



Boola Moorditj Boordiya (Many Strong Leaders)|2024

Boola Moorditj Boordiya (Many Strong Leaders)|2024 showcases the creative works of:

Tjyllyungoo Lance CHADD |

Parnell DEMPSTER |

Peter FARMER |

Sandra HILL |

Dianne JONES |

Bella KELLY |

Norma MACDONALD |

Marribank CO-OP |

Gillian MILLER RILEY |

D NINYETTE |

Meeyakba Shane PICKETT |

Ben PUSHMAN |

Jean RILEY |

Lesley RILEY |

Wanda RILEY |

Clifford RYDER |

Curator | Zali MORGAN

Boola Moorditj Boordiya (Many Strong Leaders) honours Noongar elders, leaders and ancestors who have been pivotal in shaping Noongar art into what it is today. Drawing from the ECU Art Collection, the exhibition is Gallery 25 and Kurongkurl Katitjin's key program for the 2024 NAIDOC week, *Keep The Fire Burning Blak, Loud and Proud*.

Gallery25

Exhibition dates: 18 June to 17 July

Floor talk: Wednesday 10 July 12:30pm–1:30pm

Panel Discussion: Saturday 13 July 2pm–3pm

Gallery opening hours: Tuesday to Friday 10am–4pm

Building 10, 2 Bradford St, Mount Lawley

ECU Galleries acknowledges the traditional custodians, the Whadjuk Noongar people, and elders past and present. We pay our respects for the great privilege of living, making and researching on these unceded lands.

ECU Galleries



Curatorial Statement

Noongar creative expression has been practised in a multitude of ways since the Nyitting times (the cold times, the beginning of the world as we know it) . Whether it is dance, oral storytelling, or mark-making, different modes of cultural expression have been passed down from generation to generation, from parent to child, from boordiya (boss) to koolangka (children).

Boola Moordijt Boordiya (many strong leaders) is a space that reveres the knowledge holders, survivors, and influential Noongar artists. These trailblazers have not only led the way but shattered expectations, paving paths and framing expectations for what audiences now anticipate from Noongar artists. This exhibition brings together renowned artists Sandra Hill, Meeyakba Shane Pickett (dec.), and Tjyllyungoo Lance Chadd, who have made some of the most significant contributions to the contemporary acknowledgment of Noongar art. They are joined by a new generation of artists, including Ben Pushman, Peter Farmer, and Dianne Jones, who continue to carry the torch of Noongar art.

Drawing from the Edith Cowan University Art Collection, *Boola Moordijt Boordiya* presents a journey through time. It showcases a unique collection of works; each a window into a different era, a different story, and a different expression of Noongar art. However, each work was not created in isolation. Many artists have been influenced by previous generations, adapting and recreating with their own knowledge.

The breadth of the time in which the works were created is a testament to the enduring nature of Noongar art.

A particularly poignant part of the historical narrative of Noongar art practice is the story of the Carrolup Native Settlement. Located in the south-west of Western Australia, Carrolup was an institution where Aboriginal children were taken from their families and placed under the guise of being educated, with the goal to be 'assimilated' into the western society of the time. During Mr. Noel White's tenure from 1946 until the Carrolup Native Settlement school's closure in 1951, the school became a symbol of resistance. Mr. White encouraged the children to depict their experiences at the Settlement through art, leading to what is now recognised as the Carrolup Child Art Movement.

The Department of Native Affairs disapproved of Mr. White's approach with the detained children, particularly after their artwork gained attention at various agricultural shows. Philanthropist Florence Rutter took notice of the art, helping to bring it to international prominence. Mr. White's defiance in preserving the children's cultural expressions ensured their legacy endured. The art of Carrolup holds a significant place in history, both for Noongar people and for wider Western Australia. It represents resilience and the enduring spirit of the Aboriginal people, but also speaks to the idea of our shared histories and place, the truth of which cannot go unchallenged.

Both Clifford Ryder and Parnell Dempster were part of this movement at Carrolup as young people. With their works (and those of other children at the settlement) collected internationally, Ryder and Dempster's works in the exhibition present a powerful reminder of the strength of cultural identity and artistic expression, even in the face of adversity.

Working in styles similar to the Carrolup children, Bella Kelly, Wardandi and Minang woman and a mother to children at the Carrolup school, her artistic legacy is deeply rooted in her evocative landscape paintings. The works are timeless tributes to the rugged beauty and tranquil expanses of the majestic Stirling Ranges, a prominent feature in many of her artworks. Dominated by the imposing presence of Bluff Knoll, the highest peak in the range, Bella's paintings capture the range's grandeur with a profound sense of intimacy and familiarity. Bella Kelly's legacy endures not only as an accomplished artist but as a cultural ambassador whose works preserve and honour the rich heritage of the Great Southern for generations to come.

Meeyakba Shane Pickett expressed his deep passion and love for boodjar (Country) through his paintings. In his early works, he was inspired by the Carrolup Native Settlement and the works of the late Albert Namatjira, particularly in his use of vibrant colour to depict Country. During the final decade of his career, Pickett adopted a more abstract approach. His figurative landscapes balance expressive and painterly qualities with precise details. His later works evolved into pure abstraction, conveying a sense of place through the elemental aspects of the land. Despite this shift towards abstraction, the sophistication of his landscapes persisted.

Shane Pickett remains an artistic inspiration and acknowledged leader in the Noongar community for how his practice evolved and, with it, the appreciation from wider Australia and indeed internationally for the work of Aboriginal artists from the southwest of Western Australia.

Boola Moordijt Boordiya (many strong leaders) pays homage to the ancestors, elders, and leaders who played pivotal roles in the contemporary revival and advancement of Noongar art. These artists and knowledge holders have shared their profound insight and expertise through rich traditions such as storytelling, song, dance, and ceremonial practices. Through their creative expressions, the artists in the exhibition honour these ancestral influences and ensure that Noongar art (and artists) remain vibrant and relevant.

June, 2024

Zali MORGAN

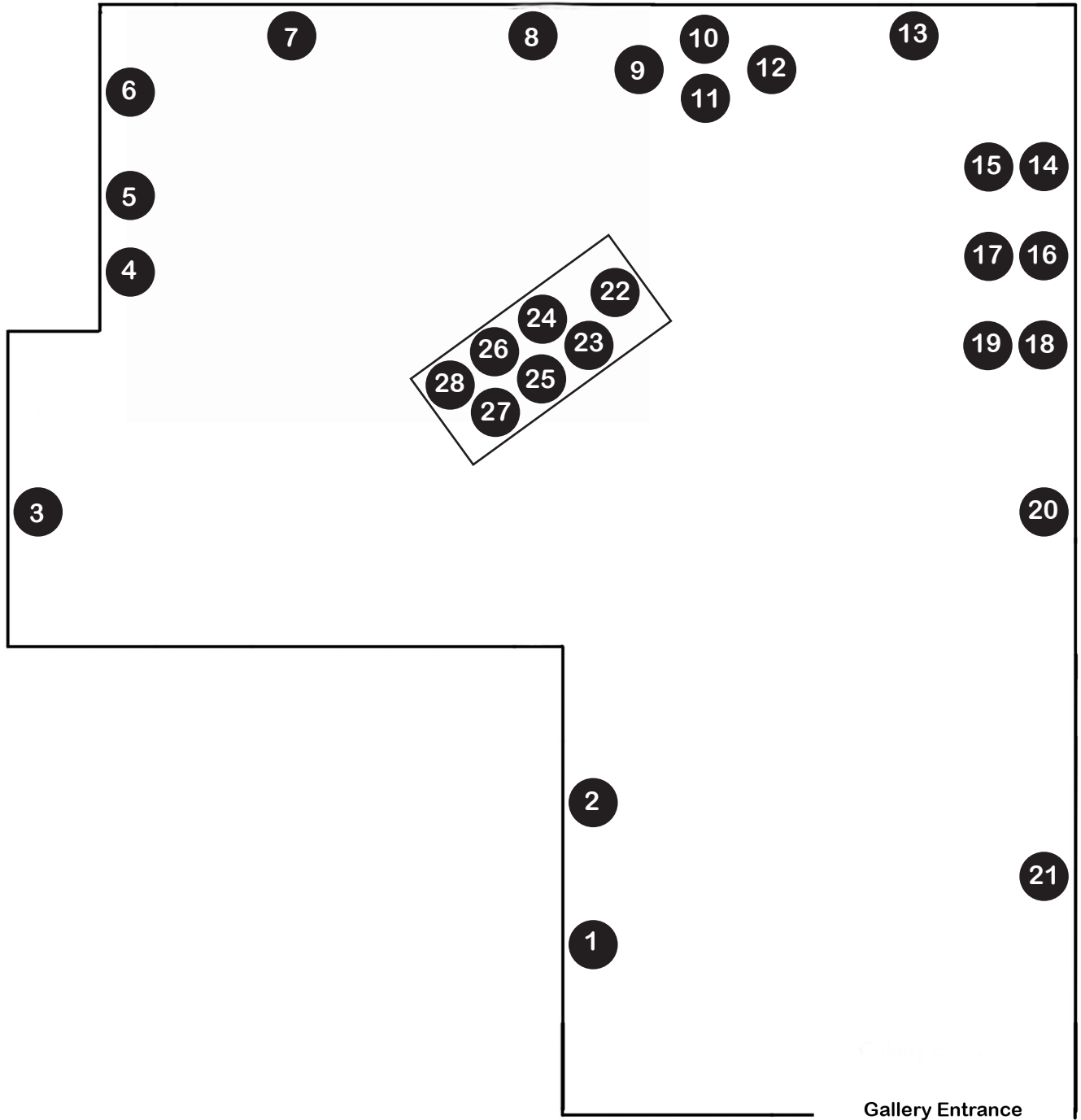
Biography

Zali Morgan is a Whadjuk, Ballardong & Wilman Noongar woman currently based in Boorloo. Zali has a deep passion for working with Aboriginal and Torres Strait Islander art and artists, particularly Noongar art and artists. She has worked closely with private and institutional collections, with a keen interest in decolonising practices. Zali's practice spans Curating, Creative Writing, printmaking and sculpture. In her printmaking, Zali looks at iconic buildings and spaces within Boorloo and the Noongar region and attempts to expose the history and significance of the sites for Noongar people.

Contact Information

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Gallery25 floor plan



List of Works

ECU Galleries values artist-led information and knowledge sharing. Differences in name, place, and language spellings may result from the use of different languages and dialects.

- 1 Marribank Co-Op** | Produced Katanning, Western Australia
Untitled (Silkscreen) 1985
Silk, 114cm x 122.5cm (framed)
- 2 Marribank Co-Op** | Produced Katanning, Western Australia
Untitled (Silkscreen) 1985
Silk, 114cm x 122.5cm (framed)
- 3 Tjyllyungoo Lance Chadd** | Bibbulmun, Nyoongar and Budimi peoples
Ngoolark 2015
Synthetic polymer paint on canvas, 90cm x 120cm
- 4 Clifford Ryder** | Noongar people
Carrolup Painting - Kangaroo in the Landscape c.1950
Watercolour and ink on paper, 21.5cm x 26.5cm, 51 x 55.5cm (framed)
- 5 Parnell Dempster** | Noongar people
Carrolup Painting - Hunter in the Landscape c.1948
Watercolour and ink on paper, 25cm x 30.5cm, 51 x 55.5cm (framed)
- 6 Ben Pushman** | Wardandi, Bibbulmun and Minang peoples
Untitled 2013
Synthetic polymer paint on canvas, 40.5cm x 60.7cm (2 x panel)
- 7 Peter Farmer** | Minang people
The Chirriger - Blue Wren 2008
Synthetic polymer paint on canvas, 115cm x 167.5cm
- 8 Norma Macdonald** | Noongar and Yamatji peoples
Land Rights Negotiation 1997
Mixed-media on paper, 57cm x 76cm, 77cm x 96cm (framed)
- 9 Bella Kelly** | Wardandi and Minang peoples
Untitled - Mount Barker Landscape 2
Synthetic polymer paint, 44.5cm x 59.5cm, 52 x 67cm (framed)
- 10 Bella Kelly** | Wardandi and Minang peoples
Untitled - Mount Barker Landscape 1
Synthetic polymer paint, 55.5cm x 75.5cm, 63cm x 83cm (framed)

- 11** **Bella Kelly** | Wardandi and Minang peoples
Untitled - Mount Barker Landscape 3
Synthetic polymer paint, 56.5cm x 77cm, 64cm x 84.2cm (framed)
- 12** **Bella Kelly** | Wardandi and Minang peoples
Untitled - Mount Barker Landscape 4
Gouache on paper, 36.5cm x 49.5cm, 50.5cm x 63.5cm (framed)
- 13** **Meeyakba Shane Pickett** | Balardung people
Late Afternoon Warm Cool 2004
Synthetic polymer paint on canvas, 91.5cm x 122cm, 127.5cm x 96.5cm (framed)
- 14** **Dianne Jones** | Ballardong people
The Great Mace (from The Grand Tour Series) 2017
Ink jet print on paper, 53cm x 80cm, 76cm x 102cm (framed)
- 15** **Dianne Jones** | Ballardong people
The Great Hall of Women (from The Grand Tour Series) 2017
Ink jet print on paper, 53cm x 80cm, 76cm x 102cm (framed)
- 16** **Dianne Jones** | Ballardong people
The Great Library (from The Grand Tour Series) 2017
Ink jet print on paper, 53cm x 80cm, 76cm x 102cm (framed)
- 17** **Dianne Jones** | Ballardong people
The Great Hall of Men (from The Grand Tour Series) 2017
Ink jet print on paper, 53cm x 80cm, 76cm x 102cm (framed)
- 18** **Dianne Jones** | Ballardong people
The Great Heads (from The Grand Tour Series) 2017
Ink jet print on paper, 53cm x 80cm, 76cm x 102cm (framed)
- 19** **Dianne Jones** | Ballardong people
The Great Clock (from The Grand Tour Series) 2017
Ink jet print on paper, 53cm x 80cm, 76cm x 102cm (framed)
- 20** **Dianne Jones** | Ballardong people
The Great Echo Chamber (from The Grand Tour Series) 2017
Ink jet print on paper, 79.5cm x 120cm, 102.5cm x 142cm (framed)
- 21** **Sandra Hill** | Minang, Wardandi, Bibbulmun and Ballardong peoples
Koora Katitjiny - Long Ago Knowing 2011
Oil on canvas, 100cm x 180cm (each panel 50cm x 60cm)
- 22** **Gillian Miller Riley**
Untitled (Vase/Basket) 1998
Natural fibres, fabric and emu feathers, 69cm x 22cm

- 23 Jean Riley | Wilman people**
Nyoongar Rag Doll 1997
Wool, cotton, recycled clothing, 23cm x 15.5cm x 3cm
- 24 Lesley Riley | Wilman people**
Nyoongar Rag Doll 1997
Wool, cotton, recycled clothing, 26.5cm x 13cm x 3.5cm
- 25 Lesley Riley | Wilman people**
Nyoongar Rag Doll 1997
Wool, cotton, recycled clothing, 26.5cm x 13cm x 3.5cm
- 26 Jean Riley | Wilman people**
Nyoongar Rag Doll 1997
Wool, cotton, recycled clothing, 23cm x 15.5cm x 3cm
- 27 D Ninnette**
Nyoongar Rag Doll 1997
Wool, cotton, recycled clothing, 13.3cm x 16cm x 6cm
- 28 Wanda Riley**
Nyoongar Rag Doll 1997
Wool, cotton, recycled clothing, 20.5cm x 15.5cm x 4cm