



# TODAY | TOMORROW

A SHOWCASE OF EMERGING WA GRADUATE ARTISTS PRESENTED BY  
CONTEMPORARY ART SPACES MANDURAH  
AND ALCOA MANDURAH ART GALLERY

20 JULY - 18 AUGUST





## Today | Tomorrow - Curatorial Intro

*"To create one's own world in any of the arts takes courage." - Georgia O'Keeffe*

Featuring 17 graduates WA's Edith Cowan University, Curtin University and North Metro TAFE, TODAY | TOMORROW is an exciting collaborative exhibition presented by Alcoa Mandurah Art Gallery (AMAG) and Contemporary Art Spaces Mandurah (CASM).

Unprecedented in the City of Mandurah and the Peel, Today | Tomorrow supports and celebrates a selection of emerging talent in Western Australia and provides a platform for each graduate artist to reach new audiences and establish their professional career.

Each artist's body of work was carefully observed and chosen by curatorial teams from AMAG and CASM during the Perth tertiary graduation exhibitions of 2023.

Located from Borloo (Perth) to Walyalup (Fremantle), the artists have explored a variety of themes and concepts drawn from traditional cultural inspirations and heritage, current international concerns, relationships to environments both urban and natural, conservation, sense of place and materiality.

Other contemporary topics of identity and cultural hybridity, language, neurodivergence, mental health, emotion and human relationships, and societal beliefs and behaviours have also been investigated.

We wish all Today | Tomorrow artists courage in moving forward from their university studies and patience in their nurturing of their career practice and self-identity.

Carolyn Marks,  
Gallery Development Officer/Curator  
Contemporary Art Spaces Mandurah

James Walker  
Curator  
Alcoa Mandurah Art Gallery





## Abdulrahman Albishi Curtin University



The artistic path of Abdulrahman Albishi is profoundly entrenched in the lively traditions of Arabic and Islamic cultures. With strong emphasis on painting and printmaking, he draws inspiration from the elaborate patterns, symbols, and calligraphy that have adorned these cultures for centuries. Through his artwork, Albishi seeks to capture the beauty, colours, and narratives embedded within these rich artistic traditions, while also paying homage to the desert landscapes of his upbringing. His body of work acts as a connection between the past and the present, bringing together aspects of tradition and contemporary expression. Albishi honours these cultural traditions sharing them with the modern world, so giving ancient practices a fresh lease on life and ensuring that they will continue to be relevant for future generations.

"In *Standing on the Ruins*, I immerse myself in the forgotten narrative of my father's abandoned village, frozen in time for over four decades.



The dilapidated houses, crafted from palm trees and mud, whisper tales of a bygone era. Ornate patterns, inspired by the region's geography, adorned these structures, their hues derived from natural plants that once thrived there.

Staring at the ruins, I recalled traditional Arabic poetry, where poets express sorrow for leaving their homeland. I visually capture this connection using Arabic calligraphy, highlighting the timeless values of building in response to the environment.

*Standing on the Ruins* becomes a visual ode to a place, a poetic reflection on the melancholy of departure, and a celebration of the timeless bond between culture and landscape."

Abdulrahman Albishi | *Standing in the Ruins*





## Eero Almeida Curtin University



Eero Almeida's (he/they) work is an exploration of loss, self-perception, and reframing the relationship of animals in the human experience. Almeida utilises dry point monotypes, screen printing, soft sculptures, and collage withing their work, using their own techniques to create soft fur textures in dry points to embody the innocence of animals. Grief and mental



health are a foundation of their creative practice, using animals to facilitate the delicate conversation, taking great inspiration from artists like Jenny Holzer who utilises text within their works.

*All Rats Go to Heaven* is an exploration of dealing with grief through the fabrication of a rat dreamland, to allow audiences to encounter a rat world.

"I am interested in the human response to grief, and how fantastical realities are utilised to buffer the emotional impact loss can have, as well as the materiality of textiles and its relationship to mending emotional bonds and loss."

After the loss of my best friend, and rehoming of my pet rats, I faced a significant period of grief. This project has become a beacon for beginning to come to terms with these events. I wish to explore the intricacies of connection and playful creation of new worlds that can facilitate healing."

Eero Almeida | *Made of Memories*





## Olivia Bradbury Edith Cowan University



Olivia Bradbury's arts practice lies in the intersection of photography and filmmaking, where she merges the tangible world with the intangible realm of storytelling. After living and travelling abroad, Bradbury became inspired by the complexity of people and places in the world.

Through a blend of photojournalism and choreographed imagery, Bradbury strives to capture the essence of human experience through shared story telling. Her art aims to serve as a catalyst for conversation, challenging societal norms and shedding light on those who are often overlooked. With each frame captured and each scene crafted, Bradbury seeks to inspire connection, empathy, and a deeper understanding of the world we live in.

"Captured within the exteriors and interiors surrounding Hamilton Hill, *A Partly Cloudy Day in the Neighbourhood*, explores the multifaceted nature of suburban life and queries whether life, divided by economic hardship and disparity, can be truly united through human emotion. (Inspired by the work *'The Family of Man'* by Edward Steichen.)

With a background in filmmaking and photography from university, I have always enjoyed crafting narratives through imagery. By embracing my passion and maintaining authenticity, I decided to employ two photographic processes into the creation of this work.

The first involves a journalistic approach, capturing real people in unmanipulated landscapes. The second approach utilises choreographed imagery, crafting scenes to represent diverse individuals and their realities. Through blending elements of fiction and non-fiction, this work aims to aid an understanding of the world around us."

Olivia Bradbury | *A Partly Cloudy Day in the Neighbourhood*





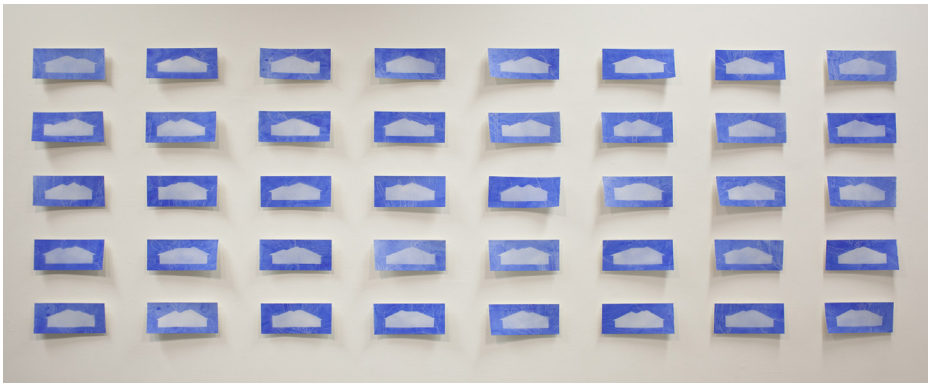
**Sharon Callow**  
**Edith Cowan University**



As an Australian of mixed cultural heritage, the themes Sharon Callow explores through her arts practice focus on identity, cultural hybridity, being and belonging. From these foundational precepts she asks questions about who we are, and how we relate to one another in a post-colonial and multi-cultural society so often divided by differing perceptions about race, belief systems, class, age and gender. The cultural landscape of our making exists as an abstract concept but is also manifest in the physical places that settler-Australians inhabited. This has provided a rich space for reviewing settler-artist perspectives, decolonising arts practice, and exploring the landscape genre.

“By looking at the phenomenology of place and nature-culture relations in suburban Boorloo/Perth, I want to question who we are, and how we value Country in post-colonial Australia. My concern for how ecologically biodiverse bushlands and habitats are erased for new homes has suggested the reinstatement of place-bound flora as significant visual presences and material co-creators.

*Ground I and Ground II* communicate the profound losses inflicted by these renewed acts of colonisation. *Habitats* conveys the dissonance observed between the global/local context of place and the idealised concept of home as a retreat.”



Sharon Callow | *Habitats*





## Lisa Findling Edith Cowan University



Lisa Findling explores themes of the sublime in reference to landscape and the collision of the natural world and human-made structures. Working in acrylic and oil paints she utilises colour, application, and composition to create works that are contemplative, evolving, and experimental. Findling's compositions are drawn from interactions with the people and the world around. She enjoys slowing down to see the hidden beauty in the elements of her everyday habits creating artworks that evoke gentle reminders to observe beauty in everyday life.



"Captivated by the extreme sport of freediving, I investigated the human experience and relationship with the ocean, below the surface. The process of applying paint in relationship to the grand scale of the canvas became part of my experience of expression. Often in solitude, applying slow thin washes to build layers of light and depth, or 'out-stretched' due to the size of the work, forced me to constantly move around the work and apply paint in big movements. My creation time was slow, providing an immersive experience that became over-saturated, limitless, contemplative and restless.

The theme of the sublime offers the painting more solitude. You are invited to sit with it quietly to experience its grand quality."

Lisa Findling | *Nothing Below*





## Zhi Xin Gan Curtin University



Zhi Xin Gan is a Malaysian artist exploring cross-cultural experience around cultural diversity, with a focus on natural materials as her medium. Gan's work is a symbiosis between personal experiences and the materials used to create and document her observations. She embraces perceptual and sensory influences, inspired by their evocative aspects, which are a feature of her work. She is passionate about nature and earth, finding guidance in its textures, colours, and shapes. Gan is also interested in exploring aspects like mindfulness and spirituality during the creation process. All these facets come together to form the foundation upon which she expresses herself as an artist.

*"Nature's Flow and the Flow of Presence series respond to the theme of 'Duration and Documentation'. Both are inspired by looking at tree rings, and in a way, documenting the progress and growth that happen gradually in time. Through the sugar lift print technique, I explore the authenticity of painted marks in printmaking, representing the natural marks inspired by nature's flow.*



*Nature's Flow* is an immersive installation documenting the cross-culture experience that formed my identity coming from a different cultural heritage. It captures temporality, dimension, depth and space through materials and mark making abstraction, incorporating Chinese art values - harmony, balance, calligraphy philosophy, and natural resources from the Perth area.

*Flow of Presence* is a series of prints and drawings engaging with marks, textures, patterns, and the harmonising flow of nature."

Zhi Xin Gan | *Nature's Flow* (detail)







## Lauren Gissing Curtin University



Lauren Gissing's fine art practice focuses on printmaking techniques to explore the themes of place and the natural environment. Her work aims to capture the unique character and energy of the landscapes and spaces she encounters, whether they are urban or natural.



Gissing's practice is deeply rooted in her personal experiences of navigating and defining places, and is expressed through her use of lines, perspective and pattern, which are recurring elements in her work.

*"Ephemeral Currents* explores a fascination with water, light, time, and the ever-changing beauty of the natural world. Through various print processes, I explore materiality, lines and patterns mimicking those of nature, merge, submerge, re-appear and disappear, inviting the viewer to become a participant in its gentle dance.

My series *Empty Perspectives* explores the blurring of perception, reality and the longing for human connection. Through a mix of traditional screen-printing techniques and digital collage, I have worked to create unsettling seating spaces with illusory views that question the boundaries of reality and virtuality, and the merging of the digital and physical world."

Lauren Gissing | *An Empty Perspective*

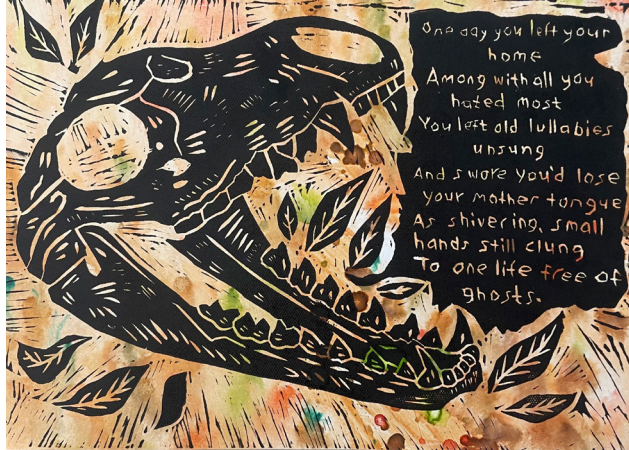




## Taylor Gollan Curtin University



Taylor Gollan is a multidisciplinary artist who focuses on printmaking, painting, and digital processes and methods. She is attracted to the uncertainty and unpredictable nature of the printmaking process and enjoys creating tonal pieces that are never perfect.



Gollan draws inspiration from the Australian bushland, ecosystems, and animals and aims to capture their essence while advocating for their conservation and preservation. Gollan's artworks convey her passion for the beauty of native Australian animals and seek to instil deeper connections and meanings aligned with identity and heritage, conservation and consumerism. Creating artworks based on these themes and ideas makes her feel more connected to country and is her way of paying respect towards her heritage and ancestors, while also conveying her passions in life.

"I had a very active childhood surrounded by nature, wildlife, camping, fishing and have parents that taught me to preserve and care for the land and animals, as one day they might be gone. My love and passion for native animals and conveying their beauty is my attempt at promoting conservation and expressing the need we have to act and conserve these beautiful creatures. I position native animals in unique settings to create deeper meanings and metaphors within my artwork, such as native fish in a deli to convey consumerism within the commercial fishing space. My artwork also delves into connection with country, heritage and identity via deeper meanings and metaphorical depictions."

Taylor Gollan | *Extinct Lullabies*





## Soph Grey Curtin University



Soph Grey is a creative working across drawing, printmaking, painting, and more recently experimental mixed media art. Her practice explores the interplay between human psyche and the physical environment it inhabits. She is inspired by her attitudes and interactions towards non-human objects, materials, and creatures and how this shapes identity. Her creative process involves continual experimentation and the rapid production of material tests, drawings, and writings. Grey aims to capture what she learns about herself through this process and hopes it resonates with viewers.

*“My little Time Manager and I’ll put my Kambrook Kettle On are two works from a larger drawing series called ‘Making Yourselves at Home’. In this series, I navigate my experience of living in a share house by paying attention to the everyday assemblages which form through communal living. My aim is to capture a sense of appreciation and adoration for the otherwise overlooked objects in my home, capturing the pride and joy that I feel regarding my ownership of them.*

These drawings intend to reposition the value of the subject matter from the common and unseen to elements of my own identity. The expressive rendering of familiar subject matter allows for the construction of a narrative around these objects and the roles they play in the identities of myself and the others that share my home with me. These objects nurture and support my sense of self as I work towards building a space for myself in modern adulthood.”



Soph Grey | *My Little Time Manager*





## Afrah Hassan Curtin University



Afrah Hassan draws inspiration from their upbringing in Baghdad, Iraq, and their subsequent move to Perth, Australia in 2002. Having completed an Advanced Diploma in Visual Arts at TAFE in 2011 and a Bachelor of Art degree at Curtin University, they now aspire to pursue an honours degree.

Hassan's work navigates the convergence of abstraction and landscapes. By constructing ambiguous, all-encompassing spaces, they evoke a sense of familiarity within abstraction. Visual plains and geometric shapes overlap, creating layers that build a visual depth accessible to all viewers. Hassan's art invites contemplation and connection, bridging cultural experiences and universal perceptions.

"The *Brick of History* is a sculptural installation born from my deep concern for the destruction of Iraqi cultural heritage due to multiple military invasions. Inspired by my visits to Babylon in 2015, where I witnessed damaged historical monuments, I embarked on a mission to reimagine and reconstruct Iraqi architectural history. Using handmade bricks, I symbolize restoration and resilience. Each brick represents a piece of the past, a fragment of memory. Through this work, I explore the delicate balance between preserving authenticity and the risks of recreating historical monuments.

My process involves meticulously crafting each brick, layering them to form structures reminiscent of ancient Iraqi buildings. The textures and imperfections in the bricks evoke the passage of time and the scars of conflict. "

Afrah Hassan | *Bricks of Civilisation*





## Jiali Jiang Curtin University



Jiali Jiang's art often revolves around two recurring themes: everyday objects and pandas. These themes are deeply rooted in Jiali's memories and culture. Everyday objects serve as powerful symbols to reflect the current state of society, including Jiali's own experiences. On the other hand, pandas hold a special cultural significance for Jiali because he comes from the city and country where pandas originate, and pandas carry various symbolic meanings.

"The *Memory Fragments* and *Hi Panda* series of artworks encapsulate my deep understanding of personal life and cultural identity, while also presenting my unique perspective and style in art creation. These artworks are not only expressions of personal experiences and emotions but also reflections and contemplations on society, culture, and the natural environment.

The *Memory Fragments* series of artworks is a reflection and documentation of my personal life experiences and cultural background. The ordinary objects that frequently appear in my life become stickers in my memory. For example, Heineken beer represents fond memories with my girlfriend before we started dating, while bananas symbolize my efforts to stay healthy by supplementing vitamins.

The *Hi Panda* series of artworks is an exploration and reflection of my hometown culture and origin and cultural symbol of pandas. I envisions a future where pandas become central figures, prompting reflections on various themes."

Jiali Jiang | *Hi Panda, Where?*





## Izabella Kitching Edith Cowan University



Izabella (Izzy) Kitching's focus for her arts practice is figurative representation using a variety of artistic mediums. In depicting people through portraiture and figural observation, she explores humanity and the human condition, along with their contradictions and oddities.

Recently Kitching has experimented in varying levels of abstraction regarding the ground in which the figures occupy, and the style in which they are depicted. Variations in installation aspects such as lighting and space have increasingly become an interest of the artist in the way these aspects may inform artwork meaning and relation to the audience.

“Through *Limus*, I am exploring the degenerating effects of violence on human physiology and psychology. By confronting the viewer with ambiguous layered small-scale works in a tight space, I hope to illuminate the contradictions of violence and the media that represents it- it is taboo but normalised, glorified but condemned, and intimate but distant. The concrete print interacts with the translucent and fragile paper which together present an un-erasable and ephemeral quality relating to the concept.”



Izabella Kitching | *Limus* (detail)





## Kasia Kolikow North Metro TAFE



Kasia Kolikow is a multidisciplinary artist investigating concepts of longing and belonging, with a focus on the intersection of making 'home' and finding identity. As a first generation Australian, and a woman born with a physical disability, Kolikow seeks to understand her place in a multi-layered world; living in a rented home located in an expensive inner-city suburb, in a country she was born in but feels culturally distant from, and in a society by which she is often othered, despite many efforts for inclusivity and accessibility.

Kolikow explores personal place and space, drawing from connections and memories to convey and create feelings of safety and comfort. Her practice includes photography, soft sculpture, machine knitting, hand-stitching and printmaking processes to bring ideas into being and initiate conversations that can emerge from shared experiences.



“A reclaimed dresser temporarily occupies vacant blocks in an inner-city neighbourhood. These prime plots of land have stood empty for years, yet show signs of transient habitation, and ignite dreams of what could be created upon that unused space. This work offers a glimpse of a suburban dream with an uncertain future, one which may no longer be grounded in reality. To reside but not to 'own', to be both within and without – the line is blurred. What does it mean to belong? An analogue camera has been used to capture images to evoke a sense of nostalgia; a longing for a past era not experienced but also for a future that may yet be.”

Kasia Kolikow | *26 Alma Road*





## Janyce Monthier Curtin University



Janyce Monthier is an illustrator and artist, transitioning from the cultural hub of Paris to the inspiring canvas of Boorloo (Perth). She has a profound love of storytelling that evolved from her years working in a Parisian animation studio. Monthier seeks to evoke dreamlike atmospheres, lively characters, and vibrant stories through her art and uses a variety of mediums from digital art to watercolour to express a range of narratives and emotions. She seeks to explore the concept of meaning itself in visual dialogues between viewer and creator.



*“Can You Say That Again?”* features a series of Art Nouveau inspired illustrations playfully depicting French idioms. In the English language you might say, “It’s raining cats and dogs” for ‘heavy rain’, while the similar French expression is “Il tombe des cordes”, meaning ‘ropes are falling’. Each French idiom is literally translated into English, encouraging visitors to reflect on the cultural aspects of language. An accompanying deck of cards provide a French idiom translated into English (where possible).

In an era of globalisation and accessible travel, the benefits of learning a new language are increasingly apparent. Speaking a second language in a foreign country can be difficult and relatable experience, particularly in places like Australia, where immigration continues to play a significant role in its development. Through *Can You Say That Again?* I emphasise the importance of cultural context in language learning and address this peculiar, sometimes alienating experience, in a playful, light-hearted, and educational way.”

Janyce Monthier | *Can You Say that Again?* (detail)







## Zali Morgan Curtin University



Zali Morgan engages with site/place responsive work, choosing the most appropriate medium of her multidisciplinary practice for each site. In her printmaking, Morgan looks at iconic buildings and spaces within Boorloo and the Noongar region and attempts to expose the history and significance of the sites for Noongar people. Often questioning notions of place, Morgan's practice engages with post-colonial art and discourse within Australia, through both figurative and abstract representations of history and her surroundings. She also attempts to interrogate the colonial ideology surrounding the language about Australia. Morgan's multidisciplinary practice ranges across printmaking, textile, and sculpture.

*"Boorloo Bidi* is a body of work responding to notions of place within Boorloo (Perth), and shedding light on the significant histories of these locations. Using textile techniques, the artwork pays respect and homage to Whadjuk Ancestor Yooreel Fanny Balbuk's life and her bidi (track) from Matta Gerup (Heirisson Island) through to what was Lake Kingsford. It also examines the disregard for the draining of freshwater lakes within the 'Perth Wetlands' - now the Perth CBD and surrounds.

*Boorloo Bidi* engages with the wider discourse of post-colonial art within Australia through the questioning of place; asking what place is now, what it was before, and how have the changes affected people. By interrogating these places and histories, I aim to offer an alternative narrative that speaks to the history of Noongar resistance against ongoing colonial occupation."

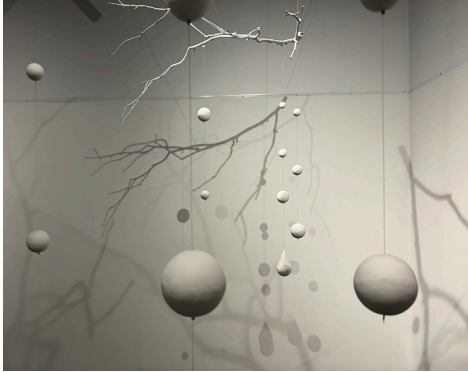


Zali Morgan | *Boorloo Bidi*





## Kylee Silman Curtin University



Kylee Silman's work explores the natural world, our connections to place, and the experience of neurodivergence. Her multidisciplinary practice includes ceramics, printmaking, textiles, and installation works. Inspired by the intricate beauty of nature and the complex relationships people have with their environments, Silman's work seeks to explore a sense of place and belonging.

Silman approaches her practice with a hands-on, experimental mindset, allowing the materials and processes to guide her. By blending traditional techniques with contemporary ideas, she aims to produce pieces that are both thought provoking and visual compelling, fostering a connection, and understanding of themes among viewers.

"The *Maternal Bonds* installation illuminates the interplay between maternal bonds, the passage of knowledge, and our spiritual connection to nature. Through it, I explore my personal connection to maternal bonds spanning four generations. Using imperial porcelain, screen-printed cotton paper, braided wire, nylon line, Tuart gum branches, sound, and lighting, I look to visually articulate the transmission of knowledge and secrets inherent in these bonds.

Central to *Maternal Bonds* is the concept of these bonds being enduring and cyclical, mirroring the rhythmic patterns of the natural world. Maternal bonds and our spiritual affinity with nature both exhibit ebbs and flows, with nature embodying life, wisdom, shelter, and sustenance. The artwork honors the resilience and beauty of generational maternal bonds, chosen or familial, emphasizing their role in shaping individual identities and underscoring our intrinsic connections to each other and the natural world."

Kylee Silman | *Maternal Bonds* (detail)





## Narelle Tyrer North Metro TAFE



Narelle Tyrer is a ceramic artist who finds endless inspiration in her family and the world around her. Working mainly with slip casting, she often incorporates her quirky sense of humour and fun into her work, giving it a lively and spontaneous vibe. While not every piece is meant to be humorous, they all share moments of joy and nostalgia that invite viewers to discover unexpected delights in everyday life.

Tyrer loves experimenting with new techniques and different media to keep pushing the boundaries of her craft, aiming to spark curiosity and celebrate the beauty of human connections and experiences through her ceramics.



“Living in a family with a child who has special needs such as Autism, means accepting that life for both the child and their family can unexpectedly go from order to chaos. Inspired by the bottle containing melatonin that my son takes nightly to help him fall asleep, I have used slip cast and press moulded ceramics to explore the many forms chaos and order can take, and how quickly order can give way to chaos.

Living in a neurodiverse family means accepting the good and the bad that is part of everyday life and understanding that you cannot have one without the other; there's no order without chaos. It is overwhelming, isolating, and challenging. But there is also beauty often unexpectedly found amid the chaos.”

Narelle Tyrer | *From One Extreme to Another and Everything in Between (detail)*



## Acknowledgement of Country

Contemporary Art Spaces Mandurah (CASM) and Alcoa Mandurah Art Gallery (AMAG) would like to acknowledge the elders past & present of the Bindjareb people as the traditional custodians of the land of which CASM and AMAG are situated and operate.

CASM and AMAG pays respect to Noongar elders past, present and future and recognises their continuing culture and contribution they make to the life of this city and region.

# TODAY | TOMORROW ARTISTS

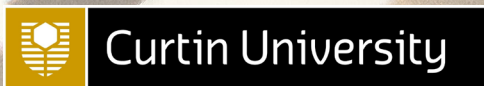
## CASM:

Sharon Callow  
Lauren Gissing  
Taylor Gollan  
Afrah Hassan  
Izabella Kitching  
Kasia Kolikow  
Janyce Monthier Zali  
Morgan  
Narelle Tyrer

## AMAG:

Abdulrahman Albishi  
Eero Almeida  
Olivia Bradbury  
Lisa Findling  
Zhi Xin Gan  
Soph Grey  
Jiali Jiang  
Kylee Silman

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Gallery Hours: 10am-4pm Wed-Sun



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Gallery Hours: 10am-5pm Mon-Fri

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