

The background is a dark, almost black, textured surface. It features several thin, bright orange lines that intersect to form a grid or geometric pattern. One line runs diagonally from the top left towards the center. Another line runs diagonally from the top right towards the center. A third line runs diagonally from the bottom left towards the center. These lines intersect in the center and other points, creating a series of irregular shapes. The overall appearance is that of a book cover or a document page with a subtle, abstract design.

[THE ALTERNATIVE ARCHIVE]

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the Whadjuk Nyungar people, Traditional Custodians of the land on which this exhibition is held. We acknowledge all the Traditional Custodians of the land across Western Australia, where the artists and curators created these works and originally exhibited them. We pay our respects to their ancestors and Elders past, present and emerging.

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Above Anna Louise Richardson & Chris Malcolm at the first of *The Alternative Archive* exhibition series: *The Alternative Archive: Peel*, Contemporary Art Spaces Mandurah. Photographer: Daniel Wilkins.

DIRECTOR'S FOREWORD

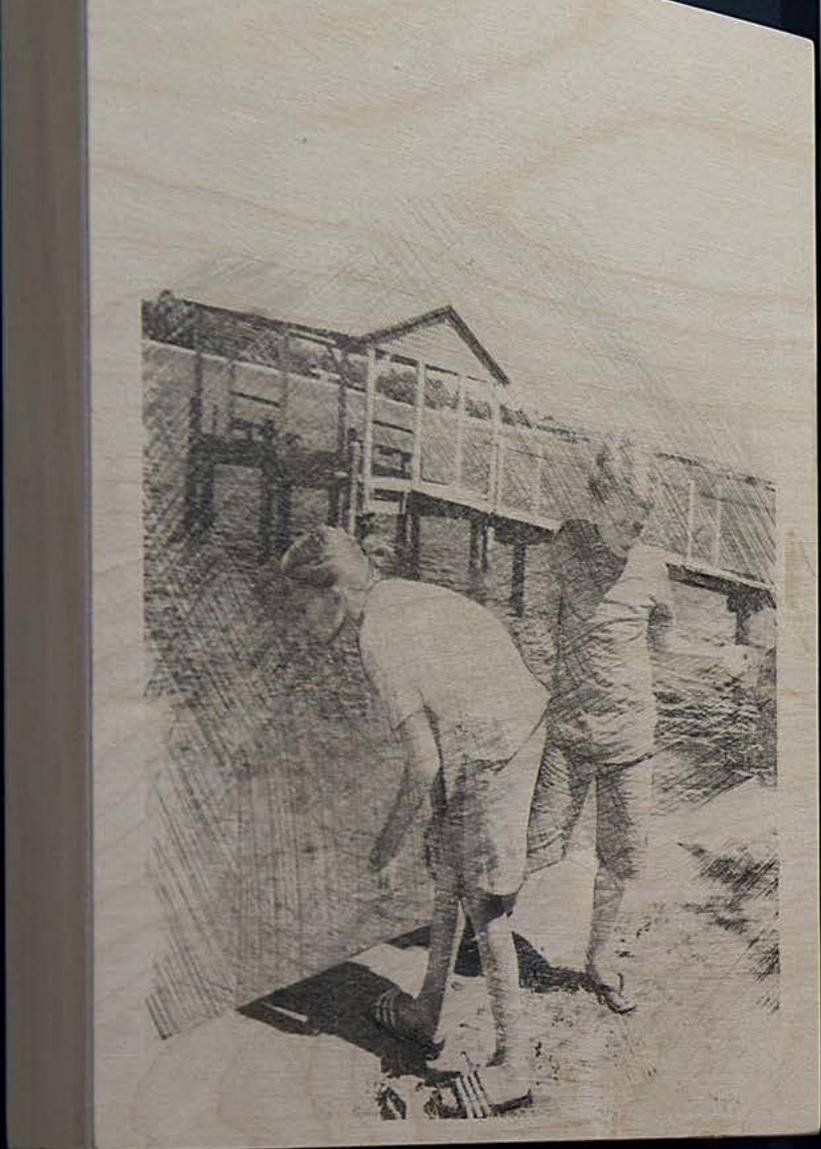
Chris Malcolm, Director, John Curtin Gallery
Co-curator: The Alternative Archive

The Alternative Archive exhibition is the first comprehensive survey of regional contemporary arts practice in Western Australia since the *Boundless* project was presented at the Art Gallery of Western Australia 20 years ago.

This survey presents the work of 40 contemporary artists selected from the broader state-wide *The Alternative Archive* project that involved over 200 artists across 13 exhibitions in 2019. Each exhibition was locally curated within regional communities beyond the metropolitan boundaries of Western Australia's capital, Perth. The curatorial premise developed by Anna Louise Richardson for *The Alternative Archive* enabled this state-wide enterprise to become a project of linkage – both from regional site to capital as well as between each and every regional site themselves. It was built upon the curatorial notion that artists often are their community's story tellers, socio-historical archaeologists and keepers of alternative histories – in effect creators and custodians of a community's 'alternative archive'. As Director of the John Curtin Gallery and co-curator of this exhibition with my colleague Anna Louise Richardson, I am privileged to host this project's showcase event here at the John Curtin Gallery.

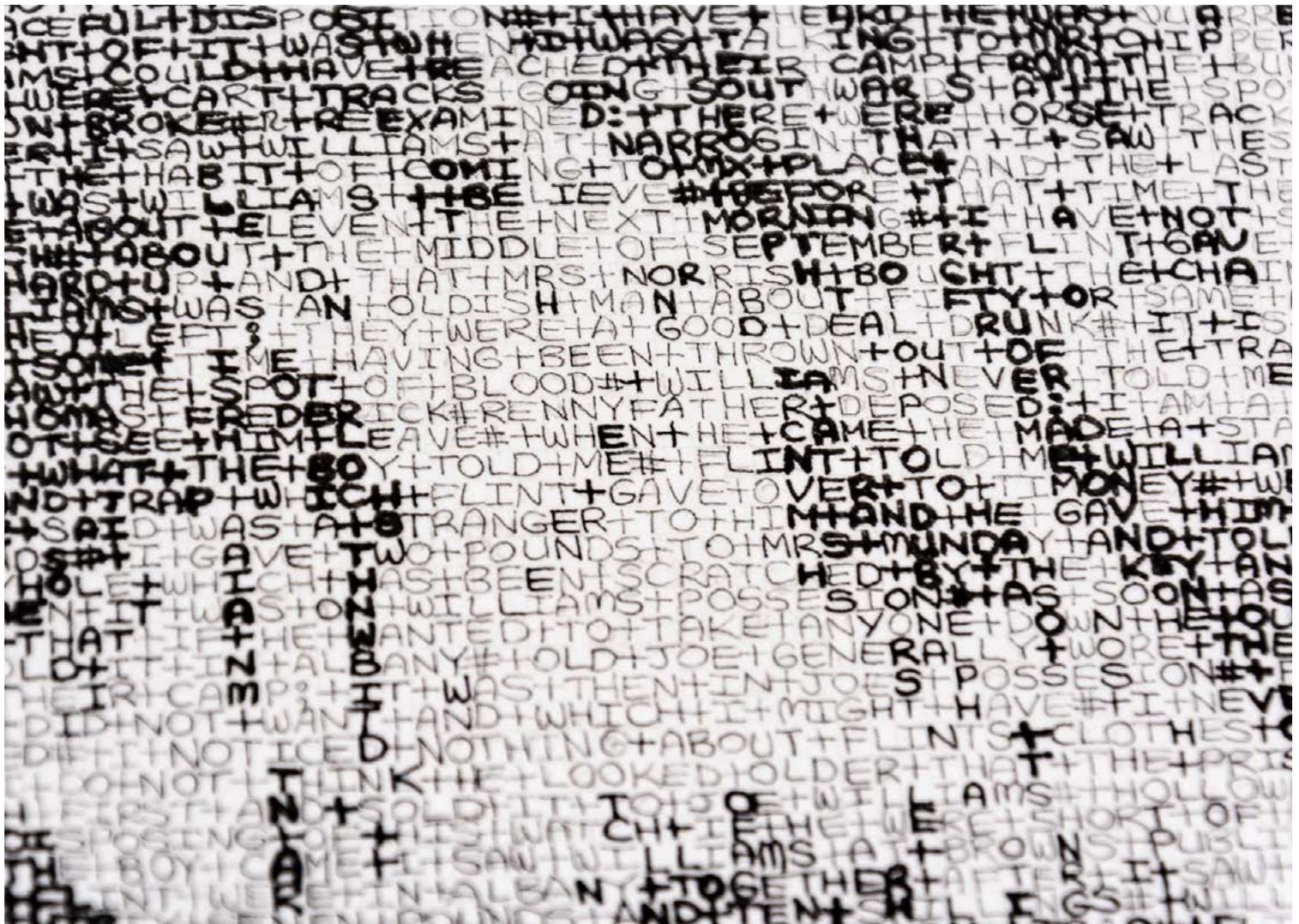
Originally scheduled to launch in May 2020, *The Alternative Archive* exhibition was postponed 12 months as the impacts of the global pandemic unfolded. For me, writing now in what feels very much like a post-COVID Perth, the difference between the years 2019 and 2020 could not be more starkly contrasted than how *The Alternative Archive* was affected. From an extremely busy schedule in 2019 travelling across the state to meet artists and curators to select works for this exhibition – to suddenly be dormant in early 2020, when the pandemic shut down our University and with it the John Curtin Gallery, we faced the reality that all movement was restricted throughout the state, sadly further isolating already isolated regional communities across Western Australia.

As co-curators of this survey exhibition, Anna and I visited 12 of *The Alternative Archive* exhibitions, all the way from Kununurra in the far north eastern Kimberley, right down to Esperance on the south east coast. During these travels what struck me the most, as we met curators and artists in these often-distant communities, was just how deeply committed the artists are to their art practice. The idea that art is important to a community's well-being underpinned just how important it was for most artists to participate in, and contribute to, their respective communities. I was humbled by this realisation that these artists were indeed often cultural leaders in their communities, and their arts practice not only survived in places that would appear unfavourable to sustain it, but in so many cases, thrived, in spite of the myriad challenges they faced. I was inspired by these experiences and impressed by the depth of dedication of the curators and artists, which reinforced my commitment for the John Curtin Gallery to play a role in helping create an enduring legacy. There is the potential moving forward, to make visible an otherwise largely unseen parallel artworld that exists beyond the metropolitan area of our isolated capital city and to help build a foundation for continuing exchange and engagement. It is my hope that through the energy and momentum generated by *The Alternative Archive*, we will not need to wait another two decades to enjoy the fruits of such a project once again.





Left Alana Grant, *Belonging Through Play* (detail), 2019, organic solvent transfer and charcoal, sizes variable from 23 × 30cm, 30 × 30cm, 30 × 40cm. Image courtesy of the artist.



Above Chan Dalgarno,
*The Truth of the Mokine Gully
Ghost* (detail), 2019, ink on
cotton paper, 76 × 56cm.
Image courtesy of the artist.

Archives are the documentary by-product of human activity retained for their long-term value¹

¹ International Council on Archives: <https://www.ica.org/en/what-archive>

² Foster, H. 2004. *An Archival Impulse*. October Magazine. 110(1), 3-22. <https://doi.org/10.1162/0162287042379847>

³ Marcon, M. 2015. *Spaced 2: future recall*. International Art Space. <http://www.spaced.org.au/two/>

⁴ Merewether, C. 2006. *The Archive*. (1 ed.). London: Whitechapel & The MIT Press. https://monoskop.org/images/d/db/Merewether_Charles_ed_The_Archive.pdf

In 2018 Fiona Sinclair (Project Coordinator: The Creative Grid, Artistic Director/General Manager, Southern Forest Arts, Regional Arts WA board) approached me to write an exhibition brief that could meaningfully unify regional artists and curators from Kununurra to Esperance through their community's unique interpretation of a central idea. The resulting *The Alternative Archive* exhibition series encompassed 13 venues, 26 curators and 206 artists responding to the proposition that artists are the recorders of social history, the creators of cultural capital in any community and their creative output is central to understanding our sense of identity, place and community.

Hal Foster suggests that the impulse to record our time makes historical information, often displaced or at risk of loss, physically present,² offering us the ability to travel through time. *The Alternative Archive* invited artists to personally connect with their communities and the stories they needed to tell, respond to, or uncover within their local area. Engaging with local archives provided a common purpose and starting point for artists to look at different approaches to the idea of a public record. Artists interpreted existing archives in new ways or created new archives to document untold histories and explore personal, oral and intangible records.

The ambitious vision for the project was a network of contemporary art exhibitions responsive to local people, issues and realities that invited viewers to connect on a fundamental level to familiar, intriguing, subverted and repositioned stories of regional Western Australia. Encompassing the full diversity of artistic voices from around the state, *The Alternative Archive* provided a platform for artists to engage with history, storytelling and local mythology, as well as personal and communal memory in a contemporary format.

The conceptual base for *The Alternative Archive* draws on my interest in the lived experience of being on the peripheral, art practices concerned

with place making as well as the archive and intergenerational communication. A major aim of the project is to build the profiles of regional artists, to expand the capacity of regional curators and provide meaningful opportunities for professional development and peer-to-peer exchange. The finale of the project would be the first survey of regional practice in Western Australia in two decades, so needed to strengthen the networks that are vital in the exchange of ideas and collaboration.

In 2019 Chris Malcolm and I had the privilege of visiting the communities involved in the exhibition series to view the artworks in person and speak with the artists and curators who created them in their local contexts. In working towards a survey of the project at the John Curtin Gallery, the driving question for the selection of artists became "What works are closest to the heart of the project?" What became apparent was the specificity of each regional experience and how the community's personal voice and participation in the creation and maintenance of records played an essential role in uncovering multiple perspectives that challenge our current ideas of history, telling a diverse, ever-changing story of the past within the living present. As International Art Space Director Marco Marcon states "Art cannot survive insulated from the forces, conflicts and energies that shape the society in which it is embedded"³. As we came to understand, an artist's interaction with archival records is often inherently community driven and socially engaged.

The records created in the form of artworks for *The Alternative Archive* are a nexus of images, objects, stories and memories through which we recall and revisit individual and shared memories and histories⁴. My hope is that *The Alternative Archive* exhibition at the John Curtin Gallery not only showcases the culmination of a unique, state-wide and inclusive regionally driven program, but celebrates the beginning of a series of meaningful, regionally led initiatives.

Artists act as weathervanes; they catch the first breath of an idea that can set them on a new course. Only later do we realise how finely attuned they were to the current of thought. Artists are also our guides to locales and communities. We know about places through their eyes, through their words and images. We become familiar with those places, sometimes at a visceral level, through novels, films, songs and paintings that document the life of their communities.

¹ George Seddon, *Landprints: Reflections on Place and Landscape* (Cambridge: Cambridge University Press, 1997, p.111)

² Kenneth Frampton 'Prospects for a Critical Regionalism', *Perspecta* 20: p.162

We need artists to explore and explain how our sense of place influences us, how we interact with it, how it makes us feel, and what spiritual and emotional qualities it engenders. It is a quest driven by personal needs and desires, but the outcomes benefit us all as we learn what it's like to negotiate our place in the world. Artists also provide us with the parameters of vision that enable us to comprehend the raw material of our environment and shape it into landscape. As George Seddon suggests, "... an environment becomes a landscape only when it is so regarded by people, and especially when they begin to shape it in accord with their taste and needs".¹ It is what creates a vibrant regional identity.

Artists' engagement with locale is both introspective and all-encompassing. By necessity, it needs to be rooted in a personal experience of place and informed by an understanding of what it is to be a resident, yet, while particular, it is also informed by current ideas, often generated elsewhere. Both historical and contemporary visual arts theory has focused on developments in or from the 'Centre', ignoring how artists on the periphery respond to these ideas and generate new meanings from their knowledge and sense of connectedness to their local environment. The great skill required of artists working regionally is their ability to be inventive in their interpretation of those ideas. As a result, the

narratives that unravel from these artist's framing of the situations before them and of their audience's reception of their work generates a range of new perspectives on a place and its people. This is what is so compelling about work that celebrates its locale and why *The Alternate Archive* is such an important exhibition.

The Alternate Archive project was inspired by that notion of close encounter. Creating a contemporary visual archive that captures the diversity of many communities throughout Western Australia depends upon proximity to people, places and stories and the personal relationships that shape those stories. As co-curator Anna Louise Richardson explains: "The project seeks to construct a dynamic new anthology of artworks and outcomes in any medium that examines how regional artists relate to the people, homes, towns or regions that they know so well".

The American architectural theorist Kenneth Frampton explains that "If any central principle of critical regionalism can be isolated, then it is surely a commitment to place rather than space".² Through this commitment, locally based practitioners can create works that respond to those influences while not being constrained by them. They embrace the particular conditions and experiences of place and locate it into a broader framework and tradition intelligible to a global audience. It becomes a space in which to act. Without the great weight of



Right Michelle Starke, *Phials – Artefacts after Burning series*, 2019, phials (glass, metal, rubber) recovered from old hospital tip/ burned sites, soil, ash, charcoal, aluminium, PVA, stainless steel support, 9.5 × 30 × 90cm. Photographer: Rebecca Clark. Image courtesy of the artist.



Opposite Charmaine Green & Mark Smith, *Unravelling Archives 2*, 2019, woodcut print, collage, glitter on watercolour paper, 76 × 56cm. Image courtesy of the artists and Geraldton Regional Art Gallery.

³ Sue Breakell, 'Perspectives: Negotiating the Archive', Tate Papers <https://www.tate.org.uk/research/publications/tate-papers/09/perspectives-negotiating-the-archive> accessed 2 April 2020

established commercial agencies on the doorstep, these artists are free to 'have a go', to see what can be achieved, to break new ground or stir it up, in full knowledge that if they don't, no one else will. This process of reinvention and re-imagination, inflected by local knowledge and personal experience, characterises creative practice in Western Australia. It is also what gives the works in this exhibition their energy and urgency.

Howard Taylor is an exemplar. He developed a practice that was informed by first-hand experience of post-war modernist practice, and for the last three decades of his life lived and worked in Northcliffe, in the deep southwest of Western Australia. In the works he made, he did indeed "mediate the impact of universal civilisation with elements derived indirectly from the peculiarities of a particular place," as Frampton suggests.

The forty artists selected for *The Alternate Archive* exhibition have also developed methodologies that establish a dialogue of mediation. An informed understanding of contemporary art is inflected with their experiences of living regionally. Artists like Michelle Starke document the traces of life in her community, recovering samples from burnt-out sites, alerting us to the changing conditions that impact people and places. Buildings disappear, are built, individuals come and depart from Lake Grace, life goes on, and the traces remain.

Broome has a dark history that June Djiagween documents in her layered imagery of pearling luggers, carved shells, blood and chains. In combination, they graphically chronicle the slavery at the core of the industry, which gave the town its glittering reputation. The act of revelation is also at the core of Charmaine Green & Mark Smith's work, which chronicles the impact of the Catholic Church on the Yamaji population in the Mid-West through their collaborative *Unravelling Archives 1 & Unravelling Archives 2*. All four artists expand the archive to include the overlooked, the unseen, or the forgotten. Similarly, Ellen Norrish in Geraldton, Loreen Sampson who worked in Karratha, Mary-

Lou Orliyarli Divilli from Kununurra, and Tina Carmody and Debbie Carmody based in Kalgoorlie, and indeed all the artists included in this show, spotlight their lived experience in works that leave an indelible trace.

As Sue Breakell reminds us, this archive is "... a reflection of ourselves, and our response to them says more about us than the archive itself. Any use of archives is a unique and unrepeatable journey."³ That is the joy of this exhibition, which delivers insight and empathy, pain and pleasure, anxiety and reassurance in equal measure. It also introduces a group of artists whose contribution is vital in generating an understanding of life on the western edge of a vast continent, embracing its hinterland and remote areas.

ARTISTS



CRAIG ALLSOP

BORN
Sydney, New South Wales

LIVES
Geraldton, Mid-West Region/
Margaret River, South West Region

EDUCATION
2012 Master of Documentary Photography
(Sydney College of Arts – Sydney
University); 2010 Masters of Applied
Anthropology (Australian National
University)

Craig Allsop's *Mingenew Reserve* series embodies the question posed by *The Alternative Archive*: what do you want people to know about this place? Coming from an anthropological lens these works capture the people and stories of Mingenew reserve, working collaboratively with Aboriginal people from the community to tell the truth and preserve living memory. Allsop uses a traditional darkroom to create silver-gelatin prints. He has been a practicing artist for 11 years.

Photography for me is a way in which I can process the complex, mad and messy world we live in, questioning values and meanings within a diverse range of subjects and genres.

craigallsop.com

Clockwise: Craig Allsop, *Found objects on the Mingenew Reserve #1* | *Found objects on the Mingenew Reserve #2* | *Looking northwards across the Reserve* | *Southern side of the Reserve, near the original 'Littlewell*, all works from *Mingenew Reserve* series, 2019, silver gelatin photographic prints, each 20.32 x 25.4cm. Images courtesy of the artist.



AGNES YAMBOONG ARMSTRONG

BORN
Ivanhoe Station, Western Australia

LIVES
Kununurra, Kimberley Region

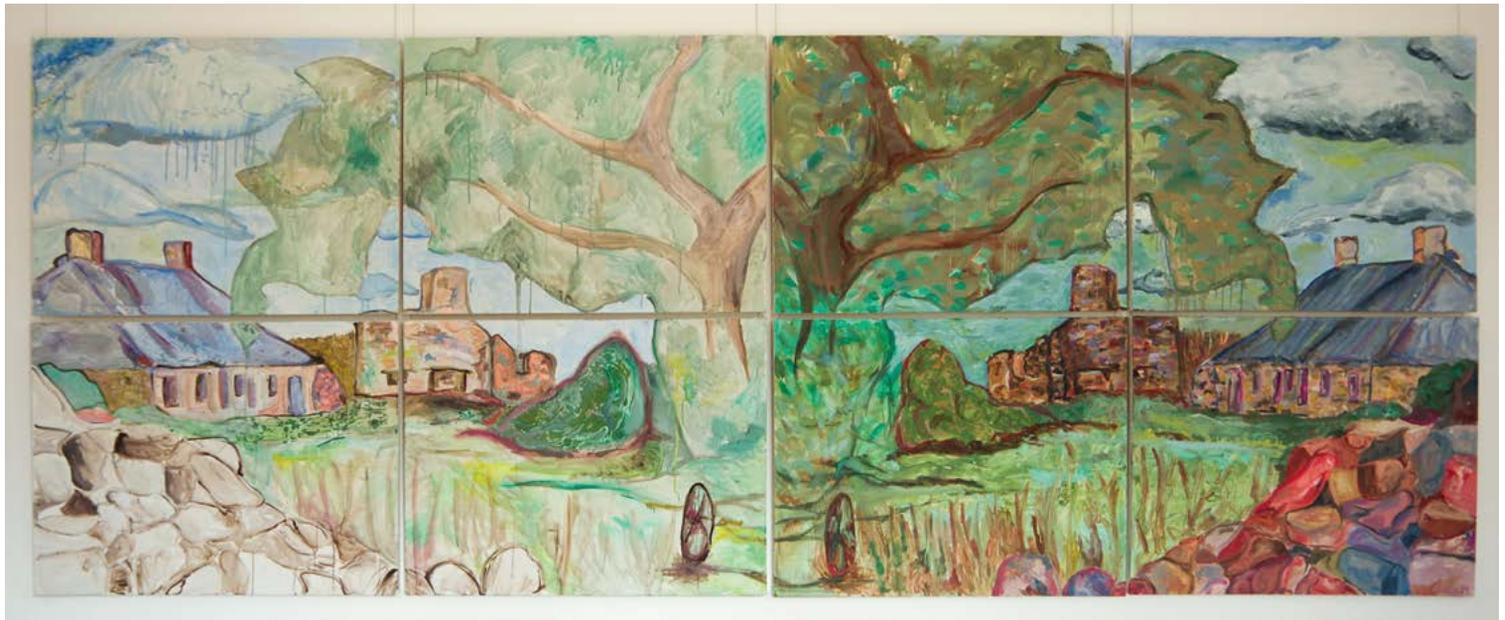
LANGUAGE GROUP
Miriwoong

Agnes Yamboong Armstrong's work is striking in its monochromatic colour scheme and aerial composition. Depicting creek flows from the flooded Ord River in the wet season, the work is a metaphor for the flowing of knowledge through Country. A practicing artist since 1999, Yamboong Armstrong works across ochre painting, print making, textile printing and boab nut engraving.

Agnes Yamboong Armstrong's paintings embrace the stories of her childhood years in delightful often naive interpretations. She shares her memories of growing up on stations, bush life and the stories taught by her grandparents. Her images connect story, place and childhood memory.

waringarriarts.com.au/our-artists/agnes-armstrong

Agnes Yamboong Armstrong, *Jalinem*, 2019, natural pigment on canvas, 80 × 100 cm. Image courtesy of the artist and Waringarri Aboriginal Arts.



GABRIELLE BUTLER

BORN
Perenjori, Western Australia

LIVES
Perth Region

EDUCATION
2019 Bachelor of Arts: Screen Arts and
Photography (Curtin University)

An ambitious depiction of the 150-year-old Macpherson homestead, Gabrielle Butler's *Rejuvenate* explores the Macpherson family's history and the largely unspoken stories of their Aboriginal children. Working in large scale portrait and landscape oil painting, Butler has been a practicing artist for 6 years.

The human body and the impact it has on the places around it is what I'm interested in capturing. Spontaneous brushstrokes glide across my canvas, just like footsteps on the land or the expression of a face. It's always the way the land sways or a person's ambiance that I remember, for it is forever evolving and worth capturing.

gabriellebutler.com

Gabrielle Butler, *Rejuvenate*, 2019, oil on acrylic on canvas, 152.4 × 406.4cm. Image courtesy of the artist.



DEBBIE CARMODY

BORN
Norseman, Western Australia

LIVES
Kalgoorlie-Boulder,
Goldfields Esperance Region

LANGUAGE GROUP
Anangu/Spinifex/Bardok

Debbie Carmody's *Power and Passion* captures a moment during a protest in Kalgoorlie-Boulder and comments on the role of photojournalism to tell the truth in relationship to broader systems of punishment and social control. Carmody has been working in photography and acrylic on canvas for 20 years.

I am a film writer/director and it was only natural for me to get into photography. I like taking shots of First Nations People and the environment that we are in – in order to raise issues about social injustice.

Debbie Carmody, *Power and Passion*, 2016,
photograph, 30 × 57cm. Image courtesy of the artist.



TINA CARMODY

BORN
Esperance, Western Australia

LIVES
Kalgoorlie-Boulder,
Goldfields Esperance Region

LANGUAGE GROUP
Nyungar/Anangu

EDUCATION
(deferred) Bachelor of Arts: Visual Arts
(Edith Cowan University)

Tina Carmody's inventive work combines a range of unexpected materials and approaches to represent her connection to country and culture. Working in varied art forms, Carmody specialises in wood burning, photography, resin and acrylic painting.

I draw my inspiration from my connections to country, culture and family. I am particularly inspired by the Seven Sisters and how the bonds of womanhood bring us together.

Tina Carmody, *Wiru Kapi*, 2017, photograph, acrylic and resin on board, 91 x 100cm. Image courtesy of the artist.



CHAN DALGARNO

BORN

Albany, Western Australia

LIVES

Karratha, Pilbara

Chan Dalgarno's ingenious work appears as a near photographic image when viewed at the optimal distance of 8 metres. On closer inspection, her process is revealed: drawn from a photo that has been pixelated in a photo editing program used for cross stitch she has painstakingly written layers of text in varying densities, adjusting the shading by walking back and forth across

the room to check the final image at a distance. Telling the gruesome story of the Mokine Valley Ghost, Dalgarno's work documents years of archival research in an investigation of regional mythmaking and legend. Dalgarno works primarily on paper and has been a practicing artist for 7 years.

My practice focuses on the use of aleatoric formulae, bound by subject datum parameters, to demonstrate the psycho-physics of dual-processing during cognitive functions within the memory-sensory perception interplay, such as pareidolic, apophenic & epiphanic

responses. In plain English: I use maths equations to rearrange the subject's data and demonstrate the science behind what the brain sees versus what the eye sees.

chandalgarno.com.au

Chan Dalgarno, *The Truth of the Mokine Gully Ghost*, 2019, ink on cotton paper, 76 × 56cm. Image courtesy of the artist.



ANNETTE DAVIS

BORN
Perth, Western Australia

LIVES
Albany, Great Southern Region

EDUCATION
1991 Master of Philosophy: Australian Studies (University of Western Australia)

Annette Davis's work represents the contemporary reality of living and shopping in a regional centre. An archive of commercial-social transaction, "Have a Nice Day" highlights the impact of online shopping and what is lost in a small

community when the physical interaction of a purchase is taken away. Davis cleverly utilises multimedia to depict an overlooked, yet vital social element in creating and sustaining community. Davis works across a range of media, choosing materials and techniques that are relevant to the concept explored. She has been a practicing artist for 13 years and worked in the visual arts as a curator for close to 30 years.

In her art, Annette is interested in conveying ideas about the layers of experience of locations to which she is personally connected. Her ideas and responses direct the media in

which she works. This leads to a continuing exploration of media and her two and three-dimensional artworks include textiles, collage, printmaking, photography and painting.

annettedavisart.com

Annette Davis, "Have a Nice Day", 2019, adhesive labels, receipts, docket paper, thread, 55.5 x 50 x 10cm. Photographer: Bob Symons. Image courtesy of the artist.



MARY-LOU ORLIYARLI DIVILLI

BORN
Derby, Western Australia

LIVES
Kupungarri Community, Kimberley Region

LANGUAGE GROUP
Nyikina/Ngarinyin

In her photographic series, Mary-Lou Orliyarli Divilli documents the senior artists of Waringarri Aboriginal Arts including Ben Galmirrl Ward, Peggy Madij Griffiths and Agnes Yamboong Armstrong. Divilli's moving portrayal captures the emotions shifting over the artists' faces as they tell stories of Country. Projecting images of the artists' work onto their bodies, Divilli creates powerful and colourful images. Her photographic work sensitively acknowledges the legacy of the art centre and the senior artists who were instrumental in its foundation.

I combine both photography and painting together in my art as it allows me to put two of my most practiced mediums together. I love both photography and painting. Art heals me – it's therapy for my soul. It puts me in a place where I feel calm and at ease. It brings out the happiness in me. Family, people and country inspire me.

Clockwise: Mary-Lou Orliyarli Divilli, *Roadtrain* | *Yab-yabbe-geni-nim* | *Jalin* | *Milkwater*, 2019, photographic print, each 76 x 108cm. Images courtesy of the artist and Waringarri Aboriginal Arts.



JUNE DJIAGWEEN

BORN
Broome, Western Australia

LIVES
Broome, Kimberley Region/Karratha,
Pilbara Region

LANGUAGE GROUP
Yawuru/Ngarluma

June Djiagween's work speaks of the ongoing ripples of pain that she and her people face in the fight for truth to be told. The visceral and intensely coloured scenes in Djiagween's work stood out from the red, rust, earth and blue sea palette of Broome. Djiagween and fellow artist Gary Smith's works are genealogically linked, rooted in symbolism and material connection – the pearl buttons and teardrops reflected in the lustre of the carved pearl shell. A practicing artist for 35 years Djiagween paints in Yawuru saltwater style and Ngarluma desert style.

I am a cultural senior advisor for Yawuru and Ngarluma. I do a traditional style of Aboriginal art with a contemporary twist.

June Djiagween, *Pearling Slavery*, 2019, acrylic on canvas, 100 × 120cm. Photographer: Kevin Smith. Image courtesy of the artist.



ALANA GRANT

BORN
Perth, Western Australia

LIVES
Mandurah, Peel Region

EDUCATION
2015 Bachelor of Arts: Visual Arts
(Southern Cross University); 2013
Advanced Diploma of Art Therapy
(Ikon Institute)

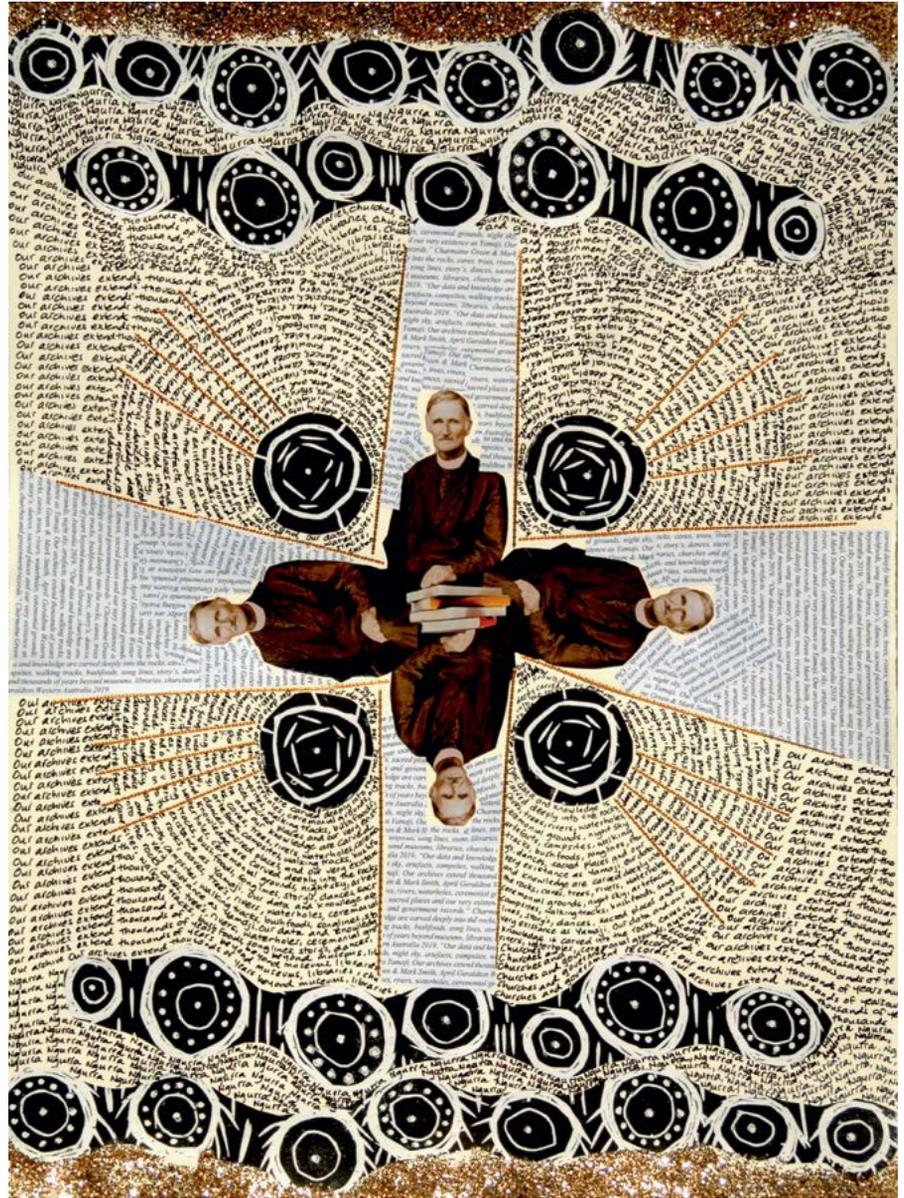
Alana Grant's work is personal, documenting her activities and those of other families raising children with a disability in the Mandurah community. Grant advocates for changing the stigma around disability, representing the structures of support in her community. She re-interprets 'happy snap' photography through drawing and rubbing back to create a silvery souvenir of family moments. Grant has been working as a cross disciplinary artist for 21 years.

I work as a contemporary multidisciplinary artist. Materials inform and reflect each works'

intention individually. Art for me is an avenue to visually communicate what I value and hope to make a positive contribution towards, usually this is environmental and social advocacy focussed. Diversity, sustainability and belonging are interwoven themes which I find my personal and art life returning to as a central place of importance and existence.

alanagrartart.com

Alana Grant, *Belonging Through Play* (detail), 2019, organic solvent transfer and charcoal, sizes variable from 23 x 30cm, 30 x 30cm, 30 x 40cm. Images courtesy of the artist.



CHARMAINE GREEN & MARK SMITH

CHARMAINE GREEN BORN

Eradu, Western Australia

LIVES

Geraldton, Mid-West Region

LANGUAGE GROUP

Yamaji

MARK SMITH

BORN

Port Hedland, Western Australia

LIVES

Geraldton, Mid-West Region

LANGUAGE GROUP

Yamaji/Maori

Charmaine Green and Mark Smith's work interrogates the act of mythmaking through contemporary perspectives on historical archives. Integrating Western modes of archiving text, documents and books held in libraries their work reclaims these institutional structures through Yamaji iconography that reflects an engagement with knowledge embedded within the land itself.

Charmaine Green is from the Yamaji region of Western Australia. She is a published poet and visual artist of 26 years, working in mediums of collage and 2D paintings.

Her narratives reflect being an Aboriginal female in contested intercultural spaces. Green is represented by Yamaji Art Centre. Mark Smith is a Yamaji/Maori artist that resides in the Mid-West of Western Australia. For the past 4 years his primary art forms are wood carving and printmaking, revolving around Aboriginal stories from the Yamaji area.

Charmaine Green & Mark Smith, *Unravelling Archives 1*, 2019, woodcut print, collage, glitter on watercolour paper, 76 × 56cm. Image courtesy of the artists and Geraldton Regional Art Gallery.



JAN GOONGAJA GRIFFITHS

BORN
Kununurra, Western Australia

LIVES
Jiylinum community, Keep River National Park,
Kimberley Region/Northern Territory border

LANGUAGE GROUP
Miriwoong/Ngarinyman

Daughter of Peggy Madj Griffiths and A. Griffiths, Jan Goongaja Griffiths' work carries on family traditions with new material experimentation. Using ceramics, her works

create a three dimensional installation of the stories of her ancestors and how her country came to be. Working across ochre painting, ceramics, and couture fashion design, Goongaja Griffiths first started making art in 1998 and has been a practicing artist since 2016.

I'm carrying on my parents, Peggy and A. Griffiths' stories that were handed down to my parents and then to me. I too can keep our tradition alive and hand the stories of our ancestors and how our Country came to be, down to the next generation and generations to come. I do this with great pride and honour.

waringarriarts.com.au/our-artists/jan-griffiths

Clockwise: Jan Goongaja Griffiths, *Woorrilbem at Night*, 2019, white raku, sgraffito, underglaze decoration, glaze, 36 x 39 x 4cm | *Waterlily Lamboong with water serpent* (back), 2019, porcelain, sgraffito, underglaze decoration, glaze, 23.5 x 19 x 5cm | *Woorrilbem platter*, 2019, porcelain, underglaze decoration, glaze, 34.5 x 28 x 3cm | *Waterlily platter*, 2019, porcelain, underglaze decoration, glaze, 25 x 25 x 0.5cm. Images courtesy of the artist and Waringarri Aboriginal Arts.



PEGGY MADIJ GRIFFITHS

BORN

Newry Station, Northern Territory

LIVES

Jiylinum community, Keep River National Park, Kimberley Region/Northern Territory border

LANGUAGE GROUP

Miriwoong

A senior Miriwoong artist and cultural custodian, Peggy Madij Griffiths maintains both the ephemeral and the unchanging connections of Country. Through her arts practice she responds to her environment and her place within it. Her elegant yet powerful imagery documents the custodianship handed to her by her mother and grandfather. Working in ochre painting, printmaking, ceramics, textiles and boab nut engraving, Madij Griffiths has been a practicing artist since 1985.

The old people used to paint their Country on caves, now I'm doing it on paper. I carry on culture and pass it on ... I paint my Ngarang (Dreaming).

waringarriarts.com.au/our-artists/peggy-griffiths

Peggy Madij Griffiths, *Larrgen*, 2019, natural pigment on canvas, 125 x 130cm. Image courtesy of the artist and Waringarri Aboriginal Arts.



NAOMIE HATHERLEY

BORN

Northam, Western Australia

LIVES

Broome, Kimberley Region

EDUCATION

1996 Bachelor of Arts: Fine Art and English (University of Western Australia); 1995 Diploma of Education (University of Western Australia); 2012 Master of Visual Arts (Monash University)

In her art practice, Naomie Hatherley links local community activities with important national discussions, paralleled in art and sport. Hatherley's work charts growing local participation in women's AFL since 2015 and

in doing so, links Broome into national change, championing women in sport. Painting directly onto historical scoring numbers which are visibly worn from use, Hatherley's work is deeply connected to the community in which she lives. The act of recording, counting and acknowledging women in this illustrated diarised way has links in with the national Countess Report – a benchmarking project and online resource on gender equality in the Australian contemporary art sector. A practicing artist for 15 years, Hatherley works conceptually in a wide range of media including painting, drawing, textiles, printmaking, installation, video and performance.

My work casts a feminist lens on ideas of the maternal, and the iconography that characterises notions of Australian identity and ideology. I am particularly interested in the tension that exists between the general expectation or perception of what constitutes art in Australia and an authentic artistic expression.

naomiehatherley.com

Naomie Hatherley, *Keeping Score – Her Rules, Her Game: West Kimberley Football League*, 2019, oil on vintage tin score plates, 120 x 90cm. Photographer: Kevin Smith. Image courtesy of the artist.



PANSY HICKS

BORN
Roebourne, Western Australia;

LIVES
Roebourne, Pilbara Region

LANGUAGE GROUP
Ngarluma/Yindjibarndi

A Ngarluma Elder, one of the two remaining traditional owners of the Ngarluma land, the land of the Saltwater people, Pansy Hicks has been telling her stories through art for many years. Her creations about Munni-Munni Hill are inspired from when her ancestors were there, a long time ago walking the lands. Hicks has been an artist for over 18 years and primarily works in acrylic painting.

I'd like to see my generation going back to the country again and the little ones going back to country too. That's what's important for us, the land and what's in the land: the bush tucker and bush medicine.

Pansy Hicks, *Munni Munni*, 2019, acrylic on canvas, 30 × 30cm. Photographer: Christina Goodman. Image courtesy of the artist and Roebourne Art Group.



MAITLAND HILL

BORN

Pingelly, Western Australia

LIVES

Dwellingup, Peel Region

LANGUAGE GROUP

Ballardong/Nyungar

Depicting the 'Emu dance' and Dreaming tradition of Nyungar people across the Darling Scarp, Maitland Hill's multi panel work is striking in its one to one scale, placing the viewer face to face with the pyrography figures. Hill demonstrates a dedication to the sharing and continuation of cultural knowledge. The combination of technique and composition of his work makes for compelling viewing. Working across painting and pyrography, Hill has been a practicing artist for 5 years.

I paint to heal myself and to connect to country and culture. Through my artwork I expose the work, to show the world out there, the beauty, the colours and the connection. Also when I paint or burn on plywood, I am in the picture connecting to country and the old people, to show how beautiful and unique our country and culture is.

Maitland Hill, *Songline series 1-4*, 2019, pyrography on plywood, 190 x 60cm each. Images courtesy of the artist.



JASON HOLMES

BORN
Perth, Western Australia

LIVES
In-transit, South East Coastal Western Australia

Jason Holmes' work is a record of personal history and a homage to the women in his family. An emotional response to the natural landscape around Esperance, his work captures the harrowing story of his great aunt who was a political prisoner during WWII. A practicing artist for 10 years Holmes works with appropriated

natural or manufactured two and three dimensional mixed media; Australian botanical installations and arrangements; as well as conceptual and contextual work.

Creating is like being a wave, hungering for shore; or rendering down and re-building what you are, think, see and feel; or an attrite game of brinkmanship; or bloody good fun! It's supposed to be good for mental health but sometimes it drives one mad, which is a fleeting price to pay for those perennial joys, both shared and personal. I love the elements or people engaging – physically or enquiringly

– with some of my work and in those pieces' message. The best things in life, aren't things: except for art-?

Jason Holmes, *Anonymous Woman #2: Alternate Archive of Post-cards from big Pankrác Prison, Floreat Beach, Lake Disappointment, Kuditi, Eden, 2019*, laser print on Hahnemuhle paper, rakehead, handmade stamps, dimensions variable. Image courtesy of the artist.



CATHERINE KGUKGI NOBLE HOWARD

BORN
Kalgoorlie, Western Australia

LIVES
Kalgoorlie-Boulder,
Goldfields Esperance Region

LANGUAGE GROUP
Ngaanyatjarra/Wongutha

Recently winning the City of Kalgoorlie-Boulder Art Prize, Catherine Kgukgi Nobel Howard sources her colours from nature including ground ochres, earth and charcoal. Displaying a sophisticated use of space and intricate brushwork, her artwork demonstrates a deep connection to country and spiritual ancestors.

*Art helps me to connect with my inner self...
I enjoy sharing cultural stories that relate to
the past, present and future generations.*

Catherine Kgukgi Noble Howard, *Collecting Bush Tucker*, 2003, natural ochres, ground earth, rock and charcoal on canvas, 51 x 41 cm. Photographer: Monika Dvorak. Image courtesy of the artist and Bush Blossom Gallery.



KAREN MCCLURKIN

BORN
Sydney, New South Wales

LIVES
Perth Region, formerly Esperance,
Goldfields Esperance Region

EDUCATION
2011 Bachelor of Arts: Visual Arts
(Curtin University)

Rene and the 'God of Ugly Things', is a homage to Karen McClurkin's grandmother who supposedly discovered the Weta originating from the Waikato region of New Zealand. Discussing the role of women in the 1950s and the anonymity of their contribution to science, this work is a gesture towards peeling back layers of decoration to reveal truths. McClurkin has been working in painting and printmaking for 10 years.

My arts practice has been evolving through the exploration of cloud studies and built structure. Together, I use these

two elements to create a fictional space juxtaposed between organic shape and linear perspective. My painting supports are hand built and prepared with cooked gesso. This is an important part of my practice when I commence a new body of work. Both acrylics and oils are used as mediums and printmaking is utilised for exploring painting ideas.

karenmcclurkinartist.com

Karen McClurkin, *Rene and the 'God of Ugly Things'*, 2019, oil, acrylic, giclee print on gesso hessian and board, 20 x 30.5cm. Image courtesy of the artist.



SERENA MCLAUHLAN

BORN
Albany, Western Australia

LIVES
Denmark, Great Southern Region

EDUCATION
2000 Bachelor of Art: Honours
(Amsterdam Academy of Arts – The
Netherlands); 2001 Bachelor of Arts:
Visual Arts-Honours (Edith Cowan
University)

Serena McLauchlan's work breaks the rules. *Fines* is a comment on how crime and property damage is cleaned up, paid for and managed in a small community. As one of the MIX artists she was set a curatorial brief of working within a 50 x 50cm box to create a personal archive, a limitation that she managed to contravene, working outside of the box. A practicing artist for 23 years McLauchlan works in painting, installation and community art.

I'm interested in painting as an extended medium, with installations which respond to space and context. When working with painting as process, I investigate monochromatic colour experiences using a diverse range of experimental and sensual materials. I work in the community art space with at risk, remote or marginalised groups, where I seek to create collaborative public works which are often ephemeral or temporary in nature.

Serena McLauchlan, *Fines*, 2019, City of Albany crushed glass, ash from original box, sand, dimensions variable. Image courtesy of the artist.



JEANNE MELVILLE

BORN
Middleton, England

LIVES
Narrogin, Wheatbelt Region

EDUCATION
2004 Bachelor of Arts: Visual Arts (Edith Cowan University)

Jeanne Melville's work acts as a kind of charm bracelet to house worries associated with medical procedure and hospital stays. Her work acknowledges all the small pieces that make up a community and the physical remains of history that serve to jog our memory and soothe our hearts. Working in mixed media, painting, drawing, small sculptural works, rust, eco dyeing (paper) and metal works, Melville has been a practicing artist for over 20 years.

My art practice focuses on playing with and exploring the properties and possibilities of different materials, especially mixing or overlaying the materials. If I am working towards an exhibition piece, I will focus more on an idea and choose the materials that might say what I want it to.

Jeanne Melville, *Where the Journey Leads* (detail), 2019, copper, brass, nickel, aluminium, metal wires, mica and paper, 112cm diameter. Image courtesy of the artist.



SARAH MILLS

BORN

Bunbury, Western Australia

LIVES

Bunbury and Donnybrook, South West Region

LANGUAGE GROUP

Larrakia

EDUCATION

2014 Bachelor of Arts: Honours (Edith Cowan University)

Ethereal and delicately detailed, Sarah Mills' work uses the metaphor of snakes shedding skin to grow to discuss the gaps within the documented history of the Darling Scarp. Referencing pre-colonial landscapes, mega-fauna, and Indigenous cultural practices including fire stick farming, the carved and waxed branches of the ghost gum signify the spiritual archives of the region. A practicing artist for 9 years Mills' work is multi-disciplinary.

Sarah Mills is a regional, multi-disciplinary artist and photographer, who has exhibited Nationally and Internationally. Her work

has featured in world-wide publications such as WomanKind Magazine and has won prestigious prizes, such as the 2017 Mid-West Prize. Using mediums reflecting her research, Mills' work often focuses on the humanities and explores the segregation of European and Indigenous culture, with prospects of reunification.

sarahmillsartist.wordpress.com

Sarah Mills, *Extinct* (detail), 2019, mixed-media installation made with carved organic material, 300 × 300cm. Image courtesy of the artist.



CLAUDETTE MOUNTJOY

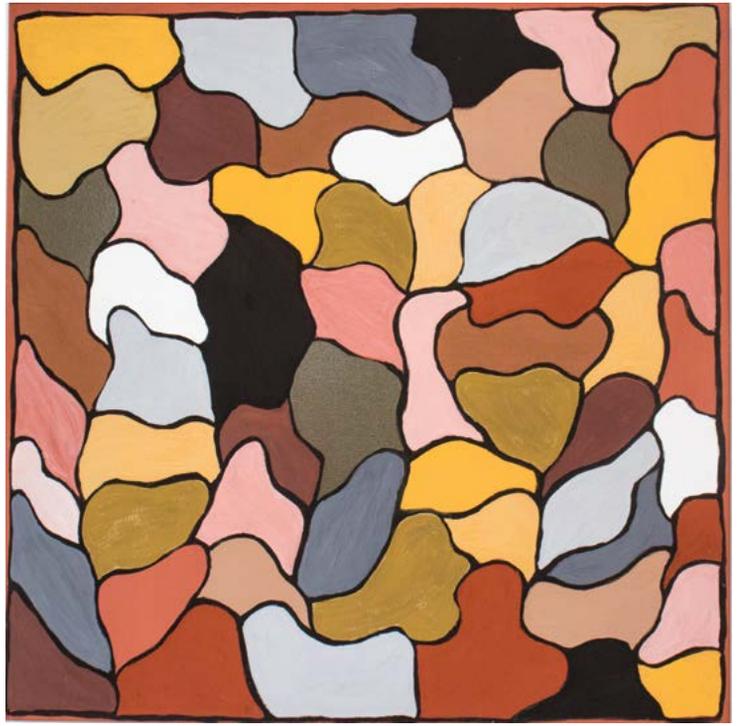
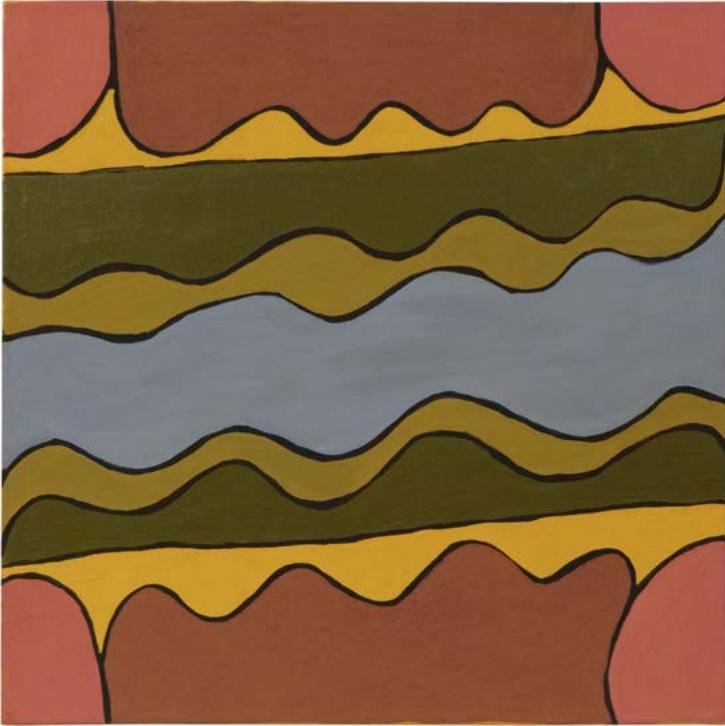
BORN
Subiaco, Western Australia

LIVES
Northcliffe, South West Region

Claudette Mountjoy frankly depicts the artistic path through performance and poetry. Entertaining and rhythmic, Mountjoy's work is a feminist piece, touching on a universal experience of creativity and seen through the eyes of the most common demographic of regional artists – middle-aged women. Mountjoy has been writing for performance, storytelling and poetry for 60 years.

I am an idiosyncratic performance poet and storyteller from the South West Karri Forest.

Claudette Mountjoy, *Confidence* (video still), 2019, video recording of performance, duration: 3:15 minutes. Image courtesy of the artist.



BRENDA MINGEN NINGARMARA

BORN
Kununurra, Western Australia

LIVES
Kununurra, Kimberley Region

LANGUAGE GROUP
Miriwoong

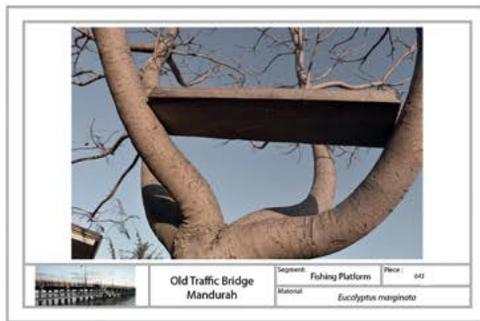
An emerging artist, Brenda Mingen Ningarmara's work is connected to matrilineal knowledge systems. Contrasting in the bold colour and distinct shapes with this work, there is a relationship to Agnes Yamboong Armstrong's work in the depiction of river floods on shared Country. Working in ochre painting and textile printing Mingen Ningarmara first started making art in 2000 and has been a practicing artist since 2014.

I watched the old people painting – that's how I got started. It teaches me about Country. I am ready to take over the stories of my

mother. I am learning from her to tell her stories and pass them on to my children and grandchildren.

waringarriarts.com.au/our-artists/brenda-ningarmara

From left: Brenda Mingen Ningarmara, *Woorre-woorrem*, 2019, natural pigment on canvas, 76 × 76cm | *Woorre-woorrem Wet Season*, 2019, natural pigment on canvas, 76 × 76cm. Images courtesy of the artist and Waringarri Aboriginal Arts.



LYN NIXON

BORN
Auburn, New South Wales

LIVES
Falcon, Peel Region

EDUCATION
2010 Diploma of Art (Australian School of Fine Wood); 2017 Bachelor of Arts: Fine Art (Curtin University)

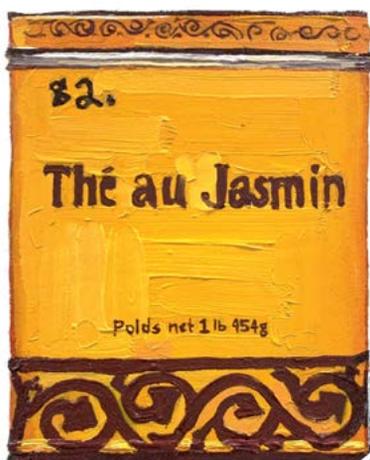
Operating as an authentic and extensive portrait of the Mandurah community, Lyn Nixon's work captures the essence of a person or household through their creative responses using the wood boards from

the decommissioned Mandurah Bridge. *Fragments* is a contemporary archive of place, captured through the submitted amateur photography of the Mandurah residents use of the boardwalk samples the council provided and represents a refreshing way to depict the hearts and minds of a community. Nixon playfully creates a scaffold that holds an archive of community memories and honours a sense of pride in civic landmarks. Working in print, photography, mixed media and installations, Nixon has been a practicing artist for 10 years.

I am a West Australian artist working primarily in photography, printmaking and installation. My practice explores the fragility of existence, focusing on notions of impermanence and the human condition. I use a combination of media to investigate our collective vulnerability to change.

lynnixon.com

Lyn Nixon, *Fragments* (detail), 2019, photographs based on images supplied by the Mandurah community, 11.5 x 17cm each. Image courtesy of the artist.



ELLEN NORRISH

BORN
Pinjarra, Western Australia

LIVES
Perth Region (formerly Geraldton, Mid-West Region)

EDUCATION
2016 Bachelor of Arts: Fine Art-Honours (Curtin University)

Ellen Norrish's skilful paintings document the object and condition of an amateur community archive of found tins, owned by Margaret and Robert Gaston. Norrish engages with the process of archiving an archive – the painted record of the tins record the collection, but in doing so become objects of nostalgia and treasure themselves. Norrish has been a practicing artist working in painting for 8 years.

Norrish's art practice is based on the careful reproduction of everyday objects and imagery in thick oil paint. She is particularly interested in personal collections or

incidental accumulations of imagery, having completed series of paintings based on letters, smartphone photographs, artworks and most recently, an amateur museum of tins. These small painted reproductions are usually exhibited en masse in an illogical order to offer a multifaceted portrait of contemporary life and/or the contemporary subject.

Ellen Norrish, *Tin heads* (detail), 2019, oil on ply, dimensions variable. Images courtesy of the artist.



MARIANNE PENBERTHY

BORN
Brisbane, Queensland

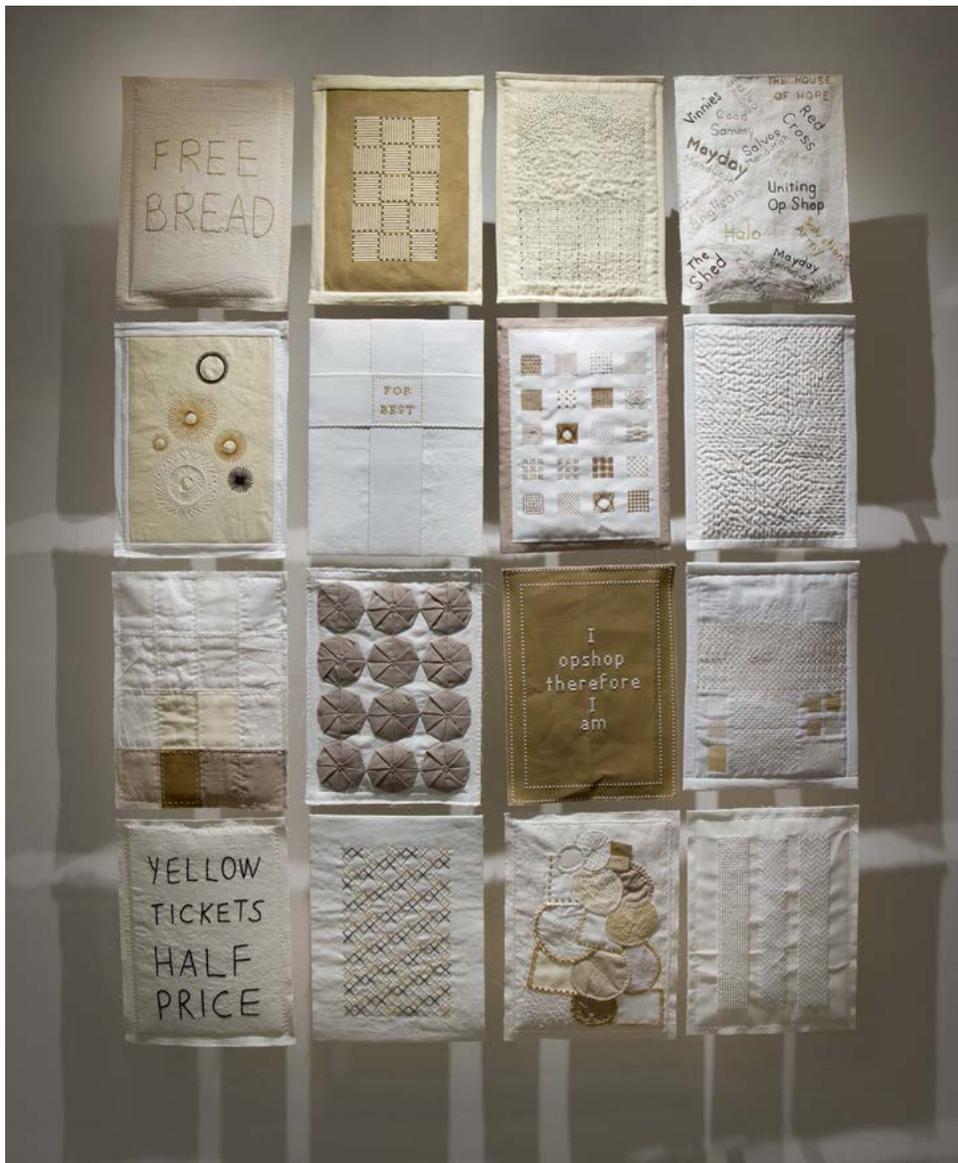
LIVES
Geraldton, Mid-West Region

EDUCATION
1996 Bachelor of Arts: Visual Art
(Edith Cowan University)

Marianne Penberthy's work captures the purpose of an archive of place, materially and structurally. Created from a deep engagement with the surface of the land, this multipart installation absorbs the tannins, discarded materials and pigment of the earth into sterile white gauze. Through her literal containment of the earth (a sample of regional Western Australia), Penberthy documents a very personal relationship with place. Penberthy has been a textile, mixed media and installation artist for 30 years.

I am interested in stitch as a metaphor for healing and mending. In the past I have stitched both cloth and ground. The sound of a needle passing through cloth can have a rhythm and sound similar to breathing in and breathing out. For me, searching for a deeper connection to place and land is an important part of my process and practice.

Marianne Penberthy, *An Offering* (detail), 2019, gauze, found metal objects, adhesive, tannin, cotton thread, 96 components, 9 × 9cm each. Photographer: Marina Baker. Image courtesy of the artist.



DEIDRE ROBB

BORN
Te Awamutu, New Zealand

LIVES
Mandurah, Peel Region

EDUCATION
1989 Clothing and Textiles (Wellington Polytechnic now Massey University)

On first inspection Deidre Robb's work appears as a considered creation of meticulous skill and understanding of textile processes and history. Stitched from half-finished handiwork projects and materials sourced from Mandurah's 16 op shops – far more than the average for a small community – this work has a dark understorey. These materials hint at an aging population, unable to finish their projects before they die, their creativity donated and disconnected from their identity. Robb subtly depicts a history lost and the risk rural and

regional communities face in the fading of intergenerational knowledge. Robb has been a practicing textiles artist since 2009.

I have always been a maker of functional textile objects and in the last decade have been using the same techniques to make art. My use of traditional and historical textile craft techniques is used to comment on issues from a female and domestic viewpoint.

Deidre Robb, *I opshop therefore I am*, 2019, textiles, threads, buttons, sequins, beads, 16 components total, 25 x 34cm each. Photographer: Daniel Wilkins. Image courtesy of the artist and CASM Gallery.



LOREEN SAMSON

BORN
Roebourne, Western Australia

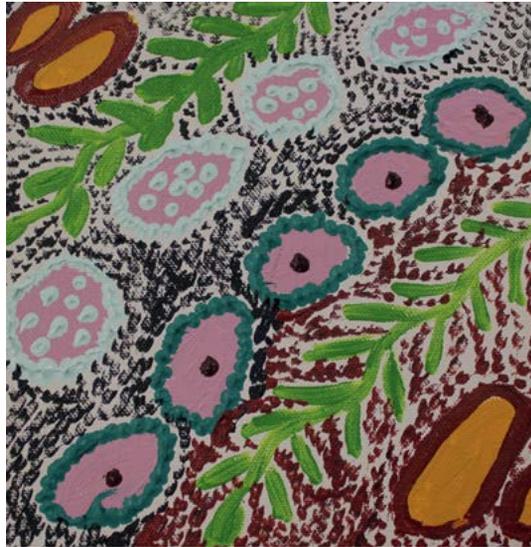
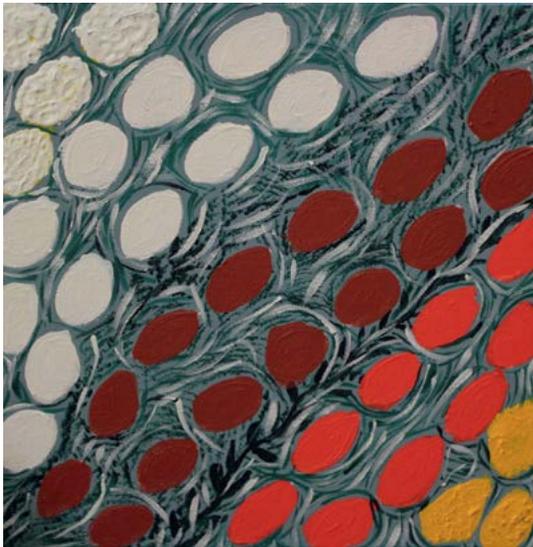
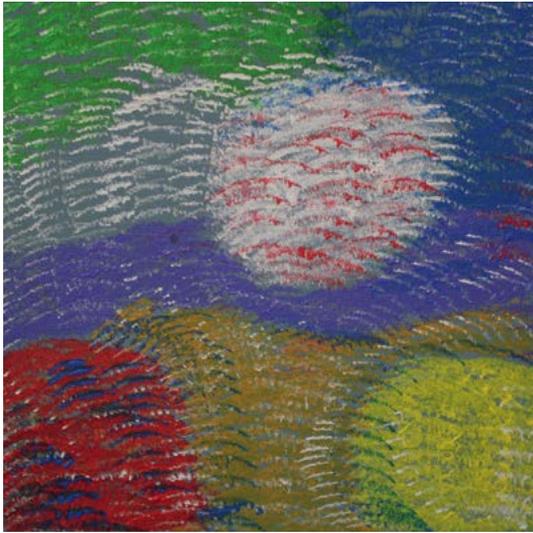
LIVED
Roebourne, Pilbara Region

LANGUAGE GROUP
Ngarluma/Yindjibarndi

Loreen Samson was a respected artist who was passionate about teaching the younger generations in her community. Samson painted about her feelings, social justice, mining, the thoughts she had of her heritage and the stories of her ancestors, using mainly colours of the land. Samson was a practicing artist for over 30 years, a multiple Cossack Art Award winner, and her paintings are held in the Australian National Museum, Canberra and Berndt Museum, UWA collections.

Loreen Samson drew her inspiration from the beauty of the country, from the respect of the country. When we learn from the country, we experience how to do the movements of the land. The country has life. It gives life to take life.

Loreen Samson, *Salt Ponds*, 2019, acrylic on canvas, 59 × 100cm. Image courtesy of the artist's estate and Roebourne Art Group



VIOLET SAMSON

BORN
Cherrida Station, Western Australia

LIVES
Roebourne, Pilbara Region

LANGUAGE GROUP
Ngarluma/Yindjibarndi

Ngarluma elder Violet Samson is a founding artist of the Roebourne Art Group (now known as the Wangaba Roebourne Art Group) which formed in 2005. Wangaba means 'Alive' in the local traditional Ngarluma language. Samson's *Bush Seeds* and *Wild Flowers* paintings have a frenetic energy and colourful drive that evokes the powerful history of ancestral movement and passage through the land.

Art works tells our story and our history, about our land and our heritage and helps people to respect Aboriginal culture. The old ancestors who walked this land many years

ago searching for food. They used to walk along the river looking for bush tucker, bush roots from the reeds in the river, and bush seed and bush medicines. They used to come here looking our ancestors to survive because there wasn't any shops around, any hospitals around. They would survive by hunting, gathering food, gather bush medicine for the children when they were sick.

Violet Samson, *Bush Seeds*, 2019, acrylic on canvas, 30 x 30cm each. Photographer: Christina Goodman. Images courtesy of the artist and Roebourne Art Group.



MICHELLE SLARKE

BORN

Lake Grace, Western Australia

LIVES

Lake Grace, Wheatbelt Region

EDUCATION

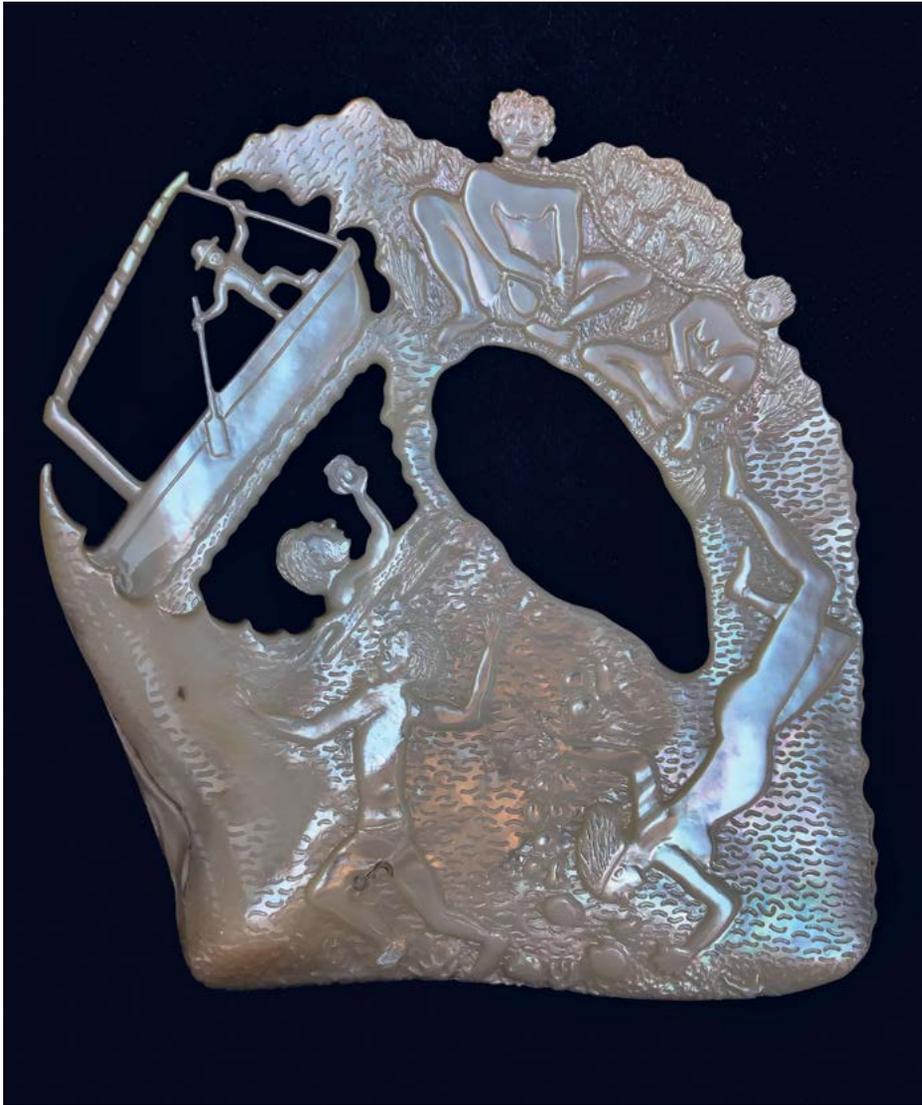
1992 Bachelor of Arts: Fine Art
(Curtin University)

A physical archive of Lake Grace Australian Inland Mission Hospital, Michelle Slarke's work is literally dug up from the shores of the lake where she lives. Made up of found objects from various dump sites

around the lake meticulously pieced back together as re-made tools, phials and medical paraphernalia, Slarke's work creates a fictional archive that examines the value we place on old objects without questioning their story or usefulness. The work is an intricate forensic response to the history of this nationally significant hospital, presenting a commentary on the fleeting and changeable nature of memory. Slarke has been a practicing artist for 30 years working in installation, mixed media and text.

I am a visual artist and writer. I work in an interdisciplinary way, including installation, mixed media and permanent works commissioned for public places. Much of my work is research based, informed by the social and historical content of place and the use of text. This includes a cross-over to writing non-fiction and fiction.

Michelle Slarke, *Ampoules – Artefacts after Burning series*, 2019, glass ampoule parts recovered from old hospital tip/burned sites, soil, ash, charcoal, lake salt, aluminium, PVA and stainless steel support, 5 x 30 x 90cm. Photographer: Michelle Slarke. Image courtesy of the artist.



GARY SMITH

BORN
Broome, Western Australia

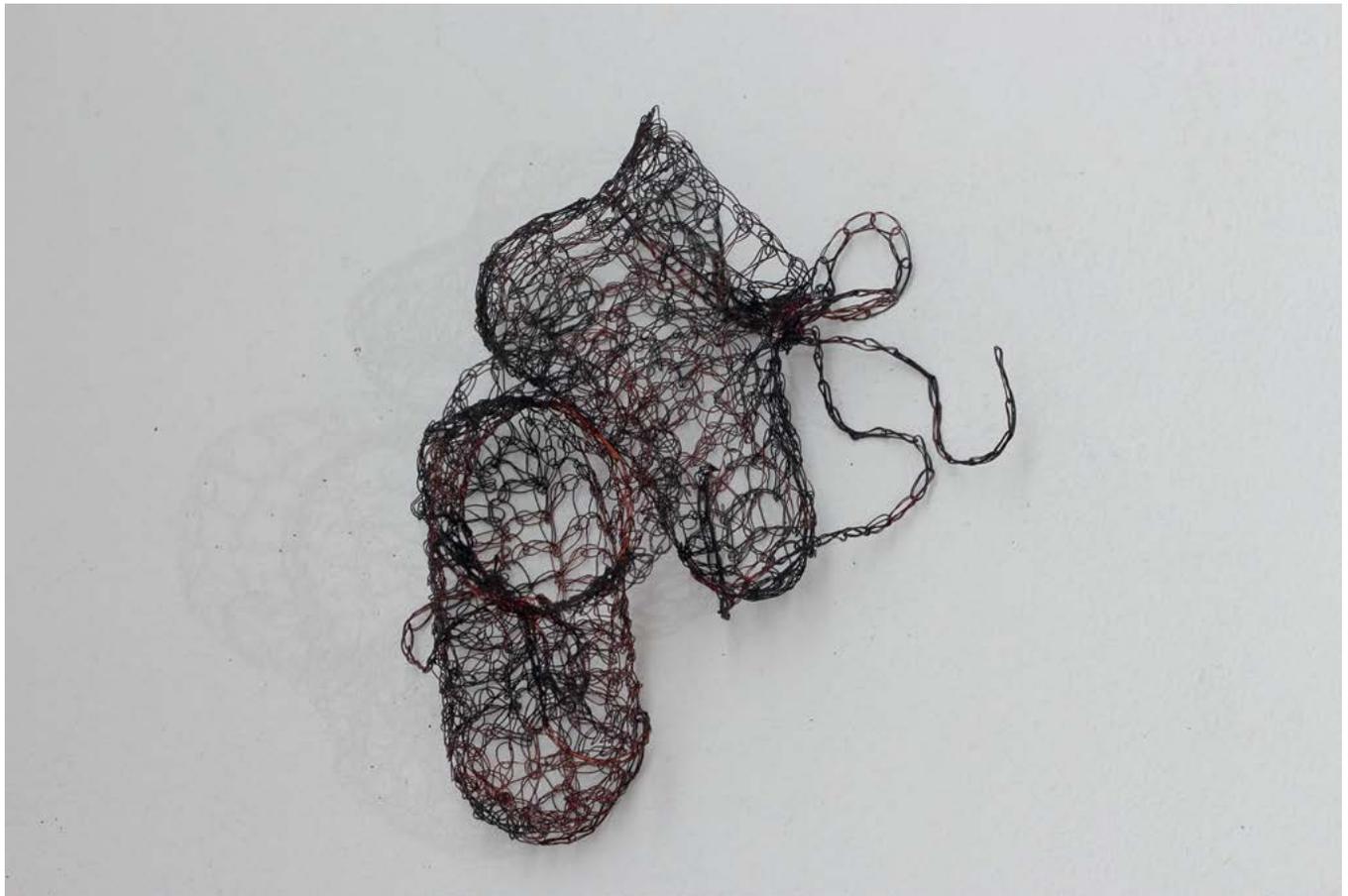
LIVES
Broome, Kimberley Region

LANGUAGE GROUP
Bardi

Gary Smith's personal history is etched into his work, connecting the parallel histories and diverse narratives of the pearling industry in the Broome region and its harsh impact on First Nation's people. The juxtaposition of beauty and horror in his work reveal a lot about our nations unwillingness to accept the systemic trauma behind the acquisition of resources – largely used for decoration. Smith has been a practicing artist since 2013. He began carving cow bone, dugong bone and trochus shell to make pendants and in 2015 began using mother of pearl shell.

Inspiration for my work comes from my love of the ocean and Kimberley places, carving what is in my mind and what I see when exploring my favourite places. Each mother of pearl shell lends itself to a theme and it becomes part of the process in preparing shells, selecting the right one and carving it.

Gary Smith, *Blackbirding*, 2019, carved pearl shell, 50 x 50cm. Photographer: Kevin Smith. Image courtesy of the artist.



TANIA SPENCER

BORN
Perth, Western Australia

LIVES
Lake Grace, Wheatbelt Region

EDUCATION
2007 Bachelor of Arts (Curtin University)

Tania Spencer's work is a homage to the essential maternity services the Australian Inland Mission Hospital based in Lake Grace provided in the early 1900s. The pairs of baby booties referencing the 40 babies born a year in Lake Grace, are displayed in contrast to the live feed of the

Royal Flying Doctor plane and the role it plays in the birth of babies from the region now. Crocheted out of industrial wire, an uncomfortable harshness is imbued on the beauty of the objects and the celebratory moment a birth represents. A practicing artist since 2006, Spencer works in sculpture, textile and wall works in mixed media with a textile influence.

I make small to large-scale textile installations in fencing wires, industrial or recycled materials; heavy wire embroideries and soft textile public interventions in surveyors tape or recycled fabrics. Processes used are low

tech, privileging the hand makers' mark and referencing the continuity of textile traditions. I consider my structures as stitches in the fabric of emotional and physical relationships. Each stitch depends on the other, collectively making a strong fabric, the lace openings reflecting the types of relationships.

taniaspencer.com

Tania Spencer, *40 Babies a Year Born Here* (detail), 2019, copper wire, iPad, digital feed, 65 × 215cm. Image courtesy of the artist.



LOUISE TASKER

BORN
Streatham, England

LIVES
Smithbrook, South West Region

EDUCATION
2002 Bachelor of Arts: Honours
(Curtin University)

Louise Tasker's jewellery works package up the complex and divisive issue of water rights in a community. Incorporating unusual locally sourced materials, they are designed to be worn as a badge. The shape of these works represent the uneven

boundaries of land drawn to allow access to water and how the logging of trees impacts water systems. Contrasting materials and community opinions, these intricate works define an inescapable issue that precipitated the creation and destruction of many communities in the South West. Tasker has been working in jewellery and small sculptural objects for 26 years.

This life-giving source shapes our love of surf and forest environments. Metalsmithing techniques, like the found objects sourced from local environments, are chosen for the potential meaning they can impart. Some

of my works are evocative, some can be political... yet all seek an alchemy between material, process and meaning.

And all are wearable... possibly

louisetaskerjewellery.com

From left: Louise Tasker, *Water Rights Series - Nelson Location*, 2019, sterling silver, copper, fine silver, marron gastroliths, steel, 7.5 x 5 x 0.7cm
| *Water Rights Series - Water Markers*, 2019, fine silver, copper, sterling silver, steel, 9 x 1 x 1cm.
Images courtesy of the artist.



CASEY THORNTON

BORN

Katanning, Western Australia

LIVES

Narrogin, Wheatbelt Region

EDUCATION

2013 Bachelor of Arts: Fine Art
(Curtin University)

Lithophanes have been around since the 1800s, creating three dimensional images that become visible when light is shone through them. Casey Thornton's work displays an innovative use of material,

turning fragile and faded photographs into 3D printed plastic objects that will outlast our existence on this planet. Thornton has been a practicing artist for 3 years working with oil painting and three-dimensional design.

In a world perpetually switched on to technology and each other, my introspective works honour the essence within. Often examining the fragility of memories held both in the mind and on photographic paper, my work draws attention to the objects and moments that surround us in the everyday

through a diverse practice encompassing representational oil painting and 3D printed installations.

caseythornton.com

Casey Thornton, *Recollections* (detail), 2019, 3D printed PLA lithophanes, sizes variable. Image courtesy of the artist.



MONIQUE TIPPETT

BORN
Perth, Western Australia

LIVES
Dwellingup, Peel Region

EDUCATION
2003 Diploma of Art
(Australian School of Fine Wood)

Inner Secrets is a comment on the ever present and increasing environmental threats to the Darling Scarp and Dwellingup region that Monique Tippett calls home. Bauxite mining, timber harvesting, introduced pests and disease, fire and climate change all impact on this biodiversity hotspot. A monumental piece that asks the poetic question: 'What secrets does a tree hold?', Tippett's work reminds us that nature is an archive, recording time in the rings of trees. Tippett works in painting and sculpture and has been a practicing artist for 25 years.

My artwork is an exploration of my relationship with the natural environment of South West Western Australia. Specifically, the forest landscape that surrounds my home near Dwellingup. The works are enigmatic, abstraction draws contemplation, holding the viewer in place and asking them to consider their own relationship with the natural world, to stand quietly and feel a part of the peace and the power that is felt when immersed amongst a wild and ancient place.

moniquetippett.com

Monique Tippett, *Inner Secrets* (detail), 2019, Jarrah, ink, gold leaf, copper and brass, 255 × 72cm. Image courtesy of the artist.



LIZZIE TROUP

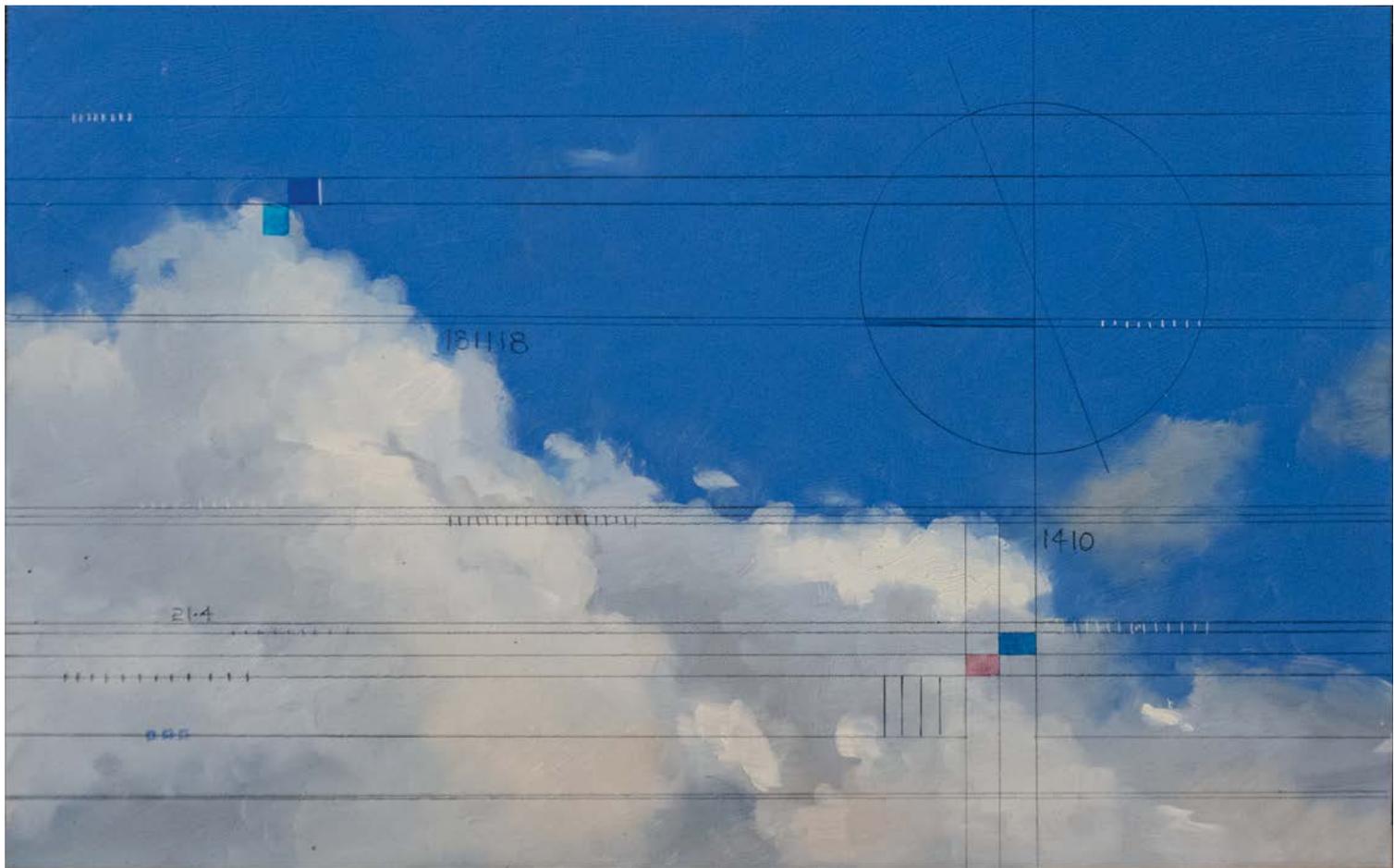
BORN
Sydney, New South Wales

LIVES
Northcliffe, South West Region

Lizzie Troup's work is a delicate multilayered portrait of the South West, presented through the colour, shape, pattern and tannins produced by flora of the region. Troup reveals exceptional skill and knowledge of the science of natural dyeing, producing a floating ethereal homage to the trees of the region. Troup has worked with natural dyeing for 11 years.

My work reflects my connection to the local forest, my garden and community, to all living beings that make this place such a creative hub. Like us, each leaf, plant, tree is unique, affected by what is close by, I like to explore their possibilities of colour, patterns etc, printing or dyeing on natural fabrics.

Lizzie Troup, *Many Leaves, Many Stories*, 2019, silk, eco dyed with blossom and leaves from *Corymbia Calophylla*, 77 x 35.5cm. Image courtesy of the artist. Photographer: Wendy Eiby.



JAMES WALKER

BORN

Launceston, Tasmania

LIVES

Mandurah, Peel Region

EDUCATION

2009 Bachelor of Contemporary Art
(University of Tasmania)

James Walker's work is a meticulous meditation on the sky – triggered by his love of planes. In some ways Walker's work can be seen as a universal archive as he documents the sky each day – an experience that is accessible to most of us, yet unique and unrepeatable. The changing colours, patterns of clouds and aircraft depicted offer moments of discovery within his work. Walker's poetic and beautiful work demonstrates his dedication to the daily record. Walker has been a practicing artist for 25 years working primarily in painting and drawing.

My practice deals with ideas of identity, nostalgia, memory and place. I use the landscape, sky and aircraft as markers and vehicles to tell stories. My Tasmanian heritage also features heavily in my work through locations, symbols and traces of memory.

jameswalkerfineart.com

James Walker, *Plane Spotting - Traverse 30 Days* (detail), oil and pencil on aluminium composite panel, 30 components total, 18.5 x 30cm each. Image courtesy of the artist.



BEN GALMIRRL WARD

BORN

Banks of Behn River, Argyle Downs Station
now Lake Argyle, Western Australia

LIVES

Ngununlum (Cockatoo Springs), Kimberley
Region

LANGUAGE GROUP

Miriwoong

Senior artist and cultural custodian of the Miriwoong people, Ben Galmirrl Ward is highly engaged with teaching the next generation. This work is one of the first pieces he has painted about his own community: Cockatoo Springs where he lives. Galmirrl Ward uses dynamic colour and pattern in his distinctive triangular designs to depict the water sources in the area that runs to Lake Argyle. Galmirrl Ward has been a practicing artist working with ochre painting and artefact making since 2011.

I began painting and making artefacts to share my cultural knowledge with others. Art gives me an opportunity to express myself and tell the traditional Miriwoong stories. Mentoring young people is also something that I feel very strongly about and I see that working in the arts will help young people maintain their cultural knowledge.

[waringarriarts.com.au/our-artists/
ben-ward](http://waringarriarts.com.au/our-artists/ben-ward)

Ben Galmirrl Ward, *Behn River*, 2017, natural ochres and pigment on canvas, 100 × 200cm. Image courtesy of the artist and Mossenson galleries.

THE INTIMATE INFINITY OF ALL THOSE KILOMETRES

Robert Cook, Curator of West Australian and Australian Art, Art Gallery of Western Australia (AGWA)

The perimeters and pathways that bind *Western Australia* are as arbitrary as they are expansively vertiginous. They hold (while not containing) innumerable and often conflicting modes of vegetable, mineral, terrestrial, aquatic, stellar and animal being. Through these formations knowability and unknowability shuffle then fold over each other as memories, forgettings, plans and counter-longings, power and resistance jostle into countless realities as a *spray* of equally countless relationships. All this, all of it, is the strange, never settled, whirring structure of State-hood.

¹ The term knowable community is drawn from Raymond Williams, 1973, *The Country and the City*, The Hogarth Press, London

² Janda Gooding, Trevor Smith, Melissa Harpley, Tina Carmody, Robert Cook, 2002, "in place", in *Boundless* [exhibition brochure], Art Gallery of Western Australia/Country Arts WA

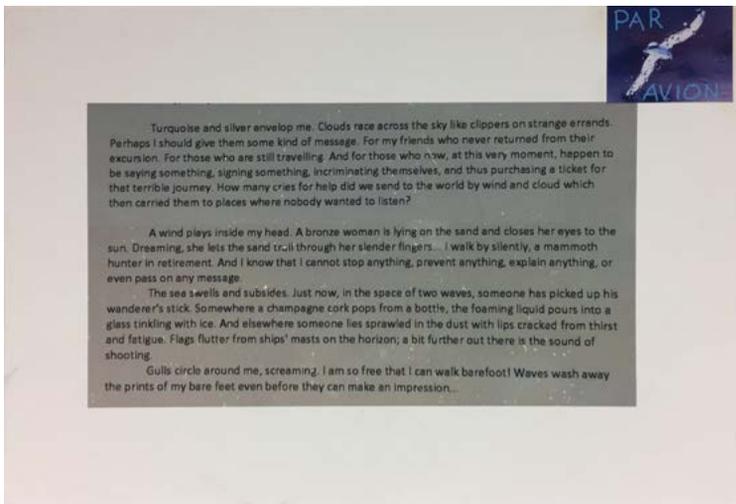
To say it more plainly: this afternoon, after a transit-night on our sofa we dropped my girlfriend's cub-punk-scout looking ex-boyfriend to his train replacement bus. His Karratha ocean-shallows and ocean-depths stories lingered in the car and between us, evoking, though we did not mention it, a world impossibly different to our suburban-ish set-up but oddly just as much a part of it. This off-kilter joining/not joining, making it squint-focus-clear that our ability to experience *Western Australia* as a *knowable community*¹ is based on the ways we attend to partial, random and personal fragments and views, which drift as much as they are managed our way, forming lo-fi-exquisite accidental tangles of association and encounter.

Maybe, therefore, what is *special* about the indefinability of *Western Australia* as a singular entity is that everyone who lives across this scattered-here holds different sets of adjacencies and oppositions in their minds; the result being that *Western Australia* is an active choreography, a writing in motion, a hectic and somnolent collage of loose-ish accumulations and circulations held in and between human and other shapes. The State's vast extent paradoxically means that it is an inherently intimate experiential idea. It is within this notion that the ongoing liveness of the question "what is WA art" or "what is art in WA" and all their variously

accented cousin queries, speak their continued relevance in the form of projects of diverse infrastructural, research, publishing, educative and exhibition flavours. While cultural momentum is rarely constant, the provocation of a *Western Australia* generates constant articulation and rearticulation. It all adds up but, obviously, never says it all.

My AGWA curatorial colleagues and I found this out when – what turns out to be a truly shocking twenty years ago – we sat down with Andy Farrant and the team at Country Arts WA to manifest a show about such matters. As a way of upfront-owning the impossibility of the quest it would ultimately be titled *Boundless*. After a submission process, we selected 81 artists to visit and headed out with physical maps and not a mobile phone between us. The show we made addressed the failure of our categories of understanding and the creative capacities animating the land. I quote the brochure:

...what struck us was the fact that binary notion of centre-regions are in themselves problematic.... This is largely because most regional artists no longer feel peripheral to mainstream artistic discourse and activity... their work makes sense of location and place, yet it is not obsessed with their relationship to some greater cultural power.²



Above Jason Holmes, *Anonymous Woman #2: Alternate Archive of Post-cards from big Pankrác Prison, Floreat Beach, Lake Disappointment, Kudítji, Eden* (detail), 2019, laser print on Hahnemuhle paper, rakehead, hand-made stamps, dimensions variable. Image courtesy of the artist.



Above June Djiagween, *When the Marjar came - (the story of blackbirding)*, 2019, acrylic on canvas, 90 × 120cm. Photographer: Kevin Smith. Image courtesy of the artist.

³ Michel Foucault, 2002 [fp1969], *The Archaeology of Knowledge*, Routledge, London, pp.145-146.

⁴ Lynne Huffer, 2020, *Foucault's Strange Eros*, Columbia University press, New York, p.83.

⁵ *ibid.*, p.127.

I remember visiting artists who were humble yet totally confident and open, hooked into networks of various types and scales that were not ends in themselves; they were instead vehicles for imaginative visions that create place and self in tune and in balance even when dealing with heavy local, global and historical issues. The difficulty of fully honouring them could not be overestimated, the resonance of the work being done both unravelling and building a coherent image of State-wide practice.

Two decades on, *The Alternative Archive* does not simply offer a nuanced update on this project, it surveys afresh and also presents a frame from which to rethink the problem. In doing so, and for three years, the two curators, Chris Malcolm and Anna Louise Richardson, traversed two million square kilometres as they were led by their method: survey, think, talk, listen, observe, talk, watch, consider, check, look. Not only did they meet with artists, they attended openings, exhibitions, public programs, and met with their curatorial peers and community members. This is to say, they went deep and long and focused on meaningful relationships made possible with and through art. Underscoring this, is a commitment to caring and it is here that the trope of the archive becomes especially significant for their project. In one of his many profoundly beautiful statements on the archive Michel Foucault wrote in *The Archaeology of Knowledge* that:

The archive is...that which determines that all these things said do not accumulate endlessly in an amorphous mass, nor are they inscribed in an unbroken linearity, nor do they disappear at the mercy of chance external accidents; but they are grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities; that which determines that they do not withdraw at the same pace in time, but shine, as it were, like stars, some that seem close to us shining brightly from afar off, while others that are in fact close to us which are already growing pale.³

What he goes on to draw out, elliptically, is that the archive is resonant in its connection not just with "information" but with the structures and

modes of being, itself as articulated against their limits. As the archive traces out and occupies the limit of the ways a world forms itself, there is a latent drama in its codes and contents that is both terrifying and liberating. This is what Lynne Huffer speaks to when she notes that, 'the archive establishes the break, cut, or limit between us and what we are not; at the same time, it makes us coextensive with that limit as other, what Foucault calls "the Other in the time of our own thought":⁴ One of the things at stake for Huffer is to draw attention to how Foucault established the archive as a site where we butt heads with our radical separation from past moments; that is the archive does not bring us closer to the past at all, but a more powerful sense of the present. In order to amplify this mode of experiencing the archive, Huffer goes on to float the notion of a counter-archive, 'whose untimely speech "gives the floor" to genealogical events out of sync with their own time.'⁵ As she is concerned with the exploration of Eros as background and (spell-)binding force in Foucault's teaching, writing and inquiry, her take on his queer poetics means this 'giving floor' might be taken as a set of permissions, to be and remain enraptured by, our encounter with the fringes and fault-lines of established meaning.

To pitch their show under this banner, as *The Alternative Archive*, is to make quite explicit that the work they have done is not towards the full, regionally inclusive completion of the picture of *Western Australian* art, or a snapshot of a time across an expanded place. *The Alternative Archive* pitched here is not merely an archive added to, or an archive that somehow comments upon the logic and elisions of a standard archive. The project proposes that we must be open to encountering it as a necessarily poetic *position* that stages a breathing-relation with instances and categories of expression at the very places they are most intimately outside of themselves: at the rub of being itself and the discursive State-hood that bears low-down hard upon it. What they propose, the show, the artists and the curators is that the knowable community is indeed as improbable as it is palpable.

EVOLUTION OF THE CREATIVE GRID

Fiona Sinclair, Project Coordinator:
The Creative Grid, Artistic Director /
General Manager, Southern Forest Arts

The Alternative Archive exhibition series evolved within the context of a visionary funding program, the Regional Arts Partnership Program (RAPP), developed by Regional Arts WA and supported by the State Government of Western Australia, during 2017–19.

The RAPP represented a paradigm shift away from traditional models of creative development – founded upon artists and arts organisations competing against each other for scant resources – to one in which artists and arts organisations worked collaboratively to co-design and deliver initiatives based around shared vision, purpose and expertise.

There were three focal areas within the RAPP's pilot round: contemporary dance; Aboriginal art centres and regional galleries. Each became a core project, co-designed by relevant groups and individuals, managed independently and entirely unique. It was a liberating experiment, one that embraced emergence and allowed for risk-taking (often given lip-service within the arts, but rarely, truly encouraged).

The galleries' project was managed by Southern Forest Arts from its 'small-town base' of Northcliffe in the State's South West. Called Connect to The Creative Grid, the project had extensive reach across the sector, interconnecting 62 regional arts organisations and 10 metro-based arts service organisations in the delivery of more than 400 diverse arts and cultural activities across 41 regional communities during an eighteen-month period.

Including mentorships, public art installations, professional development workshops, solo and group exhibitions and the commissioning of short film series, The Creative Grid became a vehicle for exploring and celebrating sector identity, networks and collective potential from a new perspective.

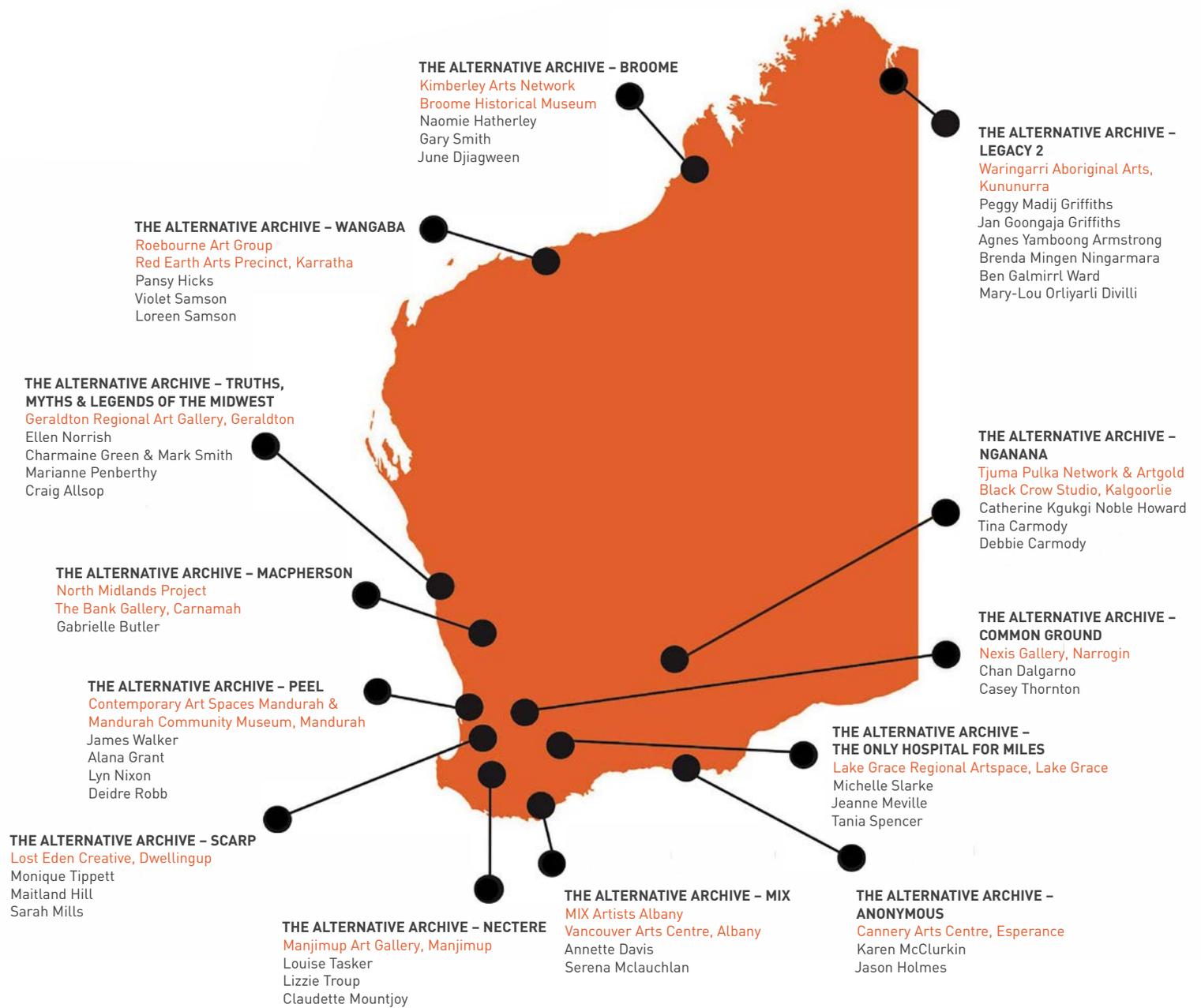
Cait Stewart, Manager at Arts Narrogin observed, "It was an enormously ambitious project that I think was very successful in achieving what it set out to do...I think it has made a genuine difference to the sector state-wide."

Of all the activities, *The Alternative Archive* exhibition series was undoubtedly the most impactful, with the survey exhibition at the John Curtin Gallery (JCG) an incredible legacy. It provides sought-after visibility and acknowledgement of the sophistication and significance of contemporary regional arts practice.

With 206 artists, 26 curators and 25 photographers contributing to 13 regionally based exhibitions, the series brought the sector together – for the first time – in a single conversation that reflected the vast landscapes, complex people and (often contested) histories from 2.64 million square kilometres of regional Western Australia.

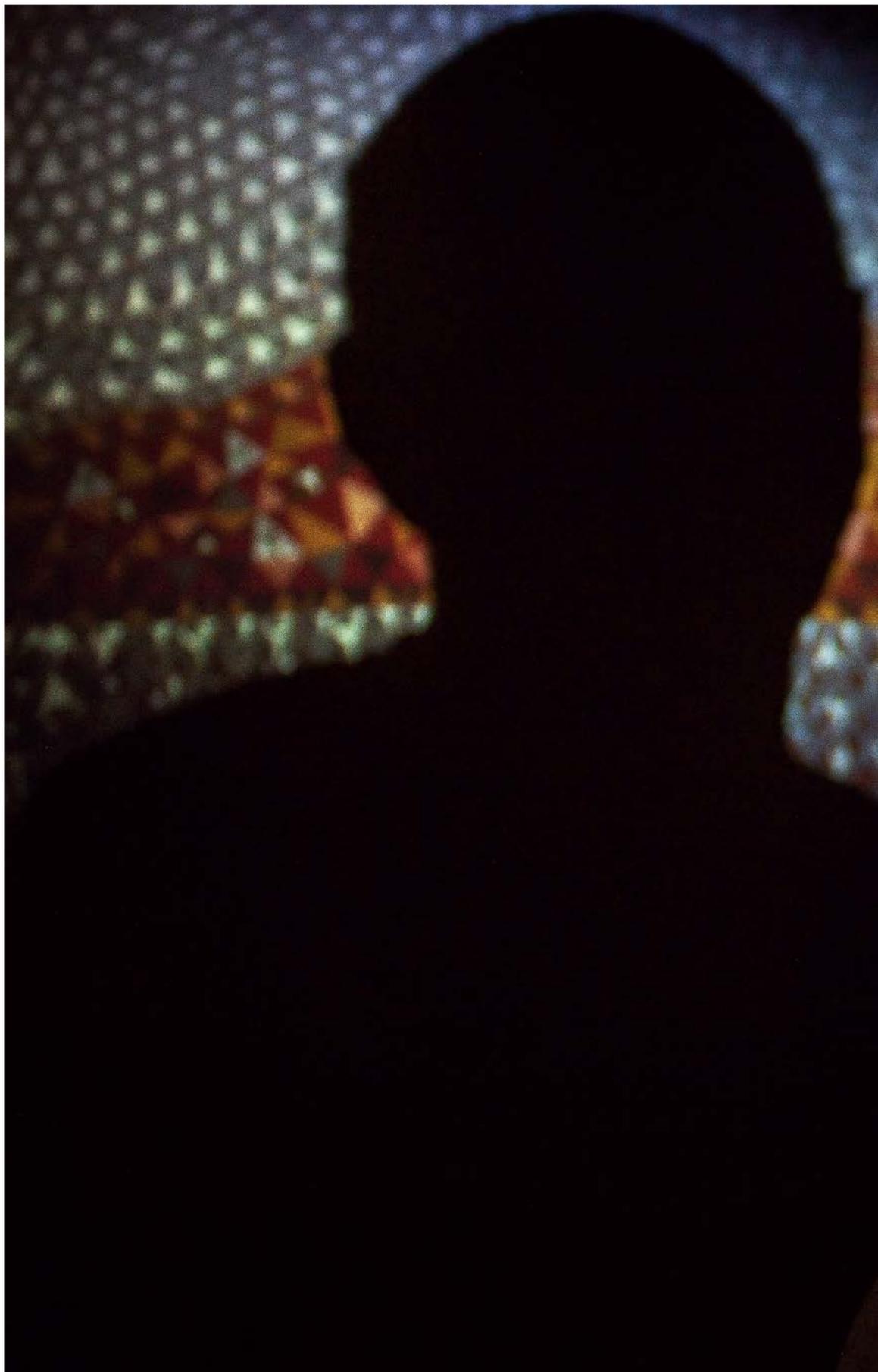
During the months leading up to each of the exhibitions, participating artists, arts workers and arts organisations were not only contemplating the role of 'artists as recorders of social history' they were contemplating their role as contributors to something much larger than themselves – the regional arts sector. For many it was a chance to see themselves anew, as part of inter-connected network. Inspiring more than excellence, it instilled a sense of hopefulness in a new kind of future.

Covid-19's wave of destabilisation and fragmentation, provided the impetus for the second Creative Grid project, Mycelium. Across a range of communication platforms, we are exploring the co-design of an ongoing Regional Arts Triennial based upon *The Alternative Archive* model, with JCG as a key stakeholder. The proposed multi-artform 'Bush R.A.T.' will showcase regional creativity to diverse regional, metro and digital audiences, positioning regional experience and contemporary artmaking as central to the State's evolving cultural narrative.



Above Map of Western Australia indicating community origins of artists selected to exhibit at John Curtin Gallery.

Right Mary-Lou Orliyarli Divilli,
Bilbijj, 2019, photographic print, 76 ×
108cm. Image courtesy of the artist
and Waringarri Aboriginal Arts.





LIST OF WORKS

Craig Allsop, *Mingenew Reserve series*, 2019, silver gelatin photographic prints, 4 portraits 15.24 × 15.24cm each, 4 landscapes 20.32 × 25.4cm each

Reg Brockman

Kathy Jacobs

Alfred 'Patch' Farrell

Michael 'Buddy' Edwards

Found Objects on the Mingenew Reserve #2

Looking northwards across the Reserve

Southern side of the Reserve, near the original 'Littlewell'

Found objects on the Mingenew Reserve #1

–

Agnes Yamboong Armstrong, *Jalinem*, 2019, natural pigment on canvas, 80 × 100 cm. Courtesy of Waringarri Aboriginal Arts

–

Gabrielle Butler, *Rejuvenate*, 2019, oil on acrylic on canvas, 152.4 × 406.4cm

–

Tina Carmody, *Wiru Kapi*, 2017, photograph, acrylic and resin on board, 91cm × 100cm

–

Debbie Carmody, *Power and Passion*, 2016, photograph, 30 × 57cm

–

Chan Dalgarno, *The Truth of the Mokine Gully Ghost*, 2019, ink on cotton paper, 76 × 56cm

–

Annette Davis, "Have a Nice Day", 2019, adhesive labels, receipts, docket paper, thread, 55.5 × 50 × 10cm

–

June Djiagween, *When the Marjar came – (the story of blackbirding)*, 2019, acrylic on canvas, 100 × 150cm

Pearling Slavery, 2019, acrylic on canvas, 100 × 120cm

–

Mary-Lou Orliyarli Divilli, *Milkwater*, 2019, photographic print, 76 × 108cm

Yab-yabbe-ge-ni-nim, 2019, photographic print, 76 × 108cm

Jalin, 2019, photographic print, 76 × 108cm

Bilbijj, 2019, photographic print, 76 × 108cm

Roadtrain, 2019, photographic print, 76 × 108cm

Courtesy of Waringarri Aboriginal Arts

–

Alana Grant, *Belonging Through Play*, 2019, organic solvent transfer and charcoal, sizes variable from 23 × 30cm, 30 × 30cm, 30 × 40cm

–

Charmaine Green & Mark Smith, *Unravelling Archives 1*, 2019, woodcut print, collage, glitter on watercolour paper, 76 × 56cm

Unravelling Archives 2, 2019, woodcut print, collage, glitter on watercolour paper, 76 × 56cm. Courtesy of Geraldton Regional Art Gallery collection

–

Jan Goongaja Griffiths, *Waterlily Lamboong with water serpent*, 2019, porcelain, sgraffito, underglaze decoration, glaze, 23.5 × 19 × 5cm

Woorilbem Lamboong, 2019, white raku, underglaze decoration, glaze, 53 × 26 × 8cm

Woorilbem at Night, 2019, white raku, sgraffito, underglaze decoration, glaze, 36 × 39 × 4cm

Waterlily platter, 2019, porcelain, underglaze decoration, glaze, 25 × 25 × 0.5cm

Woorilbem platter, 2019, porcelain, underglaze decoration, glaze, 34.5 × 28 × 3cm

The above works are courtesy of Waringarri Aboriginal Arts

Waterlily Pads, 2019, porcelain, underglaze decoration, glaze, dimensions variable.

Courtesy of Kerry Stokes Collection

–

Peggy Madij Griffiths, *Larrgen*, 2019, natural pigment on canvas, 125 × 130cm

Courtesy of Waringarri Aboriginal Arts

–

Naomie Hatherley, *Keeping Score – Her Rules, Her Game: West Kimberley Football League*, 2019, oil on vintage tin score plates, 120 × 90cm

–

Pansy Hicks, *Munni Munni*, 2019, acrylic on canvas, 30 × 30cm

Munni Munni Hill, 2019, acrylic on canvas, 68 × 39.5cm

Courtesy of Roebourne Art Group

–

Maitland Hill, *Songline series 1–4*, 2019, pyrography on plywood, 190 × 60cm each

–

Jason Holmes, *Anonymous Woman #1: Dagmar Dáša Šimková – Byly Jsme Tam Taky*, 2019, eucalypt bark, eucalypt resin, dimensions variable

Anonymous Woman #2: Alternate Archive of Post-cards from big Pankrác Prison, Floreat Beach, Lake Disappointment, Kuditji, Eden, 2019, laser print on Hahnemuhle paper, rakehead, hand-made stamps, dimensions variable

–

Catherine Kgukgi Noble Howard, *Collecting Bush Tucker*, 2003, natural ochres, ground earth, rock and charcoal on canvas, 51 × 41cm. Courtesy of Bush Blossom Gallery

–

Karen McClurkin, *Rene and the 'God of Ugly Things'*, 2019, oil, acrylic, giclee print on gesso, hessian and board, 20 × 30.5cm

–

Serena McLauchlan, *Fines*, 2019, City of Albany crushed glass, ash from original box, sand, dimensions variable

–

- Jeanne Melville, *Where the Journey Leads*, 2019, copper, brass, nickel, aluminium, metal wires, mica and paper, 112cm diameter
-
- Sarah Mills, *Extinct*, 2019, mixed media installation with carved organic material, 300 × 300cm
-
- Claudette Mountjoy, *Confidence*, 2019, video recording of performance, duration 3:15 minutes
-
- Brenda Mingen Ningamara, *Woorre-woorrem*, 2019, natural pigment on canvas, 76 × 76cm
- Woorre-woorrem Wet Season*, 2019, natural pigment on canvas, 76 × 76cm.
Courtesy of Waringarri Aboriginal Arts
-
- Lyn Nixon, *Fragments*, 2019, photographs based on images supplied by the Mandurah community, 11.5 × 17cm each
-
- Ellen Norrish, *The Tin Heads*, 2019, oil on ply, a selection from a series of 50 works, size variable, ranging from 7 × 11cm, 17.5 × 11.5cm, with one work 37 × 25.5cm. Courtesy of the artist and the private collections of the following: Jess Boyce; Kate Frichot, Gabrielle Hanna; Thomas Kinder; Angela Norrish; Andrew Reid; Rachael Reid; Sandra Speers; Sarah Toohey, Richard Verney.
-
- Marianne Penberthy, *An Offering*, 2019, gauze, found metal objects, adhesive, tannin, cotton thread, 96 components, 9 × 9cm each
-
- Deidre Robb, *I opshop therefore I am*, 2019, textiles, threads, buttons, sequins, beads, 16 components, 25 × 34cm each
-
- Loreen Samson, *Salt Ponds*, 2019, acrylic on canvas, 100 × 59cm. Courtesy of Roebourne Art Group
-
- Violet Samson, A selection of the following works:
- Bush Seeds*, 2019, acrylic on canvas, 30 × 30cm
- Seeds and Plants*, 2019, acrylic on canvas, 30 × 30cm
- Wild Flowers*, 2019, acrylic on canvas, 30 × 30cm
- Wild Flowers*, 2019, acrylic on canvas, 30 × 30cm
- Wild Flowers*, 2019, acrylic on canvas, 20 × 20cm
- Bush Seeds*, 2019, acrylic on canvas, 20 × 20cm
- Under the Sea*, 2019, acrylic on canvas, 20 × 20cm
- Bush Seeds*, 2019, acrylic on canvas, 20 × 20cm
- Bush Seeds and Plants*, 2019, acrylic on canvas, 20 × 20cm
- Wild Flowers*, 2019, acrylic on canvas, 20 × 20cm
- Courtesy of Roebourne Art Group
-
- Michelle Slarke, *Phials – Artefacts after Burning series*, 2019, phials (glass, metal, rubber) recovered from old hospital tip/burned sites, soil, ash, charcoal, aluminium, PVA, stainless steel support, 9.5 × 30 × 90cm
- Ampoules – Artefacts after Burning series*, 2019, glass ampoule parts recovered from old hospital tip/burned sites, soil, ash, charcoal, lake salt, aluminium, PVA, stainless steel support, 5 × 30 × 90cm
- Re-made – Artefacts after Burning series*, 2019, objects recovered from old hospital tip/burned sites (glass, metal, china), mallee, wire, charcoal, ash, soil, lake salt, PVA, stainless steel support, 2 × 30 × 90cm
-
- Gary Smith, *Blackbirding*, 2019, carved pearl shell, 50 × 50cm. Courtesy of the Blackbird Project and the private collection of Ben and Jody Loaring.
-
- Tania Spencer, *40 Babies a Year Born Here*, 2019, copper wire, iPad, digital feed, 65 × 215cm
-
- Louise Tasker, *Water Rights Series – Water Markers*, 2019, fine silver, copper, sterling silver, steel, 9 × 1 × 1cm
- Water Rights Series – Nelson Location*, 2019, sterling silver, copper, fine silver, marron gastroliths, steel, 7.5 × 5 × 0.7cm
-
- Casey Thornton, *Recollections*, 2019, 3D printed PLA lithophanes, sizes variable
-
- Monique Tippett, *Inner Secrets*, 2019, jarrah, ink, gold leaf, copper and brass, 255cm × 72cm
-
- Lizzie Troup, *Many Leaves, Many Stories*, 2019, silk, eco dyed with blossom and leaves from *Corymbia Calophylla*, 77 × 35.5cm
-
- James Walker, *Plane Spotting – Traverse 30 Days*, 2019, oil and pencil on aluminium composite panel, 30 components, 30 × 18.5cm each. Courtesy of the private collection of Megan Christie and the private collection of Mark Nidorf.
-
- Ben Galmirrl Ward, *Behn River*, 2017, natural ochre and pigment on canvas, 100 × 200cm. Courtesy of Mossenson Art Collection.

PARTICIPANTS IN THE ALTERNATIVE ARCHIVE EXHIBITION SERIES

THE ALTERNATIVE ARCHIVE: BROOME, BROOME HISTORICAL MUSEUM

Jerrillee Bretlag. Artist
Chrissy Carter. Artist, Curator mentee
Joanna Cyrupa. Photography mentee
June Djiagween. Artist
Laclan Fraser. Artist
Suzy French. Artist, Curator mentee
Naomie Hatherley. Artist, Curator mentee
Ben Houston. Artist, Photography mentor
Chris Maher. Artist
Bernie Shepherd. Artist
Gary Smith. Artist
Kevin Smith. Photography mentor
Rowena Strain. Artist

THE ALTERNATIVE ARCHIVE: PEEL, CONTEMPORARY ART SPACES MANDURAH & MANDURAH COMMUNITY MUSEUM

Katrina Barber. Artist – collaborated
with Julieanne Ryan
Helen Coleman. Artist
Alana Grant. Artist
Philomena Hali. Artist
Carolyn Marks. Curator mentee
Lyn Nixon. Artist, Photography mentee
Stella Onderwater. Artist
Maryann Rath. Artist
Deidre Robb. Artist
Julieanne Ryan. Artist
– collaborated with Katrina Barber
Carmel Sayer. Artist
James Walker. Artist
Jo Wood. Artist

THE ALTERNATIVE ARCHIVE: NECTERE, MANJIMUP ART GALLERY

David Alexander. Artist
Ron Ashton. Artist
Warwick Backhouse. Artist
Corrina Barclay. Photography mentee
Marilyn Barrington. Artist
Paula Benson. Artist
Debra Bettoni. Artist
Joanna Box. Artist
Sue Bradshaw. Artist
Susan Brook. Artist
Tara Brooks. Artist
Bronwyn Constance. Artist
Anna Czerkasow. Artist, Curator mentee
Alison Daubney. Artist
Aimee Dickson. Artist
John Duncan. Artist
Fay Dunstan. Artist, Curator mentee
Liz Edmonds. Artist
Graham Evans. Artist
Rose Ferrell. Artist
Paula Fontanini. Artist
Jill Halden. Artist
Brad Hanrahan. Photography mentor
Peter Hill. Artist
Lilly Johnson. Artist
Peter Kovacsy. Artist
Joni Marlow. Artist
Barbara Maumill. Artist
Debra McLaren. Artist
Claudette Mountjoy. Artist
Blaki O'Kb. Artist
Anne Rice. Artist
Anne Sepkus. Artist
Fiona Sinclair. Artist, Creative Grid
Project Coordinator
Rae Starr. Artist
Elaine Steele. Artist
Louise Tasker. Artist
Carol Thompson. Artist
Lizzie Troup. Artist
Karen Wiedemann. Artist
Tony Windberg. Artist

THE ALTERNATIVE ARCHIVE: MIX, VANCOUVER ARTS CENTRE, ALBANY

Susan Angwin. Artist
Kerrie Argent. Artist
Lynley Campbell. Artist
Kate Campbell-Pope. Artist
Ann Copeman. Artist
Jenny Crisp. Artist
Annette Davis. Artist
Samantha Dennison. Artist
Kevin Draper. Artist
Renee Farrant. Artist
Indra Geidans. Artist
Jillian Green. Artist
Nikki Green. Artist
Anne Grotian. Artist
Jacinta Lacao. Photography mentee
Robyn Lees. Artist
Barbara Madden. Artist
Serena McLauchlan. Artist
Paul Moncrieff. Curator
Rachel Mordy. Artist
Jill O'Meehan. Artist
Nat Rad. Artist
Elizabeth Riley. Artist
Margaret Sanders. Artist
Sheryl Stephens. Artist
Bob Symons. Photography mentor
Jo Wassell. Artist

THE ALTERNATIVE ARCHIVE: ONLY HOSPITAL FOR MILES, LAKE GRACE REGIONAL ARTSPACE

Jayne Argent. Artist
Kerrie Argent. Artist, Curator mentee
Taryn Blight. Artist
Rebecca Clark. Photography mentee
Phyllis Dunham. Artist
Lenore Gladish. Artist
Jeanne Melville. Artist
Kerry Scally. Artist
Michelle Slarke. Artist, Curator mentee
Tania Spencer. Artist, Curator mentee
Judith Stewart. Artist
Caro Telfer. Artist, Photography mentor
Leanne Young. Artist

**THE ALTERNATIVE ARCHIVE:
TRUTH, MYTHS AND LEGENDS OF THE
MIDWEST, GERALDTON REGIONAL
ART GALLERY**

Craig Allsop. Artist
Helen Ansell. Artist
Marina Baker. Artist
Ellen Broadhurst. Artist – collaborated
with Zac Bruce
Zac Bruce. Artist – collaborated with
Ellen Broadhurst
Julie Dowling. Artist
Charmaine Green. Artist – collaborated
with Mark Smith
Ingrid Horn. Curator mentee
Roy Merrit. Artist
Ellen Norrish. Artist
Marianne Penberthy. Artist
Lizzy Robinson. Artist mentor
Mark Smith. Artist – collaborated with
Jason Stacey and Charmaine Green
Jason Stacey. Artist – collaborated with
Mark Smith
Cam Starcevich. Photography mentee
James Thompson. Photography mentor
Eve York. Curator mentor

**THE ALTERNATIVE ARCHIVE:
CARNAMAH, THE BANK GALLERY**

Glenda Blyth. Artist
Andrew Bowman-Bright. Curator mentee
Gabrielle Butler. Artist, Curator mentee,
Photography mentee
Roxy East. Artist
Delys Fraser. Artist – collaborated with Di Taylor
Sammy Jay. Artist – collaborated with Savanagh
Wilkinson
Martine Perrett. Photography mentor
Eddie Saunders. Artist
Di Taylor. Artist – collaborated with Delys Fraser
Helen Thistlethwaite. Artist – collaborated
with Scribes of the Midwest
Savannah Wilkinson. Artist – collaborated
with Sammy Jay

**THE ALTERNATIVE ARCHIVE:
COMMON GROUND, NEXIS ART GALLERY,
NARROGIN**

Tuleah Bolton. Artist
Ned Crossley. Artist
Chan Dalgarno. Artist
Annette Davis. Curator mentor
Stephanie Dimmock. Artist
Paul Elliott. Artist
Karen Keeley. Artist, Curator mentee
Kelly Nelissen. Artist
Georgina Paterson. Artist

Marcelle Riley. Artist
Sally Rogers. Photography mentee
Caitlin Stewart. Artist, Curator mentee
Dianne Strahan. Artist
Caro Telfer. Artist, Photography mentor
Casey Thornton. Artist
Evelyn White. Artist

**THE ALTERNATIVE ARCHIVE:
ANONYMOUS, CANNERY ARTS CENTRE,
ESPERANCE**

Tammy Andrews. Artist
Collette Annice. Artist
Nicole Chalmer. Artist
Steve Cooke. Artist
Elaine Fewings. Artist
Shannan Gillespie. Artist
Jason Holmes. Artist
Marcia Leonard. Artist, Curator mentee,
Photography mentor
Karen McClurkin. Artist
Sally Proudfoot. Artist
Mitsuko Rollond. Artist
Jonty Scoble. Photography mentee
Mousey Stewart. Artist
Bevan Thompson. Artist

**THE ALTERNATIVE ARCHIVE:
SCARP, LOST EDEN CREATIVE, DWELLINGUP**

Brett Canet-Gibson. Artist
Julie Cox. Artist
Jenni Doherty. Artist
Rob Gear. Artist
Catherine Higham. Artist
Maitland Hill. Artist
Patricia Hines. Artist
Sue Leeming. Artist
Sarah Mills. Artist
Jan Mullen. Artist
David Rees. Artist
Helen Seiver. Artist
Fran Sullivan-Rhodes. Artist, Curator mentee,
Photography mentee
Sarah Thornton-Smith. Artist
Monique Tippett. Artist, Curator mentee
Carmen Tyrer. Artist
Katrina Virgona. Artist

**THE ALTERNATIVE ARCHIVE:
WANGABA, RED EARTH ARTS PRECINCT,
KARRATHA**

Normie Alone. Artist
Kaylene Daniel. Artist
Tootsie Daniel. Artist
Alice Guinness-Gooru. Artist
Pansy Hicks. Artist

Dinah Injie. Artist
Laurie Kelly. Artist
Lesley Murray. Curator mentee
Vanessa Punch. Artist
Camilia Samson. Curator mentee
Cliff Samson. Artist
Dolly Samson. Artist
Janine Samson. Artist
Kathy Samson. Artist
Loreen Samson. Artist
Telisha Samson. Artist
Violet Samson. Artist

**THE ALTERNATIVE ARCHIVE:
NGANANA, BLACK CROW STUDIO,
KALGOORLIE-BOULDER**

Em Anders. Artist
Ursula Andinach. Assistant curator
Debbie Carmody. Photography mentee
Tina Carmody. Artist, Curator mentee
Lundy Carol Thompson. Artist
Catherine Kgukgi Noble Howard. Artist
Jason Dimer. Artist
Regina Donaldson. Artist
Rachel Doring. Artist
Monika Dvorak. Assistant curator
Buudoon Edie Ulrich. Artist
Georgia Foulkes-Taylor. Photography mentor
Milton Hansen. Artist
Doreen Munroe. Artist
Stacia Munroe. Artist
Tjubriin Valma Schultz. Artist
Marie West. Artist
Adele Workman-Davies. Artist

**THE ALTERNATIVE ARCHIVE:
LEGACY 2, WARINGARRI ABORIGINAL ARTS,
KUNUNURRA**

Richard Bloomer. Artist
Mary-Lou Orliyarli Divilli. Artist
Ben Galmirrl Ward. Artist
Jan Goongaja Griffiths. Artist
Dora Griffiths. Curator mentee
Minnie Lumai. Artist
Peggy Madij Griffiths. Artist
Judy Mengil. Artist
Brenda Mingen Ningarmara. Artist
Kittey Ngyalgarri Malarvie. Artist
Ezekiel Percy. Artist
Rickett Percy. Artist
Gloria Wungardoo Mengil. Artist
Agnes Yamboong Armstrong. Artist

ACKNOWLEDGEMENTS

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ARTS WA**

GALLERIE2WEST

AND THE REGIONAL EXHIBITIONS TOURING BOOST

**FREIGHTING
IDEAS**



Department of Local Government, Sport and Cultural Industries
Department of Primary Industries and Regional Development



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ARTS WA**

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The Alternative Archive
John Curtin Gallery
13 May–30 July, 2021

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Chris Malcolm, Director, John Curtin Gallery

THE ALTERNATIVE ARCHIVE PROJECT STAFF

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Independent curator/Artist
Chris Malcolm | Co-curator: The Alternative Archive,
Director, John Curtin Gallery
Fiona Sinclair | Project Coordinator: The Creative Grid,
Artistic Director/General Manager, Southern Forest Arts
Julian Bowron | Chair, GalleriesWest
Theo Costantino | Director, ART ON THE MOVE

GALLERY STAFF

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Jane King | Gallery Manager
Michelle Broun | Curator Australian First Nations Art
Lia McKnight | Collection Manager
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