

Kyle Archie Knight

Wiradjuri

Wind Puppet #2, 2022

inkjet print on Canson Platine Fibre Rag, 42 x 42cm

Garfield #1, 2022

inkjet print on Canson Platine Fibre Rag, 42 x 42cm

Triplets, 2022

inkjet print on Canson Platine Fibre Rag, 10 x 15cm

Triplets Text, 2024

inkjet print on Canson Platine Fibre Rag, 25 x 25cm

Coca Cola #2, 2022

inkjet print on Canson Platine Fibre Rag, 50 x 50cm

Untited (VB), 2022

inkjet print on Canson Platine Fibre Rag, 50 x 50cm

Sharni and I, 2022

inkjet print on Canson Platine Fibre Rag, 10 x 15cm

Sharni and I Text, 2024

inkjet print on Canson Platine Fibre Rag, 25 x 25cm

Tom of Finland, 2022

inkjet print on Canson Platine Fibre Rag, 42 x 42cm

Yellow Fence, 2022

inkjet print on Canson Platine Fibre Rag, 42 x 42cm

Lipstick, 2022

inkjet print on Canson Platine Fibre Rag, 10 x 15cm

Lipstick Text, 2024

inkjet print on Canson Platine Fibre Rag, 10 x 15cm

As part of *de-centre re-centre*, Kyle Archie Knight presents a selection of works from *Cruising for a Bruising*, an ongoing project that serves as a camp love letter to the Australian suburbs. Growing up queer in outer-metropolitan Naarm (Melbourne), Knight found the surrounding suburban landscape alienating and suffocating due to homophobic attitudes. *Cruising for a Bruising* sees Knight address these memories of estrangement. Drawing inspiration from and building on queer studies and camp aesthetics, Knight posits that humdrum suburbia can be transformed with a camp vision.

For Knight, camp is the love of failure, and the artist sees value in the banal; it's a personal and political worldview. Suburbia is just like camp: good because it's awful, endearing because it's tacky, loveable because it's helpless. Knight searches for moments that capture the essence of uniquely Australian suburbia – milk bars, fish and chip shops, strip malls and signage, which under his gaze transform into camp spectacles. The resulting works celebrate suburbia's unique and, at times, contradictory nature, at once surreal and mundane, humorous and humdrum. Presently, with his fiancé, Knight now finds humour and delight through a queer camp vision that reveals a playful, joyous, and charming side of suburban Australia.

Sherry Quiambao

Closer, beneath the skin, 2024

archival pigment print on Hahnemühle Hemp, 51 x 35.5cm

Veiled, gold mountain hides the heart, 2024

archival pigment print on Hahnemühle Hemp, 120 x 80cm

Veiled, walis, walis (Sweep, Sweep), 2024

archival pigment print on Hahnemühle Hemp, 120 x 80cm

Holding on, 2024

archival pigment print on Hahnemühle Hemp, 51 x 35.5cm

Courtesy of the artist

Sherry Quiambao's photographs examine the interplay between personal ambition, cultural heritage and societal pressures in a consumer-driven world. Drawing from her family's lived experiences, including her mother's journey as a Filipina migrant, her work uses photography to interrogate notions of fulfilment, aspiration, and identity.

Through staged compositions featuring found objects and performative elements, the series reflects on how consumerism shapes our sense of self and our connections to home and heritage. The recurring motif of gold – both as a symbol of affluence and the pursuit of prosperity – invites audiences to question the cost of chasing dreams in a fragmented cultural landscape. By combining traditional elements with contemporary materials, Quiambao considers the values we hold and the sacrifices we make to achieve our goals.

This project was developed in residency at Fremantle Arts Centre. The Studio Program is a Fremantle Arts Centre initiative supported by the City of Fremantle and the Western Australian Department of Local Government, Sport and Cultural Industries.

Amos Gebhardt

Family Portrait, 2020

archival inkjet pigment print trifold hinged triptych, 95 x 265cm

Courtesy of the artist and Tolarno Galleries

Amos Gebhardt locates their practice within an ancestry of Irish, German, English and Russian Jewish bloodlines. They bring a cinematic force to large-scale moving image installations and photography, shaped by intimate collaborations with performers, choreographers, and sound artists. Gebhardt's sustained practice of visually rich work is epitomised by a courageous commitment to agitating dominant narratives around marginality, representation, queerness and more than human ecologies.

Brenda L Croft

Gurindji/Malngin/Mudburra

Naabámi (thou shall/will see): Barangaroo (army of me), Ali I (Biripi), 2022

inkjet print (from original tintype, wet plate collodion process) on archival paper, 143 x 112cm

Naabámi (thou shall/will see): Barangaroo (army of me), Tristan (Dharawal/Yuin), 2019-21

inkjet print (from original tintype, wet plate collodion process) on archival paper, 143 x 112cm

Courtesy of the artist and Niagara Galleries, Melbourne

Naabámi (thou shall/will see): Barangaroo (army of me) (2019–22) was initially envisaged as a standalone artistic fellowship supported by Lendlease for the Barangaroo Precinct – eponymously named for Barangaroo, the Cammeraygal warrior woman ancestor central to the project. It has instead become an enduring project framed by Critical Indigenous Performative Collaborative Storywork methodologies.

Thus far, over seventy First Nations women and girls with cultural affiliations across the continent have participated in *Naabámi (thou shall/will see): Barangaroo (army of me)*. During each photoshoot, participants were asked to look inwards and consider what Barangaroo had endured during that fraught period of irrevocable change to her homelands and community, and to reflect on the First Nations women each has held close to them throughout their lives – grandmothers, mothers, aunts, sisters, daughters, grand-daughters, cousins, friends.

*There was one ... woman who the British officers found very striking, and a little frightening too.*¹

Cammeraygal woman Barangaroo (1750–1791) was the second wife of a younger Wangal man, Woollarawarre Bennelong (1763/4–1813). Better known in the colonial records as Bennelong, he has been memorialised in numerous sites around Sydney, most notably Bennelong Point, now the site of the Sydney Opera House.

Barangaroo's first husband succumbed to smallpox, which decimated the Gadigal and other clans in the area in the earliest days of colonisation. Their two children also died, likely from the same source, wreaking havoc on Barangaroo, and so many other clans in the region. Bennelong became her second husband shortly afterwards.

Barangaroo first appears in colonial records two years after Arthur Phillip's arrival with the First Fleet – its arrival wreaking profound, irrevocable change on sovereign peoples, whose lives until then had been securely grounded in their ancestral beliefs, human and non-human kinship relationships to Country and each other, since time immemorial.

She was described as being in her early forties, her manner that of a mature, self-assured and forthright woman, in both her actions and language – a sovereign First Nations woman. Bennelong, considerably younger than Barangaroo, was estimated to be in his mid to late twenties in contemporary records.

Barangaroo, renowned for her mastery as a fisherwoman and her staunch attitude towards the early colonisers, is less well known. Her people were custodians of North Head and Manly. At the time of first contact, the Cammeraygal were considered 'the largest and most influential group in the Sydney coastal region'.² Her people's standing likely shaped

Barangaroo's attitude towards the new arrivals.

Barangaroo birthed her baby girl, Dilboong (Bellbird), on the outskirts of the township, alone. Not long after giving birth, Barangaroo – the feisty, determined, and spirited Cammeraygal woman – died. Her fishing gear was cremated with her, with Bennelong burying her ashes in the garden of Government House near the still pristine waters of Warrane/Warrang (Sydney Harbour).

A few months later, the infant Dilboong died and was also buried in the grounds of Government House. Bennelong is documented as spending a number of nights mourning by her grave, and that of Barangaroo.

Barangaroo is the constant ancestral guide for the *Naabámi (thou shall/will see): Barangaroo (army of me)* series, which also responds to her namesake site – reclaimed and reconstructed land bordering Warrane/Warrang (now known as Sydney Harbour). First Nations' names, clans, nations and language words are used for place names, as de facto memorials to displaced, dispersed custodians – often corrupted by an unfamiliar tongue, with minimal reference to the origin except in heritage reports. This begs the question: Whose heritage are we honouring with these acts of corporeal, cultural erasure?

The colonial recognition of Barangaroo echoes across the centuries. Here she is, embodied and reflected by the collective gaze of contemporary First Nations women and girls – direct, challenging, averted, inward, beyond.

"The ancestral warrior woman spirit of Barangaroo is embodied in all of us as contemporary Australian First Nations women and girls, in our endurance of the continuing settler-colonial project – fighting for acknowledgment of our existence, for our communities and homelands, and for our ancestral futures.

I/we come from t/here – if not through immediate clan ties, then through more than two centuries of colonisation, displacement, erasure and wilful cultural amnesia. Don't mess with me/us. I am/we are a force to be reckoned with. I am/we are not a place name for reclaimed reshaped land; an obscenely exclusive playground for the wealthy to defile my/her name. Ignore me/us at your own peril. Naabámi (thou shall/will see): Barangaroo (army of me)."

1. Grace Karskens, *The Colony: A History of Early Sydney*, Allen & Unwin, Sydney, 2009, p.401
2. Grace Karskens, 'Barangaroo, a woman worth remembering', *Sydney Morning Herald*, 6 March 2010, retrieved 6 March 2010, <http://www.smh.com.au/it-pro/barangaroo-a-woman-worth-remembering-20100305-pot6.html#ixzz40Bx3U2>

Mary-Lou Orliyarli Divilli

Nyikina/Ngarinyin/Yawuru

Ngadagu Wulumbud (my clothes) Dress, 2022

pigment ink print on archival cotton rag, 54.5 x 39cm

Ngadagu Wulumbud (my clothes) Shorts, 2022

pigment ink print on archival cotton rag, 54.5 x 39cm

Nyangki Jinda (who him?), 2022

pigment ink print on archival cotton rag, 130 x 90cm

Nyangki Nyinda (who she?), 2022

pigment ink print on archival cotton rag, 130 x 90cm

Perth Centre for Photography Exposure Initiative

Mary-Lou Orliyarli Divilli is a Nyikina, Ngarinyin and Yawuru woman, living in Kupungarri Community, on the Gibb River Road. Mary-Lou's work is deeply rooted in her connection to Country and her love for her children. Drawing inspiration from Country, that has always provided solace and comfort, she uses her artistic practice as a means of healing.

Since childhood, Mary-Lou has sought peace in nature. In her art, she captures the fleeting moments of innocence and wonder in her children's lives. She sees herself in her children, and Country as the protector.

The land serves as a source of strength and photography is a way to heal and prevail over times of grief and pain.

"Throughout my toughest times, Country and art played a big part of my healing."

Maria Maraltadj

Kwini

Mirror Face, 2022

pigment ink print on archival cotton rag, 37 x 53cm

Lost Reflections, 2022

pigment ink print on archival cotton rag, 60 x 90cm

Let me be your mirror, 2022

pigment ink print on archival cotton rag on perspex mirror, 30 x 22cm

Perth Centre for Photography Exposure Initiative

Maria Maraltadj is a Kwini woman from Kalumburu Community who currently resides in Karratha. Maraltadj employs an introspective approach to her photography, exploring themes of personal trauma, healing and self-reflection. She invites viewers to delve into their own inner landscapes and confront their emotions. The mirror becomes a powerful metaphor for self-discovery and self-acceptance. In facing her own personal trauma, she finds solace and healing by engaging with her own reflection.

Through her art, she captures the complexities of her emotions, embracing vulnerability and encouraging others to embark on their own journey of self-exploration. The interplay of imagery and words, serves as a catalyst for dialogue, advocating for personal growth and resilience.

Nuriah Jadai

Martu/Mangala

I See You, 2022

pigment ink print on archival cotton rag, acrylic paint and gold leaf,
90 x 130cm

I Am Defiant, 2022

pigment ink print on archival cotton rag, acrylic paint and gold leaf,
90 x 130cm

Don't Mess With Me, 2022

pigment ink print on archival cotton rag, acrylic paint and copper leaf,
90 x 130cm

I Am Tired, 2022

pigment ink print on archival cotton rag, acrylic paint and copper leaf,
90 x 130cm

Perth Centre for Photography Exposure Initiative

Nuriah Jadai is a Martu and Mangala woman currently living between Bidyadanga and Parnngurr Community, Newman and Perth. As an artist and activist, Jadai uses her art as a tool to advocate for the protection of Country. With a steadfast commitment to standing up against fracking, she captures the profound connection between her people and Country.

The land is not merely a backdrop for her photographs; it is an integral part of her identity. She believes that Country and people are inseparable, intertwined in a delicate balance of symbiotic existence. Her photographs evoke a range of emotions, from violence and pain, to sorrow and hurt, revealing the profound toll that extractive industries have on both the physical and spiritual realms. With her evocative and thought-provoking art, Jadai seeks to spark conversations, challenge the status quo and inspire positive change.

Gerwyn Davies

Bandit, 2023

archival pigment print, 85 x 150cm

Courtesy of the artist, Jan Murphy Gallery and Michael Reid Gallery

Gerwyn Davies

Saguaro, 2024

archival pigment print, 100 x 150cm

Courtesy of the artist, Jan Murphy Gallery and Michael Reid Gallery

Gerwyn Davies' photographs *Bandit* and *Saguaro* respond to the artist's time spent in Southern Arizona, which he describes as an almost cartoonish landscape of blistering extremes, both breathtakingly hostile and seductively sedating. These are ideal conditions for mirages: atmospheric illusions conjured by radiant heat. The spectacle of the mirage resonates with Davies' photographic practice – the complications of visibility; the blurring of boundaries between authentic and artificial, real and imagined.

The figures in *Bandit* and *Saguaro* are adorned in vivid costumes that glisten and entice, yet the elaborate material surfaces also resist a clear view of what lies beneath. Toying with the conventional terms of the photographic portrait and its capacity to reveal something of the subject is a hallmark of Davies' practice, where he routinely passes before his own camera un/seen.

Miriam Charlie

Garrwa/Yanyuwa

Getting to Borroloola, 2023

11 polaroid photographs and large format reproduction print on PhotoTex, dimensions variable

Courtesy of the artist and N.Smith Gallery, Sydney

Miriam Charlie's photographs show the reality of her lived experience in a form traversing documentary and art photography. *Getting to Borroloola* documents Miriam's journey back to Country after her time in isolation while recovering from COVID-19. The intimacy of her photos reframes the experience of life in a remote community through the lens of compassion, dignity and respect. The Polaroid's low-fi technology removes the need for bulky equipment and editing, allowing the artist to retain complete agency over her projects.

"These photos capture me getting back to my Country after time spent in COVID isolation. I wanted to document how it felt being free again – and reconnecting with my family and Country."

Naomi Hobson

Southern Kaantju/Umpila

Fragility, 2024

pigment print on archival cotton rag paper, 174 x 116.5cm

The University of Western Australia Art Collection, Leah Jane Cohen Art Bequest, 2024

Naomi Hobson's *Life on the River* series captures the vibrant river culture of her community in Coen, Far North Queensland. Each work reflects the deep spiritual connection between her people and the Coen River, known as Wukaanta.

"The river is spiritually important to us. It represents our history. Our people are buried along the river and there are special birthing sites. The river has fed us for thousands of years – we have laid on the sandbanks and looked at the same star constellations as our ancestors. For us – it's life. This series of photographs tells our river story."

Naomi Hobson

Southern Kaantju/Umpila

Enlightened, 2024

pigment print on archival cotton rag paper, 90 x 90cm

The University of Western Australia Art Collection, Leah Jane Cohen Art Bequest,
2024

Ramak Bazmar

Scene 2, A warrior's adornment, 2023

pigment inkjet print, 111.8 x 101.1cm

Scene 3, The Hero's Gaze, 2023

pigment inkjet print, 100.5 x 149.5cm

Courtesy of the artist

Ramak Bazmar's work focuses on how gender roles and body image are shaped by cultural, historical, and religious influences. Drawing from her Iranian roots, she uses elements of Persian literature, traditional Iranian art, and classical painting to question modern views of self-expression and societal norms.

She takes on all aspects of production in her staged photography – from designing the sets and costumes to doing makeup and painting. She repurposes second-hand materials to create symbolic garments and props that reflect the complexity of human experiences. Each photo tells a story, exploring how ideological and religious systems affect how we see and understand the human body. By blending set design, colour, and lighting, she aims to create works that invite viewers to engage emotionally and intellectually.

Scotty So

Rabbit God, 2022

digital photograph, 150 x 100cm

Reflection, 01, 2022

digital photograph, 150 x 100cm

Gwunying, 2022

digital photograph, 150 x 100cm

The University of Western Australia Art Collection, Leah Jane Cohen Art Bequest, 2024

Scotty So's *Reflection, 01, Rabbit God*, and *Gwunying*, from the *Shungay* series, shows the artist in the guise of Chinese gods and legends: Tu'er Shen or Rabbit God, a deity who manages love between men, Hua Mulan, the legendary folk heroine whose story was adapted into a Disney movie, and Guanyin, the gender-fluid deity of compassion. Incorporating styles from the Song and Ming dynasties, Asian erotic paintings, European Chinoiserie, contemporary gay culture, and Instagram makeup trends, So's highly specific approach challenges the aesthetic appropriation of Asian cultures.

Simryn Gill

A small town at the turn of the century #5, 1999-2001
type C photograph, 76.2 x 76.2cm

The University of Western Australia Art Collection, The Ruby Rose Maller Fine Art Acquisition Fund, 2011

Simryn Gill's photograph shows a figure wearing a Punjabi garment, sitting in the luscious backyard of the artist's family home, which overlooks a defunct power station. The photograph was taken by Gill in her hometown of Port Dickson, Malaysia, at the dawn of the new millennium, which saw the rapid development and growth of Asia's economy, despite remaining 'exotic' in the eyes of Westerners. The work playfully addresses this 'othering' by masking the sitter's face with an abundance of tropical fruit.

Simryn Gill

Forest, 1996-98

silver gelatin photographs, 152 x 120cm each

The University of Western Australia Art Collection, University Senate Grant, 2008

Forest is a series of 16 silver gelatin photographs showing scraps of printed text grafted onto tropical plants, from sources including a Chinese cook book, the *Ramayana* (an epic of Hinduism) by Valmiki, *Frankenstein* by Mary Shelley and *The origin of species* by Charles Darwin. These interventions take place in ruined buildings and untended gardens in Singapore and Malaysia being slowly reclaimed by nature. The forms of the text resemble aerial roots, variegated leaves and decaying vegetation, highlighting the tension between human culture and nature and foregrounding the postcolonial hybridity of the sites.

Tace Stevens

Noongar/Spinifex

Tjilpi, various years

pigment ink prints on Hahnemühle Hemp and pigment ink print on PhotoTex, dimensions variable

Courtesy of the artist

“Tjilpi is an Anangu word for ‘old man’. This project documents moments I’ve spent out bush with my Dad, Lydon Stevens. He’s a Spinifex man who was born in Cundeelee Mission, about 250 kilometres inland from Kalgoorlie. My Dad is a master punu craftsman. The old people taught him how to make woomeras, spears and shields.

In 2024, I directed ‘Anangu Way’, a short documentary that follows my older brother as he travels 11 hours from Perth to Cundeelee to sit down with Dad and learn how to make a woomera. This was my first time setting foot on Dad’s Country, and Dad’s first visit after nearly 30 years. As Dad took us around on foot and in the car, stories and memories were shared. This trip made me appreciate the knowledge Dad has, knowledge that has been shared to him his whole life, beginning with his mother when he was a young boy. This trip also reinforced how important it is to visit Country.”

Taloi Havini and Stuart Miller

Mark and Jack working copra, Buka, 2009

inkjet print, 80 x 120cm

Russel and the Panguna mine, 2009

inkjet print, 80 x 120cm

Lillian, Daantania Nasioi Region, 2009

inkjet print, 80 x 120cm

Gori standing in the Buka passage, 2009

inkjet print, 80 x 120cm

Courtesy of the artist

Bougainvilleans are the only Indigenous peoples in the world to have ever shut down the operations of a giant mining company. Their position reinforces the view that past external policies did not benefit the majority of the population, and that land is far more complex and fundamental to the everyday lives of the Bougainville people. In the 1960s leader Raphael Bele said “...to Bougainvilleans, land is like the skin on the back of your hand. You inherit it, and it is your duty to pass it on to your children in as good a condition as, or better than, that in which you received it. You would not expect us to sell our skin, would you?” (M. and R. Havini, *Bougainville: The Long Struggle for Freedom*, p. 12).

In 2009, Bougainville – born artist Taloi Havini invited Australian photographer Stuart Miller to take a series of portraits of young men and women in coastal and inland landscapes for the *Blood Generation* series. Through her intimate association to the generation born into war and its aftermath, and her deep concern for the issues that continue to affect Bougainville, Havini dedicates the series to the generation born during the ten-year war between Papua New Guinea and Bougainville from 1988 to 1998.

“The name [Blood Generation] was given by my father’s generation to those children who were born into war, triggered from external interests in mining and sustained by local acts of political self-determination. In 1990, the people of Bougainville lived under an air, sea, and military blockade for ten-years with a reported loss of 20,000 lives. Bougainville’s Indigenous landowners remain disheartened, displaced, and dissatisfied. The land issues remain unresolved, and we ask ourselves – who is responsible for the Blood Generation?”

Torika Bolatagici

First in Family (after Munari), 2019

14 pigment ink prints on Hahnemühle Hemp, dimensions variable

Courtesy of the artist

First in Family (after Munari) reinterprets Bruno Munari's iconic work *Seeking Comfort in an Uncomfortable Chair* (1944) to examine the challenges faced by first-generation university students. Through this reimagining, the work interrogates how educational institutions perpetuate systems of privilege while claiming to be vehicles of social mobility. The work critiques the prevalent 'resilience' narrative that places the burden of adaptation solely on students from marginalised backgrounds.

By focusing on the physical discomfort of navigating unfamiliar institutional spaces, *First in Family (after Munari)* highlights how schools and universities often expect students to contort themselves to fit within established academic frameworks, rather than adapting their structures to accommodate alternate knowledge systems and lived experiences. Drawing parallels between Munari's physical chair and the institutional spaces of learning, *First in Family (after Munari)* reveals how educational spaces can simultaneously offer opportunity and impose constraints on those entering academia without inherited cultural capital.

Torika Bolatagici

Value Form, 2023

video, duration: 7 minutes

Credits:

Direction, video, sound and editing: Torika Bolatagici

Movement director: Laura-Unise Coriakula

Motion capture animation: Patrick Hamilton (Kaleido)

Courtesy of the artist

Value Form examines the intersection of Black girlhood and athletic performance through the lens of competitive sports. Drawing from observations of Bolatagici's daughters' athletic experiences, the work explores how their bodies are conditioned to operate within defined spatial and regulatory boundaries.

Drawing parallels between basketball's structured movements and the geometric patterns of Fijian *meke*, the work highlights how athletic conditioning becomes deeply embedded in muscle memory and physical consciousness.

Central to *Value Form* is an examination of the wider cultural implications for Black female athletes, who face simultaneous valorisation and criminalisation in different contexts. The work considers how these athletes navigate pre-existing expectations and perceptions that influence their sporting experience before they even step onto the court.