



# The Dark Side|2021

Gallery25 & THERE IS

Tarryn GILL | Carla ADAMS | Nicola KAYE & Stephen TERRY + Lyndall ADAMS + Marcella POLAIN |  
Paul UHLMANN | Roderick SPRIGG | Mary MOORE | Sharyn EGAN | Anna NAZZARI |  
Stormie MILLS | D'Arcy COAD | Tyrown WAIGANA

Curated by Ted SNELL

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Cover image: Tyrown Waigana, 2021, *A Nice Place to Hate Yourself* (detail), 61 x 51 x 4 cm

## Gallery25

To be opened by Professor **Clive BARSTOW**, Thursday 27 May from 5pm–7pm  
Open to the public from 28 May - 17 June 2021  
Gallery hours: Tuesday–Friday 10am to 4pm  
Building 10, 2 Bradford St, Mount Lawley

## THERE IS

To be opened by SANE Australia Peer Ambassador **Josh DI NUCCI**, Friday 28 May 5.30–7.00pm  
Open to the public: 29 May - 18 June  
Gallery hours: Thursday–Saturday 11am to 3pm  
49 Stuart Street Northbridge WA 6003

## Symposium: MAKING SENSE OF THE WORLD THROUGH ART

Friday 11 June from 10.15am–5pm  
Building 10.131 Lecture Theatre, ECU, Mt Lawley Campus <https://www.trybooking.com/BRFHJ>  
and online:TBA



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Artists make sense of their world through their work. This can be through an examination of the external world or an interrogation of their internal world and it is most often in an attempt to find balance. Everybody has a dark side, a place of fear and dread they go to voluntarily or not. Managing that part of our lives is crucial to health and well-being, as Covid-19 has highlighted. However, it requires self-awareness, courage, and resilience to confront that aspect of your psyche. Artists have always worked in that penumbral space, on the cusp between dark and light.

Unfortunately, the image of the tormented artist exploding their anxiety and frustrations onto a canvas has become the default image of creative genius. As depicted by Julian Schnabel in *At Eternity's Gate*, Vincent Van Gogh, cutting off his ear in a frenzy and painting olive trees in a fit of dervish hallucination, has come to signify authentic, meaningful expression. Yet, while the process of confronting the dark side is admittedly both painful and productive, the romantic myth of ordained seers living outside the constraints of human society is misleading. For most visual artists, their studio is a safe place when external pressures have the potential to overwhelm and where the dark side can be harnessed.

The World Health Organisation has reported, "... that depression is expected to become the world's second most burdensome disease by 2020"<sup>1</sup>. One in five Australians aged between 16-85 has also experienced some form of mental illness exacerbated by the isolation and dislocation caused by the Covid-19 pandemic.

Significantly, anxiety and depression have impacted Aboriginal communities with suicide the leading cause of death for Indigenous Children aged between five and seventeen<sup>2</sup>. However, while therapeutic and medical treatments are widely employed (sometimes with dangerous side effects) global research increasingly documents the beneficial impact of the arts in promoting mental health and well-being at an individual and societal level. An opportunity exists to radically impact on this spreading nightmare and artists provide an exemplary model of practical, structured engagement with their dark side.

When offered the opportunity to undertake psychiatric counselling, the German poet Rainer Marie Rilke reputedly protested, "Don't take my devils away because my angels might flee too." In a similar

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<sup>1</sup> What is depression - TERRAM PACIS. <https://www.terrapacis.org/media/videos/what-is-depression-238.html>

<sup>2</sup> Suicide rate for Indigenous Australians remains ...<https://www.sbs.com.au/nitv/nitv-news/article/2019/09/26/suicide-rate-indigenous-australians-remains-distressingly-high>

response, the Norwegian artist Edvard Munch confessed in his diary that “My fear of life is necessary to me, as is my illness. They are indistinguishable from me, and their destruction would destroy my art”. Both artists understand that the dark side is a counterbalance in life and provides the richness and complexity that defines us as individual human beings. This is not to underestimate the impact of severe mental illness or to suggest that the arts are a panacea, merely to stress the therapeutic benefit of engagement with the arts as a tool to nurture well-being.

The artists in the Dark Side exhibition have all found ways of making sense of their world and marking out a space for themselves by confronting their fears and then externalising them in artworks. Their creative practice is a mechanism that allows internal narratives to unfold in the controlled environment of the studio. While so much else is under sway by external forces, the practice of art-making remains singularly the practitioner’s domain. The artist has ultimate and sole control over the outcome. This security and grounded-ness enable artists to share their insights, provide reassurance, and offer a safe space for their audience to confront the collective concerns of their communities.

For Sharyn Egan<sup>3</sup>, the memory of being taken from her family “... and treated like dogs” was a catalyst for re-creating the small babies she and her friends make from sardine cans, scraps of fabric, gravel, and whatever else was on hand. “Although we didn’t have role models about how to love, we had love to give, and we expressed that in the great pleasure we had in making dolls”, she explains. Her creativity was both a way of making sense of the nightmare she was experiencing while simultaneously moving beyond and taking control.

The safe space that art-making provides is a solace and a coping mechanism. As Tarryn Gill explains, “... I am inspired by Jung’s Active Imagination process – using making as a bridge between the conscious & unconscious. Through Feldenkrais, I learned to meet myself through movement awareness. I carry this into the studio - meeting myself through art-making”. The rhythm of making is part of this process. Art takes time, and Tarryn Gill’s work is laborious, absorbing and provides time to reflect productively.

Similarly for Tyrown Waigana, his work, ‘A nice place to hate yourself’ is about “...finding a place, you can forget about yourself and all your problems”. These artists believe that by making art, it is possible to engage fully with the world. Indeed, this is one of the most powerful motivating forces for many artists when embracing a career in the arts. The challenge is to establish a point of equilibrium. “Music enables me to live my life” , says composer Max Richter.

Facing a distressing situation can be traumatic. The anxiety this induces has ramifications, so finding a way to acknowledge these feelings of rejection, sorrow, and anguish is part of the healing process. For Carla Adams, her experiences on Tinder could have been devastating. Reports of the impact of social media on health and well-being are well documented, yet Adams has used those experiences to powerfully confront the “vicious, scarring effects.” Her weavings are portraits that “... allow plenty of time for the crafting of a narrative for the subject outside of the fleeting online encounter. Perhaps he plays tennis; maybe he has a collection of cactuses. I think he might be allergic to peanuts. By doing this, the works become a kind of ‘dear john’ letter. I know we never really knew each other, but I want you to know that I’m over you. I forgive you”.

Covid-19 has exacerbated many of these traumas. As Lyndall Adams, Nicola Kaye, Stephen Terry, and Marcella Polain have discovered, addressing them with a collective art project has enabled the creation of ‘concretised memory.’ Linking words of rebuff, frustration, and abuse with images of introduced weeds, have enabled them to claim their territory and take control.

Death and desire remain a constant in our lives. The twenty-first century has magnified many of our responses, exposing our frailty in ways we could not have imagined. D’Arcy Coad’s collages have “... become a way to jam opposing worlds together to create a point of intrigue. The sedate deathliness into something obscurely glamorous that teases the senses, confronting death as something comical, cathartic and seductive”. In a similar way, Mary Moore contemplates the tragic death of her beloved sister “Using drawing as a way of linking my external world with my interior life; they are about ideas that I was unable to communicate in any other way. Through these drawings, I was able to talk about very personal issues”.

Like many young men, Roderick Sprigg behaved in ways that — on reflection — were terrifying and distressing. His paintings of car crashes recount moments in time when “... fear, exhilaration, success, and failure all met”, however, “... there are other memories that remain mute”, he explains. While never in total control, having the ability to juxtapose this catalogue of fears into articulate narratives provides both solace and insight.

Overwhelmed by the absurdity of life, we can feel disoriented and adrift. Rather than being subsumed by this sense of alarm, Anna Nazarrri embraces the dark side as a “... world of otherworldly escape that provides a world of unimaginable exploration”. Confounded by the enormity of problems such as climate change, she finds images from her personal experience that document “... the legacy and impact of

anthropocentric behaviour”. Also, mining that dark side Paul Uhlmann re-imagines the darkness. Instead of being negative, he reconstructs these “... images of Infinite darkness as symbolic of an endless process of forming and dissolving – of becoming”.

The Dark Side explores how these artists use their creative practice as a mechanism to comprehend their world. Through the experience of making art, they confront their fears and give external visual form to their existential musings. The process of delving deep, of spending time in the safe space of their studios, provides solace and insight that offers hope and fulfillment. It is not a place of retreat but of acknowledgment and acceptance that gives direction and focus. In an increasingly stressful world, it also showcases our humanity and, most importantly, our resilience.

**Ted SNELL**

Curator's acknowledgements

I would like to thank all the artists who so enthusiastically participated in this project. I am extremely grateful to them all for their enthusiasm, hard work and commitment.

Exhibitions take an enormous amount of skill, time and energy and I would like to take this opportunity to thank the staff of ECU Galleries for their outstanding effort in solving the numerous issues that required their consideration. I also acknowledge the collaborative spirit of the National Art School staff who have driven this project. In particular my thanks to Steven Alderton, Hannah Dickson and Nadia Odium.

Lyndall Adams has been the lynchpin of this project and without her sage advice and constant support it would not have been realised. Also my eternal thanks to Melissa Lekias and Stormie Mills from There Is, whose endorsement is always a catalyst for pushing boundaries and setting ambitious targets.

To my colleagues Anthony Kelly and Lyle Branson, Clare McFarlane and Pier Leach, once again my unreserved thanks and gratitude for retaining their equanimity while always excelling.

Tarryn GILL



*Trickster (pink Feline)*

90 x 50 x 15 cm. EPE foam, LED lights with microcontroller, hand-sewn synthetic fabric, threads  
2018

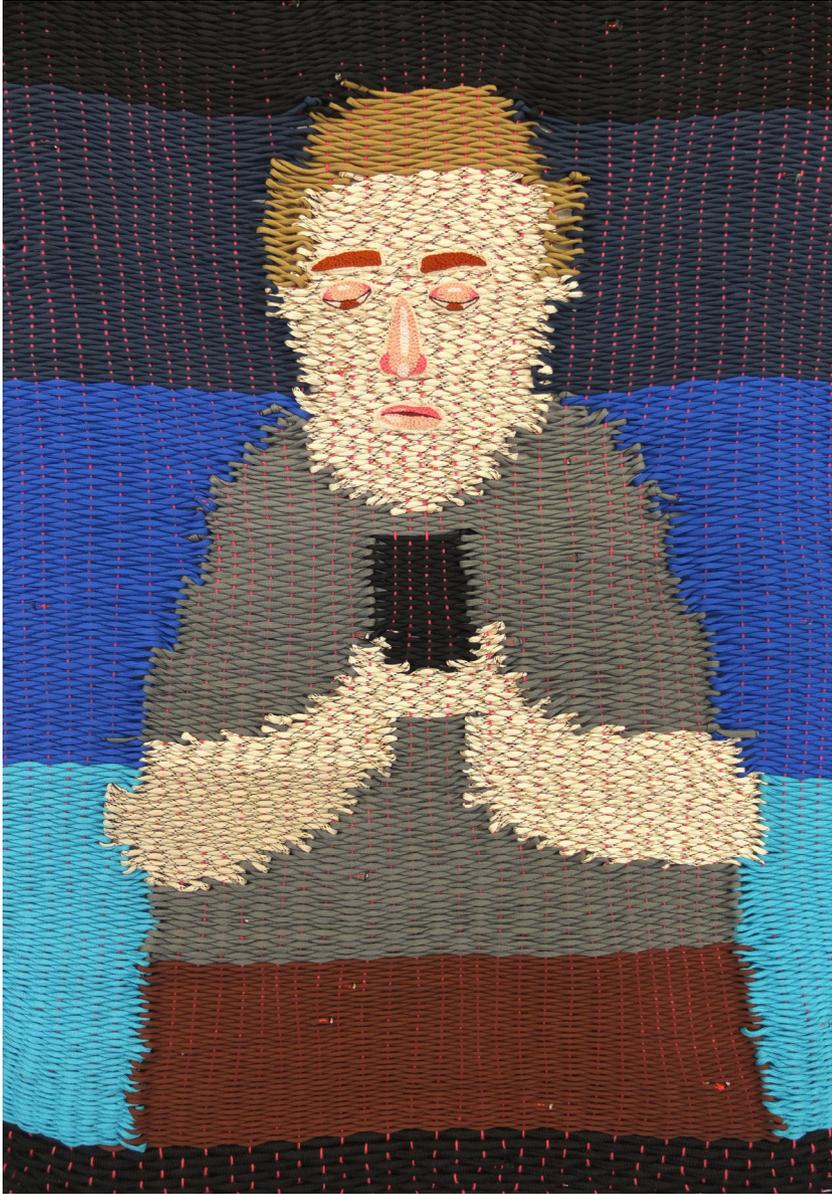
**Tarryn GILL** is a WA based artist who works across sculpture, photography, video, theatre set/costume design & performance. Through solo & collaborative practices, she has exhibited & undertaken residencies across Australia, Argentina, Canada, France, Germany, Japan, UK & US. Gill has held solo exhibitions at Art Gallery of South Australia, at Gallery Sally Dan-Cuthbert, Sydney & notably, has exhibited works in the 2016 Adelaide Biennial of Australian Art; in the 17th Biennial of Sydney; at the Tokyo Metropolitan Museum of Photography; the Museum of Contemporary Art, Sydney; & the Akademie der Künste, Berlin.

She is represented by Gallery Sally Dan-Cuthbert.

#### Artist's statement

In recent years my artwork has begun reflecting my concern with self-understanding & growth. I've been leaning into a more intuitive process that delves into the psychological and I am inspired by Jung's Active Imagination process – using making as a bridge between the conscious & unconscious. Through Feldenkrais I learned to meet myself through movement awareness. I carry this into the studio - meeting myself through art making. The Tricksters are a swarm of shape-shifting figures made during a phase of uncertainty & change. They are hand-stitched animal familiars merging into self-portraits - attempts to give shape to the terrifying figures that would appear in my recurring dreams at the time. I identified them as Jung's archetype of the Trickster - a character fond of malicious pranks who can also appear as a saviour. The process was an attempt to confront my fear, making the figures visible & defined in a way I could further understand them & their message.

Carla **ADAMS**



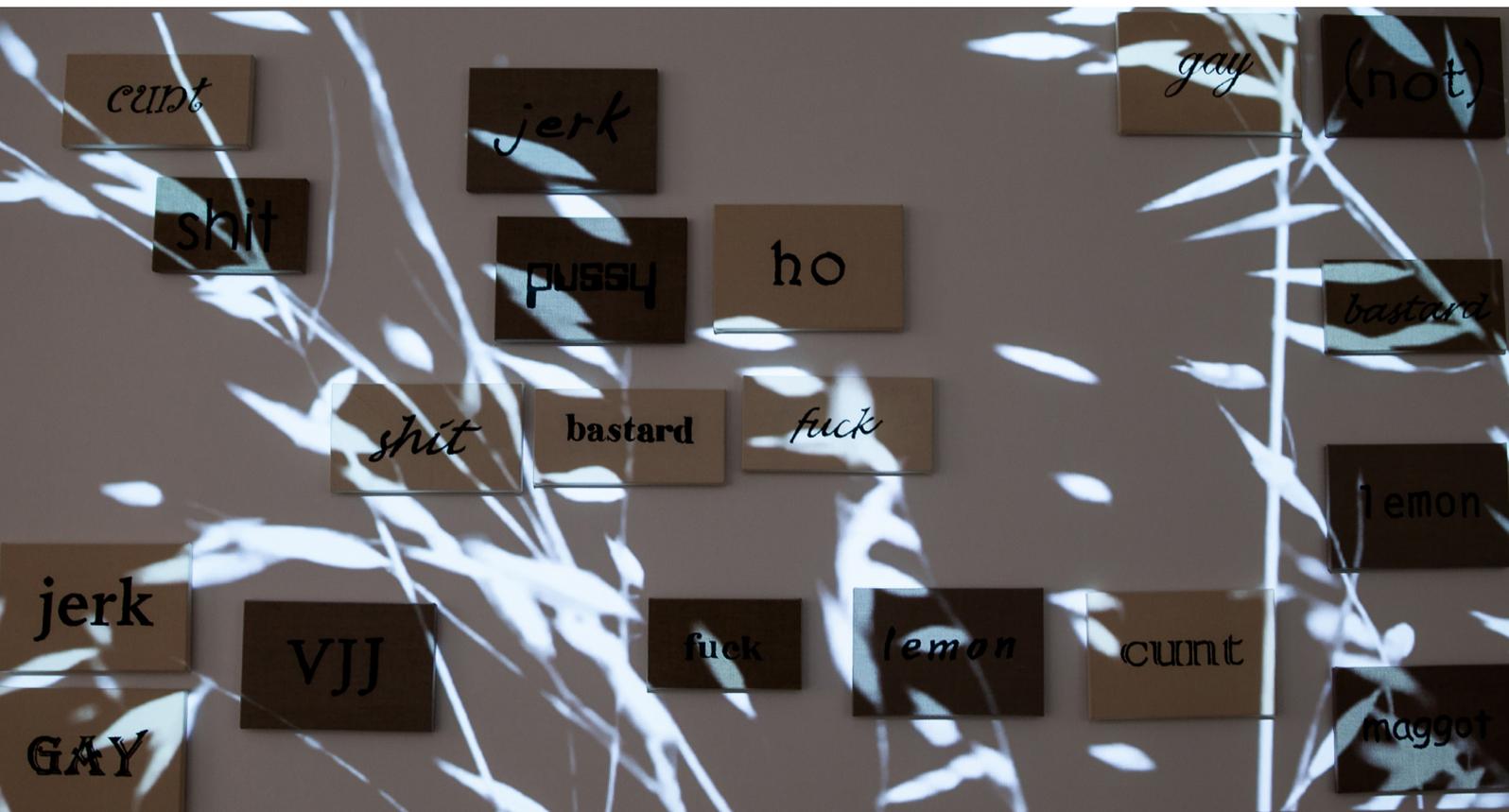
*Harrison (You are what's wrong with today's society)*  
66 x 104cm Paracord, Polyester Rope, Acrylic Yarn, Cotton and Pendant.  
2017

**Carla ADAMS** was born in Perth (1984) and graduated with first class honours from Curtin University in 2014. Her work incorporates sculpture, textiles, craft practices, painting, drawing, research and book-making to navigate the complexities of relationships from an embodied, female perspective. She has exhibited extensively in Western Australia, including The Art Gallery of WA.

Artist's statement

This work is a response to encounters that I've had on Tinder, encounters that are vicious and jarring. The slow process of weaving these portraits allow plenty of time for the crafting of a narrative for the subject outside of the fleeting online encounter. Perhaps he plays tennis, maybe he has a collection of cactuses. I think he might be allergic to peanuts. By doing this, the works become a kind of 'dear john' letter. I know we never really knew each other but I want you to know that I'm over you. I forgive you.

Nicola **KAYE** & Stephen **TERRY** + Lyndall **ADAMS** + Marcella **POLAIN**



*Contested spaces (detail)*

dimensions variable, multimedia and black embroidery cotton on cotton duck and Belgian linen

2020

Photographer: Danielle Fusco

Artists **Nicola KAYE & Stephen TERRY** have been collaborating since the early 2000's and since 2005, specifically in interactive digital video critiquing cultural institutions, power and hierarchy, often with a site-specific emphasis and social focus. Nicola and Stephen have had a number of residencies, including being awarded the inaugural J.S. Battye Creative Research Fellowship at the State Library of Western Australia for their research Picnics, Riots and Parades which culminated in their interactive installation Tableau Vivant and the Unobserved. A development of this work was exhibited at Hu Jiang Gallery in Shanghai, China. They were invited as artist in residence for the inaugural Parliament of Western Australia and Edith Cowan University residency with their work Interlace. Their work has been shown locally, nationally and internationally, in the UK and China. Their international residency Arrivings forged collaboration between the McLean Museum and Art Gallery, Scotland and the Maritime History Museum, Western Australia where they were awarded the position of Research Associates. They have presented their research at conferences including the International Symposium on Electronic Art, Singapore and Transforming Audiences 2 at the University of Westminster, London, UK.

**Lyndall ADAMS**, a contemporary artist, is a senior research fellow in the School of Arts and Humanities and Director of the Centre for Research in Entertainment, Arts, Technology, Education and Communications at Edith Cowan University, Western Australia. Lyndall is an arts practice-led researcher drawing influences from the interface between post-structuralist and new materialist feminist thinking. Her arts-practice articulates the feminist body; the lived body that is determined and specific though paradoxically in a state of flux, defined and redefined by changing practices and discourses. Her areas of interest range from feminisms, dialogics, and contemporary culture. Her current research projects encompass collaboration, and interdisciplinarity. Lyndall has participated in solo, collaborative and group exhibitions within Australia and internationally.

**Marcella POLAIN** writes poetry, lyric essays and narrative fiction. Her work is published nationally, internationally, and in translation. Her most recent monograph is *Driving into the Sun* (2019). She has collaborated on interdisciplinary projects with dancers, musicians and visual artists, and is co-founder (with Paul Uhlmann) of the micropress fold, dedicated to the creation of handmade books. Polain is intrigued by erasures, elisions and the in between. This text is from an emerging poetry manuscript.

## Artists' statement

*Contested Spaces* is a work under development (2020–current) by contemporary artists and long-time collaborators Nicola Kaye and Stephen Terry, contemporary artist Lyndall Adams and writer Marcella Polain. The current landscape presents us with a world on fire, in lock down, in environmental ruin, with potentially unprecedented social dislocation, homelessness and unemployment: a conundrum of epic proportions. In these transient, brutal and ephemeral spaces, this collaboration begins a conversation amongst the artists in response to the spaces we inhabit:

contested

interstitial

incommensurate

unresolved

irreverent

in-between

introduced species

weeds

contaminated

erased and palimpsested

erode

barricade

slip

resist

...a space where memory is concretised in text, image and experience.

This interplay between words and weeds is our reaction to unstable times.

Paul UHLMANN



*after image*  
92 x 120cm (diptych), oil on canvas  
2021

**Paul UHLMANN** is a Fremantle based artist whose work strives to question and translate philosophies of impermanence. He is Senior Lecturer and Coordinator of Visual Arts at Edith Cowan University in Perth, Australia. He works experimentally across the mediums of painting, printmaking, drawing and artists' books. Paul studied art in Australia and Europe on two year-long scholarships – DAAD in Germany (1986-87) and Anne & Gordon Samstag International Visual Arts Scholarship in Holland (1994-95). In 2012 he was awarded a practice-led research PhD at RMIT. He has exhibited nationally and internationally since 1983 and his work is held in many prominent collections.

His work is represented by Art Collective WA.

#### Artist's statement

Within my work as an artist, I am preoccupied with the material and symbolic expression of darkness. The colour black is often commonly understood in negative terms however for me the many variations of black offer spaces of joy and pure potential; these images of Infinite darkness are symbolic of an endless process of forming and dissolving – of becoming. All possible manifestations of life emerge within such conceptual blackness. In a similar way, within contemporary society, to be melancholy is often considered to be an undesirable state of being. However, deep reflective moods can be also be seen as a gift, which when used actively, can open doors to perception that are otherwise closed. In my painting *afterimage* (2021) two almost identical birds emerge from a primordial darkness. Every day, such images of birds surround us but often go unnoticed in our busy distracted, fragmented lives. If we can shift our attention, even momentarily, everyday wonders can reveal how our lives are deeply interconnected and entwined with all life

Roderick **SPRIGG**



*Chicken*  
107 x 178 cm, Oil on Canvas  
2019  
Image courtesy of the artist

## Biography

Born in Merredin in 1979 and raised in Leonora and Mukinbudin, **Roderick SPRIGG** is a multi-disciplinary artist whose art practice centres on the politics of masculinity in regional communities. He gained his Bachelor of Arts (Visual Art) from Curtin University in 2006, which incorporated an exchange at the Ecole Nationale Superior d'Art in Dijon, France. Sprigg has held solo exhibitions at Ceci N'est Pas Une Usine (France) Perth Institute of Contemporary Art, Fremantle Arts Centre, Craft Victoria and PS Art Space. He has participated in group exhibitions throughout Australia including MCA- Sydney, Lake Macquarie Art Gallery, Fremantle Arts Centre, Kalgoorlie Arts Centre, Latrobe Regional Art Gallery.

## Artist's statement

There are moments I can remember where fear, exhilaration, success and failure all met. Moments in time that are etched into my psyche. I recall the burst of adrenaline and utter disappointment in my stupidity, playing out in an explosion of blurs and technicolour hyper focus. I still recite some of these memories with old mates when we catch up and wonder how we're still alive. There are other memories that remain mute.

Mary **MOORE**



*Drawing I*  
56.5 x 76.5cm,  
Etching and mixed media  
on Arches  
1976

**Mary MOORE** has been an exhibiting artist since her first solo exhibition, 'The Red Dingo Show', at the Undercroft Gallery, University of Western Australia in 1974. In the same year she won the TVW Channel 7 Young Artists Award. After leaving art school she was accepted into the Printmaking Department at the Royal College of Art in London. In 1982 she was awarded the inaugural Sir James Cruthers Fellowship and in 1989 a Creative Development Fellowship from ArtsWA to prepare another solo exhibition, 'Self-Portrait', at the Lawrence Wilson Gallery in 1991. Since 1995 she has undertaken Public Art commissions and has been commissioned to paint numerous portraits, including Elizabeth Jolley, Fiona Stanley and Sir Charles and Richard Court for the National Portrait Gallery in Canberra. In 2001 she won the Portia Geach Portrait Prize after being highly commended in 1986 and 1990. Over the past three decades she has undertaken many private and public portrait commissions while maintaining her studio practice.

Artist's statement

The works in the Dark Side are early examples of my diaristic approach to documenting my world. Using drawing as a way of linking my external world with my interior life, they are about ideas that I was unable to communicate in any other way. Through these drawings I was able to talk about very personal issues. These three works are about the loss of my beloved sister. It was the beginning of a way of working that has guided my practice ever since.



*Our Babies I*  
dimensions variable, Sardine cans, gravel, fabric and mixed media  
2019  
Image courtesy of the artist

**Sharyn EGAN** is a Nyoongar woman who began creating art at the age of 37, which led to her enrolling in a Diploma of Fine Arts at the Claremont School of Art in Perth. She completed this course in 1998 and enrolled in the Associate Degree in Contemporary Aboriginal Art course at Curtin University which she completed in 2000. In 2001 she was awarded a Bachelor of Arts (Arts) from Curtin University. She has also been awarded a Certificate VI in Training and Education in 2011. The themes of Sharyn's work are informed by the experiences of her life as a Nyoongar woman. Sharyn works in a variety of mediums including painting, sculpture and woven forms using traditional and contemporary fibres. Her works explore her personal and cultural relationships to Country, to Nyoongar Boodja. They document the relationships between places, people, plants and animals while also reminding us of our role as custodians, to care for the natural world.

#### Artist's statement

As a member of the stolen generation I spent my childhood wishing and hoping that things were better. We were taken away from our parents and treated like dogs and then we'd watch the Brady Bunch on television and it was so perfect while our lives were like hell. Somehow that made it worse, knowing what we were missing out on. Although we didn't have role models about how to love we had love to give and we expressed that in the great pleasure we had in making dolls. It was like the thing we didn't have we were putting into the making of our own babies. We used the materials we had at hand, sardine cans and bits of fabric and I've incorporated gravel from all around Noongar land as a way of representing that connection to country which we never lost. So art for me is a way of making sense of compensating and taking control.

Anna NAZZARI



*Immersive*  
81.5 x 69cm, waterclour on Arches  
2020

**Anna NAZZARI** is a Perth-based artist and writer. She completed a Doctorate of Philosophy (Art), which analysed the absurd fate of gender ambiguous narratives. She currently works as a Lecturer at Curtin University's School of Media, Creative Arts and Social Inquiry, via the OUA Art Studies program.

Her art practice often examines the human othering of animals through sci-fi, horror and supernatural themes. Her artwork is multi-faceted and can include sculpture, video, drawing and photography. In recent collaborations with Erin Coates, Nazzari examined the Oceanic Gothic through a reimagining of Western Australia's coastal waters and the marine flora and fauna which inhabit them. She has exhibited both locally and interstate, most recently at Monster Theatres as part of the Adelaide Biennial and, her collaborative and non-collaborative screen-based works have been shown at International film festivals

#### Artist's statement

“The Dark Side” is not a fearful place but an otherworldly escape that provides a world of unimaginable exploration. Art is often my proxy, a voice when words fail and the dark side its inevitable composer – something that makes the absurdity of life, somehow plausible. Immersion brings the dark side to the fore through a future grappling with the legacy of climate change. The work depicts a male figure emerging out of the sea, but one who is being devoured, from the inside out, by sea anemone. This oceanic reclamation signposts a transmigration, a shift from a human existence and location to an otherworldly one. The accompanying bruised/diseased dolphin eyes are harbingers of this transition. They represent contemporary talismans or evil eyes, phenomenal forces reflecting the legacy and impact of anthropocentric behaviour.

Stormie **MILLS**



*If I could take back all my mistakes*  
182.5 x 182.5cm, Acrylic, dirt, spraypaint, graffiti remover and oil on canvas

**Stormie MILLS** is best known for his whimsical, thought provoking characters created from a restricted colour palette of black, white, grey and silver. Having successfully segued from the streets to the gallery walls Mills work continues to explore the human condition over his thirty year career. His distinctive characters have captured the imagination of international audiences building a strong following for his work which has seen him participate in global commissions, international street art projects, exhibitions and site specific festival installations. Most recently he was invited to Italy by the prestigious Florence Biennale to participate in an exhibition and paint one of the first ever city sanctioned murals in Florence. His work draw on a deep sense of isolation and yet each character seems to carry a message of hope. These opposing elements in Stormie's practice imbue his characters with a palpable presence and humanity capturing the tenderness of the human condition.

## Artist's statement

Drawing & painting has always been my form of processing the world around me, of observation & being able to make sense of things. The idea of this work came from my observations of the annual bulk verge collection where I noted that "exercise equipment made it from being welcomed into the home, to collecting dust on the back porch, to being placed on the front lawn for collection in the same way that people in our society are let to slip through the cracks & end up homeless"

In thinking about this I wanted to find something that was inanimate, that would facilitate an element of humanity into the narrative and it becomes about looking at what and how people discard stuff. In a world suffering from the weight of our disposable consumerism art is one of the few lasting legacies, so rubbish was what I found connected to what I was feeling. Once I started looking at rubbish, particularly compacted cardboard I noted that different cubes of cardboard had different signatures to them which I connected to the place of creation and the process of the creator. This is where these works sit for me the connection between waste & space, what holds promise & delivers love is not always contained within the packaging, sometimes it is just the intangible act of giving.

D'Arcy **COAD**



*Morbid Curiosities*  
various sizes, Handcut photomontage collages  
2020 – 2021

**D’Arcy COAD** was born in Bunbury, Western Australia in 1997. He studied at Edith Cowan University, completing a Bachelor of Arts (Majoring in Contemporary Fashion and Textiles), in 2018 and Honours in 2020. D’Arcy exhibited in the Graduate Fashion Exhibition *Tussle*, in 2020, *Looking Back* in 2019 and Graduate Fashion Exhibition *Meniscus* in 2017 all at Spectrum Project Space. He was included in Urban Couture, in Joondalup, Western Australia in 2019 and was a participant in Eco Fashion Week Australia, Fremantle, Western Australia in 2017 & 2018.

Artist’s statement

Death and desire are two colliding points that are vital to the way in which I approach my chosen mediums, fashion and garment. Much of my contextual and creative influences are from my childhood in rural Western Australia. Growing up mostly in the Southern Wheatbelt, I experienced slaughters, hunting and mulesing/docking as well as being accustomed to the sight of roadkill viscera. Exploring these themes became a strong part of my work, which is now further fashioned through the use of hand cut photomontage collages to create an atmosphere to work within. I use collage as to allow different ideas to rub shoulders with one another – the precise fashion photography of Horst p. Horst slithered against crime scenes, fetish images laying with anatomical lithographs and post mortem documentation played alongside Medieval bestial concoctions. Collage has become a way for me to jam opposing worlds together to create a point of intrigue. Confronting death as something comical, cathartic and seductive.



*A Nice Place to Hate Yourself*  
61 x 51 x 4 cm, Acrylic on canvas  
2021

**Tyrown WAIGANA** is a Wandandi Noongar (Aboriginal) and Ait Koedhal (Torres Strait Islander) multidisciplinary artist. His practice includes painting, illustration, sculpture, animation and graphic design. His paintings and sculpture are about expressing myself freely. These works explore fantasy and surreal concepts. The animations and illustrations begin to delve into his desire to tell a story. His animations are short clips that look at observational, satirical, puns and surreal humour.

Artist's statement

*Suite Candy*

Many people have a depraved side of themselves. Suite Candy is where all your all your wildest thoughts and fantasy's come true. The question is would you be able to handle yourself knowing you've done these things. Would you believe you've lived and had an experience or have deviated your humanity?

*Rey-Zen-Khan Portal Mouth and The Protector*

Rey-Zen-Khan is a great being with a portal in its mouth and lives in the belly of a giant creature which protects it. Those seeking a new life may pass through the portal, however you have to release yourself and be at the mercy of the situation. Accept you have no clue what is going to happen next.

*A Nice Place to Hate Yourself*

Finding a place, you can forget about yourself and all your problems.

*SaidItTerry The Cosmic and his Children*

SaidItTerry The Cosmic floats through space on a quest for knowledge, however he has decided to sacrifice his aging body to grow and feed his children. These are new parts of himself and allowing them to live will continue his quest.

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