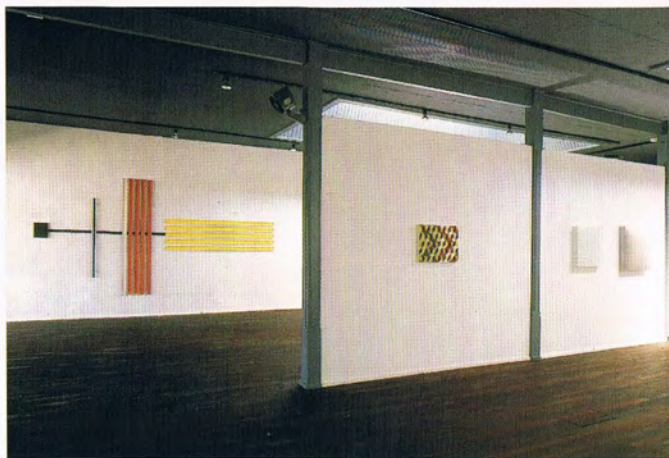




■ works by andrew leslie and jurek wybraniec
curators: julian goddard and marco marcon





matthew ngui

Matthew enjoyed working with the community and while at IASKA spent some time with school children producing a collage of their combined works. Something special from Matthew gave these kids enthusiasm and, combined with his skill, produced an amazing effect. I am still fascinated by the thoughts behind a child's depiction of a military tank driving over the school building. It seems like a student with my type of enthusiasm for school.

Matthew's activities at IASKA were largely about anamorphosis or depicting things in a way which is different to what we may first expect. One of these was a projection of a tree along a wall. The first impression of this was a lot of random stripes and shadows, but when one looked from the end of the wall they suddenly snapped into an image of a gum tree.

Matthew's major ambition developed while at IASKA was for a large-scale, vegetated landscape artwork depicting an object that would be visible only when viewed from the right perspective. Initially an echidna was considered but later on a dog (blue heeler) or bird (kookaburra) was favoured. The idea was to revegetate a degraded area of land with a range of plants to depict the image and to involve the community in creating and maintaining the image.

Matthew wanted an extreme perspective and for the image to fill the landscape. He was concerned about the difficulty of developing such a project and I suggested that it might be easier to do using GPS and computer mapping programs. We then looked at many sites, most of which had some shortcoming, some examples being a gravel pit (too small), several paddocks (difficult to fit with continued farming), and salt lakes (favoured). I remember one salt lake that Matthew thought was not flat enough (I thought it was as flat as they get) and not a big enough

area. I pointed out that it was over a square mile and that it would give every family in Kellerberrin a salt bush veggie garden of one or two acres to create the image. He conceded that perhaps he was being too ambitious.

Matthew has been back to Kellerberrin a couple of times with ideas of creating this artwork and I'm sure the idea has merit. I know that if he knocks on my door again improved GPS systems and three dimensional computer mapping programs will make it easier to plan the work. But a big slice of community participation is still required as an integral part of the project.

alan cole farmer

I was in grade four when Matthew Ngui came to Kellerberrin. He did an art project at our school for about eight weeks. Matthew showed me that you don't just represent yourself in a self portrait with an image of your face, but everything you like and do and where you live can also describe who you are.

With Matthew we worked on a self portrait project that became an animation where one picture led into the next, and linked all the students together. I drew my canary, my mum and dad and myself swimming (which I still enjoy). We had to add sound to the pictures. I didn't want to do any sound, but Matthew encouraged me and in the end I whistled like a canary and made a splashing sound with a glass of water.

I loved the classes with Matthew because there was no wrong way of doing things, and he encouraged you in whatever you wanted to do or even didn't want to do.

I saw a lot of Matthew. He was often at our home. He cooked the most delicious Singaporean meals. I helped Matthew one afternoon take slides of all the school drawings at IASKA, so that it could be made into an animation.

Three schools were involved in the project, and we all got together to watch the animation. It was hilarious, and so much fun that we asked to see it twice in a row.

I'm in year eight now and just last year the animation project that we did with Matthew was in an exhibition at the WA Art Gallery. I felt very pleased and proud.

I still see Matthew as he comes to visit us every now and then. If I had to do a portrait of him I would include a blue heeler, a wok and a hopscotch court.

eve york school child.

salvatore falci

The gentleman artist in a black suit.

Salvatore managed to recreate his work environment to a point by surrounding himself with various female assistants and many empty red wine bottles. I think the remoteness and lack of resources tested his metal, including having to adapt his driving to sundry bush vehicles to get about the Wheatbelt.

He explained to me the economic bonus of his project was to sell many of the 'jigsaw' grass boxes to our community for about \$80, and that we should understand that one may pay maybe \$500 for the same if purchased in New York. I felt then that Salvatore could be in for a major let-down. As it unfolded, however, it was my surprise, as many of the 'boxes' were sold locally.

Now I may visit homes in Perth and locally and am never surprised to see one of Salvatore's 'grass boxes'. Currently, as of the last two years, my 'grass box' is awaiting replanting... and... it will happen.

david leake and debbie pym farmers

salvatore falci and umberto cavenago

IASKA brings to Kellerberrin examples of art and artists we would not otherwise see. I do not particularly like contemporary art, but I enjoy seeing different people's ideas and expressions of art and especially meeting the different artists and having discussions with them.

The opportunity to host various artists in our home is especially enjoyable. They are very interesting people with

many experiences to share with the community. My wife and I particularly enjoyed the visits of the Japanese and Italian artists who visited us several times. Like us, they like good food and good fellowship. They took away many photos and ideas and left us with new ideas and happy memories.

Salvatore Falci and Umberto Cavenago brought something special to us as they could speak in our own language. We debated art styles and techniques in our native tongue and this added colour and strength to our debates.

The artists' visits and workshops with the schools and community provide a rare opportunity for our small rural township to take part in an art experience we might otherwise not go looking for and so expand our horizons.

rinaldo and elvira paron senior citizens

berndt höppner

I wonder if Berndt anticipated the degree of antagonism demonstrated by many citizens of this town when he collected material for his art works. The results of his forays on the town rubbish tip, however, surprised and delighted many – they were innovative and several, for me, were quite lovely.

Berndt's interest in the town and its Art Space was apparent in his willingness to help clean old bricks needed to pave the Art Space patio. He demonstrated, in a practical way, that he liked the town.

jo debney gallery attendant

kate daw

Every woman's favourite because she understood, so well, the special needs and difficulties of women in an Australian farming community. All felt she had been there and done that – she was one of us.

jo debney gallery attendant

The open generosity of spirit experienced in all encounters with Kate helped all those who took part in her workshop sessions to be equally sharing. From those times together, we learned more about our varying



concerns and deeper emotional memories than at any other more casual meetings over past years.

Kate helped us to see ourselves, those around us, and all of our life's experiences in a fuller and brighter light. She also allowed us to see and share the beautiful person of herself and her life as expressed through her art.

betty dixon shop keeper

heinrich lüber

Heinrich spent two hours of his life lying in mid-air near the Kellerberrin railway station. When I asked him 'why?', he said that theatre audiences sat for several hours doing nothing whilst the actors on stage moved about and worked – he decided to reverse the roles!

Much amusement for me was created by the reaction of travellers in cars passing along the main street, the Great Eastern Highway – mostly they did a double take!

jo debney gallery attendant



The most normal, friendly guy to develop some crazy concepts and act them out so cleverly.

david leake farmer

alex spreemberg

The burning question was – how did he do it? Everyone was familiar with bales of straw – part of life in a farming community – but coloured! How did he do it?

jo debney gallery attendant

umberto cavengo

Umberto is an easy subject to write about. He is Italian, gregarious and enjoys company, with an ability to quickly analyse the strengths and attitudes of our small town. Kellerberrin has had two Italian artists in residence with many similar traits, yet very different perceptions of the town and their own art medium. In both, the Italian sense of style was evident. I liked meeting them both; however, it was with Umberto that I had the most contact, because he asked me to assist him with his installation. This allowed me to follow closely his working habits, attitudes and analysis, and the direction his art piece was to take. I quickly realised that art doesn't just happen, there is considerable thought, analysis and planning that goes into each piece.

photograph: donna dransfield

