements, media promotion, copyright law and important conversations about the business of being an artist and an Aboriginal person while working with artwork concept proposals.

In August 2022, the artwork concept proposals were created by Apparatus with support from the Elders, Karrda and DevelopmentWA.

From there, the artists worked closely with Big Spoon Art Services to craft their sculptures, with production taking place at Big Spoon and Dan Gentle Art Foundry. Unveiled at Subi East in late November 2023, the artworks now stand as a legacy for the development of future Noongar artworks throughout Perth.

All artists have gone on to new projects and continue to develop their skills to become an essential part of the cultural fabric for public art, urban design and development.

"We haven't had to wait long for the impact of the program to be realised," Curtis said.

"Every one of the six artists has gone on to new challenges and I believe that this project was instrumental in enabling that to happen for them. It has been an absolute joy watching the artists grow in skills, abilities and confidence. Honestly it has been transformative for all the artists, in fact for everyone involved.

"Ultimately, I hope that the *Bidi* becomes what the Elders wanted – a place where the whole community can connect to Noongar *katidjin.*"

"The *Bidi* brings life to the urban environment that activates a sense of place for residents and visitors alike, whilst recognising and acknowledging Whadjuk Noongar culture, heritage and people as traditional owners and carers for country contextualised in modernity," said Bynder.

Earth, sea, wind and fire inspire artists

TRADITIONALLY, NOONGAR PEOPLE would recognise signals such as wind direction, rainfall, temperature change, celestial movements, animal behaviour and the flowering of plants to divide the year into seasons.

The Noongar six seasons are *Makaru* (June to July), *Djilba* (August to September), *Kambarang* (October to November), *Birak* (December to January), *Bunuru* (February to March) and *Djeran* (April to May).

The artists each took inspiration from the environmental patterns, flora and fauna of their chosen season as well as including their personal lived experience, the cultural narrative, and the stories of the Elders to design and ultimately fabricate their *Six Seasons Bidi* conceptual designs.



< Jarni McGuire - Kambarang

Jarni McGuire was born and raised in Noongar country; a Whadjuk, Ballardong and Yuat woman living in *Boorloo* (Perth). She is a Noongar artist who loves to bring traditional stories and art into the modern landscape.

McGuire's *Kambarang* sculpture references the maternal world, women, motherhood, nurturing, providing and pregnancy.

"My artwork is a response to reflecting on my experience as a woman and a mother and how my body has changed over time through this. I am committed to my community, especially my Noongar community," she says. "I love amplifying and expressing my culture in my way and I am keen to continue to represent Noongar culture throughout the community. The Subi East project is an awesome opportunity to create an artwork that allows all to learn about, appreciate and enjoy my Noongar culture."

David Jones - Bunuru >

David Jones is an Indigenous artist with connections to the Wiilman, Kaniyang, and Goreng Noongar nations. Predominantly a painter, he tells his journey and that of the Noongar people's survival through art. He shares pride, emotions, healing and spirituality through his paintings.

Bunuru is the season of high temperatures, a time when water is scarce, when Aboriginal people traditionally migrated to the rivers, lakes and the coast in search of the abundance of food and comfort there. Jones's sculpture has been designed to evoke something of the quick and streamlined interaction of fish, water and waves found in these water bodies.

"The Subi East project means so much to me as an emerging artist and a father," he says. "The opportunity to share our culture with my children, future grandchildren and many more generations to come is deeply significant."





^ Lea Taylor - *Djeran*

Lea Taylor is a Wadandi, Menang, Goreng Bibbulmun *yorga* whose family connections are to the Hill and Maher/ Williams families. Her work comes from within, and she strongly believes her ancestors guide her to create in a cultural, respectful way.

Her piece, *Connection* refers to the Bibbulmun season, *Djeran* (April/May). The shapes in her sculpture represent all these important parts of Bibbulmun culture. The three vertical structures represent community, *Maarman* (Man), *Yorga* (Woman) and *Koorlangka* (Child), standing strong on *boodjar*, standing together as a community.

"Water, fire, regeneration, community and the strength of us and culture standing strong, offering you, the viewer, an opportunity to reflect and learn as you journey along the *Bidi*. Connection is possibly the most important part of Bibbulmun culture. It is who we are. It is what we do. It is our identity," she said.

Dellas Bennell - Djilba >

Dellas Bennell is a Whadjuk, Wardandi, Wilman and Baiyungu *yorga*, a mother of three and an established artist based in Bunbury. Dellas' work depicts her love of wildlife and native flowers and plants.

The title of her *Djilba* sculpture, '*Yandi Wildflowers*' is Bennelli's conceptualisation of collecting wildflowers with her family matriarchs.

"I feel that Subi East is a great opportunity for me to learn new skills," she says.

Working with fabrication and casting metal to create sculpture is something I have always wanted to do. I'm really enjoying collaborating with industry specialists to develop a major sculptural piece."

v Kamsani Bin Salleh (Kambarni) – Makaru

Kamsani Bin Salleh (Kambarni) is descended from the Ballardong Noongar people and Nimunburr and Yawuru people of the Kimberley region in Western Australia. He often uses his artwork as a platform to share knowledge and educate others about Aboriginal culture.

The *wardung* (crow/Australian raven) sculpture for the *Makaru* season is Bin Salleh's first cast sculpture,



and explores themes of urbanisation, cultural resiliency and expression.

"Working on this project is very appealing to me as it represents values that I am passionate about, cultural celebration and preservation," says Bin Salleh. "Bringing local Noongar world views to the public space, world views born out of generational observations of seasonal changes. Public art like this, done honestly and correctly, is a great educational asset to the broader community."





This project is a great endeavour for an emerging artist - it feels like our visions will be nurtured and it will be a great learning experience.

~ Rubeun Yorkshire

< Rubeun Yorkshire - Birak

Rubeun Yorkshire is a Noongar, Yamatji and Wangktha man. He has completed a range of public artworks for corporate, major festivals and education institutions.

Yorkshire has worked closely with the Elders to understand and represent the biotic events of seasonal changes that occur locally and over great distances.

His sculpture is a representation of the land, drawing inspiration from contour maps, slightly tilted to suggest the flow of wind and positioned to face towards the culturally significant site of *Galup* (Lake Monger).

"This project is a great endeavour for an emerging artist - it feels like our visions will be nurtured and it will be a great learning experience," he says. Public art is something I have recently become very interested in as an experienced storyteller working across mediums. There is under representation of emerging Noongar artists and a need for artworks that are truth telling."



PAST PERFECT

The ceramic *Subiaco Centenary Tiles,* laid in 1996, have been refashioned in a creative way at Postal Walk, an innovative act of preservation that nods to the past and looks to the future. | By Ara Jansen t's not often artists get a chance to revisit a notable piece of work in their catalogue. For ceramic artist Jenny Dawson, the *Subiaco Centenary Tiles* is that work.

In 1996, to commemorate the City of Subiaco's centenary, students from four local schools – Subiaco Primary, Jolimont Primary, Rosalie Park Primary and Perth Modern School – drew their unique designs onto tiles which incorporated scenes from throughout the city that contributed to telling the Noongar story of the *Wagyl* (or *Waakarl*).

In collaboration with Minang Wardandi Bibbulmun Ballardong Noongar artist Sandra Hill, the pair worked with 100 local children capturing their designs and transferring them onto tiles.

These were laid in a nautilus shape on the then newly created pedestrian mall on Park Street, now known as Postal Walk. Dawson transferred all the artwork onto the tiles and then spent weeks sitting on a cushion on Park Street, individually laying each one in the spiral shape she and Hill had designed. Local community members were also invited to help finish the project. Over decades, the root system of the flooded gum next to the artwork had irreparably damaged the tiles, prompting a revitalisation of Subiaco's original pedestrian mall.

A wooden deck has now been built around the tree meaning about 30 tiles had to be repaired and relocated. To create a more contemporary interpretation, the broken tiles and their designs have been converted and etched into metal pieces which mimic the original tiles. They have been placed on the wooden deck and into the bricks to continue the spirit of the original artwork into the mall.

It has also meant that those tiles haven't been lost and the original student designers who have publicly said they're happy they have been preserved, can continue to see them and share them with family and the local community.

"I love that those students can now share their work from decades ago with their children," says Dawson. "It was a really groundbreaking project at the time because of the community involvement."

Since the tiles project, Dawson and Hill have worked on more than two dozen projects together,





which have included giant jelly beans, a sundial in tiles, a memorial and a large metal tree surrounded by a mosaic. One of their recent collaborations was the water playground at Elizabeth Quay.

"I always feel like the work we do together is soul work," said Hill. "There are often hidden messages about women's business in our work. Because our industry has been dominated by men, this is a chance to tell women's sacred stories because those voices are often hidden."

Dawson works with other mediums such as photography, painting, sculpture, metal and aluminium sculpture, concrete casting, stone and concrete carving. She enjoys working in threedimensions as much as wall and paving works.

Outside community and public art, Dawson has a practice as a ceramic artist which she has run successfully in Fremantle since 1992. She exhibits in group or solo shows and is represented in numerous public and private collections. One of her favourite projects has been an exhibition of handmade teapots, which were also exhibited in China.

"One of the main things I love about art is solving problems. I like solving problems, both technical and artistic.

"There's also a lot of spiritual context to what I do. Art I design often feels channelled and that's pretty special. Often after I've done it, I don't know where exactly it came from." *www.jennydawson.com.au*



PATHWAY TO THE PAST Sandra Hill and Jenny Dawson worked on the original groundbreaking project at Postal Walk and have been instrumental in the ceramic artwork's new lease of life.

THE WAAKARL STORY

It's a story that reiterates the importance of *Waarkyl* as the foundation myth for the creation of all Noongar country and everything on it. Noongar wangkiny (talk) says that Waakarl is the Spirit Snake that created the earth, the people, the animals, the plants, and all the rules about living. This Noongar story is about how the Waakarl made the bilyawhich Wedjela (white people) call the Swan River. Noongar from out around Brookton and York talk about how the Waakarl came out of the earth. It went different ways, making tracks through the hilly country. Sometimes it went kardup boodjar (underground) and sometimes it went yira boodjar (over the land). The Waakarl's kaboorl (stomach) pushed the boodjar and boya (earth and stones) into kart (hills). You can see the Waakarl's path in the shape of the boodjar.

From "Aboriginal Histories in the City of Subiaco" by Mary Anne Jebb and Leonie Stella, Allbrook Jebb and Associates Pty. Ltd. 2008





FREE WHEELING

Rescuing abandonded bicycles and turning them into something new in the name of art is photographer Robert Frith's USP. | W Ara Jansen

f you ever see a momentarily abandoned bicycle on the side of the road somewhere between Cottesloe and Subiaco, chances are Robert Frith isn't far away. He's probably looking under the tarp of a covered vehicle he spotted and shooting a few photos on his camera-phone for his Instagram account.

It's difficult to be a commercial photographer and get around on a bike, so Frith takes every opportunity to use two wheels, armed with only his camera-phone. He bikes nine kilometres daily to his Subiaco studio and has several strategies to draw out the ride on a sunny day using the time to document something which catches his eye.

As well as being a passionate photographer, Frith has a love for bicycles and an interest in photographing boats under cover, the reasoning being somewhat of a mystery even to him.

This year, his business in Hamersley Road – Acorn Photo – turns 30. His website describes it as a "creative photographic studio, a meeting place for wastrels and a repository for vintage bicycles".

Frith is also the chair of the WA Historical Cycle Club, has broken both wrists in a bike stunt-riding accident and owns more than a dozen ridable bikes and a couple more which might be usable in the future. His oldest is a model from 1947 and the newest is two years old, with an aluminium frame.

It's a material he himself is familiar with, and is featured heavily in his recent project, his *Letter to Subiaco* on Postal Walk. The new gates of the Australia Post loading dock have been made of aluminium sheeting with perforated holes to create a photo mosaic, taken from "little images from around the streets" of Subiaco, shot by Frith.

It's a neat idea of using multiple small and inconsequential things to produce an larger artistic work which conveys the Subiaco spirit.

As well as closing off the loading area to give the walkthrough a feeling of calm, it also gives a nod to the building's past, dating back to March 1897.

The second part of the project is two metal arches at the car park end of the area. Finished in the same material, the arches feature about 20 photographs, again seen differently, depending on your distance.

"You see different things if you stand back to if you stand close," Frith says. "There's the letter R from the Regal Theatre and lots of tiny little details from the build environment. I've been in Subi a long time



and I had a good idea of the areas I wanted to use."

It's rare for Frith to do public art projects, though this is not his first one. He loves the process and has worked mostly with architects and interior designers on commissioned works.

"It's something I really enjoy. Because I am firstly a photographer, most of the works tend to be photo montages of some kind."

He draws much of his inspiration and influences from Americans such as writers Tom Wolfe, William Faulkner, John Steinbeck and photographers Robert Frank and Lee Friedlander. His commercial work tends to be in the spheres of architecture, the arts and corporate portraits, resonating with people who are drawn to the juxtaposition between all our secret, interior lives which are then refashioned and clad in an everyday, exterior façade.

Outside this, Frith also pursues photography projects which interest him, such as his *Bring Out Your Dead* series, which are night shots of what people leave out on their verges, a series of portraits of people in Fremantle and a poignant series called *Isolation Portraits* shot across 2020.



The arches feature about 20 photographs, again seen differently depending on your distance.





KNOW THY NEIGHBOUR

The Subiaco Object Exchange not only gave people a peek into the lives of their neighbours but encouraged them to meaningfully engage in Subiaco's vibrancy too.

BY Monique Ceccato

here's comfort in familiarity. It's a safety blanket, warm and protective against the uneasiness that the unknown brings. Familiarity is why, as humans, we love routines. It's also why we feel at home when we're a part of a community's larger whole, be it a sporting group, friendship group, or simply your local neighbourhood. Perth art organisation Spaced's collaborative and ongoing *Know Thy Neighbour* #3 project sought to disrupt all of that-within reason, of course.

Starting back in 2015, *Know Thy Neighbour* #I was a pilot series of Perth-based temporary context responsive art projects which ran until 2017, followed by #2 and now #3 in later years. Local artists were each commissioned to create new projects that involved and engaged a variety of micro-communities in the suburbs surrounding metropolitan Perth.

The project encompasses a series of interactive community exhibitions across Perth that challenge the familiarity of 'place'. Artists have showcased their themed works in Melville, Armadale, and Victoria Park, with each installation encouraging people to step outside their familiar and recontextualise what they see as 'the local'.







PRIDE PIN ACCELGINAL

> Full of mundane objectsfrom packets of tissues and books to boots and jars of unknown fluidsthe exhibition gave a fun insight into the people of the Subiaco community.

In Subiaco, it was up to the artist and sole citizen of the ephemeral nation The *Commonwealth Of New Bayswater*, Jessee Lee Johns, to interpret the provoking brief and bring it to life.

Though entirely at home covering city walls with paints and aerosols, Johns is no stranger to largescale interactive installations. In 2019, he brought the *South Mole Resort*- a buzzing one-star pop-up hotel made mostly of scavenged materials- to the Fremantle Biennale. And in 2013, he invited visitors with a single-entry tourist visa into the quasifunctional *Commonwealth of New Bayswater* on the banks of the Swan River.

For *Know Thy Neighbour #3*, Johns didn't work alone. Consulting with Spaced, a team from Subi Voice of Youth (SVY), and the City of Subiaco, he conceptualised a publicly accessible installation that brought art away from the often stark and intimidating galleries to present it in an easily digestible format. His vision was for a community art space where the mundane transforms into the beautiful, a concept his previous bodies of work show that he's entirely familiar with.

The result? A space known as *The Subiaco Object Exchange*.

Inside the temporary blue demountable, Johns created a public gallery masquerading as a library-turned-second-hand store.

"[It was] an opportunity for people to bring in something they no longer need and swap it for something they like more than the thing they have," he said. Kicking off the honour-system-style object library was an oddball collection that he and a group from SVY curated. Full of mundane objects -from packets of tissues and books to boots and jars of unknown fluids – the exhibition gave a fun insight into the people of the Subiaco community.

Much like any ordinary gallery, each item was accompanied by a placard with a short description, handwritten and humorous. Some items deposited by visitors held sentimental value and a heartfelt story. Others were less inspiring, simply objects



not needed any more and plenty that required a clever sales pitch to palm them off to the next. Over the exhibition's weekend lifespan, the collection fluctuated as items came and went. But, the community's curiosity and involvement in the project remained constant.

It was a well-received project, enticing locals out to interact with their neighbours and neighbourhood and bringing art lovers and the curious in from surrounding suburbs.

"Something that everyone has been able to take away from this project is that art is a real career," said Mayma Awaida, Spaced's curator of *Know Thy Neighbour #3.*

"But, [art is] also something that is made with people, and the people [who] live in the area have something to say about the area and have a right and an influence on what that space looks like."

It was Johns' and the wider Spaced team's vision come full circle.

For more information, visit spaced.org.au

THE ART OF THE MUNDANE Jessee Lee Johns was the artist behind *Know Thy Neighbour #3*, a pop-up exhibition in 2023 which saw the beauty in discarded things.







GIANT INPACT

Thomas Dambo's Giants of Mandurah – one of which landed in Subiaco – beckons visitors to come and greet them.

WORDS | Tori Wilson

or most of us who know the name Thomas Dambo, *The Giants of Mandurah* – including Subiaco's own *Bille Bob* – is the first vision that comes to mind. We picture carefully considered pieces of sculptural art, crafted with masses of upcycled scrap wood giving life to Nordic trolls that meld into off-the-beaten-track landscapes – coaxing people to immerse themselves in nature to greet these mythical beings with awe.

Since 2014, Dambo, a Danish artist and environmental activist, has constructed dozens of these curious creatures within natural settings and greenspaces around the world, promoting conservation and waste reduction in his wake. Each troll or giant takes between 500 and 1,000 hours to make and Dambo now employs six full-time staff to assist with the process.

Having attained something of a celebrity-like status for these striking figures, Dambo is now so inundated with enquiries for commissions globally, some weeks he cannot even open all the mail he receives — making it even more special that Western Australia is home to its very own collection of giants.

The project was a major win for WA tourism, a

visionary pitch which has paid off in spades.

Led by FORM Building a State of Creativity in collaboration with the City of Mandurah, and with support of the Department of Local Government, Sport and Cultural Industries, Lotterywest, and the City of Subiaco, it was curated with vision, intent and a buzz of community support.

"I loved spending time in sunny Western Australia," said Dambo. "It's home to some of the most beautiful and unusual nature settings I've been fortunate to call my office. I have also been absolutely blown away by how popular the giants have been, and all the kind messages I continue to receive from people around the world who visit them."

Peeling back the layers of Dambo's impressive success story, at its roots is an artist and innovator heavily influenced by the stimulating spirit and unconventional ethos of the Danish skateboard, graffiti and hip-hop communities. He was also a child that flourished creatively thanks to his parents' recognition of alternative education - taught from a young age the value of recycling, sustainability, ultimately enabling his imagination to roam free.

Dambo, in his younger years, beatboxed with several hip-hop groups, including *Fler Farver* and at his most prolific - toured Norway for the duration of 150 concerts with a team of DJs, rappers and graffiti artists who would perform at schools up to three shows a day.

Like hip-hop, the graffiti movement emerged from the streets and subways of New York City during the 1960s, characterised by its antiestablishment attitude, urban aesthetic, and commitment to self-expression. This subversive artform provided an outlet for marginalised voices to challenge societal norms and elevate their narratives through vibrant colours and bold lines. The graffiti

I hope my work inspires others to be kinder to nature and our planet ~ Thomas Dambo

movement's ethos of reclaiming public spaces resonated with a generation of artists looking to break free from traditional artistic constraints.

Though not explicitly a graffiti artist, Dambo borrows many of the principles that comprise the movement as a form of expression, including breathing life into forgotten corners of cities and landscapes, embracing impermanency and interactivity, and creating bold public statements that challenge social norms.

It was in his 20s, while participating in Copenhagen's street-art scene, that Dambo began producing art that sprawled throughout public spaces - a series of birdhouses he called *Happy City Birds*. Like his trolls, the birdhouses were crafted from upcycled materials including old skateboards and donated paint that would otherwise be discarded.

Dambo estimates that there are more than 3,500 of his birdhouses through Copenhagen, Berlin and beyond. He likens them to graffiti in the sense that they were unauthorised, but intended to bring vibrancy to the streets of cities.

Drawing inspiration from the graffiti movement's rebellious spirit, Dambo's sculptures create a dialogue between human-made structures and the environment, much like graffiti interacts with urban architecture. The sheer scale and mystic wonder of his trolls commands respect from a captivated audience who in many cases actively travel and search to find them. This is all part of the plan, with Dambo making it clear the purpose of his work is to encourage people to explore nature and take notice of their surroundings. He seeks to connect people to the landscapes along their journeys and prompt not only reflection, but action to preserve what they see.

"We can design an entire world out of trash when we know what to do with it. That's why I build these larger-than-life projects out of recycled wood and materials. I hope my work inspires others to be kinder to nature and our planet," said Dambo.

For those seeking to discover *Thomas Dambo's Giants of Mandurah*, make sure you visit Subiaco too to discover the lost giant *Bille Bob*, who's gone astray. "After accidentally being separated from their giant friends, this particularly curious giant has wandered off on their very own adventure," said Dambo.

Much like Dambo's *Happy City Birds, Bille Bob* has found their way into the heart of Perth's urban activity, animating the streetscape with his organic form.









TIME TEAM Voxlab's team have created three newworks of art to adorn the former Subiaco Pavilion Markets site on Rokeby Road, drawing on the area's history for inspiration.



Time fracks

An artistic team's vision of being passionate about ensuring the past is remembered in the present has come to fruition at ONE Subiaco.

BY Ara Jansen

hree public art projects at the bottom of Rokeby Road – the large sculpture (*The Rail*), a wallmounted piece (*The Ribbon*) and *The Zimpel's Catalogue* bike racks – have been unveiled around the public areas on the iconic corner of the former Subiaco Pavilion Markets site.

Sculptor and Voxlab director Jon Denaro says all three works have direct links to the site's history.

"The site itself is important historically for Subiaco," he says. "We've taken three significant points in that history and created three pieces of art to reflect that."

The railway line has played a pivotal role in Subiaco's growth. Subiaco's first homestead was built on the site by John Rowland Jones in 1886 and the significance of the railway in shaping the historic suburb of Subiaco served as a fantastic starting point for Voxlab's concept. Only a handful of trains ran each day between Perth and Fremantle. At night, the train stopped at the platform when a match was struck. To stop Mr Jones from becoming lost in the bush, Mrs Jones would often leave a candle burning in the window to help guide him home from the station.

Harking back to that guiding light, *The Rail* sculpture is comprised of three tonnes of 100-yearold heritage railway line sourced from Jarrahdale, which has direct links to the original railway line through Subiaco. The pieces were cut, welded back together and finally painted with a bright yellow primer enamel coating, giving the piece a dappled texture. The colour was chosen because it was one of the colours used in the railway shop coding system and offers a nod to local rail history. It stands around 10 metres tall on Seddon Street as a beacon, like Mrs Jones' candle.

"People love the texture of old things and we wanted to keep testing that with these pieces," says Denaro. "We go through a journey working with materials for projects and it can take a lot of engineering and adaptation to get it where we want it." We went through lots of ideas and versions with this



"

I hope people can feel a connection to these pieces, particularly people who have spent time in and around Subi over the years ~ Jon Denaro,Voxlab

> project. We got to spend time with historical images and original documents, deciding how we would reference and use them in the art."

> *The Ribbon* is made of meticulously salvaged jarrah floorboards from the beloved Subi Markets. The 25-meter-long undulating piece runs along Seddon Street at eye level. Screenprinted historical images of Subiaco and chairs from the Zimpels furniture catalogue spool out and offer a guide as you walk through.

Zimpels was a wholesale and retail furniture business, which became the largest in Western

Australia. They purchased a lot on the corner of Rokeby and Roberts roads for £800 in 1946 and bought an adjacent piece of land in 1967 for another warehouse. In 1982, Zimpels was converted into the Subiaco Pavilion Markets, which were closed in 2007 and demolished in 2019.

The bike racks – called *The Zimpel's Catalogue* – are made of thick steel plate and their shapes mimic the backs of three chairs from the Zimpels collection. They've been chemically rusted to age them and create a draw-you-to-touch patina.

For Voxlab project manager Hayley Partington, the



bike racks were a fun way to explore a different type of artwork which also had a serious and useful function.

"Personally, I just find things so much more interesting if they have been reclaimed using some creative and artistic input. It's definitely a point of difference."

Voxlab pulled together a collaborative and multidisciplinary team to design, make and install the pieces once they had decided on the concept.

"Rather than just putting an artwork forward, we like to work through all the options and we always start with the history of the site," said Partington. "With this one, we were particularly lucky we could salvage pieces of the site's past. We much prefer using recycled materials than brand new ones."

"I hope people can feel a connection to these pieces, particularly people who have spent time in and around Subi over the years," says Denaro. "We encourage people to touch these works and feel the texture on *The Rail* piece.

"I love that we have been able to use old materials in this re-envisioned and gentrified environment. It's old, but new again."

RECLAIMED BEAUTY

Voxlab started with the history of the site before working as a team to create something new from salvaged materials.

For more info, visit onesubiacomarkets.com.au/public-art/

Discovering art in unexpected places is one of the joys of Subiaco, with creativity occurring in often surprising places. BY Gail Williams



on the **STREETS**

ubiaco unashamedly wears its art on its sleeve. Well, its walls, footpaths, laneways and even its lake to be precise.

You don't have to look far to spot murals, mosaics or sculptures such as *Arrive to Paradise* by Ayad Alqaragholli, the most photographed seat in Subiaco. We also know and love Stuart Green's circular artworks on China Green and Shaun Tan's paintings at Subiaco Library.

But dig deeper and you might spot the faces of Muddy Waters or Marco Pierre White, a red pepper drizzled with olive oil, or banksias making friends with a wooden horse. These are all lesser known works in the suburb's more unlikely places.

Residents stumble across them and wonder out loud about who the artists who add a surprising splash of colour to their lives are.

Here we meet four of those talented individuals.
Olive Cheng | Artist

Wall mural, The Wholefood Circus; painting, Shenton Park General Practice; exhibition at Subiaco Museum.

Olive Cheng is a familiar and well-loved personality at Subi Farmers Market where a band of regulars watch her flex her pyrography talents each Saturday with native wildflowers, birds and heritage-listed buildings. Many are on show around Subiaco but some are more obvious than others.

Take a drive down Nicholson Road to the Wholefood Circus and you'll spot one of her most recent works which occupied her for two days last summer in searing heat. The result – awall mural featuring juggling clowns, wooden horses (of course) dotted amongst banksia, eucalyptus and proteas – immediately resulted in more commissions at the Beatty Park Yin Yoga Centre and a shopfront in Leederville.

Cheng, a former landscape architect, wanted to branch out from her usual wood burning (pyrography) artwork which features on cheeseboards, coasters, baubles and earrings.

"Wood burning is such a solo activity and murals are a completely different beast," says Cheng. "I began looking for places around Perth and noticed the Wholefood Circus providore on Nicholson Road.

"I called Rachael Torre (the owner) and she agreed immediately, the only proviso being that I paint some circus images in the mix."

Cheng had also just finished a stunning 2.5m by 1.2m painting for the waiting room at the newly refurbished Shenton Park General Practice, which features the flora and fauna of nearby Lake Jualbup.

Subiaco Primary School students were also privy to the Cheng charm during her stint as a relief art teacher, helping them discover the precious heritage of their surroundings.

"We spent time sketching the school buildings and they loved it," she says. "That's where I got the idea to do a series of Subiaco heritage buildings, around 20 of which will be exhibited in mid-September 2024 at the Subiaco Museum."

The works feature Jackson's Drawing Supplies, Regal Theatre, Subiaco Hotel, Lums Wine Bar and several heritage-listed homes.

"Iwent to Europe this year and took my sketchbook," she says. "But what I realised when I came back was how many beautiful buildings are here, right under our noses."



HOUSE CALLS Artist Olive Cheng (below) has recreated many of Subiaco's lovely buildings for clients, using her pyrography talents.



Joel Valvasori | Portrait artist

When British celebrity chef, Marco Pierre White, stopped by Subiaco and tried the home-made pasta and exquisite Italian dishes at Lulu La Delizia he was immediately hooked.

The godfather of modern cuisine became Joel Valvasori's biggest fan, giving a worldwide official nod to what Lulu regulars already knew – that Valvasori's hearty dishes from Friuli were enough to make anyone genuflect.

Now, thanks to another long-hidden Valvasori talent, Pierre White has a permanent spot on the wall in the award-winning osteria in Forrest Walk which has just enjoyed a makeover and freshen up, along with a new coat of paint and raft of foodie awards.

Pierre White's portrait is one of several Valvasori artworks making up the darker, moodier fit out and customers are already putting in their bids to take one of them home. And they're also asking if he does commissions and art classes.

However, as he rediscovers a talent for painting which has lain dormant since he was a teenager, Valvasori is not parting with any of his beautiful works.

"While I focused on my career as a chef I was just too busy to follow any other creative pursuits," says Valvasori, who was named WA Chef of the Year by WA Good Food Guide.

"But since I shifted my focus on the restaurant kitchen to front-of-house responsibilities and handed over the cheffing reins to James Higgs (who had been me for six years), I found more time on my hands. I rediscovered a part of my life that had been neglected."

He bought some pencils and paints and, over the past eight months has been immersing himself in "relearning the tools" as he calls it, starting with a picture of a fish and then moving on to musical icons and of course, Marco Pierre White. The black and white works look like photographs but are done in oil paints with a gritty, moody texture to them.

Valvasori doesn't know whether Pierre White has seen his, but he did send it to the chef's daughter, Mirabelle. But, he is adamant it is not for sale.

"I'm not ready to part with any of the works yet," he says. "I am at the stage where I just want to look at them and see where I can improve them."





Shane Pickett | Artist

Installation (featuring black swan, frog and turtle), Lake Jualbup Aboriginal message stick, Subiaco Museum

Shane Pickett was one of the greatest Aboriginal artists of his time and is fondly remembered in Subiaco with his works showing his connection to country at Lake Jualbup and in the Subiaco Museum.

The former artist in residence at Mossenson Galleries was commissioned to produce a painting at Lake Jualbup in 1996 to commemorate the resurrection of its Indigenous name.

The work depicts *maarle* (the black swan), gorya (the frog), and *boorda yaarkiny* (the turtle).

His message stick was commissioned by the Museum as part of its commitment to Indigenous reconciliation and takes the form of a painted section of tree branch which was originally displayed on a painted drum, also designed by Pickett.



Brendon Darby | Artist

Cherubino City Wine Cellar, oil painting on entry stairs

Brendon Darby is one of our State's most outstanding artists and is also a versatile musician. He has a long history with Subiaco as his brother-in-law is part owner of the highprofile Linton & Kay gallery.

His astonishing still life, *Antonella's Caponata*, featuring glistening red peppers offers a warm welcome to customers who climb the Cherubino staircase at the rear of Simon Johnson on Rokeby Road.

The peppers, good enough to eat, are actually occasionally on the menu, courtesy of Larry Cherubino's mamma. Customers are often so taken with the dish that some have offered to buy the \$12,000 work to remind them of it.

The painting, though, came about on Darby's trip to Italy where he was running workshops with his friend, Antonella.

"Julie, my wife, was posting pictures on social media of the food we were eating," he says.

"And people began responding. I decided to paint our lunch which happened to be made by our friend, Antonella. It not only tasted great but was fun to paint. I got a huge response. And it ended up in Linton & Kay as part of an exhibition. I have not seen it in situ yet though."

FOOD FOR THOUGHT This page, Brendon Darby next to his work at Cherubino City wine Cellar. Opposite, chef Joel Valvasori, Shane Pickett's installation at Lake Jualbup.



The owner of John Julius Gallery on Hay Street has something of a double life, as Gail Williams discovers.



The doctor will see (your art) now

wo decades ago, when Dr Geoff Forbes received a book on watercolours as a Christmas gift, he didn't realise it would lead to him adopting a pseudonym.

But now, as the owner of John Julius - one of Subiaco's newest and most interesting art galleries - he is delighted that he discovered a soothing hobby to immerse himself in after the pressures of his day job as a physician.

He is thrilled, too, that he now also has an interesting and rewarding side hustle showcasing the works of fellow creative members of the health profession including a nurse, midwife, physiotherapist, speech pathologist and a medical illustrator.

Their stunning pieces are on show in a lightfilled, renovated 1920s former home in Hay Street, which opened in July 2023 to provide a welcoming space for art lovers and health professionals to meet and discuss whatever comes up while looking at the diverse works featuring sculpture, ceramics, metalwork and acrylics.

All indicate the wealth of creativity existing in a profession which is known for following a strict scientific method.

Dr Forbes was not surprised to discover he is not the only one to counterbalance a rigid structure with an artistic bent.

"It's been a huge learning curve, opening up the gallery," he says, as he tries to fit in his time in the gallery around his work in private practice.

"I went into this field not knowing much about arts admin but I did know that nothing like this gallery existed," he says.

The self-taught artist knows, too, the soothing aspect of entering another world while painting.

For 20 years he would come home from treating patients at his then job at Royal Perth Hospital and swap his stethoscope for a paintbrush. Hours later the delicate water colour strokes had produced works with quirky titles such as *Live Pots and Raw Pots* (read backwards for the subtle message), *Hung Parliament, Monkey Business, I/U and Migration.*

Underlying all the works is his keen sense of humour which has been compared to Leon Pericles' style. And like Pericles' art, the pieces are designed to make the viewer think. Mysterious quotes are dotted throughout the gallery.

"A sparrow doesn't maketh a spring, nor a poem an anthology. JJ challenges your lateral thinking in reading his poem."

Or "A traditional Icelandic dish, Svio (pronounced Svid or Svith) is the head of a sheep and some, apparently, consider the eyeball a delicacy."

Or this. "Some owls have asymmetric ear placement assisting in localising prey."

JJ is the pseudonym which Dr Forbes uses to

ART CURES ALL The surgeon behind John Julius Art Gallery prefers to keep a low profile, but loves to promote the art created by his fellow medics.





66

We want to celebrate the artistic abilities of those who work in the health system

~ Dr Geoff Forbes, owner, John Julius Art Gallery sign his works – short for John Julius, which was, when you hear his story, is the obvious choice for the gallery's name.

In signing his works – and his emails – JJ, Dr Forbes pays tribute to John Julius Angerstein, who was the London businessman whose art collection became the basis for London's National Gallery when he passed away in 1823.

Angerstein was chairman of Lloyd's from 1790 to 1796 and counted King George III and British Prime Minister William Pitt the Younger among his friends.

Earlier purchases included *The Rape of the Sabines* by Ruben and some early sketches by Turner along with works by Rembrandt and Raphael.

After he died, 38 of the paintings in his Pall Mall home were to be sold by his estate in 1824.

The then King, George IV, joined forces with Prime Minister Lord Liverpool to buy the collection for $\pounds 60,000$ and the paintings became the nucleus of the National Gallery.

Coincidentally, Dr Forbes – who was born in Scotland and moved to Australia as a child – married into a distant branch of the John Julius Angerstein's family here in Perth.

He became a prominent physician, and a huge

admirer of the arts and was so taken with the story about the art collection that he wanted to pay tribute to the name and make it live on.

So in July he opened John Julius Art Gallery and is thrilled at the response from the public.

"We have heard very positive things from people," he says.

He stressed he wants to keep his professional working life and his artistic one separate, so visitors are not encouraged to mention their ailments, he says, with a smile.

"We want to celebrate the artistic abilities of those who work in the health system," he says. "For them, art is an interest, a joy, a release, a distraction,"

He plans to hold educational evenings in the future and you may have met him as the artist-inresidence at the Subi Night Market at Market Square Park on Saturday evenings.

Works by Ralph Baker, Michael Beinart, Clara Forbes, Eleanor Shenton, Kevin Singer, Susie Tait, Holly Thong, Alison Thorpe and Ida Woodward have already exhibited, with more planned for 2024.

And JJ's last word? "Perhaps a nurse, doctor, physiotherapist, orderly, or receptionist who in some way helped you . . . please visit!"



lure

SOUTH SEA PEARLS

perth. 316 rokeby road. subiaco wa. (+61 8) 9388 3131 | broome. 25 dampier terrace. broome wa. (+61 8) 9192 2430

cable beach club resort & spa, lobby. broome wa. (+61 8) 9192 6035 | **Alluresouthseapearls.com.au**







Photographer Duncan Wright didn't shoot a single frame for months. Instead, he made almost weekly visits on Wednesdays to Wandana to get to know the residents, listen to their choir, attend morning teas and volunteer. | W Ara Jansen

t was Duncan Wright's slowly and gently cultivated connection with a handful of the residents who live in the Subiaco social housing residence which eventually allowed him to take his camera out.

The result is an intimate black and white portrait series of Wandana residents called *Complex Space*. We see Tammy and her collection of sneakers and bags, Elly singing along to Elvis on her record player and portraits of Joe, Domenica, Marion and Katherine.

Located near Kings Park, Wandana is Western Australia's oldest social housing block and an architecturally significant building. The series includes photographs of spaces around Wandana as well as residents inside their apartments.

"I sang with them, even though I can't sing," says Wright. "It was really important to develop respectful relationships with the residents.

"I shot in black and white because I liked it better for this project. With colour, you can interpret things in so many different ways, but black and white is straight down the line and matter of fact."

Wright is one of five photographic artists who

were commissioned to create new work about Subiaco as a response to archival photos from the 80s and 90s held in the Subiaco Museum. The archive collection was created to celebrate Australia's Bicentenary and document the significant change in Subiaco by Edith Cown University photography students and artists, Sonya Sears and Michelle Taylor.

The new project titled *Subiaco: A Portrait*was produced by photographer and journalist Emma Pegrum with collaborative creative direction from Wright. Joining them in creating new works were artists Aaron Webber, Billy Reeves and Claudia Caporn.

Part of Pegrum's interest in the project was to give a collection of other emerging artists an opportunity to create a body of work in space that might otherwise be inaccessible.

"Iwas particularly excited about creating a platform for people who are trying to make a career as photographers," she says. "*Subiaco: A Portrait* is a great example of how an institution or local government can take a different approach to a commercial or artistic project and create more

Opposite: Wandana Community Garden, Duncan Wright, 2022 Above, left to right: Peggy & Colin, Emma Pegrum, 2022; Ballroom Dancing, Shenton Park Senior Citizens Club, artist unknown, 1988; Annabel, Piper & Olivia, Emma Pegrum, 2022



Below left: Tammy and Aaron II, Duncan Wright, 2023 Right: Emily, Elfrida, Alison, Alex (back), Amelia & Lily (front) (rehearsal), Emma Pegrum, 2022 Opposite: Carol (Wandana resident, 34 years), Duncan Wright, 2023.



66 The archival photos didn't only contain narrative of the affluent, inner-city neighbourhood we know today. Subi has a working-class history and the photos from the 80s capture the beginning of the process of transformation ...

~ Emma Pegrum, photographer

opportunity for different types of artists."

Subiaco: A Portrait considers the themes and social values reflected in the archive and looks at them with new eyes for these contemporary commissions. It explores the nature of institutions and work in Subiaco, as well as the enduring presence of community groups and clubs. It also considers housing, heritage, construction and the built environment, family and demography.

Each artist has chosen a different and personal interpretation. Webber's *Ground Work* records the unique world of the Subiaco Tigers Wrestling Club as the area around their practice space is demolished and redeveloped. *Growing Pains* by Caporn recognises stories of people at King Edward Memorial Hospital and Bob Hawke College, capturing the self-conscious, awkward unfolding of young adulthood, the life-altering passage into motherhood and journeys through trauma.

In contrast Reeves' Untitled explores people, the

built and natural environment and details of Subiaco's eastern end, whether it's decorations in a shop window, a stranger's tattooed legs or construction scaffolding.

Using the archive photos (which were physical photos shot with film) as a jumping off point, Pegrum says she and Wright were almost more interested in what wasn't included in the photos, instead perhaps refocussing on aspects of the suburb that weren't often portrayed.

"What I thought was really interesting was that the archival photos didn't only contain narrative of the affluent, inner-city neighbourhood we know today," says Pegrum.

"Subi has a working-class history and the photos from the 80s capture the beginning of the process of transformation, but of course, not everything was included in that view."

Pegrum's series, *Under Her Watchful Eye We Dance and Sing*, was shot over three weeks at the

Shenton Park Community Centre and showcases three very different groups who use the space: Cloverwest Square Dance Club, Voiceworks Plus Choir and Tiny Tutus Ballet School.

"The community centre is steeped in nostalgia for a particular time," Pegrum says.

"It's an interesting space. I saw lots of groups come through and they all relate to the space differently, but ultimately it provides a really functional, accessible place for people in the community to come together and do meaningful things.

"The square dancers were there until 11pm and that group had people in their 60s, 70s and 80s. I really enjoyed soaking up their energy and getting to know them.

"I'm grateful to the groups because they really collaborated on this project with me. They were so welcoming."

To view the full online gallery visit subiacoaportrait.com.au



Free Form

Temp Gallery created a space for emerging artists, new collectors and those who appreciate art for reasons they can't always articulate.

BY Lisa O'Neill



okeby Road was the latest location for Kate Parker's Temp Gallery, a roving art exhibition and inspiration space that aims to bring many 'green' ingredients of the art sector together.

With many Perth galleries and cultural spaces downsizing, closing or changing remit in the past 10 to 15 years, Parker saw the need for undiscovered or 'early career' artists to present their work in a public forum. Whether they're fresh out of university, stepping out of the hobbyist label or realising their niche, amazing artists need that first rung on the exhibition ladder which isn't readily available.

"There's been a gallery gap in the ecosystem that Temp is essentially aiming to fill," Parker said. "Having a gallery with no fixed address also reduces high overheads so I can ensure most of the money goes to the artists, rather than running a gallery business."

Previous iterations of Temp have been hosted in Northbridge, opening after work hours and weekends to capture the buzz of Northbridge's café and bar scene. Parker recognised the huge potential of a Subiaco space with the influx of new bars, restaurants and events which have drawn a wide audience.

"We want to put art in people's way, so it pops up within your daily life rather than just drawing crowds who are seeking it out," Parker explained. "Subiaco has a history of being a place of creativity and having a strong hospitality scene, and it seems to be rediscovering its identity in that space again."

The hospitality drawcard of Subiaco was paid heed in Temp's theme for this exhibition *At The Table*, which took place in October to November 2023, examined the intersection between creativity and hospitality. The attending artists incorporated their interpretation of table culture in varying artistic formats.

"Subiaco has an amazing community of early career or previously hobby-based artists who are a part of this exhibition," Parker said. "We had a mixture of paintings, ceramics, illustrations and one artist presented a kitchen series of her jewellery."

The exhibition not only offered a space for emerging artists to sell their work or add an exhibition to their



resumes, it created the opportunity for new collectors to explore accessible art.

Parker recognises Subiaco is filled with young families ready to dip their toes into the art scene and start to fill their new home's blank walls.

"We partnered with local business owners to have a gin tasting and wine tasting within the gallery so visitors were able to come and experience the art alongside stuff you're more familiar with," she said. "Beyond that, we had a still life drawing class and art history talk to discuss the concept of '*At The Table*' to show more ways people can engage with art."

Parker hopes Temp Gallery will break down the sometimes intimidating walls of the art space – and based on the many visitors to the temporary venue during its brief existence, it was a well-placed hope.

"People go to movies, live music or a show and offer their opinion with ease, but so often when you're asked your opinion on art suddenly a wall comes up because people feel unqualified," Parker said.

"I want to hear what you like or don't like about





art, and you can articulate that in any way you want. Don't like the colour? Cool, that's legitimate! Art doesn't require a formal, highly informed opinion."

As predicted, the Subi community embraced Temp and its artists from young families dropping in after school to young couples visiting for Spirit of Little Things Gin tastings, and everyone in between.

"Over half the exhibition sold with most artists selling at last one piece of work," said Parker. "We were thrilled with the reception from the Subi community, because even if someone doesn't buy straight away, we hope the exhibition has meant people might have found a new artist to follow who they may support in the future.

"We also loved hearing how the community enjoyed seeing the vacant space activated, so there was lots of encouragement to see more pop-ups like this in the future."

Temp is heading to Victoria Park next, but don't be surprised if it revisits Subi. Parker suggests they might just be back, sooner than you think.

Temp Gallery Subiaco Artists

Chrissie Hogan

This Subiaco-based artist works in both painting and ceramics, which is appeals to a wide audience. Parker says you'll be able to apply Hogan's work in a variety of interior settings. Her recent *Vessels* collection was close to selling out and Kate predicts big things for her during and beyond her time at Temp.

Narelle Manser-Smith

Manser-Smith's exquisite work might not classify her as 'emerging', but she's included in Temp Gallery as an important member of the Subiaco artists' community. Her paintings of still life and tablescapes are often based on her holiday experiences, and truly transport the observer to another, more blissful place, often with a glass of wine in view. Her work fits perfectly with the *At The Table* theme and her presence was as a mentor in the Temp space.

Sultana Shamshi

Shamshi creates divine jewellery with 'found' materials, which are largely natural. Her recent 'kitchen series' was a lovely synchronicity with the *At The Table* theme, using common ingredients such as peppercorns and star anise to create her wearable art.

Yubin Choi

With a tattoo artistry background, Choi is a Perth-based artist hailing from South Korea. Her illustrations are colourful and laden with detail, and come in smaller pieces at Temp which makes her art even more accessible for a new collector. Parker believes Choi's art provide a sense of home, a lived-in space and 'a real place in your heart'.

Other featured artists include Jessica Wraight, Deb Huff, Elisha McGuckin and Naomi Craigs.

66

There's been a gallery gap in the ecosystem that Temp is essentially aiming to fill

~ Kate Parker, owner, Temp Gallery





FRUITFUL **PURSUITS**

Combining a love for art and an extensive musical career has led Mark Coughlan to creating his own community in Shenton Park.

BY Ara Jansen

n leafy Onslow Road, you'll find The Orangery Gallery, a restored arts space in an old deli which dates back to 1901. Out the back, there's a lovely, shaded space which can be hired for events.

The resident studio grand Steinway also turns the gallery into a music event space for 50. A career pianist, gallery owner Mark Coughlan plays regularly, as well as hosting other musicians. He loves the confluence of art and music and strives to create a space where both are heard and seen.

"I love doing concerts or just playing when there's an exhibition up," says Coughlan. "People who love music come to the concert and they get to look at beautiful paintings while listening to music. It might also expose them to some new or different art. It's a perfect way to draw together my passions."

While Coughlan's personal passion is for figurative painting, his gallery exhibitions have also included sculpture and other mediums. English romantic painter William Turner has been his life-long favourite artist and Coughlan remains fascinated by his "amazingly compelling" work.

Exhibitions at The Orangery over the last year have included work from sculptor Robert Hitchcock, painters David Ledger, Layli Rakhsha, Michael Doherty and Ryan David Ahern and performances by pianists Anna Sleptsova and Tommy Seah, violinist Akiko Miyazawa and some young musicians.



Coughlan - often confused for the WA footballer of the same name who played for Richmond in the early 2000s - lives behind The Orangery. He's been a Shenton Park resident for around 25 years and loves the area for its location and proximity to Kings Park for walks, the city for work and the arts, plus the ease of getting to the beach.

"I have a couple of big dogs and we spend time walking and playing in the nearby parks. That aspect of life is beautiful here. I'm also grateful for the village feel and high street vibe of suburbs like this."

Away from the gallery, Mark continues his successful career as a pianist and conductor, including conducting the popular St George's College *Christmas in the Quad* performance, two New Year's Eve *Vienna Pops* shows for Rotary at the Concert Hall and the biannual performances of the WA Doctors Orchestra.

Since 2006, he has been artistic director of the Government House Foundation, which programs music for the acoustically beautiful Government House ballroom and gardens. Whether it's jazz, classical or a barbershop quartet, the program supports young artists for performance experience.

"It's important to nurture young talent," says Mark. "We program both local musicians and visiting players from over east or overseas."

Mark has performed all over the world and in

Perth has held numerous senior positions in the arts, including a former CEO of the WA Symphony Orchestra and a former head of music at UWA. As another way to give back he mentors students from WAAPA, is Chair of OpusWA, an organisation supporting young professional singers and orchestral musicians, performs shows with other musicians and is a co-artistic director of Lost and Found Opera.

He is also Musical Director of En Coda, a unique sound healing orchestra that combines ancient musical instruments with the symphony orchestra to create an intense and therapeutic concert experience. The orchestra recently performed to great acclaim in the Art Gallery of NSW.

You'll often see his dogs Molly, named after Coughlan's aunt who inspired him to become a pianist, and Davis (in honour of jazz trumpeter Miles Davis) lounging in the gallery, often in the front window and always happy to greet visitors.

"I love that Subiaco encourages its artists – of all sorts – and finds the time and energy in nurturing and supporting hard-working artists in the city. I love being part of my community and that neighbours pop in to the gallery, have a look, have a glass of wine and a chat.

"We're not just chatting over the fence; the gallery offers a meeting place – both locals and artists." \blacksquare



66

We're not just chatting over the fence; the gallery offers a meeting place – both locals and artists." ~ Mark Coughlan



CITY SANCTUARY Owner of The Orangery Gallery, Mark Coughlan, pictured opposite. Inset opposite, work by Robert Hitchcock. This page clockwise from top, work by Ryan Ahern, David Ledger and Michael Doherty.





Drawing inspiration





You may be more familiar with Kelly Canby's work than you think, as the awardwinning illustrator's drawings pop up around Subiaco in unexpected

places. By Ara Jansen

here may be no greater illustration of Subiaco as a place to live, work and play than in the case of children's writer and illustrator Kelly Canby.

Canby has lived in or around Subiaco for more than 15 years. She recently moved into an apartment and doesn't see herself moving anytime soon. While there's a studio in her home, she loves to spend time creating and ruminating in the parks, cafes and public spaces across the city.

The award-winning, internationally published illustrator is author of six children's books and has created the artwork for many more. You've probably seen her work around Subi and on shop windows of locals such as The Painted Teapot and Sora' Hair Boutique, particularly around Christmas, when she handdraws festive-themed art directly onto shop windows.

After working in the fast-paced, long-hour world of graphic design for two decades, Canby made the transition to freelancing and illustration. She moved from one creative avenue to another and was enjoying the flexibility of her own work hours and spending time with family. The death of her Mum a few years later made her realise you only have one life, and it was time to get on with what she really loved. "That's when I got serious about children's publishing and found an agent," Canby says. "I did a lot of illustration work at the beginning – not just book covers – but educational books, colouring books, chapter books and picture books. After a few years of doing that work I decided I wanted to concentrate more on my own books."

That time was valuable because it gave Canby space and time to define her style and colour is definitely part of that style. Canby's books are filled with it. She works fast, which is probably a hangover from her early agency graphic design days. The speed at which she creates seems to naturally give her work an energy and movement that effortlessly jumps off the page.

"People pick up on that energy," says Canby. "I'm really influenced by European illustrators and there's a messiness about a lot of their work, but it's a really beautiful messiness. I work a lot in ink and because of the speed I work at I naturally go outside the lines. I can't re-do it and I can't capture that energy again. I try and make the first piece I do the one I use."

Kelly's work was one of the local artworks which has brightened up Walmsley Lane as part of its recent









makeover. Seven pieces illustrate a day in the life around Subiaco and feature the Theatre Gardens, Whisk Creamery, the Regal Theatre, and Subiaco Library, where the illustrator launched her most recent book, *Timeless* (Fremantle Press).

"When I started writing my children's books my son was in kindy at Subiaco Primary, so I'm sure being immersed in that world had some kind of influence," says Canby. "These days, the best and biggest office space comes from all the places I can hang out in Subi."

Each time she starts a new project in her studio it's very neat but as each book progresses it becomes more and more like a bombsite. A recent project involving lots of soft pastels on brown sheets left dust everywhere. At the end of each project, she has a massive tidy up and clean, giving space for the next idea to show itself.

"I'm a tidy person and like as little clutter around me as possible, but I have to keep an eye on doom piles around the house and stay on top of them before they begin to feel overwhelming.," she says. "I try for a clear space, clear head. I also like to work across all kinds of mediums because I can sometimes get bored doing the same thing over and over again. I like to play and I have definitely developed a style but I will do it in whatever medium I can get my hands on. If it has colour, I'll give it a go."

For each picturebook Canby writes and illustrates, she creates a diary where she roughly sketches out ideas and stories, setting up each page. She works on it until she's happy with where things are going and then turns to physically making each page.

"I'm often surprised by what ends up on the page once I start illustrating a picture book. I always have an idea in my head and a rough sketch to go by, but it's not until I start throwing colour around that I really begin to see an illustration take shape. That's the fun and beauty of play and I like to leave a lot of room for that in my work. At some point the illustration tells me it's done and I move on to the next one until eventually, the book is finished."

In 2021, Subiaco Museum ran an exhibition of Canby's work and over the years, she has run many art and illustration workshops at Subiaco Library, especially as part of their school holiday programs and has been involved in the annual Scribblers Festival. She's also on the judging panel for the library's annual Shaun Tan Award for Young Artists.

In fact, you'd be hard pressed to find Kelly not creating, whether it's a newly discovered interest in writing poetry or drawings no one will ever see alongside her book work.

She has also turned a 1974 Volkswagon Kombi into a mobile writing studio and on fine days you'll often find her at the beach drawing, writing and watching the surf go by.

"I love people watching and being part of the life of the area. All that colour and movement helps inspire my work."

DID YOU KNOW

Walmsley Windows is an outdoor gallery which showcases the work of talented WA artists. The project features six windowshaped artworks which are playfully placed alongside the existing windows opening into Bar Amelie on Rokeby Road.

Each "window" offers a glimpse into the imaginations of the featured artists, currently including Subiaco locals Michelle Gilmore, Kelly Canby and Brian Clark Mosson, along with Annette Peterson, Mia Laing and Peta Riley.

Use the QR code on each artwork or go to *seesubiaco.com.au/walmsleywindows* to find the stories and ideas which inspire each of these artists and peruse the many works available for sale, directly from each artist.



STATE OF

Local architect Philip Griffiths shares his thoughts about how Subiaco's built landscape has changed over the past three decades. As told to Ara Jansen. ome people might say I'm predisposed to liking – or even loving – Subiaco. The architectural practice I started in the city is celebrating 30 years. I live right on its border and have done so for 40 years.

I walk through Subi to get to work each morning. I meet people on the street and have a chat. This is my hood.

I've seen the city change and move - it's a constant state of flux and evolution.

Subiaco took a hammering when Subi Oval closed. While it affected hospitality, it didn't affect everyone. Now there is more activity and a lot more bars and cafes. On balance, there's still businesses opening and more opening than closing.

Rokeby Road remains a strong and beautiful shopping street. It's so walkable. There's more to eat and drink any night of the week than when I moved here, which is a far cry from just catering to the big crowds on a footy match day.

There's been a bit of doomsday thinking, but like so many things, it hasn't been as bad as people imagined when it comes to all the new development and increased density through areas like Rokeby, Hay Street and Roberts Road.

It has actually been quite incredible.

By and large, development applications have to be based on the city's planning scheme, with a number seeking discretion for additional development. The city is developing quite well and the planning scheme has been fairly robust.

Developments like ONE Subiaco have made a positive contribution to the landscape. New builds should be in sympathy with what Subi is about and that's what the city seeks to achieve.

Over the last five years, we've had better quality developments, especially once they started applying a design quality layer over the planning scheme, so people have to jump through a few more qualitative hoops. Mostly, Subiaco gains from it.

The great thing about Subi is that among all the new buildings – from apartments to a new school – we've hung on to so many of the things which make the area so good to live in. People respond to the jacaranda-lined streets and those initially modest houses of the early 20th century, which might have modern renovations, but retain their original charming frontages, preserving the unique relationship between them and the street.

Subiaco was somewhat unfashionable and working class at one point, and by the time people rediscovered it, luckily, they were interested in preserving those homes. Thankfully, there haven't been too many people intent on disrespecting the heritage of Subiaco.

Griffiths Architects completed their first Subiaco project in 1993 at the Subiaco Hotel.

Now we're working on the Subiaco Library. It's

66

The great thing about Subi is that among all the new buildings – from apartments to a new school – we've hung on to so many of the things which make the area so good to live in.

~ Philip Griffiths



run-down and worn out and our job is to give the next library contemporary functionality, make it fit in with Subi as it is now, while having an accessible simplicity.

Our other projects in the city include renovation work on Wandana, the first high rise public housing complex in WA.

Talking to real estate agents around town, they say that many of the new apartments are being bought not for investment but by locals who are downsizing and want to stay in the area. They want to grow old here. That continuity of community can only be good.

Hopefully, the houses they leave will be bought by a younger generation who dig their roots deep in the community – send their kids to local schools, use the shops and green spaces, eat out, catch a show and make friends over the front fence.

The future is optimistic with a lot of projects which have brought in more people to live in Subiaco. Those people will support what's here.



The City of Subiaco was ranked the most liveable place in Australia in the country's biggest social research survey – the 2023 Australian Liveability Census. For good reason – everything is here. You can live, work and play here.

From just about anywhere, you're probably not more than eight minutes on foot from a park, which is fantastic. That's wonderful for community building – whether you're walking, pushing a pram or walking a dog – it gets you outside and connected to the locals.

Forty years on, walking with my young grandson around the streets of Subi is connecting me to new people I've never spoken to before.

My network has been enhanced by having young kids around. That's the wonderful thing about Subiaco.

Philip Griffiths is an award-winning architect and a principal at Griffiths Architects on Rokeby Road, Subiaco. DESIGNED TO LAST Above left, local architect Philip Griffiths. Above, the Subiaco Hotel which was Griffiths' first project in 1993. Opposite, Subiaco Library, which opened in 1971, is set for a refresh. Subiaco's library is undergoing a much-needed facelift – Ara Jansen takes a look back at the history of this beloved part of Subi's fabric.



Turning the page

t the time of its opening in 1971, the Subiaco Library was the most confidently modern building in the city.

To commemorate its 50th anniversary, talk began around conservation and resolving some construction issues. Now the City of Subiaco is undertaking refurbishments to restore the library to its former glory after past landscape and design choices, coupled with rising damp, have resulted in a decline in the condition of the exterior of the landmark building.

The project will restore, remediate and ultimately enhance the exterior of this important building that forms part of the city's Local Heritage Register, preserving it for future generations.

The Subiaco Library building was designed by architects Silver Goldberg (later Silver Thomas Hanley) and constructed by Universal Constructions Pty Ltd in the early 1970s. In 2002, the building was upgraded, extended and the present landscaping established. This included the addition of a lift and air conditioning, plus the former entry and function room was converted into the children's library.

On reopening, the library was dedicated to Evelyn H Parker, honouring the former Mayor of Subiaco

and the first female mayor in Western Australia.

Griffiths Architects have been appointed to design and oversee the current works. The project intent is to reinstate the original appearance of the Silver Goldberg-designed building.

"The conservation of the 1971 building was a wellconsidered decision by the city," says architect Philip Griffiths. "The response to needs over successive years has obscured the high-quality architectural intent of the building. This project will conserve and reveal that intent and we are glad to be a part of the story."

The project, which is well underway, will address the water issues, improve the building's presentation, renew aging systems and enhance its contribution to the streetscape. The redesigned landscaping by UDLA will complement the elegance of the library's architecture.

Building works will include the removal of existing roof sheeting and access systems and their replacement, creating a new plant room, installing new air conditioning, replacing the gutters and external lighting. There will also be a new entry statement on the east side, including steps, a ramp and planter box. The existing plants outside the library will be removed and replaced with new landscaping. During construction, there has been a popup library set up at 241 Rokeby Road. A large selection from the collection is available, as well a dedicated children's library, ample seating with magazines and papers, a bookable meeting room and study spaces. Regular programming is happening but no public computers and Wi-Fi are available. The library is due to re-open mid-year 2024. Note: parking behind the library will be unavailable during the closure period but ample parking is available very close to the pop-up library, including an ACROD bay.



Reach for the any arite

The sculpture on Forrest Walk is for many residents and visitors their favourite piece of public art in Subiaco. Artist Ayad Alqaragholli tells Ara Jansen how a local art store played a part in its creation.

> ess than a week after noted Iraqi sculptor Ayad Alqaragholli migrated to Perth, he went looking for modelling clay to start working.

He asked a local friend for advice and was told there was a local art supply store which was famous and where all the artists bought their supplies.

On the drive to Jacksons on Rokeby Road, they went past Beatty Park reserve on the corner of Charles and Vincent Streets. Alqaragholli couldn't believe the green. It was a most beautiful park. He thought surely, he had arrived in a paradise.

"When we got to Jackson's, they were so helpful and knowledgeable," Alqaragholli says. "They seemed to love what they were doing. I bought clay for modelling."

Some 19 years later and Alqaragholli still buys his clay at Jackson's. He remains sincerely blessed to be able to make art for today's and future generations.

"When I was a kid, I sometimes went to museums on school trips and it made me dream of being an

WALK THIS WAY Opposite and below, artist Ayad Alqaragholli's popular sculpture *Arrive to Paradise* on Forrest Walk.



artist and creating art for people to enjoy," he says.

"Now I've been able to create art in different places around Perth and overseas. My artwork reflects a happy life in Australia."

In 2012, Alqaragholli created the sculpture *Arrive* to *Paradise* which sits at the top of Forrest Walk, next to Jackson's. The piece depicts two winged angels perched atop a raised chair. It remains one of Subiaco's most photographed pieces of public art as people clamber up the stairs to lounge for a photo.

Michael Boercamp, owner of Jackson's, is not surprised the store he bought from Kevin Jackson engenders such loyalty and warm memories. Having been with the company since 1995, he has plenty himself.

He chose accounting over art as a career, but it was never far from his life. When Jackson's was looking for an accountant, Boercamp knew this was the opportunity to again be close to the arts and learn more about all the available products. Who knew they were still selling Strand crayons!

"I remain fascinated how someone can take a raw canvas and turn it into a piece of art," says Boercamp,

who these days is a photographer. "This has never been a job. It's more of a lifestyle."

Jackson's - which has nine stores in WA and two in the Northern Territory - have always employed local artists as a way to connect deeply with their customers. Staff turnover is low and it's not unheard of to spend an hour with a customer to explore the best way to resolve a problem.

"I constantly come across people who have a story to tell about how they worked for Jackson's one way or another over the years. People also talk about the expert knowledge our staff have which helps them in their own practice. That feels good. We're known for our high level of service."

Boercamp says he's happy to know that whether you're just thinking about trying an art project or you're a veteran looking for something particular, the staff are well-equipped to help.

In Subiaco, Jackson's has displayed local art work for sale in the window for decades. They don't take commission but see it as their way of supporting the local arts community who support them. The work is usually from members of the WA Society of Arts. Jackson's also sponsor local art shows and prizes around the state.

Further support comes in the form of the Jackson's Art Collection which adorns the walls of the company's main office. The works have been purchased from public shows and open studios around WA. Boercamp's love for colour, texture and how things are framed, help guide the purchases. Started by Kevin Jackson, the collection is extensive and includes everything from works on canvas to sculpture.

For Alqaragholli, *Arrive to Paradise* remains close to his heart. The bronze reflects the artist's initial feelings about Subiaco and some of the first people he met on arrival. The tall, lithe human figures are a hallmark of his work and represent love, land, peace and freedom.

"This artwork came from deep in my heart and soul. It's a very important one for me and holds a lot of important memories. It makes me smile to see people there with their kids climbing on it." *See new work by Ayad Alqaragholli at this year's Sculpture by the Sea's 20th anniversary show.*







Contain The historic Regal Theatre is the beating heart of Subiaco, and if the stage could talk,

what stories it would share.

WORDS Ara Jansen

erth might not have a lot of theatre royalty, but Kim Knight (*pictured above*) is quite assuredly one of them. And she's at the helm of one of the art's grand dames as the owner/manager of the Regal Theatre.

From Tim Minchin, Billy Connolly, Barry Humphries and Paul McCartney to John Cleese, The Wiggles and Paul Kelly – if the walls of the Regal could talk, they would tell amazing tales of the people who have performed on that stage.

"It's such a privilege to be able to bring so much joy to people in my job," says Knight. "I feel very lucky about that. When I see the joy that shows bring to people, I don't think there anything in the world that can replace that."

A former picture theatre, in 1976 the Regal became a performing arts venue. Knight's father, Stan Bird,

66

I never saw myself doing this but I could not be happier and it's where I feel like I belong."

~ Kim Knight

and his business partner John Thornton took over the venue from Paddy Baker, a notable entity in the moving picture industry.

Like every good theatre, if the Regal were to have a ghost, it's most likely Paddy hanging out in the bar, occasionally playing tricks with the lights and the safe.

Knight first set foot inside the Regal when she was seven. Her mum, Barbara, ran the box office and her first job was stamping tickets and ripping the butts off. Then she became an usher. Her brother, who was two years older, helped out as well, before eventually choosing a career in graphic design.

She found other jobs outside the Regal as a young woman – including working as a vet nurse with race horses – but after more than a decade was eventually drawn back to the theatre. The Birds bought out their business partner, Stan and Barbara retired and 13 years ago Knight came back for good to run the theatre as general manager. She manages the Regal's activities and owns the lease while the heritage-listed building is held in trust in perpetuity for the people of WA. Her daughter Billi is the assistant manager and is learning the ropes to eventually take over.

"My dad was an accountant by trade. He was behind the scenes and John was the front man, being an entertainer himself. Not many people knew about dad. He kept to himself in very many respects, but they were great collaborators in the business."

Knight says when you spend your life in a place

like the Regal, it doesn't always feel quite as magical as people expect. But she can't deny the amazing people she has met along the way.

"It was normal for me to be around the famous people that everyone would go nuts about. Some shows ran for months and you would be watching them over and over again. Others, like Dame Edna, I'd have to make sure there were enough gladioli around. Shows like *Wog Boys* did long stints and I remember running to the caravans out the back to deliver messages, because we didn't have dressing rooms.

"Probably the most notable person for me would be Billy Connolly. I used to babysit for his two girls. I would have been 15 or 16 at the time. They were so kind to everyone and I have such fond memories of him and his wife Pamela. He surprised my dad at his 60th by turning up at our house.

"My dad passed a lot of his knowledge on to me and together we made things a bit more modern. He gave me free reign to turn this place into something we can keep being proud of. It has been an amazing gift. I never saw myself doing this but I could not be

BIG NIGHT OUT

The Regal Theatre has been a Subiaco focal point for many years, turning into a theatre in 1976. Above, a photograph from the *Subiaco: A Portrait* collection.







TREADING THE BOARDS The auditorium of the Regal Theatre has hosted memorable shows starring some of the world's most amous performers, but began its days as a cinema.

happier and it's where I feel like I belong."

One of the ongoing strengths of the Regal is it has always programmed a wide variety of shows. They are as diverse as their audience, whether bringing a popular children's book to the stage, hosting spoken word, a burlesque, a Cuban music show or a rock concert. If a theatre could have a superpower, then the Regal's is being able to welcome people from all over Perth and make them feel comfortable stepping into a theatre.

"Our diverse range of shows attracts an equally diverse crowd. We welcome everyone from everywhere. It's a cornerstone of the suburb. People who have never come to the theatre before have seen their first show at the Regal and felt like a home from home."

After spending much of her working life on the corner of Hay Street and Rokeby Road, Knight has achieved her long-held dream of finally moving to Subi to live as well.

You'll often find her enjoying food and drink at local venues, leading a class at the RPM studio at Lords Recreation Centre, helping out with community events, or working with local town teams to bring more people to the area.

"I've slowly been moving closer and now I own a little piece of Subi. It was time. I love Subi, I love walking down the streets and feeling part of a village. I know so many people here and it's a lovely vibe. It has really started to hum again. I can ride my bike or walk to work and bring my puppy. Pepper is the Regal dog, a border collie, and she goes everywhere with me."

The Regal recently celebrated its 85th birthday and from the looks of the upcoming shows, this grand dame has no intention of slowing down.

"It's much loved. It has a much bigger range of shows compared to other theatres. For me that's the attraction because we have the ability to do all these different things.

"Seeing something live makes people feel so good and it's different from seeing something on screen. It makes you happy. That's something that will always be hard to replace."



Taking 3 Stand

Yirra Yaakin Theatre Company has an exceptional leader in Maitland Schnaars, who looks back over the past three decades of personal growth, enlightenment and extraordinary events.

irra Yaakin is the Noongar term for "stand tall". And that is what Maitland Schnaars does best as he fiercely champions the Aboriginal voice, telling his people's heartfelt stories through live performance.

However, it hasn't always been that way for the acclaimed actor, playwright and poet who is now the artistic director of one of the leading Aboriginal performing arts organisations in the nation.

Three is a number which figures prominently in his life.

Three decades ago, when Yirra Yaakin Theatre Company got its first meagre grant to take up a solitary desk at Subiaco Arts Centre, Schnaars was a troubled 26-year-old who had yet to discover the world of theatre.

Now, having just steered it through its 30th anniversary celebrations, he looks back on how the arts helped him to find his own way through a torturous spell where he had three mental breakdowns.

Three surfaced again when he became the

somewhat shocked father to triplets – Cezera, Sebastian and Gabriel – who, as babies, helped him find his path in life through writing by leading him to a friend who sparked his interest in doing a theatre course at Western Australian Academy of Performing Arts (WAAPA).

Now they're aged 24 and forging their own successful careers in the arts, Schnaars pays tribute to the unwitting role they played in his success.

His own story – growing up in Merredin and then Belmont – is not that different to those of many of his people – thanks to the transgenerational, post-traumatic stress disorder from his father who served in Vietnam, separated parents, being ignored at school, denied the privilege of speaking his own language, getting in trouble with the law, experiencing mental breakdowns – all of which led to his time in psychiatric hospitals.

Before the triplets were born, he started dabbling in poetry, as a way of easing the tension in his own pretty disrupted life.

FORCE OF NATURE Artistic director of Yirra Yaakin, Maitland Schnaars.





66

A lot of audience members had never seen a Shakespearean play before and the feedback was that it was surreal to hear it spoken in Noongar."

~ Maitland Schnaars

"I failed English all the way through high school," he says. "Growing up in Merredin, I just had a knack of ignoring racist behaviour. It was the same at Belmont where I couldn't be bothered wasting my time so I left and got a job at the casino.

"I suffered quite badly with depression and I ended up working for the Department of Justice which was not a good move. It really hit home how racist the justice system was, realising things like Aboriginal offenders are less likely to get bail and more likey to get longer sentences."

A series of violent incidents – with various members of his family and friends and beyond his control – which he prefers not to talk about, sent him into a downward spiral.

"I spent 16 weeks in Ward D20 (acute mental health unit)," he says. "When I came out I went to a private psychiatric hospital in Yokine and then did another 16 weeks."

It was during the third stint in hospital that he realised if he didn't pull himself together things would reach rock bottom. He had to do something about his life. "I just walked into a wall of emotion," he says. "I went into my room and self-harmed with a razor blade. I told myself I had to sort my sh*t out because no-one else was going to do it for me."

It had taken two years for him to find his way and, by 1997, he had managed to resume casual work at Crown Perth. By 1999 he had married and become father to those talented triplets. Only then did he rekindle his love of writing.

"It was a huge shock when, in 1999, the triplets came along," he says. "I wasn't ready for one child, let alone three. Their mum went back to work when they were 11 months old and I became the stay-at-home parent. But the triplets gave me the courage to chase my dream.

"One night when I went in to check on them and I said to myself 'how can I tell them to chase their dreams when I am scared to chase mine?""

Three days later I went to see a friend and he put this pamphlet down in front of me about the Aboriginal Theatre and Acting for Camera course at WAAPA. I enrolled."

Schnaars then went on to study for a BA in



Contemporary Performance at Edith Cowan University. The rest is now history. And what a history that is. Despite coming relatively late to the creative professions aged 36, the credits have rolled in thick and fast for dancing, acting, poetry and playwriting gigs.

He's co-founded the international theatre company Corazon de Vaca (now defunct) with Spanish artist, Julien Fuentes and Mia Holton, and performed at the World Expo in Spain in 2008.

He's completed residences in Norway and Sweden, toured with Bell Shakespeare in *The Comedy of Errors*, danced with the Wadumbah Noongar Dance Group and won a Performing Arts WA Best Actor award for his role in *Hobo*.

He has appeared in educational DVDs, short films and television commercials, two Black Swan productions and countless Yirra Yaakin plays including *Panawathi Girl, Dating Black, Hecate, Conversations with the Dead* and *King Hit.*

Most recently he directed Yirra Yaakin's anniversay production of *Woolah!*which showcased the plays and Aboriginal playwrights that Yirra Yaakin Theatre Company has championed over the last 30 years.

And he played a role in *Salted Pretzels*, the work of his daughter Cezera Critti-Schnaars at the Blue Room theatre as well as writing and performing in *If IDrown I Can Swim*.

But his proudest role by far, he says, was playing Macbeth in *Hecate*, the world's first Noongar production of a major Shakespearian work performed in February 2020. Yirra Yaakin coproduced it with Bell Shakespeare and it was directed by Indigenous actress Kylie Bracknell.

In retelling the tale of *Macbeth* from the often over-looked perspective of *Hecate*, the leader of the three witches, the groundbreaking play received nine awards in 2023's Performing Arts WA Awards.

It was a particularly demanding role for Schnaars who had to learn Noongar, a language which he had little exposure to, growing up with his Indigenous father.

"There was seven years development for *Hecate*," he says. "I am still learning the language I was denied because of the government policies back in the day, where I spent my early years growing up with my dad, who got custody of us kids when my parents split. Taking on the role was quite daunting and I had to tell myself not to doubt myself. I said 'if you can perform Shakespeare you can play anything'."

Playing it without surtitles was also interesting, he says, as the audiences picked up the storyline only from the actors' body language and nuances in the dialogue.

"A lot of audience members had never seen a Shakespearean play before and the feedback was that it was surreal to hear it spoken in Noongar," he says.

His daughter, Cezera also played a role in it.

"I consider it to be one of the most significant plays in Australian history. To be a part of that and to have your daughter involved with it as well was amazing," he says.

Since taking over as Yirra Yaakin's artistic director from Grace Mullaley last May, Schnaars has relished every day in his new role, having been involved with the company on and off in various guises for over 15 years.

In the past three decades the group has grown from one desk in the Barking Gecko space and a couple of employees, to a team of 12 staff, eight board members and around 100 actors who have taken their productions across five continents.

They have also nurtured prominent writers including David Milroy, Sally Morgan, Derek Nannup, Mitch Torres and Dallas Winmar and a legion of technicians and directors while commissioning more than 50 plays.

In November 2023, Yirra Yaakin farewelled their General Manager, Peter Kift, who had been with the company for over 10 years.

"His commitment and enthusiasm will be felt for many years to come. We wish him all the best on his next adventure," says Schnaars.

But Schnaars is adamant he is not looking back. After throwing himself into directing *Woolah!*the group's anniversary production, which was a roaring success - he's busily overseeing high school productions and working on a raft of new plays including *Songbird* and *Operation Boomerang*.

The company is currently holding auditions for *Songbird*, written by Shakara Walley, and is seeking three actors for the children's production of *Boodjar Kaatijin*, touring into primary schools throughout Perth and regional Western Australia in March 2024.

"I am proud and honoured to be given the opportunity to lead what I consider is one of the most culturally and artistically significant companies in Australia," says Schnaars.

"To be able to not just continue but hopefully add to the legacy left by some of the most amazing First Nation artists to have come from Western Australia. We have an amazing team here. Everyone is excellent at their job and we all support each other. It's like one big family. Our people have been here for over 65,000 years and we have so many stories to tell. We are natural storytellers. The arts are society's conscience, holding up a mirror to society to look at itself and reflect."

Happy birthday Yirra Yaakin. Three cheers for you all. You are, indeed, standing tall. And your voice is being heard loud and clear.

their production They have als including David I Mitch Torres and



Song stars

If you enjoy the life-affirming act of singing with others, Subiaco is the place to be. **W** Gail Williams.

hen looking for evocative words to sum up the unbridled joy of belting out a song with others, who better to turn to than a celebrated author and living treasure who spent much of his childhood singing his heart out in Subiaco?

The young Tim Winton – who for 30 years inspired young writers through the City of Subiaco Award for Young Writers – regularly attended the Shenton Park Church of Christ while spending Sundays with his grandparents, Olive and Les Winton, who lived nearby, behind a corner shop.

As hymns reverberated in the humble weatherboard building where the Shenton Park Community Centre now stands, the endorphins which began to activate sleepily morphed into a unified energetic force which was palpable throughout the congregation.

The euphoric memories made their way into Winton's autobiographical book *The Boy Behind The Curtain* and, even now when interviewed he says he still misses "the mad, joyful, erotic abandon of evangelical singing."

Winton's not alone in feeling joy during a singalong, whether it's a heart-rending Irish ballad, a country-and-western tune, an operatic aria, a dirty ditty or a rousing sea shanty.

If you listen carefully, you can hear vocal chords in rapture as you walk the streets of Subi, finding audible proof that communal singing is on the rise. Singers in Onslow Road, Townshend Road or Wandana Flats are adding their voices to research, suggesting that regular communal singers enjoy physical and mental health

Here we meet some of the choristers fostering community trust, cooperation and social cohesion as their voices ring out throughout the suburb.

The Irish Choir

Irish Club of WA 61 Townshend Road, Subiaco (08) 9381 5213 irishchoirperth@gmail.com No auditions required **Contact:** Shevaun Drislane, Ph 0450 376 094 Every Wednesday, 7pm – 8.30pm

It takes the Irish to sum up the passion of chorale group bonding: "That first breath of a choir or orchestra takes together, a breath filled with focus, intention and emotion, a breath unified for no other reason, than to make something beautiful together that is the reason we do what we do."

And we're so glad they do. Head to the Irish Club on any Wednesday night and you'll find craic by the bucketload and Irish eyes a-smiling as a group of around 30 regulars of varying talents, ages and backgrounds get high on *Whiskey In The Jar*. Or perhaps something more modern from The Cranberries, U2 or The Pogues.

The group has been meeting for six years and

is run by dedicated volunteers who add piano accompaniments, guitar and the Irish bodhran to the mix. They also perform at festivals, and, of course, there's always a few bevvies before and after.

Says volunteer, Shevaun Drislane: "Everybody is welcome. There are a lot of non-Irish people who come along. It's a social group as well. The idea is for people to meet and make friends."

Duelling Pianos

Subiaco Hotel, 465 Hay St, Subiaco (08) 6118 6920 Every Saturday, 8.30pm

When Subiaco Hotel owners, Dave Allan and Lawson Douglas, took a trip to Byron Bay and came across two singers belting out popular tunes on their pianos in a pub, they knew they were onto something.

They were not wrong. Since they introduced Duelling Pianos to not only Subiaco, but the whole of WA, young punters have been scrambling over themselves in the front bar of the Subi Hotel to do what their great grandparents did in the good old days – singing along to their favourite tunes next to the old Joanna.

Duelling Pianos – two exceptional musicians battling it out on the keys, every Saturday night – has been such a hit that the act (which began in Las Vegas) has become quite a thing.

Says venue manager Michael Heyes: "We get

ALL TOGETHER NOW Community singing groups and choirs, like the Irish choir pictured opposite, and the Baden Street Singers, below right, are popular past times for many in Subiaco. Below left, Duelling Pianos at Subiaco Hotel.



Construction of the second sec

around 300 people every night singing along and dancing to songs they request. The songs range from Frank Sinatra to Harry Styles with Elton John and Billy Joel being the most popular."

The pianos are electric and the pianists are a group of five accomplished pianists and singers who are on constant rotation. The punters can request anything by writing it on a note and putting it in a jar. Just like their old folks used to do.

Baden Street Singers Acapella Reimagined

Shenton Park Community Centre. 240 Onslow Rd, Shenton Park *Auditions required* **Contact:** Ky McIntosh Operations Manager Ph 0466 993 276 Every Thursday, 7pm – 9.30pm

Infectious and energetic, this reimagined acapella group of dedicated singers from all musical backgrounds has been doing their own thing with musical interpretation since 2015.

Though they enjoy singing in barbershop style, their repertoire goes across all musical genres and they perform in choral festivals such as the annual Denmark Festival of Voice and produce concerts for the Fringe World Festival. They recently won gold and bronze in the Pan Pacific Barbershop convention in New Zealand in the open and mixed categories so are all on a singing high as they celebrate their huge singsong achievements.

The group also organise choral retreats at bush campsites.

Catch Music

The Palms Community Centre, cnr Nicholson Rd &, Rokeby Rd, Subiaco **Contact:** Eduardo Cossio, Program Coordinator Ph 0458 228 248 Every Saturday, 10.30am till midday

Pop by The Palms on a Saturday morning and you might be privy to the charms of Bob Dylan's *Make You Feel My Love* or Yazoo's *Only You*, complete with saxophone and vocal harmonies.

It's just the not-for-profit weekly workshop in progress as people of any talent or ability pursue their love of music while building skills in a safe and warm environment.

Participants of any age, some with disabilities, are all welcomed by volunteer facilitators who run the weekly event, as part of the Act Belong Commit program and goes through the school term.The group also performs at community events.

WandanaSong

Wandana Community Room, Wandana Units, 93 Thomas St, Subiaco **Contact:** Matthew Clements, Facilitator Ph 0412 402 640 Wednesdays, fortnightly 2.30pm

Before this amazing initiative by the not-for-profit group SongFest and Creating Communities Australia started back in 2019, many of the 240 Wandana residents had never met. They were frightened to leave their dwellings because crime was on the rise and the police were frequent visitors to the largest social housing complex in the Subiaco area.

Now, led by facilitators Matthew Clements and Tim Fisher, the 20-strong group which meets every fortnight, has not looked back, the rate of police visits has declined and the choir performs at community events and festivals while enjoying the camaraderie that comes with belting out popular songs.

Says Clements: "There are no auditions required. We just invite people of all ages, nationalities and occupations to come along. Not all come from Wandana but the wider community as well. We did not miss a meeting during COVID-19 and, in fact, organised for the residents to get vaccinated. We are still going strong despite the passing of one of our main members, Julie Dickinson – a former resident who helped get it going."

The main aims of the choir are to raise public awareness of the many benefits of participating in community singing and to build a sense of belonging.

In addition the aim of any good singing group can also be to advocate to and on behalf of organisations seeking to incorporate community singing into their programs.

Says Clements: "We just call it the magic of group singing." How right he is.

Alzheimer's WA – Friends in Harmony

Salvation Army Hall, corner Barker Road and Rowland Street, Subiaco Ph 1300 66 77 88 Visit bit.ly/3izRiFR Every Thursday, 1pm – 3pm

Friends in Harmony is the only dementia-friendly choir run by an experienced choir leader in Perth and, during the 10 years since inception, it has proven to be about much more than just singing and music.

It's a regular get-together for people living with dementia, their spouses, carers and family members to have a fun, afternoon with friendly, welcoming and non-judgemental people.

New members are very welcome. It is free to attend and there is no need to book.

Voiceworks Vocal Ensemble

Shenton Park Community Centre, 240 Onslow Road, Shenton Park **Contact:** Yvonne, membership coordinator Ph 0405 525 698 Every Tuesday, 7pm - 9.30pm

If you have an interest in singing, learning and having fun, this is the choir for you – a local choir that welcomes everybody whatever your talents; no experience is required.

Point to note: they are very social.

VoiceworksPlus

Shenton Park Community Centre, 240 Onslow Road, Shenton Park Every Wednesday, 4.30pm – 6.30pm

This group fosters the talents of people living with disabilities teaching singing, acting and movement which is making a major difference to the lives of the 23 members involved.

Says Colin Arthur, chairman: "It's a fabulous ensemble and it's all about getting to the point where the members feel comfortable in the community and bringing them out of their shells. The ages range from 18 to 53. A lot of them have been stuck in the back of the room and when they first come, they can hardly look you in the eye but you see them come out of their shell and make friends. There's even been a couple of marriages in the group."



CHORUS LINES

The sense of community many participants feel during a singalong produces plenty of smiles and positive vibes. Bottom, WandanaSong began in 2019 for residents of Wandana and the wider community. Below, Voiceworks Vocal Ensemble


SEE SUBIACO



There's always something to look forward to in Subi.

From brand new eateries to exciting offers and events, Subi has everything you need to escape the ordinary.

Share your story with #SeeSubiaco







Subiaco's long connection to sport inspires a brand new show, says Ara Jansen.

ndrea Gibbs saw her first AFL matches at Subiaco Oval, so she's pleased to be able to bring footy back to Subi, even if it's in a slightly different way.

Her debut play, play *Barracking for the Umpire*, is being restaged by Black Swan State Theatre Company at Subiaco Arts Centre.

Drawing on real events and Gibbs's own footballrelated experience, *Barracking for the Umpire* is a family drama exploring what people will sacrifice for the game they love. It tackles blokes and their vulnerability, the fragility of the human body and the impacts of brain injuries on players, family and community.

"All the characters in the play have a slightly different relationship to footy," says Gibbs, best known as an ABC Radio weekend presenter and for the live storytelling series *Barefaced Stories*. "Most of them are footy mad. One of the sisters is a sports journalist because she hadn't been able to play and is desperate to be part of it in some way, the son is playing in the AFL and the mother has been the backbone, supporting everyone.

"I tried to find a way in for each audience member who has a relationship with football. Even if you don't like it, there's a character who will stick up for you."

The increased focus and recognition of concussion and Chronic Traumatic Encephalopathy (CTE) in sport is particularly topical in community sport and is a central premise for the play. One of the characters, Doug, is receiving a lifetime achievement award from his team The Mighty Dons, but the sure hands of this once great player are starting to fumble the ball.





SHOW STOPPING Black Swan Theatre Company's 2024 season includes shows which will be performed in Subiaco's Art Centre.

66

I tried to find a way in for each audience member who has a relationship with football. Even if you don't like it, there's a character who will stick up for you."

~ Andrea Gibbs



"No matter the level of footy, the passion is still there and the same desire to perform at your best. You want to play well for your team, your mates and yourself. A level of toxic masculinity is involved in that, which can put everyone's health at risk. Quite often it's a young person whose life has completely changed."

Gibbs says while she loves watching footy, someone getting hit or concussed suddenly takes the game from entertainment to the starkly real, reminding her how players in many sports put themselves and their bodies on the line when they play contact sport.

Barracking for the Umpire is set in the south-west

town of Donnybrook, where Gibbs grew up. Like many other regional towns across the country, the spectre of footy looms large, not only for the benefits of sport but because of its ability to strengthen community and social connection.

Gibbs's own dad put down the football after a lifetime of playing and became an umpire after one too many knocks. Her brother and her male cousins all played footy while the girls were left largely to support roles, which thankfully has changed in recent years. Their nan's front garden was right at the goal posts, so there was no escaping the game.

"Footy was a big deal," she says. "It always

seemed like a special part of the community." If she was still living there, Gibbs would definitely be lacing up her boots for the Donnybrook Football Club.

Featuring the original cast who performed *Barracking for the Umpire* when it debuted in a critically acclaimed season in October 2022, Gibbs has been thrilled with the reaction to the piece, especially because it was her first play.

Since then, the play was part of the Australian Theatre Festival in New York last year. Gibbs loves the synergy of having gone from a town known for its apples to the Big Apple with a work about footy, a quintessentially Aussie sport. An actor and comedian, she has also started collaborating on a screenplay to turn the play into a feature film. Another first for her.

"I feel like I worked on the original play for so long, these are now the new fruits of my labours. The character arcs are strong and I feel like we will be exploring that."

In November, *The Seed* will also be returning to the stage in Subiaco. Black Swan artistic director Kate Champion is excited because she believes WA playwright Kate Mulvany has managed to make what could be extremely personal subject matter highly relevant to a general audience. Comedy and tension runs high as a daughter, her father and grandfather meet on their collective birthday and navigate new lives amidst the rubble of the generational effect of war.

"The Seed, I think, will earn its place in the Australian Canon," says Champion. *"I* think we have a responsibility – we put so much effort into new writing and bringing plays to stage and then I've never seen them again – to make sure we bring back the ones that have significance, particularly by a local writer. Pinpointing those plays that we need to see again is a vital responsibility of a state theatre company."

Barracking for the Umpire runs from April 23 – May 5 and then heads to Albany, Broome, Esperance, Geraldton, Karratha, Mandurah, Margraet River and Port Hedland. The Seed runs from November 2 – 17, both at Subiaco Arts Centre.







ART FOR ALL Below left, Tricia Stedman and below, her *Arty Brellas* in action.



Brave art

Going where others fear to tread is an artist's MO, and in the case of local artist Tricia Stedman, this is particularly true. | W Ara Jansen

aring to be different is what artists do. They challenge the status quo and explore the visual world where others have not ventured.

Early in her career, when most art happened in home studios, Tricia Stedman ventured out with her paints and enthusiasm to remote communities in Western Australia, including Oombulgurri and Kalumburu in the Kimberley and later to Thursday Island. In these early adventures, Stedman created murals with adult groups, provided art workshops and helped build community self-esteem, wellbeing and importantly, the community's determination to keep painting.

"I believe art is for everyone and should be accessible to all," Stedman says.

In recent years mural making has become more of a mainstay for Stedman, which has included two recent murals in Ravensthorpe and a project with the students at Meekatharra District High School.

Tricia has long-lived links with Subiaco, such as her mural in Rowland Street titled *Shades of Subiaco*, which boasts 24 painted portraits of local school children and tells the oral history of the Forrest Walk rose gardens. In the early part of her arts career she also opened WA's first private art school in Subiaco. The school offered classes in drawing, painting and life-drawing for adults and children's classes.

Creative challenges, community and the need to keep paying the bills often dictate the direction of Stedman's arts practice. This has led to some bizarre creative challenges. Odd commissions have included requests to build a light-rail sculpture with umbrellas, design parade choreography, create models of iconic Italian structures for a Subiaco festival and a parade sculpture. These projects provide an exciting creative challenge for Stedman and bring joy to the community she works within. You'll likely spot Stedman at various festivals with her colourful *Arty Brellas*, a community art activity where you can paint your own sun umbrella. She loves sharing the joy her *Arty Brella*s program delivers and takes great joy in sharing one couple realised their love for each other while painting their *Arty Brella*. They returned a year later to announce their engagement.

A staunch advocate for a visual arts hub in the City of Subiaco, Stedman has been a vocal campaigner as part of a group which believe art can, and should be, at the heart of the city and its people.

"Subi is home to so many creative people and it's great to have been able to bring together so many local people to discuss having an art space for our community while also giving more prominence to our home-grown, visual artists," says Stedman.

"Art enriches the City of Subiaco and its people in profound ways." \blacksquare

Hisan Jerie

A one-of-a-kind collection.

A R G Y L E P I N K D I A M O N D S



Cottesloe Sunset Earrings Limited Edition №34 of 50

Discover the beauty of the 'Artisan Series', a masterpiece of colour and craftsmanship. Created in honour of Linneys 50-year anniversary, the collection embodies the breathtaking essence of Western Australia, from its iconic landscapes, to its rich heritage, and unparalleled natural wonders. Indulge in the exclusivity of the collection's 50 unique, never-to-be-repeated pieces, each adorned with an Argyle pink diamond, and handcrafted at our Subiaco workshop.

EXPLORE IN-STORE OR ONLINE AT LINNEYS.COM.AU



Barred Creek Ring Limited Edition №28 of 50





BESFORE JEWELLERT SINCE 1472

PERTH | SUBIACO | CROWN





Inking the fabric of life

Ashley Valmadre is a local artisan whose block printed wares have beautified homes far and wide.

BY Ara Jansen

reating crafts with her children led designer Ashley Valmadre back to being creative with inks, design and fabric. Long after they had lost interest in potato printing, the mum of two was creating ways to marry her design skills with a desire to be hands-on in order to create something lasting.

The result is a range of soft furnishings using hand block-printed textiles which are fresh, simple, sophisticated and inspired by memories of a cherry orchard and the inviting homes of a childhood in Northern Michigan. They are made to order for those seeking out the unique and artisan to express creativity and personality in their homes.

"I love this approach to homewares as it can make a room feel really special," says Valmadre. "Every part of the way through the process of block printing carries the hand of the maker, from the design to how much ink goes on the block and transfers onto the fabric. It's made by hand and there's something special about that."

Valmadre's showroom on Subiaco's Heytesbury Road is called Cherry Cherry Bim and sits at the front of her home. Out the back, beyond the garden, is the studio where she has space to spread out and work on her textiles.

Valmadre started her career with an arts degree

majoring in history and English and later went to Curtin University and studied graphic design, before getting into advertising where she later became a head of design, focusing on branding to tell client stories.

"I started to want to make things with longevity, which were meaningful and would be around for a long time. I also wanted to make things which were tactile. That desire for something to be more threedimensional and that you could hold kept calling to me."

Inspired by British printmaker Molly Mahon, Valmare became impassioned about the idea of block printing and immersed herself in that sphere. This enabled her to put her designs onto beautiful fabrics and bring them from the digital into the physical.

Her first experiments with patterns on fabric saw them being sent overseas for printing. The results were uneven and inconsistent, the quality unreliable and made Valmadre realise she wanted to be in control of the entire process.

This led to Cherry Cherry Bim in 2020. Valmadre hand prints on fabrics used for soft furnishings, from pillows and napkins to tablecloths and upholstery. She also creates an exclusive range of ceramic plates and bowls with hand-painted designs and has developed an exclusive lighting range from table lamps to sconces and pendant lights. The bases of her ceramic table lamps are custom created and finished with shades from her hand printed fabrics.

"The journey is often long with design and creativity. Through exploration and a desire to build something special, I did a lot of experimenting to see how the ink impacted the cloth, how it responded to our beautiful Belgian linens and how the designs looked when repeated over and over."

Valmadre's fabric collection – which includes stripes, cane and basket weaves, falling leaves and modern florals – can be printed in various colours. Making everything in her Subiaco studio means she can work with her hands and control the end result. She draws inspiration from American interiors and folk art, nature, and her cane and basket weaving prints recall living in Kuala Lumpur.

"I love the simplicity of the repeated design. Using beautiful linen for the fabric gives it a fresh and timeless quality. In Australia, we seem to have a more pared back approach to colour and patterns, but I also love the spirit of English and American homes filled with a vibrant blend of different colours.

"I always consider what would work for my family when designing, with my home a testing ground for our products. It's a harmonious blend of fresh American style and the playful Australian spirit at work with our artisan home products."



Colour me creative

Phoebe D'Souza's art is all about colour and emotion and draws on inspiration from around the globe.

BY Ara Jansen

he D'Souza home is a riot of colour. There's art on the walls, the children's bedrooms are unique expressions of their characters and the furniture certainly isn't shrinking. Dotted in between the bought art pieces – either hanging on the wall or sitting on the floor – is Phoebe D'Souza's work.

Currently in a geometric abstraction phase, her acrylic on canvas works explore how bright colours fit together. Inspired by the abstractionists, there's hints of the likes of Mondrian, Stella, Kandinsky and Albers in her bold work. She's also explored weaving, materiality and textures in her earlier pieces.

"It's definitely a challenge," D'Souza says about finding time to paint around being a mum. D'Souza, her husband Charles and their four daughters, live in Shenton Park. Three of her kids go to a local school while the youngest is still at home. She also works part time at The Painted Teapot, where she exhibits her work upstairs and hosts sessions for the popular paint and sip events, *Pinot and Picasso*. D'Souza studied fine art at Claremont School of Art and moved into interior architecture before recently finishing a BA in Fine Art from Curtin University. She has travelled extensively and lived in Hong Kong (where she taught English at a Japanese school), London, Scotland and the US, before settling back in Perth.

D'Souza's grandfather was an artist, her father made art and her mum loved design. As a result, she grew up in a house full of art and she always felt surrounded by it.

"I must have been inspired by all that. Art was just something I always loved as well as interior design. Going back to study over the past few years feels like I've come full circle. I've always wanted to make art, but I also thought I should be practical and get a job that's going to earn me a living."

Going back to university to complete her fine art degree just "100 per cent felt like the right thing to do", and it was really the only thing D'Souza wanted to study. It gave her the opportunity to explore art

POPS OF COLOUR

Below, artist Phoebe D'Souza and examples of her vibrant art.





more deeply and initially printmaking.

"At home, I've got my easel set up and a desk which is covered in bits, books and paints. What inspires me is a feeling; how things feel. When I make art, I choose my colours and shapes from an instinctive reaction. I try to not think about it too much and I just go with my first gut instinct and what I am most drawn to in that moment."

Rarely short on ideas – there's always something she wanted to paint – it's time that often escapes this artist. As the natural ebb and flow of life with four active daughters also dictates her available time, she'll go through lulls where there's little chance to paint, while the ideas build up.

"I'm very drawn to abstract art. When I create a painting, I want it to be about colour and emotion."

Inspiration can come from just about anywhere. Travelling is one of the greatest joys of her life and going out into the world, sparks ideas, often from the smallest or most unlikely thing.

"It could literally be the shape of something that gives me an idea. I find travelling very inspiring when it comes to my art. At the moment I'm drawn to how colour works together and the contrast of colour. I love brilliant colour. I did a whole series of pieces in the same colour scheme because I was so obsessed with it, but they were warmer tones like yellows, duck blues and greys."

D'Souza's love for colour also extends to the clothes she wears, so if you meet her, expect her to be wearing something as colourful as the art she loves and makes.

Her dream is to paint full time, something she'll

take another step closer to when her youngest goes off to school. She plans to do her masters in secondary education to teach art, because this painter wants to share her passion for art with younger people and believes art education is important.

In the meantime, working in the bursts of time she can grab, is how D'Souza will continue to satisfy her need to make art and add to her happiness.





HISTORY in

Subiaco is home to true artists in the jewellery space, from watchmakers to iconic West Australian brands. By Lisa O'Neill



ehind the glamorous showrooms of Subiaco's jewellers is a hive of activity, thousands of tools lined up in organised chaos, ready for the creative masterminds to carve a piece they hope you will wear for a lifetime.

The ethos behind four of Subiaco's long-standing jewellery businesses is an opposing force to 'fast fashion', with Smales Jewellers, Thomas Meihofer Jewellery, Linneys and Allure South Sea Pearls all so different in their jewellery offerings, yet entirely the same with the values behind them.

"We've been in Subiaco for 40 years and we're always going to be here, so we make our jewellery to look beautiful and to last – we don't want our customers coming back for the wrong reason," Linneys' Creative Director Justin Linney said. "People look at Pinterest or Instagram for inspiration, and it's fine to reference that, but we make it clear our jewellery is made to be durable so it will still be beautiful in 20 years' time."

Allure South Sea Pearls Managing Director Lindsay Youd says good quality, cultured pearls are passed down many generations, provided they're taken care of, while jewellery trends come and go in the pearl's surrounding material.

"Styles change over time as does the colour gold being chosen by clients," Youd says. "We have seen yellow gold regain popularity after a period where white gold and platinum were most popular – but a simple bale and chain set on a beautiful lustrous pearl always makes a statement and is as relevant today as it was 50 years ago."

Jeweller Thomas Meihofer, hailing from Switzerland, prefers the Northern European-inspired



FAMILY TIES Above, Lindsay and Louis Youd of Allure South Sea Pearls. Opposite, Justin Linney, Creative Director of Linneys at work.







BUILDING A LEGACY

Above left, Thomas Meihofer draws on his European heritage when designing jewellery. Above right, Mr Ron Smales Sr in the Kalgoorlie watchmaking jewellery store in 1952, and top right, the Smales Jewellers Subiaco store. Above, rings from Thomas Meihofer (top) and the Smales Collection (bottom). jewellery that favours 'chunkier and bold lines' but has adapted to the varying customers' tastes over the 33 years he's created pieces here in Subiaco.

"The fashion has changed to more lightweight pieces, and we create to whatever the customer demands, which means sometimes you have to jump over your own shadow," Meihofer said. "I make compromises of course, to what people want that is different to my own style, but it's a fine line to create fine jewellery that is wearable and if the request is too flimsy, I wouldn't dare to make it."

Integrity, as a result, is threaded through every piece and represents longevity not just for the diamond rings, but for the businesses themselves

Another family-owned business based in Subiaco – Smales Jewellers – traces its origins back to Kalgoorlie over 80 years ago. It all began with Thomas Smales, the father of founder Ron Smales Sr. A stonemason by trade, Thomas fixed mantel and wall clocks with his son, who went on to complete a watchmaking apprenticehip before opeing his 'watchmaking jewellery store' in Kalgoorllie. When Ron retired, his son - Ron Smales Jr - took over the Kalgoorlie store and later expanded to a second location in Subiaco in 1989 followed by additional stores across the state including Bunbury.

His brother Tony Smales took over the reins

after Ron Jr's death in 2018, continuing the family's legacy. While custom-made, fine jewellery is a big part of its collection, Smales also boasts being the sole Perth retailer for luxury watch brand Grand Seiko. World-class diamonds 'Hearts on Fire' are also exclusively sold through Smales, their only Western Australian stockist.

Linneys and Thomas Meihofer Jewellery on occasion draw on their clients' wishes as a starting point for their pieces. Thorough design processes with conceptual sketches, and customer consultation for custom made pieces, the design work is done mostly through the modern CAD (Computer-Aided Design) technology.

"Modern jewellery is drawn on the computer now, which makes things easier in a sense that technically very difficult things are made more efficiently and with more quality assurance," Meihofer said.

"Through this technology, you can show the customer a photo-like image of what the final product will look like which provides them with more certainty than the hand drawn sketches we created before CAD."

Linney brought CAD to Linneys after studying a Bachelor of Arts, majoring in jewellery design at Curtin University, which was supposed to be a passion project before he returned to his law ATTENTION TO DETAIL Right, Linneys relies on a mix of traditional techniques and new advances to create the brand's jewellery. Bottom right, a ring from the Linneys collection.

commerce degree. While his father Alan was a goldsmith who started Linneys 50 years ago and his grandfather was a watchmaker, the younger Linney found his own way into the jewellery industry.

"Iwas never pressured into joining the business, but I loved art and sculpture at school and while studying, I created my own range of men's jewellery," Linney said. "At Curtin there was a CAD component and when Dad saw it a jewellery design fair and realised I knew all about it, he asked me to develop and test CAD software for Linneys."

Despite the incredible benefits of CAD, much of the Linneys' workshop is lined with hundreds of tools that Linney likens to dentistry tools (the pliers in particular makes one shudder), many of which were used when Alan began his career 57 years ago.

"The early tools were more primitive, but they've evolved slightly, as have the techniques to make it easier to create and produce a better quality," Linney said. "The drills, needle files and the micro torch have all advanced and really opened up the design possibilities."

For Allure, laser welding has transformed the ease and efficiency of setting and repairing heat-sensitive stones. First used in the aerospace and medical industries in the 1970s, the technology evolved by the jewellery industry.

"Australian South Sea pearls, like all pearls, need to be shielded from heat during the jewellery manufacturing process and as such, are normally set last when making a piece of jewellery," says Youd. "The advent of laser welding has been a major game changer and a very useful machine when working with heat-sensitive gems, including pearls."

The delicate handling and design possibilities are evident in the work each of these Subiaco businesses, with quality not the only commonality, but the desire to produce unique pieces for customers.

"It's not a business model I'd necessarily recommend, but we don't mass produce at Linneys and 50 per cent of what we do is custom made that are one-offs and not repeatable," Linney said.

The Smales story too is an ever-evolving one, with Tony Smales proudly acknowledging the past with an eye on the future.

"We are proud of our heritage; we always strive to deliver the best service, jewellery and watches while maintaining the family name," he said.

Linneys – 37 Rokeby Road *Smales Jewellers* – 143 Rokeby Road *Thomas Meihofer Jewellery* – 171 Rokeby Road *Allure South Sea Pearls* – 316 Rokeby Road







EARTH FRIENDLY Kristin Magrit (right) and Ninka and Shannon of The Green Pear, are in the sustainable fashion business Opposite, Good Sammy.



THE ART OF In the pursuit of inely sustainable on, trends are the

genuinely sustainable fashion, trends are the foe. These Subiaco stores are kicking them-and fast fashion-to the curb.

BY Monique Ceccato

ashion and style are mutually exclusive concepts. One is rooted in consumer-driven trend cycles and seasonality; the other is inherent and timeless. The speed at which trends shift in today's social media-driven world is alarming. However, the impact the fast pace and changing tastes have on the fashion industry and environment is even more frightening.

Australians are some of the world's highest consumers of textiles per capita, purchasing an average of 56 new clothing items per year at a cost of approximately \$6.50 per garment (*Australian Fashion Council, 2022*). It's a stark statistic. Pair this high consumption with terrible quality fabrics and a dismal track record in recycling and repurposing, and it's a recipe for fast-fashion disaster.

But it's not all bad news. In the face of the fashion industry's less-than-desirable environmental impact, a swathe of slow fashion champions has emerged.

Sustainable design

Sustainability, community, individuality, and nature are at the heart of everything Subiaco-based fashion designer Kristin Magrit does. She founded her namesake label in 2017 with the intention of giving conscious people more conscious clothing to wear.

Her brand is simple, seasonless and timeless pieces. With comfort and breathability of the utmost importance, each collection is made from hardwearing but sustainable and biodegradable materials like raw silks, hemp, washed linen, and organic cotton. The aim is that each garment can be washed and worn repeatedly until the time comes for it to be retired. Then, unlike the cheap polyesters



of fast fashion, it can break down and return to the earth. Even buttons and zips are sourced sustainably, with Magrit using shell, nut, or PET recycled fastenings to finish off her pieces.

Her dedication to running her label in an environmentally friendly way runs deeper than just the materials chosen for construction. Quantities are kept to a minimum to avoid overproduction and fabric offcuts are retained to make one-off or limited-run 'irregular regulars'. Plus, everything is designed and sewn within a 12-kilometre radius of Magrit's Hood St studio. It's firm proof that the proudly flaunted 'made kindly and with care in WA' badge is far more than just a claim.

Preloved to reloved

In a perfect world, all clothing labels would be created as thoughtfully as Magrit's. But there's still a long way to go before clothing born from wholesome ideals and natural materials is the norm. In the interim, shopping for preloved clothing is a step in the right direction towards a sustainable fashion future.

The Green Pear—a preloved consignment boutique started by friends Ninka and Shannon neighbours the Kirsten Magrit boutique on Hood St. The trio share the same beliefs around sustainable wardrobes, however, their businesses take very different paths to achieving that common goal.

Not only is everything on the racks at The Green Pear hand-picked by Ninka and Shannon, but it has all once belonged to someone else. The store acts as a middleman to help consumers sell their preloved, but still wearable, items. For customers, that means finding higher-end products at a fraction of the price; think Balmain belts, Zimmermann dresses, and Etré Cecile tunics. It's a two-pronged positive for the environment, too, cutting down on carbon emissions resulting from making a new garment and keeping garments from ending up in landfills.

Budget and environmentally-friendly

In the same vein, albeit selling at a much lower price point, are Subiaco's secondhand and charity stores. Perhaps the most recognisable is Earthwise, in the pink church on Bagot Road. Its racks are filled to the brim with preloved clothing, starting from as little as \$2.00 per piece. Here, and at the nearby Good Sammy and Salvos, there's little to no curation in the collection. But you can uncover plenty of sartorial gems with a bit of patience, open-mindedness, and creativity.



A WELL-EDITED | FF

Editor Lawrie Silvestrin has played an integral part in film-making for years - without leaving his Subiaco studio.

BY Ara Jansen

awrie Silvestrin made his first film in primary school. His teacher was into Super8 film and the class got to make three short films that year. It was the most fun he had in primary school.

Silvestrin later studied journalism, but after taking some electives in film and television, rediscovered his interest in filmmaking. He soon developed a passion for film editing, realising it was where all the elements of a film came together, and was the final stage of the writing process.

Decades on, he's a sought-after freelance editor for film and television editing feature films, television drama series and documentaries. Based in his Subiaco studio, Silvestrin works closely with local, interstate and international directors to make sure the end product hits just the right dramatic and emotional notes.

A four-time AFI/AACTA award winner and a further six-time nominee, Silvestrin's credits include feature films *Pieces, Avarice, Great White, Blackfellas* and *Babe*, and the feature documentaries *Wild Butterfly, Dying to Live, Hotel Coolgardie* and the awardwinning documentary about Australian artist Brett Whiteley.

After a decade of working in Sydney, Silvestrin and wife, Roslyn, returned to Perth in the early 90s to live in Subiaco. They've been in their much-loved cottage for more than 30 years and as Roslyn is also in the film business, the pair have an editing suite in the back garden.

Sydney had accustomed them to heritage architecture and when they returned to Perth, Subi seemed like the obvious place to settle. "Because we moved back to Perth around the time we were starting a family, we developed close ties to the community through the kids' play groups and schools and know many families through their kids," says Silvestrin.

"It was a lovely way to get connected to a community and helped us establish friends outside the film business and create a diverse network."

Many of the Silvestrin's closest friends still live in Subi and children on both sides have also remained life-long friends. That sense of community is one of his favourite things about Subiaco, alongside the trees, parks and Kings Park on their doorstep.

Having experienced a massive technology evolution during his career, Silvestrin is now able to work with directors and filmmakers from across the world. With more and more work being made and produced in Perth, his studio has become a lot busier, and after the last few years, being able to physically work in the same space is a joy.

"There are a lot of us who are trying to make sure as much post-production as possible gets done in Western Australia. It's often difficult because interstate and international directors usually want to go home after filming here, but digital technology is a great way to be able to keep the work here."



Discover the elegance and craftsmanship of Smales Jewellers. View our stunning collection of diamond rings in-store or online at smales.com.au 143 Rokeby Road, Subiaco 6008 | Ph 08 9382 3222 | Shop online @ smales.com.au



BOQ Subiaco for all your banking solutions

The BOQ Subiaco team are here to help with all of your banking needs:

- Everyday Banking
- Savings Accounts
- Credit Cards
- Insurance
- Home Loans
- Business Banking

Commercial Loans

- Equipment Finance
 - SMSF Lending
 - Term Deposits
 and more!

Pop in to BOQ Subiaco for a chat today.

BOQ Subiaco

Tania Watton, Owner-Manager0400 267 267tania.watton@boq.com.au9287 9288facebook.com/boqsubiaco

Bank of Queensland Limited ABN 32 009 656 740 AFSL and Australian Credit Licence No 244616. Conditions, Criteria and Fees Apply. You should obtain and consider the relevant Product Disclosure Statement (PDS), terms and conditions and Guide to Fees and Charges for the product before making any decision about whether to acquire or continue to hold it. Full terms and conditions are available online or at any Bank of Queensland branch.