

# A FIELD GUIDE FOR SUNBATHING





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They waited to see if he would return, unaware of the sun's heat.









# A FIELD GUIDE FOR SUNBATHING

PERTH FESTIVAL 2024  
VISUAL ARTS PROGRAM  
9 February – 3 March 2024

Perth Festival and Mess Books acknowledge the Noongar people who remain the spiritual and cultural birdiyangara of this kwobidak boodjar. We honour and respect the significant role they play for our community and our Festival to flourish.

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# PREFACE

## HELEN CARROLL

Manager, Wesfarmers Arts

Wesfarmers has enjoyed a long and enormously rewarding association with contemporary art in Western Australia – through our own collecting and commissioning of new Australian art for the Wesfarmers collection and through the partnerships we've developed with premier visual arts organisations, including of course our wonderful Perth Festival.

Inspired by the sun that shines down on us in abundance here in summertime, this year's Perth Festival: Ngaangk brings together a series of major new commissions, significant solo presentations and group exhibitions that collectively consider ideas of time and transformation, the symbiotic relationship between humans and our environment, and bringing oft-concealed narratives and histories into the bright of light. And, when the sun eventually sets on Perth Festival 2024, so too will it conclude Iain Grandage's unforgettable tenure as Artistic Director. It has been a pleasure to work alongside Iain and his team.

Together with the deeply committed and flourishing community of artists, galleries, studios and artist run spaces that weave the fabric of our visual arts landscape, Perth Festival offers us encounters with the art of our times at its most compelling and inventive. We thank you for that privilege and joy.

# FOREWORD

## IAIN GRANDAGE

Artistic Director, Perth Festival

In these times, one way of viewing the world is through a dark prism. An us-and-them divisiveness pervades public discourse and behaviours. A divisiveness that chips away at our individual and collective ability to find connection and community.

Or... one can view the world differently and seek the sun. To seek, as Plato said, a truth that is defined by The Good, by the sun. It is an illuminating force that allows us to pursue knowledge and gain perspective. To see amidst the darkness. Shining light not only on our external world but into our inner world of imagination and compassion.

And artists are nothing if not sun seekers – sources of solace and stimulation, lightning rods for moral clarity, navigators of the heart. Their capacity to provide perspective is the shining core of their being, and a gift to all who listen.

In Noongar language, the word Ngaangk is not just sun but also mother. These two entities are inextricably linked to a third essential female being – the country on which we stand – Noongar Boodjar. So it is within these three meanings, and the holistic worldview implied within, that Perth Festival 2024 celebrates not only our shared humanity through our matrilineal histories, but also Ngaangk's effect on the Earth and the botanical marvels that grow here.

It is my great privilege to work alongside Annika Kristensen and I thank her for her wonderful curatorial perspective. I thank also Helen Carroll and all at Wesfarmers for their visionary support. But above all I thank the contributing writers and artists featured within these pages for their insight and lucidity and for the light they shine for us all.



# A FIELD GUIDE FOR SUNBATHING

## ANNIKA KRISTENSEN

Visual Arts Curator, Perth Festival

As I sit down to write this essay, the harsh duality of summer is only just beginning. It is 35 degrees outside and as families, sunworshippers and revellers line our long stretches of coastline to cool off in the Indian Ocean, severe heatwave conditions and emergency-level bushfires are threatening properties further inland. T. S. Eliot famously wrote of April as being the cruellest month (spring in the northern hemisphere), but here in Australia increasingly it appears as if December and January might take up this unfortunate mantle. Just as the emergence of the summer sun brings the promise of warmth and rejuvenation, so too does it come with a sense of threat; a capacity to nurture and create, but also to extinguish.

It is impossible to think of the bright of the sun without its inevitable shadow. Of day without night, fire without ice, growth without decay, ruin without the hope of repair. As surely as the sun will rise, so too will it eventually set. A temporal marker and daily reminder of the impermanence of all things, yet still the possibility of the new and the unceasing.

Giver of this life and light, Ngaangk – a Noongar word meaning both sun and mother – can be considered as the ultimate creator. Ideas of illumination, perception and reflection, so critical to the experience of the visual arts, punctuate Perth Festival 2024 Visual Arts Program, across a series of both gallery-based and offsite projects that encourage consideration of wider related themes of warmth and energy, sustainability and nourishment, time and transformation.

Ecological interests are at the heart of many projects, reflecting on the symbiotic relationship between humans and nature, as well as the tension between the sun as both a creative and destructive force. Contrast, duality, light and shade are also important concerns, while a diverse materiality of artforms – including cyanotype prints and UV photograms, ceramics, glass and moving image – explore light and fire as a means of artistic production.

Two major site-specific commissions foreground these ideas, transforming former retail spaces within Carillon City into otherworldly realms. Collaborating directly with the sun, Rebecca Baumann's *Light Event* responds to the iconic central lightwell of the building, bathing audiences below in incandescent light; while Linda Tegg, working in dialogue with Ballardong Whadjuk yorga, elder and plant specialist Vivienne Hansen, reimagines an empty basement food court as an expansive wetland – a conceptual response to the original swamp system at the site, once an abundant source of nourishment for Noongar people. Here within an urban relic, nature

reclaims her rightful space, in two works that connect ground to sky and encourage reflection upon the reciprocal relationships between humans and our natural and built environments, as well the elliptical connections between past, present and future.

At Perth Institute for Contemporary Arts (PICA), the repeated quotidian refrains of 'good morning' and 'good night' greet visitors at the entrance to *Sun Signals*, a major solo presentation – the first in Australia – of pioneering performance and video artist Joan Jonas. *Good Night Good Morning* (1976), a work for which Jonas ritually recorded herself greeting the camera at the beginning and end of the day over an extended period of time, introduces audiences to a suite of Jonas' seminal single-channel videos made between 1968–76. Focusing on representations of time, space and the body, this composition of films is augmented by a live performance of Jonas' iconic work *Mirror Piece I & II* (1969–70/2024), in which female performers carrying life-size mirrors will transform PICA's Central Gallery into an immersive and reflective environment, reclaiming the mirror as a powerful tool for self-representation.

Upstairs, in PICA's West End Gallery, Helen Johnson responds to the maternal provocation of Ngaangk in a suite of new paintings and prints created while training as an art therapist. Shaped by Johnson's own experiences of motherhood alongside therapeutic concepts of care and connection, the works also allude to the circular dynamic of painting, which is both informed by, and in turn itself informs, the artist. Nearby, A. K. Burns' meditative film *Untitled (eclipse)* similarly reflects on cyclical ideas, silently capturing the subtle changes to a desert landscape during a total solar eclipse.

In Andrew Nicholls' *Portent*, presented at Holmes à Court Gallery, an immersive installation of projection, large-scale drawings, light and sound functions to transform the gallery into an oscillating state of darkness and light. Informed by the artist's personal experience of the total solar eclipse in Exmouth in 2023, the exhibition combines mythology and symbolism from diverse global cultures to consider how eclipse lore – often inferring a bad omen – can be a metaphor for the uncertainty and desperation of our own contemporary times. Agnieszka Polska's animated film *The New Sun* (2017), at Lawson Gallery, also plays upon current anxieties around environmental and humanitarian catastrophe, in which an anthropomorphised character of the Sun addresses the viewer through a humorous and unsettling combination of spoken word poetry, comedy, crooning love songs and scientific theory.

Susan Flavell employs strategies of storytelling and myth in her beguiling and carnivalesque installation *Horn of the Moon – 13 Goddesses (There are no museums at the end of the world)* at John Curtin Gallery (JCG). Ensembled largely from reclaimed and recycled materials – to be upcycled again at the conclusion of the exhibition – Flavell's cohort of thirteen mysterious and fantastical creatures provide both a respite from, and antidote to, the artist's haunting

visions of a climate apocalypse. Flavell's exhibition is complemented at JCG by a body of photographic, print and video work by Yankunytjatjara artist Robert Fielding who also reclaims detritus – found at his home within the Mimili Community on APY lands – as symbolic imagery in his art. By recontextualising everyday objects, Fielding reveals the deep interconnection between art and life for his people, exploring the cyclical nature of daily life in Mimili and ideas of renewal, transformation, language and Country.

Heat permeates throughout the work of Kokatha and Nukunu artist Yhonnie Scarce, both conceptually and materially. A master glassblower, Scarce also works with mixed media, including archival photographs and found objects, to reveal the ongoing impacts of colonisation for First Nations people in Australia and globally. Much of her work examines the devastating effect of uranium mining and nuclear testing, in particular to the sites of Maralinga and Scarce's own birthplace of Woomera in South Australia. This subject, including other oft-untold colonial practices and legacies including indentured labour, dehumanising scientific testing, and related cultural and familial trauma are brought into stark focus in *The Light of Day*, the largest survey of the artist's work to date, at The Art Gallery of Western Australia.

*Jintulu: People of the Sun* at Lawrence Wilson Gallery equally shines a light on the deep shadows cast by colonisation upon First Nations people and land. Taking inspiration from the Martu word Jintulu, the exhibition posits Aboriginal Australians as 'people of the sun' – a people strengthened by the sun's life-giving force. Bringing new works by Terry Murray, Curtis Taylor and Natalie Scholtz into dialogue with iconic works from the university's collections, the exhibition combines both Indigenous and non-Indigenous voices to interweave ancient stories and creation myths with more recent First Nations experiences of control, displacement, racism and appropriation.

Transforming the galleries of Fremantle Arts Centre into enveloping and elemental environments, *Polarity: Fire and Ice* brings together work across moving image, photography and sound to reveal the dramatic effects of climate change, from melting ice caps in the Arctic to devastating bushfires closer to home. Connecting our lives in Western Australia to shared global concerns, the exhibition considers knowledge held by First Nations people around the world as central to both understanding – and mitigating – the overwhelming, varied and disastrous impacts of our ecological crisis. *A Rising in the East*, presented nearby at DADAA, continues this global perspective and philosophy of intercultural and intersectional exchange, looking specifically to Japan – the land of the rising sun – for inspiration towards new ways of seeing, thinking, communicating and approaching arts and disability practices. Rooted in the Japanese aesthetic concept of wabi-sabi (a worldview centred on the acceptance of transience and imperfection), and a deep appreciation

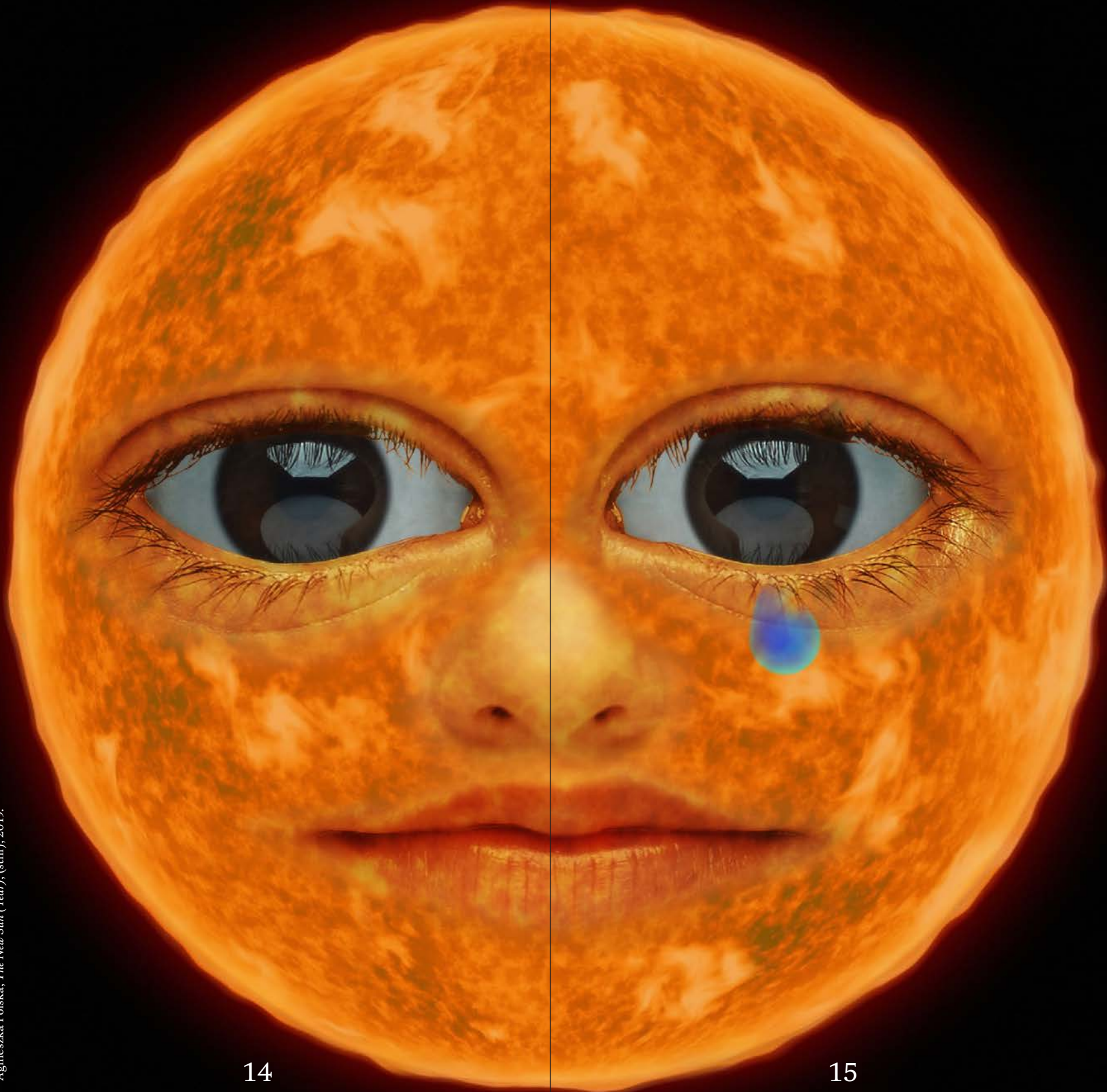
of the critical value of artistic labour, the exhibition brings together a riotous cacophony of work across diverse media from four leading Japanese arts and disability organisations.

Two solo presentations by local artists Tom Blake and Amy Perejuan-Capone share an interest in the relationship between the natural world and technology, human endeavour, and the built environment. For *thoughts are metallic they melt in salt water* at Goolugatup Heathcote, Blake conceives of the meandering gallery space as a coastal stream or eddy, guiding visitors through a choreographed encounter of his diverse and poetic practice, encompassing cyanotype prints, de-silvered mirrors, drawings, paintings, looping videos and projections. In *Defendo*, at Fremantle's Old Customs House, Perejuan-Capone presents a handcrafted, full-size aluminium replica of a CAC Wirraway aircraft beneath a tulle cloak, laboriously embroidered with poison pea flowers, known to be toxic to livestock and introduced pests but innocuous to native species. This singular poignant object, holding space beneath the atrium's natural light, pays tribute to the legacy of Perejuan-Capone's grandfather, who had spent a lifetime keeping both his WWII experiences, as well as his Noongar heritage, in the dark.

Finally we return to the streets, to the blistering summer sunlight outside, for a series of poetic encounters with works by senior Thai artist Rirkrit Tiravanija presented across the public realm. Utilising advertising space across the city, Tiravanija's mysterious aphorisms, including the phrases DO WE DREAM UNDER THE SAME SKY, THERE IS NO SUN WITHOUT A SONG, THE SUN IS GONE BUT WE HAVE THE LIGHT and TOMORROW IS THE QUESTION prompt us to take pause from our daily comings, goings and commutes to consider what it means to co-exist – with one another and with our environment, today and into the future – beneath our shared sun.

This publication, *A Field Guide for Sunbathing*, has itself been conceived as a receptacle for the Visual Arts Program, providing both an overview of the various exhibitions and offerings, as well as an opportunity for the commissioning of new writing, artistic responses and critical ideas. Within its pages, thoughtfully published by Mess Books, Ballardong Noongar writer and creative practitioner Timmah Ball speculates on a future without the sun, recalling the absurdity of the anglo-Australian culture of suntanning; Kelly Fliedner writes on her experiences of motherhood and creativity, while reflecting on her relationship with, and the practice of, the late Western Australian-born artist Kate Daw; and photographer Duncan Wright holds up a mirror to our fascination with ideas of lifestyle and leisure as promised by the beach. Dip into it in your own time, ankle-deep or a full immersion. And when the sun sets on Perth Festival 2024, as it inevitably will, I hope that this publication remains as a record of the work of all the artists, curators and creatives who have so warmly welcomed us to bask in their glow.





## SKIN IN THE SUN TIMMAH BALL

Suntanning renders the presence of colour as a temporary alteration that works to affirm the dominance of white masculinity and its ownership of the beach. – *Professor Aileen Moreton-Robinson, 2011*

“Did people really think it was enough to protect them?”

The question made Mel anxious. She hesitated for a moment, unsure how to respond and slightly unnerved that her young friend knew about these things. They often talked about the outside, most people did. But these conversations were always tinged with nostalgia, or even hope – so when discussions diverged into specific details about the way people lived, it felt heavier and more strained.

“Yes, I think they did,” she replied, slowly. “I haven’t really thought about it in a long time. I’m actually quite surprised that you’ve heard much about it.”

Taron looked at Mel with suspicion. “The scorching heat is the only reason we live here,” she said. “Even my generation has some sense of the different things people did when it was still possible to go outside. I know a lot of people hate talking about it, but you still hear things.”

Mel was used to Taron’s curiosity; she almost envied it.

“I remember some things but not that well,” she said after a while, trying to reassemble a world that existed as puzzling fragments in her memory. “People were obsessed with the beach, but it was weird, almost territorial. The dangers were obvious, but everyone was too fixated on their own pleasure to care.”

Taron listened closely, trying to understand. “I still don’t really get it. Why did people want to lie in the sun all day? I mean, of course I would die to go to an actual beach, but even if I could, I would go for a swim or a walk, not lay around in the thick heat.”

“Yeah, but people loved sunbathing,” Mel replied. “I read somewhere that more people died from skin cancer when sunscreen was popular. I think it gave them false permission to stay outside in the extreme temperatures while their tans intensified.”

“Sounds weird, but sort of makes sense,” Taron said, captivated by Mel’s words, however unreachable the world they were describing. “It’s just hard to imagine that people relied on sunscreen so much. Everyone in all the photos I’ve seen looks five shades darker than anyone you would ever see now. They obviously wanted to burn.”

“Yeah, because the effect was worth it,” Mel said. She was becoming uneasy, but persisted with the conversation, aware that her enclosed existence, limited to narrow interiors, brought a certain solace that people Taron’s age couldn’t understand.

“You probably don’t know, but most of the people you’ve seen in photos had one of those ‘just walked off the beach bronze’ spray tans or were micro-dosing melanin. When I first moved over from the east coast, I didn’t quite get it either until I occasionally saw tan creases or bulky streaks that were distinctly different from the tan lines that you associated with natural exposure to the sun. Obviously some people just sunbathed a lot, they’d morph into that specific yellowy-brown tone that white skin converts to. But it was different in others. Occasionally you noticed lighter patches around the back of the knees or elbows, which seemed a bit off.”

“So their skin wasn’t always real?” A slight look of disgust materialised across Taron’s body. She was confused: the idea of the outside seemed limitless, yet people seemed constrained by desires and expectations that baffled her.

“Well, I guess it wasn’t,” Mel replied. “I never really thought about it like that, but yeah – there were whole aisles in supermarkets and pharmacies dedicated to tanning products and there were spray tan studios everywhere, where people paid a complete stranger to spray their naked bodies with fast-drying coloured oils that faded within two or three weeks.”

“Wow, that’s surreal,” Taron laughed, momentarily humoured by a practice so ridiculous it almost alleviated its own foulness.

“They were called ‘fake tans’, and it was weird,” Mel said. “But it also felt troubling; people were attached to tanning, it was a status thing. Even if it was fake, I think it made people feel like they belonged. And to a certain extent it did, because there was something unusual about white skin in the sun. A specific type of fair white skin that blended into the white sand so well that the bodies just disappeared. They became meaningless compared to the bronzed olive tones that radiated against the aqua of the ocean.” She paused briefly, then barked: “Which was fucking absurd, given that any kind of whiteness has status, but the tanned white body seemed to possess a certain



type of power that eclipsed everything and everyone else.”

Taron tried to conceal the tension in her body, though was increasingly aware of Mel’s own unease. No one really spoke about the outside other than to reminisce, always romanticising a time that her own generation would never really know. Even if the rules and pressures seemed frightening, she wanted to understand it all, and there were very few people she could ask. “Was it true that some people relied on melanin to tan better?” she asked, cautiously.

“Yeah, that was a thing,” Mel sighed. “There were pills, moisturisers and oils made from plant extracts that promised to increase melanin production for those who couldn’t tan naturally. I remember the ads too, showing these extremely dark tans that were supposedly achievable without prolonged UV exposure. It felt like a scam, I don’t think it’s possible to change the melanin you were born with. The whole concept is disturbing, really. There were a couple of times I saw people with such deep brown tans that it unnerved me. Not because they looked completely fake or shit, but because it was so difficult to tell if their tan was real or not. They looked unusually brown, even for a tanned person, but not entirely unnatural. Everywhere from their forehead to their fingertips had this deep glow. I wondered if they were taking melanin and if it did actually work.”

“I guess you were never tempted to get a fake tan?” Taron probed, a glint in her eye.

The question threw Mel. She was surprised by the range of feelings it revealed, even though she hadn’t spent enough time outside to really know how she might have felt on the beach or even wearing summer clothes that exposed her skin. She remembered one particularly odd experience in a library when she was finishing her degree, during the final years on the outside. She hung around libraries for the free air conditioning as much as the books and resources, and distinctly remembered looking out the floor-to-ceiling glass windows onto the city, entranced by the expansive sun while safely indoors. People still went to the beach then, but only in the morning or at night and just for a quick swim. Most dressed in long thin cotton clothing, covering their faces with wide brimmed hats and large sunglasses that resembled ski goggles. Skin had become something to protect rather than display, so when a woman approached her in the library asking if she was interested in a spray tan, her first thought had been “Why?”. She listened, perplexed, as the woman explained how she had recently opened a new spray tan salon in Leederville and was offering fifteen per cent discounts to new clients for their first appointment.

She thought about sharing the incident with Taron but didn’t. The whole interaction still felt strange, and she occasionally wondered whether the woman had fabricated the salon, but it was impossible to understand what would motivate someone to approach strangers in a library promoting a business that didn’t exist. Taron would have appreciated the story, but Mel didn’t know how to explain the shame it had made her feel. Despite Mel’s revulsion at tanned white skin, there was always a tinge of self-judgment about her own skin that was difficult to repress. An unpleasant feeling that left her angry, embarrassed and hurt, which was only intensified by the woman targeting her so quickly, even though Mel understood why.

“Fuck no,” she replied instead. “They’re so cringey, the whole culture around it too.” She was assertive, trying to sever the emotions that had arisen from her memories. “I think about certain aspects of the beach, and I’m relieved there’s no chance of going now. I mean, of course I would die for a swim, but not the spectacle. The people whose competitive tan lines blistered orange, fighting for attention amongst the salon-created sun-kissed glows. It probably sounds weird, but I actually hated going to the beach, not that I got to go that much and barely as an adult. But even as a kid there was always this feeling that you weren’t quite right and didn’t belong if you weren’t tanned.”

Mel watched Taron listening to her account carefully, but it was difficult to know how truthful she should be. Maybe there was some benefit in downplaying her experiences because even though she loved the ocean, summer had always felt heavy, and it wasn’t just the heat that got worse and worse until it was too much. It was the people, the bathers, the beach bars – and this unspoken truth that certain bodies mattered more than others in a hierarchy of bronzed tones glimmering for top spot. But her friend didn’t need to know everything right away.

“That sounds creepy as fuck but better than getting skin cancer, I guess,” Taron said, wryly. Mel would have enjoyed the joke at different times in her life – would’ve savoured the opportunity to mock people’s vanity. But no one ever saw the sun anymore, and without the possibility of natural tans, fake tans had lost their meaning too. As the conversation moved on, Mel was left with a flutter of grief, at once relieved she would never see the sun again and craving its heat on her skin, just one more time.

A QUICK DIP  
DUNCAN WRIGHT



















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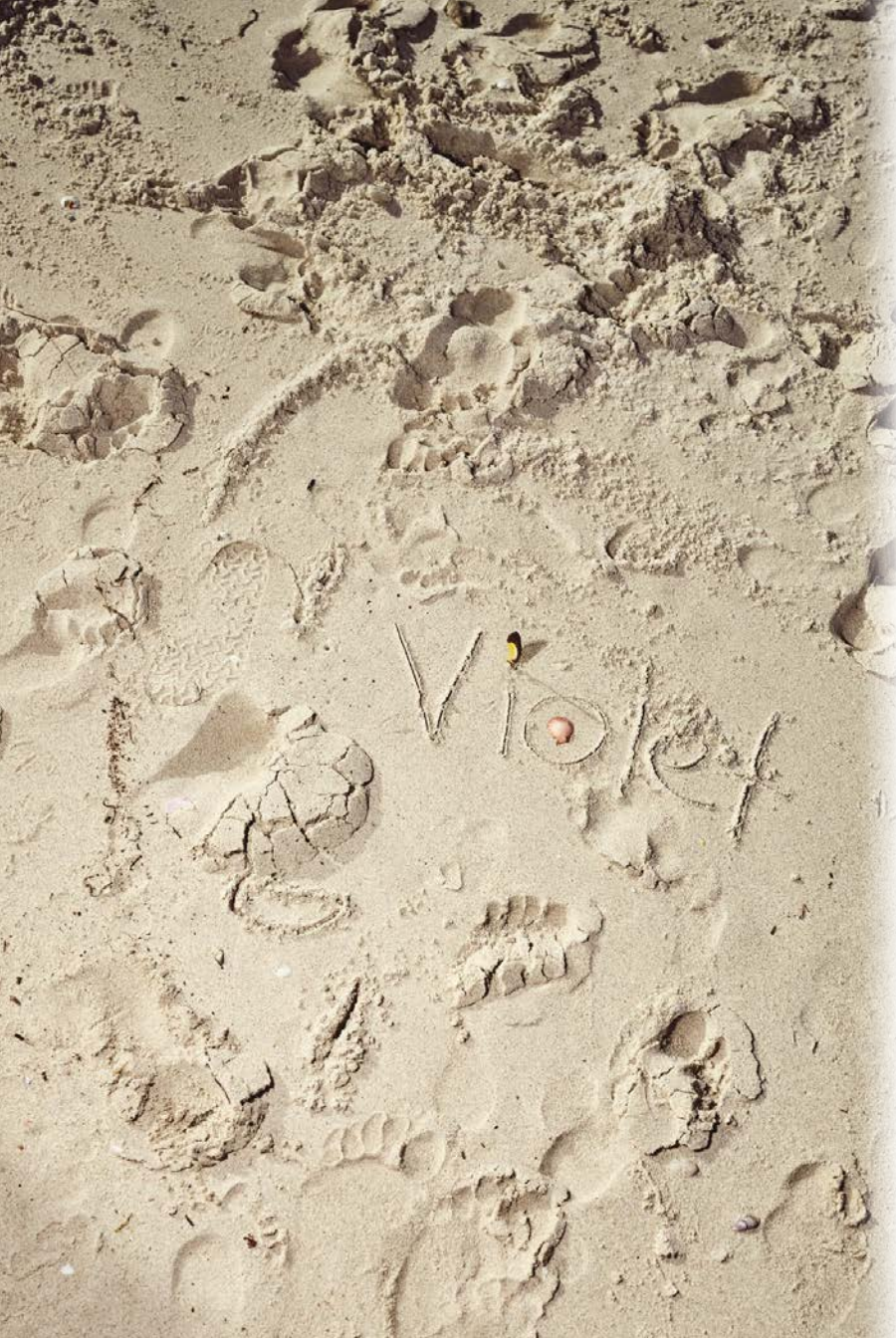


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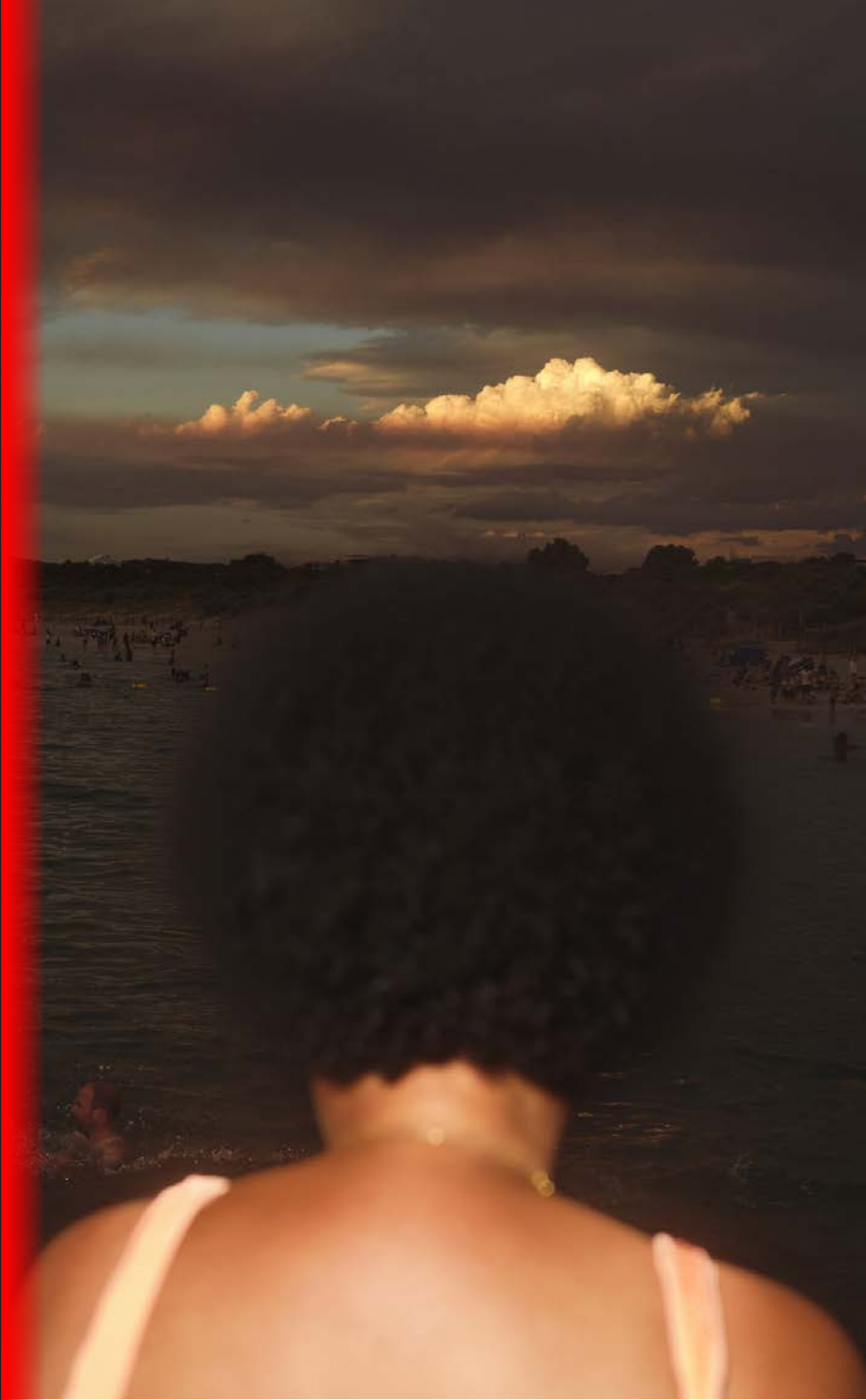


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# YOU WILL NOW KNOW WHAT TIRED MEANS

## KELLY FLIEDNER

“I wish I could see the sun set into the Indian Ocean one last time,” were the last words spoken to me by my friend and artist Kate Daw. Now, whenever I am fortunate enough to sit and see it – to observe the sun’s growing intensity at the horizon, big, bright, hot, then all of a sudden gone into the waves, encompassed by a nightfall that feels endless, the quiet settling in – I reflect on this moment. Between waves and dark, I think of her and what it all means, about endings and beginnings, about place and belonging, about longing and about love, about how to relate to people and place.

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When I was asked to write this text about motherhood and creativity, there was Kate, once again in my mind.

As a mother, I have changed a lot. I have cried a lot. My body has fallen apart and I have pulled it back together. I have written a lot. I have made a lot. A lot of clothes. A lot of things with little pieces of twisted textile. A lot of things with words. Sometimes words on textiles. I have learned so much. So much about this place and so much about myself and so much about the ways that we are with each other.

I have wanted to participate like never before in conversations, in practice, in gatherings of minds – a desire harshly met with the reality of all the other demands of the day. I have been shocked at how hard, how sleepless, how physical and emotional it has all been. Frustrated and confused, I have receded and advanced.

I have learned that there are many ways to parent and many opportunities for parenting that do not require giving birth to a child or the rearing of a child. There are forms of parenting and networks of care all around us. I see a world of people willing to nurture and nourish my children and I have felt connected and happy. Having children has made me reflect on those that have parented me, that have mentored me and in turn given me a greater desire to parent others – to be an active participant in society and culture, caregiving and mentorship. It is a moment of learning.

So, when I think about motherhood and creativity, I think

about my children, my own acts of mothering and creativity, but more often I think about those who have mothered me through the moments of joy and difficulty, of energy and exhaustion, of expansion and recession. I think about people like Kate.

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Kate Daw, born in Esperance in 1965, was a remarkable person and artist whose way of being with people leant herself a parental role, but also whose work itself engaged with themes of domesticity, femininity, and motherhood. Like parenting, which can be both profoundly banal and often miraculous, Kate’s diverse practice of painting, printmaking, drawing and installation often made something special out of the everyday. She made things precious. Her work sat at an intersection of personal experiences, particularly the complexities of being a mother and an artist. She often incorporated text and imagery, creating layered references to art history and literature and pop culture that reflected on the daily experiences of women. Initially enrolled in art at the Western Australian Institute of Technology (later Curtin University), she skipped town in 1983 for Melbourne, which became her home and the base from where she developed ongoing connections to other locations in the UK and India for the next 37 years – until her untimely death in 2020. Kate was deeply connected to places and people. I met her as Head of Art at the Victorian College of Arts (VCA) where she was, of course, a mother to many.

Although I had known Kate for years, I had only started seriously conversing with her over the last year of her life from 2019 until 2020. It coincided with a tangle of things in my own life: a publishing project I was working on with VCA; my decision to plant roots in my husband’s hometown of Boorloo/Perth; and perhaps most importantly, the birth of my first child. Like other parents of newborns tethered to home and absurd sleep schedules, informal chat correspondence worked as a balm for my isolation. This can be said for many people experiencing a similar lack of easy socialising, including those who are geographically distant, living with a disability, with limited means, or those undergoing treatment or battling illness, as was the case for Kate. For both of us, this moment of isolation coincided with the pandemic lockdowns, a type of life that affected almost everyone. We each were missing family on the other side of impenetrable borders (mine in Victoria, hers in WA), and so, we formed an incongruously meaningful relationship in a chat platform through screens and at all hours.

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My conversations with Kate at that time were exchanges, translations, all of which helped me work out why I was here, in this



very place, at this time. It helped me understand why it was special or what its idiosyncrasies were. Her words were a primer of what I was in for as a relocated parent on Whadjuk Country; and, so much of what I could look forward to, the reality and the joy. This was done through dialogue and art; a kind of sense making through crafting and aesthetics. In lots of our short conversations, I think she was being nostalgic; talking about growing up here, chasing wildflowers, feeling the sun, thinking of the coast on bright days; talking about what her kids were like when they were my child's age. And in that nostalgia, there was also sentiment, transference, a kind of passing on, a kind of parenting, not up or down, but across, across border lockdowns and friendships, and even within generations; a mentoring of what it is to mother and go on.

During her life, Kate's words were a guide to me, a new mother finding her way in a foreign place. After it, her art, as well as that of so many other mothers before, has continued the work. After having children of my own, Kate's practice began to resonate with me on a deeper level. I now had a shared lived experience of what she depicted, an empathy born from the profound and embodied shift that happened after I myself was born as a parent *because* I had given birth to my first child. It made me realise the imaginative leap that needs to happen in order to understand what people with dissimilar lives are going through, and that there were now new cohorts and demographics I was part of, people that I'd never really thought all that deeply about before. It reaffirmed to me the importance of lived experience, of *nothing for us, without us*; as well as the power to empathise through art itself, through imagination and education as a way to transcend our identities and become more tied to our relationships and communities.

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Early in my first child's life, I started making my own clothes as well as other textiles such as banners and quilts. This practice has been at the centre of a holistic approach to a creative life quite different to my life before. Now, everything I wear bears the mark of my hand. It gives me genuine satisfaction and serves as a generative force, stimulating my thoughts and contributing to how I look at the world. It has freed me from personal insecurities or social and political anxieties imposed by the fashion industry's global production chains. No longer do I worry about clothing made to fit imagined rather than actual bodies, or feel bad about contributing to existential amounts of textile waste or inhumane sweatshop slavery.

To me, this making is ongoing, not static. It embodies a philosophy of continual remaking and adaptation and it draws much inspiration from literary and artistic voices that have been close companions over the last few years, artists like Anne Truit, Maggie Nelson, and Agnes Martin, as well as Kate Daw. These voices have,

if not propelling me to challenge patriarchal structures, definitely footnoted my days. For me, the process of making, of crafting clothes, household and other textile objects or a rag rug from old garments, becomes a solace – a way to navigate the challenging terrain of parenting without losing touch with the depth of thought about the world and relationships around me. In the act of creation, I find moments of reprieve, a moment of pause, a break in the day, a slowing down, a coming together of myself with mothers around me and before me, a conversation between the labour of it all.

This kind of holistic creative approach to life extends beyond mere garments; it delves into the nuances of possessions, textiles, and the interconnectedness they embody. Objects become conduits that bridge human connections, while clothes themselves tell vivid stories, serving as an alternative language that transcends mere verbal expression.

There's a complex relationship between clothes and our identities, especially as parents who fold and wash and engage with clothes that are not only our own; a symbiosis of absence and presence that blurs the boundaries of self. Clothes aren't just physical entities; they serve as conduits for psychological and philosophical expressions. They communicate what words cannot, speaking a sartorial semiotics that traverses boundaries, communicates desires, love, and politics. Daw spoke that language too.

That language, that joy of parenting, of new love so intense you cease to know your life before, is offset by a type of fear and grieving. I think about death a lot these days. In some ways, the grief of being a parent is mourning a life from before but also a new awareness that sadnesses are inevitable. I think of the death of others with new intensity. In it, I see my own inevitable death and the inevitable deaths of my children, hopefully after my very own. The experience of parenthood brings that to the surface. It is existential. The only thing left to do – the response – is found in the daily grind of habit, of making, of conversation, seeing the sun set and hoping to see it rise again.

\* \* \*

Recently, I crossed the road into Kaarta Koomba Kings Park, the early glow of day forming behind the city, and I thought of another piece of Kate's counsel given me, a forewarning lovingly bestowed that I have so often thought of: "You will now know what tired means, Kelly." She was right. I do know what tired means. And I definitely knew what it meant in that moment, head foggy, eyes sore, flickers of light dancing over my shoulder, baby strapped to chest, focusing on the ground in front of my feet. We'd been up for hours, but were waiting for dawn to light our way, knowing in the early morning haze that to be tired in this place was a gift.

# BUSH FOODS FROM BOORLOO WETLANDS

## VIVIENNE HANSEN



1838 map of the Township of Perth showing Kingsford Lake and Riverbank supported by geology, soil data, and vegetation complexes that respond to hydrology and elevation. The current location of Carillion City is marked in yellow, where peaty (SPC) and Karrakatta (S7) sands are likely present.

NOONGAR NAME  
Common Name  
(Botanical Name)

BIBOOL  
Saltwater Paperbark  
(*Melaleuca cuticularis*)

Plant Preference: WET  
Culinary Use: Melaleucas were a great source of nectar (ngonyang) for Noongars who either sucked the nectar directly from the flowers or soaked the flowers in water to make a sweet drink called mangite or mungitch. Sometimes they fermented the liquid to make an alcoholic beverage called gep (City of Joondalup, 2011).

YANGETI  
Bulrush  
(*Typha orientalis*)

Plant Preference: WET  
Culinary Use: The roots (bwoor) of the Bulrush can be eaten. Noongars pounded the roots to separate the starchy pulp from the gibrous part. The resulting pulp was shaped into cakes and baked on hot coals. The centre at the base of the stem is also edible as are the very young flower spikes. Both can be eaten raw or cooked (Cribb and Cribb, 1987; Daw et al, 2011; Explore Melville, 2012; Low, 1991; Maiden, 1889; SERCUL, n.d.).

TAARUK  
Old Man's Beard  
(*Clematis linearifolia*)

Plant Preference: WET  
Culinary Use: The roots (bwoor) of Old Man's Beard are edible. They were usually roasted in hot ashes before pounding them into a paste that was then formed into cakes, which were baked again in hot ashes. The roots are reported to be high in protein as well as starch (Copping, 2008; Daw et al, 2011; De Angeles, 2005; Gott, 2010).

NOT KNOWN  
Asiatic Pennywort  
(*Centella asiatica*)

Plant Preference: BOGGY  
Culinary Use: The leaves are edible either raw or steamed (Cribb and Cribb, 1987).

KONDIL  
Sheoak  
(*Allocasuarina fraseriana*)

Plant Preference: BOGGY  
Culinary Use: The young cones of the Sheoak were eaten by Noongars as a snack food (Hansen and Horsfall, 2016).

BELILLAH  
Marsh Club Rush  
(*Bolboschoenus caldwellii*)

Plant Preference: BOGGY  
Culinary Use: The round corms (bulbotubers) of Marsh Club Rush are about the size of walnuts and are edible. Noongars collected them in summer (Birak and early Bunuru), roasted them in hot ashes and then pounded them with stones. The resulting pulp was then shaped into cakes and baked in hot ashes (City of Joondalup, 2011; De Angeles, 2005; Gott, 2010).

YANGET  
Knotted Club Rush  
(*Ficinia nodosa*)

Plant Preference: BOGGY/COASTAL  
Culinary Use: As with some other sedges, the roots (bwoor) of the Knotted Club Rush are edible and were probably roasted in hot ashes before eating (Perth Region NRM, n.d.b).

MARDJA  
Bloodroot  
(*Haemodorum spicatum*)

Plant Preference: BOGGY  
Culinary Use: The red-coloured bulbous roots (bwoor) of the bloodroot are edible and are said to taste a bit spicy with a mild onion flavour. The bulbs were a staple part of the Noongar diet in the south west and were eaten raw or roasted on hot coals (Daw et al, 2011; Greenskills, n.d.; Maiden, 1889; Moore, 1884b). Sometimes the roasted roots were ground and mixed with more bland foods to make them tastier (Coppin, 2008; Explore Melville, 2012; SERCUL, 2014).

NOT KNOWN  
Native Plantain  
(*Plantago debilis*)

Plant Preference: BOGGY  
Culinary Use: In some areas, Indigenous



Australians used the bruised seeds of Native Plantain to make a kind of porridge. The leaves are also edible (Low, 1991).

**KWERDINY**  
Native Carrot  
(*Geranium solanderi*)

Plant Preference: BOGGY  
Culinary Use: The starchy, pale red, new season taproots of Native Carrot can be eaten roasted, but are also reported to have a slightly bitter flavour (Cribb and Cribb, 1987; Low, 1991).

**WAARGYL NGARNUK**  
Lake Club Rush  
(*Schoenoplectus tabernaemontani*)

Plant Preference: WET  
Culinary Use: The rhizomes of the Lake Club Rush are edible and were eaten by many Indigenous groups around the world (Encyclopedia of Life, 2018).

**BALGA**  
Grass Tree  
(*Xanthorrhoea preissii*)

Plant Preference: DAMP  
Culinary Use: Noongars soaked the nectar-laden flowers of the Grass Tree in water to make a sweet drink. Gum from flower spikes (mirlen, kadjo, pining or peenck) was used to make cakes (Copping, 2008; Cribb and Cribb, 1987). Noongars also ate the tender white portion at the base of the leaves (mindar) (Low, 1991). They also ate the Bardi Grubs they collected from dying Balga trees, either raw or lightly roasted in hot ashes (Coppin, 2008; Daw et al, 2011).

**KOROYLBARDANY**  
Green Kangaroo Paw  
(*Anigozanthos viridis*)

Plant Preference: DAMP  
Culinary Use: Noongars ate the rhizomatous roots (bwoor) either raw or roasted in hot ashes (City of Joondalup, 2011; Plants of the World Online, 2018). Sometimes the roots were ground into a paste, which was then formed into cakes and baked in hot ashes.

**WOLLUNG**  
Scarlet Runner  
(*Kennedia prostrata*)

Plant Preference: DAMP  
Culinary Use: The flowers of Scarlet Runner were another good source of nectar (ngonyang) for Noongars, who sucked it straight from the flowers. A tea can be made from the leaves, which are reported to have a mild liquorice flavour (Cribb and Cribb, 1974; Gott, 2010; SERCUL, 2014).

**NOT KNOWN**  
Blue Flax-lily  
(*Dianella revoluta*)

Plant Preference: DAMP  
Culinary Use: Both the fruit and the roots (bwoor) of this shrub are edible, although the fruits are reportedly a bit salty and slightly bitter. Noongars either ate the roots raw, roasted in hot ashes, or steamed in an earth oven (City of Joondalup, 2011; Perth Region NRM, n.d.b; SERCUL, 2014; Wildflower Society of WA, n.d.).

**YACKAL DJARR**  
Cockies Tongues  
(*Templetonia retusa*)

Plant Preference: COASTAL  
Culinary Use: The flowers of Cockies Tongues are edible. A tea can be made from the crushed seeds. The seeds are best collected when the seed pods are young (Nannup, N., in discussion with the author, July 2018).

**MILYU**  
Beaded Samphire  
(*Salicornia quinqueflora*)

Plant Preference: COASTAL  
Culinary Use: The leaves and young shoots of Beaded Samphire can be eaten raw, boiled or steamed, but can be a bit salty. It is suggested that the boiled leaves might be more palatable if water is changed at least once (Cribb and Cribb, 1987; Kapitany, 2015).

**NOT KNOWN**  
Common Water Milfoil  
(*Myriophyllum crispatum*)

Plant Preference: ACQUATIC

Culinary Use: The young shoots and leaves of Common Water Milfoil are edible (Oz Watergardens, 2018).

**NOT KNOWN**  
Duckweed  
(*Lemma dispersa*)

Plant Preference: ACQUATIC  
Culinary Use: The leaves are edible raw or steamed (Oz Watergardens, 2018).

**NGALKOO**  
Nardoos  
(*Marsilea drummondii*)

Plant Preference: ACQUATIC  
Culinary Use: All over Australia, Indigenous people ground the dried sporocarps and removed the husks. The resulting flour was moistened and made into cakes, which were baked over coals (Copping, 2008; Gott, 2010; Low, 1991). According to Chaffey (2002), the sporocarps contain the enzyme thiaminase, which destroys vitamin B1, which could result in the consumer developing Beri-beri. Mixing

the sporocarp flour with water washes away or dilutes the enzyme, minimising its effect. According to Pascoe (2014), some Indigenous groups also steamed and ate the green tops of the Nardoo plant as a green vegetable. Others ground the roots into a paste and baked the resulting cakes in hot ashes (De Angeles, 2005).

**NOT KNOWN**  
Water Ribbons  
(*Cyanogeton huegelii*)

Plant Preference: ACQUATIC  
Culinary Use: The starchy tubers of Water Ribbons were eaten raw or roasted in hot ashes. The roasted tubers ground up made good food for babies or the elderly (Bindon and Walley, 1992; Coppin, 2008).

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This research was first published in *Noongar Bush Tucker: Bush Food Plants and Fungi of the South-West of Western Australia* (UWA Publishing, July 2019), authored by Vivienne Hansen and John Horsfall.



1838 map of the Township of Perth showing Kingsford Lake and Riverbank with the current location of Carillon City marked in yellow.



## LINDA TEGG

WITH VIVIENNE HANSEN

### WETLAND

Carillon City

Fri 9 Feb – Sun 3 Mar

Tue – Thu & Sat – Sun 11am – 6pm, Fri 11am – 9pm

*Wetland* by Linda Tegg, working in consultation with Ballardong Whadjuk yorga elder Vivienne Hansen, is an experiential artwork that broadens Linda's practice of assembling plant communities within the built environment and Vivienne's experience developing and sharing her unique knowledge of indigenous medicinal and edible plants.

Once a thriving nexus of consumer culture, built between land reclaimed from the Swan River and a chain of infilled lakes, the vacated Carillon City now awaits a new occupation. Here, within the expansive space of a former food court, audiences encounter a community of edible plants that once thrived in the wetlands where a dry Perth now stands.

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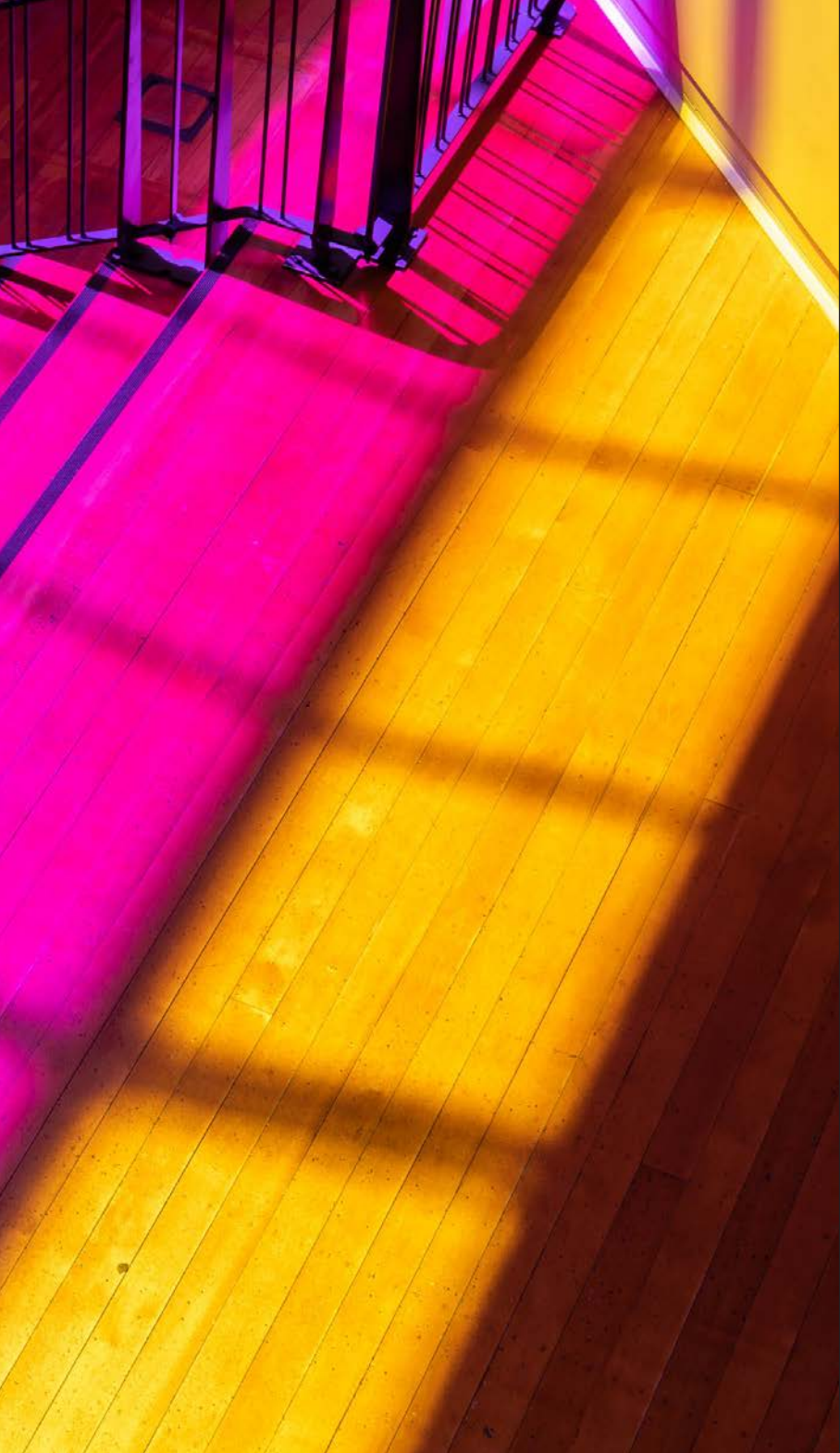
Linda Tegg, in conversation with Vivienne Hansen, *Wetland*, 2024, water, wetland plants of Boorloo, architectural interventions, supporting structures. Courtesy the artist.

Conversationalist and Cultural Advisor:  
Vivienne Hansen

Ecological Advisor: Mandy Bamford  
Caregiver: Kalem Murray  
Lighting Consultant: Nic Burnham

A Perth Festival Commission.  
Supported by City of Perth.





## REBECCA BAUMANN LIGHT EVENT

Carillon City  
Fri 9 Feb – Sun 3 Mar  
Tue – Thu & Sat – Sun 11am – 6pm, Fri 11am – 9pm

The iconic central glass dome within the now disused Carillon City is transformed into an abstracted timepiece with Rebecca Baumann's architectural intervention *Light Event*.

Engaging with ideas of temporality and permanence, *Light Event* dramatically alters the space through the application of dichroic film on the atrium windows. A dynamic material, dichroic film shifts colour when viewed from different angles, transmitting a different coloured light in the spectrum to that which it reflects.

Bathing the interior of the dome in iridescent light, *Light Event* evokes an uncanny, supernatural atmosphere, bringing an element of eeriness to the

dormant civic space. As the sun moves across the sky, the colour shifts and changes, transforming the building into a performative space akin to a stage set for something to happen. Both an optical and embodied encounter, *Light Event* is not just to be seen, but to be felt and experienced.

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Rebecca Baumann, *Light Event*, 2024, dichroic film. Courtesy the artist and Moore Contemporary, Perth.

A Perth Festival Commission.  
Supported by City of Perth.



*Sun Signals* is the first exhibition in Australia devoted to the work of iconic American video and performance artist, Joan Jonas. Bringing together various practices – ranging from sculpture, performance and video to sound, drawing and installation – the New York artist's boundary-crossing approach has had a profound impact on generations of artists. This selection of single-channel films and videos from 1968 to 1976 focuses on Joan's early productions and explorations of time, space and self-representation. Through looping movement, mirroring and repetition, each work builds on the previous one, transforming the gallery into a chamber of unfolding gestures and cyclical compositions.

In 1970 Joan purchased her first portable video camera, a Sony Portapak, in Japan. Excited by its creative possibilities, on her return to New York she began experimenting with this new technology and incorporating it into her performances. Working with a camera, live feeds and television monitors, Joan created *Organic Honey's Visual Telepathy* (1972) – her first performance to include video.

*Sun Signals* presents eight of the artist's ground-breaking early films and videos, ranging from early video performances *Duet* (1972) and *Vertical Roll* (1972), made while working on *Organic Honey's Visual Telepathy*, through to the rare double projection of *Mirage* (1976)

## JOAN JONAS SUN SIGNALS

Perth Institute of Contemporary Arts  
Fri 9 Feb – Sun 31 Mar, Tue – Sun 10am – 5pm

and *Mirage II* (1976/2000) that begins with the artist repeatedly drawing and erasing simple chalk images, such as the sun and moon, on a blackboard. Cyclical turning, days and nights, continues in *Good Night Good Morning* (1976), in which Joan directly addresses the video camera over several weeks, repetitiously wishing it good morning or good night, and *May Windows* (1976), an examination of contrasts and changes – of day and night, light and dark – from the artist's loft in New York.

Alongside video, this exhibition includes two of Joan's recently restored, lesser-known 16mm films; her first film, *Wind* (1968), shot on a beach at Long

Island Sound, and *Songdelay* (1973), the culmination of a series of outdoor works that had its beginnings at Jones Beach, Long Island, in 1970. The exhibition's title, *Sun Signals*, contains a reference to a sequence in *Jones Beach Piece* (1970), in which Joan used a mirror to reflect sunlight into the eyes of spectators, generating a 'sun signal to the audience'.

Presented in association with  
Perth Institute of Contemporary Arts  
(PICA).





## HELEN JOHNSON FOLLOWER, LEADER

Perth Institute of Contemporary Arts  
Fri 9 Feb – Sun 31 Mar, Tue – Sun 10am – 5pm

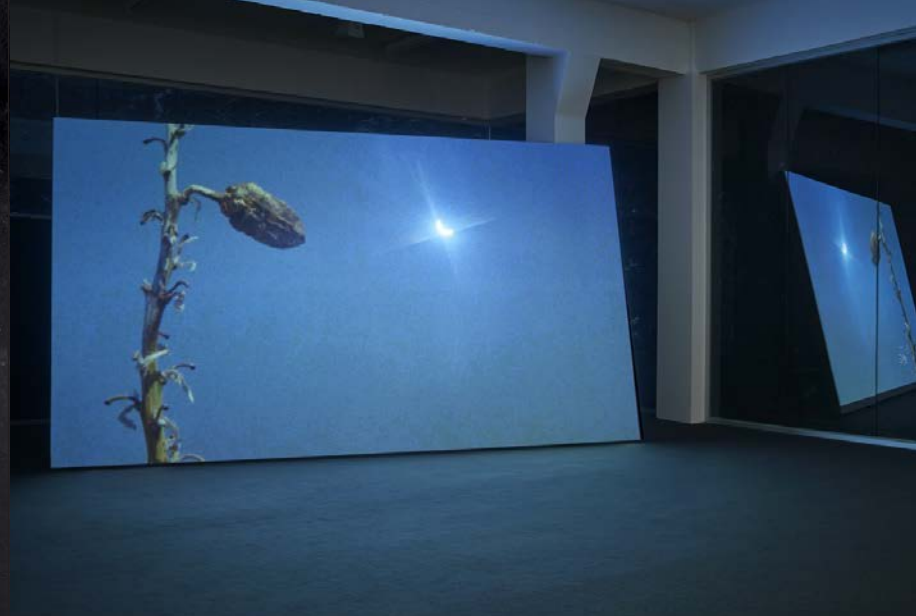
Naarm/Melbourne-based artist Helen Johnson's celebrated painting practice is characterised by an ongoing questioning of the medium's properties, its surfaces and material processes of layering, and its capacity to open a space for critical thinking and reflection. Well known for her large-scale, figurative works that wrestle with so-called Australia's colonial histories, more recently Helen has explored ideas around woman- and motherhood.

*Follower, Leader* brings together a group of paintings and prints created while Helen was training as an art therapist, a move that has accompanied a radical reorientation of her practice away from the archive and research-based approach for which she is known, towards a focus on metaphysical conceptions of bodies. Drawing from dreams and intuitively generated imagery, Helen's new figurative paintings contend with 'how the intensities of being in the world

are held within each of us'. Shaped by her experiences of motherhood, alongside therapeutic conceptions of care and connection, *Follower, Leader* resonates with the maternal principles of ngaangk – of creation, beginnings and re-beginnings.

The title of the exhibition points towards the process of painting itself. 'I make decisions about a painting, and at some point, the painting begins to make decisions about itself, and about me,' Helen writes. '*Follower-Leader* is not a hierarchy, but a circular dynamic.' The works in the exhibition centre this kind of open experience. Often free-hanging and double-sided, her unstretched canvases invite viewers to move between the paintings, to linger and dwell on shifting impressions as they emerge from the surface.

Presented in association with  
Perth Institute of Contemporary Arts  
(PICA).



## A. K. BURNS UNTITLED (ECLIPSE)

Perth Institute of Contemporary Arts  
Fri 9 Feb – Sun 31 Mar, Tue – Sun 10am – 5pm

American artist A.K. Burns' *Untitled (eclipse)* is a silent film of a total solar eclipse in Nebraska in 2017. Shots of the gradually eclipsing sun are superimposed on views of the sweeping, bleached desert landscape. To capture this natural phenomenon, A. K. worked with 16mm film (as opposed to digital video), directly recording traces of sunlight on its photosensitive surface.

The artist's camera records the movement of grasses and yucca plants shaking in the wind. Gradations of changing light – as the moon slowly eclipses the sun and midday momentarily becomes midnight – shift our attention between what is happening in the film and the film's materiality, its distinctive grain,

texture and luminosity. As the minutes pass with no explicit narrative, the senses become aware of the passage of time, the subtleties of the atmosphere and life's constant flux.

Presented in association with  
Perth Institute of Contemporary Arts  
(PICA).



One of Australia's leading contemporary artists, Yhonnie Scarce is known for her large-scale, haunting glass installations that reveal connections to her ancestry and her desire to bring the darkest shadows of Australia's past into the direct light of day.

A Kokatha and Nukunu woman, Yhonnie illuminates a catastrophic global tale, framed within a story of painful personal connection to the impact of nuclear testing in her birthplace.

Through 30 evocative installations and intimate glass works,

Yhonnie makes visible the impact of colonisation on First Nations families and communities told through the lens of archival imagery from her photographic collection interwoven with handmade glass objects.

The scale and beauty of *The Light of Day* will enthrall visitors, as the stories of the works bring a healing light to Australia's recent history. Yhonnie's practice and works more broadly contend with the impact of colonisation on First Nations people in Australia and globally,

## YHONNIE SCARCE THE LIGHT OF DAY

The Art Gallery of Western Australia  
Fri 2 Feb – Sun 19 May, Wed – Mon 10am – 5pm

by utilising archival imagery from her personal photographic collection and found objects to illuminate our shared histories of indentured labour and cultural and familial trauma.

The fiercely intellectual and uncompromising narratives of Yhonnie's practice transcend the local, and as the world again tilts towards potentially lethal global nuclear conflict, *The Light of Day* offers both a cautionary tale and contemplative hope for the future.

Celebrated internationally,

Yhonnie brings her powerful and luminous work to AGWA in this world premiere as part of Perth Festival.

Presented by The Art Gallery of Western Australia





TERRY MURRAY, CURTIS TAYLOR,  
NATALIE SCHOLTZ

## JINTULU: PEOPLE OF THE SUN

Lawrence Wilson Art Gallery  
Sat 17 Feb – Sat 27 Apr, Tue – Sat 12 – 5pm

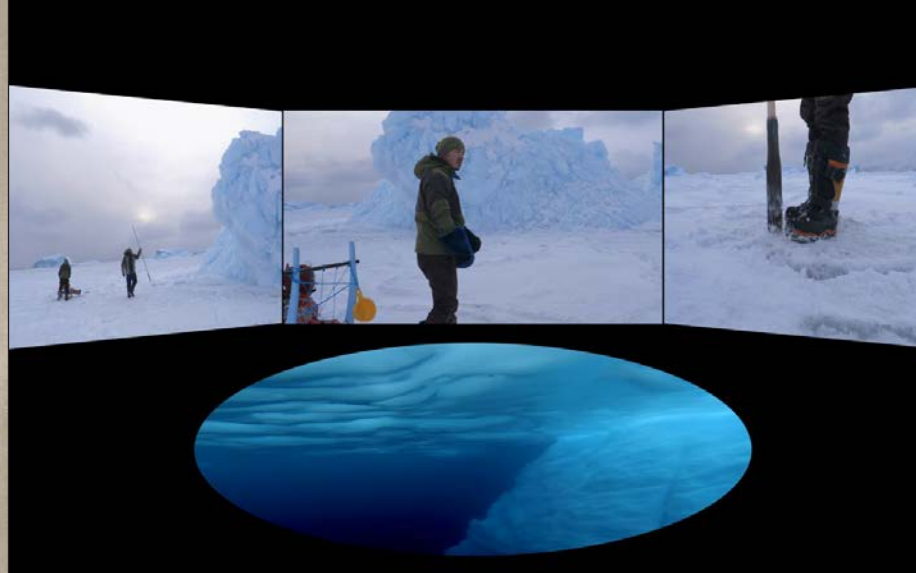
*Jintulu: People of the Sun* interweaves ancient stories with the legacy of genocide, dispossession and racism that remains etched into contemporary Australia. Taken from the Martu language of the Western Desert, *Jintulu* posits Aboriginal Australians as the 'People of the Sun', strengthened by and bathed in its life-giving force.

Using filmmaking, sound, installation and painting, the exhibition juxtaposes new works by Walajarri artist Terry Murray, Martu artist Curtis Taylor and Persian South African artist Natalie Scholtz with iconic works from the University of Western Australia's collections, including by Valerie Takao

Binder, Irwin Lewis, Sidney Nolan and Alison Alder.

Held in the wake of the failed Voice to Parliament Referendum, *Jintulu* is a thought-provoking examination of race relations in a turbulent contemporary Australia that ultimately asks: 'What's changed?'

Presented in association with the Berndt Museum and Lawrence Wilson Art Gallery.



TIM GEORGESON, MAUREEN GRUBEN, CASS LYNCH, MEI SWAN  
LIM, ADAM SÉBIRE, INDIGENOUS DESERT ALLIANCE

## POLARITY: FIRE & ICE

Fremantle Arts Centre  
Sat 10 Feb – Sun 28 Apr, Mon – Sun 10am – 5pm

*Polarity: Fire & Ice* is an exercise in contemporary truth telling. Through the immersive film and photographic works of artists living in Australia, Canada and the Arctic, the exhibition considers the climate catastrophe – from the melting ice caps of the Arctic to devastating summer fires that have become commonplace in Australia. It connects our local decisions to global impacts, and offers poetic, salient and challenging artistic reflections on the climate emergency and our shared futures. Importantly, it considers knowledges held by First Peoples around the world as central to understanding our changing climate and in contributing to solutions founded in care for land and waters.

The exhibition offers a reminder of the interconnectedness of our planet, stitched together through expanses of shared land and water, weather patterns that know no boundaries and through changing climates that increasingly present challenges to our lives. In so doing, *Polarity: Fire & Ice* connects our existence in Western Australia to truly global concerns.

Presented in association with Fremantle Arts Centre.



## ROBERT FIELDING KINARA MUNU TJINTU (MOON AND SUN)

John Curtin Gallery

Fri 9 Feb – Sun 14 Apr, Mon – Fri 11am – 5pm

Sat & Sun 12 – 4pm (Feb), Sun 12 – 4pm (Mar & Apr)

Revealing a complex and intertwined relationship with the spirit of the land, *Kinara pulka irnyani palyanu. Tjintungku kampara utinu.* (*The big moon shone brightly and made. The sun burnt through and brought it out.*) showcases Robert Fielding's diverse practice through photography, print and video.

Robert engages with site-specific interventions, reclaiming abandoned cars that pattern the Mimili landscape. Onto the bonnets, doors, hubcaps and roofs of the cars, he inscribes the patterns of his Anangu people: codes that hold sacred cultural knowledge.

Other works similarly document Robert's repurposing of discarded objects,

integrating this ephemera with Country and culture; while his series of photograms are exposed on Country using the sun. Strangely mystical in appearance, these works capture the APY lands, shimmering in subtle technicolour. Robert's practice reveals a complex and intertwined relationship with the spirit of the land – an ongoing dance between artist and the Country upon which he works.

Presented in association with the John Curtin Gallery.



## SUSAN FLAVELL HORN OF THE MOON

John Curtin Gallery

Fri 9 Feb – Sun 14 Apr, Mon – Fri 11am – 5pm

Sat & Sun 12 – 4pm (Feb), Sun 12 – 4pm (Mar & Apr)

Susan Flavell employs magical thinking as a political strategy against climate apocalypse. Her art practice reveals notions of the fantastic, the monstrous and the mythical, applying a range of material strategies to create compelling sculptural forms. Driven by a fundamental commitment to the use of recycled materials, Susan's work interrogates accepted hierarchies of material value. Everything in the exhibition, wherever possible, will be recycled.

Seven years in the making, *Horn of the Moon – 13 Goddesses* (*There are no museums at the end of the world*) is a beautiful and frightening carnival: a Day of the Dead procession, a celebration, a call to

arms. Like a shelter housing mythical beasts and animate detritus, washed up on an apocalyptic tide, the darkened gallery spaces are overwhelmed with objects, revealed through shimmering spotlights.

Presented in association with the John Curtin Gallery.





## A RISING IN THE EAST

DADAA  
Sat 10 Feb – Mon 22 Apr  
Mon – Sun 10am – 4pm

*A rising in the east* brings new perspectives and ways of working that challenge what and who we value and asks us to reconsider the clock-in, clock-out measure of human contribution.

Imagine a society where artists are deeply valued for their innate uniqueness and supported for life. Where your artistic labour is valued and arts and disability practices move against the industrialisation of time. Where arts and disability is framed by new traditions, traditional crafts, community arts, digital fabrication and arts and health. Where co-design and collaboration between artists with disabilities sit at the core. A place where a disability perspective is bringing new meaning and ways of making to long-held traditional craft practices and materials.

Together with DADAA, three Japanese arts and disability organisations are set to reframe our understanding of disability arts and disability culture. Intercultural dialogue and exchange are at the core of *A rising in the east*. From the kitsch to new ways of working and age-old, long-practised traditions, this exhibition presents an immersive survey of textiles, works on paper, books and illustrations that illuminate artists' practice in time and over time.

Presented in association with Tanpopo-no-ye Art Centre HAN, New Traditional Project, Good Job! Centre KASHIBA, Atelier Yamanami and DADAA.



## AGNIESZKA POLSKA THE NEW SUN

Lawson Gallery (Lawson Flats)  
Sat 10 Feb – Sat 9 Mar  
Mon – Fri 10am – 6pm, Sat 12 – 6pm

Polish artist and filmmaker Agnieszka Polska uses film and computer-generated media to reflect on the individual and their social responsibility in the context of environments driven by the flow of information.

Agnieszka's animated video *The New Sun* features a character of the Sun, a child-faced star with a beautiful voice. In its half-sung, poetic monologue, the Sun talks to its lover, a human, and in an unsettling manner presents a gloomy vision of a collapsing world, where the only lasting and immutable elements are words and language. The Sun's speech is a juggle of styles and moods: it goes from the elevated and emotionally-charged

confessions to goofy stand-up comedy and ends up with an interpretation of 'I got love', a song from the 1970 musical *Purlie*. The general ambiance of the film is dark, but the sung monologue leaves space for hope and marks the significance of words as tools of social responsibility.

Presented in association with  
Lawson Gallery.



## AMY PEREJUAN-CAPONE DEFENDO

Artsource, Atrium Gallery, Old Customs House  
Sun 11 Feb – Sun 10 Mar  
Tue – Sun 10am – 5pm

*Defendo* explores the painful ironies, survival choices and cultural intricacies of hidden family heritage within a colonial and personal context. Featuring an intricately embroidered full-scale replica of a WWII aircraft, this major solo exhibition by multidisciplinary artist Amy Perejuan-Capone pays tribute to her late grandfather's legacy and explores a chance discovery about his heritage.

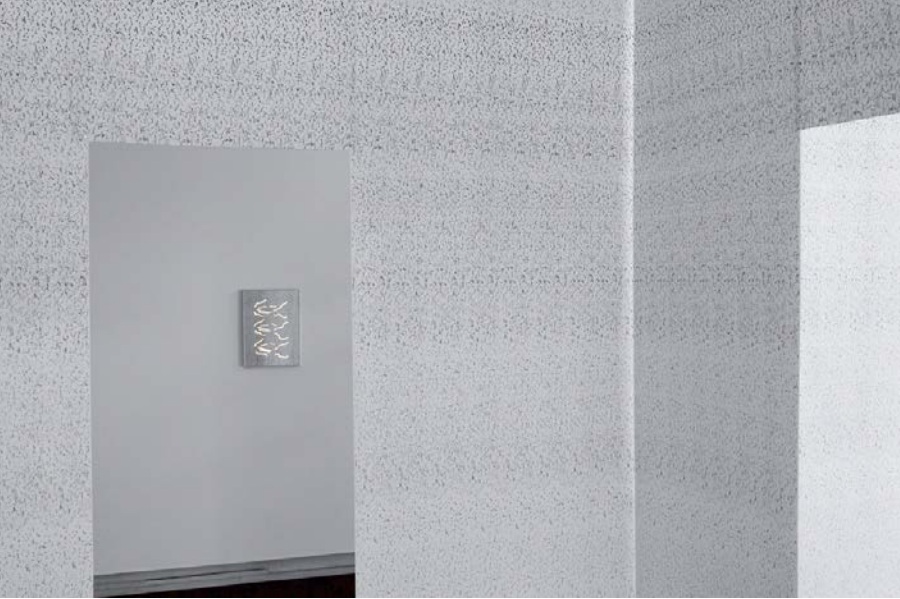
An amazing coincidence opened up an entirely new realm of artistic inquiry for Amy. In a serendipitous encounter, she discovered that Auntie Jean Boladeras, a Ballardong Noongar Elder, was her great aunt – revealing a lineage that was never discussed by Auntie Jean's brother, Amy's

late grandfather, in his lifetime. For Amy, an artist concerned with negotiating complex personal histories, it was a profound discovery, one that prompted her to reflect on the complexities of her grandfather's signing up to a bloody international war to defend a home ravaged by ongoing frontier violence.

In *Defendo*, Amy weaves together family stories of invisible resistance to create a gently monumental installation in the lofty atrium of Old Customs House, Fremantle.

Presented in association with  
the City of Melville and Artsource.





**TOM BLAKE**  
**THOUGHTS ARE METALLIC**  
**THEY MELT IN SALT WATER**

Goolugatup Heathcote  
Sat 17 Feb – Sun 7 Apr, Mon – Sun 10am – 4pm

With a title that draws from a line by Etel Adnan, *thoughts are metallic they melt in salt water* is a rhythmic, reflective exhibition comprising new video works, cyanotypes, wire drawings, paintings and de-silvered mirrors. Approaching the gallery space as if it were an eddy within a flowing stream, this body of work evokes themes of opacity, disintegration, touch, reflection and the potential for the chaotic within apparent moments of stillness.

Within the eddy there are opaque areas where clouds of silt have been stirred up by the moving water, along with areas where the silt comes to rest, combining with other fragments. These aspects of the eddy become a kind of loose choreographic score, or series of notations,

guiding the presentation of the exhibition across the space.

The moving-image component is part of the ongoing series *index / silt*, which sees videos presented across two small screens, looping side-by-side. Each pair of videos starts off in sync, however, due to a slight drift in the frame rate, the images soon diverge, so that the screens are constantly meeting each other in different moments throughout the day. This is echoed in the repetition of allegorical forms, gestures and notations that recur across the de-silvered mirrors, cyanotypes and wire drawings.

Presented in association with  
Goolugatup Heathcote.



**ANDREW NICHOLLS**

WITH AD LIB COLLECTIVE, SARAH ELSON, CHAD PEACOCK & WIND UP BIRD

**PORTENT**

Holmes à Court Gallery @ No. 10  
Sat 10 Feb – Sat 16 Mar, Tue – Sat 11am – 5pm

Inspired by the artist's experience of the 2023 Exmouth eclipse, Andrew Nicholls' exhibition, *PORTENT* plays with the common understanding of eclipses as bad omens in diverse cultures throughout history. Video projections, wall drawings, printed hangings, lighting and newly-commissioned music take over the gallery and see the space repeatedly morph from light to darkness and back again.

Speculating what catastrophe the Exmouth eclipse may have been foretelling, the exhibition features solo works alongside collaborations with multiple Perth creatives spanning visual art, music and performance.

Presented in association with  
Holmes à Court Gallery.



## RIRKRIT TIRAVANIJA

Various Locations  
Fri 9 Feb – Sun 3 Mar

Across the course of Perth Festival, a series of poetic aphorisms coined by influential Thai artist Rirkrit Tiravanija will appear across public advertising spaces throughout the city. Bringing art into the streets, and to a wide public of unassuming audiences, these evocative provocations prompt broad consideration of what it means to co-exist, as humans and non-humans, beneath our shared sun.

Experienced as discrete and distributed works across the public realm, this project is a disembodied extension of “the land,” a self-sustaining artistic community initiated by Rirkrit Tiravanija and fellow artist Kamin Lertchaiprasert near Chiang Mai in Thailand that engages with the idea of an artistic utopia, presenting an ecological and sustainable model for future artistic practice.



**Timmah BaII** is a writer, editor, and zine maker of Ballardong Noongar heritage. In 2021 she published the chapbook *Do Planners Dream of Electric Trees?* through Glom Press/Arts House, and in 2018 she co-curated *Wild Tongue* zine for Next Wave Festival with Azja Kulpinska. Most recently she was managing editor for the artist monograph *Yhonnie Scarce: The Light of Day*, forthcoming through Power Publications.

**HeIen CarroII** is Curator of the Wesfarmers Collection of Australian Art and manages the Wesfarmers Arts sponsorship programme, providing over \$4 million annually to the performing and visual arts in Western Australia and nationally. Prior to joining Wesfarmers in 1999, Carroll was Curator of Australian Art at Lawrence Wilson Art Gallery, The University of Western Australia. Carroll joined the board of The Art Gallery of Western Australia in 2008, serving in the role for eight years and retiring in August 2016. She now serves on the boards of the Murdoch University Art Collection, Co3 Contemporary Dance Australia and the Sheila Foundation. In August 2019 Carroll was awarded the Business Leadership Award in the national Creative Partnerships Australia Arts Leadership Awards.

**KeIIy Fliedner** is a Boorloo-based writer, curator and arts worker interested in creativity and critique. Working in text, she thinks about how to build engaged local communities of practice, especially concerned with the politics of care, the craft of daily life, and the role of history in identity. At present, she is the Collections Officer and Art Consultant (WA) for the Australian Government's Artbank initiative. Since moving to Boorloo in 2018, Fliedner has been part of projects with Tura New Music, Perth Festival, Centre for Stories, Perth Institute of Contemporary Art, and PEN Perth. Highlights prior to this include being Team Leader at the Australia Pavilion at Venice Biennale in 2017; Writer and Editor of the Kochi-Muziris Biennale based in Kerala, India in 2016; writing with Next Wave Festival and the Biennale of Sydney in 2016; being the 2014 London Arts Writers Resident at ACME Studios; and from 2009 to 2015, working in various curatorial and

editorial roles at West Space, Melbourne. She likes sewing, eating good food and swimming, and is a mother of two.

**Iain Grandage** is Perth Festival Artistic Director 2020 – 2024. He has been celebrated for bringing a sweeping sense of place to the festivals he has curated, with a strong commitment to Noongar artists and stories standing alongside events of scale, such as *Highway to Hell* and Björk's *Cornucopia*. Grandage is one of Australia's most highly regarded collaborative artists, having won Helpmann Awards for his compositions for theatre (*Cloudstreet*, *Secret River*), for dance (*When Time Stops*), for opera (*The Rabbits* with Kate Miller-Heidke), for silent film (*Satan Jawa* with Rahayu Suppangah) and as a music director for Meow Meow's *Little Match Girl* and *Secret River*. He has been music director for large-scale events for Perth, Melbourne, Sydney and Adelaide Festivals over the last two decades and has an extensive track record of collaboration with Indigenous artists across the country.

**Vivienne Hansen** is a proud Bibbulmen nation Noongar woman with family connections in Ballardong and Whadjuk boodjah. Hansen grew up in the Brookton area raised by her grandparents, and after the death of her grandmother by her aunt and uncle. All her family and relatives in the local area grew up to have a strong sense of Noongar identity, culture, and language. In 2008, Hansen undertook formal training at the Marr Moorditj Foundation, completing her Certificate IV in Bush and Western Herbal Medicine, and became the first Indigenous member of the National Herbalist Association of Australia. She has co-authored two books on Noongar Bush Medicine and Noongar Bush Tucker published by UWA. For Hansen, sharing her cultural knowledge is an important aspect of life and she really enjoys having the opportunities to pass knowledge on to her family and the wider community, as well as watching the benefits and wellbeing experienced by the people around. She feels blessed to have the continued love and support of her husband Morton and family.

**Annika Kristensen** is an experienced curator with a particular interest in the civic role of galleries and museums, art

in the public domain, and broadening audiences for contemporary art. Currently Visual Arts Curator at Perth Festival and Associate Curator at the Australian Centre for Contemporary Art (ACCA) in Melbourne, Annika has worked with major international and Australian artists to commission new work and curate significant solo and group exhibitions. Kristensen was Exhibition and Project Coordinator for the 19th Biennale of Sydney (2014) and the inaugural Nick Waterlow OAM Curatorial Fellow for the 18th Biennale of Sydney (2012). She has also held positions at Frieze Art Fair, Artangel, Film and Video Umbrella, London; and The West Australian newspaper, Perth.

**Duncan Wright** is a Western Australian photographic artist and director, and the founder of West End Workers Studio in Walyalup/Fremantle. He studied photomedia and advertising at Edith Cowan University, before moving to the Vahland Academy of Fine Arts in Gothenburg, Sweden to finish his degree. While working commercially across a diverse range of clientele, Wright also maintains an artistic practice that combines conceptual, commercial and journalistic approaches to photography and image making.

With a background in asset-based community development and a lifelong interest in the everyday people that make a place, Wright prides himself on creating authentic imagery through meaningful and involved collaboration with subjects, merging different ways of seeing and of processing images that draw from both historical and contemporary visual languages. His work is highly research-driven, often the culmination of much image study and personal immersion in his areas of interest, which span human story and social documentary.

**Cover & 21-39** Duncan Wright, *A Quick Dip*, 2024. **4-5** Linda Tegg, *Adjacent Field*, Milan, 2019, installation view. Courtesy the artist. **14-15** Agnieszka Polska, *The New Sun (Tear)*, still, 2019. **64** Agnieszka Polska, *The New Sun* (detail), still, 2019. **44 & 47** Maps were sourced from the Government of Western Australia (2023) Data WA. Accessed: November 30, 2023 at: <https://data.wa.gov.au>. **48** Linda Tegg, *Adjacent Field*, Milan, 2019. Photo: Federico Torra. Courtesy Jil Sander. **50** Rebecca Baumann, *Light Interference (Spectral Transmission)*, 2022, installation view. Photo: Alex Lovell-Smith. **52** Joan Jonas, *Songdelay*, 1973, 16mm film on HD video. Courtesy Electronic Arts Intermix (EAI), New York. © Joan Jonas. ARS/ Copyright Agency, 2023. **54** Helen Johnson, *A Mother* (detail), 2019, acrylic and pencil on canvas. Courtesy the artist. **55** A.K. Burns, *Untitled (eclipse)*, 2019, installation view, Julia Stoschek Collection, Düsseldorf, 2019. Courtesy the artist and Michel Rein Gallery, Paris/Brussels. **56** (top) Yhonnie Scarce, *Fallout Babies*, 2016, blown glass, found hospital cribs. Collection of the artist. Courtesy the artist and THIS IS NO FANTASY, Melbourne. © Yhonnie Scarce. Photo: Janelle Low. (bottom) Yhonnie Scarce, *Hollowing Earth* (detail), 2016-17, blown and hot formed uranium glass. Collection of the artist. Courtesy the artist and THIS IS NO FANTASY, Melbourne. © Yhonnie Scarce. Photo: Janelle Low. **58** Natalie Scholtz and Curtis Taylor, *MUTHA CUNTRY* (detail), 2023, mixed medium on linen. Courtesy Natalie Scholtz and Curtis Taylor. Photo: Churchill Imaging. **59** Adam Sébire, *anthropoScene VII: Sikujumataarpoq* (2022-23), 4 screen video projection; 2.1 channel audio. **60** Robert Fielding, *Objects of origin*, 2018, C-type print on dibond. Courtesy the artist and Mimili Maku Arts. **61** Susan Flavell, *Horn of the Moon (Kali Goddess)* (detail), 2017, recycled, found, gifted and made objects. Installation view: John Curtin Gallery. Photo: Tarryn Gill. **62** Kato Shinpei, *Clayworks*. **65** Amy Perejuan-Capone, *Defendo*, 2022. **66** Tom Blake, *shelves (holding leaves)*, 2022, hand etched de-silvered mirror, light box, artist-made aluminium frame. Courtesy the artist and N.Smith Gallery. **67** Andrew Nicholls, *PORTENT*, 2023. Courtesy the artist. **68** Rirkrit Tiravanija, *untitled 2023 (do we dream under the same sky)*, 2023, billboard. Photo: Jan Pfeiffer.

## COLOPHON

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**Mess Books** is an Australian publisher and creative practice with an interest in contemporary art, photography, design, society and architecture.

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**Perth Festival** is a not-for-profit multi-arts festival that brings world class performance, music, film, visual arts and literary events to Perth, Western Australia, every summer. The Festival has been celebrating Perth, its people and its culture on the shores of the Derbarl Yerrigan (Swan River) for 70 years as Australia's longest-running arts festival. Grounded on Noongar Boodjar, it is uniquely placed to celebrate the oldest living cultures in the world by championing rich Aboriginal and Torres Strait Islander traditions and contemporary arts practice. Founded in 1953 from the University of Western Australia's annual summer school entertainment nights as a "festival for the people", the Festival has seeded and cultivated decades of cultural growth through commissioning major new works and engaging diverse audiences.

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Cover Artwork: Duncan Wright, *A Quick Dip*, 2024.

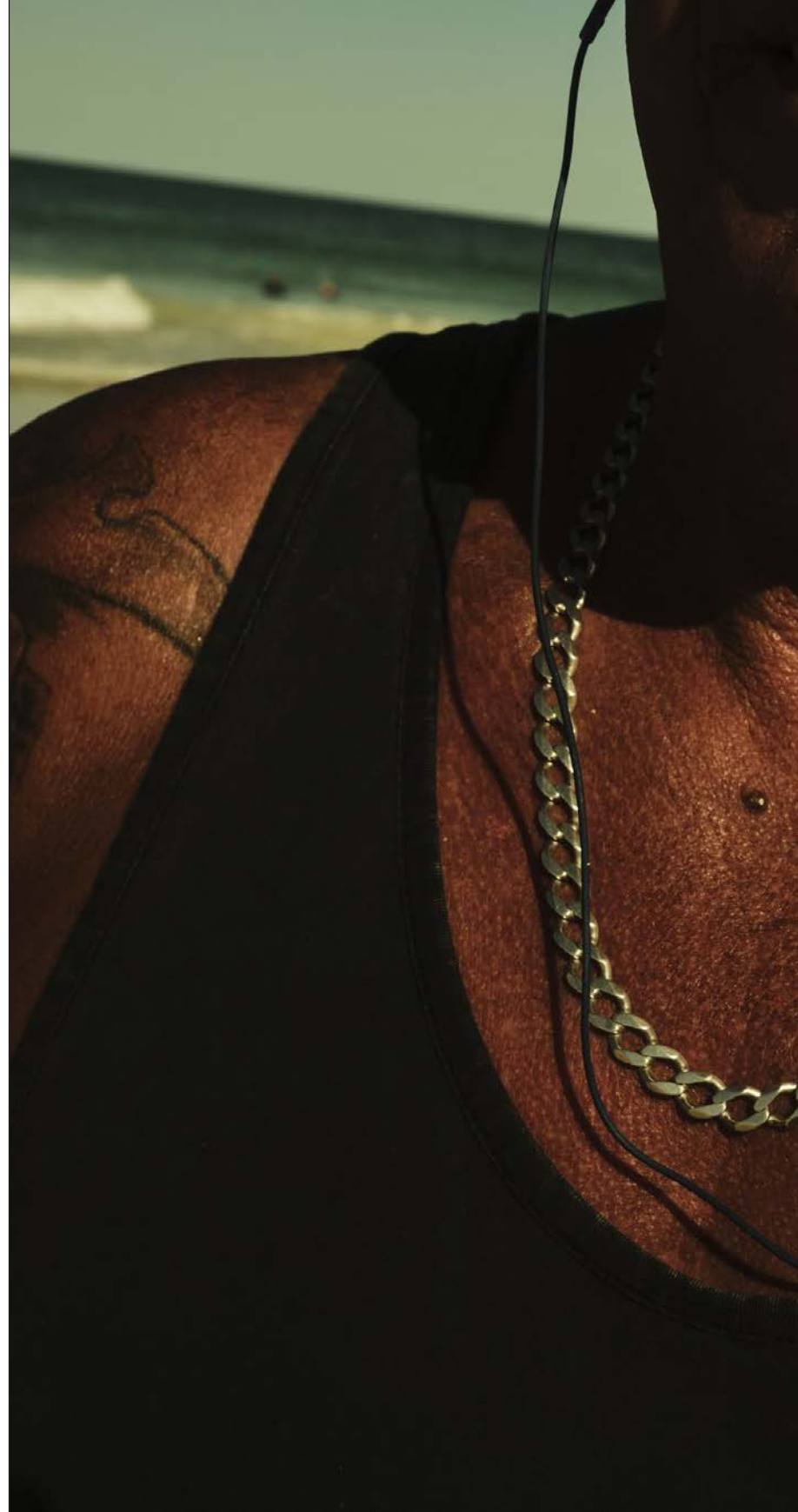
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It was true, people purchased bottled melanin. Their tans were a blistering orange brown.

Giver of life and light, Ngaangk (Noongar word meaning sun/mother) is the ultimate creator – rising, surely, each morning at dawn to break the still darkness of night. Ideas of light, perception and reflection, so critical to the experience of the visual arts, punctuate the Perth Festival 2024 Visual Arts Program, across a series of both gallery-based and offsite projects that encourage consideration of wider related themes of warmth and energy, sustainability and nourishment, time and transformation.

As surely as the sun will rise, so too will it eventually set. It is impossible to think of the bright of the sun without its inevitable shadow; of day without night, fire without ice, growth without decay, ruin without the hope of repair. Ecological interests are at the heart of this year's program, with artists reflecting on the symbiotic relationship between humans and nature, as well as the tension between the sun as both a creative and destructive force. Contrast, duality, light and shade are also important concerns, while a diverse materiality of artforms – including cyanotype prints and UV photograms, ceramics, glass and moving image – explore light and fire as a means of artistic production.

This publication, *A Field Guide for Sunbathing*, has been conceived as a companion to the 2024 program, leading readers along a meandering desire line from the bright of the beach to a subterranean wetland; via ominous eclipses, melting ice caps, quotidian rituals and a carnivalesque parade. Dip into it in your own time, ankle-deep or a full immersion.

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