

The View From Here

Artwork Labels

Ground Floor Concourse

The View from Here

One moment. 200 perspectives. A gallery-wide celebration of Western Australian artistic talent.

Presented as we open our rooftop, connecting AGWA's visitors to this city and the surrounding suburbs, hills, plains and sky.

It is a stage to honour homegrown creatives, whose visions of the possibilities and challenges of this diverse state are locally inspirational and globally relevant.

Senior artists are showcased alongside those who have never exhibited in galleries. Suburban graffiti writers, forest-dwelling painters, desert artists, urban sculptors and filmmakers, performers and photographers are among those celebrated.

Major commissions occupying the foyer, concourse, rest areas and rooftop see several artists extend their practice in the boldest ways possible.

Acquired using special acquisition funds, many of these works are now part of the State Art Collection, ensuring that future generations can find meaning and wonder in the art of this place and time.

Within this ambition is the *Collective Ground* exhibition, which includes 56 newly-acquired works by several generations of Western Australian Indigenous artists. *Collective Ground* will run until 14 November, and return in April 2022.

...continued on next page

Supporting The View From Here are reimagined Collection displays including our rich holdings of Aboriginal and Torres Strait Islander art that are given pride of place on the ground floor.

A new perspective on an often-controversial Collection icon is offered, and other Collection works by Western Australian artists are made visible throughout, demonstrating the depth and reach of the state's creative spirit and the role of the Gallery in securing its longevity and accessibility.

Tyrown Waigana

Tyrown Waigana is a young Wardandi Noongar and Ait Koedhal Torres Strait Islander man. He runs the graphic design and branding business Crawl in Crocodile, and his artistic practice sees him working across many artforms. In 2020, he won the National NAIDOC poster competition. All of his work is a platform for his own brand of storytelling, one that pulls from his cultural heritage, the world around him and online, and fine art influences such as Surrealism.

This major commissioned mural, the first in this location, brings together ideas around clashes of ways of looking at cultural importance, cultural and natural renewal and regeneration. He sees the grey figure as having the static, formal quality of high culture, almost elevated out of relevance. Against this, he pitches the green figure with the notion that, in his own words “some of the most stunning, culturally significant art is made on the ground. The green figure clutching the head of the grey figure represents unstoppable growth, for example tree roots that will tear up an asphalt road”. For Waigana, the work is also “a testament to the resurgence of Indigenous culture, knowledge and teaching throughout Australia”.

In these ways, the mural holds its ground as a bold, and optimistic statement that welcomes new and returning audiences to the Gallery, and presents a challenge to keep changing, to honour new visions, and to grow in sensitive relationship to those around us.

Tyrown Waigana

born 1996 Perth, Western Australia

works in Perth, Western Australia

language: Wardandi Noongar, Ait Koedhal

Overgrown

2021

acrylic paint

Courtesy of the artist, commissioned through the
Art Gallery of Western Australia Foundation 2021, with support from the
Next Collective and Minderoo Foundation.

2021/E172

Bruno Booth

We welcome 34 of Bruno Booth's felines as they make themselves at home around the gallery. Booth's cross-media practice addresses the experiences of negotiating the world as a wheel-chair user, highlighting relationships between the cultural and the physical. His cats sleep, prowl and peer from unexpected locations, functioning as guides that encourage an awareness of how we orient our bodies and minds in relation to artworks and formal public spaces such as galleries. At times, they suggest that the angle from which we view a painting or sculpture reveals or obstructs a particular understanding. At other times, they question conventions of art display, like a 'standard' hanging height, that can limit optimal access to certain sections of the community. Unrestrained by human language, these felines also tackle the way cultural institutions 'police' exhibition content and audience via the use of particular words in describing art. Booth's finely spray-painted forms, decked out in hand-crafted streetwear, embody the liberating pleasure of unapologetically confronting the art world, and the world in general, from our own, uniquely dazzling vantage points.

Bruno Booth

born 1982 Lancashire, England

arrived Western Australia 2007

works in Perth, Western Australia

Feline good, HBU?

2021

cats: powder and clear coated paint on

laser-cut aluminium

tracksuits: polyester fleece and ribbon, cotton ribbing

and cotton thread, plastic and steel zips

Cat Nuts, Battlecat, Winston, Gremlin, Princess Meow
Meows, Warhawk, Solitude, Slippy Chunks, Beans,
Tuesday, Jam Jam, Flea Bag, Trixie

Purchased through the John and Linda Bond Fund,
Art Gallery of Western Australia Foundation, 2021

2021/0003.1-13.a-e

Cardboard, Coconut, Spoons, Cous Cous, Dribbles,
Roadrunner, Bast, Cat Dog, Seargent Pussy Boots,
Puddles, Fat Sarah, Mittens, Hairball, Scratchy, Bully Cat,
Notches, Balaclava, Bell Neck, Nastle Nestlé, Sandpaper,
Socks

On loan from the artist

2021/E088.1-21

Tarryn Gill

born 1981 Perth, Western Australia
works in Perth, Western Australia

Limber (2)

2020

hand-stitched Lycra, EPE foam & fibre fill, artificial eyes,
steel armature by Neil Aldum

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0005

Tim Meakins

born 1993 Perth, Western Australia
works in Perth

BEND BACK

2021

compressed MDF, automotive paint,
3D printed PLA plastic, cut acrylic

Courtesy of the artist

2021/E034

HEAD #1

2021

compressed MDF, automotive paint,
3D printed PLA plastic, cut acrylic

Courtesy of the artist

2021/E037.1

DUMBBELL #1

2021

compressed MDF, automotive paint,
3D printed PLA plastic, cut acrylic

Courtesy of the artist

2021/E036.1

Joanna Lamb

For more than twenty years, Joanna Lamb has explored the overlooked aesthetic qualities of Perth's suburbs. Her work is exquisitely rendered, leaning towards abstraction as individual pictorial elements are treated with the same level of attention. After she isolated the backyard pool in a painting of a suburban house, Lamb grew interested in the possibility of depicting homes in reflection only. Also drawing inspiration from the quirky shapes that backyard pools take, she extended her work beyond the canvas, applying them directly to walls. Lamb sees them as mapping out a relationship between the light and feel of Perth and Los Angeles, that in part pays homage to the late 1960s backyard pool photos of LA artist Ed Ruscha. Paralleling Ruscha's non-expressive, near conceptual approach to art-making, Lamb's pools use a carefully arranged, tonal sequence of pastel colours to create images that have a crisp, post-Pop Art coolness. Although deliberately restrained, they are exceptionally sensuous and enveloping. A subtle narrative dimension declares itself here: the pristine surface of the pool asks to be broken, as if diving into it will offer a gorgeously chilled embrace whilst shattering the image of the perfectly poised life it represents.

Joanna Lamb

born 1972 Perth, Western Australia
works in Perth, Western Australia

Pool [4]

2021

acrylic paint on wall

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0015

Gallery 01

Within, Around

New works by Western Australian artists in dialogue with key Western Australian Collection pieces. Using diverse means such as figurative sculpture and painting, photography, abstraction, performance and graffiti, these artists create works that respond to the lived realities of this place, their connections to the past and to the wider artistic, social and cultural worlds they are situated within. Some do so by fashioning strategies to slow down perception, to provide catchment points and zones for a range of sensations about what it is to be enveloped within their natural, built or imaginative environment. They are witnesses to the beauty of this place, its particular feeling tone shaped by complex histories. Others use their work to challenge limitations on expression, to fight back against authority, to connect with and critique history while imagining and laying claim to new potentials.

As a group they highlight the possibility of making from Western Australia that channels and transforms local and global artistic legacies. None take their locations, their vocations for granted but critically contribute to what it is to live and work here, in its variance and nuance, and to work with a confidence that their homegrown visions are contributing to the creative world beyond. Each is an artist of the world. Within them, around them.

Kevin Robertson

born 1964 Norseman, Western Australia
works in Perth, Western Australia

Studio allegory

1997

oil on linen

Purchased through the Rachel Mabel Chapman Bequest,
Art Gallery of Western Australia Foundation, 2020

2020/0295

From the late 1980s, Robertson was part of ‘Oddfellows’, a group of realist-leaning Perth artists. Although varied in vision, this group united in a commitment to poetically depict the daily, urban experience. These paintings evoke the atmosphere of Perth’s hills during the late 1990s and Robertson’s old Gotham studio overlooking the Alexander Library Building. Romantically languid, they are suffused with a quietly radiant colour interplay that distinguishes Robertson’s work of this period. As sites where desire, observation and creation meet, they channel inspiration from artists like Fairfield Porter and Robertson’s early mentor, Western Australian George Haynes.

Brenda L. Croft

born 1964 Perth, Western Australia

works in Canberra, Australian Capital Territory

Sue Ingram, Regent Street, Redfern

1992

R3 colour print on photographic paper

Gift of Brenda L. Croft under the Commonwealth
Government's Cultural Gifts Program, 2012

2012/0064

Created for *The Boundary Rider* project (1992-1993 *Biennale of Sydney*), Croft made these works with renowned international conceptual artist and theorist, Adrian Piper. They document residents of Redfern in Sydney during the area's redevelopment, when many (especially Indigenous Australians like Croft) were feeling voiceless. In her artist statement, Croft wrote: "By placing myself behind the camera I am taking control of my self-image and images of ourselves. I cannot, do not, take sole responsibility but challenge and attempt to reverse the expected... Reverse roles. Look at me/us and do not see through me/us. Acknowledge me/us. I am right beside you."

Jo Darbyshire

born 1961 Perth, Western Australia

works in Perth, Western Australia

Swan River Pirate

1994

oil on canvas

Purchased 1994

1994/0357.a-d

Growing up in Lake Grace, Darbyshire's childhood included family car trips to Perth. The river-facing lights adorning the Swan Brewery were signs of arrival. This painting develops and complicates her early sense of excitement about what the city might offer. Living in Perth and creating art from an explicitly lesbian viewpoint, Darbyshire and her (then) partner adopt pirate identities to convey the sense of daring required to place themselves at the centre of their own stories. Their passage is spirited and romantic even as it confronts a time weighted, but not defined, by colonial/patriarchal mindsets.

Alan Muller

born 1953 Margaret River, Western Australia
works in Perth, Western Australia

Making up

1985

acrylic on canvas

Purchased through the Rachel Mabel Chapman Bequest,
Art Gallery of Western Australia Foundation, 2020

2020/0293

This painting honours the strength it often takes to be ourselves. Muller says: “The subject of the portrait is Gary Donahue transforming into Natasha, a New Wave drag queen and performer at Connections. I started going to Connections nightclub in 1978 and came out as a gay man at 25. Homosexuality at the time was an illegal offence you could be jailed for. Becoming a regular at Connections was a catalyst to begin to challenge my fear, and I did so by coming out and pushing back through art. There was much to deal with. At 14 my father got right in my face and said ‘If I find out you’re a poofteer I will kill you with my bare hands’. He tried to ‘knock me into shape’ through the use of violence and emotional abuse. I couldn’t wait to move away from home, which I did at 18”.

Miriam Stannage

born 1939 Northam, Western Australia

worked in Perth, Western Australia

died 2016 Perth, Western Australia

Interior with figure

1976

synthetic polymer paint on canvas

Purchased through the Rachel Mabel Chapman Bequest
Art Gallery of Western Australia Foundation, 2020

2020/0077

Stannage explored the systems of meaning that categorise our experiences and understandings of the world. This figurative painting (rare for Stannage) was partly produced in response to the writing of Sir Kenneth Clark. Clark distinguished between the naked and the nude in Western fine art traditions; the former as simply being without clothes, while elevating the latter above desire as an Ideal form. Here, Stannage treats the female form as an ambiguously puzzling extract from the history of representation, who fits neatly into her modern interior. Although Stannage strongly avoided any specific alignment with feminism, she was nonetheless critical of all modes of restrictive objectification that limit the capacity for ethical expression.

John Teschendorff

born 1942 Melbourne, Victoria
arrived Western Australia 1985
works in Perth, Western Australia

Route fragment of a larger system (History of ideas series III)

2005

oil, acrylic enamel and sisal on canvas

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2017

2017/0207

The titles of Teschendorff's works hint at the specific issues he addresses. These touch upon a tender awareness of the significance of home, the difficult experience of being in-between places and finding oneself in hostile, unwelcoming environments.

Teschendorff's titling also suggests that the ideas that shape the world have real, human impacts. In response, his work might be seen as an ongoing series of visual hymns and elegies for what such ideas have constricted or crushed.

John Teschendorff

born 1942 Melbourne, Victoria

arrived Perth, Western Australia 1985

works in Perth, Western Australia

LII Stranger in a strange land (My island home) History of ideas, series VI

2012

acrylic enamel and wax on canvas

Gift of Annette Seeman, 2017

2017/0220

Influenced by American painter Robert Motherwell, Teschendorff uses abstraction to work through his response to global events. Over the last two decades, he has focused on Australia's treatment of refugees, particularly those from Asia, where he has lived for various periods. He begins his work with a specific incident, issue or idea, intuitively deciding on the colour, texture and compositional forms that best capture his emotional and intellectual response. The works unfold over time, as he follows the suggestions of the process and materials, as well as his internal response to the matter in mind.

Nathan Beard

born 1987 Perth, Western Australia
works in Perth, Western Australia

Rampai/Samniang/Ratana/Pornjit II

2017

digital print on Canson Baryta, Swarovski Elements

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2017

2017/0083

Beard's practice examines his Thai-Australian heritage. These images are based on photos he found in his mother's abandoned home in Nakhon Nayok, Thailand. Besides this portrait of his mother, the subjects portrayed are mostly deceased relatives. By adding small gemstones (like those adorning smartphones) to the surfaces of these works, Beard references traditional Thai death masks, the fashion of Alexander McQueen, as well as the ways we decorate our possessions and environments.

Max Pam

born 1949 Melbourne, Victoria
arrived Perth, Western Australia 1987
works in Perth, Western Australia

Box of Khol, South India

1992
black and white digital print

Gift of Jann Marshall, 2008

2008/0058

Max Pam's work is a meditation on the camera as a social and psychological medium, one that circles the unreachable interior realms of people, objects and places. After establishing his practice in coastal Victoria taking images of the surfing counterculture, Pam left Melbourne at the age of 20. He travelled from India to London as a photographer assisting an astrophysicist. In Europe, he encountered the off-kilter energy embedded within the works of photographic greats such as Diane Arbus and Robert Frank. These experiences and his subsequent, near constant travel shaped his twinned creative vision and relationship to the world.

Elise Blumann

born 1897 Parchim, East Germany
arrived Perth, Western Australia 1938
worked in West Germany and Australia
died 1990 Perth, Western Australia

Spring in life

1943 (some repainting 1940s and 1972)
oil on masonite

Purchased 1985

1985/00P1

German artist and educator Elise Blumann brought to Perth a first-hand experience of European modernism. Her paintings of the local landscape, especially the river (Derbarl Yerrigan) near her home and studio in Nedlands, are vigorous and graphically forceful. In addition to such work, she drew and painted symbolic nudes around themes of renewal and regeneration. These representations of the nude form caused a minor scandal during her first solo show in Perth in 1944.

Tarryn Gill

born 1981 Perth, Western Australia
works in Perth, Western Australia

Pilar Mata Dupont

born 1981 Perth, Western Australia
works in the Netherlands and Australia

In their dash to victory the runners circle the main stadium

2009

giclee print on aluminium

Gift of the artists under the Commonwealth Government's
Cultural Gifts Program, 2015

2015/0007

Both independently successful artists, Gill and Dupont have made work together since 2001. Their works are staged across a range of media, combining elements of the art and popular styles of different times and places. Transplanted onto the contemporary Australian scene, they demonstrate the lingering effects of historical patterns of thinking and being. These images draw upon the propaganda films of Leni Riefenstahl. They craft a striking parallel between the ideas of purity that fed Nazi atrocities and the ongoing cults of youth, competitive individualism, and beauty standards.

Kevin Robertson

born 1964 Norseman, Western Australia
works in Perth, Western Australia

Glen Forrest Pool

1997

oil on linen

Purchased through the Rachel Mabel Chapman Bequest
Art Gallery of Western Australia Foundation, 2020

2020/0296

Brenda L. Croft

born 1964 Perth, Western Australia

works in Canberra, Australian Capital Territory

Noel Collett and Shane Phillips, Eveleigh Street, Redfern

1992

R3 colour print on photographic paper

Gift of Brenda Croft under the Commonwealth
Government's Cultural Gifts Program, 2012

2012/0065

Brenda L. Croft

born 1964 Perth, Western Australia

works in Canberra, Australian Capital Territory

Bonny Briggs and Mathew Cook, Pitt Street, Redfern

1992

R3 colour print on photographic paper

Gift of Brenda Croft under the Commonwealth
Government's Cultural Gifts Program, 2012

2012/0066

Tarryn Gill

born 1981 Perth, Western Australia
works in Perth, Western Australia

Pilar Mata Dupont

born 1981 Perth, Western Australia
works in the Netherlands and Australia

In their dash to victory the runners circle the main stadium

2009

giclee print on aluminium

Gift of the artists under the Commonwealth
Government's Cultural Gifts Program, 2015

2015/0007

Tarryn Gill

born 1981 Perth, Western Australia

works in Perth, Western Australia

Pilar Mata Dupont

born 1981 Perth, Western Australia

works in the Netherlands and Australia

Under blue skies, in golden sunlight, all spectators have eyes riveted on gallant no.306

2009

giclee print on aluminium

Gift of the artists under the Commonwealth
Government's Cultural Gifts Program, 2015

2015/0008

Holly Yoshida

Holly Yoshida began painting in her current mode of realism in 2013, whilst studying at Edith Cowan University. Highly assured and calmly confident, her approach eschews any flash or technical bravado. Instead, these tautly focused works hold their hushed spaces while allowing the viewer to become attuned to their subtle mysteries. Yoshida has said that she thinks of her interior works as “psychological landscapes, in that they become a kind of portal for the viewer to project themselves into. Kind of like people watching, where you make up stories about people, my interiors invite curiosity and comfort. I wanted to show that in certain spaces, despite its inanimate nature, we do feel a psychological, almost spiritual connection and in many cases, we gain comfort and reassurance from being in them”. At times, she articulates this effect by including minor glitches into a work – a chair is painted with no (or partial) legs, seeming to have a life of its own. Representational elements are also treated as abstractions that equally impart an otherworldly feel within a sense of the mundane.

Holly Yoshida

born 1992 Gold Coast, Queensland

arrived Western Australia 2004

works in Perth, Western Australia

The five and a half minute hallway: exploration 6

2019

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: Emerging Artists Fund, 2021

2021/0065

Fiona Harman

Over the past ten years, Fiona Harman has been honing an intimate approach to her practice that pulls from and extends the legacy of a critically oriented tradition of Perth representational painting. Although small in scale, her work possesses a cinematic quality. Its expansive reach offers a richly sumptuous and deeply felt series of reflections on place as an ambiguous, shifting compilation of mood, memory and possibility. In this spirit, her paintings often exist as fugue states, full of emotion and careful, observational nuance. They channel influences as diverse as Alex Katz and Luc Tuymans, while speaking of the tender precarity of our attachments and world views. Simultaneously low-key and dramatic, her works here present dream-woozy waterscapes and throbbingly lonely scenes. They evoke an appeal like newly found, half surreal outtakes from the movies that have shaped our imaginative realities. Through the careful composition of the intangible, Harman's practice therefore sharpens and heightens the significance of painting in this moment, in this place.

Fiona Harman

born 1990 Perth, Western Australia
works in Perth, Western Australia

House

2020

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0012

Max Pam

born 1949 Melbourne, Victoria

arrived Western Australia 1989

works in Perth, Western Australia

Graveyard Ilocos Norte, Philippines

1982

black and white digital print

Gift of Jann Marshall, 2008

2008/0061

Danielle Freakley

Danielle Freakley's work creates moments to consider afresh the conventions that guide behaviour and communication between people in various contexts. Activating the social dimension of art, she takes as her base an awareness that art typically requires an audience of some kind, one who thinks for themselves, who react in unexpected ways and who co-create the work with her.

Equal Opportunity to be a Dictator offers audience members a chance to instruct each other what to say. It's a simple premise, until it gets started. While its form alludes to legacies of political or cult leaders whipping crowds into following instructions, the work is highly intimate and ambiguous in intent. It might bring to the surface previously unsaid thoughts or feelings; it might spark surprise in how certain words are spoken back (accidentally, intentionally) in subversive, ironic, playful, or impertinent tones; it might imply that even though you are dictating, you have only limited power over what message will be offered back to you.

In this manner, *Equal Opportunity to be a Dictator* is a meditation on where meaning and power resides and how fragile; how dependent on specific circumstances our assumptions about ourselves and others might be. The work also allows us to discover how others occupy space in our mental realms, and how we imagine we do so for them in turn.

Danielle Freakley

born 1982 Perth, Western Australia

works in Australia and France

Equal Opportunity to be a Dictator

2021

speakers, microphones, scaffolding, resin, video

Courtesy of the artist

2021/E104

Rodney Glick

Rodney Glick's sculptures are showcased as part of both *The View From Here* and the *Indian Ocean Craft Triennial* (IOCT) taking place around various Perth and Fremantle galleries.

Since the early 1990s, Glick has worked in a range of forms that include conceptual installations, multi-perspective movies, public art, photography and sculpture. His practice embodies the notion of "Purpose Built Ideas", entangling the conceptual with a crafted utility and materiality. Glick's refusal to follow the mind/matter binary is at the core of these works that present everyday objects as elevated icons of worship. These sculptures are made from sustainable materials sourced in Bali, where Glick has been based since 2005. Working in collaboration with local carvers and painters, his creations animate relationships between spirit, form, belief and experience.

These sculptures extend the theme of the *IOCT: Curiosity and Rituals of the Everyday* in a striking way, honouring an expanded vision of what craft is, where and how it takes place. They recognise that craft might exist in advance of the object itself, in the bodies and capacities and muscle memories of the makers, in the intentions of the artist, and in the patterns of social life that continually craft the world anew.

Rodney Glick

born 1961 Perth, Western Australia

works in Indonesia

Imagine you know what you are doing

2017–2020

carved and painted wood

Courtesy of the artist

2021/E109

Rodney Glick

born 1961 Perth, Western Australia

works in Indonesia

This is you

2018–2020

carved and painted wood

Courtesy of the artist

2021/E110

Rodney Glick

born 1961 Perth, Western Australia

works in Indonesia

Everything happens to everyone

2016–2020

carved and painted wood

Courtesy of the artist

2021/E111

Nathan Beard

born 1987 Perth, Western Australia
works in Perth, Western Australia

Samlee

from the series *Ad Matres*

2015–2017

digital print on Canson Baryta, Swarovski Elements

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2017

2017/0084

Nathan Beard

born 1987 Perth, Western Australia
works in Perth, Western Australia

Boonlaern

from the series *Ad Matres*

2015–2017

digital print on Canson Baryta, Swarovski Elements

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2017

2017/0087

Nathan Beard

born 1987 Perth, Western Australia
works in Perth, Western Australia

Hoong

2017

digital print on Canson Baryta, Swarovski Elements

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2017

2017/0089

Nathan Beard

born 1987 Perth, Western Australia
works in Perth, Western Australia

Hoongtong

2017

digital print on Canson Baryta, Swarovski Elements

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2017

2017/0090

Holly Yoshida

born 1992 Gold Coast, Queensland

arrived Western Australia 2004

works in Perth, Western Australia

Offerings

2021

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: Emerging Artists Fund, 2021

2021/0066

Brian Blanchflower

Since arriving from England in 1972, Brian Blanchflower has radically expanded what it means to be an artist in Western Australia. Channelling his fascination with English mystical, creative traditions (from stone-marking to William Blake) and the immersive paintings of Mark Rothko and Jackson Pollock, Blanchflower explores what it is like to be wholly *within* the landscape. His work is created over many months – sometimes years – and translates looking, memory and reflection into densely suggestive forms that demand attention as durational events. *Brighton blue* uses layers of close-toned colour to evoke the spirit of the ocean (where Blanchflower spent his childhood) and his lifelong friend, artist Bob Brighton. Painted in his forest studio, it provides a sumptuous record of the changing light and atmospherics of the passing days, and of the ways our connections to people and place accumulate to colour the present. *Canopy #76* was created as Blanchflower was approaching his 80th year and has a bold flatness that is distinct from his more highly worked surfaces. This effect produces a tremulous optical flip between positive and negative space, positioning us unnervingly between life and death, as well as between Earth and universes beyond.

Brian Blanchflower

born 1939 Brighton, England
arrived Western Australia 1972
works in Perth, Western Australia

Canopy #76 (diptych)

2018–2019

acrylic on hessian

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0002.a-b

Brian Blanchflower

born 1939 Brighton, England
arrived Western Australia 1972
works in Perth, Western Australia

Canopy #74 (Brighton blue)

2017

oil on hessian

Gift of the artist through the Commonwealth Government's
Cultural Gifts Program, 2021

2021/0069

100 Vandals

100 Vandals brings together newly commissioned drawings by several generations of graffiti artists working in Perth and its surrounding suburbs. It takes in aspirational designs that showcase and extend creative visions, direct documentations of past work as well as encapsulations of unique styles and visual attitudes. The artists were selected by the 100 Vandals curators Trevor Bly and Mike Shime, along with Kid Zoom and Drew from The Butcher Shop.

Some of the styles included here (many in combination) are tagging, wild style, blockbusters and pieces. In the real world they might be made as throw ups or street bombing, as track sides, at a day spot or an abando.

The display incorporates friends and enemies, solo operators, and those in crews. Most are men, though there are many highly respected women artists in the scene and they are represented here. Most artists focus solely on graffiti and make livings in a range of fields from nursing to IT to the trades. However, well-known styles or signatures will identify several exceptions who have careers in the 'straight' art, design, and illustration worlds.

Reflecting the spread-out nature of the built environment in Western Australia, the graffiti scene here is considered more diverse and less organised than in other Australian states. The hot climate and general absence of shade also impacts the work, with graffiti activity often occurring in sharp bursts to avoid prolonged exposure to the sun and hot surfaces. The ever-changing form of graffiti culture, therefore, speaks to the spirit of the artists, the particular feel of the region, and the socio-economic pressures that this form of expression might be a way of coping with, rebelling against or running from.

Tagging

Single colour names and signatures

Wild style

Complex wording patterns

Blockbuster

Large work using block letters

Piece

A masterpiece in any style showing a high level of skill

Throw ups or street bombing

Rapidly applied in public areas

Track sides

Facing train tracks for high exposure

Day spots

Areas with few people allowing uninterrupted work

Abando

An abandoned house, industrial warehouse area, or a location about to be gentrified

IXIII

Founded in 2019 by Isaac Garang and Luel de Kuék, IXIII (pronounced: eye-ex-three) is an art project and brand that examines identity through its three primary forms of expression: body, mind and soul. IXIII combines photography, clothing and performance to showcase arts practice around Mirrabooka in Perth's northern suburbs. The project draws on Garang and de Kuék's cultural backgrounds, family and personal experiences to produce new networks of aesthetic and social value, contributing to the creative flourishing of the global African diaspora they are part of. A central element of their output has been the manufacture of long-sleeve, boldly graphic sweatshirts inspired by vintage sportswear that frame the wearer's body in dynamic ways. With the Mirrabooka postcode and script featuring on some versions, these sweatshirts conjure a team spirit that is intended to unite and uplift a culturally overlooked community. The tactical employment of the brand's philosophy "we only see what we know" alongside the logo - composed of a schematic outline of the human eye and ellipsis - underscores and speaks to the evolution of clarity in their identity and vision.

Left to right

IXIII

established 2019 Perth, Western Australia

The dream of life collection: Make the areas great again

2020

cotton and polyester

Courtesy the artist

2021/E090

The dream of life collection: The impermanence of life

2020

cotton and polyester

Courtesy the artists

2021/E091

Left to right

IXIII

established 2019 Perth, Western Australia

Benjamin Alexander photographer

Untitled [The dream of life collection]

2021

digital print

Courtesy the artists

2021/E095

IXIII

established 2019 Perth, Western Australia

Mario Veloso photographer

Untitled [The dream of life collection]

2020

digital print

Courtesy the artist

2021/E094

...continued on next page

IXIII

established 2019 Perth, Western Australia

Andrea Thao designer

Speak on it - Vol.1: Home: Refuge flyer

2020

digital print

Courtesy the artist

2021/E092

IXIII

established 2019 Perth, Western Australia

Identity collection launch flyer

2019

digital print

Courtesy the artist

2021/E093

Michele Theunissen

Inspired by Mahayana Buddhism, Michele Theunissen's rhythmically patterned and open-ended paintings make visible the flicker between substance and the insubstantial. *Gathered* creates a pictorial choreography, with paint marks wriggling in loose, wave-like bands seeming to obey the pull of a horizontal tide over a quietly glowing ground. The mica in the underpaint imbues the surface with an occasional flash and shimmer, while also adding an unplaceable quality of mystery. The painting encapsulates a calmly energetic emanation. The edge resides at the opposite end of the emotional spectrum. It came into being over four years, a period that saw the death of her brother. While not consciously fashioned as a response, she now sees it as having the function of a working-through: "it just came out of me, an explosive feeling, it became about a struggle with grief and loss". This work's fiery form is a brewing up of pain that does not resolve; it holds its feeling in a state of constant tension, maintaining a meditative balance between an awareness of the tragedies of life and the difficult consolations of our being present to them.

Michele Theunissen

born 1950 Germiston, South Africa
arrived Western Australia 1981
works in Perth, Western Australia

The edge

2015–2019

acrylic, dry pigments, artists' inks, oils, encaustic wax
(beeswax)

Purchased through the WA Art Collective Fund,
Art Gallery of Western Australia Foundation, 2021

2021/0017

Gathered

2002

raw ground pigment, mica, oils

Purchased through the WA Art Collective Fund,
Art Gallery of Western Australia Foundation, 2021

2021/0018

Abdul Abdullah

Born into a Muslim family, Abdul Abdullah uses the outsider status that framed him after 9/11 to take on the myths and power dynamics that shape personal and national identities in a global sphere. Poetic and provocative, his work combines a punchy, graphic presence that elicits strong emotional and intellectual responses, while maintaining a sense of nagging, unsettling ambiguity. Titled after a Billy Joel song, *We didn't start the fire* speaks to the repetitive nature of human struggle, whether between individuals and groups. Summing up the tone of the current zeitgeist, track-suited males with split brand loyalties (Adidas versus Nike) tussle over minor differences against an ocean that symbolises an obstacle one would not tackle unless completely unavoidable. Issues of forced occupation are at the heart of *And the Portuguese and the Dutch*, a painting that readapts the Irish rebel song *Go On Home British Soldiers* into a general criticism of the transgressions of peace-keeping and colonial occupation. *Can't see the trees for the fires* is a hymn to the 2019/2020 bush fires, critiquing our willingness to ignore threats we know are coming, from global warming to our own personal issues.

Abdul Abdullah

born 1986 Perth, Western Australia
works in Sydney, New South Wales

We didn't start the fire

2020

oil on linen

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0001

And the Portuguese and the Dutch

2020

oil on linen

Courtesy the artist and Yavuz Gallery, Sydney

2021/E096

Can't see the forest for fire

2020

oil on linen

Courtesy the artist and Yavuz Gallery, Sydney

2021/E015

Fiona Harman

born 1990 Perth, Western Australia
works in Perth, Western Australia

River study II

2020

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0008

Position III

2020

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0010

Position I

2020

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0009

Left to right, top to bottom

Kevin Ballantine

born 1950 Perth, Western Australia
works in Perth, Western Australia

Air ship Canning Vale

Man walking in long socks

Family group

New development

Spectators

Two women

Myer's window

Spectators with dog

Couple

Marine shoreline

McDonalds

...continued on next page

Boxing Kangaroo

Spectators on sandy pavement

from the series *Cup city*

1986–1987

12 digital prints (printed 2021)

2021/0019.1-12

After winning the America's Cup yacht race in 1983, Australia hosted the next competition over the summer of 1986 and 1987 at Gage Roads. Often with two young children in tow, Ballantine photographed the crowds with a borrowed Hasselblad, figuring "an important event deserved an important camera". He was hoping "to create an iconic WA image with the feel of a *Time Life* photo from the 1940s". Later, he commented: "I see a bleached people, stuck in the desert; given up on ever entering the Promised Land; yet still they wander, moved on by what I'm not sure?" Not only did they not enter the Promised Land, they were also denied a victory.

Australian Centre 4 Concrete Art

These prints are based on public wall paintings made in Fremantle, North Fremantle, Coogee Beach and East Perth by members of the Australian Centre 4 Concrete Art (AC4CA). The AC4CA was established in 2001 by academic and gallerist Julian Goddard, along with several local artists and writers. The formation of the group offers a point of difference to the sculptural and illustrative work that characterised the Western Australian public art boom. Concrete art aims to not add, decorate nor beautify, but rather to frame what already exists. As Goddard notes, concrete art does not express feelings, it has no “back-story”, it “has nothing to say at all. It is what it is and that’s all. Like an act of deliberate dumbness...”. Since 2001, AC4CA members have included Darryn Ansted, Guillaume Bouley, Julianne Clifford, Daniel Göttin, Julian Goddard, Chris Hill, George Howlett, Joerg Hubmann, Rauno Jarvinen, Jeremy Kirwan-Ward, Zora Kreuzer, Andrew Leslie, John Nixon, Jan van der Ploeg, Trevor Richards, Helen Smith, Alex Spremberg, David Tremlett and Jurek Wybraniec.

Left to right, top to bottom

Australian Centre 4 Concrete Art

Established 2001 Fremantle, Western Australia

Print portfolio, series 1

2002–2004

7 silk screens onto Argent paper in acrylic and printer ink

Trevor Richards

born 1954 Perth, Western Australia

works in Perth, Western Australia

Jurek Wybraniec

born 1958 Perth, Western Australia

works in Perth, Western Australia

Jan van der Ploeg

born 1959 Amsterdam, the Netherlands

works in the Netherlands

Daniel Göttin

born 1959 Basel, Switzerland

works in Switzerland

...continued on next page

John Nixon

born 1949 Sydney, New South Wales
worked in Sydney, Brisbane and Melbourne
died 2020 Melbourne, Victoria

Helen Smith

born 1963 Cooma, New South Wales
arrived Perth, Western Australia 1972
works in Perth, Western Australia

Alex Spremberg

born 1950 Hamburg, Germany
arrived Perth, Western Australia 1982
works in Perth, Western Australia

Gift of Alan R Dodge through the Commonwealth
Government's Cultural Gifts Program, 2007

2007/0271.1-7

Left to right, top to bottom

Australian Centre 4 Concrete Art

Established 2001 Fremantle, Western Australia

Print portfolio, series 2

2006–2011

serigraph on Rives BFK paper

Julianne Clifford

born 1953 Perth, Western Australia

works in Perth, Western Australia

Daniel Göttin

born 1959 Basel, Switzerland

works in Switzerland

John Nixon

born 1949 Sydney, New South Wales

worked in Sydney, Brisbane and Melbourne

died 2020 Melbourne, Victoria

...continued on next page

Helen Smith

born 1963 Cooma, New South Wales
arrived Perth, Western Australia 1972
works in Perth, Western Australia

Alex Spremberg

born 1950 Hamburg, Germany
arrived Perth, Western Australia 1982
works in Perth, Western Australia

Jurek Wybraniec

born 1958 Perth, Western Australia
works in Perth, Western Australia

Jan van der Ploeg

born 1959 Amsterdam, the Netherlands
works in the Netherlands

David Tremlett

born 1945 Cornwall, England
works in England

Fiona Harman

born 1990 Perth, Western Australia
works in Perth, Western Australia

Sirens

2020

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0011

Rising river

2020

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0007

Unwind

2020

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0013

Holly Yoshida

born 1992 Gold Coast, Queensland

arrived Western Australia 2004

works in Perth, Western Australia

Offerings

2021

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: Emerging Artists Fund, 2021

2021/0066

The five and a half minute hallway: exploration 6

2019

oil on board

Purchased through the Art Gallery of Western Australia
Foundation: Emerging Artists Fund, 2021

2021/0065

Gallery 02

Balancing Act: our story is not one story, but many stories to share

Balancing Act features Aboriginal and Torres Strait Islander works of art from your State Art Collection. The idea for the show was born a couple of years ago when a critic questioned the relevance of Aboriginal art with a political focus. With one eye raised, they suggested that Aboriginal art with political content was full of petty objections and trivial issues. The critic instead longed to gaze upon renaissance-like paintings that spoke to a history, and perhaps also a spirituality, that goes back thousands of years. The classical art they longed for is truly beautiful, but it doesn't tell the whole story of Aboriginal and Torres Strait Islander art or of our lived experience. And, admittedly, it is not meant to. So, let us look to different types of art to get a wider picture of contemporary Indigenous art and life. For our story is not one story, but many stories to share.

In this show, you will encounter various types of art and stories that explore culture, place and identity, and other aspects of the Aboriginal experience. As a result, radical observations about the ups and downs of life will, at times, weave in and out of stories about Country—a word Aboriginal people use to describe the lands and places in Australia they have traditional ties to. Equally, there will be passages of serenity, corridors of tradition and truth telling.

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Balancing Act features the work of Aboriginal and Torres Strait Islander artists living and working across the State and Australia. Works of art by local Noongar artists such as Revel Cooper (dec.), Sandra Hill, Dianne Jones and Shane Pickett (dec.) sit loud-and-proud among those by Richard Bell, Karla Dickens, Julie Dowling and Brian Robinson to name a few of the many stellar artists in the show.

Home-maker, 2010–ongoing

My series revisits the era of intense assimilation and attempts to convey the level of alienation that my people and family experienced during that period.

In the 1950s, low budget housing was made available to ‘chosen’ Aboriginal families through the *Transitional Housing Scheme*. Under the housing scheme, extended families were separated into nuclear units; and every tenant was subjected to an unfathomable amount of government rules and regulations. These ‘settlements’ were nothing more than an experiment in assimilation.

A key component of the housing scheme was the Homemaker program. It was aimed at Aboriginal women living in these settlements. White women, who were ‘trained’ to deliver the program, were sent into the homes of Aboriginal families to specifically ‘teach’ Aboriginal women in all things domestic. Many of the lessons focused on Anglo-Australian social etiquette, household rituals including the ceremony of dinner parties, the formality of dress, recreational social activities and the material ‘wealth’ of a pristine home. In return, Aboriginal women were expected to demonstrate a ‘white’ appreciation for these imposed domestic environments.

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Without a doubt, there was a clear expectation that the 'black' woman could just slot into this lifestyle with relative ease. But they couldn't, because the new role imposed on them was culturally foreign and alienating. Eventually, both programs were considered a failure. Though, by then, thousands of Indigenous men, women and children had already lived through intolerable, heartbreaking experiences including my beloved mother, my grandmother, my siblings and myself.

SANDRA HILL, ARTIST STATEMENT 2021

The Grand Tour, 2017

This series of seven photographs plays on ‘the idea for The Grand Tour’, a tradition whereby young men of British nobility (and some women with a chaperone) would literally tour the European continent as an educational ‘rite of passage’. ‘The Grand Tour’ was for the ‘Grand Tourist’ to learn of the cultural legacy of the ‘classics’ and the Renaissance, study the great artworks and listen to great music. The ‘Grand Tour’ has been described as the search [for] the ‘roots of civilisation’ and critiqued as essential to ensuring ruling class control through the maintenance of cultural hegemony.

As a Noongar artist invited to spend time in Parliament House I was taken on tours of the building, its many rooms, halls and artworks. I witnessed tours regularly. I learnt about the many symbols and traditions that evoke how a culture creates a sense of grandeur befitting the gravitas of ‘founding a nation’ the historical ties with Britain, the solemn rituals required for power to make laws impacting us, every day. The height, the arches, the statues and the leather-bound books are crafted to induce awe, to speak of some divine right to possess and govern.

I am not a tourist here on Noongar land.

DIANNE JONES, ARTIST STATEMENT 2017

The Native Institute 2013–2015

The Native Institute was born from good intention, those who knew better wanted to create a place to change, mould, and reinvent the natives into a mirror of their own standards, principles, morals and civilised ways. It was Australia's birthplace of white-washing the savage native, a training ground for work skills, a training ground in the ways of white authority, white domestic skills and farming, a crash course in assimilation for those young enough not to resist.

Given my interests in things hand-made I have been pulled towards The Native Institutes's training of young girls in the civilised skills such as needlework. My creating and retelling of the impact and experience based on The Institute started at this point.

...I often wonder how the children found comfort before sleep each night. My comfort has come from believing they called on The Dreaming.

KARLA DICKENS, ARTIST STATEMENT 2015

Nora Wompi

Manyjilyjarra Country
1939–2017 Western Australia

Bugai Whyoulter

Kartujarra Country
born 1940 Western Australia

Nora Nungabar

Manyjilyjarra Country
1920–2016 Western Australia

Martumili ngurra

2013
synthetic polymer paint on linen

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2014

2014/0004

Tony Albert

Girramay / Kuku Yalanji Country
born 1981 Queensland, Australia

Optimism 3

2008

C-type print on paper

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2009

2009/0078

Brook Andrew

Wiradjuri Country

born 1970 New South Wales, Australia

Ngajuu ngaay nginduugirr [I see you]

1998

animated neon and duraclear mounted on acrylic

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2011

2011/0021

Richard Bell

Goreng Goreng / Jiman / Kamilaroi / Kooma Country
born 1953 Queensland, Australia

One more hour of daylight

2017–2019

synthetic polymer paint on linen

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2019

2019/0062.a-c

Deaf Tommy Bugalimi-au-mu

Tiwi Country

1925–1985 Northern Territory, Australia

Pukamani post (Blue mullet)

1967

carved wood

Purchased 1969

1969/OXA2

Karen Casey

Palawa Country

born 1956 Tasmania, Australia

Australian Print Workshop Inc printer

Victoria, Australia est. 1981

**The record keepers (From the Duyfken:
The Aboriginal Print Portfolio)**

2006

photo-lithograph on Velin Arches paper

Gift of Wesfarmers Limited, 2007

2007/0322.1

Timothy Cook

Tiwi Country

born 1958 Melville Island, Northern Territory, Australia

Kulama

2011

ochre on linen

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2011

2011/0034

Revel Cooper

Goreng Country

1933–1983 Western Australia

South-West landscape near Pemberton

c1962

synthetic polymer paint on plywood

Purchased 2003

2003/0007

Megan Cope

Noonuccal / Ngugi Country
born 1982 Queensland, Australia

The Blaktism

2014

single-channel HD video, edition 2/5

8 min 4 sec

Concept: Megan Cope; Director of photography: Mark Broadbent; Editor and colourist: Adric Watson; Sound Design: Dominic Stephens; Costume: Martha Poggioli; Sound recordist: David M. Thomas; Camera assistant: Greg Henderson

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

2015/0108

Karla Dickens

Wiradjuri Country

born 1967 New South Wales, Australia

The Native Institute

2013–2015

mixed media installation: 22 parts: wood, leather, snakeskin, porcupine quills, metal, feathers, plant fibre, shell, textile, paper, tooth, bone, ceramic and synthetic polymer paint

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

2015/0078.a-v

Tom Djunpurrpurr

Liyagalawumirr Country

born 1930s Northern Territory, Australia

**Yulungur the Rainbow Serpent – Snake
lives under the water**

1988

ochre on stringy bark

Purchased 1988

1988/0262

Julie Dowling

Badimaya Country

born 1969 Western Australia

Money: Before pension day

1999

synthetic polymer paint, ochre and mica gold on canvas

Purchased 1999

1999/0026

Janet Dreamer

Jaru Country

born 1959 Western Australia

Walkabout

2019

acrylic on canvas

Purchased through the Art Gallery of Western Australia
Foundation: Covid-19 Arts Stimulus Package, 2020

2020/0368

Janet Fieldhouse

born 1971 Queensland, Australia

Confluence 8

2017

ceramic

Purchased 2018

2018/0040.a-d

Janet Fieldhouse

born 1971 Queensland, Australia

Confluence 11

2017

ceramic

Purchased 2018

2018/0041.a-f

Janet Fieldhouse

born 1971 Queensland, Australia

Scarification hybrid series 2

2017

ceramic

Purchased 2018

2018/0042.a-b

Pansy Hicks

Ngarlumi Country

born 1943 Western Australia

Stepping stones

2010

glass

Gift of Rio Tinto Iron Ore, Art Gallery of
Western Australia Foundation, 2010

2010/0133

Ricardo Idagi

Meriam Mer language bloc

born 1957 Waiben (Thursday Island), Torres Strait,
Queensland, Australia

Baizam Tirig (Sharks teeth)

2008

feathers, mussel shell, goa nuts, tooth, bamboo, cane and
raffia

Gift of the artist, 2010

2010/0024

Dianne Jones

Balardung Country

born 1966 Western Australia

The Great Clock

2017

ink jet print on paper

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2018

2018/0003

Dianne Jones

Balardung Country

born 1966 Western Australia

The Great Echo Chamber

2017

ink jet print on paper

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2018

2018/0004

Dianne Jones

Balardung Country
born 1966 Western Australia

The Great Heads

2017

ink jet print on paper

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2018

2018/0005

Dianne Jones

Balardung Country

born 1966 Western Australia

The Great Hall of Men

2017

ink jet print on paper

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2018

2018/0006

Dianne Jones

Balardung Country

born 1966 Western Australia

The Great Hall of Women

2017

ink jet print on paper

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2018

2018/0007

Dianne Jones

Balardung Country

born 1966 Western Australia

The Great Library

2017

ink jet print on paper

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2018

2018/0008

Dianne Jones

Balardung Country

born 1966 Western Australia

The Great Mace

2017

ink jet print on paper

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2018

2018/0009

Bella Kelly

Minang / Wardandi / Noongar Country

1914–1994 Western Australia

Untitled [South West landscape]

1969

gouache

Purchased 2001

2001/0249

Bella Kelly

Minang / Wardandi / Noongar Country

1914–1994 Western Australia

Untitled [South West landscape]

1969

gouache

Purchased 2001

2001/0250

Emily Kam Kngwarreye

Anmatyerre Country

c1910–1996 Northern Territory, Australia

Drying wildflowers in summertime

1991

synthetic polymer paint on canvas

Purchased 1991

1991/0340

Shirley Macnamara

Indjalandji-Dhidhanu / Alywarr Country
born 1949 Queensland, Australia

Garnangadha Guutu (Emu vessel)

2017

emu feathers, spinifex, bone, wax thread and ochre

Purchased through the Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia Foundation, 2018

2018/0070

Mawalan Marika

Dhangu Country

c1908–1967 Northern Territory, Australia

The Djan'kawu brother figure

ochres on wood, feathers, plant fibre string, resin, strips of plant fibre and human hair

Purchased through the
Western Australian Government, 1988

1988/1426

Ngarralja Tommy May

Walmajarri / Wangkajunga Country
born 1935 Western Australia

Raining on Kurtal

2016

scratched enamel on tin

Purchased 2017

2017/0095

Angilya Mitchell

Ngaanyatjarra Country
born 1953 Western Australia

The Seven Sisters

2005

synthetic polymer paint on canvas

Purchased 2005

2005/0150

Nicole Monks

Yamatji Wajarri Country
born 1981 Western Australia

in up across out

2016

digital print on beech wood

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2017

2017/0206

Nicole Monks

Yamatji Wajarri Country
born 1981 Western Australia

in up across out away

2016

digital print on beech wood

Gift of the artist, 2017

2017/0218

Ginger Riley Munduwalawala

Marra Country

c1939–2002 Northern Territory, Australia

Ngak Ngak at night time

1989

synthetic polymer paint on plywood

Gift of Sue and Ian Bernadt, 1995

1995/0144.1

Ginger Riley Munduwalawala

Marra Country

c1939–2002 Northern Territory, Australia

Ngak Ngak in Limmen Bight Country

1989

synthetic polymer paint on plywood

Gift of Sue and Ian Bernadt, 1995

1995/0144.2

Ginger Riley Munduwalawala

Marra Country

c1939–2002 Northern Territory, Australia

Ngak Ngak and Garimala

1989

synthetic polymer paint on plywood

Gift of Sue and Ian Bernadt, 1995

1995/0144.5

Ginger Riley Munduwalawala

Marra Country

c1939–2002 Northern Territory, Australia

Ngak Ngak and Ceremony time

1989

synthetic polymer paint on plywood

Gift of Sue and Ian Bernadt, 1995

1995/0144.6

Laurel Nannup

Binjareb / Noongar Country
born 1943 Western Australia

Sliding sister

2001

etching on paper

Purchased 2006

2006/0041

Trevor Nickolls

Ngarrindjeri Country
1949–2012 South Australia

A cultural terrorist

1987
synthetic polymer paint on canvas

Purchased 1988

1988/0166

Christopher Pease

Minang Country

born 1969 Western Australia

Balga resin

2008

balga resin on canvas

Purchased through the Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2009

2009/0113

Kathleen Petyarre

Alyawarre / Eastern Anmatyerre Country
born c1940 Northern Territory, Australia

Dreaming Country of the Thorny Lizard

1996

acrylic on canvas

Gift of Sue and Ian Bernadt, 2005

2005/0077

Jimmy Pike

Walmajarri Country

c1940–2002 Western Australia

Kalpurту

1983

synthetic polymer paint on canvas

Purchased through the Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia Foundation, 1997

1997/0020

Leonie Pootchemunka

Apelech / Winchanam Country
born 1962 Queensland, Australia

Australian Print Workshop Inc printer

Victoria, Australia est. 1981

Moon sisters story (From the Duyfken: The Aboriginal Print Portfolio)

2006

lithograph on Velin Arches paper

Gift of Wesfarmers Limited, 2007

2007/0322.9

Peggy Poulson

Warlpiri Country

Australia

Maggie Poulson

Warlpiri Country

Australia

Bessie Sims

Warlpiri Country

Australia

Janganpa Jukurrpa [Possum Dreaming]

1988

synthetic polymer paint on canvas

Purchased 1993

1993/0328

r e a

Gamilaraay / Wailwan Country
born 1962 New South Wales, Australia

PolesApart

2009

Blu-ray, edition 2/10

6 min 55 sec

Coordinator/Co-Director: Gail Kelly; Designer: Amanda Fairbanks; Photographic Technician:
Cathy Laudenbach; Camera/Editor: Peter Oldham; Assistant on site: Sumai McLean

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2011

2011/0003

Reko (Gwaybilla) Rennie

Gamillaroi / Kamilaroi / Gamilaraay / Gummaroi Country
born 1974 Victoria, Australia

OA WARRIOR II (Pink)

2020

neon

Purchased 2020

2020/0412

Brian Robinson

Kala Lagain Ya language bloc

born 1973 Waiben (Thursday Island), Torres Strait,
Queensland, Australia

...and meanwhile back on earth the blooms continue to flourish

2013

wood, plastic, steel, synthetic polymer paint, feathers,
plant fibre and shell

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2014

2014/0014.a-o

Janine Samson

Banjiyma Country

born 1977 Western Australia

Pretty rocks

2010

glass

Gift of Rio Tinto Iron Ore, 2010

2010/0135

Violet Samson

Ngarluma Country
born 1949 Western Australia

Old town Roebourne

2017
synthetic polymer paint on canvas

Gift of Rio Tinto, 2017

2017/0219

Yhonnie Scarce

Kokatha / Nukunu Country
born 1973 South Australia

Blood on the Wattle

2013

292 pieces blown glass, perspex, steel, aluminium and
fabric

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2014

2014/0015.a-c

Garry Sibosado

Bard Country

born 1974 Western Australia

Aalingoon (Rainbow Serpent)

2018

ochre on engraved pearl shell

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2019

2019/0003.a-hh

Ms P Thomas

Gija Country

1940–2018 Western Australia

Bush honey/sugarbag Dreaming at Dry Swamp

1999

natural pigments and synthetic polymer paint on Belgian
linen

Purchased 1999

1999/0185

Bevan Thompson

Noongar / Yamatji Country
born 1947 Western Australia

Norseman Salt Lakes I

2007

coil and thrown glazed ceramic

Purchased through the Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia Foundation, 2008

2008/0093

Bevan Thompson

Noongar / Yamatji Country
born 1947 Western Australia

Norseman Salt Lakes II

2007

coil and thrown glazed ceramic

Purchased through the Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia Foundation, 2008

2008/0094

Bevan Thompson

Noongar / Yamatji Country
born 1947 Western Australia

Norseman Salt Lakes III

2007

coil and thrown glazed ceramic

Purchased through the Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia Foundation, 2008

2008/0095

Alick (Zugub) Tipoti

Kala Lagaw Ya language bloc

born 1975 Waiben (Thursday Island), Torres Strait,
Queensland, Australia

Turtle mask

2014

fibreglass, synthetic polymer paint, raffia, beads, shell,
ochre, wood, bamboo, fibreglass stain and plastic

Purchased 2016

2016/0067

George (Hairbrush) Tjungurrayi

Pintupi Country

born c1943 Western Australia

Snake Dreaming at Ngukalupalkarra

2002

synthetic polymer on linen

Gift of Helen and Ben Korman, 2005

2005/0080

Helicopter Joey Tjungurrayi

Kukatja / Manyjilyjarra Country

born c1947 Western Australia

Untitled

2002

glass

Gift of Dr Jo Lagerberg and Steve Swift through the
Australian Government's Cultural Gifts Program, 2020

2020/0171

Unknown artist

Kimberley region, Western Australia

Untitled [From Warringarri Arts]

1987

carved slate

Gift of Brigitte Braun, 2017

2017/0157

Waringarri Aboriginal Arts

Kimberley region, Western Australia

Wesfarmers Arts BOAB100 Project

2013

cast white aluminium

Gift of Wesfarmers in 2014 on the occasion of
the company's Centenary

2014/0174.1-15

Bugai Whyoulter

Kartujarra Country

born 1940 Western Australia

Wantili one

2018

synthetic polymer paint on linen

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2019

2019/0061

Lucy Yukenbarri

Kukatja Country

1934–2003 Western Australia

Witjinti

2002

glass

Gift of Dr Jo Lagerberg and Steve Swift through the
Australian Government's Cultural Gifts Program, 2020

2020/0176

Barrupu (Rita) Yunupingu

Gumatj Country

1948–2012 Northern Territory, Australia

Gurtha

2011

natural ochre, earth pigment and acrylic binder on bark

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2012

2012/0059

Djalinda (Dulamari) Yunupingu

Gumatj Country

born 1954 Northern Territory, Australia

Australian Print Workshop Inc printer

Victoria, Australia est. 1981

Gawarrk (Woman turned into rock) (From the Duyfken: The Aboriginal Print Portfolio)

2006

linocut on Velin Arches paper

Gift of Wesfarmers Limited, 2007

2007/0322.2

Reynold Hart

Pinjarup / Kaniyang Country
1938–1981 Western Australia

Untitled [South West landscape]

c1960s

poster paint on plywood

Gift of Dr Jo Lagerberg and Steve Swift through
the Cultural Gifts Program, 2008

2008/0098

Janine McAullay Bott

Noongar Country

born 1951 Western Australia

My brother's keeper

2016

Queen Palm fronds, gumnut seed pod, wood and cotton

Purchased 2017

2017/0007.a-b

Dick Ngulei Ngulei Murrumurru

Kunwinjku / Dangbon Country

1920–1988 Northern Territory, Australia

Hunter and kangaroo

ochre on eucalyptus bark

Purchased through the Western Australian
Government, 1988

1988/1587

Shane Pickett

Balladong / Noongar Country
1957–2010 Western Australia

Waagle – Rainbow Serpent

1983

oil on canvas

Purchased 1996

1996/0073

Jean Riley

Wiilman Country

1948–dec. Western Australia

Rag doll (With land rights headband)

1997

hand-sewn and dyed fabrics, fabrics and thread

Purchased 2000

2000/0010

Jean Riley

Wiilman Country

1948–dec. Western Australia

Baby rag doll

1997

hand-sewn and dyed fabrics and thread

Purchased 2000

2000/0011

Joyce Winsley

Wiilman / Goreng Country
1938–2001 Western Australia

Baby

1999
Guildford grass and cordyline

Purchased 1999

1999/0202

Nyapanyapa Yunupingu

Gumatj Country

born c1945 Northern Territory, Australia

Light painting detail

2011

paint pen on acetate film

Purchased through The Leah Jane Cohen Bequest,
Art Gallery of Western Australia Foundation, 2011

2011/0084.a-l

Karla Dickens

Wiradjuri Country

born 1967 New South Wales, Australia

The Native Institute

2013–2015

mixed media installation – wood, leather, snakeskin, porcupine quills, metal, feathers, plant fibre, shell, textile, paper, tooth, bone, ceramic and synthetic polymer paint

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

2015/0078.a-v

The Native Institute featured here is an assembly of found and refashioned objects that the artist collected from her local rubbish tip, and assorted second-hand stores. The twenty-two part installation examines the first institution established in Australia to educate, reform and rehouse Aboriginal and Maori children. Established first at Paramatta, Sydney in 1815, the home opened its doors to four pupils. After a period, it was later relocated to Blacktown, Sydney, and operated for a further six years (1823–1829) as the *Black Town Institute*. In 2013, nearly one hundred years later, *The Native Institute* exhibition opened at the Blacktown Arts Centre, Sydney to explore the history and impact of the home. *The Native Institute*, 2013–2015 was conceived for this show.

- 1 A common pain
- 2 Agony in the garden
- 3 Blacktown ghost town
- 4 Crown of thorns
- 5 Crucified
- 6 Good intentions
- 7 Have mercy
- 8 Hymns to the silence
- 9 Kissing Judas
- 10 Native institute
- 11 Native institute
- 12 Native institute
- 13 Native institute
- 14 Native institute
- 15 On the wings of a prayer
- 16 Second coming
- 17–20 Tears to be civilised 1–4
- 21 Temptation
- 22 Workhorse

Thanakupi (Thancoupie Gloria Fletcher AO)

Dhaynagwidh / Thainakuith Country
1937–2011 Queensland, Australia

Arrone, Moocheth, Min Malong [Ibis, Black Crane and the Fire clan]

1978

glazed stoneware

Purchased with assistance from the
Crafts Board of the Australia Council, 1978

1978/00C4

Richard Bell

Goreng Goreng / Jiman / Kamilaroi /
Kooma Country
born 1953 Queensland, Australia

One more hour of daylight

2017–2019

synthetic polymer paint on linen

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2019

2019/0062.a-c

A few years ago [artist] Judy Watson told me the story of her Great Grandmother, who survived the Lawn Hill Massacre of 1889 in North West Queensland. During that horrific event, as the killings unfolded in Lawn Hill Gorge, Judy's Great Grandmother survived by hiding under the water with a rock on her chest to keep her submerged, breathing through a reed she'd torn from the embankment. When the killings had ceased, she emerged from the water to find her family and community slaughtered.

I cannot imagine the agony she felt in that moment, but I do know that the legacy of that event, and the thousands like it that have occurred in this country over the past 230 or so years, continue to resonate through families in the form of intergenerational trauma. The effects of this inheritance have been devastating on our communities. I

...continued on next page

made this painting in response to that legacy.

In positioning my response, *One more hour of daylight* 2017–2019, references two major works of art from two different worlds: Rover Thomas' painting *Ruby Plains Massacre I* 1985 and Leonardo Da Vinci's *Dreyfus Madonna* c.1469–1471. The Ruby Plains Massacre was a terrible event in Western Australia's history in which a group of Aboriginal men were shot for killing a bullock. My thought in looking for an image to juxtapose against was: which artist in the history of art could equal Rover Thomas? The answer is Leonardo Da Vinci.

I don't agree with hierarchies in art that place Western art above ours. I believe in equal aesthetic rights, and here I am asserting them. Da Vinci's *Dreyfuss Madonna* is apparently the most famous *Madonna and Child* painting ever made. I thought — maybe if white people can see themselves amongst this history of violence, then empathy would be possible. Beyond that, I continue to ask: why aren't Christian values extended to my people? *Thou Shalt not Murder. Thou Shalt not Steal.* There can only be one answer: because they don't see us as humans.

The other massacre references in the painting relate to Queensland events, including *Lawn Hill* which I mentioned before. The text embedded within the left

...continued on next page

side of the black cross references a member of the Native Police from that notorious event, who said they used to bayonet the women and children to save on bullets. Hence the text 'not worth a bullet'. The text on the right (also the title of my painting) refers to a comment made by a policeman in relation to a massacre near Toowoomba in which a few blackfellas survived, that if they had 'had one more hour of daylight', the police would have killed them all.

RICHARD BELL 2021

**Sharyn Egan, in collaboration with
audiences of all ages**

**Balga Waangkiny (pronounced
Wang'n)**

Balga Talking

2020

hay, wool, metal

The finished work is the result of a participatory Artist Activation made possible by our much-valued partnership with Healthway WA

Amanda Bell

From our lips, mouths, throats and belly is a neon rendition of the Noongar word Moorditj. Its meaning in English might be translated to 'good' or even 'awesome'. As such, it conveys a glowingly positive energy. It is an energy, Bell - a Badimia and Yued woman - uses to express loving connections across generations and geographies. The work unites Noongar speakers in a system of shared meaning in a profoundly intimate way. The title poetically hints at this, locating the word as it is spoken as a substance from lips, mouths, throats and bellies, each of which shapes it (and is shaped by it) in particular ways.

And now, as a brightly illuminated form crafted in a quirkily wobbly neon tube script, it takes on a new role as something of a local artistic icon. Having been shown at Fremantle Arts Centre and the Rechabites Hall, it has rapidly become one of the most familiar, loved and quietly important works of our moment. A truly impressive feat. It also demonstrates that, since starting her artistic career as recently as 2016, Bell has the instinct necessary to hone-in on what is most vital, emotionally and culturally, to create art of real significance.

Amanda Bell

born 1965 Perth, Western Australia

works in Busselton, Western Australia

language: Badimia / Yued

From our lip, mouths, throats and belly

2021

neon and audio

Purchased through the Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2021

2021/0128

Ngarralja Tommy May

Artist Ngarralja Tommy May is a senior Wankajonka/Walmajarri man who sings and dances the Kurtal ceremony about his waterhole country. He is known for his prints, paintings and works in tin inspired by and keeping alive ancestral rain making knowledge. Unifying his output across his mediums, is a boldly shimmering quality grounded by strong design and vivid colours. Never merely illustrations each work is fully sensory, evoking sensations often of water massing, water releasing, water moving and water in relationship to its surrounds.

This major new commission (produced in collaboration with the Perth-based manufacturer Respoke) is a distillation of key aspects of May's practice thus far. It is also his first hanging work and the first to use laser cut brass, and he uses these materials to create a highly expressive animation of vapour becoming clouds becoming rain. Full of flickering visual movement, curator and writer Emilia Gelatis has noted that the work "is a golden cloud that gives form to rain the massing of water in the whirr in vapour and its dramatic passage to ground. It was taken from his earlier works of rain clouds on tin, and includes a shiny finish that speaks to the feel and look of rain and his personality".

Ngarralja Tommy May

born 1935 Yarrnkurnja, Great Sandy Desert, Western
Australia

works in Fitzroy Crossing, Kimberley region

language: Walmajarri / Wangkajunga

Warla, Flat Country

2021

brass and aluminium

Courtesy Tommy May and Mangkaja Art Centre

25937

Laurel Nannup

born 1943 Carrolup Mission, Western Australia

works in Perth, Western Australia

language: Binjareb / Noongar

We were never told how to tell if the melon was ripe

2001

ink woodcut on paper

Purchased 2006

2006/0045

Tony Albert

born 1981 Townsville, Queensland
works in Sydney, New South Wales
language: Girramay / Kuku Yalanji

Optimism 2

2008

C-type print on paper

Gift of the Artist, 2009

2009/0128

Dhuwarrwarr Marika

born c1946 North East Arnhem Land, Northern Territory

works in North East Arnhem Land, Northern Territory

language: Dhangu

Australian Print Workshop Inc printer

Victoria, Australia est. 1981

The Macassan prahu (From the Duyfken: The Aboriginal Print Portfolio)

2006

linocut on Velin Arches paper

Gift of Wesfarmers Limited, 2007

2007/0322.4

Janice Murray

born 1966 Melville Island, Northern Territory

works in Milikapiti, Melville Island, Northern Territory

language: Tiwi

Australian Print Workshop Inc printer

Victoria, Australia est. 1981

Jilamara (From the Duyfken: The Aboriginal Print Portfolio)

2006

etching and aquatint on Velin Arches paper

Gift of Wesfarmers Limited, 2007

2007/0322.5

Laurel Nannup

born 1943 Carrolup Mission, Western Australia

works in Perth, Western Australia

language: Binjareb / Noongar

Australian Print Workshop Inc printer

Victoria, Australia est. 1981

Old spirit of the sea (From the Duyfken: The Aboriginal Print Portfolio)

2006

aquatint and etching with hand colouring on Velin Arches
paper

Gift of Wesfarmers Limited, 2007

2007/0322.7

Bella Kelly

born 1914 Mt Barker, Western Australia

worked in Kojonup Western Australia

died 1994 Perth, Western Australia

language: Minang / Wardandi / Noongar

Untitled (SW landscape)

1969

gouache on blue paper

Purchased 2001

2001/0251

Anmanari Brown

born c1930s Purpurna, Western Australia

worked in Papulankutja (Blackstone), Western Australia,
and Irrunytju, Northern Territory

died 2018

language: Pitjantjatjarra

Minyma Tjuta (Seven sisters)

2004

synthetic polymer paint on canvas

Purchased 2005

2005/0142

Dianne Jones

born 1966 Northam, Western Australia

works in Melbourne, Victoria

language: Balardung

Shearing the Rams

2000

inkjet print on treated canvas mounted on board

Purchased 2001

2001/0173

Gallery 03

Lucian Freud, Sigmund's grandson, was one of the twentieth century's best-known figurative painters. Notorious for his rake lifestyle and celebrated for truth-telling in paint, he created portraits that have been described as 'candid almost to the point of cruelty'.

Naked man with rat (1977–78) depicts interior designer Raymond Jones, who, like many of Freud's sitters, was a friend. Freud's fascination with the unmediated, vulnerable and objectively seen human body led to a practice where sessions would last for months with a pose or a prop adding an element of awkwardness, thus bringing out a rawness in the sitter that Freud was after. In this work, his first male nude, he introduced a rat precariously close to the focal point, Jones' penis. Jones recalled:

the only thing I asked Lucian was "Is it necessary right from the beginning [...] that I should be holding the rat? Can't the rat come in later?" Lucian said "No, because it's the whole emotional attitude that matters. Being with the rat would affect the whole portrait. If the rat was not there your mind would be working differently." I went along with that.

The portrait took nine months to complete.

Lucian Freud

born 1922 Berlin, Germany
died 2011 London, England
arrived England 1932
worked in London, England

Naked man with rat

1977–1978
oil on canvas

Purchased 1984

1984/00P4

Elusive and camera-shy, Lucian Freud rarely allowed himself to be photographed. While working on *Naked man with rat*, he commissioned a young Rose Boyt, one of his fourteen acknowledged children, to capture a series of moments in the studio for a published catalogue accompanying the work. Documentary in style, her images capture the artist in his studio with the sitter and a friend's pet rat. The power dynamic between the three comes into focus in these images. They also capture a daughter's, sitter's and photographer's agency as an image-maker in her own right.

Wild and sassy, Boyt forged a relationship with her father the same way as his other children, who had to get used to his unconventional parenting style. He painted many of them, including Boyt, whose unfinished portrait appears in the background of her photographs. She reflected on her own experience, saying she felt, "angry and exhilarated, outraged by the terms and conditions, honoured to have been chosen. Just to spend time with him was inspirational." The terms and conditions of being a Freud sitter included months spent in the artist studio in the same arduous position, followed by poetry readings, lovely meals and great conversations with the softly spoken Freud.

Rose Boyt

born 1958 London, England
works in London, England

In the studio (1–13)

1978

silver gelatin print

Purchased 2020

2020/0004.1–13

Gallery 04

Between, Beyond

Eight variously located Western Australian artists. In the desert. In the suburbs. On other shores. Newly arrived here. In flight from the state. Their works resemble islands of a kind; individual visions and material approaches forming unique imaginative territories. They stake out spaces to fully and boldly occupy positions in the world and of the self, holding strong in moments of transition and transformation.

Highly personal and expansively social, they reflect both the suffering and the pleasure of being in-between places of the mind, of belonging and geography. In doing so, each artist offers a different personal, generational and cultural take on the journey of life, leaning into its flux and chaos, pushing at its possibilities and its challenges but all upholding the power of art to test out ideas of living beyond the limits of the conventional.

Tarryn Gill

Tarryn Gill's work draws from surrealism, puppetry, period aesthetics (often of the 1930s and 1940s) and her performance background in dance and callisthenics. Recently, this has culminated in hybrid forms (in sculpture, drawing and photography) that possess powerfully uncanny presences. Existing between the human, animal and the otherworldly, her entities channel our deepest fears and fantasies, imagining new beings we might yet become. The *Limber* figures were inspired by a life-changing encounter with the hairy, limb-like forms of Trembesi trees in Indonesia. Gill reported an intense, powerfully intimate connection between what she terms "their warmly protective, matriarchal presence" and the physical traits of her previous sculptural work. She channelled the physical and emotional essence of this kinship into the strong and graceful *Limber* sculptures that amplify and refigure poses she made in competitive callisthenics. This creative process helped her overcome a long-held sense of powerlessness as a sexualised, female athlete. As she says, they "expand the performing body into monstrous, egoless forms that can look back at you from their crotches and crooks; meeting the male gaze powerfully but also holding space for those who see themselves in them".

Tarryn Gill

born 1981 Perth, Western Australia
works in Perth, Western Australia

Limber (1)

2020

hand-stitched Lycra, EPE foam & fibre fill, artificial eyes,
steel armature by Neil Aldum

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0004

Abdul-Rahman Abdullah

Abdul-Rahman Abdullah's work explores the collisions between lived and imagined experiences of cultural identity and belonging through the lens of his Muslim heritage. This major new work, *Throneroom*, extends his imaginative approach to realism, presenting a group of objects that hold and unleash memory and longing. As he so evocatively puts it:

“In the seat of the old Luwu kingdom, South Sulawesi I found flags, weapons, baskets, ancient graves, streets full of drying cloves, a palace on stilts and an 800 year old list of names that lead from myth to me. The boats left in 1668, passing through Borneo and Cambodia to arrive on the Malay peninsula. In an ice cold KL high rise I picked through the online detritus of colonial bureaucracy, stiff portraits of seated chiefs flanked by frowning men with spears and uniformed foreigners posing with dead tigers, giant fish and crocodiles. Driving between kampungs I looked down tributary rivers feeding into the freight super highway of the Malacca Straits, where 300 ships a day flow relentlessly between Asia, Africa and Europe. I can still feel the stifling heat, hear the hum of countless air conditioners and voices everywhere, I smell cooking and a part of me was home but sweat soaked and jet lagged, missing home. I was surrounded by opaque brown water, staring kids, power lines and phone shops, locked out by language yet welcomed as family. I want to describe something that only exists in my mind. A throneroom.”

Abdul-Rahman Abdullah

born 1977 Port Kembla, New South Wales

arrived Perth, Western Australia 1977

works in Perth, Western Australia

Throneroom

2021

painted wood

Purchased through the Art Gallery of Western Australia
TomorrowFund, 2021

2021/0130.a-g

Saleheh Gholami

Saleheh Gholami's work explores the impact of human displacement. Her interest in this subject grew during long bus journeys to university from her home in Perth's northern suburbs. Although the meandering routes developed her familiarity with the new subtleties of place, Gholami became aware that this fondness began mentally replacing her previous home in Iran. The sense of dislocation was sharpened by the experiences of a close friend who had been in the Christmas Island and Brisbane refugee detention centres. As she says "the way refugees come here and how they cope means they face many new things and start to forget their old daily life. It is inevitable that you forget things, that you can't really remember how it was".

These photographs resulted from her meditation on such matters. The ceiling fan motif expands on Duchamp's idea that if you stare at any object long enough, it becomes interesting. Gholami realised that her bedroom fan, along with other common household items, would be considered potential hazards and banned in a detention centre. Her works show how new arrangements of objects and people not only shift meaning, but change lives for better or for worse, and sometimes both.

Saleheh Gholami

born 1994 Mashhad, Iran

arrived Perth, Western Australia 2009

works in Perth, Western Australia

Forbidden objects 1

2018

digital photographic print

Courtesy of the artist

2021/E169

Saleheh Gholami

born 1994 Mashhad, Iran

arrived Perth, Western Australia 2009

works in Perth, Western Australia

Forbidden objects (2)

2018

digital photographic print

Courtesy of the artist

2021/E170

Saleheh Gholami

born 1994 Mashhad, Iran

arrived Perth, Western Australia 2009

works in Perth, Western Australia

TO BLUE

2019

digital photographic print

Courtesy of the artist

2021/E171

Sarah Bahbah

Sarah Bahbah is a Palestinian/Jordanian-Australian artist and director living in Los Angeles. Raised in Perth by immigrant parents, her culturally conservative upbringing led her to the great rebellion of Art. Over the past decade, Bahbah has become renowned for her signature style of visually striking, culture-shifting stories. Composed as interconnected cinematic stills, they feature subtitles conveying her most intimate psychological expressions and inner dialogue.

Bahbah's art explores the power of vulnerability by way of giving voice to the vast spectrum of chaos and desire in imperfect relationships. She believes in embracing emotional freedom to break taboos and celebrate the liberation of guilt and shame. With every story Bahbah releases on Instagram her cult-like following responds, leading every series created to go internationally viral.

Her biggest series - titled *3ieb!* in Arabic / *Shame On Me!* in English - caused an uproar and gave voice to hundreds of thousands of Middle Eastern women all over the world. Soon after Bahbah released *Fool Me Twice*, a photo series which approaches Attachment Theory in a unique and relatable way receiving millions of views across the internet.

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Through her content creation agency, Possy, she has worked with the likes of Gucci, Condé Nast, Capitol Records, Sony Music, and GQ – and was the first Arab to shoot a cover for GQ Middle East. Bahbah has directed three music videos for Kygo, collectively generating over 100 million views and her work has been featured in countless publications including New York Times, Forbes, Business Insider, The Cut, Vogue and Vice.

Sarah Bahbah

born 1996 Perth, Western Australia
works in the United States of America

I am not available for the emotionally unavailable

from the series *3EIB!*

2020

digital photographic print

Courtesy of the artist

2021/E168

Sarah Bahbah

born 1996 Perth, Western Australia
works in the United States of America

Endures Bullshit Conversation

from the series *Fool Me Twice*

2021

digital photographic print

Courtesy of the artist

2021/E167

Sarah Bahbah

born 1996 Perth, Western Australia
works in the United States of America

Please leave me alone so I can overthink in silence

from the series *3EIB!*

2020

digital photographic print

Courtesy of the artist

2021/E166

Yok & Sheryo

Yok & Sheryo create art for a world they'd want to live in, populating a fictional tropical land called 'Yeahnesia' filled with its own eccentric Gods, myths, shrines, temples and creatures. The hand-carved sculptural artefacts on display here, were unearthed just recently on the island.

Their work is fed by their curious natures as they soak up influences and ideas from their extensive travels. Indeed, the processes of making and the relationships fostered from their journeys are as important to them as the resulting art works, if not more so at times.

Yok & Sheryo are an artist couple with street art roots. The pair have created together since 2011 (first in their Brooklyn studio, then in Bali since 2020). After a stint in illustration and design, Sheryo started painting murals in 2004 and is considered the first female street artist to come out of Singapore. After moving to Cambodia and then New York, she began to receive acclaim for her mural work after Jeffrey Deitch's *Women on the Walls* show at Wynwood Walls. Originally from Perth, Yok began painting in 1999 and was a key early player in Australia's street art scene. After completing a Bachelor of Arts, he took up travelling and lived briefly in Bangkok, Kenya, and Singapore before taking up residence in New York for 10 years.

Left to right

Yok & Sheryo

Yok (Scott Hitchcock)

born 1978 Perth, Western Australia

works in Indonesia and the United States of America

Sheryo (Li Ping Sheryl Ang)

born 1984 Singapore

works in Indonesia and the United States of America

Double fish bonanza

2020

hand-carved Suar wood

Courtesy of the artists

2021/E105

Fortune favours the bold

2020

hand-carved Suar wood

Courtesy of the artists

2021/E106

Fortune favours the bold and *Double Fish Bonanza* are shrines for luck. Both works ask for offerings, visually paying out on prayers and encouraging daring on behalf of those who worship.

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Like all their recent work, these sculptures unite their very different individual cultural backgrounds, and collapse traditional and contemporary forms. Following the still-flourishing Indonesian approach to merging art and craft practices they were made with local artisans as part of an ongoing cultural exchange of ideas, techniques, and inspiration.

Nocturnal natas

2020

hand-carved Suar wood

Courtesy of the artists

2021/E107

Badland bats

2020

hand-carved Suar wood

Courtesy of the artists

2021/E108

Nocturnal natas and *Badland Bats* are guardian figures that blend bats, dragons, and pigs into a new Yeahnahnesia species. Like many totems that adorn the steps of temples, these works might be consulted to ward off danger in difficult times and in scary situations.

John Prince Siddon

Walmajarri man John Prince Siddon's paintings bring together stories of daily life in Fitzroy Crossing, historical atrocities that impact on Indigenous Australians, and characters of the Narrangkarni (Dreamtime). Siddon's images are informed by both pop culture and painting traditions, directly engaging with the restless complexity of our times.

Panic channels this energy perfectly. Animals are depicted hustling across the canvas, seemingly in flight as they cross land, sea and night sky. With the elements of nature also resembling animal forms, this tangle of beings in motion features strongly in Siddon's imagery. Life is portrayed as a continuous flux of passage and change, with the beings of this world in a state of possible hybridity. Nothing is stable.

Writing is an increasingly important medium of expression for Siddon. Short stories often accompany a painting, narrating certain subjects, yet never revealing everything. These texts run parallel to his paintings as artistic creations that spiral out into the world to make new connections and meanings.

John Prince Siddon

born 1974 Derby, Western Australia

works in Fitzroy Crossing, Western Australia

language: Walmajarri

Panic

2019

acrylic paint on canvas

Purchased through the Art Gallery of Western Australia
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0308

Kate McMillan

Kate McMillan is one of many Western Australian artists who continue to maintain close professional and personal ties to Perth while choosing to live and work internationally. Now based in London, McMillan has a dual career as an artist and academic, publishing on gender and politics in art and art history. Her practice as an artist traverses film and photography, as well as sculpture, sound, installation and performance. McMillan's work carries within it an implicit respect for the nuances of the many places and histories within which she freely moves as an artist, making work in a global context and for a global audience. Her art responds with a sense of the poetic to instances of human interaction in specific places and landscapes, embodying both an accumulation of personal experience and memories, as well as the histories of others, of individual lives lived in earlier times. Ultimately, though, her images and installations create environments that seem to float free from specifics of place and the arc of time.

These works by Kate McMillan from the Wesfarmers Collection bring into our lives an engagement with the emotional, the intuitive, the intellectual and the sensory, allowing us to step into the space occupied by the artist. In the intimacy of the encounter with these works of art we are paradoxically bought into our own capacity for imagination, and that is a wonderful gift that artists give to all of us.

HELEN CARROLL FAIRHALL

Curator, The Wesfarmers Collection of Australian Art

Kate McMillan

born 1974 Hampshire, England
works in England

lost

somewhere between loss and losing

trace evidence

forgotten landscapes

from the series *lost*

2008

digital prints

On loan from Wesfarmers Arts, Perth

lost is a meditation on loss and grief. With this series McMillan returned to Lake Tarawera in New Zealand, where her father holidayed as a child, to photograph a landscape of deep significance to him. The site of a catastrophic volcanic eruption in the late nineteenth century the villages surrounding the lake, and their sleeping inhabitants, were buried: 'freezing that moment forever, while simultaneously concealing it' the artist explains. '*lost* is about simultaneously losing memories and trying to preserve them. It is about understanding the past, trying to piece together fragments and pulling it into some kind of poetic experience that is no longer about me, but some kind of universal experience'.

HELEN CARROLL FAIRHALL

Curator, The Wesfarmers Collection of Australian Art

Kate McMillan

born 1974 Hampshire, England
works in England

Instructions for another future VI

2018

digital print on silk chiffon, silk velvet, hagstone and
bronze

On loan from Wesfarmers Arts, Perth

McMillan investigates understanding of the past and the power of association – in this instance exploring the resonance of a formation of nature associated with the realm of witchcraft. Hagstones are natural stones with holes through which it was thought witches could see into the future and otherworldly realms. In draped velvet and silk chiffon, onto which is printed the image of a hagstone, she has sewn an actual and cast bronze hagstone into the folds. Bringing together the contemporary and ancient – McMillan creates a portal between present and past and between the tangible and intangible, evoked through the enigma of a talisman created by nature.

HELEN CARROLL FAIRHALL

Curator, The Wesfarmers Collection of Australian Art

Level One Concourse

Wade Taylor

Whether depicting a forlornly empty block of land or eruptions of human and natural mayhem, Wade Taylor's suburban gothic balances a fascination with the expressive substance of paint and the expressive potential of local sites, legends and events. These paintings, his largest yet, document two 'catastrophes' as vivid ruptures in the fabric of the usual and the everyday. Taylor uses their scale to intimately involve us, expanding the composition to locate the viewer alongside emergency crews and eyewitnesses surrounded by the lurid zone of emergency. *we know where u live* shows the flaming destruction of a house in Bedford, where he had recently moved out of after nearly ten years. This coincidence triggered some darkly humorous and mythical thinking: "I almost imagined the fire was started by someone who had a vendetta against me, like the fire was meant to destroy me. Maybe a hook-up, maybe someone spurned". Above this, *that explains the sirens* references the fire that engulfed Bunnings Inglewood the year before. He was attracted to the subject as emblematic of "what makes the news", and the ways externally destabilising 'disasters', like the Bunnings fire and the 2010 Perth storm, might emotionally unite and stabilise communities.

Wade Taylor

born 1981 Port Hedland, Western Australia
works in Perth, Western Australia

that explains the sirens

2021

oil and acrylic paint on wood

Courtesy of the artist

2021/E086.a-d

we know where u live

2021

oil and acrylic paint on wood

Courtesy of the artist

2021/E085.a-d

Joanna Lamb

For more than twenty years, Joanna Lamb has explored the overlooked aesthetic qualities of Perth's suburbs. Her work is exquisitely rendered, leaning towards abstraction as individual pictorial elements are treated with the same level of attention. After she isolated the backyard pool in a painting of a suburban house, Lamb grew interested in the possibility of depicting homes in reflection only. Also drawing inspiration from the quirky shapes that backyard pools take, she extended her work beyond the canvas, applying them directly to walls. Lamb sees them as mapping out a relationship between the light and feel of Perth and Los Angeles, that in part pays homage to the late 1960s backyard pool photos of LA artist Ed Ruscha. Paralleling Ruscha's non-expressive, near conceptual approach to art-making, Lamb's pools use a carefully arranged, tonal sequence of pastel colours to create images that have a crisp, post-Pop Art coolness. Although deliberately restrained, they are exceptionally sensuous and enveloping. A subtle narrative dimension declares itself here: the pristine surface of the pool asks to be broken, as if diving into it will offer a gorgeously chilled embrace whilst shattering the image of the perfectly poised life it represents.

Joanna Lamb

born 1972 Perth, Western Australia
works in Perth, Western Australia

Pool [5]

2021

acrylic paint on wall

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2021

2021/0016

Gallery 05

Erin Coates: videos and movies, 2011–2020

Erin Coates is an artist, curator and writer whose practice includes sculpture, drawings, installation works and the moving image. The survey presented here conveys the creative breadth of her artistic output while retaining the coherence of a single media focus. This allows us to experience the development of her vision around a cluster of related themes, and across a variety of approaches to production.

Coates addresses the biggest concerns of our time: our precarious and destructive relationship with the natural world. Her videos that feature climbing and parkour rethink the social and physical restrictions that determine our engagement with the built environment, while her body horror movies address vengeful forces exacted by nature. The psychological and environmental toll of our quest for individual freedom and movement are critically explored in the car videos. Underscoring these serious themes is often a humorous, comedic touch, a willingness to take personal risks as a performer, and a buoyant celebration of cult film, TV and literature that equally honours the restrained feel of performance art.

The exhibition title, *videos and movies*, reflects her affiliation with both high and low brow movie-making and experimental video art. This has enabled her moving image works – several made in collaboration with Anna Nazzari – to feature both in art world arenas and international film festivals. Such a combination of qualities makes Coates one of Western Australia's most diverse, unique and visionary artists.

The 12 works in this exhibition run three times a day.

Session Times:

10.10am–
11.53pm

12.30pm–
2.20pm

2.40pm–
4.30pm

Erin Coates

born 1977 Albany, Western Australia
works in Perth, Western Australia

The pact

2017

video with sound; 7 min 20 sec

Purchased through the Art Gallery of Western Australia
Foundation: Emerging Artists' Fund

2021/0020

Climbers: Erin Coates, Shevaun Cooley; Sound composition: Cat Hope and Decibel; Editor: Erin Coates; Camera and colourist: Sohan Ariel Hayes; Gaffer: Dion Borrett; Hairstylist: Jenny Reardon; Costumes: Angela Ferolla

One of Coates' most stylised and graphically powerful works, two climbers negotiate a seemingly infinite precipice via a complicated series of technical climbing manoeuvres. The pair's survival is reliant on delicate teamwork; it is part horror film extract, part reflection on our necessary interdependency.

Thigmotaxis

2014

video with sound; 9 min

On loan from Erin Coates

2021/E017

Originally commissioned by Perth Institute of Contemporary Arts and Catalyst: Katherine Hannah Visual Arts Commission

...continued on next page

Composer: Stuart James; Climbers: Erin Coates, Shevaun Cooley, Ally Glaser, Jarrod May, Jon Marsh, Ning Tan, Rodney Tan, Brian Tan, Peter Zhang; Parkour traceurs: Grant Webster, Matthew James; Drone pilot: Captain Jon Marsh; Colourist: Sohan Ariel Hayes

‘Thigmotaxis’ refers to how humans and other organisms relate (by attraction or repulsion) to the surfaces of their environments. Expanding on this, Coates and a team of fellow climbers reclaim the surfaces and forms of various Perth buildings and public art works in a series of daring, early morning engagements.

The Last Climber Alive Must Keep Herself Fit and Ready

2014

video with sound; 5 min 41 sec

On loan from Erin Coates

2021/E018

Climber: Shevaun Cooley; Composer: Stuart James

Set in a scale-replica of Beijing city (as it was in 2014), a lone female climber is seen training, either to prepare for upcoming challenges or to stave off the boredom of her lonely existence in this deserted, urban space.

...continued on next page

Erin Coates

born 1977 Albany, Western Australia
works in Perth, Western Australia

Anna Nazzari

born 1976 Kalgoorlie, Western Australia
works in Perth, Western Australia

Dark Water

2019

video with sound; 15 min

On loan from Erin Coates

2021/E019

Written, directed and produced by Erin Coates and Anna Nazzari; Director of photography: Dion Borrett; Actors: Alexandra Nell, Zachary Drieberg; Sound editor: Glenn Martin; Composer: Cat Hope; Editor: Merlin Eden; Underwater camera: Jasper Silver; Sound recordist: Alex Blocher; Set dresser: Michelle Becker; Set builders: Neil Aldum, Erin Coates, John Coates; Post facility: Siamese; Graphic designer: Loren Holmes; Casting: Annie Murtagh-Monks; Musicians: Decibel

The suburban home of a woman grieving the recent death of her mother is mysteriously transformed into a deep-sea environment.

Erin Coates

born 1977 Albany, Western Australia
works in Perth, Western Australia

Alluvium

2020

video with sound; 9 min 30 sec

...continued on next page

Originally made for the Tilt Residency at Goolugatup Heathcote,
City of Melville

Composer: Stuart James; Percussion: Louise Devenish; Underwater camera: Erin Coates, Jasper Silver; Prop operators: Tanya Lee, Gareth Wood

Alluvium dramatically uncovers the complex plant and animal life of the Derbarl Yerrigan/Swan River. It incites an awareness of the ongoing impact of colonial occupation on a delicate eco-system often (hypocritically) presented as iconic of Perth's 'healthy' outdoors lifestyle.

Erin Coates

born 1977 Albany, Western Australia
works in Perth, Western Australia

Anna Nazzari

born 1976 Kalgoorlie, Western Australia
works in Perth, Western Australia

Open Water

2017

video with stereo sound; 4 min 45 sec

Written, directed and produced by Erin Coates and Anna Nazzari; Composer: Stuart James; Editor: Erin Coates; Colourist: Dominic Pearce; Underwater camera operator: Jasper Silver; Prosthetics and effects: Erin Coates and Anna Nazzari; Cello: Tristen Parr; Electric guitar: Eduardo Cossio; Crane assistant: Gareth Wood; Underwater prop operators: Michelle Becker, Delphine Chabanne, Breanna Cramer, Yvonne Doherty, Bec Johnson, Joni Lariat, Steve Pratt, Mark Strickland

The imaginary journey of a severed leg into open ocean waters. This work is based on an incident in 1965 that saw a whaler in Albany lose his leg when it became entangled in the rope attached to a harpoon aimed at a whale.

Erin Coates

born 1977 Albany, Western Australia
works in Perth, Western Australia

Merge

2013

video with sound; 10 min

On loan from Erin Coates

2021/E022

Composer: Stuart James; Camera: Sohan Ariel Hayes

A generic, four-door sedan is overcome by its own driver's-side safety airbag, highlighting how the ways we prepare for danger often become dangerous themselves.

...continued on next page

Erin Coates

born 1977 Albany, Western Australia
works in Perth, Western Australia

Neil Aldum

born 1985 Heidelberg, South Africa
works in Perth, Western Australia

Simone Johnston

born 1986 Perth, Western Australia
works in Perth, Western Australia

Eternal Boglap

2016

video with sound; 3 min 31 sec

On loan from Erin Coates

2021/E023

Composer: Stuart James; Editor: Erin Coates; Performers: Neil Aldum, Erin Coates, Simone Johnston

‘Boglap’ is a suburban vernacular term describing (mostly) young men driving around to impress spectators with their cars and skills. *Eternal boglap* locates this practice on an empty and endless Perth freeway. Shot from the driver’s perspective, the viewer is positioned behind the wheel as their car causes and confronts the mayhem of an apocalyptic scenario.

...continued on next page

Erin Coates

born 1977 Albany, Western Australia
works in Perth, Western Australia

Driving to the Ends of the Earth

2016

video with sound; 11 min 22 sec

On loan from Erin Coates

2021/E024

Composer: Stuart James; Camera: Sohan Ariel Hayes; Gaffer: Dion Borrett; Set assistant:
Shevaun Cooley

As the title suggests, we are back seat drivers in a fully self-supporting car journey to the end of the world.

Thirst

2012

video with sound; 5 min 46 sec

On loan from Erin Coates

2021/E025

Composer: Stuart James; Camera operator: Sohan Ariel Hayes; Colour grading and effects: Sam Price; Zombies: Kate Driver, Tod Jones, Aman Braich, Laetitia Wilson, Shevaun Cooley, Jacqui Monks, Cabal Abon; Effects and make-up: Erin Coates

This single-shot movie features zombies staggering through an empty petrol station. It serves as an unnerving critique of our culture's dependency on cars and the devastating effects of the petroleum industry.

...continued on next page

Erin Coates

born 1977 Albany, Western Australia
works in Perth, Western Australia

Anna Nazzari

born 1976 Kalgoorlie, Western Australia
works in Perth, Western Australia

Cetaphobia

2015

video with sound; 12 min

On loan from Erin Coates

2021/E027

Originally commissioned by International Art Space

Written, directed and produced by Erin Coates and Anna Nazzari; Actors: Bec Johnson, Steve Pratt; Composer: Cat Hope; Gaffer and camera: Dion Borrett; Sound design: Roly Skender; Archival film footage: Carmelo Musca; Musicians: Decibel; Editors: Erin Coates and Anna Nazzari; Colourist: Sohan Ariel Hayes; Video effects: Juan Zubiaga; Special effects: Michelle Becker; Land and underwater Best Boy: Mark Strickland; Drone pilot: Captain Jon Marsh; Underwater location manager: John Coates; Underwater camera operator: Matt Hawksworth

Cetaphobia (the fear of whales) tells the story of a married couple haunted by the spirit of a whale. Set in Albany in WA's Southwest, where the whaling industry was active from around 1829 until 1978, the work explores the impossibility of repressing humanity's damage to nature and its animal life.

...continued on next page

Erin Coates

born 1977 Albany, Western Australia
works in Perth, Western Australia

Justin Spiers

born 1964 Dunedin, New Zealand
works in New Zealand

Erasing the White Castle

2011

infrared video with sound; 4 min 31 sec

On loan from Erin Coates

2021/E026

Soundtrack: Aidan Baker

Made with fellow artist, photographer Justin Spiers, this work was shot in infrared at night in an abandoned, overgrown theme park near Mandurah. A person in a Mickey Mouse costume paints a black and white miniature of the Bavarian castle that featured in many Disney animations. The work is a moody contemplation on the inherent erasures and violence that often underlies our urge to protect private, intellectual and public property.

Gallery 07

Collective Ground: Connections between ourselves and places

Collective Ground asks the viewer to consider the ground on which they walk. The pandemic has forced us to consider our relationship to the environments in which we live. Many of us have had to adjust from being in wide open spaces to being contained in small spaces. It has been a time to reflect on where we live, and the spaces and places we inhabit, internally and externally. The works in *Collective Ground* have been curated considering the need to separate some of the works based on subject matter related to men's and women's Tjukurba/Tjukurpa (the creation period when ancestor beings created the world). During the Tjukurba ancestral beings left marks on the landscape and this laid out songlines or Creation Lines. The word Tjukurba was chosen as it is from languages of the Western and Central Desert regions of Australia. Many works in *Collective Ground* relate to the Tjukurba of these regions. The word for the Dreaming or creation time in Noongar language is Nyitting.

This exhibition is the result of an initiative developed and supported by the Art Gallery of Western Australia Board and the Art Gallery of Western Australia Foundation through the COVID-19 Arts Stimulus Package. The selected works in *Collective Ground* were purchased from Aboriginal art centres and independent artists as part of a targeted acquisition program.

Tjyllyungoo Lance Chadd

born 1954 Bunbury, Western Australia
language: Bibbulmun / Badimia

Kuldjuk Boorongur

2009

acrylic on Belgian linen

Purchased through the Art Gallery of Western Australia
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0382

This is a painting of the Rainbow Serpent – Wargyl. Wargyl belongs to the Bibbulman people or you might say the Bibbulman people belong to Wargyl. He is all Law, both omnipotent and omnipresent, all knowing and all seeing.

Traditionally, to our Bibbulman peoples, he is like God is to the Christians. He is the creation spirit and both the punisher and rewarder. In the old days Nyoongar people were law abiding people who lived in awe, fear and respect for Wargylung. Wargylung is what we call punishment from Wargyl. There are many stories associated with Wargyl punishment/destruction, where people were wiped out, and also creation, life giving stories, like in the beginning when laws were created and given.

The Rainbow Serpent represents water and all the river systems and estuaries. Is both male and female. Wargyl is the giver of life and all totemic/Boorongur, governing lore of connection.

Contemporary Influence

The works on this wall relate to a variety of subject matter, including Country and the cattle industry, life, loss, and water.

Sharyn Egan's *Memorial* is displayed next to Kitty Kittey Ngyalgarri Malarvie's *Milkwater* almost as an attempt to soothe the memories of loss.

Angelina Guluwulla Karadada Boona's *Wandjina Emerging* is displayed to reference *Compact people* by Tyrown Waigana to your left. The images are of different subject matter, but they share a similar aesthetic.

Left to right

Angelina Guluwulla Karadada Boona

born 1967 Western Australia

language: Wunambai

Wandjina Emerging

2020

natural pigment on canvas

2020/0358

...continued on next page

Agnes Yamboong Armstrong

born 1954, Ivanhoe Station, Kimberley, Western Australia
language: Miriwoong

Road train

2020

natural pigment on canvas

2020/0356

The cattle truck

2020

MP4, 6 mins 35 sec

2020/0357

Sharyn Egan

born 1957 Western Australia
language: Whadjuk Noongar

Memorial

2018–2020

synthetic polymer paint on canvas

2020/0384

Kittey Ngyalgarri Malarvie

born 1938 Western Australia
language: Jaru

Milkwater

2014

natural pigment on canvas

2020/0407

All works purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

Wide Open Spaces

Japali is positioned at an entry point for this exhibition as it describes a time and place when people travelled extensively throughout their Country. Only through intimate knowledge of Country was it possible to travel through vast deserts. Knowing where water sources are, is the only way to get from place to place. It is a timely reminder of the vastness of Western Australia, and the distances that people still travel to maintain contact with Country.

Nancy Chapman

born 1941 Milpun area, Western Australia

language: Manyjilyjarra

Alysha Taylor

born 1995 Broome, Western Australia

Wendy Nanji

born 1993 Perth, Western Australia

Japali

2017

acrylic on canvas

Purchased through the Art Gallery of Western Australia
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0317

...continued on next page

I been walk around Japali area. [My sisters] Mulyatingki, Mayiwalku, Marjorie [Malatu] and me. We been get bush tucker, kalaru (seed used for making damper from samphire bush), lunki (witchetty grubs), jipuku (rabbit), plenty tucker every way. Fresh water there [at Japali], good one kalyu (water).

NYANJILPAYI (NGARNJAPAYI) NANCY CHAPMAN

Jakayu Biljabu

born 1936 Pitu, Western Australia

language: Manyilyjarra

Minyipuru (Seven Sisters)

2015

acrylic on canvas

2020/0316

Minyipuru (Jakukyukulyu, Seven Sisters)

2015

acrylic on canvas

Purchased through the Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0315

Minyipuru is an important jukurrpa (dreamtime) story about seven sisters that are travelling through the desert, running away from Yurla, a lustful old man. The man chases the wanti (women) from Roebourne on the west coast, right through Martu country before flying east across Australia. Along the way they stop at significant sites to camp, sing, dance and collect bush tucker, leaving markers in the landscape along the way. The many events and interactions with Yurla chronicled through the story create the culturally rich narrative that is associated with the Pleiades star constellation.

JAKAYU BILJABU

Muuki Taylor

born 1944 Wayinkurangu,
Western Australia
language: Manyjilyjarra

Kulyakartu

acrylic on canvas

2020/0319

My Country, Kulyakartu. I grew up there, from little boy to big boy grew up there.

MUUKI TAYLOR

Wokka Taylor

born 1950 Kulyakartu, Western Australia
language: Manyjilyjarra

Wilarra

2019

acrylic on linen

2020/0321

All works purchased through the Art Gallery of Western Australia
Foundation: COVID-19 Arts Stimulus Package, 2020

Two Rockholes other side Punmu- Kayili (North) all the way keep going Kakarra (East), long way. Dingomili ngurra (Dingo's home). Big one is Willarra. Dingos all stay in that place together, wild one [dingo] became a quiet one. All the dingos come from that place. Make a kuna (faeces), go home. Kirl Kirl (Well 36), Pinlankujarra and Karrarrngarri claypan are here too.

WOKKA TAYLOR

Ned Grant

born c1941 Papatatjara, Western Australia

language: Pitjanjatjara

Tuwan

2020

acrylic on linen

2020/0346

Bob Gibson

born 1974 Papaya, Tjukurla,

Western Australia

languages: Ngaanyatjarra / Pintupi

Warlurtu

2018

acrylic on canvas

2020/0351

Lawrence Pennington

born c1934 Wyarra, Western Australia

language: Southern Pitjantjatjara

Pukara

2020

acrylic on linen

2020/0348

...continued on next page

Timo Hogan

born 1973 Kalgoorlie, Western Australia

language: Pitjantjatjara

Lake Baker

2020

acrylic on linen

2020/0347

All works purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

Our Country / Our Home

Country is a very important part of people's identity. These works represent places where people go to spend time with family and to feel connected to Country and their ancestors. Some of the works relate to Creation Lines and Dreaming stories.

You will notice that Peter Farmer's *Dambart Maaman Minang (Three Men from the South-West - Gnowangerup/Albany)* is in the middle of this wall. This was a deliberate choice to reference being on Noongar Boodja (Country) and to reference the Tjyllyungoo Lance Chadd work displayed at the main entrance.

Patrick Mung Mung

born 1948 Yunurrel (Spring Creek),
Western Australia

languages: Gija / Kimberely Kriol

Places of Ngarrgaroon

2018

natural ochre and pigment

on canvas

2020/0364

...continued on next page

Lucy Loomoo

1939 – 2020 Jupiter Well, Kiwirrkurra, Western Australia
languages: Kukatja / Wangkajunga / Pintupi

Yarlintjirri

2020

acrylic on canvas

2020/0361

Corban Clause Williams

born 1994 Newman, Western Australia
language: Manyjilyjarra

Kaalpa (Kalypa, Canning Stock route 23)

2020

acrylic on canvas

2020/0322

Peter Farmer

born 1971 Gnowangerup, Western Australia

language: Minang Noongar

Dambart Maaman Minang (Three Men from the South-West - Gnowangerup/Albany)

2020

synthetic polymer paint

Purchased through the Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020

with the generous donation of Warwick Hemsley,

AGWA Foundation Chairman 2018-2021.

2020/0409

Katjarra Butler

born 1946 Kuun near Kulkurta,

Western Australia

language: Ngaanyatjarra / Pintubi

Ngamurru

2018

acrylic on canvas

2020/0350

Rammey Ramsey

born 1935 Bow River Station,
Northern Territory
languages: English / Gija / Kriol

Warlawoon country

2008
natural ochre and pigment
on canvas

2020/0367

Minnie Lumai

born c1941 Newry Station,
Northern Territory
language: Miriwoong

Yab-yabbe-geni-nim

2015
natural pigment on canvas

2020/0360

All works purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

Ethel (Narelle) Kanpatja Holland

born 1953, Western Australia

language: Ngaanyatjarra

Parumpi

2020

acrylic on cotton canvas

2020/0341

Mary Gibson

born 1952 Kuluwarri, west of Kulkurta, Western Australia

languages: Ngaanyatjarra / Pintupi

Kurlkurta Tjukurpa

2018

acrylic on canvas

2020/0353

Spinifex Womens Collaborative 2020

Dora Parker

born 1962 Fregon, Anangu Pitjantjatjara Yankunytjatjara,
South Australia

language: Pitjantjatjara

Ivy Laidlaw

born 1945 Walpa Pulka, Warburton, Western Australia

language: Ngaanyatjarra

Kathleen Kanta Donegan

born 1944 Great Victoria Desert,
Western Australia

language: Pitjantjatjara

Myrtle Pennington

born 1939 Karnpa, Spinifex Country, Western Australia

language: Pitjantjatjara

Ngalpingka Simms

born 1945 Wayiyul, Warburton,
Western Australia

language: Pitjantjatjara

Tracey Simms

born 1965, Western Australia

language: Pitjantjatjara

La La (Sophia) Brown

born 1968, Western Australia

language: Pitjantjatjara

Sophie Brown

born 1986, Western Australia

Language: Pitjantjatjara

Pamela Hogan

born 1951, Western Australia

Language: Ngaanyatjarra

Lorraine Davies

born 1981, Western Australia

language: Pitjantjatjara

Kungkarangkalpa

2020

acrylic on linen

2020/0349

Tjawina Porter

born c 1929 Yumara, Western Australia

language: Ngaanyatjarra

Porcupine Dreaming

2019

acrylic on canvas

2020/0354

Jennifer Mintaya Connelly

born 1964 Mulga Park, Northern Territory

language: Pitjantjatjara

Kungkarangkalpa

2020

acrylic on canvas

2020/0327

Anawari Inpiti Mitchell

born 1959, Kampurrapapiti,

Western Australia

languages: Pitjantjatjara / Ngaanyatjarra

Kungkarrangkalpa (Seven Sisters)

2020

acrylic on cotton canvas

Purchased through the Art Gallery of Western Australia
Foundation: COVID-19 Arts Stimulus Package, 2020

2020/0342

Lily Jatarr Long

born 1940 Karlamilyi, Western Australia

languages: Ngarnijarra / Warnman

Nullagine River

2020

acrylic on linen

2020/0318

Daisy Helen Tjupantarri Ward

born c1959, Western Australia

languages: Mantjiltjarra /

Ngaanyatjarra / Pintupi

Lirrun, my Country

2019

acrylic on canvas

2020/0404

All works purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

Contemporary Influence

The works on this wall represent works about colonial impact. The impact of being removed from Country whether by law (the 1905 Act) or because of exploration and settlement by non-Aboriginal people (nuclear testing or massacres).

Kristabell Porter

born 1987 Alice Springs, Northern Territory
language: Ngaanyatjarra

Circus Waters Massacre Memento

Mori

2017
digital print

2020/0402

Noreen Parker

born 1964, South Australia

Maralinga the big bomb

2020
acrylic on canvas

2020/0331

...continued on next page

Rohin (Dushong) Kickett

born 1986, Northam, Western Australia

Balardong Nyoongar

Prohibited Area

2020

acrylic on canvas

2020/0376

Dallas Fletcher

born 1969 Halls Creek, Western Australia

ME !!!!

2017

acrylic on canvas

2020/0371

Didn't get nothing out of treaty

2018

acrylic on canvas

2020/0375

Closed Spaces

Tyrown Waigana's works *Fade* and *Compact people* complete the exhibition as they represent internal spaces. *Collective Ground* asks the viewer to consider the ground on which they walk, and considering the pandemic, how they inhabit space. Being forced into lockdown and out again, has given us all pause to think about wide open and closed spaces.

Tyrown Waigana

born 1996 East Fremantle, Western Australia
language: Wardandi Noongar /
Ait Koedhal

Fade

2020

acrylic on canvas

2020/0381

The desire to not want to be around or feeling like you're fading out of this existence. Unexpended transcending dimensions. Wanting to be in a better time, place and feeling.

TYROWN WAIGANA

...continued on next page

Compact people

2020

ink on cotton paper

2020/0380

Being on the train and making yourself as small a possible to be polite to other passengers, however trying to be as conformable as possible.

TYROWN WAIGANA

Gallery 08

Jack Ball: Wind Chill

Bringing together 10 years of Jack Ball's practice, *Wind Chill* layers early photographs with new works continuing their process of undoing and re-making through collage.

The exhibition incorporates a selection of Ball's works held in the State Art Collection, including photographs of handmade sculptural sets that are suggestive of bodies, landscape, and architecture. Placed in conversation with new work, Ball presents moments of everyday queer intimacy and images of their body in playful performances that navigate gender and self assemblage.

Ball's practice involves sifting through their extensive collection of images on hard drives, a massive stash that is difficult to navigate. Ball recalls, "Folders buried in folders, folders with impossible time stamps, empty folders titled sensibly, but with the content removed... Every time I open an old drive I end up in a different place". Rediscovered images are then printed, re-photographed and layered with new materials; a method that allows Ball to craft new narratives from past experiences.

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As Ball states, “During this 10-year period, I started thinking about my skin, tissue, hormones, and body hair in the same way I approached paint, plaster, cardboard, and clay—as materials with histories, that are flexible and in process. The exhibition draws from queer, feminist and camp lineages to explore themes of collage, mess, excess, and amateurism within contemporary image-making practices.”

“There has been a cultural turn towards exploring trans representation through abstraction, as a way to question the common assumption that gender is only located on the surface of bodies. Whilst my images are not all abstractions, they play with the relationship between the inside and outside of bodies.”

Jack Ball

born 1986 on Darramurragal Country / Sydney, Australia
works in Boorloo / Perth, Western Australia

Low res, high vis

2015–2021

inkjet prints on rag paper, powder coated aluminium,
masonry nails and acrylic paint

Courtesy of the artist and sweet pea

2021/E157.a-kk

Left to right

Jack Ball

born 1986 on Darramurragal Country / Sydney, Australia
works in Boorloo / Perth, Western Australia

Fluctuate 6

2013

inkjet print on rag paper

Courtesy of the artist and sweet pea

2021/E162

Shower scenes 5

2019

inkjet print on rag paper

Courtesy of the artist and sweet pea

2021/E153

Shower scenes 2

2019

inkjet print on rag paper

Courtesy of the artist and sweet pea

2021/E161

Left to right

Jack Ball

born 1986 on Darramurragal Country / Sydney, Australia
works in Boorloo / Perth, Western Australia

Fast pour

2012–2021

inkjet prints on rag paper

Courtesy of the artist and sweet pea

2021/E165.a-d

Paint box mid-blue

2019

inkjet print on rag paper

Courtesy of the artist and sweet pea

2021/E156

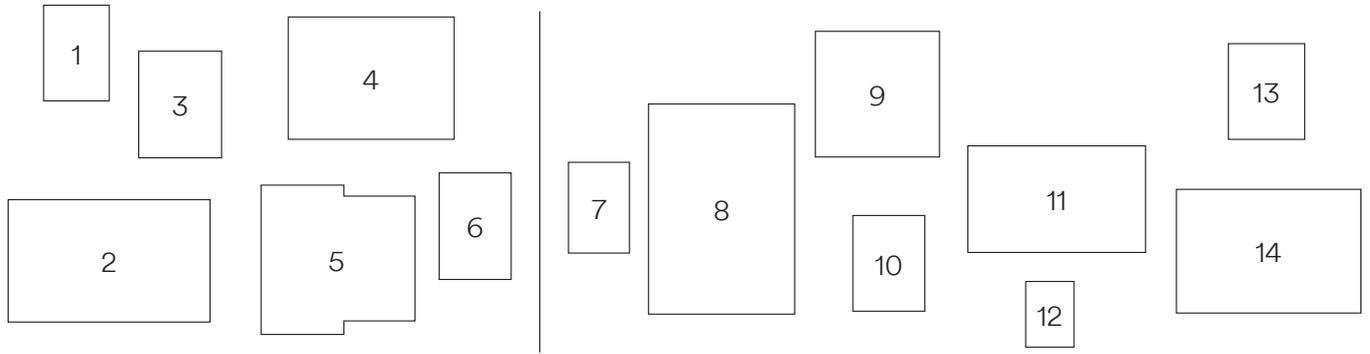
A collection of organised spaces #23

2011

inkjet print on rag paper

Purchased through the Art Gallery of Western Australia
Foundation: TomorrowFund, 2011

2011/0023



Jack Ball

born 1986 on Darramurragal Country / Sydney,
Australia

works in Boorloo / Perth, Western Australia

1 Subduction, slow leak

2015

inkjet print on rag paper

Purchased 2015

2015/0068.b

2 A collection of organised spaces #29

2011

inkjet print on rag paper

Purchased through the Art Gallery of Western Australia Foundation:
TomorrowFund, 2011

2011/0024

...continued on next page

3 **Aquatic rave, cool pack**

2021

inkjet print on rag paper

Courtesy of the artist and sweet pea

2021/E164

4 **A collection of organised spaces # 4**

2011

inkjet print on paper

Purchased through the Art Gallery of Western Australia Foundation:
TomorrowFund, 2011

2011/0022

5 **Ultraviolet rays**

2021

inkjet prints on rag paper

Courtesy of the artist and sweet pea

2021/E152.a-c

6 **Date night**

2021

inkjet print on rag paper

Courtesy of the artist and sweet pea

2021/E155

...continued on next page

- 7 **Wind chill**
2015
inkjet print on rag paper

Purchased 2015 2015/0068.e
- 8 **Fluctuate 5**
2013
inkjet print on rag paper

Courtesy of the artist and sweet pea 2021/E163
- 9 **A collection of organised spaces
#47**
inkjet print on rag paper

Purchased through the Art Gallery of Western Australia Foundation:
TomorrowFund, 2011 2011/0026
- 10 **Shower scenes 6**
2019
inkjet print on rag paper

Courtesy of the artist and sweet pea 2021/E160

...continued on next page

11 **Sketching**

2019

inkjet prints on rag paper

Courtesy of the artist and sweet pea

2021/E159.a-b

12 **Bees, night swim**

2015

inkjet print on rag paper

Purchased 2015

2015/0068.c

13 **Shower scenes 4**

2019

inkjet print on rag paper

Courtesy of the artist and sweet pea

2021/E158

14 **A collection of organized spaces
#46**

2011

Inkjet print on rag paper

Purchased through the Art Gallery of Western Australia Foundation:
TomorrowFund, 2011

2011/0025

Gallery 09

Eveline Kotai

born 1950 Perth, Western Australia
works in Perth, Western Australia

Skyline/Timeline

2021

charcoal, graphite and mixed media on paper

Courtesy of the Artist and Art Collective WA

Schmo (AKA Harry Hohnen)

born 1985 Margaret River, Western Australia
works in Perth, Western Australia

Spring Story 2020

audio, 49 min 10 sec

Courtesy of the Artist

Spring Story by Schmo (aka Perth, Australia, composer Harry Hohnen) is a collage of sound. It is faint recollections of street corners, the sound of somewhere vaguely remembered and the sound of nowhere all at once. His work evolves naturally, organically opening like a flower in time-lapse, or like the emotion that flows when you open a dusty brown envelope and see an old family photo. As Hohnen himself puts it, “It’s not really a cerebral process. It’s practical work of experimenting and crafting.”

FLAU

View from Gallery 9, 1979

© Art Gallery of Western Australia

Looking Out/Back/In

Looking Out/Back/In is a participatory all-ages exhibition and play space designed by Eveline Kotai in collaboration with AGWA Learning. We invite you to look OUT the newly revealed window to the skyline, BACK in time to what the city might have looked like before, and IN towards AGWA's architecture. The geometric shapes echo the Art Gallery building and can be used to design sculptures that reflect city skylines past, present and future. *Skyline/Timeline* is a multi-media work by Eveline Kotai created in response to the black and white photograph taken through the gallery windows in 1979, illustrating reinterpretations of history and the passing of time.

Skyline/Timeline

Referencing the black and white photograph of 'the view from here' taken approximately 42 years ago, I have combined charcoal and pencil drawing, with collages cut into squares taken from imagery accumulated over the course of my (coincidentally) 42-year practice.

A complex array of recycled visual fragments collected over the years accumulate in response to a past skyline, drawn from scientific diagrams, biological patterns, post-war travel documents, family letters written in Hungarian and other texts.

A grid of constancy forms the basis of a jigsaw of light and dark, dense and sparse - where unrelated squares are each offered a place in describing an overall picture that's in infinite suspension. The pieces individually weave, breathe, hum and thrum through a city's seasons. Held together by the weft and warp, latitude and longitude of a man-made grid, the work forms a composite of minute parts, that in isolation, bear no resemblance to the subject, but when viewed from a distance come together as a recognisable whole.

EVELINE KOTAI 2021

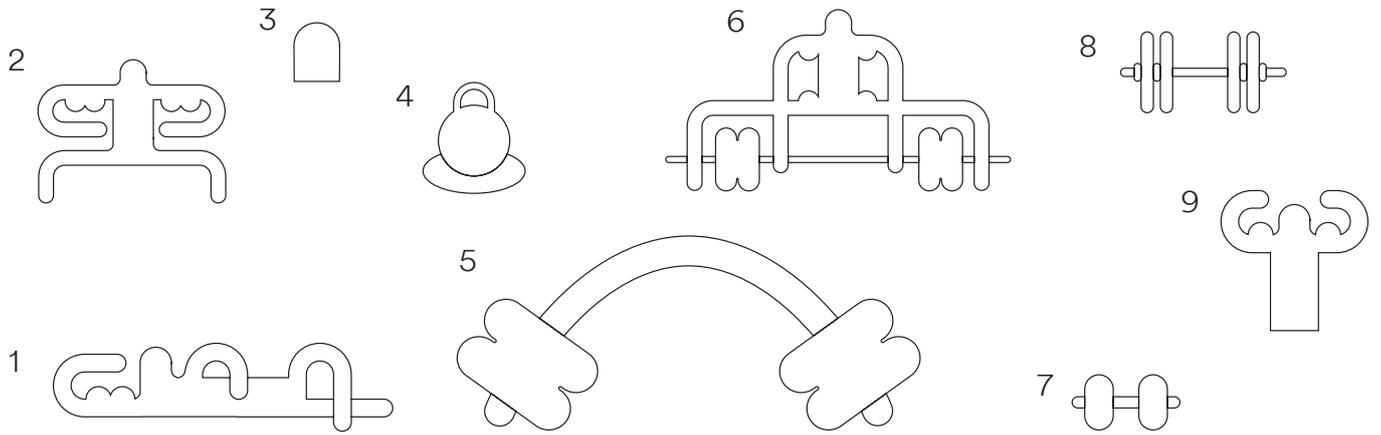
Gallery 10

Tim Meakins: Muscle Beach

Muscle Beach is a solo exhibition by Perth artist and designer Tim Meakins. His 3D-printed weightlifters, posers, disembodied heads, and grinning weights offer a playful take on the self-preening culture in the world of physical development. They embody the lengths taken to reach improbable social ideals, while also celebrating the expressive capacity of cartoons and digital media to imagine strange new entities we might become. *Muscle Beach* does not moralise; it explores the pleasures and problematics of simultaneously grasping an idea of who we are and are yet to be.

The exhibition references the original Muscle Beach in Santa Monica, California, initially dubbed 'Mussel Beach' because of the molluscs found on the pier. Gym equipment installed to replace local playgrounds destroyed in the 1933 earthquake saw the site accommodate a growing gymnastics and bodybuilding culture. Along with an increasingly casual attitude to the beachside display of human flesh, 'working out' became a spectacle and spectator sport. The beach was also transformed into a space for parading artfully crafted and poised bodies.

Social media offers contemporary platforms to similarly mould and display identities. As a creative denizen occupying both real and digital realms, Meakins uses vibrant, selfie-friendly figures to unify these worlds. They imply that we might all be in the process of becoming our own artworks; sculptures to be regarded by others and ourselves: #gymjunkies or not.



Tim Meakins

born 1993 Perth, Western Australia
works in Perth, Western Australia

1 LAY

2021

3D printed PLA plastic, expanding foam, automotive paint

Courtesy of the artist

2021/E028

2 FLEX

2021

3D printed PLA plastic, expanding foam, automotive paint

Courtesy of the artist

2021/E029

3 **HEAD #2**

2021

compressed MDF, automotive paint,
3D printed PLA plastic, cut acrylic

Courtesy of the artist

2021/E037.2

4 **KETTLE BELL**

2021

3D printed PLA plastic, expanding foam, automotive
paint

Courtesy of the artist

2021/E030

5 **LARGE WEIGHT**

2021

compressed MDF, automotive paint,
3D printed PLA plastic, cut acrylic

Courtesy of the artist

2021/E031

6 **DEAD LIFT**

2021

compressed MDF, automotive paint,
3D printed PLA plastic, cut acrylic

Courtesy of the artist

2021/E033

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7 **DUMBBELL #2**

2021

compressed MDF, automotive paint,
3D printed PLA plastic, cut acrylic

Courtesy of the artist

2021/E036.2

8 **DOUBLE WEIGHT**

2021

compressed MDF, automotive paint

Courtesy of the artist

2021/E032

9 **FLEX UP TOP**

2021

compressed MDF, automotive paint,
3D printed PLA plastic, cut acrylic

Courtesy of the artist

2021/E035