

Paul Caporn  
Modified



## Some of Paul Caporn's work around the home

Whether it's treating our cars like our children, patting them on the bumper as we leave the carpark, or speaking to our pets or favourite Ficus as if they are adult companions, we all have a tendency to humanise the world around us. We seek connections, friends everywhere. Maybe this makes us feel less alone, saving us from facing the harrowing anonymity of the universe as per, say, that famous exchange in Woody Allen's *September*:

Peter: You feel so sure of that when you look out on a clear night like tonight and see all those millions of stars? That none of it matters?

Lloyd: I think it's just as beautiful as you do, and vaguely evocative of some deep truth that always just keeps slipping away, but then my professional perspective overcomes me, a less wishful, more penetrating view of it, and I understand it for what it truly is: haphazard, morally neutral and unimaginably violent.

Peter: Look we shouldn't have this conversation. I have to sleep alone tonight[1].

Against such a background, to make-over the world in our image is forgivable, even if it risks the ire of those committed to a steely, "clear-sighted" scientific outlook. Even so, the process of humanisation is not always about reassurance. Paul Caporn's latest series of works, for instance, mobilises this trait in a critical fashion. In a nutshell, it uses our will to humanise to comment on our (personal and "global") appetites as they co-mingle with our structures of professional and amateur creativity.

Despite the seriousness of this endeavour, Caporn's work is playfully expressed. Though a somewhat risky manoeuvre in our dour art world, a certain lightness of touch has become his trademark. In the 1990s he was making neon and object combos, attaching, for example, glowing signage to bath tubs, beds, tables etc. It was as if he was responding to our culture's need to advertise, to value-add all the time. Yet this advertising was always strangely, wrongly pitched, closer to poetry, to charting the difference between sign and signified as we used to say back then. There were also huge space age habitats at PICA, the neon glow being replaced by the glow of the aliens that were probably watching us, and various other ambitious and complexly fashioned installations functioning as alternative universes of one sort or another. All were accessible, conjuring a direct, often puzzled and amused, response from the viewer. The work in this exhibition maintains Caporn's definitive approachable, easy manner.



Installation View: *Modified* Central TAFE Art Gallery 2005

This meshes well with the fact that its central concern is a down-to-earth interest in vernacular creative activities and how these work as metaphors for bigger-picture issues. Such concerns emerge, partly, from the fact that he initiated his practice in the early 1990s when it was starting to be more widely understood that the whole fine art deal was just one way of understanding creative activity. In this, Caporn soaked up the relevant lessons from the feminist art and culture historians - Pollock and Parker et al - who had usefully mapped out a hidden (and richly textured) terrain of making and thinking about cultural products that was otherwise elided by our understandings of what composed "fine art". One key offshoot of these ideas that was particularly useful to Caporn was the scholarly and (subsequently) artistic interest in the spaces of production, with this extending to manifold analyses of that whole "men in their sheds" phenomenon. In addition to creative expression being anything, it was everywhere - what we called art and the artist's studio, were just the formalised tip of the creative iceberg. For Caporn, these "findings" were liberating, providing him with the conceptual means to embrace, not conceal, his interest in everyday material expressiveness.

Indeed, such has been his fascination with this realm that he has often considered becoming a "reverse engineer". This is someone who pulls apart engineered objects to see how they function (and then turn a quid from the knowledge). This a fantastically inquisitive profession and its impulse guides Caporn's relation to his art practice. So even while his objects appear flawlessly complete and finished what drives them is a will to know how the world is constructed. Accordingly, there is no out-sourcing for him - that would be beside the point; his customisations are experiments in personal knowing. Seen in this way, Caporn's will to understand the working of things for himself is precisely akin to that of the amateur; to rely on oneself, not a bunch of erstwhile colleagues is the secret of the non-professional enthusiast. Locating oneself within the domain of professional knowledge is not enough, being at the cutting edge thanks to one's peers' work and trusting that, just won't do; Caporn is interested in starting from scratch, doing the science, the math, and the engineering all over again.

Perhaps naturally, such a general impulse frames a spirited interest in systems – how parts and wholes relate - and this new "body" of work is clearly inflected by this. As noted above, it looks at the relationship of our human body with work and play, and the objects that facilitate these pursuits. For one, we have a Weber barbeque with what Caporn refers to as a "muffin top" - the roll of fat that hangs over someone's too-tight jeans. This oozing fat draws attention to an excess of consumption in a very direct way - the fat is an obstacle, preventing the Weber from fully closing. Interestingly, in Caporn's version, the Weber's process of cooking creates a surplus that makes its functioning effectively break down. Here, Caporn indicates that the whole system is faulty and unsustainable, and this can be taken to the planetary context easily enough. Simply put, we are consuming too much and the whole world is on the brink of breakdown because of it. Perhaps it is no coincidence, then, that the Weber resembles a planet? On a lighter, though still connected, note it also rather gently pokes fun at the types of bodies that normally stand around the Weber, beers in hand, poking at the burning meat and screaming at the kids not to roll around in the dirt. This is to say, the work conjures a whole way of life, that of the backyard society of BBQs, and the modes by which this behaviour shapes us, our attitudes, and our physiques.

Other work, like the mower replete with portly backside, occupies similar ground. Again, the resonance with the human body is another comment on our eating habits. The mechanised attitude to food is clearly implied – a scoff all in front of you approach. That it is greens being hoed into is perhaps less common. Nevertheless, the addition of the backside also addresses, as with the roll of fat, the consequences of too much fuel intake. The eaten will not be caught by the catcher and emptied, but processed by the system and the excess excreted out...or stored as the backside gets bigger and bigger and bigger until the thing gives out.

This closed system is given a different spin in Caporn's super aquatic guy. This chap is kitted out in yellow rain gear, rubber boots, around which sits a life-ring and at the back of that an outboard motor. He's a complete safety machine, or safety transport system. Either way, he's prepared for any water-based mishap and is a clear parody of our efforts to keep ourselves insulated from harm and "be prepared" for every eventuality. Good for nothing except disaster, he provides a neat 180 spin on the danger and breakdown motifs in the objects mentioned previously.

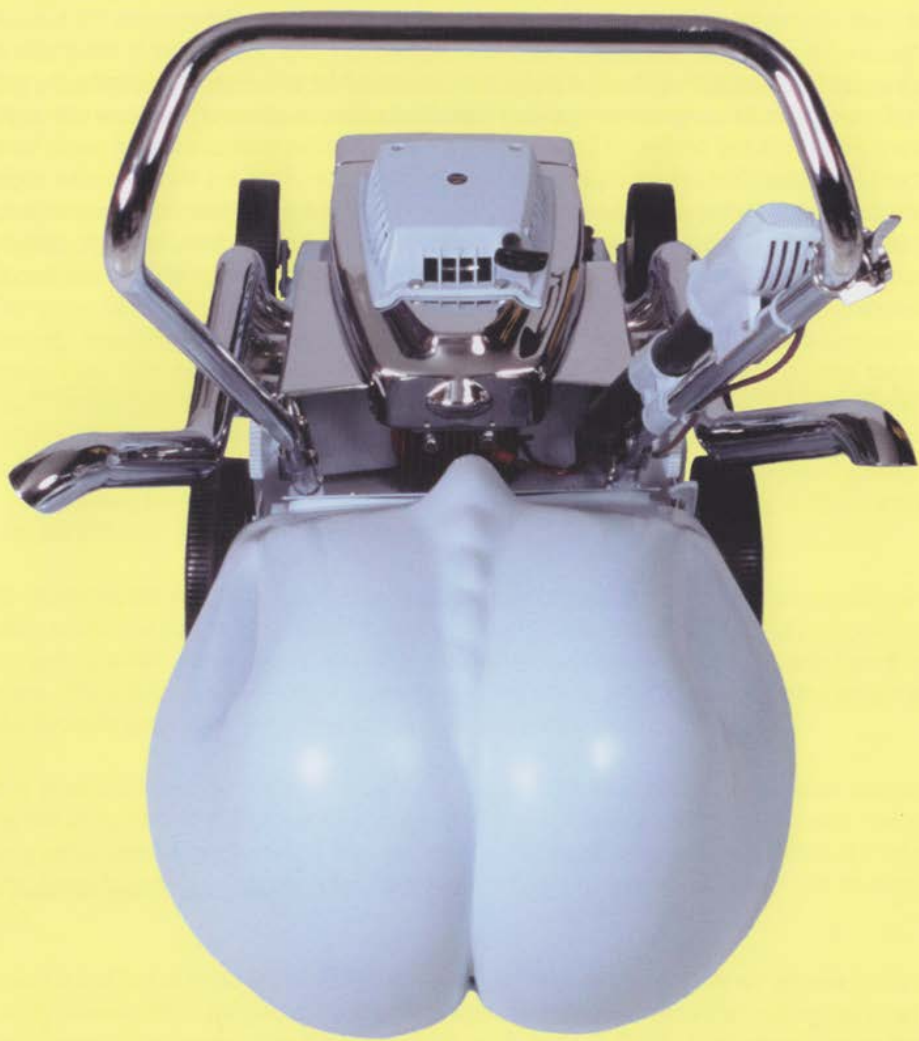
In other, different, work a tool box is kitted out in lushly luxurious upholstery. In this gesture we witness Caporn paying homage to the fetishisation of the tools of construction and deconstruction. This taps into the side of vernacular making that is not simply about use-value but about the aesthetic, even loving, appreciation of the objects we use to make stuff with. Beyond this, though, these tools are celebrated, nurtured, because they allow something to happen. My feeling is this is not so much a precise project but the idea of a project itself. The project is something to think about as one goes to sleep at night. It is something to mull over in the traffic on the way to work, while the boss is lecturing you. It is a release, a way of engaging with fantasy. In many ways, this background attitude explains the surrealistically

fantastic elements of all of Caporn's works, and it puts a very different spin on fantasy itself. Or better, it connects the will to escape with a precise social order. Instead of the fantastic being about dragons and hobbits it is connected to the fantasies that keep us going in relation to the everyday world. It also provides an oblique analysis of how we deal with capitalism, in relation to how we utilise our free-time to express our thin margin of freedom, by ordering or tinkering with our environment...by remoulding a small part of it, instead of the social systems at large.

Now, it could be that this is a parable for art itself; art being a kind of time-and-space-fat, akin to tooling around in the shed that also allows and grounds a way of life. By extension, it is not necessarily an end in itself but an ongoing fantasy about how one might find release from the world and shape it to one's own ends and desires. In Caporn's work these possibilities exist as a form of quietly stated, though playful, anthropology, circling around (and dependent on) our object world. His deconstruction of this is a kind of reverse engineering unto itself: it is a look at how dependent we are on the objects we have created, how we might be their creations too, and that in our will to humanise and shape our environment we may be coming close not only to extending ourselves, but also to obliterating ourselves – no matter how much safety equipment we gather about our bodies. All of which is a kinda neat reprise on Asimov or Philip K. Dick...albeit inflected with a bit of Tim-the-Toolman-Taylor.

Note: [1] As quoted in Conard, Mark and Skobbe, Aeon (eds) (2004). Woody Allen and Philosophy. Open Court: Chicago. (p21)

Robert Cook  
Associate Curator, Art Gallery of Western Australia  
October 2005





Left: *Catcher* azrchival ink jet print, 700mm x 700mm

Right: *Barbie Mate* archival ink jet print, 600mm x 700mm





Left: *Tooling Up* archival ink jet print, 600mm x 800mm

Right: *Survival Suit* archival ink jet print, 650mm x 800mm

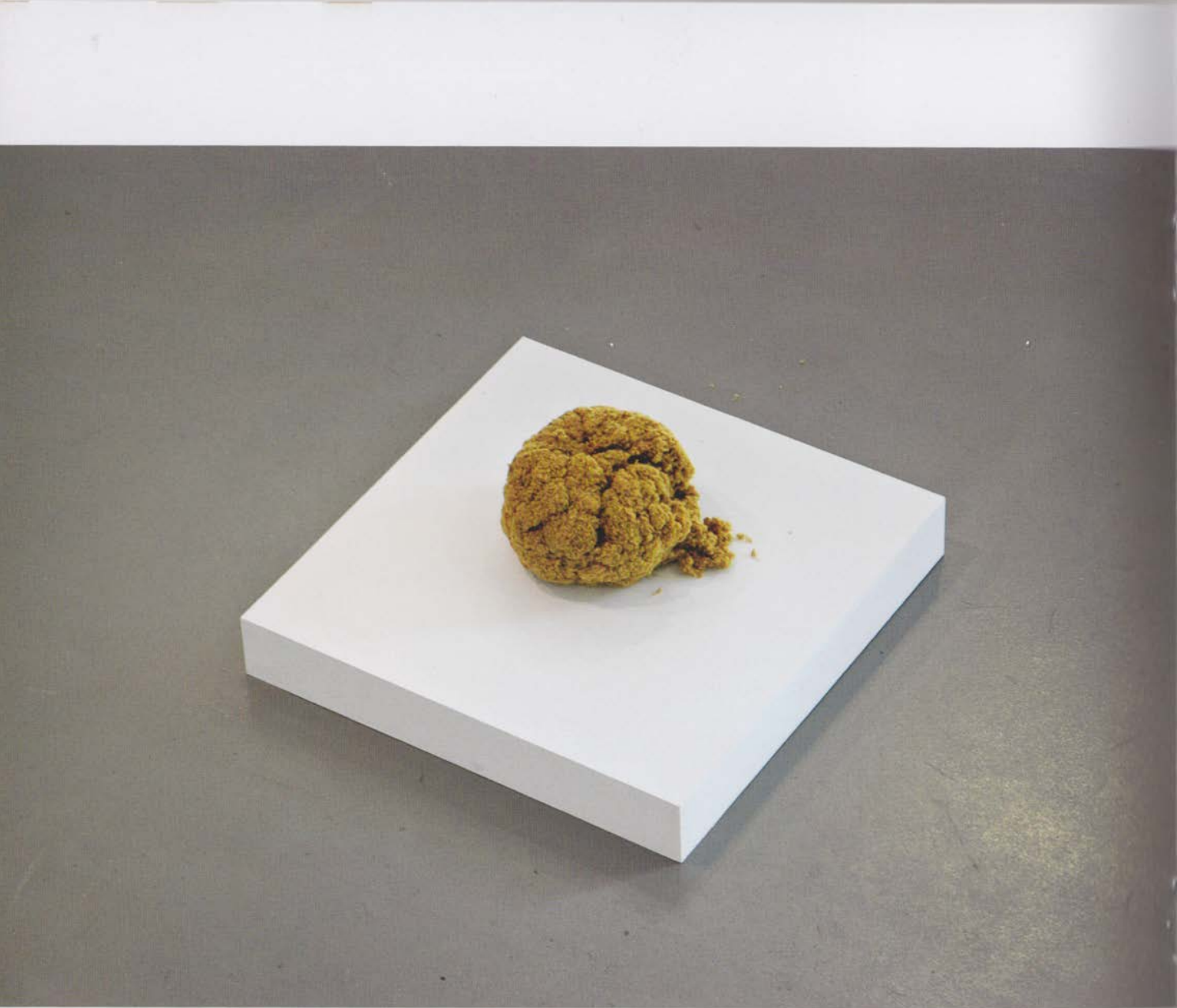


Left: *Mowing The Median Strip*  
mixed media, dimensions variable

Right: *Cutting The Grass*  
archival ink jet print, 900mm x 900mm



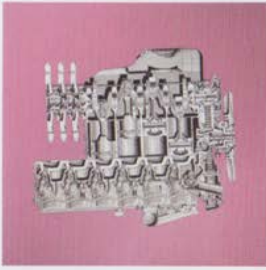






Left: *Shag Pile*  
polyester / wool carpet clippings  
1000mm x1000mm

Right: *Excess*  
mixed media, dimensions variable



From left to right

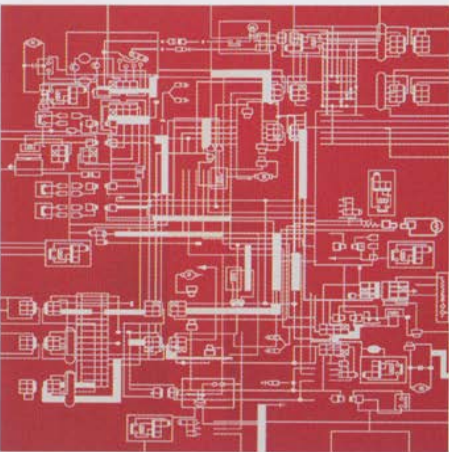
Parts 4 anodised aluminium, 500mm x 500mm

Parts 3 anodised aluminium, 500mm x 500mm

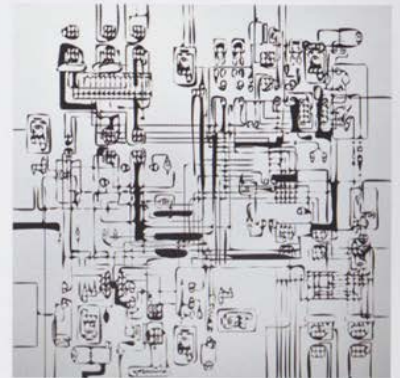
Parts 2 anodised aluminium, 500mm x 500mm

Parts 1 anodised aluminium, 500mm x 500mm

Broken Circuit UV stable PVC, 800mm x 800mm



Simplified Path anodised aluminium, 700mm x 700mm



Left: Labour anodised aluminium, 280mm x 280mm



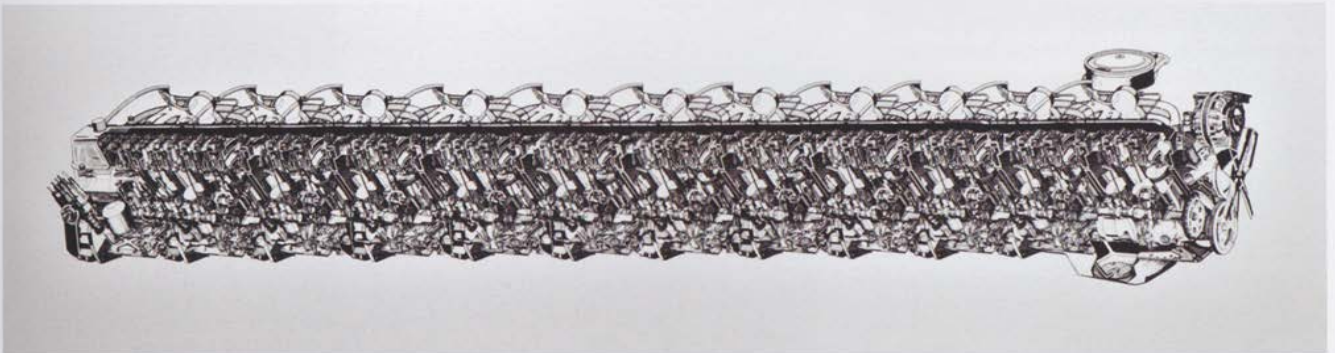
Right: Piston anodised aluminium, 280mm x 280mm

Left: Holding Pin anodised aluminium, 200mm x 200mm



Right: Exploded View anodised aluminium, 280mm x 280mm

V66 anodised aluminium, 900mm x 250mm





It is interesting to note the similarity that exists between Caporn's view of plastic and his way of looking at the world(s) that he occupies. There are strong parallels with the work of Australian theorist Michael Carter who privileges plastic as contemporary icon and has written about the ways that making things implicates both need and imagination. This is very much the setting of Caporn's creative endeavor.

*This working-up of physical matter draws upon the impacted reservoir, imaginary investments in the nature of the material itself, ideals of form, as well as upon requirements issuing from function. The crux of the operations that such activities engage in is the rendering of the stuff of the world into a more malleable condition. In this state it is more able to assume forms envisaged by the collective imagination. These activities, and the material techniques which are their accompaniment, are techniques for lessening, even overcoming the inertial force of the physical world. In this sense, the distinctive product of the western imaginary could be thought of as plastic. Plastic is the perfect correlative for a particular modality of the material imagination, in that it is a substance with no natural form of its own, but with the capacity to mimic every physical object.*

Michael Carter *Putting a Face on Things: Studies in Imaginary Materials* Power Publications Sydney 1997 pp 2-3

Caporn's duality of purpose, to be at once a maker and a challenger of the collective imagination is well illustrated by his early lamp series, wherein the expected dialogues between form and function are blurred by the artist's intention to make malleable the very notion of lamp/lamp-ness. The three series of 'lamps' were produced over a five-year period from 1995. They were a calculated response by Caporn to the materiality of the found/domestic object, of plastic, to illumination as a sculptural device, and to light as an essential domestic function. He describes the outcomes in terms of occupying a space between; a space where the functional object has an embedded

From *Homely* exhibition at the Fremantle Art Centre

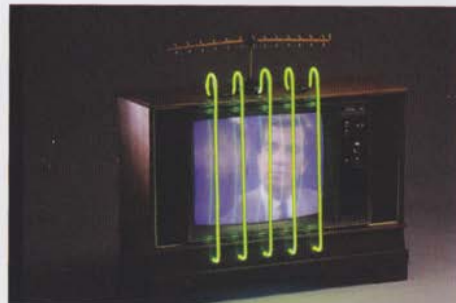
Left to Right:

*Ice Box* Neon, Fridge, Upholstery, 2000

*Picture Cell* TV, Neon and Closed Circuit Camera, 2000

*Cleanse* Water, Neon and Galvanized Tub, 2000

*Bed Bound* Bed, Neon, Mattress, 2000



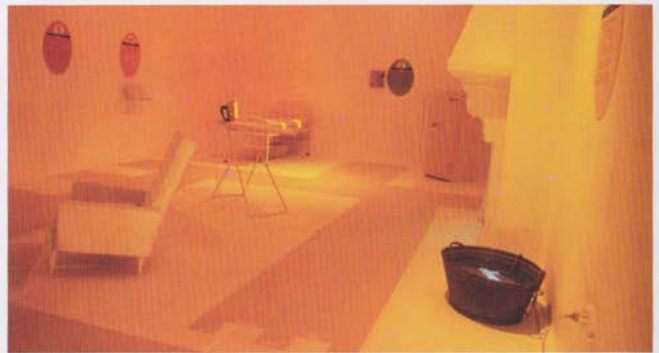
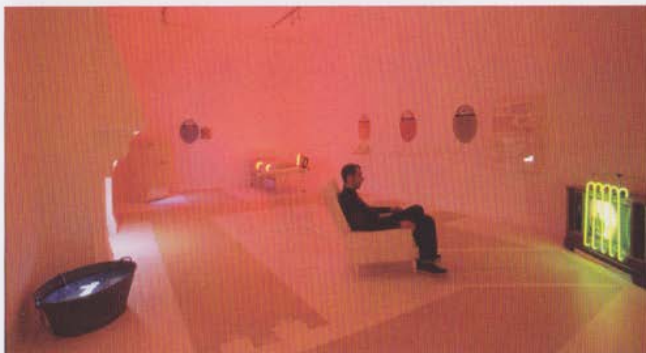
function beyond its primary functionality. This is a very complex space, given that the artist at once acknowledged that the lamps were functional (switch on/light up) and yet were equally dysfunctional. They were not good lamps- the light was poor and the globes were not accessible. By placing a light source in the object, Caporn was conjuring an appearance of the function of a lamp. When the light source stopped working (as it inevitably did), did the work assume its embedded function? There is more than rhetoric to his questioning; if it is not a light what is it?

'Glow', a group exhibition at the Perth Institute of Contemporary Arts in 1999 was a seminal point for Caporn, in that the seven works exhibited utilized neon tube as a forming and restructuring device to re-present illumination as text. Whilst the emergence of text/neon/image as a pictorial/sculptural device is a well-documented aspect of late twentieth century art practice, for Caporn, the outcomes were initially more focused on the private world of the domestic. The important things at this time were happening, as Caporn describes it 'in here, not out there'. His interests were sited inside the homely domestic, not in the 'vast' external spaces that had attracted, for example, Bruce Nauman and Jenny Holzer. Caporn's multi layered approach to the matter of the domestic, whilst privileging the interior and its objects, is always aware that the exterior condition inexorably shapes that of the interior. In discussing 'Glow', he describes the placement of meaning in a key work 'Domestic Bliss':

*'Domestic Bliss', a two edged sword if you like. (We are taught that) cleanliness is next to godliness and yet we have used chemicals to clean for generations, and now there are children growing up with problems because the environments they have been brought up in are too clean! We are also poisoning ourselves by using bleaches and noxious cleaning agents. Now, the work(s) are not about these things precisely, but like neon it is quite sinister, always trying to sell us something. Thankfully, it is not necessarily all bad; there is hope for the future, that there is something worthwhile going to emerge eventually.*

Whilst the 'Glow' objects began the exploration of the singular and conjoint concerns of the domestic object, of family, of histories and their realities within the complexities of the modern condition, it was in the following year (2000) that Caporn extended his range to include the specificities of site, of the exterior.

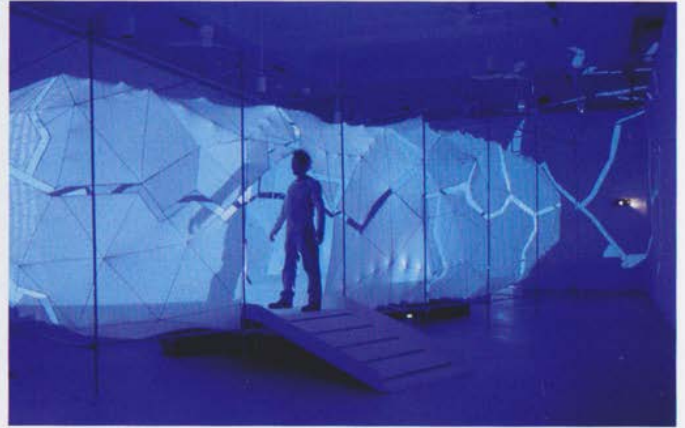
Installation View: *Homely* Fremantle Art Centre, 2000





Left: Installation Interior Detail *Blur*, PICA 2001

Right: Installation View *Blur*, PICA 2001



The setting his 2000 exhibition, 'Homely', was within the gallery spaces of the Fremantle Arts Centre, providing a complex historical setting, a framing device, for the relocation of meaning. Matthew Trinca, writing in the exhibition catalogue, attempts to position Caporn's art both inside and outside place and memory. While there appears to be a contradiction or at least some confusion in Trinca's commentary regarding the meaning of the historical role of the Fremantle Arts Centre as a 'home' for women and the meaning of 'home' per se as site for domestic security, the first paragraph locates Caporn's complex works in what is undoubtedly still an uncanny space.

*[...] stripped from their former contexts with Duchampean ease, these objects –bed, television, iron, washtub, fireguard, refrigerator – seem to float disconnected in the room, outside time and space. Now, they are artifacts bent to new purposes within a setting that insists on their consumption as 'art' objects....the space in which they sit has been stripped of its former associations and re-conceptualised as 'art gallery'.*

Matthew Trinca Homely Exhibition Catalogue Fremantle Arts Centre 2000 p2

Caporn's skill as a dream weaver, a maker of objects to challenge heart and mind is evident in complex imagery of 'Homely'; yet, it is his almost subversive ability to use memory as a device to question the values that shape our culture that is most impressive. Whether individual responses to a specific work range through tears to laughter, from the secular to the sacred, from rational to insane is immaterial, for it is the conjoint presence of Freud's feared unheimlich, and our memories/dreams of better times, that allows the horror of knowing to be tempered by the need to smile.

In 2001 Caporn returned to the digital with a major video installation at the Perth Institute of Contemporary Art (PICA). As illumination had provided the artist with a powerful device in his re-presentations of the domestic and the everyday, in its filmic/digital form it becomes seductive, sophisticated mechanism used to control space and to react to the physical presence of the viewer within that space. It returns to the primacy of Bachelard's inside/outside condition, and perhaps, in Caporn's world of opposites, to a manifestation of ubiquitous love and hate. PICA curator Bec Dean defines the content and context of *Blur* in a brief, eloquent catalogue essay:

*A fascination with historical and obsolete objects for the reconstruction of the art object is translated to the film archive. Filmic moments in the history of Perth are collected and reworked, forming a loop of endless re-enactments on one screen. On another, the herd-like tramping of feet after Australia Day's Skyshow is captured in the glowing luminescence of O-lux video. The city is presented as a growing constant, always inhabited by the flux and the flow of regenerating populations.*

*As a video installation, Blur collapses and reframes the discrete viewing experience and privileged position presented by 'classical' video artists. The darkened, seamless space and floating screens are replaced by an organic framework that refers to a constantly shifting landscape of hypersurfaces, of which video is a component part. The viewer is coaxed through a material and porous space, to realize their position within the field of two intersecting projections. They simultaneously both encroach upon and become part of the screened surface. The viewer, like the indistinguishable figures in Caporn's collection of early film footage, is only passing through.*

Bec Dean Blur Paul Caporn Exhibition Catalogue PICA Perth 2001 pp2-3

In this sense, 'Blur' represented Caporn's most successful attempt at that time to integrate the viewer into the space of his domestic transformation. Whilst 'Cleanse' (Homely 2000) invited the viewer's simultaneous engagement with the reality and the illusion of the domestic, of illumination, of image, reflection and self-image, Blur forces the issue. Michael Carter suggests that '[...] to (understand) the operations of transformation, the beholder of the object must be aware of an actual or imaginary interval between the initial condition of the object and the eventual outcome of the transformation...any here and now can be thrown into relief by being compared with that which is both far away or long ago.'

Left: Installation View: *Translate* Taipei Artist Village, Taiwan 2004

Right: *Write To The Artist No Stamp Required* Taipei Artist Village, Taiwan 2004



Caporn drew the viewer inside Blur, where the ultimate here and now of the observer is able to simultaneously confront a past, a present and speculate on a future, Caporn's viewer is momentarily part of the interval between before and after. Anticipation becomes the vehicle through which a place in time and space is discovered, occupied for a fleeting moment and then lost.

During 2004 Caporn concentrated on the matter of the domestic exterior from a gendered (male) perspective. The resultant re-constructed Mower 2004, and its attendant installation/images provided the artist with access to a wicked narrative appraisal of (perhaps) the ultimate Australian suburban/male icon. The selection of this gendered space brought male specificity and the world of tools into focus for the artist:

*In many ways (it is) a combination of the way male friends see the world they pass through. The way my father saw the world, but, I do not want to be my father, for there is a sense of boyish play I suppose. I enjoy the way Ed Kienholtz used the diorama as a process for making art. A little world that is like a narrative, it does not have to be didactic, although in a museum context it often is, but it does not have to be.*

Caporn's appreciation of tools is at once emotional and sited in the memories of family; and seriously pragmatic, as the enabling devices to be used by a consummate maker of objects. American author and critic Peter Hamill, writing in the introduction to Tools as Art-The Hechinger Collection, places hand tools securely inside the domestic, and while he does not extend his thesis to embrace the vastness of the external world and the mechanical monsters that change the shape cities, that shift in scale is well understood by those with a fascination for tools.

*Among the many things of the world that have excited artists' desire are those extensions of hand and mind called tools. No canon can explain-or codify-their enduring attraction to human beings. They are at once instruments of work and of play. In many ways, a trip through a hardware store resembles a visit to an art supply store, and both are adult versions of the toy store of childhood...they lift the tools; they handle them, heft them, examine them, and yes, fondle and caress them. Sometimes they take them home. They are used. And yes, sometimes they make art.*

Peter Hamill Tools as Art-The Hechinger Collection Abrams New York 1995 p5

The motor-mower is a paradoxical point of conclusion to a decade of exploration and making and a precursor of things to come. A chromed, seductive, desirable street machine, it sits aloof, untouchable in its' museum case; yet with a quick pull on the handle, all is transformed by the throaty roar of a powerful machine ready to tame the suburban wilderness...to turn grass into lawn!

*It's like an early version of virtual reality in many ways, but actually it is the real thing, and yet not a version of the real thing! It is actually an object. I suppose at the end of the day I find the real more interesting than the virtual for there are parallels to consumer society, it give you all the stuff, but it does not provide. When you say, "OK, what's next? What is next?"*

Annette Seeman  
August 2006

Paul Caporn was interviewed at Curtin University in early 2004. All quotations are from unpublished interview transcripts. Parts of this essay first appeared in Annette Seeman The Domestic Muse & the Unheroic Object MFA Thesis Graduate Research School UWA 2005

1. Artist Interview #3/Caporn. Transcript from an interview with the artist, conducted at Curtin University in early 2004
2. Ibid
3. Ibid
4. Gaston Bachelard *The Poetics of Space* Beacon Press Boston 1994 (p215)
5. Artist Interview #3/Caporn
6. Ibid
7. Ibid
8. Michael Carter *Putting a Face on Things: Studies in Imaginary Materials* Power Publications Sydney 1997 (pp 2-3)
9. The three series of lamps were produced during 1995 and 2000 and exhibited in several gallery settings in Perth and Melbourne. It is interesting to note that at the same time Caporn was making his 'lamps' he was employed as a designer/maker at the Western Australian museum. The Diamonds to Dinosaurs exhibition and the Hackett Hall project were large-scale public projects with expected outcomes; the lamps were almost subversive by comparison.
10. Artist Interview #3/Caporn
11. Ibid
12. Beginning with Nauman (b. 1941) in the 1960s and shaped by the 'authority of signs' of Holzer (b. 1951) and others in the late 1980s towards the digital. See Fred S Kleiner & Christin J Mamiya (2004) *Gardner's Art Through the Ages* (p 1050 & p 1085) Whilst the influence of Bruce Nauman is given passing reference by the artist (in the context of neon) it is interesting to note the way Nauman's strategies of making changed after he 'abandoned' painting per se in the mid-1960s. There are considerable parallels with Caporn, particularly in the breadth of his involvement with photographs, sculpture, film, video, installation and performance. His interest in language, and his selection of neon as a material identified with a non-artistic function are similar. Caporn mentioned his travels in America as a precursor to departing painting: 'I travelled in the USA for a while & went to every gallery/every major collection. After that experience I came back (to Perth) & said 'Why am I painting?' (Interview #3). Holzer is mentioned for the link she forged towards the digital world by way of her LED display text. Caporn also acknowledges the work of Bill Viola (b 1951), although he avoids the formality of presentation used by Viola and others.
13. Artist Interview #3/Caporn
14. Matthew Trinca *Homely Exhibition Catalogue* Fremantle Arts Centre 2000 (p2)
15. Sigmund Freud *The Uncanny (unheimlich)* is discussed in *The Standard Edition of the Complete Psychological Works Vol XVII* Trans Strachey et al Hogarth Press & the Institute of Psycho-Analysis 1953 (p217-252). The application to domestic space/contemporary architecture is well developed by Anthony Vidler in the introduction to *The Architectural Uncanny* MIT Press Cambridge Mass & London 1999 (pp3-14)
16. Bec Dean *Blur Paul Caporn Exhibition Catalogue* PICA Perth 2001 (pp 2-3)
17. Michael Carter *Putting a Face on Things: Studies in Imaginary Materials* Power Publications Sydney 1997 (p5)
18. Artist Interview #3/Caporn
19. Peter Hamill *Tools as Art: The Hechinger Collection* Harry N Abrams Inc New York 1995 (p29)
20. Artist Interview #3/Caporn

## PAUL CAPORN: CURRICULUM VITAE

Born Perth WA 1969

Contact: H-(08)9379 8346 M-0403 165 738 email-pcaporn@yahoo.co.uk

Education: BaFA, Curtin University of Technology, 1992

BaVA, Honours. First Class, Curtin University of Technology, 2004

### SOLO EXHIBITIONS:

- 2005 Modified, Central TAFE Gallery, Perth
- 2004 Translate, Taipei Artist Village, Taiwan
- 2001 Blur, Video Installation Perth Institute of Contemporary Art
- 2000 Homely, Fremantle Arts Centre
- 1998 OUT OF ORDER, Arts House Gallery, Northbridge
- 1996 By Light, Arts House Gallery, Northbridge

### SELECTED GROUP EXHIBITIONS:

#### 2000 - 2006

- Sense-ation, Festival of Perth, TAFE Galley, Perth
- Memory Essence, Taipei Artist Village, Taiwan
- Intermix04, Leeds International Film Festival, UK.
- Cyberdeco, Piccadilly Cinemas, Perth.
- Gameplay, The Bakery Gallery
- Outside Tokyo, John Curtin Gallery
- Screen, John Curtin Gallery, BEAP.
- Double Take - Recycling in Contemporary Craft. Toured Regional WA, Queensland and Sydney, NSW
- Stuff, Moores Building Fremantle
- Gravitate, Lawrence Wilson Art Gallery, UWA

#### 1995 - 1999

- Gift, Craftwest Gallery, Perth
- Mine Own Executioner, Mundaring Arts Centre
- Anemone, Regional Touring Exhibition (IMAGO)
- Glow, Perth Institute of Contemporary Art, Perth
- City of Perth Craft Award, CRAFTWEST Gallery,
- Bleep Bleep exhibition and performance, Melbourne
- Convergence, City Farm, Perth (curated; exhibited)
- Pirate Icons, Arts House Gallery, Northbridge
- Performince, Performances Lab Art Studios, Jolimont
- Vane Heart Artery, Boans Warehouse, East Perth

### AWARDS/ GRANTS/ COMMISSIONS:

- Asialink** Visual Arts Residency  
Taipei Artists Village, Taipei, Taiwan, 2004
- Australia Council** New Works Grant Modified, 2005  
New Works Grant Blur, 2000
- ArtsWA**, New Works Grant Modified, 2005  
New Works Grant Homely, 1999
- Artrage** Subsidy  
Picture Show, 1996 and Climbing Ladders, 1998

### City of Perth

- 3x3 Street Art Project, Forrest Chase Perth, 2003
- Digital Mural Project, Council Chambers, 2002
- Artridge: 3rd Prize & People's Choice Awards, 1998

### Percent for Art

- Graylands Hospital -Commission, 2006
- Eaton Community College, Bunbury, 2002
- PICA** Research & Development Grants, 2000 & 2004
- Joondalup** Festival Float Commissions in, 2001- 2002

### Craftwest Centre for Contemporary Craft

- Detail product commission, 2000

### Town of Vincent

- Various Public and Community Art Projects, including Angove Street North Perth, Kailis Bros Oxford Street, Robertson Park, North Perth Town Hall, 2000 - 2004

### Awesome Perth International Children's Festival

- Creative Challenge Nulligine residency, 2005
- Artshed and Festival Artist, 2002
- Regional Tableaux Kalgoorlie, 2001

### Public Art

- Atkins Carlyle, Redevelopment of site, 2006
- Gravity Discovery Centre Gingin, 2003
- 89 St George's Terrace Perth, 1997

### SELECTED PROFESSIONAL PRACTICE:

- Fremantle Prison - Exhibition Design/ Escape touring exhibition, 2006
- Sessional Lecturer, Visual Research - Sculpture Curtin University, 2005 - 2006
- Art On The Move - Workshop presenter, 2003 - 2006
- John Curtin Gallery -Technician, 2000 - 2006
- Scotch College - Art Technician, 2002 - 2003
- Scotch College - Artist In Residence 2001
- WA Museum - Technical Officer, 1998 - 2000
- Australian Centre for Contemporary Art, Monash University Gallery Assistant, 1997
- Central TAFE - Gallery Technician, 2001 - 2003
- Set Designer: Gadzooks Music Factory, Artrage Festival, 1996

### RECENT PUBLICATIONS:

- 2005 The West Australian, Oct. Modified review, Ric Spencer  
Annette Seeman, 'The Domestic Muse & The Unheroic Object', UWA  
Masters Thesis.
- 2002 Perth Matters, 27th September pp15 in Profile
- 2000 The West Australian, 24th June, Bright Ideas all the Glow David Bromfield  
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### COLLECTIONS:

- Chamber of Commerce and Industry, Curtin University of Technology, Central TAFE,  
Ian Burnhart and various private collections

Installation Details *Mowing the Median Strip* 2004



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