

# Balancing Act

## Artwork Labels

## ***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



# Sandra Hill

Wardandi / Minang / Ballardong / Wilmen Country  
born 1951 Western Australia

## Home-maker #5: The bedroom

2012

oil on linen

Purchased through the Art Gallery of Western Australia  
Foundation: TomorrowFund, 2020

2020/0287

# Sandra Hill

Wardandi / Minang / Ballardong / Wilmen Country  
born 1951 Western Australia

## Home-maker #9: The hairdresser

2014

oil on linen

Purchased through the Art Gallery of Western Australia  
Foundation: TomorrowFund, 2020

2020/0288

# Sandra Hill

Wardandi / Minang / Ballardong / Wilmen Country  
born 1951 Western Australia

## Home-maker #10: Honey, I'm home

2020

oil on linen

Purchased through the Art Gallery of Western Australia  
Foundation: TomorrowFund, 2020

2020/0289

# **Sandra Hill**

Wardandi / Minang / Ballardong / Wilmen Country  
born 1951 Western Australia

## **My Mother's booka (Skin cloak)**

2014

textile, ceramic and fibre

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

2020/0410.a-c

# **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

## **Shearing the Rams**

2000

inkjet print on treated canvas mounted on Kappa board  
using Gloy 870

Purchased 2001

2001/0173

**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

## Kalpurtu

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

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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