HR Statement

I’m delighted to have been a part of the team that took the initiative to collate so many different art forms under HR. Loosely, HR is a collection of art events taking place throughout Perth during the month of October. The thread that connects all of these disparate events is a willingness to experiment with new art forms. As such, we have determined that all of the featured events fit within HR’s key themes:

HR is rhizomatic. HR is exploratory. HR is innovative and leans forward to find new solutions to burgeoning art problems.

Sincerely,

[Signature]

Director of HR
Opening lecture: *New Frontiers in Contemporary Design*

Paola Antonelli, Senior Curator, MoMA, New York

Octagon Theatre, The University of Western Australia

30 September 2015, 6:30pm

Entry is free however RSVP essential to:

jane.bisschops@uwa.edu.au

The Annual Dean’s lecture presented by The Faculty of Architecture, Landscape and Visual Arts with SymbioticA at The University of Western Australia

Paola Antonelli is senior curator of architecture and design, and director of research and development, at the Museum of Modern Art (MoMA) in New York City. Her work investigates design’s influence on everyday experience, often including overlooked objects and practices, and combining design, architecture, art, science, and technology. In addition to her role as senior curator of architecture and design at MoMA, Antonelli was appointed director of a new research and development initiative in 2012. She lectures frequently at high-level global conferences and coordinates cultural discussions at the World Economic Forum in Davos. A true interdisciplinary, energetic, and generous cultural thinker, Antonelli was recently rated as one of the top one hundred most powerful people in the world of art by Art Review.

[Photo by Robin Holland]
Neolife, full of surprises.

From the odd to the mundane, new forms of life are emerging in labs, workshops and studios. With the promise of exploitation for health and wealth we are seeing life as it previously never existed, albeit smothered in hyperbole, rhetoric and speculation. How do cultures such as Indigenous Australia respond to Neolife? On what terms are countries like China, India, Singapore and Japan, who have a rapidly growing biotech industry embracing or rejecting Neolife? How different is it to the west? Neolife: The Rest of the World SLSA 2015 meeting in Perth, Western Australia will attempt to address these questions from a wide range of approaches.

Symbiotica presents the inaugural Rest of the World (RoW) SLSA conference in Perth, Western Australia from 1-3 October 2015. This will be the first time the conference, will be staged outside of Europe or the United States, presenting an excellent opportunity for SLSA members in Australia, Asia and New Zealand to take part in the conference.

Confirmed Keynotes include: Prof. Carmen Lawrence, Prof. Yilin Cao and Prof. Jill Milroy

2015 represents the 20th anniversary of the public outing of regenerative biology which ushered an ontological crisis and new perspectives into the ways living bodies have been related to. The last twenty years has also seen a shift in (or maybe a return of) the approach of scientists' attempt to capture the public imagination: public engagement in forms of science on the display and as a spectacle. This meeting will try to get western and non-western perspectives in relation to life on display as well as life transformed into a raw material to be engineered.

The meeting is planned to take place at the beautiful Crawley campus of The University of Western Australia in Perth. To register head to: symbiotica.uwa.edu.au/activities/neolife-slsa-2015 hr.org.au or find our page on Facebook.
Futile Labor
John Curtin Gallery

2 October–8 November 2015
11:00am–5:00pm

To be opened by Stelarc
1 October 2015, 6:30pm

Futile Labor is an interdisciplinary project bringing together an artistic exhibition and scientific and techno-cultural research that calls our attention to the growing phenomenon of manipulating and engineering life for utilitarian ends. Futile Labor scrutinizes shifting perceptions of life and labor through the development of a vital machine: a tissue-engineered muscle that acts as an actuator (motor) inside a custom designed technoscientific body (a bioreactor).

We aim to create an ontological link between twitching skeletal muscles ‘in a dish’ and the human audience through an evocative responsive environment that documents and viscerally enacts the results of a five year research process. Through this we thus may think anew our post-humanist perceptions of movement as an indicator for life and agency.

Floor Talk with artists Chris Salter & Ionat Zurr
John Curtin Gallery

7 October 12:00pm

Join the artists at John Curtin Gallery for deeper insights into the Futile Labor exhibition.
DeMonstrable
Lawrence Wilson Art Gallery

3 October – 5 December 2015
11:00am–5:00pm

Curated by Oron Catts, in collaboration with Elizabeth Stephens and Jennifer Johung

To be opened by Paola Antonelli, Senior Curator, MoMA, New York
2 October 2015, 6:00pm

One evening in October 1995, the BBC aired striking footage of a nude mouse with a human ear growing on its back. This evocative living object became one of the defining images of the late twentieth century, a symbol of our increasing capacity to shape and alter living bodies.

DeMonstrable, curated by SymbioticA Director Oron Catts, is an event to commemorate, respond to, and reflect on the multifaceted cultural and scientific impact of the Earmouse. New work commissioned for this exhibition is presented together with 20 years of artistic, scientific and popular culture responses to the Earmouse.

This project has been supported by the Australian Government through the Australia Council, its arts funding and advisory body. Additional support was provided by the Government of Western Australia’s Department for Culture and the Arts.

[Shanghai Earmouse, Image by Oron Catts]
The unsettling eros of contact zones, & other stories
Gallery Central Shopfront
149 Beaufort St Perth

1–7 October, 10:00am–4:00pm
Opening event: 3 October, 6:00pm

Tarsh Bates explores what it means to be human when we recognise our bodies as multi-species ecologies, with a particular focus on the relationships between Homo sapiens and Candida albicans. She uses scientific and artistic methodologies to explore physical, emotional, cultural and political relationships between humans and Candida. Works comprise sculptural, photographic and filmic works, dead and living organisms, and were developed during Bates’ PhD research at SymbioticA and the University of Western Australia.
National Day of Creative Research Into New Genres of Experimentation and Excellence
The University of Western Australia

4 October 2015, 12:00pm

Spread across multiple faculties, disciplines and venues at UWA, Creative Research Into New Genres of Experimentation aims to embrace failure, futility and the unknown as artists strive for excellence through paths of control.

Confirmed events include:

Guy Ben-Ary: cellF

The Bio-fiction Film Festival

6x6 Talks presented by ArtSource

Pony Express: Ecosystem Workshop

Josh Harle: Ocean, Deluge, Torrent

Comedians in Coffee Getting Cars

Magnolia’s Up Late: Experimental Art Edition

Demonstrable exhibition at Lawrence Wilson Art Gallery

Showcase exhibition from The Faculty of Architecture, Landscape and Visual Arts

New Music performances from the UWA Faculty of Music

For more information visit: symbiotic.uwa.edu.au, hr.org.au, or check our Facebook page.
cELLF
Guy Ben-Ary
Presented as part of the National Day of Creative Research Into New Genres of Experimentation and Excellence
UWA Masonic Hall
6 Broadway Nedlands, Western Australia

4 October 2015, 6:30pm

Guy Ben-Ary is on a quest to outsource his “brain” to become a rock star in a dish.

He has used cutting edge bio-technologies to transform his own skin cells into a functional neural network or his “external brain”, and has embodied it with a sound-producing body made of analogue modular synthesisers. This autonomous cybernetic musician is capable of sensing and responding to stimulation provided by human musicians. It is a not-entirely-human performative artwork challenging perceptions about life and the materiality of the human body.

In its first public performance, cELLF will jam live with Darren Moore, Tokyo-based experimental jazz drummer, in a unique improvisation. Accompanying the performance is an exhibition of prototypes and material that documents the four years of research and development of the project, exploring and revealing some of the processes and theory that underpins the work.

cELLF is a collaboration between artists Guy Ben-Ary, Darren Moore, Nathan Thomsen and Andrew Fitch, and scientists Stuart Rodgets, Mike Eells and Douglas Bakkum.
The National Experimental Arts Forum (NEAF2015)
Art Gallery of Western Australia and Gallery Central

5–6 October 2015

SymbioticA presents the second National Experimental Arts Forum, on behalf of the Australia Council for the Arts to bring together experimental artists, producers and others for discussion over 2 days in October. Our focus is Australia but we welcome the world to discuss current experiments, ways to support the needs of artists and organisations in the field and possible futures for experimental arts in Australia.

Register at:
neaf2015.org/registrations
single day: $90 (on site: $100)
full: $140 (on site: $160)
single day, student: $60 (on site: $90)
full, student: $100 (day of $140)
Busied and Bruised with Looking...
Perth Centre for Photography
18 Colin St, West Perth WA 6005

17 September – 11 October 2015

Audrey Appudurai, Devon Ward, Emily Parsons-Lord and Tarsh Bates

Scientific imaging is deeply entwined with the history of photography. Photography enhanced the scientific claim to objectivity and science facilitated photography's alignment with truth. Scientific images are read as presenting the truth of a subject despite the ubiquitous use of preservation and framing techniques and manipulation of scale, colour and contrast. Digital imaging technologies are now integral to the production of scientific images, enabling easy post-production manipulations. Busied and bruised with looking... brings together four Australian-based artists who intervene in the production of scientific images. Materials, scale and ways of viewing are manipulated in order to confront the tacit expectation of truthfulness in scientific imagery and the photographic medium.
In addition to the wide range of programming via SymbioticA, HR promotes external experiments during October 2015 in Perth.
LIGHOUSE 2015
Council House

October 2015
Times vary. For more details, visit:
visitperthcity.com.au/arts

LIGHOUSE is a City of Perth project in which artists are commissioned to create light based artworks on Council House using the existing external lighting infrastructure. The countless patterns, sequences, intensity, movement and rhythmic compositions, as well as the building design, informs the artists’ approach to the work.

Roly Skender
Perth based artist Roly Skender will present a work derived from a high resolution photographic panorama of the Perth skyline. A range of hues and design features will be obtained by zooming and slowly panning across sections of the larger image. The result will be one or more sequences of abstract reflections of the city onto Council House via the LED lighting system.

Suzanne Blake
Graphic designer Suzanne Blake has designed vibrant pixelated images centring around the theme “Perth is Sweet.” Bold, colourful forms will transform Council House into an array of fruit.

Tom Muller
Fremantle based artist Tom Muller’s work will emulate lighting aspects during transitional periods of day and night—sunrise, sunset, twilight and darkness. The sequence will act as an accelerated expression of the natural process of the intensity of light increasing and decreasing. By elaborating seven illuminated gradient scenes, viewers will witness an artificial rendition of nature’s cycle of light.
TRANSART 2015: EXPERIMENTAL

October 2015

Times vary. For more details, visit: visitperthcity.com.au/arts

TRANSART is a public art initiative of the City of Perth that has been running since 2009. The program invites artists to develop temporary works for the City’s public spaces, seeking creative interventions that encourage exploration and engagement with art and the urban environment.

Tussie Mussies
Alina Tang

Perth based artist Alina Tang presents an interventionist artwork in the form of a mobile flower cart as the catalyst for engagement and discussion about female identity and strength amongst other topics that inform the artist’s practice. The public will be invited to engage in conversation with the artist, discussing the flowers and the many layers of significance as defined by the Victorian practice of floriography, as she prepares customised bouquets for them to take away.

Mount Force
Loren Kronemyer

Perth based artist Loren Kronemyer presents a performance work that explores ideas about authority, security and surveillance by creating a symbolic ‘patrol’ moving through the City, comprising humans, horses and birds of prey working together. By augmenting the imposing stature and authoritative appearance of a mounted ‘officer’ with a bird of prey, the performers will create an unexpected, moving spectacle that triggers the awe and curiosity in viewers’ imaginations.

Image designed by Devon Ward
Scanlines
John Curtin Gallery
Curtin University
Building 200A Kent Street, Bentley Western Australia
2 October – 8 November
Opening 1 October

Scanlines is the first exhibition of its kind: a comprehensive group exhibition that surveys the heritage of new media art in Australia since the 1980s.


With a roll-call of some of the most recognisable names in contemporary art, the Scanlines exhibition includes rare early works and well-known works by our best known and internationally celebrated filmmakers, contemporary artists and scholars. Scanlines traces the influence of one artistic generation to the next and traverses a plethora of tools, technologies and unique creative ideas providing fertile context for contemporary new media art practices. The Curtin Gallery screening includes video interviews with the artists and exclusive studio video-tours, as well as 12 artworks made using Super 8 film, 16 mm film, VHS, CD-rom, and HD digital video.

The Scanlines exhibition is supported by online videos, educational animations and lectures that will be accessible on the database scanlines.net. Developed by the University of New South Wales in association with dLux MediaArts, the Museum of Contemporary Art Australia and the Australian Network for Art and Technology, Scanlines.net is a unique and comprehensive online archive of media art history in Australia.
Public Circulation (Keep Moving) Throughout PICA / Perth Cultural Centre

2–6 October
Times will vary, see www.pica.org.au
This event is free

Amy Spiers & Catherine Ryan with Ashley Dyer

Public circulation (keep moving) is a stylised, choreographic performance base on crowd control techniques. Created in consultation with people who have first hand experience of the regulating techniques used by police, this new work features a team of security professionals that will occupy public spaces within PICA and the Perth Cultural Centre.

[Photo by John Possemato]
Liquid Architecture
Presented by Tura New Music
Hellenic Club of Western Australia
75 Stirling St Perth

5 October 2015, 8:00pm

Richard Dawson (UK)

English singer and guitarist Richard Dawson is a skewed troubadour at once charming and abrasive. His shamboically virtuosic guitar playing stumbles from music-hall tune-smithery to spidery swatches of noise-colour, swathed in amp static and teetering on the edge of feedback. His songs are both chucklesome and tragic, rooted in a fevered imagination that references worlds held dear and worlds unknown.

Richard Dawson spent years incubating his singular art, becoming a quiet legend on the Newcastle experimental scene before exploding across the UK and Europe with the delicately observed personal lilt of his breakthrough 2012 album The Magic Bridge. Invitations followed to perform at Kraak, Supersonic, and Latitude festivals as well as being lauded by The Wire magazine, Late Junction, The Quietus, The Guardian, Pitchfork and more. Subsequent albums The Glass Bridge (2013) and his latest Nothing Important (2014) have fulfilled and extended the promise of his earlier work, meeting unanimous critical acclaim.

Basic House (UK) & Robin Hayward (UK)

The nom de plume of Newcastle, UK based Stephen Bishop, Basic House is the founder of the cassette label Opal Tapes label, which has been a major influence on contemporary DIY electronic music. Basic House’s music is defined by a combination of a pure and primal aesthetic, and a precise attention to sound design. Basic House stands as a powerful testament to broken, cracking dispatches in the form of exhilarating electronic music.

The tuba player and composer Robin Hayward was born in Brighton, England in 1969, has been based in Berlin since 1998. He has introduced revolutionary playing techniques to brass instruments, initially through the discovery of the ‘noise-valve’, and later through the development of the first fully microtonal tuba in 2009. In 2012 he invented the Hayward Tuning Vane, partly out of a desire to visualise the harmonic space implicit within the microtonal tuba. In 2005 he founded the ensemble Zinc & Copper Works to explore brass chamber music from an experimental music perspective.

Yen-Ting Hsu (Taiwan)

Hsu Yenting investigates the connection between sound, life, environment and ethno-culture. She has a Master of Arts Management from the Taipei National University of the Arts, presented at TEDxWenliuTing in 2013 and undertook a residency with La Cité Internationale des Arts, Paris in 2014. She adopts materials from field recordings to create audio documentaries, soundscapes, and sound design for dance. In 2015 she conducted a successful residency at Fremantle Arts Centre via the Asia-Link arts program.

For more information visit: tura.com.au
Tickets: $15/$20

[Photo: Basic House]
Beyond presentations of nationalist identity, there is an ethos that surpasses stilted anachronisms and cultural stereotypes. Such a belief is that culture is a living organism, constantly mutating and advancing outside the confines of borders. This was historically evident between 823 BC–31 BC, where Hellenic art and science spread across many nations far from Greece, interacting with other cultures and progressing its wisdom into a cross-cultural phenomena known as the Hellenistic age in the 2nd Century. Hellenic composers such as Iannis Xenakis and Jan Liszow embraced a trans-historical philosophy, seeing themselves as a continuation of such an ethos that espoused the inseparable symbiosis of art and science. After all, it was the technological advances of the 20th Century that saw artists synched with the sciences; an ideal that closely paralleled the Hellenic ethos that preceded it. In this spirit we fast-forward to 2015 and 12,432 km from Greece to Hellenic Ekhos in Perth—a night of performances by Hellenic Composers and performers Steve Paraskeas, Masonik, Chris Cobitis, Eleven- teen Eston, Mega Mike, Petros Vouris and Kostis Papadakas. This will be the very first Hellenic Ekhos, a night celebrating Club Zho's long history with The Hellenic Club of WA.

For more information visit: tura.com.au
Tickets: $15/$20

[Photograph by Petros Vouris]
Every possession, every pay cheque, every home, symbolises how deserving you are as a person.

From Afar on a Hill dives into the murky waters of entitlement, collective responsibility and immigration. In this playfully immersive performance, with elements of choreography and interaction, the audience is gently guided to the position of a migrant... IF they make the grade.

From Afar on a Hill is the premiere season of a new work by prominent performance-maker Bianca Martin (WA) and collaborators, initiated as part of Copenhagen’s Dansehallerne SPOT ON platform in 2013 and developed at PICA in 2014 under the consultation of sociologist and academic Farida Fozdar and Steve Bull of pvi collective.

For more information: pica.org.au
Tickets: $20/$30
Camp Doogs 2015
Nannup Western Australia

9 – 11th October

Three years since the first seeds were planted and Camp Doogs has grown into a fully-fledged habitat for music, art and outdoor recreation. Smack bang in the centre of the universe (WA’s Great South West), it’s the ultimate field trip: a real good camp from Friday the 9th until the Sunday the 11th of October.

Camp Doogs is not just a music festival. It’s an immersive, elusive experience. There will be music and dance floors to dance to. There’ll be unique installations, birthsome collaborative and no outside reactions. Cheesy daytime activities make way for heart-felt stories. Fall asleep against a tree. Wake to a love note in your bedside with a morning swim before doing it all again.

With no prior lineup announced, and Nick Albrook, Kačka and Peter Bibby as alumni, Camp Doogs 2015 anticipation will be high. Keep in mind it’s a festival big enough to attract international acts and small enough for giant spin the bottle. Explore your wildest fantasies, dreams don’t come true. Tickets include a bus to the site, a nature reserve near Nannup, so pack light and with the environment in mind. Food is available from local suppliers and drinks are BYO. Bring your swag. Expect a great community and a device of future mates.

For more information visit: campdoogs.com
To purchase tickets visit: events.ticketbroth.com.au/event/CampDoogs2015
Conhumanism
Nicole Monks (NSW)

As an interdisciplinary artist and designer, I question time, place and space and the learned behaviour and thoughts we attach to these in particular the differences between western culture and Aboriginal culture as I explore my own cross cultural heritage being Aboriginal, Dutch and English.

Through my exploration of these ideas in contemporary mediums I aim to reconnect us with our past while moving towards a positive and thoughtful future.

Conhumanism is a photographic work exploring the relationship between people, learned behaviour and the world we live in.

Using the body as a symbolic vessel, Conhumanism transforms the learned behaviours of consumerism into physical metaphors. This is represented through interpersonal relationships and rituals. The contrast of the natural, known and fantasy shown within the artwork entices the human psyche into this mysterious world, allowing for an open-mindedness and reflection.

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Small Choir – audio – visual
Scott Morrison (Vic)

Morrison’s practice looks at the synergistic properties of the seen and heard within the moving image. The capacity for dissection and reassembly of recorded time acts as a vessel for investigations of memory, place and alternate perceptions of the world around us. I’m interested in how we react to time and my work small choir encourages the act of looking and listening over and over again through the loop based circular structure of its edit.

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The Consolations of Photography
Juha Tolonen (WA)

A new exhibition of photography and text as part of Juhaisi artist residency in Finland. The new work will be drawn from a photography book currently in production titled ‘The Consolations of Photography’. The book is a reaction to the new vernacular photography that dominates the social media spaces of Facebook, Flickr, Instagram, etc. These sites are now the largest photographic libraries on the planet. Global photographic output has grown exponentially in the past ten years, and with this growth the language of photography has quickened.

The Consolations of Photography intends to retrace some of the key moments in the development of photography to see if photography can still offer more than just instant communication. Recent discontent with the fast food age spurred a slow food revolution; perhaps there is a growing need for slow photography.

The images will be landscape photographs from northern Finland, shot on medium and large format film, during the autumn hunting season. The slow concentrated eye of this medium will focus on a landscape that is slowing down for the winter. The landscape is my ancestral homeland. My parents fled with many other emigrants in the post-war period, and now Finland is encouraging the children of emigrants to return. But, is return possible when the country no longer resembles the land of my forebears?

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Pelagic Plastic
Tim Pearn

The project explores the increasing proliferation and accumulation of plastic particulates in the marine environment of the Southern Ocean. The artworks have developed from a year living and working from a beachfront house in Frenchman Bay, Albany WA, an area renowned for its beautiful white sand beaches and seemingly pristine environment. Plastic flotsam and jetsam washed up on the beach or uncovered in the sand through wind erosion were collected during regular walks along Goode Beach. Material collected on these walks was bagged and dated. Over a period of several months this dated collection grew into a matrix of events revealing a continuous accumulation of plastic detritus washing up on the beach.
Proximity Festival 2015
Art Gallery of Western Australia
Proximity Festival

28 October - 8 November 2015

Twelve days of one-on-one performances, intimate tours, caffeine-fuelled discussions, day spa relaxing and opening party celebrations.

Proximity Festival is the first one-on-one intimate performance platform of its kind in Australia. It’s been built from the ground up by WA artists with one person in mind — you.

Each year we take over a venue in its entirety and invite emerging, mid-career and established practitioners from all disciplines to re-purpose the building and seek out alternative uses for hidden, forgotten or negative spaces. Twelve artists and/or groups are curated into the program and participate in a two-week mentored, fee-free development LAB prior to the performance season. During the Festival we run public masterclasses, a national symposium and opening event of one-off performances by local artists.

The twelve Proximity Festival performances take place simultaneously throughout AGWA Galleries and hidden spaces during the day. Each curated program (A, B, C) runs for 90 minutes and features four different experiences.

Wednesday 28 – Saturday 31 October,
Monday 2 – Sunday 8 November (closed Tuesday)
Sessions: 11:45am | 1:00pm | 2:30pm
$45 per program: includes entry to Day Spa
$135 marathon of all programs: includes entry to Day Spa and Party for 1: Opening Celebration

18+ event, booking fees apply.
Marathons are limited across the Festival and sell fast.
Tickets: proximityfestival.com
Occam – the music of Eliane Radigue
Decibel Ensemble
Perth Institute of Contemporary Arts

30 October 2015 7:30pm

A two week workshop with composer and clarinetist Carol Robinson will facilitate the development of a new piece in Radigue’s ‘Occam’ series with Decibel, concluding in the world premiere of a new 40 minute work.

The program will also feature:

OCCAM III (2012) 25’ by Eliane Radigue for solo birbyne performed by Carol Robinson. Australian Premiere.

OCCAM HEXA II 30’ By Eliane Radigue & Carol Robinson. For flute, clarinet, viola, cello and percussion. Commissioned by Decibel. World premiere.

For more information: pica.org.au
Tickets: $20/$30
PICA Gallery Shows

Accident & Process
Derek Kreckler
PICA Central Galleries

29 August–18 October
This exhibition is free

Curated by Hannah Mathews

Derek Kreckler: Accident & Process is the first survey exhibition of one of Australia’s most rigorous post-minimal and post conceptual artists, bringing together photography, installation, sound and performance works from a career spanning over five decades.

in the distance a pool of light was not what it seemed
Consuelo Cavaniglia:
PICA West End Gallery

29 August–18 October
This exhibition is free

Curated by Leigh Robb

in the distance a pool of light was not what it seemed is an exhibition of all new work designed and built for PICA’s West End Gallery. Extending her drawing practice to 3D forms, Cavaniglia has created a landscape of open pavilions in coloured and clear acrylic, mirrored sculptures and airbrushed wall drawings for visitors to navigate through and around.

Brandon Ballengée, Artist-In-Residence
City of Joondalup

12 September—20 October 2015

Ballingée creates transdisciplinary artworks inspired by ecological field and lab activity research. The City of Joondalup is hosting the artist for a special exhibition programme of ecological, scientific and creative workshops and appearances in the local community. By inviting people to bug-watch, the artist aims to show the public an essential side of their local ecosystem that they may not usually pay attention to.

Artist Talk
Edith Cowan University, Joondalup Campus, Building 31 Room 113.

Friday 18 September 2015, 10:00am to 1:00pm
Free event, booking is essential
Register online to secure your place.

Aimed at arts and science tertiary level students, the artist will give a presentation about his work, followed by a Q&A session with local artists and Curator of the City of Joondalup.

To locate visitor parking and the entrance of Building 31, check the University's interactive map.

Night Walk
Neil Hawkins Park, Joondalup. Meet at the main car park.
Saturday 17 October 2015, 5:30pm
Free event, booking is essential
Register online to secure your place.

Night Walk: A walking tour of Neil Hawkins Park, the artist will facilitate citizen science activities, collecting and examining insect specimens from among the local natural surroundings.

BUSFEST!
Neil Hawkins Park, 200 Boas Avenue, Joondalup. Meet at the main car park
Saturday 10 October 2015, 6.00pm to 9.00pm
This event is free, however bookings are essential
Register online to secure your place.

The perfect family activity! BUG torch and picnic dinner. Explore the parklands at dusk, enjoy live acoustic music, bug-themed activities, and get your free junior entomologist kit (for kids under the age of 12).

For further information please contact visualarts@joondalup.wa.gov.au or phone 9400 4224 or see the city's website www.joondalup.wa.gov.au
Pay attention.

This is an ad.

SymbioticA is now accepting applications for 2016 Masters of Biological Arts at The University of Western Australia.

SymbioticA is an arts laboratory dedicated to the research, learning, critique and hands-on engagement with the life sciences.

If you’re interested visit: www.symbiotica.uwa.edu.au