



# *KANANGOOR/Shimmer*

13 MAY – 19 AUGUST 2023 | LAWRENCE WILSON ART GALLERY

Curated by Amanda Bell and Lee Kinsella

*...and the crow are we*

by Amanda Bell

I went around to another's Country, later realising with sorrow it was my own.

Ours,

and mine, and I didn't know

That the river was giving and giving and in the places it did,

There was this space.

And in that space the young wardong flew alone

This terrible space between us and that river and how that could never be bridged.

I could shift, spin, swirl n shimmy and never touch the salty sandy others side.

Forever separated from those springs amongst the salt.

In that separation, the wardong mob called and cried and cawed swimming in the hot full air.

Black. Flesh. Blood. Red.

the sun shimmer off salt shifting  
tuarts falling on the dry earth heaving  
Derbil Yerrigan softly waarangkiny  
bilya muddied as the kwilena float  
upside and down, downside and up

then shifting

And in that shift, wardong mob mourned.

Across Whadjuk Country, old man cried for that young one,  
and on Wardandi land, the mob sung out for their winged koolang

I accept;

There will be salt for me, and salt until I am no longer.

I have a connection to salt and I am the salt and it cuts and it comforts and is the salt. And the salt is the sorrow and on into the shimmer

Because the salt shifting

and shining, and Shimmer

Shim

Shi

Sh



KANANGOOR  
song by **Rickeeta Walley**

Boodjarak - Woi djinnang  
Nidja ngaank yira koorliny, djidar djinnang - Kedalak koorl,  
ngaank ngardak.  
Djenara Ngarda-koorliny - Boorna yira-yaakiny  
Ni ngarla waarangkiny, ni.

On the Country - looking to the sky  
Here the sun rises, seeing dawn. The night comes, the sun sets.  
The tree roots grow down, the tree stands tall.  
Listen, we are singing, listen.

The central area of the gallery is dedicated to the work of Noongar artists, including **Sandra Hill** and her sons **Christopher Pease** and **Ben Pushman**. It is both a place to orient on Whadjuk Noongar boodja and to acknowledge the traditional owners of the land upon which the UWA Crawley campus stands. Through this area, Corey Khan's 'Gnangangarich Waguy!' (Hairy Faced Serpent) is crafting the earth to create the river systems. The land along the banks of the Derbarl Yerrigan has been the site of much contestation.

*Portrait of Mingli Wandjuri*, 1995, was painted by **Yaluritja Clarrie Isaacs** as part of his campaign to make the area around the Swan Brewery a sacred site. As President of the Aboriginal Government of Australia in 1996 he stated, "The neocolonial regimes in Australia today can only be legitimately seen as squatters in possession of stolen property."<sup>1</sup> This painting describes the personal toll of being a public figure and Aboriginal leader. A stream of blood cuts through light to land upon a magpie feather that floats by Mingli Wandjuri's face. The significance of which he explained, "When you see a feather with blood on it, you know that one of us has been hurt."<sup>2</sup>



*This place, the place of our ancestors, the sustaining Boodja, rows of Wannang and the breath and life off the Derbarl Yerrigan has been a space where we have been unseen, just a trace — sometimes our bodies barred, wounded and removed. In the sound and song of KANANGOOR/Shimmer, we mean to provide a place to listen, reflect, move through space, ready for change and show ways forward. Our bodies stand on Whadjuk Boodja at the Gallery. We propose change, and to bring our blood and spirit to a place where it has always been.*

**Amanda Bell**

**Christopher Pease** contributed a print to the *Duyfken Aboriginal Print Portfolio*, in 2006. *I thought of the Dutch vessels and the idea of the wooden hulls containing and protecting the sailors from the harsh environment outside.*

*The hull, and in particular the ribs of a ship, protect the lives within, just as the ribs of an animal protect its organs.<sup>3</sup>*

Pease likens the structure of the boat to the body of the flying Southern giant petrel. In both instances, these small vessels seek to survive while dependent upon the vast and changeable ocean.

In **Barbara Haddy's** etching and aquatint, *Drift*, 1987, the very local and familiar 'cockies tongue' flowers, otherwise known as Injid (Wadandi Noongar dialect)<sup>4</sup> or *Templetonia retusa*, are caught within the abstract, deep blue waters.



**Katie Breckon's** *Two Homes, Mitre Peak with Kimberley Stains*, 2018, is a result of her connection to two vastly contrasting places – her present life in the sunlight and open space of the West Kimberley and the lush mountainous landscape of her childhood home in Aotearoa, New Zealand. Recollections of both places, the traces of colour, light and experience, transfer from one world to another as a result of being physically located in one place while also inhabiting landscapes of the mind.

**Elisabeth Kruger** describes the emergence of her painted three-panel screen, *The collector*, c. 1989:

*At the time I was doing a lot of works around the idea of collecting and possessing and owning land and nature – as if in doing so it could be controlled, which is barmy of course in so many ways. The other image I sent is also on this idea, but implying thieftdom ...*<sup>5</sup>

These paintings demonstrate the artist's remarkable technical capacity to create the illusion of weighty, ornate gold frames and objects upon a two dimensional surface. Her landscapes detail the folly of Western conceptions of ownership of art, land and culture. Such understandings can only partially encompass all that is tethered to a place – the smells, sounds, textures and knowledge that is generated over time.

Winged creatures feature throughout this exhibition, as wayfinders, indicators of health and as sentries and protectors – watching and wheeling through the sky. 'Walala-ka', by **Joseph Williams Jungarayi** from the film *Walala-ka (The Hunt)*, 2021

And now the eagle flies to the heavens  
The dweller of the high skies

Above the clouds, he looks down as a storm stirs, only to  
disappear

Now he is looking down to the earth  
He sees the small ones, they look like prey

Another member of Tennant Creek Brio, **Jimmy Frank Japarula**, uses broken slate from a gold mine as part of his reclamation of traditional weapon and tool making which is both a statement of intent and means by which to advocate for his community and Country.



**Danielle Freakley's** suite of 5 pencil drawings, *To You (6-10)*, 2022, is part of a series that began as intimate poems, and with each iteration the words have become more indistinct and abstract to become a form of visual scribing. The drawings seem to allude to experiences and knowledge that defy the written word – perhaps to music, weather patterns or emotions.

**Emily Kame Kngwarreye's** has used ochre browns, whites and greys to describe her Country in an untitled diptych, painted in 1995. The loose dots cover both panels in a joyous and energetic celebration of her connection to the stories and law at Alhalkere, which borders a grouping of Countries known as Utopia, north-east of Alice Springs in the Northern Territory. The weight of her paintings varies considerably from her batik textile works.

The shimmering silk lengths created by women from Utopia represent their own stories of place, such as the changing bursts of flowers across the land by **Old Polly Gnale** and the distinct black and white marks of **Gloria Tamerre Petyarre**. The paintings and the batik works are differing expressions of the vibrant landscape and the relationships that this Country sustains.

Dutch-born composer, **Meta Overman** considered her most important work to be a three-act opera that she wrote while living in a boarding house in Albany, Western Australia.

*Psyche: the story of a little Princess, who goes her way through the Kingdom of Life as we all do*, is a work which features two dancers, two singers and instrumentalists and was first performed in the Sunken Garden at UWA as part of the Festival of Perth in 1955. The narrative, based on an adult fairy-tale by Louis Couperus, features winged creatures. Indeed, the main character, Psyche, played by a dancer, loses her own wings after she has been seduced by a Satyr, and a winged horse, a Chimera, flies her to other worlds. Overman considered the opera to be a ballet, and this innovative form of theatre demonstrates her capacity to communicate the visual and pictorial through music.

In Overman's unfinished opera, *Petaluma*, c 1968, she draws a circular musical stave to provide notation for a choir, by which a multitude of voices are invited to randomly join to sing in a round. Overman understood that the experience of frequencies of sound provide vibrations which have the capacity for people to know and feel at a cellular level. And so we continue the journey...



#### **Amanda Bell's Acknowledgement**

Thank you, thank you Lee for taking a chance on me. For your intelligence, passion, humility, and knowledge, as well as the courage to try different ways of seeing and being. You are DARDEE. You are KWOBIDAK. You are MOORDITJ!

I would also like to thank sound artist, Tom Allum, for the sounds, passion, creativity, skills and belief; Deanna Mosca (Dee), for quietly going about your beautiful work in making the wardong come alive; Bev Thomson, as always, lending wisdom, humour and talent to all proceedings; and Nathan Gardiner and Helah Milroy – thanks for the wondrous sounds and shapes. That was hard fought, and so very important to the work! Finally, to Amber Norrish - the dardiest of the dardee! Thanks for all you do!

#### **Lee Kinsella's Acknowledgments**

I wish to acknowledge the contribution of Amanda Bell as co-curator, collaborator and co-conspirator in the realisation of this exhibition. Amanda has shaped this exhibition in countless ways, and I am forever grateful for her generosity, perseverance and wisdom. More particularly, I am indebted to Amanda for her poem, which became the beating heart of the show. On reading the poem, artist Elisabeth Kruger provided this insight: "... it was reassuring that poetry can hold music and both do not always need to be translated."<sup>6</sup>

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1. Yaluritja Clarrie Isaacs, President of the Aboriginal Government of Australia, media statement for the 1996 Australian Federal Election, <http://www.west.com.au/clarrie/pres.html>, accessed 25 April 2023.
  2. Conversation with the artist, 1995.
  3. Quote from *Duyfken: The Aboriginal Print Portfolio*, produced by the Australian Print Workshop Inc, 2006.
  4. Vivienne Hansen and John Horsfall, *Noongar Bush Tucker*, UWA Publishing, Crawley, Western Australia, 2021 edition, p. 118
  5. Email correspondence with the artist, 9 March 2023.
  6. Email correspondence with the artist, 10 March 2023.





# KANANGOOR/Shimmer

## LIST OF WORKS

### Rickeeta Walley

*Kanangoor*, 2023, composition and vocals:  
Rickeeta Walley; didgeridoo: Richard Walley;  
duration: 3 minutes  
Commissioned for the *KANANGOOR/Shimmer*  
exhibition, The University of Western Australia,  
13 May – 19 August 2023

### Sandra Hill (Illustrated)

*Wardong in the loquat tree*, 2008, oil and  
acrylic on plywood panel, 91 x 100cm  
Cruthers Collection of Women's Art, The  
University of Western Australia

*Stoker Hill*, 1996, printing ink, photographic  
materials and adhesive on paper, frame:  
84.3 x 103.4 x 2.5cm  
Berndt Museum 1996/0057

*Assimilation*, 2001, oil on canvas, 154.5 x 110.5cm  
The University of Western Australia Art  
Collection, Gift of Mr Donald Chequer, 2013

### Christopher Pease

*Thoughts on first contact*, 2006, print, image:  
40 x 60cm; sheet: 56 x 76cm  
Berndt Museum 2007/0070, Donated by  
Wesfarmers, 2007

*Iconography*, 2001, acrylic on canvas,  
130 x 180cm  
The University of Western Australia Art  
Collection, Gift of Mr Donald Chequer, 2013

*Down the rabbit hole II*, 2013, oil on canvas,  
61.5 x 90.5cm  
The University of Western Australia Art  
Collection, University Senate Grant and Gift of  
the Friends of the Lawrence Wilson Art Gallery,  
2014

### Ben Pushman

*Body Scars*, 2012, acrylic paint on canvas  
61 x 92 x 8cm  
Berndt Museum 2019/0003, Gift of Dr. Ian and  
Sue Bernadt, 2018

### Yaluritja Clarrie Isaacs

*Portrait of Mingli Wandjuri*, 1995, acrylic on  
canvas, 130.5 x 100.5 x 2.8cm  
Berndt Museum 1996/0010

### Corey Khan

*Nyitting*, 2023, site specific installation using  
vegetation (locally sourced on Noongar  
country), canvases, model grasstrees, artefact  
scatters, paperback, traditional rope reeds,  
kangaroo skins, dimensions variable  
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### Amanda Bell

*...and the crow are we*, 2023, audio and video,  
organza, water, mirror, duration: 19 minutes 30  
seconds, sound: Tom Allum; animation: Deanna  
Mosca (Dee)  
Commissioned for the *KANANGOOR/Shimmer*  
exhibition, The University of Western Australia,  
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**Meta Overman** material on loan from the Reid  
Library Special Collections  
Call Number: MS 175, Meta Overman Collection

Photograph Meta Overman, taken in Holland  
prior to 1951 when Meta migrated to Australia.  
Meta is aged in her 30s-40s, c. 1951

Correspondence 21st February 1964 Ansett-  
ANA regarding a ticket and congratulations on  
winning the Warringah Composers Competition,  
1964

Albany Choral Group Concert Programme 22  
and 23 June 1954

Albany Choral Group Concert Programme  
Albany Town Hall Tuesday, 14 September 1954

Newspaper articles *Psyche*, 11 May 1955

8 Telegrams regarding *Psyche* February – March  
1955

Festival of Perth January-February – March 1955  
Programme *Psyche* (2 copies)

Catalogue of Major Musical Compositions by  
Australian & New Zealand Composers by the  
Australasian Performing Right Association Ltd.,  
n.d.

*Aantekeringer over muziek* by Meta Overman  
(Notes about music, singing techniques), n.d.

Biographical information compiled by Meta  
Overman, specifically the type-written  
document annotated "Ballett 4" which  
describes the writing of *Psyche* for performance  
in the Sunken Garden at UWA, c. 1955

Audio cassette featuring *Sonata for Viola and  
Piano*, *Seven Miniatures*, *Sonata for Clarinet  
and Piano*, *2 Dances for Piano Solo*, and *Island  
Songs*, c. 1965

Audio cassette featuring *The Artist and the Lady*  
and excerpts from *Psyche*, n.d.

*Ole Oogensluiter – (Old Sandman)* – Children's  
opera in 7 scenes, 2, November 1924

*Ole Oogensluiter (Old Sandman)* – Children's  
opera in 7 scenes. Libretto, after the well-known  
fairy tales of Hans Chr. Anderson (1 hand-written  
and 1 typed copy), 1924

*Petaluma [The Mystic Chord]* – Operare  
Mischievare in one act, 1968.

*Pan en Psyche* – 3-part suite for flute solo, 18  
February 1948, Rotterdam.

*Psyche*, performed at the Sydney  
Conservatorium of Music by 2019 Fellows of  
the Sydney Symphony Orchestra Program  
conducted by Roger Benedict with James  
Kortum (solo flute) and Jeanell Carrigan (piano);  
director - Narelle Yeo, 2019, video duration: 1  
hour and 25 minutes  
Provided with permission from Jeanell  
Carrington and Wirripang Pty Ltd

*Grotesque* – vinyl record, n.d.

**Jody Quackenbush**

*Decadence II*, 2014, inkjet print in ornate gold frame, 96 x 119cm

Cruthers Collection of Women's Art, The University of Western Australia. Purchased through the Sheila Foundation Champions Circle, 2020

**Danielle Freakley**

*To you (6-10)*, 2022, [suite of 5 sheets] watercolour on archival watercolour paper 42.2 x 29.7cm each

Cruthers Collection of Women's Art, The University of Western Australia. Purchased through the Sheila Foundation Champions Circle, 2022

**Barbara Haddy**

*Drift*, 1987, etching, aquatint, stencil from four zinc plates, number 4 from a unique state series of 6, sheet: 86 x 125cm

Cruthers Collection of Women's Art, The University of Western Australia

**Katie Breckon**

*Two Homes, Mitre Peak with Kimberley Stains*, 2018, pigment print on Hahnemuhle rag photographic paper, ed 2/10, 108 x 103cm  
University of Western Australia Art Collection, University Senate Grant, 2018

**Elizabeth Kruger**

*The collector*, c 1989, gouache and acrylic on wooden screen, 3 panels overall: 129 x 156cm  
Cruthers Collection of Women's Art, The University of Western Australia

*Sky with dripping pearl*, 1989, gouache and acrylic on board, 18 x 46cm, Cruthers Collection of Women's Art, The University of Western Australia

**Bethamy Linton**

*King Brown*, 2013, hand-cut anodised titanium and sterling silver, 7.7 x 16.4 x 10.4cm  
Private collection

**Emily Kame Kngwarreye**

*Untitled (Alhalkere)*, 1995, acrylic on pre-primed

canvas, two panels, overall 191 x 168.4cm, Cruthers Collection of Women's Art, The University of Western Australia

**Polly Nelson Gnale**

*Blue tongue lizard and bush turkey*, c. 1997, batik on silk satin with azoic dyes, 464 x 115cm, Cruthers Collection of Women's Art, The University of Western Australia

**Old Polly Gnale**

*Arlparra Country*, c.1997, batik on silk satin with azoic dyes, 497 x 109cm, Cruthers Collection of Women's Art, The University of Western Australia

**Jeannie Petyarre**

*Alhalkere Dreaming*, c.1997, batik on silk satin with azoic dyes, 455 x 111cm, Cruthers Collection of Women's Art, The University of Western Australia

**Lena Skinner Gnale**

*Bush tobacco flower and desert sand*, c.1997, batik on silk satin with azoic dyes, 476 x 114cm, Cruthers Collection of Women's Art, The University of Western Australia

**Gloria Tamerre Petyarre**

*Atnankere Story*, c.1997, batik on silk satin with azoic dyes, 465 x 114cm, Cruthers Collection of Women's Art, The University of Western Australia

**Rosie Kngwarre**

*Kangaroo feed*, c.1997, batik on silk satin with azoic dyes, 464 x 114cm, Cruthers Collection of Women's Art, The University of Western Australia

**Nora Petyarre**

*Yarumpa Dreaming*, c.1997, batik on silk satin with azoic dyes, 472.5 x 110cm, Cruthers Collection of Women's Art, The University of Western Australia

**Ollie Kemarre**

*Tree sprig design*, c.1997, batik on silk satin with azoic dyes, 461 x 111cm, Cruthers Collection

of Women's Art, The University of Western Australia

**Joy Petyarre**

*Grevilleas*, c.1997, batik on silk satin with azoic dyes, 460 x 114cm, Cruthers Collection of Women's Art, The University of Western Australia

**Gladdie Kemarre, Roese Pwerle, Nora Petyarre, Glory Gnale**

*Sydney silk, jointly worked at the Festival of Dreaming, September 1997*, batik on silk satin with azoic dyes, 118 x 291.5cm, Cruthers Collection of Women's Art, The University of Western Australia

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The installation, *Wirringkirri*, by **Joseph Williams Jungarayi, Jimmy Frank Japarula, and Lévi McLean**, in the Janet Holmes à Court gallery, is curated by Jessyca Hutchens for the Berndt Museum. It was first presented as part of the exhibition *Black Sky* (2023) and will continue to accrete new meanings and elements as part of *KANANGOOR/Shimmer*.

**Joseph Williams Jungarayi**

*Other People's Property (O.P.P)*, 2022  
earth pigment on wall

Courtesy of Nyinkka Nyunyu Art & Culture Centre

*Wangarri Warinyi I-X*, 2022

acrylic on acetate (found mining map),  
122 x 82cm

Courtesy of Nyinkka Nyunyu Art & Culture Centre

*Machine of Dreams*, 2023

acrylic on acetate (found mining map),  
120 x 84cm

Courtesy of Nyinkka Nyunyu Art & Culture Centre

**Joseph Williams Jungarayi and Lévi McLean**

*Walala-ka (The Hunt)*, 2022

video, 1:39 min

Courtesy of Nyinkka Nyunyu Art & Culture Centre

**JJimmy Frank Japarula**

*Kooloongka*, 2023, snappy gum, yakula resin, sinew, earth pigment, metamorphic rock, 64 x 25 x 7cm

Courtesy of Nyinkka Nyunyu Art & Culture Centre.

*Warnanja*, 2023, mulga wood, balga resin, earth pigment, metamorphic rock,  
72 x 20 x 8cm

Courtesy of Nyinkka Nyunyu Art & Culture Centre

*Marttan*, 2023, balga resin, earth pigment, metamorphic rock, 15 x 4.5 x 2cm

Courtesy of Nyinkka Nyunyu Art & Culture Centre

*Marttan*, 2023, balga resin, earth pigment, metamorphic rock, 16 x 4 x 1.8cm

Courtesy of Nyinkka Nyunyu Art & Culture Centre

*Marttan*, 2023, balga resin, earth pigment, metamorphic rock, 15 x 5 x 1.8cm

Courtesy of Nyinkka Nyunyu Art & Culture Centre

Support sourcing materials from Brett Nannup, Derek Nannup, and Curtis Taylor

Works exhibited from Nyinkka Nyunyu Art and Culture Centre; private collections; and University of Western Australia collections: Berndt Museum, The Cruthers Collection of Women's Art, Reid Library – Special Collections and The University of Western Australia Art Collection.

Curators Amanda Bell and Lee Kinsella would like to thank Dr Richard Walley and Rickeeta Walley for their valuable support and advice throughout the development and realisation of this exhibition.

To the Whadjuk Noongar peoples and land – it is a privilege to bring these works together on boodja. We pay respect to Elders past present and emerging. Always was, always will be, Aboriginal land.

This project began in 2019 and thanks to those who were involved from that time, in particular, Professor Jill Milroy, Kevin Taylor, Maria Carvalho, Kate Hamersley, Kailah Thorn, Deanne Barrett, Isha Sharvani, Nicole Stinton, Jo Diamond, Chantelle Mitchell and Jaxon Waterhouse.

Special thanks to the artists and to Glenn Iseger-Pilkington, Robert Hyner, Jeanelle Carrigan, Wirripang, Lévi McLean, Gallerysmith and UWA staff – Jess Hutchens, Courtney Henry, Ingrid Harse, Katie Mills, Nola Steiner, Jonah Highman, Chloe Czerwiec, Ashley Smith, Charlotte Kirke and Verity Hagan. Thank you to Professor David Sadler, Deputy Vice-Chancellor (Education), Jo Faulkner, former Associate Director, (DVCE), and LWAG staff for their part in the realisation of this exhibition and associated programs.



Exhibition website

Brochure text by Lee Kinsella

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Inside image: Sandra Hill, *Wardong in the loquat tree*,  
2008, oil and acrylic on plywood panel, 91 x 100cm,  
Cruthers Collection of Women's Art, The University of  
Western Australia. Copyright and courtesy of the artist.

Crow images: Amanda Bell, *...and the crow are we* (still details), 2023,  
audio and video, organza, water, mirror, duration: 15 minutes  
sound: Tom Allum; animation: Deanna Mosca (Dee)

Commissioned for the *KANANGOOR/Shimmer* exhibition, The  
University of Western Australia, 13 May – 19 August 2023

We acknowledge we are situated on Noongar land, and that Noongar people remain the spiritual and cultural custodians of their land, and continue to practise their values, languages, beliefs and knowledge. We pay our respects to the traditional owners of the lands on which we live and work across Australia.



**LAWRENCE WILSON ART GALLERY**  
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