



The quantity of gum brought in by the natives to Mr Armstrong, Interpreter to the  
Natives in exchange for one pound of the weight in flour, is very considerable.

1836

There could have been a number of reasons why this  
project failed ... a critical factor may have been that the  
colonial scheme did not involve Nyungar women ... yet  
gum collecting was a predominantly female activity.

Macintyre and Dobson, 2017



Cover: Helen Coleman | *Materia Loci*: Acacia saligna | Mixed media on paper including natural inks and dye fibres | 28.5cm x 28.5cm | Photographer: Ross de Hoog

Inside cover: Stella Onderwater | *Failure to Thrive* | Giant garlic, cartridge paper, Hi-Vis poly cotton thread | 150cm x 70cm x 10cm | Photographer: Lyn Nixon

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*The City of Mandurah wishes to acknowledge the traditional custodians of the land, the Noongar people, to pay respect to elders past, present and future, and to recognise their continuing culture and the contribution they make to the life of this city and region.*

The Creative Grid is the facilitator of the most extensive series of inter-connected exhibitions ever undertaken with Western Australia. Activating 22 venues in 22 regional communities, the project includes 15 group and 15 solo exhibitions. The over-arching theme *The Alternative Archive* has been developed by Lead Curator, Anna Louise Richardson. *The Alternative Archive | Peel* is the first group exhibition of this series.

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***Artists are recorders of social history, the creators of cultural capital in any community and their creative output is central to understanding our sense of identity, place and community.***

Anna Louise Richardson, Lead Curator The Alternative Archive 2017

Art in museums is fundamental. It's at the top of the list when we think about the museum and its core functions, from the great museums of the world such as the Louvre to a small community museum. And if we continue this line of thinking, its paintings and sculptures are at the forefront of our minds. This is undeniable.

Every museum has, while not necessarily masterpieces, paintings by less well known artists or community members framed and proudly hanging on its walls. But what of the other, less expected 'hidden' art which we find in museums? Design, advertising and the patterns in which collections are organised and displayed all come together to form their own, unique artworks.

Commercial art in the Victorian period reflected the tastes of a society which was not only coming to grips with an influx of cheap, new consumer goods but also a rising middle class which wanted to surround itself with art. Aping many of the ways of the upper classes, they had a desire to surround themselves not just with utilitarian household and commercial goods, but with those that reflected their aspirations. An example from the Museum's collection is a cork compressor used to bottle medicine at the Union Jack stores in Pinjarra. Its intricate casting resembling leaves, turns a mundane tool into an object of beauty.

As time moved on, so too did tastes. With so much of Mandurah's history inextricably

bound to the sea, fishing was not only a recreation but also a vital commercial pursuit. The Museum has a significant collection of can labels used by the local canning enterprises to both identify and market their wares. Especially striking is the artwork on the Dawe family's product from the Pleasant Grove Preserving Works.

In striking red, yellow and blue they depict a fleet of fishing boats in the sun's evening glow next to a sizeable cannery. This idealised view, when the Dawes cannery was in reality a small wooden shack, makes for a bold and striking piece of art which one wouldn't expect to come from a small fishing village.

Music too has a place in the vast majority of museum collections. While many may think of sheet music, often recordings of concerts played by original artists lay in collections. We have a recording of Rachmaninoff playing his Waltz in E-flat major, Op. 18 "Grand valse brillante" made in January 1921. Even music rolls for player pianos can be found. Listening to one of his recordings being played back by piano, Rachmaninov announced "Gentlemen—I, Sergei Rachmaninoff, have just heard myself play."

Art exists in every museum collection. From the obvious to the overlooked, discovery awaits. We just need the eyes to see.

**Nicholas Reynolds**  
Museum Development Officer  
Mandurah Community Museum

In my youth, four little introductory words built breath-taking anticipation for the infiltration of mysterious worlds. Each grouping drawing insatiable curiosity, delivering delight or burying me in heart wrenching sorrow.

'Once upon a time...'  
'There once was a...'  
'A long time ago...'

Stories. Absolute fact, outrageous fiction or a woven, complex web between. Engaging and connecting, stories pass down from generation to generation, transmitting histories, continuing traditions and defining social and cultural identities.

Collected and archived in order not to lose or forget, our narratives continue to inform, inspire and educate. Safely stored for future generations these archives provide an amalgamation of clinical documentation and campfire tales.

*The Alternative Archive* | *Peel* challenged 12 local artists to interrogate and re-interpret existing Peel-centric archives. Their inspiration: to research and reveal community anecdotes either revered or lesser known, or to construct new archives (fact or fiction) telling tales which yearned to be told. Threading together this collection of contemporary visual archives are the forgotten stories told by preserved newspaper articles, the files of threadbare and incomplete human research, and the recollection of retold, collective community yarns.

Inspired by the history of Mandurah's canning industry, Philomena Hali became intrigued by the impetus of Japanese migrant fishermen who travelled seasonally to work the factories. Hali's curiosity uncovered the Okamoto family, who one season chose not to return to their homeland, making Mandurah their new home. In response, Hali has created *Canned Herrings - A Baker's Dozen*, an intimate collection of 13 open herring tins created from stiffened, printed Japanese curtains stitched together using the Korean Bojagi technique. Each tin contains four ethereal, machine stitched herring, bearing resemblance to fish skeletons and perhaps representing the ultimate demise of the canning business.

In *The Bush Hermit* Mary Ann Rath explores an unsettled period of life for Robert Alexander Cruikshank, the infamous 'Mandurah Bush Hermit' of 1966 and the inflammatory treatment of his story by printed media and community rumourmongering of the time. Black and white images of a dilapidated Mandurah holiday shack and close-up images of windows and locks evoke references to homelessness, as well as forensic surveillance of a burglary scene. In conjunction, a collection of crotched hermit humming bird nests with tiny eggs and small disjointed bird bones act as a metaphor for home and the presumed fragility of Cruikshank's state of mind.

Local lore, oral histories, and community gossip sparked Stella Onderwater's investigation and creation of her poignant installation *Failure to Thrive*. Embellishing

grown and found objects with stitch, Onderwater accentuates failed individual, community and state actions concerning the unrealised life and insignificant historical recognition of Thomas Peel Junior (1825 – 1892). Using stitch as voice, Onderwater presents a trio of installation works: a relic garlic plant of Peel's garden, dried, stitched and bound; a disconnected industrial excavator bucket turned domestic loom sits piled with rock underneath a loosely woven spider web and a high-vis protest sign sits unfinished and impotent on its loom.

Elapsed relationships between traditional uses and users of plant materials are central to Helen Coleman's reconnaissance. Coveting permanency behind archival glass, Coleman's collage series *Materia Loci* pares down a gathering of scattered stories and fragmented plant related memories of those passed, to their bare essentials. Calligraphy text in earthy ink tones highlights essential plant fact, while practical plant research, dyed textile and thread have been elegantly collaged in these restrained and deliberate works.

Adding further breadth to the interpreted archives are newly created, Peel-centric archives which merge the experiences of the artist with the environments and communities in which they reside.

A collaboration between deaf born artist Katrina Barber and long term mentor Julianne Ryan produced *Oh Sadness*, interconnecting raw, emotional response with life experience.

Site specific to the Mandurah Community Museum, Barber links the lack of recorded jail history to her own isolated world of disconnected communication and minimal personal documentation. Three installation sites encompassing intimate watercolour painting, light boxes, text and sound engage the audience. Viewers are invited to interpret the work using online deciphering tools and a simplified Auslan communication archive.

Constructed with meticulous care and sensitivity, Deidre Robb's *I Op Shop therefore I am* pays tribute to the idiosyncrasies of Mandurah's op shops and their extended user communities. Comprised of Robb's own collection of repurposed fabrics, threads, sequins and beads, the work presents 16 orderly monotone swatches, each methodically hand stitched with individual reflections of personal experiences and observations. Minimalistic, repetitive and meditative, *I Op Shop therefore I am* creates calm and order from collected chaos, bringing recognition and value to long forgotten memories and stories.

Alana Grant's sensitive portrayal of the heart-warming moments experienced by families, friends and communities of children living with disability is beautifully captured in her series *Belonging through play*. Manipulating photographic images into solvent prints and graphite mark making onto wooden panels, *Belonging through play* is a series of poignant, intimate portraits reflecting special moments of independence and belonging.

Through a process of true community engagement, researching, talking, listening, gathering and recording, Lyn Nixon presents a two part installation dovetailing the dialogue between past and present lives of the Old Mandurah Bridge. In adjacent spaces, *Connections* juxtaposes vintage and modern slide projectors which layer representations of historical information, events and recollections simultaneously onto gallery wall and reassembled, well trodden bridge segments. *Fragments* revives the decommissioned iconic structure, creating an expansive yet incomplete photographic monument of recently individualised identities of the Old Mandurah Bridge fishing platform.

James Walker explores abstract connection to place recording sky activity in the Peel region over 30 consecutive days. A mosaic of ethereal forms and shifting atmospheric energies, *Plane Spotting: Traverse 30 Days* has the viewer searching the skies for clues and literal reference in order to connect with latent memory. Residing under the same sky on these dates begs the questions; *what were we doing, where were we going? Did we see with the same palette, follow the same cloud formation or crane our necks to see the same plane?* Connection made.

Widening the perspective of local community archives to a broader spiritual and philosophical context is Jo Wood's *This brief instant...* An engineered, kinetic, acrylic representation of the Peel region's shape and waterways is used to reference place, cultural heritage and environmental attributes. Blurred reflections constantly emerge and dissolve, synchronised with the rhythm of the moving mirrors. The impermanent recordings coincide with Wood's notion of the temporary nature of the

archiving process and humankind's futile attempts to permanently catalogue, capture and measure.

In a white room three small, clear plastic dioramas lead the viewer towards a corner table and waiting chairs adjacent to a wall of empty white shelves in Carmel Sayer's *The Silent Archive*. Through deliberately placed peepholes, Sayer controls the viewpoint into each diorama, sharing selected aspects of the world of the mental health carer: a solitary ticking clock with chair, a room of fragmented perspectives and a stack of dys-functional doors. The audience is encouraged to precariously knee-balance a clipboard to complete and shelve faded inadequate information forms creating in real time, an archive of mental health carer narratives for the Peel region.

This new collection of social, political, environmental, philosophical and whimsical narratives shared in *The Alternative Archive | Peel* create a fresh archive for the region, capturing community interest and current contemporary art practice. Visual interpretations of past mysteries and re-explored traditions connect with the next generation, each peaking curiosity, delivering delight or bringing sorrow.

'Once upon a time...'  
'There once was a...'  
'A long time ago...'

**Carolyn Marks**  
Gallery Development Officer  
Contemporary Art Spaces Mandurah  
January 2019

*When the cells at the old Mandurah police station were first built in 1960, they could only hold two people. One local resident was happy to be regularly arrested on Sundays as he got to enjoy the leftover roast dinner that the police sergeant's wife always cooked. (Nicholas Reynolds, Museum Development Officer, Mandurah Community Museum)*

Katrina Barber and Julianne Ryan responded to fortnightly residencies in the Mandurah Community Museum jail cells. The minimal history and prisoner information coincided with the haphazard recordings of Barber's own life. The jail symbolised for Barber a personal prison of living in a world of unclear and frustrating communication, particularly the struggle to express her grief over her brother's sudden passing.

Widening the collaboration parameters, *Oh Sadness* presents an installation of photographic and watercolour imagery and constructed light-boxes with composed poetry, song and music scores that reflect personal loss experienced by both Barber and Ryan.

The artworks use a variety of communication tools including Auslan, a telegraph and electronics, encouraging the audience to take the time to decipher each coded message, much like taking the time to comprehend Barber's limited vocabulary.

A Morse code generator and an online communication app provide the audience with an opportunity to experiment with types of alternative communication. They can then interact with the artwork by leaving their own messages within the installation.

Katrina Barber's illuminated, new media artworks are directly informed by her experiences as a deaf artist, opening pathways for self reflection and intimate communication. Julianne Ryan is a mixed media artist and long-term art mentor for Katrina Barber. Ryan's recent work explores layered feelings and responses to her life journey. Working with and supporting each other for ten years, *Oh Sadness* is the artists' first collaborative piece.



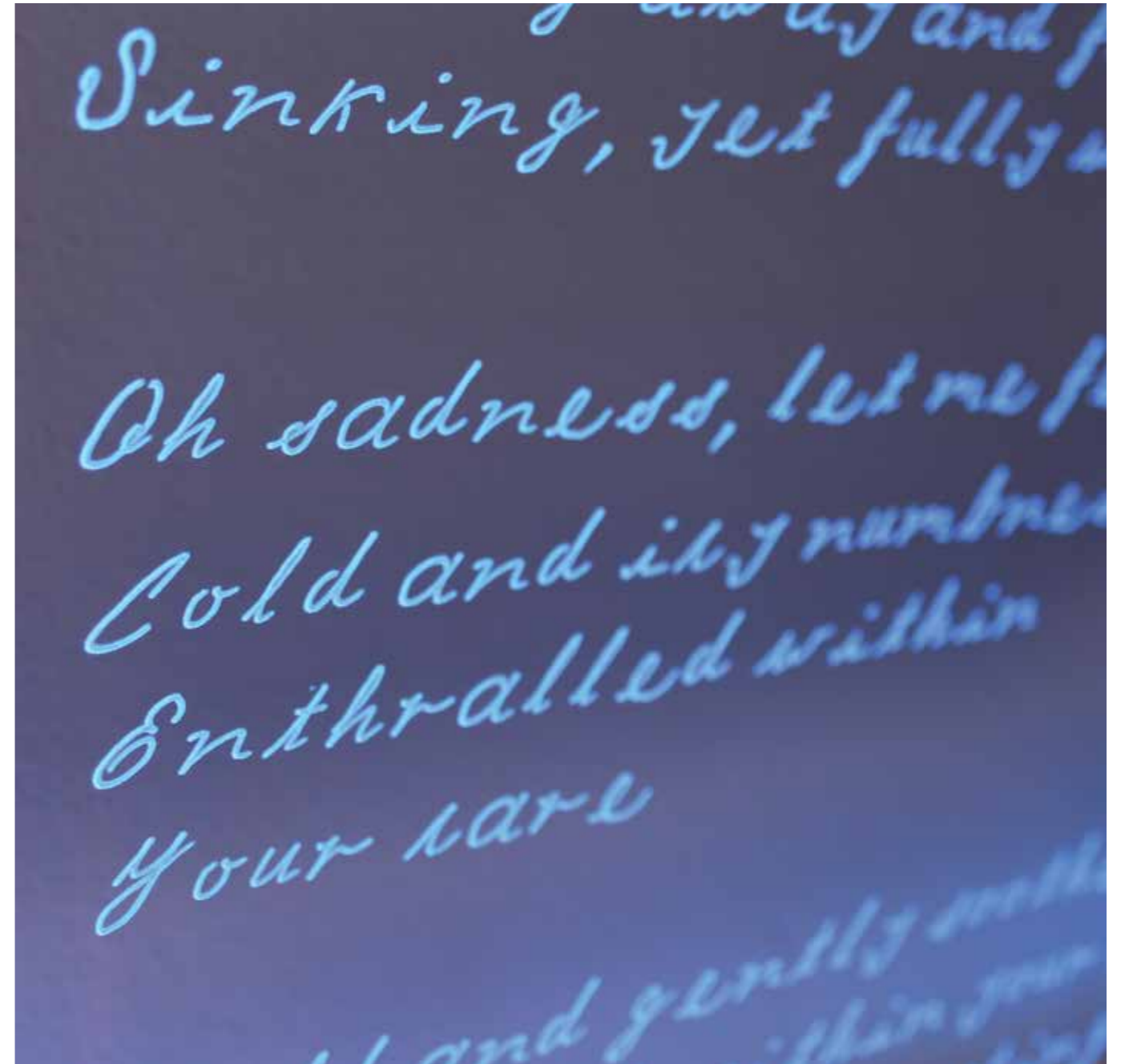
*Oh Sadness* | Installation work | Katrina Barber and Julianne Ryan



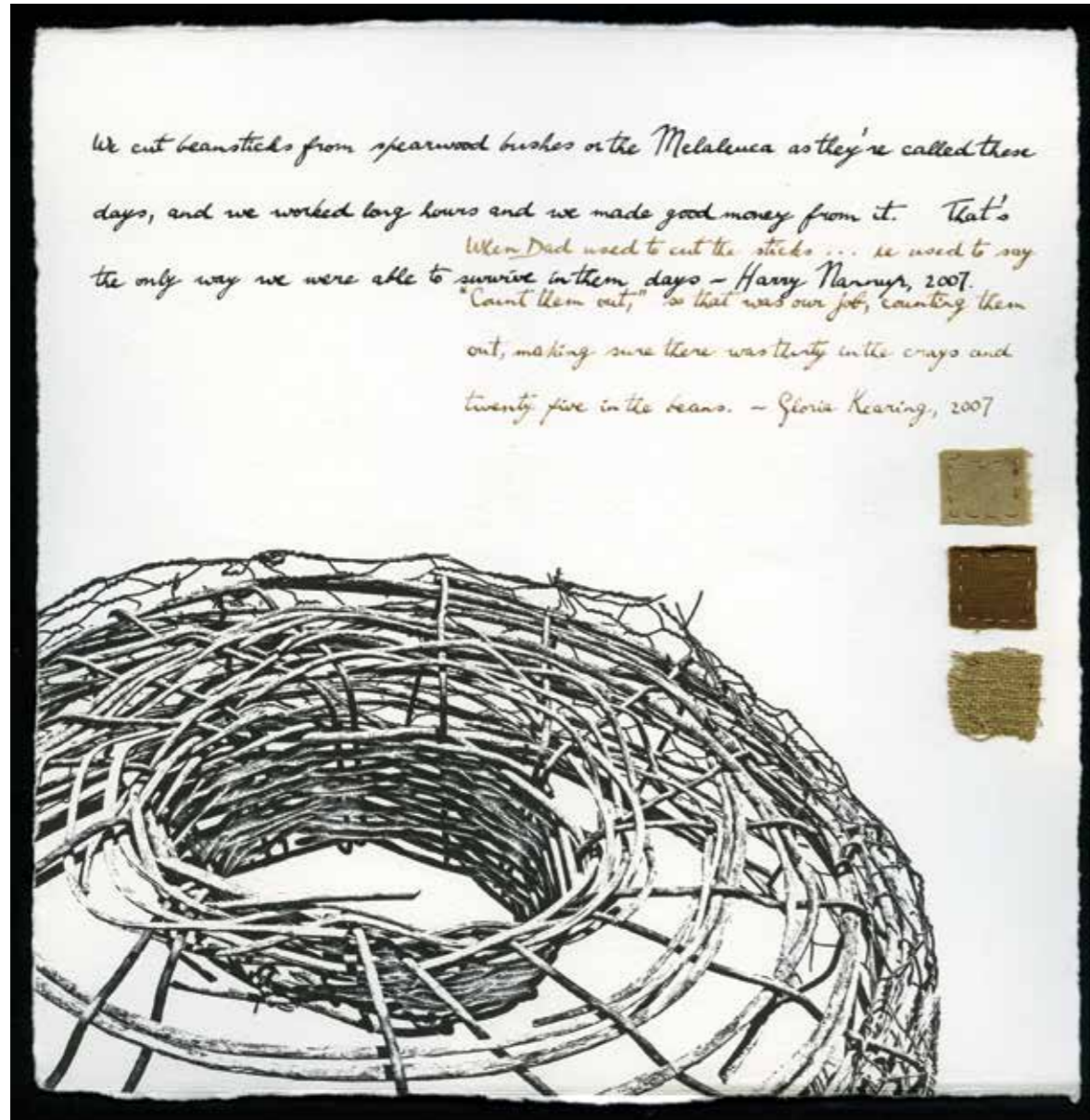
*Locked* | Watercolour | 20.5cm x 29.5cm | Katrina Barber | Photographer: J Ryan



*Locked* | Photograph | A3 | Photographer: Katrina Barber



*Oh Sadness* | Lightbox: Acrylic, led lights | 30cm x 42cm x 5cm | Julianne Ryan and Katrina Barber



*Materia Loci: melaleuca viminea* | Mixed media on paper including natural inks and dye fibres | 28.5cm x 28.5cm | Photographer: Ross de Hoog

A Noongar elder recounted watching her grandmother dye kangaroo skins with marri bark, which were then used as blankets, while a local fisherman described how generations of his family also used the marri gum to tan fishing nets, protecting the fibres from the harsh estuary environment. These precious memories, of days gone by and long-forgotten skills, have struck a chord with Helen Coleman, deepening the artist's sense of connection with this land and the people that were here before us.

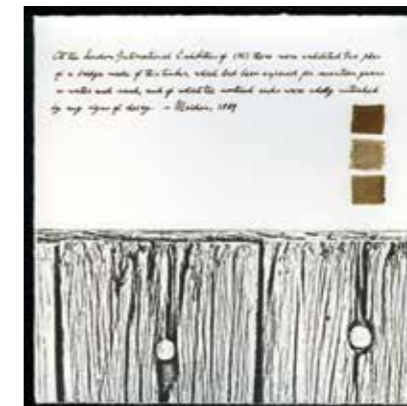
*The Alternative Archive | Peel* has been the catalyst for Coleman to research local plant lore more methodically, to pull at the threads of archival records and tease out the stories across time between the people of the Peel region and the plants that surround them. Records in the Mandurah Community Museum and the Battye Library provided a glimpse of a past where food, medicine and building resources were all supplied from materials at hand, and our waterways and forests were harvested to support a diverse range of local activities.

*Materia Loci* showcases several of this region's plant species revealed to have long and significant associations with local inhabitants. Reflecting the fragmented and elusive nature of the information available, *Materia Loci* is a threadbare collage, a layering of scraps representing archival documents and fading memories. Samples of Coleman's dyed cloth, inks and paints, made from each of these plants, show the intrinsic beauty of the plant pigments while connecting these fading fragments from another time to the present.

Helen Coleman is a mixed media artist based in Falcon, Western Australia, working with local plant materials to produce natural dyes, inks and paint pigments. Coleman combines the scientific discipline of botany and chemistry with a passion for art to explore the artisanal potential of endemic plants and seaweeds.



*Materia Loci: Corymbia callophylla* | Mixed media on paper including natural inks and dye fibres | 28.5cm x 28.5cm | Photographer: Ross de Hoog



*Materia Loci: Eucalyptus marginata* | Mixed media on paper including natural inks and dye fibres | 28.5cm x 28.5cm | Photographer: Ross de Hoog



*Materia Loci: Casuarina obesa* | Mixed media on paper including natural inks and dye fibres | 28.5cm x 28.5cm | Photographer: Ross de Hoog

*My youngest daughter Aysha lives for connection, to contribute and to belong, she radiates love with a full spirit that does not discriminate to whom it is offered to, Aysha has Down Syndrome. If Aysha was born in or around the 1950s I would have been advised to hand her over to the state at birth... lucky for Aysha and our family she was born in 2010 when the words I was given were 'she is beautiful, take her home and love her as you already do.'* (Alana Grant, 2018)

Historically it was common practice to isolate, hide and institutionalize children with disabilities. Recognising the importance of social connection regardless of ability, race, age, class, gender and religion, society now works to improve all people's experience of the world. The Peel community proactively aims to create a universally accessible environment.

*Belonging through play* is a series of prints combining photography, solvent transfer and charcoal drawing that document this progressive thinking and action within our community and allows these kids to be just that... kids!

The Fearnall family chose to purchase a holiday home in Mandurah because of the ease of access and in summer they come most weekends. "The foreshore is fantastic for Nate as he gets all of his favourite things in one place including lots of safe, even paths to use his frame on, people, swings, slides, and lots of boats and cars going past to watch. Nate has a way of drawing people in, adults and kids alike, children often play with him on his walking frame," says Mrs Fearnall.

Cooper is a Mandurah local at Star Fish Nippers, a progressive sports club that sets precedents of inclusivity and accessibility. "When the kids are in the water there is no disability, they are part of a club who are all working together on a common goal... the kids are included with all of the other nippers and their smiles are just as big," says Mrs Radcliffe.

Alana Grant is a cross disciplinary artist whose work is influenced by the desire for connection and the pursuit of finding brighter, healthier and more sustainable ways to live life. As an artist and community art facilitator, Grant actively advocates for environmental and social justice campaigns.



*Belonging through play* | Organic solvent transfer and charcoal | Photographer: Ross de Hoog



*Belonging through play* | Images by Nicole Radcliffe and Alana Grant | Photographer and photoshop: Ross de Hoog



*Canned Herrings - A Baker's Dozen* | Japanese hemp noren (curtain), embroidery floss dissolvable fabric and thread | Tin: 15cm x 9cm. Fish variable | Photographer: Ross de Hoog

Mandurah Fish Canning and Preserving Works was activated by Charles Broadhurst in 1878 with an enterprise situated in Smart Street. In 1880 the Tuckey brothers started a second enterprise in the Canning market with the Peel Inlet Preserving Works - here they sourced fishermen from Japan, some of whom chose to remain in Mandurah and have families residing in the Reel Region today.

Louis Dawe, a tinsmith to the Tuckey brothers, later established his own Pleasant Grove Preserving Works on the southern estuary, a smaller scale enterprise. Cans of herrings and mackerel still feature in the Mandurah Community Museum.

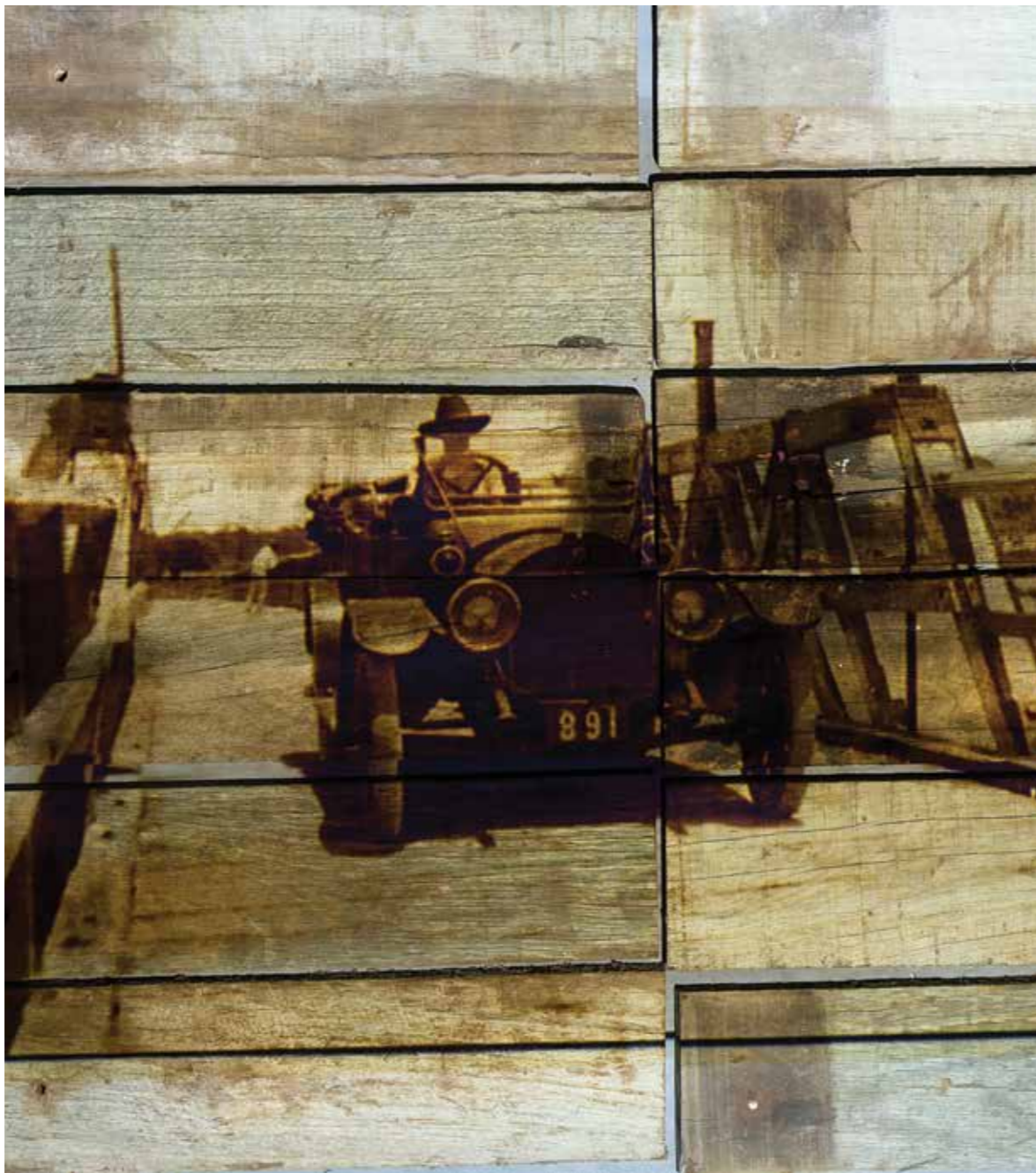
*Canned Herrings - a Baker's Dozen* was developed in response to the fish canneries in Mandurah and honours the Japanese community who worked them.

Hali used Japanese hemp and noren/curtains stitched using bojagi seams to form the can. The fish are made from machine stitched thread, giving a skeletal appearance to their forms - kind of disappearing, ethereal fish from back in the day. By adding text and using original noren from Japan, Hali acknowledges the Japanese fishermen who worked in the industry.

Philomena Hali is a practicing textile and fibre artist who uses a myriad of techniques to create one-off art works, in flat and 3D forms, plus recycled clothing and accessories. These involve, dyeing, Shibori, stitching/Bojagi, machine sewing, fibre basketry traditional techniques and felt. Hali moved back to Western Australia in 2018, after living in central Australia for 31 years working in the community in a range of artistic roles. Hali exhibits nationally and internationally with work in many museums, galleries and private collections. Hali will continue to exhibit, teach and share her knowledge as her passion lies in the processes of making and passing on information.



*Canned Herrings - A Baker's Dozen* | Japanese hemp noren (curtain), embroidery floss dissolvable fabric and thread | Tin: 15cm x 9cm. Fish variable | Photographer: Ross de Hoog



Connection Installation image | Archive image projected on timber from Old Mandurah Bridge | 240cm x 120cm | Photographer: Lyn Nixon

Whilst visiting Mandurah in the early 1980's Lyn Nixon spent an evening with friends fishing from the Old Mandurah Traffic Bridge (Old Bridge) and in spite of limited fishing experience, it culminated with catching the largest fish amongst the regular fishers. Naturally, the recollection of this night, and the size of the fish, differs slightly each time it is told.

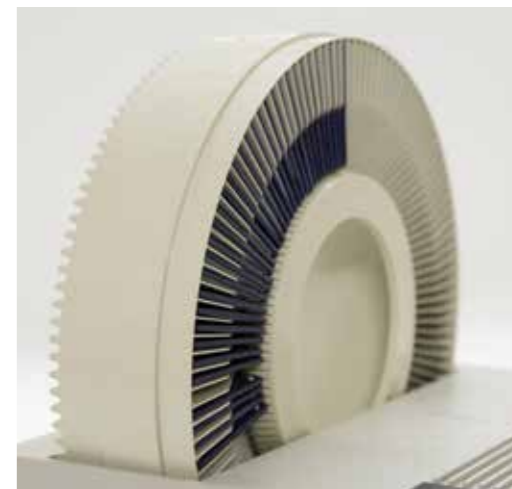
Inspired by the significant community discussion and divided opinions regarding the removal and replacement of the Old Bridge in 2017, the work *Connection* investigates the archives and collective community memories associated with the previous bridge. The installation, comprised of a traditional slide show and remnants of the fishing platform from the Old Bridge, seeks to question how memory, recollections and archives interact to create a version of history. This work presents existing archives of newspaper articles, images and records juxtaposed with personal stories and memories. *Connection* seeks to interrogate how people individually select and curate memories to form personal historical narratives.

In early 2018 the City of Mandurah provided residents with the opportunity to receive a 'souvenir size' piece of the Old Bridge. *Fragments* is a visual archive tracing the destination of these timber segments. The work invites the viewer to consider how the collection, display and use of objects connects with memory. Researchers investigating memory refer to this as extended cognition, where the use of objects can act as a scaffold and builds pathways to memories.

Lyn Nixon is a local artist working primarily with photography, printmaking and installation. Nixon's practice explores impermanence and the impact of change on the human condition, particularly in times of uncertainty. Nixon has exhibited in selected group shows in Western Australia and her work has also been selected in international biannual shows in Korea, San Francisco and Hong Kong.



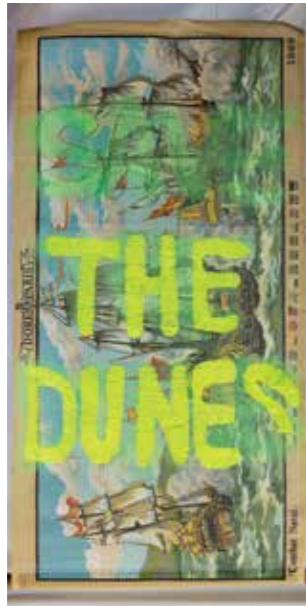
Connection Installation image | Archive image projected on timber from Old Mandurah Bridge | 240cm x 120cm | Photographer: Lyn Nixon



Fragments Slide projector used in installation | Photographer: Lyn Nixon



Fragments | Selected image from installation | 17cm x 12cm | Photographs and projection | Photographer: Lyn Nixon



*Failure to Thrive* | Tapestry cloth, spray paint, Hi-Vis poly cotton thread, timber loom and stool | 140cm x 160cm x 50cm | Photographer: Lyn Nixon



*Failure to Thrive* | Excavator bucket, natural limestone, nylon monofilament thread | 70cm x 120cm x 100cm | Photographer: Lyn Nixon

Bad luck and a sustained struggle with the coastal setting meant that Thomas Peel Junior (1825-1892) failed to thrive in a business and domestic context. Suffering bankruptcy when his crops burnt down, most of his affects were auctioned and his land sold. After building a new home on Peelhurst Estate he was disabled by a broken leg and died there, his cottage half-built.

One hundred years after his death, the ransacked and neglected ruins of his house and garden remain, the importance of the site unrecognised. Local communities continually failed to recognise the site's existence as the metropolitan built landscape progressed south.

Now, protesting communities are failing to conserve surrounding dune systems from further development. Preservation of the natural area has become a focus contrasted to Thomas Peel Junior's initial intent. The engineered landscape conquers any threat from the natural surroundings.

Connected by thread, three found objects reflect on life amongst the sand dunes. Transcripts overlay objects used for survival in contemporary times. Their potency is tainted by failure.

These three artefacts and their narratives are a part of local lore in Peel, but most importantly reflect on society's failure to understand the Australian landscape.

Stella Onderwater lives on the coast in the Rockingham region and works as an artist and educator within the local community, focusing on and supporting environmental issues. Onderwater's work uses domestic waste, integrates traditional crafting techniques and incorporates themes of survival and success in a modern context particularly when issues of environment versus industry are raised. Onderwater's practice focuses on giving waste resources value. This value lies in the potential of the properties of the materials and the crafting skills and processes needed to find it.



*Failure to Thrive* | Giant garlic, cartridge paper, Hi-Vis poly cotton thread | 150cm x 70cm x 10cm | Photographer: Lyn Nixon

*A holiday cottage owner has found that the Mandurah hermit has taken a particular liking to his cottage. Twice in the past month the hermit has broken into the cottage and the second time he stayed for at least three or four days. (Perth Daily News, Vol 84, No 27,980 No date listing.)*

Mary Ann Rath was captivated by the story of Robert Alexander Cruikshank, commonly known as the 'Mandurah Bush Hermit' in the archival files at the Mandurah Community Museum. His housebreaking activity and consequent police chase compelled Rath to question the reasons behind Cruikshank's behaviour. Was Cruikshank homeless, unemployed, kicked out of home, or a Vietnam veteran? Was mental health a factor or was Cruikshank's behaviour by choice? The media and community label of 'bush hermit' also required examination.

A 'hermit' is a type of humming bird who continuously moves from flower to flower and is used metaphorically by Rath in exploring this body of work. Cruikshank said upon capture "Thank God that is over," and asked for a cigarette, leading Rath to believe that Cruikshank did not choose to be homeless. Rath is forever grateful for a roof over her head.

Mary Ann Rath is a multimedia conceptual artist whose practice predominantly focuses on environmental or social issues. Rath's earlier art practice aligned with a nursing career. Rath's passion also included teaching children in the public system the virtues of kindness, sharing and the stories of Jesus through song, puppet plays, drama and storytelling. Now that Rath has retired, the portfolio of creative expression has broadened to include painting, sculpture, upcycling and verse.



*The Bush Hermit* | Cotton, paper, thread, ribbon | Dimensions variable | Photographer: Ross de Hoog



*The Bush Hermit* | Water colour on cardboard and playing cards | Dimensions variable | Photographer: Ross de Hoog



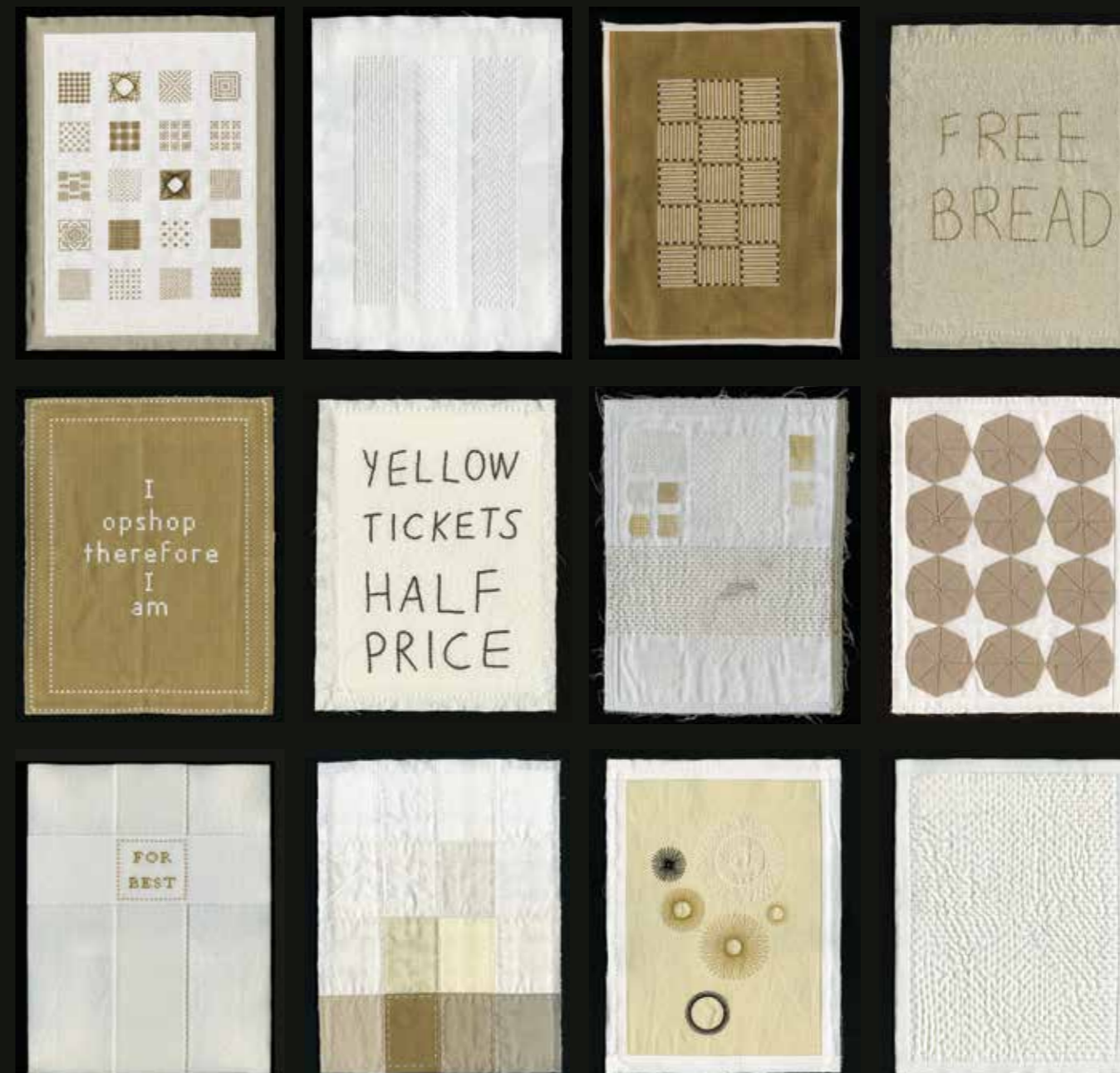
*The Bush Hermit* | Wool and shell fragments | Dimensions variable | Photographer: Ross de Hoog

*When preparing to move to Mandurah from New Zealand eight years ago, I assumed that my new home, which I had never been to, would have a full range of second hand shops. Therefore, I sold most of our furniture assuming that I would be able to whip around to Mandurah's range of beautiful antique shops, cool mid-century boutiques and utilitarian second-hand furniture stores to easily source replacement furniture for my family. I was so wrong! What I discovered instead was that Mandurah's only second hand shops are basic op shops, but there are loads of them and I have come to love them. (Deidre Robb, 2018)*

These textile stitch sketches highlight a unique aspect of the Mandurah community: they pay homage to Mandurah's treasure trove of sixteen amazing op shops. This work is both an affectionate thanksgiving for the rich resource these shops provide for Mandurah's creative community and an acknowledgement of the vital role they play for the many local people who shop there out of necessity.

These sketches represent the essence, aesthetic and stories of Robb's op shopping experiences, for example: the enormous difference between the treasures dreamt of finding and the often grim reality of what is on offer; the entertainment, inspiration and enjoyment received from rummaging through the random and often intriguing goods; the signage, conversations, music being played; the repeating patterns both of the same goods seen over and over again and the 'same, same but different' feeling that all op shops have; the time capsule nature of the handcrafted goods found there, especially dying textile crafts and kitschy folk art; the perseverance and hard work of the staff who create order from the chaotic jumble of donations; the imperfect nature of many of the goods; and the poignant stories told by finds, such as unfinished craft projects or exquisite hand embroidered but never used tablecloths that were maybe saved for best. All the stitch sketches are made from materials purchased from Mandurah op shops – from other makers' craft stashes, now Robb's to treasure.

Deidre Robb considers herself a maker rather than an artist. Robb studied clothing and textiles and was also once a librarian. A maker of functional, utilitarian objects such as clothing, quilts, accessories and homewares, Robb is occasionally seduced into creating non-functional objects for exhibitions. Robb loves working with found and imperfect materials and reinterpreting traditional textile and needlework techniques in contemporary ways.



Textiles, threads, buttons, sequins, beads | 25.5 x 34.5cm | Photographer: Ross de Hoog



*The Silent Archive: Waiting Room 1 Silence* | Plastic Diorama box, metallic bricks, watch parts, carpet, metal chair and wooden table | 18.6cm(H) x 27cm(W) x 36.5cm(D) | Photographer: Ben Dennis

The carer sits hour after hour, day after day, week after week, year after year in various waiting rooms; over time realising that by supporting their loved one the carer experiences a parallel existence including a loss of lifestyle, health, socialisation, relationships, reliability, career and dreams.

Being a positive support, the carer silences personal thoughts. The carer humbly takes the burden, understands the moods, the abuse and negativity and the incredible sadness. The carer spends many hours just waiting, listening to the clock ticking, alone in thoughts, desperate to help in some practical way, only to be left in the dark, silent in the waiting rooms, with no voice, isolated. On those rare occasions when invited into the therapy room, the carer is asked in front of the person they care for how they are? The carer dutifully responds, "I am good."

Carers' stories are an untold and 'silent archive' in the Peel community. They bear attentive witness to the journey of their loved ones' mental health, but who observes and notes their journeys? Who tells their story? *The Silent Archive* is a catalyst to create a current progressive archive of our carers' stories. Your stories. Bearing witness and transforming the artwork over time.

Mandurah based, conceptual artist Carmel Sayer uses a multi-disciplinary approach through sculpture, painting, colour and installation to explore the relationship between spirituality, disconnection and mental health. Sayer is particularly interested in the institutionalisation of spirituality and how this trend affects humanity. In 2017 Sayer completed a twelve month residency at Contemporary Art Spaces Mandurah and held exhibitions in Ellenbrook and Melbourne. Sayer will present an extension of current concepts at CASM in 2019.



Detail *The Silent Archive: Waiting Room 3 Choice* | Plastic Diorama box, metal doors and frames | 18.6cm x 27cm x 36.5cm | Photographer: Ben Dennis



Plane Spotting: Traverse 30 Days Friday 16 November | Oil on board | 20cm x 30cm | Photographer: James Walker



Plane Spotting: Traverse 30 Days Sunday 18 November 2018 | Oil on board | 20cm x 30cm | Photographer: James Walker

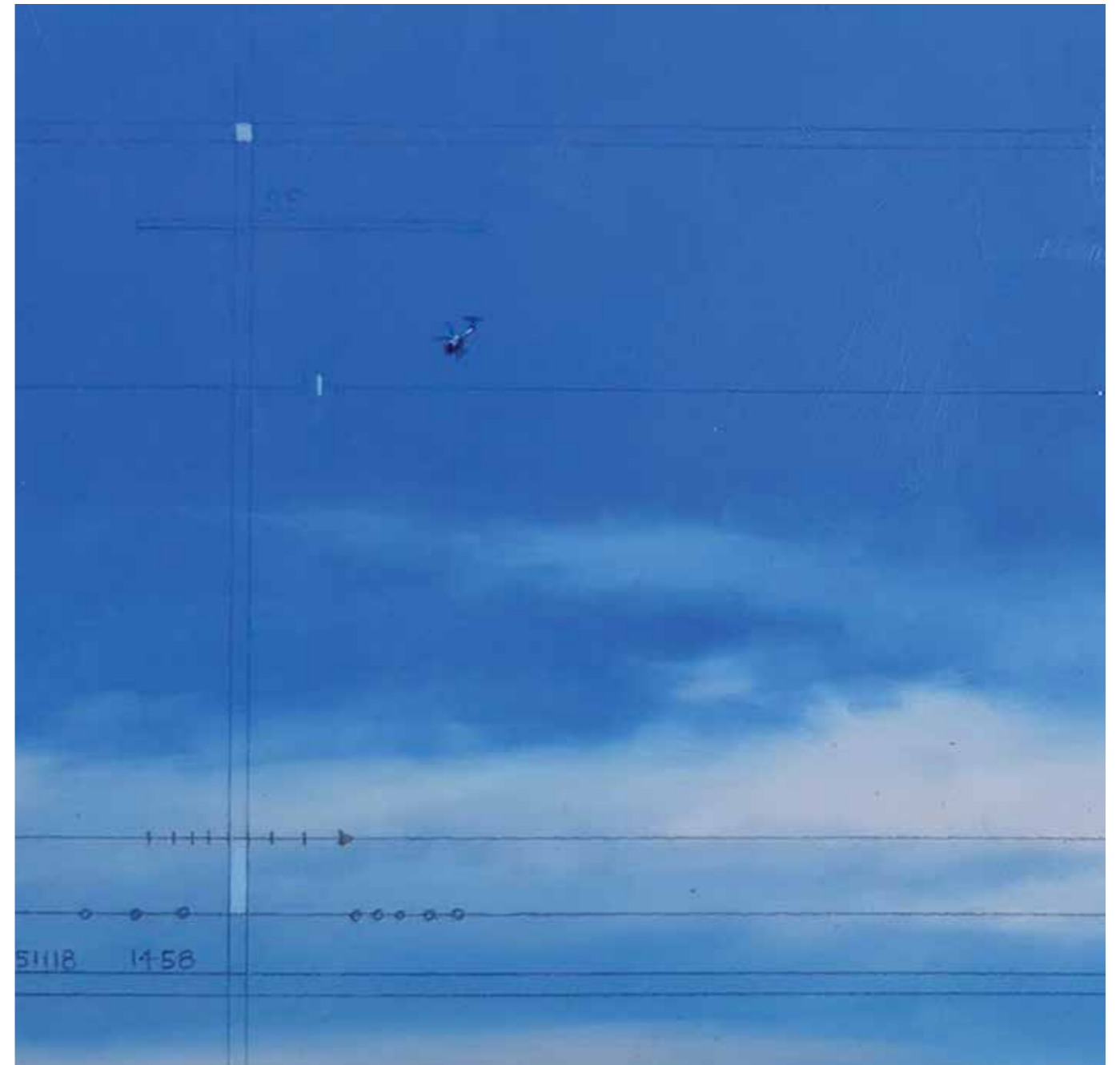
*My interest in aviation started when my father brought me home a model kit of a World War Two German bomber. We also lived under a flight path which forced me to crane my neck skywards on a regular basis. You get to be quite the plane spotter with the ability to determine if everything was running on time. (James Walker, 2018)*

Having relocated from Launceston, Tasmania the lack of noise from airliners was one of the first things Walker noticed in his Madora Bay house. There is still a disturbance of space from light aircraft and helicopters but not the drama of a low level approach or watching a landing light emerge through the atmosphere as the jets make their way down the Tamar Valley.

The traffic in the space above Walker now is lackadaisical. Machines move through the air without the determined focus of meeting a scheduled arrival and departure. This could be a metaphor for how Walker is living now. It's not that Walker or the aircraft lack direction, they're just making their own path to reach the destination.

Walker's practice is driven by nostalgia, memories, personal experience and the search for an aesthetic that ties these together. For the past 24 years Walker has been an active member of the arts community. Walker is a prize winning artist who is consistently selected as a finalist in major awards.

As a young child Walker became fascinated with World War Two aircraft, which continues to be a driving force behind Walker's work. Attracted to place, the sense of belonging and the story telling associated with experiences of a landscape, Walker is always searching for a contemporary depiction of these themes.



Detail Plane Spotting: Traverse 30 Days | Oil on board | 20cm x 30cm | Photographer: James Walker

*Time is a sort of river of passing events and strong is its current, no sooner is a thing brought to sight than it is swept away and another takes its place, and this too will be swept away.*

*Forget everything else. Keep hold of this alone and remember it. Each of us lives only now, this brief instant. The rest has been lived or is impossible to see. (From *Meditations* by Marcus Aurelius 121-180 CE)*

Jo Woods summarises these quotes as, 'life is short, make better choices with your time'.

Since c. 300 B.C.E. Stoic thinkers have reflected on how short human lives are and suggest that virtue is the only true good, and in itself will bring happiness, regardless of one's circumstances. Jo Wood's view of an ever changing, temporary world is linked to an interest in Stoic philosophy in the reflective kinetic sculpture *This brief instant...*

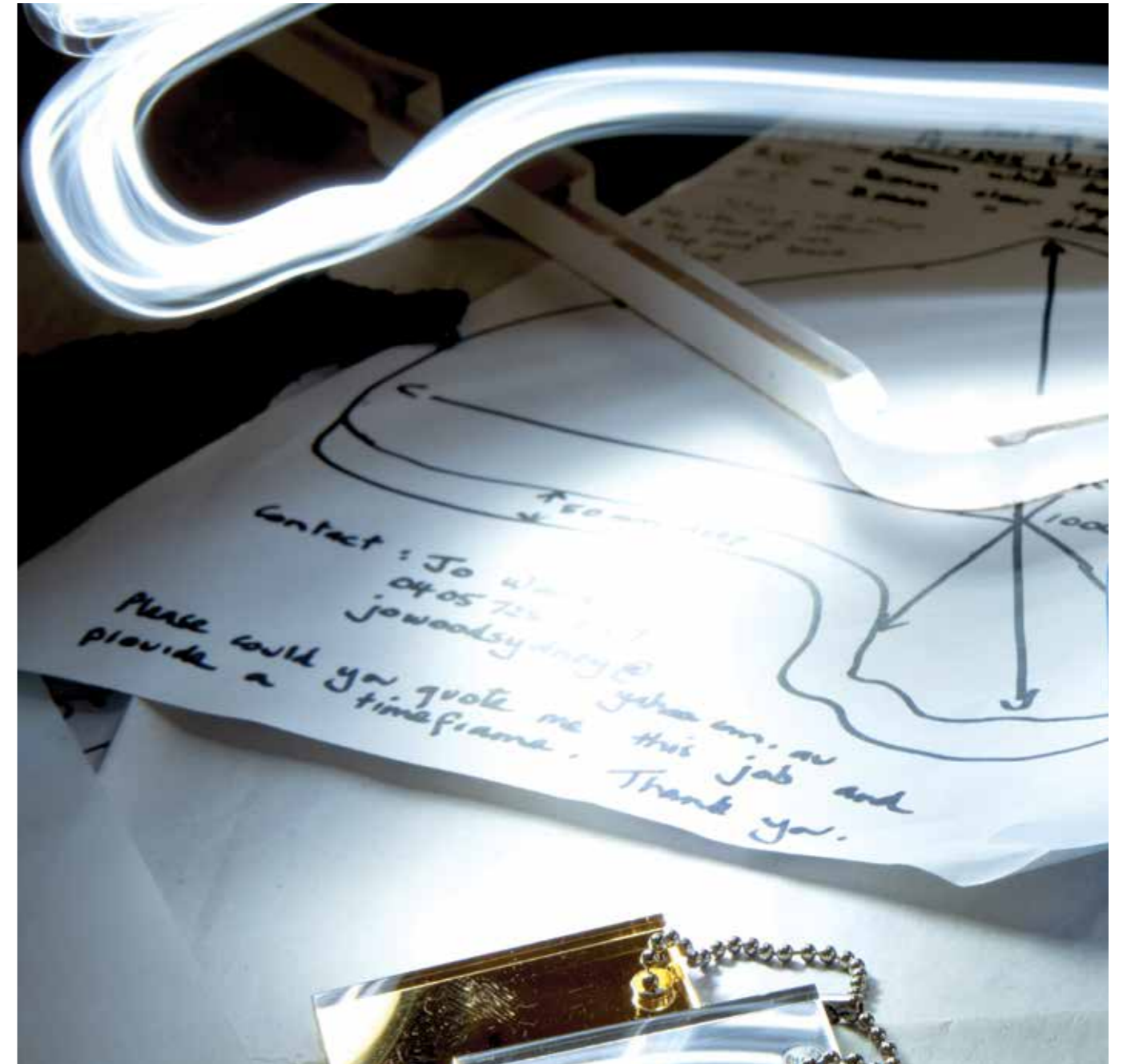
A captured body of water shows simply how the world is constantly changing, ever in motion, yet never moving in exactly the same way. For Wood it represents all energies, activities and life journeys. *This brief instant...* is a mechanism to help the audience stop, reflect, be still in the moment and to feel gratitude for life. To live each day as if it were the last and to strive in every ambition to leave an archive of good.

Sincere thanks go to Dean and Wally Williams from Ribuck Engineering and Len Starkie from Lasersharp Engraving, Intracut and Peter Knight for their invaluable assistance with this project.

Jo Wood is an artist and printmaker from Sydney, now living in Western Australia. Wood draws and sketches the world around her and uses these references to inspire the design and creation of colourful screenprints on paper and fabric, and more recently, colour reduction linocuts.



Detail *This brief instant...* preparation | Perspex and paper | Photographer: Ross de Hoog

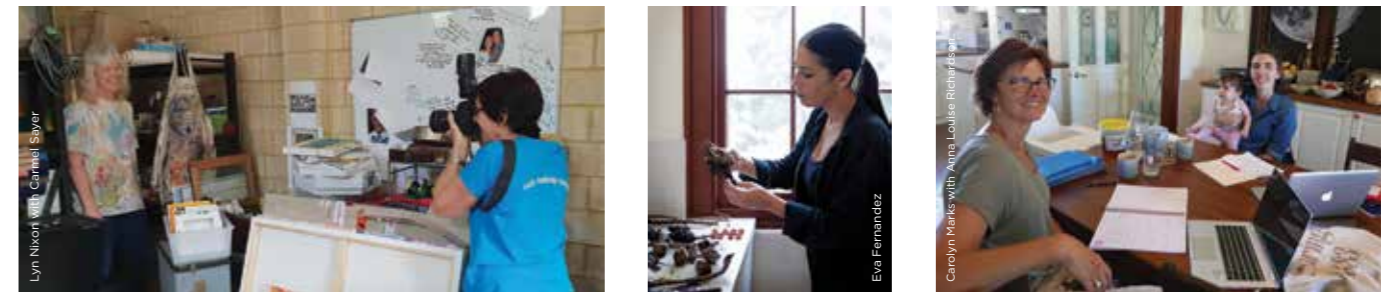


Detail *This brief instant...* preparation | Perspex, acrylic mirrors, paper | Photographer: Ross de Hoog



Photographer: Lyn Nixon

Special thanks to curatorial and photographic mentors Anna Louise Richardson and Eva Fernandez, and to Fiona Sinclair for project support.



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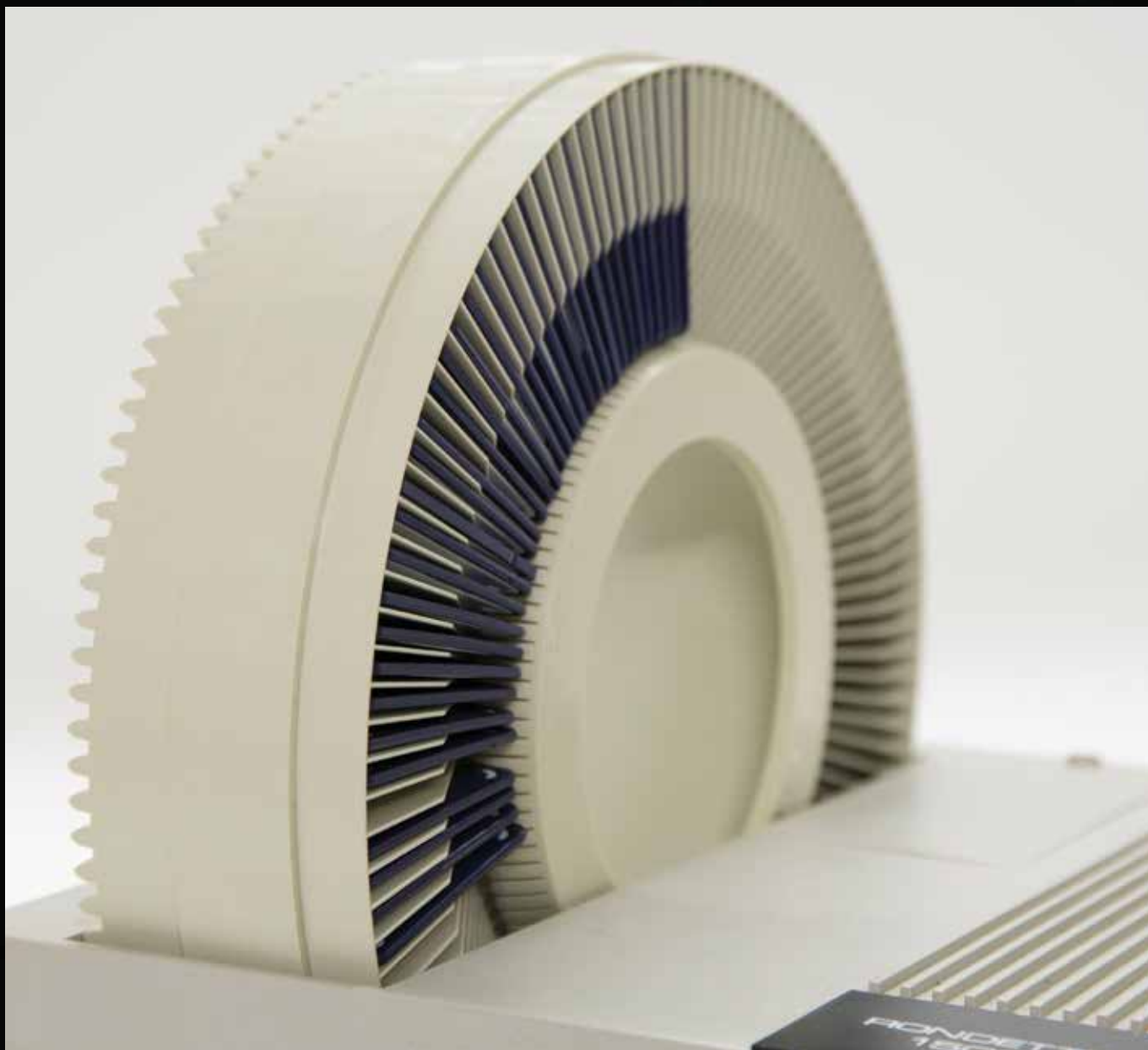
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*Fragments | Vintage slide projector | Photographer: Lyn Nixon*

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