



# element.

## ***Roe Hwy Logistics Park***

Public Art Plan

—— 22-422 | August 2023

Prepared for Hesperia

**Roe Hwy Logistics Park**  
Public Art Plan – Hesperia

## Acknowledgment of Country

We acknowledge the Whadjuk people of the Noongar nation as traditional owners of the land on which we live and work.

We acknowledge and respect their enduring culture, their contribution to the life of this city, and Elders, past and present.

Document ID: /Volumes/Graphics/2022/22-422 - Kenwick, Roe Highway Logistics Park Public Art/00 Report/Public Art Plan/01 Draft/00 InDesign/22-422 Roe Hwy Public Art Plan D9 230628 Folder/22-422 Roe Hwy Public Art Plan D12 230818.indd

Issue	Date	Status	Prepared by	Approved by	Graphics	File
1	03.02.23	Draft	Deena Appleby	Kate Parker	MS	D1
2	22.02.23	Draft	Deena Appleby	Kate Parker	MS	D2
3	20.04.23	Draft	Deena Appleby	Kate Parker	SA	D3
4	05.05.23	Draft	Deena Appleby	Kate Parker	MS	D4
5	12.05.23	Draft	Deena Appleby	Kate Parker	MS	D5
6	15.05.23	Draft	Deena Appleby	Kate Parker	MS	D6
7	26.06.23	Draft	Deena Appleby	Kate Parker	CS	D7
8	27.06.23	Draft	Deena Appleby	Kate Parker	CS	D8
9	28.06.23	Draft	Deena Appleby	Kate Parker	CS	D9
10	16.08.23	Draft	Deena Appleby	Kate Parker	MS	D10
11	17.08.23	Draft	Deena Appleby	Kate Parker	MS	D11
12	18.08.23	Draft	Deena Appleby	Kate Parker	MS	D12

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## *The Project*

*Hesperia is currently leading the delivery of the Roe Highway Logistics Park, an award-winning sustainable industrial development.*

Construction has commenced on several warehouse in Stage 4 of the development on Welshpool Road East. This development is subject to the City of Kalamunda's Local Planning Policy 26 – Public Art Contributions (LLP26). As per the policy, a contribution to public art is required prior to the application for Development Approval, including for light industry, general industry and industrial developments. According to the policy:

*If a development generates a planning need for public art, a contribution for Public Art should be provided if the development is valued over \$500,000 ex GST. The value of the contribution is one percent (1%) of the total estimated cost of development (including the budgeted costs for contingencies), with a maximum contribution cap of \$250,000 ex GST.*

Based on feedback received from the City of Kalamunda's Arts Advisory Committee (KAAC) regarding the original Public Art Plan. Hesperia is now proposing one artwork on the Logistics Park site, with Hesperia providing the remaining funds as cash-in-lieu for play based public art within its future Watte Grove residential development or Zig Zag Scenic Drive. Hesperia is eager to work with the City of Kalamunda to create a legacy both organisations can be proud of. The contribution and addition of public artwork in this space will greatly enhance the development and connect the site to the public realm.

Additionally, in this context, the public art has the capacity to:

- Evolve the area beyond just a workplace or industrial area to something truly memorable
- Educate and generate opportunities to spark inquiry, and discussion particularly around cultural heritage
- Act as wayfinding
- Enhance worker's and visitor's everyday experience

The public art opportunities detailed in this Plan will focus on Noongar heritage and culture and will be open to a Noongar artist or ideally a team that includes a Noongar artist. It will be guided by local cultural advisors, to ensure 'right people/right place'.

The Public Art Plan, and subsequent procurement methodology has been developed to achieve these objectives and contribute to the City's existing public art collection.

## *The Purpose of this Document*

The Public Art Plan has been developed to function as an overarching framework which:

- Details the policy and strategy context
- Defines the objectives for public art
- Provides direction and guidance for public art through the provision of an overarching curatorial theme/s
- Defines the public art opportunity and procurement methodologies

Roe Hwy Logistics Park  
Public Art Plan – Hesperia

# Methodology

## Public Art Plan

### (this phase)

Development of the Public Art Plan has included liaison with the City of Kalamunda (the City), Hesperia and the Total Project Management project team. The resulting Plan, detailing program, planning, artwork opportunities and potential artists has been shared with the City for review. Following review, artists are shortlisted to develop Concept Designs over a period of four to six weeks.

## Concept Design

Invited artists will submit concept designs including:

- Detailed description of concept, drawings (elevations) and renders of works, details and specifications of materials, fabrication details and installation methodology.
- Detailed budgets showing artists fees, sub-consultant fees, fabrications and installation costs, insurances
- Copies of insurances from artists and sub-consultants
- Delivery timelines

Artwork concepts will be presented to the project team and shared with the City for comment. The preferred concepts will be selected, and the artists contracted to Hesperia for the delivery of the artwork.

At this point, the preferred concepts will also be submitted to the City for endorsement.

## Community Engagement

For this project, a community engagement component has also been proposed, to align with the City's public art objectives, particularly: *engage with the community in a way that contributes to their understanding of spaces and places near where they live.*

This approach will invite artists to include opportunities to work with local schools, community art groups and potentially businesses in the area, to design a community engagement program, allowing the local community to be highly involved in the design and creation of the final artwork/s.

These opportunities may include an artist talk, a collaborative design and/or painting session or the opportunity for the community to assist with portions of the mural.

Local Schools and community/art groups in the area include:

- Wattle Grove Primary School
- Friends of Brixton Street Wetlands
- Foothills Learning Centre

The scope, program and delivery of this engagement will be discussed with the client upon contracting and will be delivered with support from the element team.

## Public Art Project Implementation

Following approval of the preferred concept design, the remaining phases of the project are associated with the project management of the delivery of the public art commission. The delivery phases are as follows, and are scheduled to align with the overall project delivery program:

### Phase 1: Design Development

- Artists to finalise artwork approach and community engagement method based on brief. This will be submitted as a design development package for approval.

### Phase 2: Artwork Design and Community engagement

- Artists to facilitate workshops with local community to create the public artwork. This may include the community inputting into the design, as well as assisting to physically create portions of the artwork. All workshops will be facilitated by the artist with assistance and support from element.
- The resulting artwork may require additional fabrication or assembly by the artists, following the workshops.
- Presentation of the artwork design, mockups or components, as created with the local community, to the project team for comment.

### Phase 3: Artwork completion and installation

- Final assembly and fabrication of the artwork by the artists. This will include all required sign off and documentation
- Artists to submit documentation drawings and installation methodology for approval
- Installation of artwork/s on site

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- Completion reports and installation documentation provided to City and project team
- Final artwork completion report provided to City for approval

At each phase, the artists will be required to document to the project team for review and endorsement, and regular project updates, prior to moving to the next phase.

## Project Completion

Following installation and completion of the public art project, a formal record will be developed to commemorate the project. This will include:

- Photographs of the artworks in progress
- Final professional photographs of installed work
- Artists statement of artwork
- Artist biographies
- Attachments:
  - Maintenance manual for artwork
  - Contact details for the artists and subcontractors
  - Artist brief
  - Design development package

The completion report will be provided to Hesperia and the City.

## Project Context

### History

Prior to European settlement the Beeloo Whadjuk people occupied much of the area and would congregate socially. The Beeloo moved from the coastal plain to the Darling Range during winter to escape the rains and wind and search for seasonal food.

In the early 1800's Colonial Botanist Charles Fraser and Captain James Stirling explored the region to evaluate its suitability for farming. With the arrival of white settlers, the area quickly became established as a timber and fruit growing district.

Nearby Hartfield Park was originally an Aboriginal reserve/settlement, known as Maamba from 1898-1911, established under the direction of John Forrest, in an effort to care for dispossessed Aboriginal people. In 1918 the area was designated as a timber reserve and in 1928 the area was given the name Hartfield Park and in 1952 it was designated as an 'A' class reserve. A scarred tree located in Hartfield Park is thought to have been used to produce bark which would have been used to create shields and coolamans (dish shaped 'baskets' used for carrying food, tools and babies). Hartfield Park is considered to be of historic value as it demonstrates the evolution of the district from a remote settlement to a suburb within the metropolitan area.

### Public art response

- Artwork themes draw on the location's Noongar significance and history

### Geography

The site is located south-east of Perth, bordering the suburbs of Kenwick and Wattle Grove, within the City of Kalamunda, on the foot of the Darling Scarp.

Located nearby is the Kenwick (Brixton Street) Wetlands, an environmentally significant wetland area, which contains a huge array of plant species, some of which are rare and endangered, including the Purdie's donkey orchid. The wetlands are also especially important habitat for the rare quenda (southern brown bandicoot).



The site has the benefit of multiple street frontages – Welshpool Road East, Coldwell Road and Courtney Road. As a result the development has the opportunity to present a unique and well-designed façade to the public, enhanced through public art.

### Public art response

- Artworks address the street frontages with distinctive artworks
- Artwork themes draw on the areas of significance in proximity to the site, wetlands and local flora and fauna

### Community

The site is located approximately 15kms for the Perth City centre, and is located within the Foothills region of the City of Kalamunda. The area is characterised by a mixture of residential, light industrial and semi-rural.

The community is a mix of cultural and ethnic characteristics, with census data indicating a high level of cultural diversity in the area.

It is important that the public art responds to the diverse community demographic, with artworks which are engaging for all ages and culturally appropriate.

### Public art response

- Artwork is engaging and accessible for all community members

**Roe Hwy Logistics Park**  
Public Art Plan – Hesperia

## ***Public Art Collection Context***

As part of the City's Arts Strategy: Creative Communities, the City has drafted a Public Art Masterplan to identify the vision and potential key themes for public art in the City.

The Masterplan also lists four overarching themes in approaching artwork:

1. **Natural environment:** bushland, forest, geology, native flora, wildlife, parklands, walking trails and paths, care of natural resources
2. **Noongar history and culture,** waterways, the story of Kalamunda, Welcome to Country, Aboriginal astronomy
3. **Early settlers:** farming, horticulture, railways and
4. **The past, present and future of industry** (industrial areas only)

### **Public art response:**

- Artwork will take into account Public Art Masterplan vision and themes, particularly referencing the Noongar history, culture and Natural Environment themes.
- Play based art will incorporate these elements should the City desire, focusing on the incorporation of fun, recreational art pieces.



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# *Objectives, Themes and Principles*

## *Curatorial theme*

The following curatorial theme, **WETLANDS** has been developed following consideration of the development, the local context, architectural design, public art policy and City's collection.

### **Wetlands**

For this site, **WETLANDS** is the key theme – the Kenwick wetlands located near the development site are described by the Bushland Council of WA as a 'botanical jewel' and is one of the most floristically diverse Bush Forever sites on the Swan Coastal Plain. Though the wetlands only cover 19 hectares, they support over 80 unique wildflowers that are either rare, endangered, only recently been discovered by botanists or are uncommon on the Swan coastal Plain. The wetlands are also habitat for the quenda, waterbirds and many native terrestrial and aquatic animals. While the area in which these artworks will be placed is an industrial area, the importance of connection to the wetlands remains a significant factor. The artworks commissioned in response to this curatorial theme have the potential to reflect the wetlands history, unique biodiversity and extraordinary urban treasure that it is, and set a bench mark in the ways in which public art can enhance public spaces in tandem with the local community.

Roe Hwy Logistics Park  
Public Art Plan – Hesperia

## Public Art Policy Objectives

Public Art within the City of Kalamunda must respond to the following objectives:

Objective	How the artwork responds
<b>Develop and promote community identity;</b>	Through community involvement, the artworks will provide a vehicle for the expression of local identity, education and build community connection
<b>Improve the quality of the City's built environment;</b>	The artworks will be well-suited to place and reflect the local community, contributing to the overall amenity of the site
<b>Increase the social, cultural and economic value of the City;</b>	Creating a healthy creative sector within the community
<b>Establish new design partnerships between artists, architects and other professionals;</b>	The sites proximity to local businesses and industry within the area increases the potential for new partnerships and public art engagement
<b>Engage with the community in a way that contributes to their understanding of spaces and places near where they live;</b>	Through the involvement of key local schools, community and arts groups in the design process
<b>Increase public awareness of the value of art and design;</b>	Encourage engagement with public art through incidental exposure
<b>Support and celebrate contemporary art and art practice;</b>	Play a role in helping the community to celebrate what they value in the community through art and recognising artists for their contribution
<b>Expand the City's art collection for the enjoyment of residents and visitors; and</b>	Recognisable artworks that compliment the typologies, themes and artist's within the City's art collection
<b>Enhance the reputation of the City as a modern, vibrant and culturally enriched environment with global ambitions for residents and visitors.</b>	Recognisable and unique to the City, an exemplar of public art

This policy is supported by the City's Arts Strategy (2019).

The following additional objectives have been identified for Roe Highway Logistics Park, Coldwell Road, Wattle Grove and the future Wattle Grove residential development site or Zig Zag Scenic Drive:

- Reflect local context and community values
- Create a welcoming and distinctive place, which is integrated into the local community
- Create opportunities for interaction and discussion
- Enhance the architecture and landscape design

## Procurement principles

### 1. Local focus

Provide opportunities to local Western Australian artists, with a focus on artists who have a connection to the area, where possible.

### 2. Best practice procurement

Procurement of artwork adheres to industry best practice standards as defined by the National Association for the Visual Arts (NAVA) and the Department of Local Government, Sports and Cultural Industries (DLGSCI).

### 3. Quality

All artworks are of the highest quality, both in terms of conceptual approach and finish.

### 4. Accessibility

Artworks are accessible, engaging and inoffensive to all demographics and members of community.

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## *Project Budget Summary*

Location	Item	Previous	Current	Variance
1, Roe Highway Logistics Park	Painted Mural	\$ 131,035.00	\$ 131,035.00	\$ -
1, Roe Highway Logistics Park	Concrete Wall	\$ 80,000.00	\$ 80,000.00	\$ -
	Vinyl	\$ 52,500.00	\$ -	-\$ 52,500.00
	Sculpture	\$ 70,000.00	\$ -	-\$ 70,000.00
	General	\$ 46,465.00	\$ 46,465.00	\$ -
Wattle Grove residential development site, or Zig Zag Scenic	Play Based Art	\$ -	\$ 240,000.00	\$ 240,000.00
<b>Total</b>		<b>\$ 380,000.00</b>	<b>\$ 497,500.00</b>	<b>\$ 117,500.00</b>

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# Artwork Masterplan

## 1. Warehouse D & E: Painted Mural and Integrated Lighting

### The Opportunity

A large mural artwork painted directly onto the façade of Warehouse D&E directly facing passing traffic on Coldwell Road. The mural will include integrated and conceptually designed lighting to enhance and showcase the painting to its maximum capacity.

### Dimensions

45m Long x 10m high

### Objectives

- Act as a significant visual attraction for traffic along Coldwell Road
- Wayfinding for the Stage 4 area
- Visual and colourful attraction within an industrial area
- Tie in elements of the estate and create a cohesive design feature throughout the estate
- Lighting to add visual elements at night and contribute to community benefits

### Considerations

Artists capacity and time for installation (for discussion)

### Suggested Procurement

Curated shortlist: concept designs requested from a shortlist of WA artists

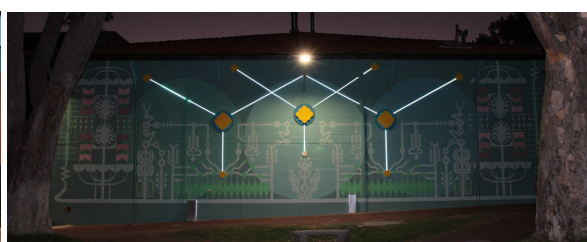
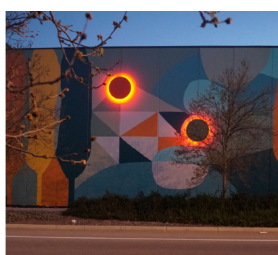
Item	Budget ex GST
Painted mural and installation costs including artist's fees	\$ 60,000.00
Mural lighting allowance	\$ 26,020.00
Mural concrete canvas	\$ 45,015.00
Mural concrete canvas – additional contribution by developer	\$ 80,000.00
<b>Budget Total ex. GST</b>	<b>\$211,035.00</b>

### The budget is inclusive of:

- Artist fees and costs (including all EWP, materials, paints etc)
- Design development fees
- Building allowance (concrete panelling)
- Insurances associated with the artwork
- Artist contingency

### This budget is exclusive of:

- Concept design fees (captured under General Fees)
- GST

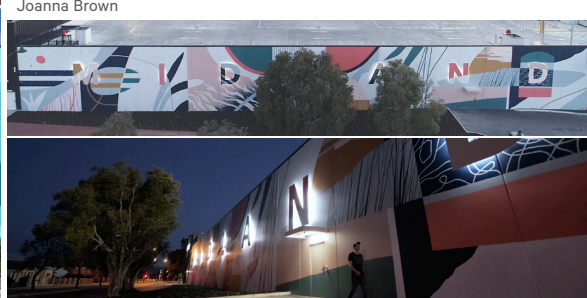


Joanna Brown



Kyle Huges-Odger

*Images are indicative of artwork scale and scope only*



Chris Nixon



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## 2. *Play based art*

### The Opportunity

A contribution to be made towards play-based public art in the future Wattle Grove residential development site, or Zig Zag Scenic Drive as proposed by the City. Funds to be held on Trust until the development nears completion and works commence.

### Objectives

- Directly benefit the local community adjacent to the new development
- Engages children and families through creative and interactive elements integrated into the play equipment
- Enriches the play experience for children

### Budget

Play based Art (cash-in-lieu): \$240,000



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### 3. General Items: Budget

#### Contingency

Within every art installation there are unforeseen costs that need to be accounted for. The project team have allowed for a 3% contingency across the project to ensure that the art can be delivered in line with the City’s expectations and to a high standard. The developer will contribute should this be exceeded.

#### Art Consultant Fees

**element** are a well-regarded art consultant designated to navigate the 3 phases of public art implementation; from design development, to design and community engagement, and finally installation and completion. With multiple clients across Perth, they provide a valuable understanding of the local artists network, design curation and the complexities faced during these processes to proficiently manage these three stages. **element’s** fees are in line with industry standards.

#### Community Engagement Fees

Artists are encouraged to connect with the local community within design development and installation phase to draw influence from the local surroundings and those who are closely connected to the area. These fees allow for the hosting of an event to allow this engagement to occur. Further information has been provided on page 2.

#### Artists concept design fees

Shortlisted artists are required to submit preliminary designs ahead of final selection. These fees provide artists compensation for the time taken to develop site specific designs, in line with industry standards. Should the concept designs not meet a standard necessary to proceed, the developer will source additional concepts from alternative artists.

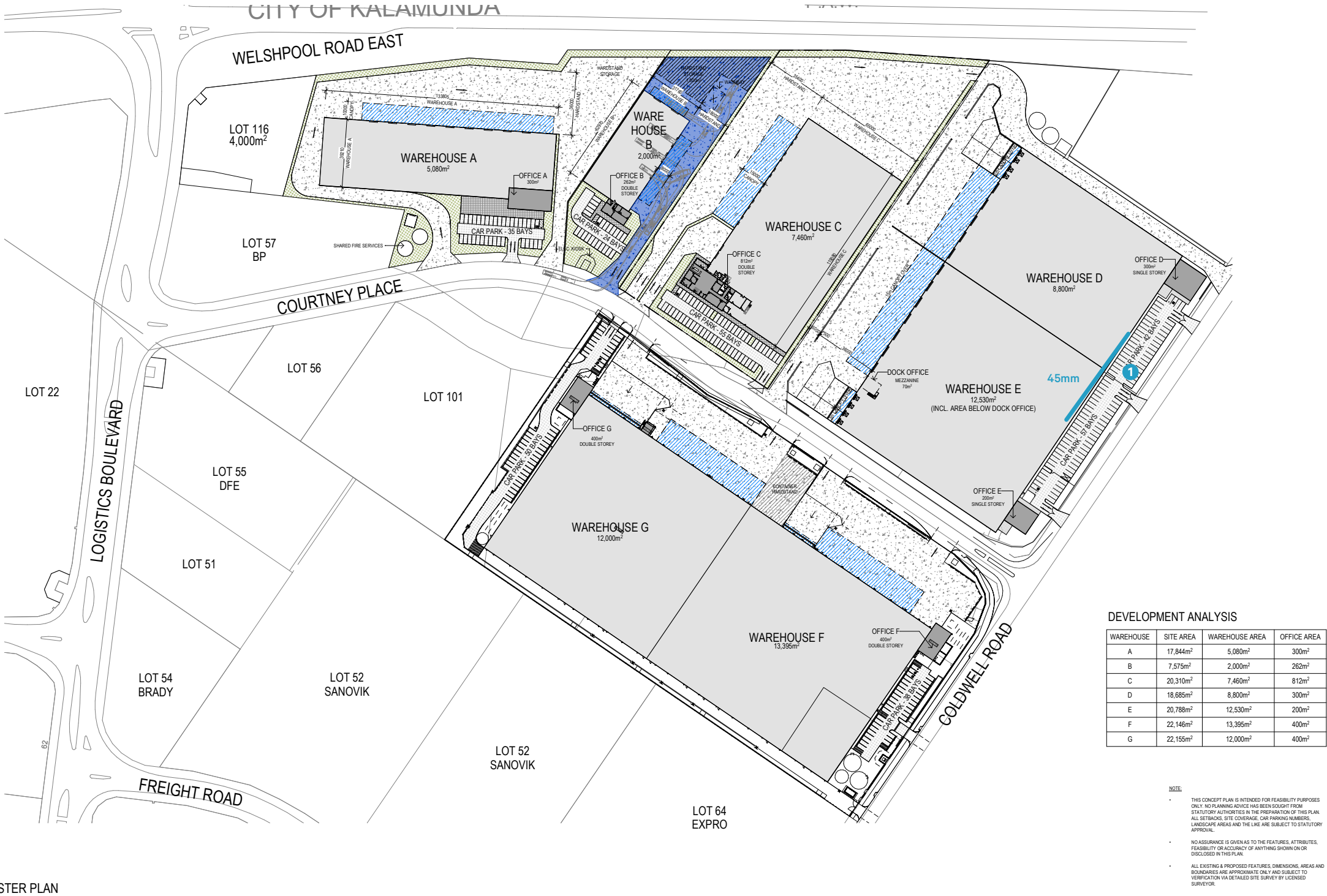
#### Budget

Item	Budget ex GST
Contingency 3%	\$ 6,331.00
Art Consultant fees	\$ 32,134.00
Community engagement fees	\$ 2,000.00
Artist’s concept design fees (6 x \$1,500)	\$ 6,000.00
<b>Budget Total ex. GST</b>	<b>\$46,465.00</b>

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Site Plan



RHLP MASTER PLAN

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# *Attachment*

## *Landscape Plan*



GARDEN BED SPECIES

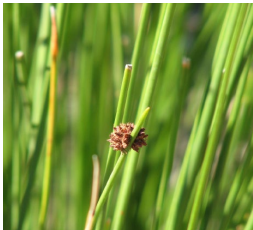
PLANT MIX ONE: DRAINAGE AREA SPECIES (INTERNAL LOT ONLY)  
6/SQ M



Carex appresa



Baumea juncea



Ficinia nodosa



Juncus pallidus

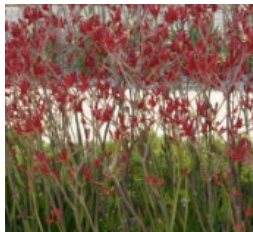
PLANT MIX TWO: FEATURE PLANTING.  
4/SQ M



Lomandra longifolia - Tanika'



Dianella revoluta



Anigozanthus flavidus red



Westringea fruticosa



Grevillea obtusifolia

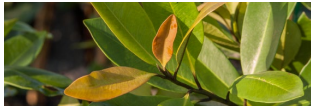


Eremophila glabra



Olearia axillaris 'Mini'

PROPOSED TREES



Species: Tristaniopsis laurina  
Luscious  
Common Name: Water Gum  
Size: 7-12m (h) x 5m (w)  
Large lush, shiny, deep green foliage, with a rounded growing habit. New growth is tinged copper. Sweetly perfumed golden yellow flowers appear in summer.  
Use: Car Park Tree.  
Quantity: 19



Species: Angophora costata  
Common Name: Smooth-barked Apple  
Size: 15m (h) x 6m (w)  
A large, wide, spreading tree growing to a height of between 15 and 25 m. The trunk is often gnarled and crooked with a pink to pale grey, sometimes rusty-stained bark.  
Use: Existing Street Tree



Species: Melaleuca teretifolia  
Common Name: Georgiana Molloy  
Size: 2m (h) x 1m (w)  
Evergreen tree with papery thick and pale spongy bark. Dull green and pendulous leaves. White to creamy spikes of flowers. Ideal for moist areas.  
Use: Swale Drainage Tree  
Quantity: 38

LOT 10  
DEVELOPMENT APPLICATION LANDSCAPE PLAN

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PROJECT NAME:  
Lot 10

CLIENT:  
HESPERIA

DRAWN:  
TV

SCALE:  
1:400@A1

DRAWING:  
DA\_002

ISSUE DATE:  
DEC 22

REVISION:  
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**Roe Hwy Logistics Park**  
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## *Artist Longlist – to be confirmed*

### **Kambarni**

Kambarni is descended from the Nimunburr and Yawuru people of the Kimberley and the Ballardong Noongar people of the Perth region in Western Australia. He is an emerging illustrator who reflects the natural world with his intricate designs. Using his artwork as a platform to share knowledge and educate others about Aboriginal culture, 25-year-old artist Kamsani (Kam) Bin-Salleh was selected as Western Australia's Young Person of the Year during the annual awards ceremony.

Kam uses his art as a way to express himself and bring stories of his people alive, telling stories of his descendants and highlighting the richness of Aboriginal culture.





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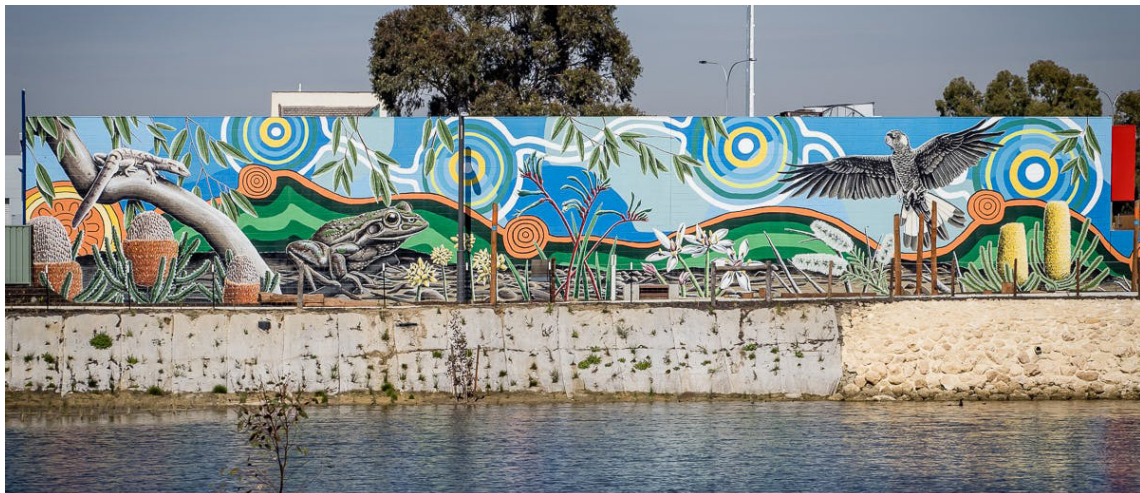
### Jade Dolman

Jade Dolman is a Whadjuk/Balladong Nyoongar (Mother's side), Eastern Arrernte (Father's side) woman from Perth. She is a visual and remains connected to her culture through painting and family. She has a passion for making change through art for indigenous and non-indigenous people. Her purpose is to highlight that all land is traditional country which our ancestors have practiced culture on for thousands of years. Her murals and public art are a contemporary continuation of traditional culture.

J.D. Penangke was officially started in 2014. In December 2017 she graduated from the University of Western Australia. Her degree is a Bachelor of Arts majoring in Indigenous Knowledge, History and Heritage and Fine Arts.

Jade has mentored for Wirrpanda Foundation, Save the Children, Nyoongar Wellbeing and Sports Association and Department of Child Protection. Through Jade's business she has been involved with over 80 schools in WA including primary, secondary and tertiary institutions, along with childcare centres.

A career highlight was her collaboration with Brenton See (top mural shown below).





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## Seantelle Walsh

Seantelle Walsh is a young contemporary Noongar Artist, born and raised in Perth (Whadjuk country). Seantelle creates bespoke and commissioned pieces, drawing inspiration from what she sees and feels around her through her spirituality and what connects her back to Boodja (country). Seantelle is currently working with Armadale Access Alliance and Main Roads in creating some public art for the upcoming new roadworks.

Her past works include constructing a Wagyl puppet for Wardarnji 2019, public art for the City of Subiaco Administration Centre.

Her mother's paternal heritage has connection to the Perenjori Balardong area and her mother's maternal ancestry connects with the Wilman Tribe from Gnaala Kala Boodja region. Seantelle identifies strongly with her culture and proudly displays connection through her work.





**element.****Justin Martin**

Wadjuk man Justin Martin is a qualified tour guide and Aboriginal artworks specialist. Justin's traditional lands stretch over the Perth metropolitan region and a large part of the mid-west of Western Australia making him apart of the Nyungar and Yamatji nations.

Justin has a special connection to the Derbarl Yerrigan (Swan River), being directly descended to some of the last known survivors of the Swan River Settlement.



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the art and science of place

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