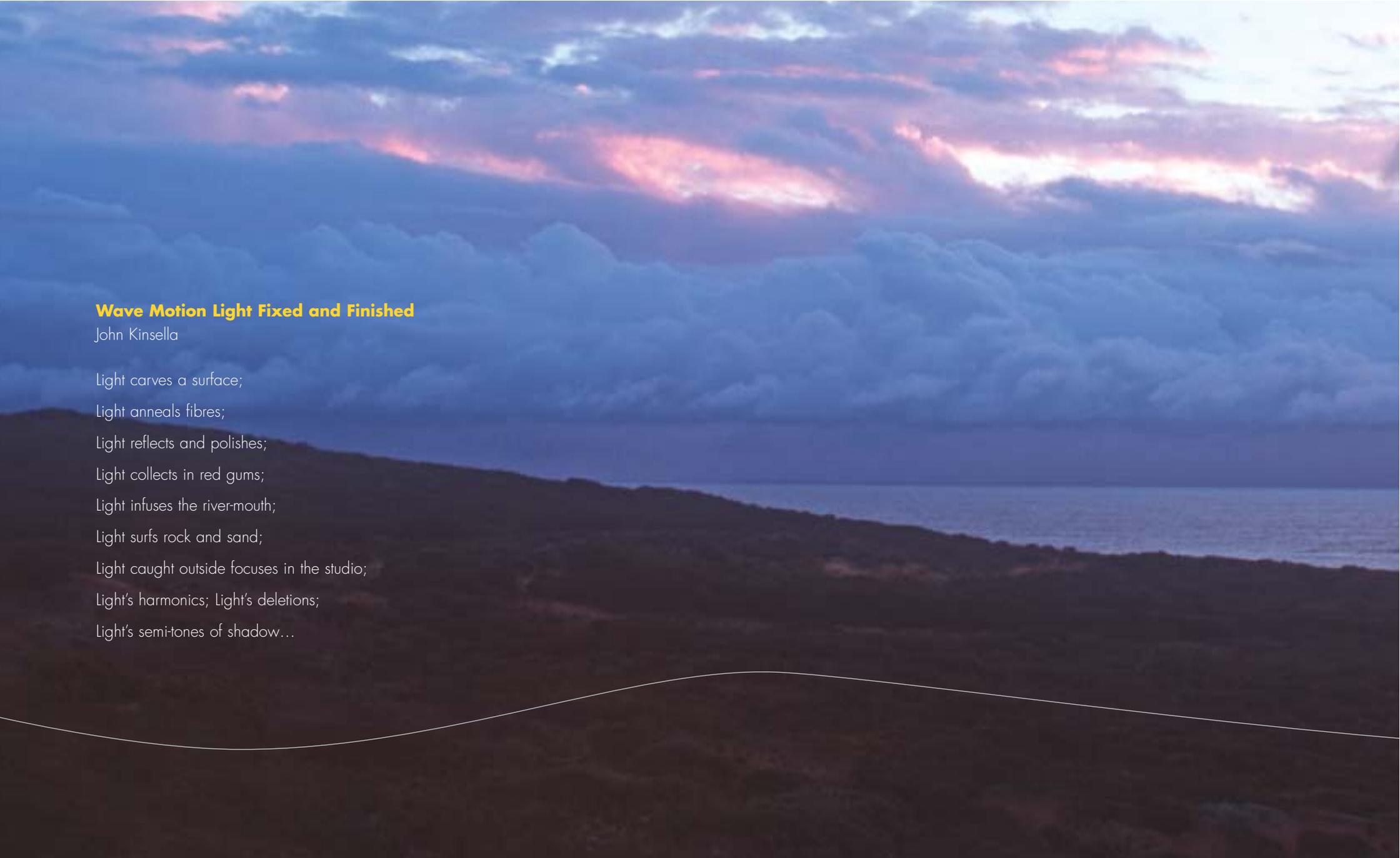




Silhouettes

Furniture inspired by the Margaret River region



Wave Motion Light Fixed and Finished

John Kinsella

Light carves a surface;

Light anneals fibres;

Light reflects and polishes;

Light collects in red gums;

Light infuses the river-mouth;

Light surfs rock and sand;

Light caught outside focuses in the studio;

Light's harmonics; Light's deletions;

Light's semi-tones of shadow...





Project conception and management by FORM : Contemporary Craft and Design



Innovation has long been a driving force in Western Australia's design industries, but few appreciate its intrinsic value in our mining industry. Innovative approaches to tackling age-old challenges have helped to propel Rio Tinto to global success across a range of commodities.

Innovation is one of the bridges that link art and science. Companies such as Rio Tinto innovate to responsibly turn natural resources into saleable products that contribute to the world's development. Designers such as Jah Roc also apply creativity and imagination in turning natural resources into marketable pieces that contribute to our state's economic success and artistic growth. Our mandates and markets are very different, but we share common principles – including a strong commitment to environmental care, a spirit of pushing the boundaries to achieve best possible results, and a drive to create, innovate and grow.

Through its partnership with FORM : Contemporary Craft and Design in the Designing Futures initiative, the Rio Tinto WA Future Fund is proud to support the

work of Gary Bennett and David Paris and their Jah Roc collaboration. Rio Tinto believes the inspiring pieces in the Silhouettes collection are representative of the passion and dedication of Western Australia's successful design sector.

The Future Fund was established by Rio Tinto in 2001 to make a difference to the future of Western Australia through the development of meaningful cross-sector partnerships. 'Making a difference' means working with not-for-profit groups, community organisations and government agencies to alter for the better Western Australian communities' social, economic and environmental wellbeing.

In supporting Designing Futures, Rio Tinto is demonstrating a commitment to business development in a sector that is very different to mining and yet shares a common drive to succeed through best practice.

Rio Tinto is confident that the Designing Futures program will leave its powerful legacy on Western Australia's communities for many years to come.

Out of adversity comes strength. In the southwestern corner of Western Australia, this truth applies equally to a log lying on the forest floor and the industries that have traditionally relied on that timber for a living.

The thick jarrah log that Jah Roc furniture designer Gary Bennett found at Boyup Brook had lain there for a decade, toppled from its former glory as the trunk of a giant tree.

Perhaps three hundred years old when it was felled, nature's ravages had hardened and darkened its rugged trunk. Insects and animals had invaded its inner sinews as it lay on the forest floor.

And when Bennett and his craftsman partner David Paris cut into the dense timber, that adversity revealed itself in exquisitely mottled grains, blushing pink and rich brown hues and a wood strength unparalleled by many of the world's tree species.

Western Australia's timber industry has weathered storms as fierce as the summer gales that blow through the forest treetops. Adversity – in the form of public opinion and government edict – has forced a rethink about the harvesting of native forest timbers, its sustainability and the wisest and most economical ways to use it.

From adversity has emerged strength, but also innovation and a sense of place. Nowhere is this more evident than in *Silhouettes: Furniture inspired by the Margaret River region*'

Strength lies in the wood itself, rare beauty that local and international visitors to Jah Roc's factory in York have prized since the late Eighties, when it opened its doors. Innovation lies in the exciting move, demonstrated in the 'Silhouettes' Collection, towards marrying hardwood veneer with sustainable plantation timbers and elegant stainless steel.

It's an exciting glimpse into the potential future of wood production in the west. When we already have the world's best timbers, why not the world's best furniture? Why not 'grow up' a range of collaborative manufacturing industries, design houses and global distributors of our own ecologically-sound, elegant and value-added wood products?

There's a sense that this new revolution is underway. Eighteen months ago, Jah Roc and architect-designer Ian Bailey were brought together by FORM : Contemporary Craft and Design, which initiated and sponsored the creative partnership.

From a single log from Boyup Brook, the partners have created an entire suite of furniture. That it is lighter and more transportable than Jah Roc's previous pieces means it can easily be sent out into global markets.



That it retains its individual imprint of craftsmanship means it remains a work of art. The third quality to emerge from a period of adversity is a sense of place. It strongly resonates in timber workers and millers of the southwest who, while adjusting to new rules of engagement, are determined to stay in their beloved forests.

Jah Roc's ethos has always been to respect the inherent uniqueness of native Australian hardwood. Now they are looking to enhance it, subtly adding their own feelings – expressed in hand-carved 'wave' pattern or carefully-routed wood curves – about the natural landscape that surrounds them. And they have sought out like-minded artists with whom to swap inspiration.

Like Bennett himself, Margaret River-based artist Shaun Atkinson surveys the southwest landscape every time he steps out of his backdoor. And from across the other side of the world, moving between academic posts in the US and UK, poet John Kinsella draws on childhood memories and adult reflections about growing

up in southern Western Australia, especially Jah Roc's hometown of York. In painting and poetry, they have grasped the thread of the Silhouette series' undulating wave pattern and woven it into their own creativity.

In a globalised, mass-marketed, overly-franchised world, people are longing for a sense of place. They are counting the loss of their own region's natural uniqueness, and trying to reclaim it. They are rebuilding communities, through artistic and creative enterprises that harness local assets.

And when they look to buy wood products from another place, many people want to know the materials used are replaceable, the industry that made it sustainable and the designs both authentic and true to their origins.

Over time, and out of adversity, all these qualities are beginning to emerge in the wood industry of Western Australia. To those people who lamented the wasteful era of wood chips and picket fencing made from high-grade native timbers, and wondered if it would ever end, the future looks incredibly exciting.

Since its foundation in 1987, Jah Roc furniture – a creative collaboration between Gary Bennett and David Paris – has consistently defied convention. Famed for their innovative approach to the development of their brand and trademark use of recycled timber salvaged from demolition sites and forest residue, Bennett and Paris have become internationally renowned for their distinctively Western Australian approach to design innovation.

The Jah Roc story has become iconic in itself in the history of Western Australian furniture design. Meeting on a surfing holiday in Queensland in 1982, Bennett and Paris realised a common passion for furniture making. Keeping in touch and becoming friends, they made the decision to found the business six years later. From the beginning their focus was on showcasing Western Australia's most iconic natural resources (wood, stone and iron) to create 'legendary' pieces of studio furniture for the collectors' market, whose very materiality articulated a characteristically Western Australian personality. Drawing inspiration from early Australian industrial architecture and the distinctive landscapes of York and Margaret River (where they have founded their homes and workshops), their subsequent works have eloquently evoked the unique qualities of Western Australia's southwest regions.

One of the first Western Australian furniture companies to recognise the marketability of recycled timber, from its infancy Jah Roc was characterised

through its commitment to exclusively using recycled wood salvaged from jetties, bridges, wool stores and other demolished buildings, as well as fallen trees from the forest floor or those cleared from farms. The inherent natural strength and durability of Western Australia's native hardwoods – in particular jarrah – means that high quality timber can be extracted from such wood even after decades in the elements. Exploiting natural features such as gum veins and borer holes (that traditionally characterised timber as low grade for furniture production), ensured the individuality of each Jah Roc piece and its desirability to collectors, whilst branding their name onto each work along with details of the source of the timber utilised, gave each piece its own unique story. As the company's profile grew, increasing demand for their product dictated the need to incorporate some commercial woods, but Jah Roc have always retained a policy of using as much recycled timber as possible. Evidencing the success of such an ecologically responsible approach to a limited natural resource, Jah Roc has become internationally renowned, growing into one of Australia's most awarded furniture companies.

Taking this considerable success in their stride, Bennett and Paris have retained their spirit of innovative inquiry, exploring collaborations with other designers over recent years to ensure the creative development of the Jah Roc brand. In line with this goal, since 2002 Jah Roc has been working on a new range in collaboration



with FORM : Contemporary Craft and Design. The initial impetus was to develop new working methodologies that addressed the challenges posed to the company through the Western Australian State Government's cessation of old-growth timber logging, effectively limiting their access to the material they have made their own. The resulting works, titled the Silhouettes Collection, were produced through collaboration with architect and designer Ian Bailey, and represent a new level of design sophistication for the company, without compromising the characteristic hand-made qualities that have become synonymous with the Jah Roc brand.

The range was designed by Bennett and Bailey, working from Bennett's Margaret River studio, with construction of the works overseen by Paris in Jah Roc's York factory. As the collaboration progressed, Bailey's formal design proficiency and access to innovative new technologies formed a perfect compliment to Bennett's self-taught, experimental approach. The designers set themselves the challenge of creating the entire range from a single fallen log, salvaged from a farm near Boyup Brook. Sawn into 4 mm veneers, the outcome represents a new level of recovery for Jah Roc.

The Silhouettes collection additionally makes use of a number of other strategies to ensure sustainability. The range features more metal than in previous Jah Roc furniture, and environmentally friendly cores of lightweight plantation timbers to provide strong internal structures. This not only cuts down on the quantity of

hardwood used, it also reduces the weight and therefore saves energy when shipping.

In finishing the works, the designers changed from Jah Roc's standard lacquer to Organ Oil, an entirely organic Tung Oil produced in Byron Bay, not only adding to the tactile experience of caressing the wood, but eliminating toxic emissions. The upholstery for the collection's chairs, ottomans and chaise lounge makes use of new Australian technology – a "non-woven" process developed by Macquarie Textiles, using pure wool to produce felted fabric many times faster than traditional weaving methods. This "Fusion" range has been designed by Bailey's partner, Annie Georgeson, and is distributed by Radford Textiles throughout Australia, with the Silhouettes Collection being one of its first applications.

The efficient packing, distribution and transport of the Silhouettes collection has also been addressed, with a focus on maximum efficiency in the packing of the components, and easy and quick assembly at its destination.

Whilst these various innovations have combined to make the Silhouettes collection Jah Roc's most ecologically responsible range to date, the collection also represents a creative milestone for the company. As the design collaboration progressed in Bennett's Margaret River studio, the works began increasingly to reflect the influence of the surrounding landscape – one of

Western Australia's most iconic locations, as well as one of the State's most visited tourist locations. Taking the studio's view of coastal sand dunes and ocean as primary inspiration, the designers isolated a hand-carved 'wave' motif that seemed iconic of both land and sea. "One detail in a couple of Gary's existing pieces kept drawing my attention" states Bailey, "a lovely, subtle 'wave' line incorporated into the end profile of solid slabs used in desk tops. It seemed to me to reflect this landscape of rolling heath-covered dunes, and the ever-moving swells of the Indian Ocean as they approached this coast..."

This wave detail would become the stylistic link for the various works comprising the Silhouettes collection, and the inspiration for further collaboration as the success of his working dynamic with Bailey inspired Bennett to continue exploring the work's conceptual development through collaboration with a visual artist and a writer.

Recognising a similar, undulating 'wave' motif in the paintings of his neighbour, Shaun Atkinson (who shows works in his Margaret River gallery), Bennett invited him to produce a painting to accompany the launch of the works at FORM Gallery. The resulting work, Silhouettes – interpreting the same type of view that Bennett's studio overlooks – represents the realisation of a long-held ambition for Atkinson, working in a scale he has not previously had the opportunity to explore.

A panorama of sky, ocean, coastal dunes and river, the piece comprises fourteen panels, stretching fifteen-metres around the gallery walls to surround the furniture works on show, acting to place them back within the landscape that inspired them.

Also contributing to the development of the range is internationally renowned Western Australian poet, John Kinsella, a childhood acquaintance of Bennett's whose own works, like Jah Roc's, draw inspiration from the landscapes of York and southwest Western Australia. Like Atkinson, Kinsella threw himself into the project with boundless enthusiasm, so inspired by the designs and the landscape they interpreted that he produced a major new work, Wave Motion Light Fixed and Finished, for this exhibition catalogue. He intends for this work to lead on to a major new series of poems inspired by artists, craft makers and designers, interpreting their works and sources of inspiration.

The various creative collaborations that have led to the launch of the Silhouettes collection therefore represent a truly unique cross-disciplinary approach to furniture design that attempts to articulate a specific regional identity. In doing so, the project has cemented Jah Roc's already formidable reputation as a leading innovator in contemporary Western Australian furniture design. FORM : Contemporary Craft and Design invites you to share the collaborative vision of the project's various participants and experience a distinctive vision of one of Western Australia's most iconic regional landscapes.





This work, now that it's finally ready to be exhibited represents a milestone in my career as a designer maker. To be able to live and work in the Margaret River region is the realisation of a long term dream to mix work and play with no definable line between the two. The process of this project has been a mix of pleasure and pain whilst being at all times educational.

Working with Ian Bailey has been an absolute pleasure. His careful, disciplined approach has taught me so much I feel I could almost flag my long held aspiration of doing a design degree. His rich experience in architecture and design has provided a much more holistic approach to my work and has pushed me to do the things I guess I always knew I should but didn't quite know how to.

Working with Shaun Atkinson and learning about his craft of fine art has taught me to absorb and understand our environment and really see my surroundings. Having surfed this coast for over 25 years I was amazed at how little I had noticed. Having observed Shaun's work I now find myself constantly noticing

colour, light and form like never before. For me as a creator this means a whole new door has opened and the inspiration is pouring in.

Just when I thought this project had all it needed I bumped in to John Kinsella who is an old family friend. John threw himself into the project with wild abandon and before we knew it Dave (my business partner and long time friend) and I were in my studio reading poetry and connecting with it like we never thought possible, bearing in mind we are both a couple of non scholars. John's barrage of words rang in our ears and seemed to say the unsayable in the most succinct and articulate way. His words seemed to pull all of the elements together by interpreting art, furniture, landscape and the emotions beneath them.



silver parcels of sky-light; panels like prayer mats;
silver-leaf leaves flattened rolled out luminous ignition of solar
panels cloud formational reprise and a top-dressing finished glance;
ergo sum, ergo sunt, ergonomics of steel-pinned beauty,
Frida Kahlo strength, the saw bench, saw-light, wound
healing as wood planed to river loop and stretch, upwind downstream

filaments of trees reaching into salt-freshwater rendition, to walk
on black foil lift-off surface tension skip a beat
fish jump in largesse of cloud, tonnage of water vapour
as carved out old laws and coastal raiders
as fourteenths of a whole, holistically challenging to float above
a bed of wood, a bed of air, a bed of light, as solid as erosion from



southerlies cutting into hamlets and guilds,
a code, a tapping of branch on branch we might think
vaguely light Morse code this small part we can see at once
of any vision, any transmutation of heightened emotion, the variable
light of idea, sketch, rough, and finished product, artefact, item, example,
distillation... an economy of presence, an evidence of passing through the waves

of horizon, the highs and lows of occupation... silver nitrate tint, Polaroid
caught out before exposure, lightning-driven trees lit up like superstition, anatomy
interface grain reaching across planar quelling of spilt tea, spilt coffee,
blackbutt counteraction, storm-fallen revivification, as if each cell in its harmonic
is charging for renewal, the divan the ocean we slide into, nesting
chairs called back to the same spot to amplitude, sine wave



*C*haise

2004; Boyup Brook Jarrah, Press formed Jarrah over Beech, Stainless Steel, Woolen Felt;
650w x 1850d x 650h

that lopes scansion bevelled edges tanged to ferrel and groove,
to sit and look out at imprints of rapture or haunting, luminous fire-wrought





*B*ed

2004; Boyup Brook Jarrah, Sheoak, Black Butt Poplar Ply, Stainless Steel,
Press formed Jarrah over Beech; King Size 2700w x 2200d x 1050h (head) 350h (base)





hardened stock and buffer zone, delay contact consumed and melded
to carry out day-to-day activities, concentrate on one aspect of revelation,





*C*offee Table

2004; Boyup Brook Jarrah, Sheoak, Black Butt, Poplar Ply, Stainless Steel;
1170w x 1170d x 350h



a music emanates as light over ripples and echo-soundings
of wood density and rock density and water density and the sunset off-cuts
of light dampened, the temple stretched, this slow-time analysis of decompression,
emerging from within the element, the bends bring contract
and oxygen does something else, here the bends are absorbed, you flow
with them emergence, the night-eyes not seen as steel glints

a fine line, spirits of night falter on light borders withdrawing or creeping
into the vista, a front blown out, sleep bandwidth in the silent sound system,
the pin dropping so loud in distillation; pragmatically, light moves across the table,
pragmatically, light fills the wall behind the canvas, the floor and walls
light-heavy, light-drenched; changeable, flighty, instant, light thrills
the horizon, thrills the sharp lines



outside the halo, runs riot, and river flows on
and the furniture in the bedroom, living room, lounge room, dining room...
settles; going out... work, a show, a walk... a sense of where things sit
stays with you, side-step, accommodate, meld... as seagull, osprey, sooty
oyster-catchers, criss-cross and throw up solar panels, throw up diffuse
maps of absolute light; in the land's curvature, the shark swims through

the territory of roo and wallaby, heavy-bodied cows light on their feet,
up to the river's edge, forests breathing moistly; the lamps shifts and haunted
trees emerge, or figures of the dispossessed — they can't be built out,
textured into the immensity of ocean and sky and headland,
low wattage of sunset driven up over rise, silhouette intensifying
where we walked, where all have walked out of memory,



Screen

2004; Press Laminated Boyup Brook Jarrah, Tasmanian Oak;
220w x 1500d x 1800h (Folding)





*S*ide Board

2004; Boyup Brook Jarrah, Sheoak, Black Butt Poplar Ply, Stainless Steel;
1800w x 500d x 740h

taking sustenance out of the reconfigured picture,
having been there before and before; a line of herring





*D*ining Setting

Dining Table: 2004; Boyup Brook Jarrah, Sheoak, Black Butt Poplar Ply, Stainless Steel; 1000w x 1950d x 740h. Dining Chair; 2004; Boyup Brook Jarrah, Stainless Steel, Press formed Jarrah over Beech, Woolen Felt; 520w x 520d x 940h





race the coastline, heavier fish sit close to the bottom, poised
on the edge of our seats, the table floats on silver air, the sky



Lounge Setting

Lounge Chair: 2004, Boyup Brook Jarrah, Stainless Steel, Press formed Jarrah over Beech, Woolen Felt, 760w x 760d x 860h. Ottoman: 2004; Stainless Steel, Press formed Jarrah over Beech, Woolen Felt; 680w x 520d x 400h





made horizontal, the horizon a vertical line attaching

ceiling and floor — no vertigo comes with this, or searching out vertigo

it is a sonorous warmth of blended specificity: light peaking and dropping,

crests and troughs, concurrent and ecliptic,

the certainty of form when solar activity upsets the animals, confuses

bio-rhythms, the certainty of the shape waking to look out over the same space,

sunspots ripping through heath and forest, sizing canvas and coating

the hard dead growth, a form of rekindling

the ups and downs of days alone, days full of shadow, days burning with glare

and a brooding atmosphere, days becalmed, days where a memory



forced down below the surface, planes of light, bursts out

like caught sun, and then settles back into the dimensions

of the domestic, the pastoral: light transfigures, regenerates, blinds;

light is not to be taken for granted; light's properties grow

in the limestone caverns where we haven't seen, the sea connected

with where we stand, or sit, or spread ourselves out to float or hover

or petrify or sink down into surfaces below surfaces

and perspectives of light, thin membrane of land carved by seven waves

then seven waves and so on, on one side and lightly so on, on the other

more circumstantial though never casual the repetitions of wave motion,

A significant outcome of this project has been the extended recovery from our traditional salvaging process. Since Jah Roc's inception we have gathered materials such as old jetties and warehouses as well as fallen trees from farms and residue from the forest floor. These materials, being dead, have had limitations in terms of recovery. Traditionally veneers have been sliced from green (unseasoned) timber by steaming and softening it so it can be sliced to .6mm veneer thicknesses. This has given great recovery but can only be done with green timber. It also yields material that is great on vertical and low wearing surfaces but is not very durable on hardworking products such as table and bench tops.

Stuck in this traditional paradigm we have tended to keep our wood as thick as possible as we have always had a firm principle of creating work that will stand the test of time and being that the wood was dead and plentiful there seemed no point in making life hard for ourselves. As time has gone by, others have cottoned onto the idea of recycling and put pressure on the already limited availability of recovered timber. This has forced us to change our thinking, as we now need to do more with less.

As saw blade technology has improved, with blades becoming thinner and therefore less wasteful we are now able to saw this dead material into 5mm thicknesses instead of our usual 50mm. By overlaying this onto plantation grown Poplar plywood with high tech glues now available we are able to increase recovery by up to five times while still delivering an essentially solid piece of furniture. This has a strong environmental benefit as well as fitting our policy of longevity whilst also addressing weight issues. A win on all fronts.

*E*xtending the recovery from salvaged material **Gary Bennett**



Gary Bennett

Gary Bennett is a carpenter by trade who has spent his life observing the balance and form of structures, both manmade and natural.

For as long as Bennett can remember he has been designing and making objects with the intent of creating them to be both practical and aesthetically pleasing. From an early childhood spent in rural Western Australia spending time with uncles and grandfathers on farms, where in many cases items such as fences, buildings and equipment had to be created with very limited resources. Where dead tree butts were hand ripped to create a simple yet attractive bench seat. Gates were made from Jam tree branches and twitched with wire to create yet another well balanced utilitarian object.

For the past 17 years Bennett has been focusing on the creation of furniture with his long standing business partner David Paris. Bennett's journey of furniture making is heavily salted with the skills and habits he picked up from hanging around farms and rural properties. The materials used are often, and in the beginning through necessity due to lack of funds, found or recovered from something disused.

Bennett's early pieces were firmly connected to his time as a trained carpenter. Old building beams recovered from demolition sites were only lightly rubbed and shaped so as to preserve as much of their past life as possible. These pieces were made to capture the

essence of our past and by using somewhat oversized sections of timber, creating a feeling of strength and longevity.

The inspiration for many of Bennett's designs herald from his rural grounding. "Though the land has been stripped of vegetation to a large degree it still has a raw beauty and an inherent early settler feel that seems to seep into you as you drive over the escarpment. The sharp contrasts of wheat fields rimmed by belts of eucalypts under an expansive vivid blue sky had me playing with contrasts of woods, leather, metal and stone."

Since 1988, Bennett has exhibited widely throughout Western Australia, Europe and North America. With a host of state and national awards under his belt, his work is home to many collections both here in Australia, and internationally. Bennett has also undertaken study tours of North America and Northern Italy, and a fellowship which took him to Japan.

Bennett was born in the heart of the south west of Western Australia and after time overseas, and nine years in the wheatbelt, the years away from the coast took its toll on his surfing, hence Bennett, his wife Lara and three children now reside in Margaret River.

Ian Bailey

Ian Bailey's career has seen him study and work internationally, and has earned him the honour of a Churchill Fellowship in 1983. Ian is a graduate of Sydney University, was elected a Fellow of the Royal Australian Institute of Architects in 1978, and, for services to Australian design, was made a Fellow of the RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce, founded in 1754), in London in 2001. His 'cable principle', as applied to furniture, was recognised in an international design competition in Japan in 1996, the same year seeing Bailey appointed consultant designer to Jensen Jarrah in Western Australia.

Other awards for Bailey's studio include an Australian Design Award, a Design Arts Board Grant, a SIDA Award for Design Excellence, a host of Merit Award nominations from the Royal Australian Institute of Architects, the Powerhouse Museum Selection Prize 2003 and an Australian DesignMark Award in the same year. The studio has been located on the mid-north coast of New South Wales for the past decade, reflecting similar lifestyle and working environment priorities to those of Gary Bennett at Margaret River.

Currently a Director of Ian Bailey and Associates and Annie Georgeson Design, Bailey has studied and worked in Australia and overseas for the past thirty years, undertaking regular study tours in Europe and North America. Bailey and partner Annie will be living and working in Denmark during 2006.

In 2003 Bailey was commissioned by FORM: Contemporary Craft and Design to undertake a collaborative design process with Gary Bennett with the aim of developing a new furniture range for Jah Roc.

The collaboration between Ian Bailey and Gary Bennett has been immensely successful. Bailey's formal design proficiency and access to innovative new technologies formed a perfect compliment to Bennett's self-taught, experimental approach. The result has emerged as Jah Roc's

most ecologically sustainable work to date as well as some of its most conceptually resolved designs. In the early stages of the design process, Bailey and Bennett isolated a hand-carved 'wave' motif from a number of Jah Roc's previous works that seemed to interpret the undulating qualities of both land and ocean as viewed through the windows of Bennett's studio. This 'wave' became the linking element for the new range, reflecting the integral influence of the Margaret River landscape on Bennett's creative practice

Shaun Atkinson

*Forever a day to learn
a soul is blind
open eye's to the dark silhouettes
feel the river
hear the cold
peripheral vision, surround sound
Skeleton trees wrap my thoughts
for you a gift of this earth
Forever a day to learn*

West Australian visual artist Shaun Atkinson has lived and worked in Margaret River since the early 1970's, first exhibiting in 1975. From the south west of Western Australia to the United States of America to Asia, Atkinson's work has drawn strong praise.

Now residing in the south west of Western Australia, Atkinson has a strong academic grounding with a Certificate in Graphic Design diploma in Fine Art and a Bachelor of Visual Art.

Atkinson's work has often centred around his explorations on the effect of light and shadow on landforms surrounding the Margaret River region. The physical properties of his work evoke the strength and conflict within nature. The shadow, which is ever present in Atkinson's work, is a vehicle that explores territories of the subconscious. It stimulates past experience and metaphors of place, and here we find a silence and isolation integral to the Western Australian landscape.

The focus of Atkinson's latest works has been on the visual plays found within silhouette forms, watching one form create differing configurations. It was Atkinson's fascination with such manipulation of form that inspired Gary Bennett to also look at such end manifestations from the one original source.

Whilst practicing, Atkinson has lectured at both Secondary and University levels for the past ten years, has held positions such as Director of Margaret River Art Galleries, and most recently has been appointed as artist in residence in Indonesia.

His solo exhibitions have been held both in Western Australia and Indonesia, 2005 seeing Atkinson with a solo exhibition in Dubai. He has exhibited as part of collections that have toured to Hong Kong, the United Kingdom and North America.

Shaun Atkinson is represented by Greenhill Gallery in Perth and Jah Roc Galleries in Margaret River.

John Kinsella

John Kinsella is a Western Australian author and editor whose poetry, fiction and prose have earned him an international reputation. Kinsella holds academic appointments in Great Britain, Australia and North America. He is the editor of the international literary journal *Salt*,

a Consultant Editor to *Westerly*, Cambridge correspondent for *Overland*, International Editor of *The Kenyon Review* and was the co-editor of the British literary journal *Stand*.

Kinsella is the author of around thirty books prizes and his commendations include The Grace Leven Poetry Prize, the John Bray Award for Poetry from The Adelaide Festival, The Age Poetry Book of The Year Award, The Western Australian Premier's Book Award for Poetry (three times), a Young Australian Creative Fellowship from the former PM of Australia, Paul Keating, and senior Fellowships from the Literature Board of The Australia Council.

Kinsella is a Fellow of Churchill College, Cambridge University, and was appointed the Richard L Thomas Professor of Creative Writing at Kenyon College in the United States for 2001, where he is now Professor of English. He is also Adjunct Professor to Edith Cowan University, Western Australia, where he is a Principal of the Landscape and Language Centre.

His work has been or is being translated into many languages, including French, German, Chinese, Dutch, Spanish, and Russian. His new volume is *Peripheral Light: New and Selected Poems* (selected and introduced by Harold Bloom), published in 2003 by WW Norton. *Peripheral Light* has been shortlisted for the ALS Gold Medal and has won the 2004 Western Australian Premier's Book Award for Poetry, also being a Washington Post recommended poetry book. John Kinsella is poetry critic for the *Observer* newspaper (UK). A novel, *Post-colonial, a volume of essays and a book of short stories* (with Tracy Ryan) are forthcoming, and WW Norton and FACP will publish his *The New Arcadia* volume.

John Kinsella is an independent poet/writer, who is not financially or artistically associated with any of the companies or individual sponsors involved in the publication of this catalogue. Kinsella is an environmental activist who is dedicated to the protection and preservation of flora and fauna around the world.

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