

WEAR ABLE ART

Mandurah

— 2022

*Showcase
Program*



The City of Mandurah acknowledges the Bindjareb people as traditional custodians of the land.

We acknowledge and pay respect to their continuing culture and the unique contribution they make to the life of this community.

— Message from Mayor Rhys Williams



In 2011, a wonderful idea was born – to create a competition where local artists could express themselves through the medium of wearable art at the annual Stretch Arts Festival. Originally named Common Threads Wearable Art, this program grew exponentially over the next ten years, rebranding to Wearable Art Mandurah in 2017. Despite the program's postponement in 2020 due to COVID-19, it has returned to continue delivering high-quality arts events and professional development opportunities to program participants.

Over the years Wearable Art Mandurah has received over 1000 entries into the competition, including designers from far-off locations such as New Zealand, Romania, Germany and India, and nearly 300 entries from youth and tertiary-level designers.

This program has helped to shape Mandurah's cultural landscape, by building professional capacity among local artists, and by creating accessible avenues to enjoy this unique art form. From free exhibitions to the audio description and other accessibility features at Showcase matinee performances, Wearable Art Mandurah has always aimed to bring works of revolutionary works of art into the hearts and minds of the broader community, no matter age, ability or circumstance.

Whether you're enjoying the premier Awards Night, or Sunday's family-friendly accessible matinee, we hope that the 2022 Wearable Art Mandurah performance fills you with the awe and admiration that only wearable art can bring!

Rhys Williams
Mayor, City of Mandurah

— Message from Hon. David Templeman MLA



Wearable Art Mandurah is one of the most unique cultural events in Western Australia, and I am so proud that it happens right here on my doorstep, in beautiful Mandurah.

The Wearable Art Mandurah Showcase is a wonderful opportunity to combine so many different art forms – wearable art itself combines fashion, visual arts, textile arts and so many more, and the Showcase also includes dance, theatre, modelling, music and film, to name a few! As Minister for the arts, it is heartening to see an event that represents the strength of WA's robust arts industry after a difficult few years.

I would like to acknowledge the team of creatives, professionals, performers and volunteers behind the scenes working to make the Showcase a reality, and to the judging panel, a team of highly respected professionals who have had the hard task of scoring the garments.

But most importantly to the designers who participate in this year-round project, honing their skills through the professional development opportunities offered by Wearable Art Mandurah, and bringing their incredible artistic vision to life for you all to enjoy at this special Showcase performance.

Hon David Templeman MLA
Member for Mandurah
Minister for Culture and the Arts; Sport and Recreation;
International Education; Heritage

— Director's Note



If we have performed our jobs well as artists, producers, technicians and performers then it is likely our audiences will remain blissfully unaware of the complexities and efforts required in staging this wonderful event. There are many talents that go into creating this wonderfully visual and entertaining event, not least of all the contribution of the Wearable Art Mandurah designers themselves. I'd like to personally thank all the talented designers that have contributed to the Showcase – thank you for the trust you have placed in us; your garments have been wonderful and inspiring to work with.

It takes many contributors to create what you, our audience, will see here tonight. I would encourage you to please head on to the back of this program and read through the names of all the talented team members who have so skilfully contributed to and created this year's Wearable Art Mandurah Showcase. Enjoy the show!

Helen Duncan
Director, Wearable Art Mandurah



- Paper Category



Lyn Blasgund
Puzzled

Jigsaw puzzles remind me of decisions we make in our daily lives. The process of fitting the pieces together to complete the jigsaw gives a sense of satisfaction and the ability to see the whole picture, which then allows us to make informed decisions or choices.



Steffi Delaney
The Queen of the Fairies

Through recycling and weaving, the content of today's newspaper disappears and a new story about the clothing worn by Irish women around 100 BCE is told. Near ancient burial mounds and in ringforts which seem to connect phantasy with reality, one might suddenly encounter the Queen of the Fairies.



Alana Grant, Ruby Vale
Wing Threads, to the Moon

Migratory birds fly the distance from the earth to the moon in their lifetime. Zoologist and illustrator Milly Formby's creative project 'Wing Threads' saw her flying around Australia. Milly illustrated the book 'A Shorebird Flying Adventure'. Our garment is a story about her story and the significant Mandjoogordap wetland.



Shaun vandenBerg
Elemental

The Elemental, a wise, world-loving woman who breathes and feels from her heart and spirit as she calls in the elements of life. Created from plain, painted and dyed papers glued to a card armature, papers were then cut, manipulated and glued, representing Air, Wind, Earth & Fire.



Lisa Hakkinen
The Art Teachers

The art room floor is littered with forgotten scraps and paper remnants ... until the art teacher gives them new life. She playfully constructs her garment, pastel hues intermingle with turquoise pops, highlighting the creativity in all of us. Her lesson - how to transform waste into sustainable functional beauty.



Jill Lister-Martin
Heard

We often think about the internet and digital forms of data collection, but the seemingly humble phone book is a physical source of the same collection. This piece explores the idea of always listening, always collecting information, and its assembly.

- In the Fold: Paper Category Exhibition

Alcoa Mandurah Art Gallery
15 Oct - 18 Nov 2022

Get up close and explore the mind-blowing details of wearable art garments made from 90% paper materials.

Open Mon-Fri, 9am-5pm

Contact the venue for weekend opening hours



- Elemental Category



Bean Bowden
From What Remains

This piece is about building on the foundations of your past. A few years ago, my family shed burnt down. When it was put out, we were left with a pile of soaking wet memories. I used fabric collected from the remains to create something new and beautiful.



Ve Kessen
BelMort

Even in death our oceans shift in beauty - colourful magnitude fades into solemn texture and form.



Ardea M.
Cu 29 I am Copper

My atomic structure has 29 protons, 35 neutrons and 29 electrons. I am a copper nugget. I was discovered over 10,000 years ago. Due to my high thermal and electrical conductivity I am used in electronics, power distribution and transmission, plumbing, cable and electrical wiring and nutrition. I am mined and plentiful. I am vital and everywhere!



Liz Payne
The High Priestess

Inspired by the natural elements of earth, water, air, fire & spirit. Hand embroidered, appliqué and beaded elements adorn the garment from the hand painted bodice to the padded fringed sleeves. These motifs symbolise the elements that surround us that transcend time and geography and unifies cultures across the world.



Oana Rosca
Golden Stripes Armor

Golden Stripes Armor is a garment that creatively capitalizes on an abundance waste that emerged in modern times - the PP band. Rigid and malleable at the same time, it allowed me to obtain a delicate but strong image, following the curved shapes of the female silhouette.



Lisa von Muller
Carbon-sink Salicia

Salicia (Neptune's Wife) is symbolic and ironic. I'm inspired by Verna Shajawallas attitude to plastic. Single use plastics and fishing are affecting the oceans: our largest carbon sink. The white plastic is symbolic of coral bleaching, the black background of trawling.



- Avant Garde Category



Clara Chan
Disintegration

This patchwork cape, *Disintegration*, interrogates the tension between the invader and the invaded. The invader disintegrates innocent lives while the invaded fight to disintegrate the aggression plan. The camouflage/military cape engulfs the soft interior with imposing power, however cracks appear and parts fall off the base.



Suzette Darcey
Totally-E-Tea

This quirky fun-loving costume made from thousands of tea-tags. The colourful patterns of infusions inspired my design. The hospital paper pill cups form the perfect grail for steeped liquid that has been drunk since 2700BC. The paper garment, stitched painted and glued, moves and dances with joy, cups of nectar.



Anna Dyer
Suburban Sanctuary

The sanctuary of the suburban garden is a shared environment, the habitat of creatures that pollinate plants and turn the earth. Often discrete, their existence is sometimes only visible by the homes that they build. This garment displays evidence of the many varied occupants within the artist's suburban back yard.



Tania Ferrier
Angry Underwear Shark Bikini

I originally created *Angry Underwear* for strippers in New York as a reaction to a sexual assault of a dancer. They became world famous, even worn by Madonna. *Angry Underwear* is avant garde fashion and a revolutionary art statement on the female body: "Look but don't touch or I'll bite"



Rachel Haines
I Feel

I Feel is both a drawing and a sculptural form that has emerged through my handling of materials and tools in a very experimental manner. Through this process, I have realized that being in the moment, with my materials in hand, is when I have felt my truest self.



Natalie Hamblin
Bycatch

650 metres of hand cut paper wire fringe was used to create this garment, highlighting the kilometres of netting discarded after trawling the ocean bottom for commercial fishing. Twisted wire resembles nets getting twisted in the tides, collecting whatever gets entangled. Rings embedded in the top resemble small ocean creatures



— Avant Garde Category



Margarete Palz
Multiple Stimuli of Synergy

When both garments engage they complete spatial dimensions based on “Yin and Yang”: Voluminous movements and fantastic emotional gestures: they guarantee a third extraordinary art ensemble: *Multiple Stimuli of Energy*



Kelly Rademan
Victorian Secret

Victorian era novels and films leave me wondering if I would have followed the strict social norms of those times, or would I have challenged the boundaries? I am intrigued by the secrets and scandals which hid behind laced curtains, and the tales those ornate bedside lamps could have told.



Tanja Schumann
Partizanka

That's what they called my Ukrainian mother for the first three months of my life while she fought for hers. She is kind, passionate and strong! I am proud of my family's resilience, humbled by their unbroken spirit and resistance. This project is an appreciation for my heritage and family.



— Tertiary Category



Marie-Claire Foley
Fractured Earth

Inspired by the mapped contours of the earth and the "Otago Scape" painting by Maria Kemp. Corded pintucks represent the earth's mapped contours. The colours reflect landscape, from the earth's soil, through forest, rising to alpine reaches. An earthquake-like fracture splits the earth. Above the wearer, soft organza clouds billow.



Gigi Raphael
Shipwrecked

This garment has been inspired by a shipwreck's journey of being reclaimed by nature. It highlights the beauty of fallen objects decaying over time allowing nature to take its course. Shipwrecks are often not discovered for hundreds of years. Objects decaying can be beautiful, and in itself... a work of art.



Claudia Reiss
Frankland River Sandy-Clay Loam

A celebration of the craft of the oenologist, through art production. The concept of mapping the soil profile in vineyards in which you observe beautiful colour/texture profiles which gradates and reflects the way the land layers are formed.



Cat Shepherd
Sands of Time

Inspired by golden shifting sand and the passing of time the character is otherworldly, fragile, untouchable, and strong. The garment comprises a nude-coloured corset, draped sheer net skirt, wire headpiece, backpiece constructed from pipe and foam, and shoes reflecting windblown grooves in the sand. Transparent fabric moves through frosted Perspex.



Cat Shepherd
Marie Antoinette's Baker

"Let them eat cake?" Introducing Marie Antoinette's Baker, wearing a whimsical 1780s inspired Polonaise dress with sack back, silk bows and foam clay macaroons. Constructed with many elements true to the period and splattered with house paint ala Jackson Pollock, to evoke cake batter from a busy historic French kitchen.



Miki Sugioka
Junk Mermaid

The Junk Mermaid is a Princess living in the Ocean. She wears a dress and tiara made from 'treasures' collected in the sea. But for us humans this flotsam and jetsam is the junk that we randomly discard, without a thought or concern to the environment. Trash or treasure?



Madelyn Sumner
Define Femininity

In the same way different life experiences shape one's interpretation of femininity, I let the shapes and quality of up-cycled fabrics dictate the way I created this garment. Wet leather moulding, silk fibre felting and natural dyeing with cabbage, as well as tulle, rope thread and glue were used.



Asha Sym
Octopus's Garden

The artist explores textile waste, consumption and ethics, exploring different fibres and their environmental and social effects. Synthetic fibres have been used to convey a message about beauty and its effects on our oceans. Our over consumption and collecting habits. We share more in common that we think.

– Tertiary Pairing Project

The Tertiary Pairing Project invites students from different tertiary institutions from across the country to collaborate on a pair of garments to form one work of art. The 2022 program brought together Sally Lee, a student studying fashion design at South Metropolitan TAFE, Bentley, and Larissa Baglieri from LCI Melbourne, who combined their strengths in design and art to create these pieces:

Sally Lee, Larissa Baglieri Resurrection, Zooplankton

From nothingness, a 'Big Bang', Earth formed and soon the first organisms, phytoplankton or 'plant wanderers', inhabited the oceans, collecting solar energy through photosynthesis and producing a habitable oxygenated atmosphere for later animal life including humans.

Phytoplankton feeds zooplankton, the 'animal wanderers' including crustaceans which feed larger marine life.

Ancient plankton fell to the seafloor, sequestering solar energy in the layered source rock we now hungrily resurrect as oil for energy, plastics and polyester. Affecting earth's balance, climate change results.

Hand-made processes include both weaving *Zooplankton* and pattern making *Resurrection*, with both biodegradable fibres and textiles made from polyester, once organisms in our early oceans.



– Youth 12-under Category



Aryan Narula Bushfire

Life on land can be harsh with bushfires and the effect they have on people and animals. People and animals lose their habitat, lives, valuables, and get injured. With tragedy comes empowerment and the strength of human nature. Bushfires show the full force of Mother Nature - wild and nurturing.



William Dunwoodie Kelp Forest

Our waters are in danger and kelp is here to help. Kelp is an underwater plant beneficial to humans but we're not the only ones using it. Kelp provides habitats for dugongs and places for underwater plants to thrive and we can stop climate change with the miracle of kelp.



– Youth participation

Wearable Art Mandurah encourages young people to use wearable art as a medium for expressing their view of the world. The youth and tertiary categories were first introduced into the competition in 2014 and has grown significantly over the last eight years, with 73 individual entries across these categories in 2022.

Some entrants undertake the task of creating a wearable art piece on their own while others choose to do this in pairs or groups. Schools and tertiary institutions have been monumental in supporting the students who participate as part of their school curriculum. Wearable art can form part of a student studies in visual art, textiles, costume design, set design, architecture, design and fashion and for some, it becomes an adjunct that provides a creative balance to academia. It is however, even more than this.

Exploring the manipulation of materials, construction and joining methods, students challenge themselves to complete an artwork. Through this process they develop critical and creative thinking skills as they implement creative habits of learning including imagination, curiosity, persistence and discipline.



– Youth 13-18 Category



Flynn Carter
Killer Queen

Inspiration came from a lot of sources from the early 1900s that saw a rise in the 'glamourisation' of smoking and how it affected the Hollywood industry. Specifically, I was inspired by Josephine Baker and Salvador Dali's 'Women with Flower Head' and its use of strange anatomical placements.



Kirsten Chan
The Past Follows

The old book pages represent someone's past, and the butterflies represents the mistakes they've made along the way. The corset however represents the good memories from the past. This shows us that even the tiniest mistake that was made, we carry it with us forever.



Summer Chui
Land about us

My garment explores the landscapes in Australia. With the inspiration of bush fires and the rock correlation, my garment shows the remarkable landscape of Australia. It is unique in comparison to Hong Kong, where I come from.. Different seasons create unique aspects and perspectives of our landscapes



Megan Coull
Ningaloo

Inspired by the Western Australia's Ningaloo Reef, which is threatened tremendously by humanity in today's world. My costume starts with a healthy octopus headpiece and a colourful top filled with crochet coral but then continues down to a skirt which has been affected by pollution in our oceans.

– Youth 13-18 Category



Madison Dorotich
Dress of Stories

My garment was created to show people the literal meaning of representation through fashion, someone's story told through clothing. From afar it looks like any other dress, but if you look close enough and read the words, you will notice that there is a story being told.



Norah Flaherty
Save The Magic

This garment's inspiration was the issues associated with environmental awareness and the magic brought with childhood stories. *Save the Magic* was designed to bring attention and action to these horrific problems that are killing the earth in front of our faces. Another few years is too late.



Ella Nel
Child of God

The wings created from hand-cut milk bottle feathers, display the comfort and protection that God's wings provide for his children. The children are symbolised by the blue loops and circles on the gown. This piece supports Compassion, an organisation who release children from poverty in Jesus' name.



Jordan Pescud
Reflected in Vincent's Eyes

Starry Night captivated me. Finding myself in a similar health position to Van Gogh, my passion reignited. Hours stitching, a pathway out of darkness back to myself one gentle stitch at time repaired my mind. The Van Gogh: a source of inspiration. My wearable artwork: a beautiful symbol of strength.



Georgia Loughton
Swimming Free

Being inspired by the Australian Marine Conservation Society, this garment represents the main aim of the charity which is protecting marine wildlife from plastic pollution. I've displayed the turtle swimming free of the plastic netting on the skirt, towards the safe depths of the ocean displayed on the bodice.



Bernice Luk
Junk boats

Inspired by my birth place Hong Kong and the junk boats which are an iconic sight of my childhood. The sleeves represent the pirates who regularly overrun the boats they have been burned and torn to replicate the damage they leave. The shawl reflects the red flag of the pirate fleet.



Bella Robson
The Mask-erade

My wearable art, *The Mask-erade* is inspired by the COVID-19 pandemic. Made from over 1000 disposable facemasks, expressing the stress that underlies the pandemic. The connection between the 16th century style of masquerade dresses is seen through the elaborate design of my garment, truly representing what is a wearable piece of art.



Diya Shah
Effects of Coral Bleaching

Inspired by the effects coral bleaching has had on Australian coral reefs. The top of my skirt has lighter tones of crochet corals, whereas the bottom of my skirt is a darker blue with more vibrant colours. The vivid colours of the reef and mermaid influenced the top whilst also using crochet to tie in with my skirt.

Sponsors

Wearable Art Mandurah would like to thank the following sponsors for their support of the 2022 program

In the Fold: Paper Category Exhibition

Presented in partnership with Alcoa Mandurah Art Gallery and Mandurah Performing Arts Centre.



The Taftainc. Award

For innovative use of traditional fibres and textiles is provided by Taftainc.



The Avant Garde Award

is proudly sponsored by Vicinity Centres



The Youth 12 and Under Award

is proudly sponsored by Gillian-Kaye Peebles.

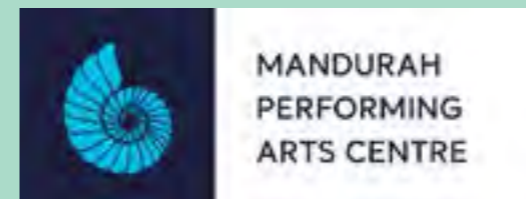


Sponsors of the Taftainc Award

For extravagant, provocative works of art on the body using traditional fibres or textiles in an original and creative way.

taftainc.com.au

2023 Geelong Fibre Forum:
24 September - 30 September



In the Fold: Paper Category Exhibition

is presented in partnership with Alcoa Mandurah Art Gallery and Mandurah Performing Arts Centre.



— Acknowledgements

Welcome to Country presented by George Walley

Creative Director

Helen Duncan

Modelling Management

Dean Phillips, Metro Agency

Wardrobe Management

Manager - Julie Smith

Assistants - Rosy Chalklen, Justine Warren

Volunteer - Evie Muir

Stage Management

Rachael Canning

Featured Photography

Stephen Heath

Featured Films

David Smith (Director & Editor) & Jessica Londono (Producer)

Model Choreography

Tyrone Robinson & Helen Duncan

Hair & Make Up Provider

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Original Score (Partizanka)

Tristen Parr

Props Construction

James Higgins

Screen Supply

PAV Events

Technical Consultation

Ciaron McCormack

Lighting Design

Nick Morant

Accessibility

Audio description, tactile tour, assistive listening: DADAA

Auslan interpretation: Auslan Stage Left

Category Consultation

Jodie Davidson, Anzara Clark

A huge thank you to all of the volunteers who contribute to Wearable Art Mandurah throughout the year.

— Acknowledgments

Performers

Casting correct at time of printing

On-film dancers

Talitha Maslin

Nadia Priolo

Tyrone Robinson

Aisha Samat

Onstage dancers & collaborating choreographers

Estelle Brown

Emilie Johnstone-Maher

Jessica Pettitt

Nadia Priolo

Aisha Samat

Metro Agency models

Beverley Bathurst

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**MANDURAH
ARTS FESTIVAL**



Wearable Art Mandurah is a City of Mandurah program, and is proud to be a part of the 2022 Mandurah Arts Festival.

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WEARABLE ART

Mandurah

— *Exhibition*

18 February – 2 April 2023

Contemporary Art Spaces
Mandurah

Experience the magic of wearable art up close at the annual Wearable Art Mandurah exhibition at CASM.



— Judges



James Walker

James is an award-winning Mandurah based artist, educator and is the curator of the Alcoa Mandurah Art Gallery.

Throughout his career James has taught art and drama, designed and created sets and props for major theatre performances and worked as a professional musician. James is an active member of Mandurah's vibrant arts community where he enjoys helping and encouraging the next generation of artists.



Denise Pepper

Denise Pepper (BVA) is a WA artist and the recipient of the 2017 WA Sculptor Scholarship at Cottesloe Sculpture by the Sea. Initially an art-glass sculptor Pepper's recent practice has featured the creation of large sculptural works utilising a variety of materials. Pepper won the 2012 National Ranamok Art Glass Prize, and was named the 2009 Ausglass Emerging Artist, (the Vicki Torr Prize). In 2021 Denise participated in the Viacom Channel 10 Production for Making It Australia which was broadcast nationally on the 10 Network.



Sue Girak

Sue Girak is an art teacher and teaches art education at Edith Cowan University (ECU). Sue studied textiles at ECU and is interested in the creative reuse of salvaged materials to make art and in fashion. In 2015, Sue was part of Wearable Art Mandurah's judging panel. In 2018, she was one of six invited artists Australia wide to be part of the progressive garment collaboration entitled the Skrydstrup Woman.



Leah Mercer

Leah Mercer is a theatre director. With her company The Nest Ensemble, Leah has directed shows at The Blue Room Theatre, Brisbane Powerhouse, Metro Arts Theatre, Queensland Theatre Company, Darlinghurst Theatre and Adelaide Fringe. In 2021 she directed Queer as Flux by Stace Callaghan at The Blue Room Theatre & MELT Festival, Brisbane Powerhouse. She won Best Director at Performing Arts WA in 2014. She coordinates and teaches Theatre Arts at Curtin University and is on the board of Spare Parts Puppet Theatre.



Deputy Mayor Councillor Caroline Knight

Former Medical Scientist, Cr Caroline Knight was first elected to Council in 2011, and has served as Deputy Mayor since 2017. She has spent many years advocating for Mandurah's environment across numerous organisations and holds a strong passion for its waterways and natural environment. As a long-time supporter of local arts and culture, Cr Knight recognises the important role that creative expression gives to raising awareness and prominence of our precious environment and otherwise hidden parts of our local community.



Justine McKnight

Justine McKnight is an Australian artist, designer and academic whose practice has included sculpture, textiles, fashion and performance. She is the course coordinator and senior lecturer in Fashion and Textiles at Edith Cowan University, which encompasses an innovative and niche approach to fashion strongly aligned with visual arts creative methodologies and emphasis on process informed design. Justine's creative practice investigates how cloth, object and worn forms can carry references to memory, histories, narrative and place through process and the contextual references that reside in repurposed materials.



Susan Roux

Susan Roux is a South African born West Australian artist. Her work is a critique on and response to cultural and social change regarding gender and body politics. Her work often takes specific historical events as points of departure, conveying burdens and conflicts with precise and economical means. The vulnerability of the human body as experienced in specifically the female body yield theme, mark, and visual language. Touch educate the body as tactile territory while mark and stitch make its boundaries.



Gillian-Kaye Peebles

Gillian-Kaye Peebles (formerly Aitken, nee Easton's) successful career has taken her all over the world giving her international experiences and accolades. Highlights include winning the 2002 'People's Choice' and 'Silver Medal' Awards in the prestigious 'Caterina De Medici Art Awards' in Florence Italy. Her senior accreditations are with the Royal Academy of Art, London being awarded Certificates for unique studies in 'Exhibition Procedures and Artistic Studies' inclusive of the 'Judging of Visual Arts at International Level', of which 'Wearable Arts' is a Category.



Mark Parfitt

Mark Parfitt is an artist and academic whose practice draws from sculpture, performance and socially engaged artworks. Since 2004, he has exhibited in group and solo exhibitions, featured in several institutional and private collections and has attracted the funding of numerous grants, residencies and prizes. Mark is the Major Lead for Fine Art at Curtin University, Committee Member for Visual Arts - WA School Curriculum and Standards Authority (SCASA), member of the National Association for Visual Artists (NAVA), Artsource (Artists' Foundation of Western Australia), and Chair for the City of South Perth Arts Advisory Committee.

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ARTS FESTIVAL**



**CITY OF
MANDURAH**

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