

LABELS

STRANGE
SENSATION

LAWRENCE WILSON ART GALLERY
31 JULY – 19 SEPTEMBER 2026

Paul Uhlmann

Mirage, 2005

oil on canvas

The University of Western Australia Art Collection, Gift of the artist, 2013

Mirage hovers between landscape and apparition, its forms emerging and dissolving like unstable recollections. *Mirage* expresses something glimpsed in the haze, never quite recognisable.

Jacobus Capone

Pneuma, 2016

single channel video, duration 18 minutes 15 seconds,
composition: Alex Turley

The University of Western Australia Art Collection, Commissioned for the University of Western Australia's 24/7 video platform Shakespeare400 project, 2016

Pneuma has its origins in the Shakespearean 16th century, when the weather was seen as a bridge between the physical and imaginative worlds. Capone's video constructs an endlessly shifting sky assembled from hundreds of separate observations, giving visual form to a shifting register of human emotion.

Anne Ferran

Spill, 2002

transparency film, MDF, electronics

The University of Western Australia Art Collection, Gift of the artist, 2014

In Anne Ferran's luminous photograms of museum collection items, absence becomes almost tangible - the garments worn by mothers and babies conjuring the ghostly presence of the bodies who once inhabited them. Emptied of the wearer, clothing becomes a quiet memorial.

Darren Siwes

Mother in law 1944, 2004

Cibachrome print

The University of Western Australia Art Collection, Gift of Turner Galleries,
2020

Darren Siwes' practice is informed by his Aboriginal and Dutch heritage, and the complex legacies of colonisation, migration and cultural inheritance that accompany it. Lit by a haunting glow, the double figure in his eerie nocturnal image *Mother in Law 1944* suggests a psychological force that continues to shape the present, reflecting the enduring weight of these histories.

Ken Unsworth

Untitled Structure, 2003

metal, wood, wool

The University of Western Australia Art Collection, Donated through the Australian Government's Cultural Gifts Program, 2026

Untitled Structure holds opposing forces in tension, its latent energy poised on the edge of violent release. The steel cage protectively encases a soft wool interior, evoking a sense of vulnerability facing down a threat.

Rodney Glick

Defaced [no eyes], 2005-07

altered colour photograph

Defaced [woman burnt eyes], 2005-07

altered colour photograph

Defaced [defaced], 2005-07

altered colour photograph

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

Rodney Glick's erasure of the faces of family members in his *Defaced* series render them anonymous and strange, their violence deeply troubling. The damaged photographs lose their stability as documents of particular lives and histories, instead becoming disconcerting reminders of memory's fragility.

David Rosetzky

Khia, 2008

C-type photo collage

Caroline, 2008

C-type photo collage

The University of Western Australia Art Collection, University Senate Grant, 2012

David Rosetzky's collaged portraits explore identity, subjectivity and relationships. Incised with a scalpel, the portraits of *Khia* and *Caroline* reveal multiple identities hidden beneath the surface. The cuts are strangely disturbing, presenting a literal expression of identity as multi-layered and complex.

Miriam Stannage

Untitled, 1976

hand coloured offset lithograph

The University of Western Australia Art Collection, From the collection of Professor Allan Edwards, gifted through his daughter, Elizabeth McDonald, 2017

Untitled is elegantly deceptive, shifting between apparent truth and fiction. The mirror presents an impossible portrait: a woman's head joined to another body – the two necks unnervingly connected by an elegant band, disrupting the stability of her identity and undermining our sense of perception.

Julia Robinson

Woundwood, 2025

wood, steel, silk, felt

Cruthers Collection of Women's Art, The University of Western Australia,
Jean Kahan Bequest Fund, 2026

Woundwood reimagines the medieval legend of Sir Gawain and the Green Knight who the artist describes as the "personification of a vengeful nature come to challenge the warmongering humans with an axe - their preferred weapon of choice for ecocide". In this piece, nature is an active psychological presence, reflecting contemporary concerns about our increasingly fraught relationship with the natural environment.

Deanna Hitti

Mezze, 2026

cyanotype prints, glass, kitchenware, sugar, books

Sarah Elson

Lament of the Labellum – Cusp, 2016-19

recycled silver

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

Sarah Elson transforms orchid petals - alluring landing pads for pollinators - into a form resembling the spine of a dangerous creature, merging fierce maternal protectiveness, fertility and fragility. The spiked defence mechanism taps into deeply instinctive responses, triggering our own hackles.

Teelah George

Jacko-George (Pop), 2013

oil and enamel on board

The Python (Bob Silver), 2013

oil and enamel on board

The Hygienic Butcher (Ted Scot), 2013

oil and enamel on board,

All from the series *Ugliest Man Competition*, 2013

The University of Western Australia Art Collection, University Senate Grant, 2015

Teelah George's unsettling portraits draw from her family's images of her grandfather and his co-workers at the Wyndham meatworks, and a memoir of that time by Ken Mellowship. Her depictions emerge amoeba-like from the canvas, flesh dissolving and morphing into the other-than-human, building on the myths that surround the stories of the abattoir workers' lives.

Pat Brassington

A spy in the house of love, 2004

pigment print,

Rocket, 2005

pigment print

M, 1997

pigment print

Tell, 2006

pigment print

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

Photography has long been a fertile medium for the uncanny - its capacity to appear both truthful and deceptive allowing familiar subjects to slip into uneasy psychological terrain. In the photographs of Pat Brassington, limbs elongate, faces and bodily features dissolve into ambiguity, and domestic interiors emit an oppressive stillness. Her images shift between recognition and the psychological territory where desire, anxiety and memory merge.

Deborah Paauwe

Goodnight moon, 2005

photograph

The University of Western Australia Art Collection, Gift of Turner Galleries,
2020

In *Goodnight moon*, Deborah Paauwe draws upon childhood vulnerability and the imagined horrors lurking in the darkness. Apparently weightless, with only slender young arms for protection, Paauwe's image conjures childhood nightmares and fears of abandonment or predation.

Jack Ball

Reverberate, 2013

single channel high definition digital video, silent, colour, duration 7 minutes

The University of Western Australia Art Collection, University Senate Grant, 2013

Reverberate guides the viewer through an unfolding sequence of sculptural spaces that feel at once architectural, bodily and geological. Built entirely within the studio, these fabricated environments evoke both imagined places and archaeological ruins, inviting us to navigate an environment that seems recognisable but ultimately unknowable.