

A RETROSPECTIVE 2008–2018

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RUSSELL AUBREY CITY OF MELVILLE MAYOR

The City of Melville is extremely proud to have Heathcote Cultural Precinct as part of the City's story. This important site brings together a significant historical narrative, a place that continues today to create memories and a vibrant arts and creative environment. *Tilt* is the perfect example of the collision of these stories and their interpretation through art. The City of Melville, as the custodians of the site and the drivers of its future, sees these collaborations as the innovation and bold character that will continue to emerge from the City's Heathcote Museum and Gallery. The City will continue to showcase, interpret and build Heathcote Cultural Precinct as a significant cultural destination in Western Australia that is deeply connected to its past.

We'd like to thank all the artists for sharing these important stories in their own ways, for creating a new lens which creates conversations and sparks thinking. I'm privileged as the Mayor of the City of Melville to recognise 10 years of *Tilt* as an exhibition of Point Heathcote/ Kooyagoordup.



SOULA VOYOUCALOS-VEYRADIER

2008 FOUNDER, TILT PROGRAM

FOREWORD

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Approaching Kooyagoordup - Point Heathcote from either river or land one is reminded of its significant position within the landscape. Situated between the Derbal Yerrigan - Swan and Dyarlgarro - Canning rivers it occupies an elevated point on a headland overlooking what is close to an 180 degree view. Facing Kings Park and sweeping toward Fremantle and the sea you can watch the rain coming in from the coast and moving across the landscape. It remains one of the most striking sites on the river and is imbued with an intense sense of place.

A strategic vantage-point from which to oversee the river and adjoining lands; a noteworthy example of the Derbarl Yerrigan¹ - Swan River's original littoral vegetation; an initiation place for young Noongar men; a prospective site for what is now Perth, capital of Western Australia and a significant facility for the treatment of people suffering from mental health² issues.

In 2018 Heathcote houses a museum, gallery and cultural facilities for the community. Initiated in 2008, the *Tilt* program was developed as an opportunity to reflect upon and redefine

historical information surrounding this unique place by drawing on diverse artistic practice.

The program places innovative contemporary artists in an exceptional heritage setting, inviting them to respond to the site and its multilayered history using the buildings, grounds and collections of the Heathcote Museum and Gallery as a point of departure.

Throughout the research and development to the production stage, artists build relationships with Heathcote's communities, from the city itself, to environmental, historical, cultural and scientific groups. Often connections to broader philosophical, societal or historical concerns are brought out in the artistic and curatorial process of investigation and response.

Each residency cycle involves twelve to eighteen months of research, development and production during which artist and



curator engage in a dialogue in which the impressions, ideas, insights and sensitivities of each artistic response are considered. This comes together in an exhibition and connected public programs, held annually, with the City of Melville acquiring an artwork from each residency.

In framing the historical context of the Kooyagoordup-Point Heathcote site the artists remind us of the present moment of the past; when we recreate the past we always do so in the present, rendering history in a state of perpetual flux. As with William Faulkner's oft quoted line from *Requiem for a Nun* (1950) 'the past is never dead, it is not even past'.

Tilt artists have developed a series of possibilities from existing stories and objects, developing creative responses/threading new narratives so that we can consider what was, what may have been, and what may still become.

As the conduit, connector and conjurer between these different realms, artists contribute to making the museum and gallery a place of multiple identities and of transformation. We can look at the *Tilt* exhibition but the exhibition has an uncanny way of looking back at us.

The program has participated in contemporary approaches creating new, less predictable situations for both artists and audiences.

By dislocating the traditional museum methodologies and using alternative modes of engagement *Tilt* has contributed to creating new forms of encounter and exchange, and consequently, new social spaces.

In collaboration with staff and community members, thinkers, activists and philosophers, the invited artists have been seminal in redefining the space and the relationships it has with its community; and in creating narratives that speak about local and global concerns.

I would like to express my deepest appreciation to each of the artists whose insights, focus and creative input have crafted this program and whose work provides a distinct entry point into each iteration of *Tilt*. Their engagement with the historical, environmental and social contexts of the place has contributed to an active dialogue on context and situation.

Providing a remarkable and considered support the City of Melville has embraced the synergies inherent in artistic and historical inquiry and has collected innovative stories reflecting on a sense of place.

Now reaching its tenth year it is stimulating to see the bringing together of the various conversations and cultural connections from this program.

OLGA CIRONIS 2008 COVER UP



Olga Cironis is an award winning multidisciplinary artist with a practice that spans over 20 years, since graduating with a Master of Visual Arts from SCA University of Sydney (1996). In her art practice Cironis is concerned with personal and collective identity and what identity can mean in today's cultural globalization. From a strong migrant feminist foundation, Cironis scrutinises ideas around belonging and place by highlighting cultural and social norms. Her art practice is a poetic expression of the spiritual and physical spaces between bodies. Often inviting public participation and story sharing, Cironis succeeds to seduce the public to further explore, reflect and question their own place in the world.

CAITLIN YARDLEY 2009 SPILL: THE INSISTENT BODY



Caitlin Yardley's practice draws on institutional research, documentary and material abstraction as methodologies to consider the archive and its relationship to constructions of distance, influence and narrative. Yardley (b. Ballarat, 1984) currently lives and works in London. She completed an MFA at Goldsmiths, University of London (2012) and an MA with Edith Cowan University (2007). Recent exhibitions and screenings include; *Mobile Composition*, Maison Louis Carre with Association Alvar Aalto, Paris (2017); *The Surface as Site: Exterior A*, The Oxford Artistic and Practice Based Research Platform (2017); *The Legacy Complex*, Nordic Art Association, Stockholm (2016); *Epic Narratives*, Perth Institute of Contemporary Arts, Australia (2015); *Medium*, Moana Project Space, Perth (2015); *One Way Return*, Peter Von Kant, London (2014); *Tavern with Pendant A110*, Sunday Reed, London (2014); *Open Cube*, curated by Adriano Pedrosa for White Cube, London (2013).

¹ Or Derbal Yاران

² Point Heathcote was one of the landing and camp sites of Captain James Stirling during his exploration of the Swan River in 1827. His intention was to assess the potential of the district for settlement. Point Heathcote was named after Midshipman G.C. Heathcote, said to have been the first European to land there. Following the decision to establish a colony of free settlers, Point Heathcote was favourably considered as the site of the capital city in 1829. However, Stirling explained to the Permanent Under Secretary for the Colonies, R.W. Hay, he had chosen the Perth site as it was well timbered, had good water and better facilitated communication between the capital and both agriculturalists on the Upper Swan and commercial interests at the port of Fremantle. The Heathcote Reception home where 'recoverable' patients could be separated from the senile, epileptic or mentally deficient, and after treatment returned to the community, was in itself a new concept in treating the mentally ill. For several decades Heathcote has symbolised in the community's mind the treatment and rehabilitation of the mentally ill in this State. Heritage Council of WA, Interim Entry: Heathcote Hospital, 3289

PAUL CAPORN
2010 ABSENCE OF OCCUPATION
IS NOT REST



Paul Caporn lives and works in Perth, Australia and has exhibited nationally and internationally in over forty group and nine solo exhibitions, making art primarily in the realms of sculpture, animation, video and installation. Caporn's work often engages with certain themes that circulate notions of the museum and science. Often this involves a nostalgic play or a satirical joke, dealing with technologies in what is often a low-tech manner; describing the relationships between people, memory, time, space and places. This play element is often negotiated through an uncanny sensibility, with familiar and domestic objects brought together in a way that feels comfortable but does not fit. His work can be found in the collections of the Art Gallery of Western Australia, WA Chamber of Commerce and Industry, *Art Bank*, *The Stokes Collection*, Ipswich Council, City of Swan, City of Melville, Curtin University of Technology, Central TAFE, Sunset Events, and many private collections.

TOM MÜLLER
2011 CAPITAL CITY



Tom Müller is an artist and curator born on 13 March 1975 in Basel, Switzerland. He lives and works in Fremantle, Western Australia. Müller has exhibited extensively both nationally and internationally, including *The Adelaide Biennial of Australian Art* (2008), Art Gallery of South Australia; *Primavera* (2005), Museum of Contemporary Art Sydney; *Mix Tape* (2005), Art Gallery of Western Australia; *Luminous Flux* (2013), Lawrence Wilson Art Gallery as part of the Perth International Arts Festival; *Maschi Fontana* (2009), Musée d'Art Contemporain Moutiers; *69e Biennale de la Chaux-de-Fonds* (2009), Musée des Beaux-Arts de La Chaux-de-Fonds. Müller is currently the Artistic Director at PS Art Space (PSAS) in Fremantle, and is a co-founder of the inaugural Fremantle Biennale, *High Tide* (2017). He is also the founder of Agency 296, a studio with a practice that combines a broad range of disciplines including public art, temporal installations and architectural interventions.

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retrospective
2018
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EVA FERNANDEZ
2012 182 DAYS



Eva Fernandez was born in Toronto, Canada and lives and works in Perth, Western Australia. Fernandez completed a Master of Arts and has been a practicing artist for over two decades, working across digital based media and installation. Fernandez's practice is concerned with the exploration and negotiation of the space which she inhabits with its complex histories and cultural legacy of colonialism. Her work also navigates her own cultural dislocation as she negotiates pluralistic identity in relationship to contemporary issues of global displacement.

HOLLY STORY
2013 THE LOWER LANDS



Holly Story arrived in Western Australia from England in 1970 as a seventeen year old. In 1977 she settled on a large bush property adjoining the Deep River on the south coast of Western Australia with her partner Colin. They spent ten years at Deep River building a home and raising a family. They now live in Fremantle with a research studio at the Deep River property. Story's time on the south coast was the beginning of a focused dialogue with the natural world which is still at the core of her practice. Her professional art life began in 1991 after graduating from Curtin University School of Art, Perth. She works predominantly with craft techniques and materials, seeking to draw on their deep history in human culture to develop new meanings for this century's creative culture. She is represented in many public and private collections in Australia.

MERRICK BELYEA

2014 THE MAJESTIC



Merrick Belyea is a professional artist based in Perth, Western Australia. He maintains a regular exhibition program in Australia, including the Melbourne and Sydney Art Fairs, and overseas, including being invited to exhibit at the Australian Embassy in the Philippines in 2001 and Art Stage Singapore in 2015. He was featured in the Australian Art Collector's *Australia's Most Collectable Artists* list in 2004 and 2006. Belyea is a very active member of the Western Australian art scene playing a pivotal role in a number of artist-run initiatives, most recently as an inaugural member and current Chairman of the Art Collective WA. Previous roles have included Chairman of Artsource, Collections Officer at Holmes à Court Collection and Visual Arts Lecturer at Polytechnic West as well as various technical roles at Fremantle Arts Centre, John Curtin Gallery and the Kerry Stokes Collection.

ANDY QUILTY

2015 HOON



Spanning drawing, painting and installation, Andy Quilty's work explores notions of status, belonging and sense of place within the colloquial banality of suburban Australia. Graduating with a BFA from Curtin University in 2003, Quilty regularly exhibits in solo and group shows in WA and interstate and is a Lecturer in Fine Art at The University of Western Australia and Program Patron for the Military Art Program Australia. His work is held in public, corporate and private collections throughout Australia. Quilty is represented by Linton and Kay Galleries, Maunsell Wickes Gallery and Margaret River Gallery.

JON TARRY

2016 RESTRAINT



Dr Jonathan Tarry has a history of practice and academic research spanning 30 years, with a PhD in Architecture from RMIT. Working in sculpture, Tarry has been featured in over forty solo exhibitions and a comparable number of public commissions. His exhibitions include complex art and environment projects concerned with entropy and spatial histories. Tarry's diverse art practice incorporates an extensive skill set of traditional sculpture and painting methodologies combined with the new technologies and critical thought. Recent shows include: *Reasonable Dreams* at L Architecture Gallery Paris, 2013; *Face to Face* at Curtin Gallery PIAF 2016; *Fracture* at Los Angeles Centre for Digital Art 2017; Commissions include: *Sky Shard* at Attorney General Office, Canberra, 2011; *Convergence* at Perth Stadium; *Waterline* at Yagan Square Perth.

SANDRA HILL

2017 GOOLUGADUP – KAL-YA-GUL – 'PLACE OF CHILDREN - ALWAYS; EVER; CONTINUALLY.'



Noongar artist Sandra Hill was born in South Perth in 1951. Her mother's clan is Balardong and Wilmen people and her father's clan is Wadandi and Menang people of Western Australia. In 1958 Hill was forcibly removed from her family. "Art gave me a voice, which has made me strong, it helped to guide me back home, back to my family, my identity, my people, my culture and community." Through her works, which have been exhibited widely and are held in major collections, Hill is always endeavouring to diminish the gap between Indigenous and non-Indigenous Australians.



2008 COVER UP
Olga Cironis: installation view
Curator: Soula Veyradier

Heathcote is a place that
seems to stand solidly still.
For me each day I spent at
Heathcote is like peeling
another layer of history away;
of voices sometimes soft,
other times screaming.

OLGA CIRONIS 2008 COVER UP

It was in 2008 that Soula Veyradier, the Curator at Heathcote at the time, invited me to be the first artist to respond to the newly realised *Tilt* program. The brief was to create a body of work that responded to the site and as an installation artist I couldn't wait to begin. Over twelve months I had free reign to immerse myself in the physical beauty of Kooyagoordup/Point Heathcote and find my way through the hidden stories of Heathcote.

My time focusing on *Tilt* began in the heat of late summer and with the support from the art gallery and Melville museum and local history staff I spent many days at Heathcote researching, talking and walking. Some days I arrived on site to be handed new folders filled with information from Melville and Battye Library that the museum and gallery staff sourced for me. During the program I was introduced to a number of local people who shared their experience of Kooyagoordup/Point Heathcote and was able to interview ex-staff and patients of Heathcote. In between there were the quiet moments of walking the grounds to get

immersed in the place. Heathcote is a place that seems to stand solidly still. For me each day I spent at Heathcote is like peeling another layer of history away; of voices sometimes soft, other times screaming.

In the end the final exhibition at Heathcote Museum and Gallery was entitled *Cover Up*, a response to the experiences and research I underwent. It was an exhibition that spoke of things experienced; lost or hidden; love and loss; memory and time that connects us to place. *Cover Up* was an exhibition in which I used gold leaf directly pressed into the walls



2008 COVER UP
Olga Cironis: Help me be like you – wooden bed head and blanket
Curator: Soula Veyradier

of the cells, embroidered words into blankets that wrapped around and covered furniture sourced from the local streets. In the last of the spaces in the centre stood a rocking horse that was wired to mini speakers hanging in the space. When the horse was touched the surrounding

speakers emanated the immediate sound of the human touch as a reminder that life exists in the hidden crevices of memory and Kooyagoordup/Point Heathcote.

When the horse was touched the surrounding speakers emanated the immediate sound of the human touch as a reminder that life exists in the hidden crevices of memory and Kooyagoordup/Point Heathcote.

In 2018 Heathcote Museum and Gallery Curator Jana Braddock invited me back to Heathcote to participate as an Artist in Residence. To be offered a three months artist in residency at Heathcote was a no brainer for me.

I returned bringing with me the collected information and experience from 2008, this time with a studio overlooking the Swan River and the city of Perth. The three months spent on site in a light filled studio with other artists was exactly what the doctor ordered. I had the amazing opportunity to work with and learn from the team at the Swan River Print Studio housed on site at Heathcote Cultural Precinct (HCP) with whom

I aim to continue a strong working collaboration. Curator Jana

Braddock keeps seducing me back for artist gatherings where we come together over food and magical sunsets, exhibition openings and the intimate coffee chats. I think I may never leave.

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TILT

Tilt has been a unique opportunity for me to work outside of my studio with artists, art professionals and community members to share stories about our complicated history and further my interest in our desire as individuals and as a group to belong. All made bearable by the physical beauty of Kooyagoordup, wide-open space overlooking the water and beyond. I feel that *Tilt* from its inception to now has been a unique cultural event that has enriched us as a community. Each artist has approached the brief and site in their own unique way. Their exhibition has added another interpretive layer to what Kooyagoordup or Heathcote represents to them through visual language and cultural immersion. Such exchange can only enrich our connection to place and each other.

2008 COVER UP

Olga Cironis: In my mind – rocking horse; blanket; speakers; sensors; amp
Curator: Soula Veyradier





2009 SPILL: THE INSISTENT BODY

Caitlin Yardley: Residue – oil in pipettes with glass bottles

Curator: Soula Veyradier

CAITLIN YARDLEY

2009 SPILL: THE INSISTENT BODY

I saw *Tilt* as an opportunity to draw my practice into dialogue with the specifics of a local site, considering Heathcote's contemporary function as a museum and gallery and how we might access its historical relationship to representations of women and mental health. The exhibition that resulted, *Spill: The Insistent Body*, became a first opportunity to tease out some of the ideas in my practice that were already concerned with the subjugation of women, the abstract documentation of hysteria and the visibility of women in art history.

Drawing on archives and objects held at Heathcote, the Mental Health Museum of WA and the Royal Perth Hospital Museum, my research was concerned with how museums might use display strategies to arrange and construct our distance from and experience of history. I used the exhibition as a space through which to collide my ongoing investigation into process painting and the depiction of women throughout western art history with the specifics of Heathcote – a site re-purposed for art, but very much insistent on its past via its architectural arrangement.

I used the exhibition as a space through which to collide my ongoing investigation into process painting and the depiction of women throughout western art history with the specifics of Heathcote

To reflect on and open out this past, visual strategies were drawn into the work concerned with ideas of containment, control and cleaning up what might otherwise be considered as messy and/or too complex.

This spoke very closely to the way I was working with oil paint and pouring – using it in an incontinent fluid state that often spilled, stained and overflowed.

The painting I was producing at the time looked to international art historical references for its scale and origins, formatting its physicality within a structure already validated through abstract expressionist Willem de Kooning’s misanthropic series of *Woman* paintings. The opportunity to (re)produce and install these paintings within the spaces of a former women’s mental health institution, designed to contain and correct, provided a way of confronting what they might now be and how they might communicate physically as bodies in their own right.

Installed alongside works in the first gallery space was the Heathcote Hospital Night Ledger from 1929, open to a page documenting actions and consequences of unruly behaviour in the ward. The behaviours that warranted recording consisted of disruptive whistling, singing and the breaking of china – followed by the application and dispensing of medical restraint, hinted at through the remaining cell-like rooms and heavy doors and fittings that still populate the gallery space.



2009 SPILL: THE INSISTENT BODY
Caitlin Yardley: Cell Theory: Culture Dish III – oil in borosilicate glass petri dish
Curator: Soula Veyradier

2009 SPILL: THE INSISTENT BODY
Caitlin Yardley: The Insistent Body - oil on paper towel, borosilicate, glass bell jars
Curator: Soula Veyradier



Assembling a body of paintings, sculptural installations and archival objects within this space was an attempt to access existing – if hidden and dispersed – narratives.

It is increasingly important and necessary that government and institutional bodies invite and welcome artists to access and mine their histories in an attempt to reconcile them with contemporary attitudes and policy, providing new perspectives.

Tilt valuably demonstrates the need to place trust in artists and generously welcome the sometimes difficult and challenging way in which they often direct our gaze on the complex,

hidden, ignored or unfamiliar narratives and histories that underpin how we inhabit our contemporary identity.

Assembling a body of paintings, sculptural installations and archival objects within this space was an attempt to access existing – if hidden and dispersed – narratives.

As an ongoing series of site responsive projects, *Tilt* particularly benefits from the involvement of local artists that naturally bring to the generation of their ideas an existing investment and curiosity built on shared legacy and geography.

Opportunities like *Tilt*, and their support from local council, underline the role that art can play within local community, bringing an expanded view of how we might experience place and history and its relationship to the way we navigate our contemporary experience.

2010 ABSENCE OF OCCUPATION IS NOT REST

Paul Caporn: This Is Not An Empty Room – vinyl text

Curator: Soula Veyradier



2010 ABSENCE OF OCCUPATION IS NOT REST

PAUL CAPORN

My approach was to explore the relationships between the history of the site as a mental institution and its current use as a museum and art gallery. This idea was an extension of a previous exhibition held at the Fremantle Arts Centre in 2000 in which I collaborated with Dr Matt Trinca (now Director of the National Museum, Canberra). For this exhibition I worked with Dr Kate Gregory, historian from the National Trust.

The collaboration between myself and Dr Gregory enabled archival voices to be unearthed for inspiration. By mining the archive and drawing out elements of the history of the site through the installation, the project was grounded in a relationship between the present and the past. The works within the exhibition interpreted aspects of the history of the site bringing new readings of the past to Heathcote Museum and Gallery.

The works within the exhibition interpreted aspects of the history of the site bringing new readings of the past to Heathcote Museum and Gallery.

I did this by using materials common to the museum context for the presentation of objects and artworks such as acrylic, stainless steel cable and other installation devices; creating them into and making them part of the artworks themselves. The fabric of the building was also used as

an integral part of the site specific installations. For example a portal window from an adjacent room to a patient cell was used to project video into the room creating a round projection onto the wall of the cell. The imagery of this projection came from the area at the river's edge

looking towards the city and below the cliffs of the Heathcote buildings. A camera was placed in the water and was moved about by the waves occasionally tumbling around and bumped up against the rocks. Within my research I found that often the ups and downs of a patients mental state were described in terms of ebbs and flows like water or the lapping of waves on a shoreline; this work became an expression of this idea.

Within my research I found that often the ups and downs of a patients mental state were described in terms of ebbs and flows like water or the lapping of waves on a shoreline; this work became an expression of this idea.



During the time that Heathcote was a mental health institution, a magazine was produced by the patients and staff called, *The Log*. I drew influences and information from its pages to create the different installations in the exhibition and spent many hours flicking through its pages, being amused by the different articles and stories.

The title of the show, *Absence of Occupation is Not Rest*, came from an article in the magazine discussing the

changing ideas about mental health, from when Heathcote was opened. A current development of these ideas can be seen in movements such as the Men's Shed.

A common two by four tin shed which intersected another replica of itself made from acrylic occupied the main large room of the exhibition space. The acrylic shed sat like a partly visible ghost leaving the body of the solid shed. You could walk through the door of the ghost shed and into the tin shed which revealed two walls of the ghost shed intersecting the inside of the other. Objects from Heathcote Museum were displayed on shelves and against the walls of the tin shed with the intersecting walls

of the ghost shed creating a barrier like a display cabinet that you might find in a history museum. The inside of the shed and the object were lit with the strange light of neon tubes. The tin shed I used in this work was my Grandfather's, and as a child I remember him spending many hours creating things within its tin walls.

It's great to have this exhibition program in a site like Heathcote and I hope it will continue into the future. It enables artists to explore their own work within the context of a museum and gallery that has a rich history within a beautiful location. Every artist undertaking a show in the *Tilt* program has brought a new perspective and approach to understanding and interpreting the history of the site; which in turn builds upon our sense of place; not just for artists but for the broader community.



TOM MÜLLER

2011 CAPITAL CITY

The *Tilt* program was an opportunity to reflect upon and redefine historical data drawing on diverse arts practices. I was invited to respond to the Kooyagoordup / Point Heathcote site and its multilayered history, using the historical research and museum collections belonging to the Heathcote Museum and Gallery and the Mental Health Museum of Western Australia. Much of my work considers the way information is constructed, processed and subsequently disseminated within our society. The practice reflects on the relationship we have with our psyche and with that of others by making visible the small details that impact on individual identities as much as collective concerns; by telling stories about the complex relations between the local and the global.

2011 CAPITAL CITY

Tom Müller: Silent Capitulation - digital still

Collection of the Art Gallery of Western Australia

Curator: Soula Veyradier



For *Capital City*, the exhibition resulting from the *Tilt* program at the City of Melville's Heathcote Museum and Gallery I developed a series of possibilities from existing stories and objects, building fictionalized narratives so that we were able to consider what was, what may have been, and what may still become. The narratives challenge existing historical evidence and mythology surrounding the site, leading to new opportunities in our perception of the past.

I had developed a series of possibilities from existing stories and objects, building fictionalized narratives so that we were able to consider what was, what may have been, and what may still become.

A multidisciplinary approach including film, installation, sound and found objects extended to a hybridization of the chronicles-accounts-yarns-anecdotes and possibly even legends about the place.

I was not interested in notions of historical accuracy, but rather in describing other possibilities, and potentially new truths.

In *Capital City* the artworks lived side by side with the contents of historical archives, documents and artifacts. The project was as much an individual journey for me as an artist as it was a collective passage through narrative, sound, performance and intervention between collaborators Tom Müller, Dr Andrew Botfield and Horst Kornberger.



The poetry of ideas blended and animated by Kornberger through lyrical intervention during the exhibition, soundscapes of grim theatre created by Botfield together with the visual

language of Müller take the viewer through the variable processes of the psyche, individual as much as collective. The physical and mental landscapes of the former mental health reception home and hospital ward become even more apparent as the scenarios created are played out within the walls of the exhibition spaces. We an look at the exhibition but the exhibition has an uncanny way of looking back at us.

In *Capital City* the artworks lived side by side with the contents of historical archives, documents and artifacts.

As the connector, conduit, conjurer between different realms I took part in making the museum space a place of multiple identities and of transformation. Heathcote became a multidisciplinary laboratory and production site. A space in flux.

Capital City engaged in contemporary approaches that were creating new, less predictable situations. By dislocating traditional museum methodologies, using alternative modes of display and engagement the exhibition was able to create new forms of encounter and exchange, and consequently new social spaces.

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museum methodologies,
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The *Tilt* context provided me with an excellent opportunity to create a response informed by both, an excellent artist-in-residence program supplemented by conversations and research with past audiences who had engaged with the site, and a large and varied environment where the various works were exhibited. This extensive research derived from the institution and its former uses provided me with substantial material to produce a broad body of work touching upon a myriad of aspects connected to Heathcote.



2011 CAPITAL CITY
Tom Müller: Swan Scalp Study –
digital still
Curator: Soula Veyradier

EVA FERNANDEZ

2012 182 DAYS

I set out to create work based around the literature and the objects of the time, as I consider the impact on an already delicate mind.

Heathcote Reception Home was established in 1929 as a place of treatment and convalescence, representing progressive attitudes in the management of mental illness. This site presented a country atmosphere, providing patients a refuge far from the busy city. Heathcote focused on patient discharge rather than an asylum for long term residence. 182 days was the maximum stay a patient was permitted, after which time they were either released or certified insane and sent to Claremont Hospital with a very bleak future.

The work in this exhibition is a response to early treatments and therapies. Despite the fact that these were considered new age at the time, as they are observed today, it becomes difficult to reconcile the isolation rooms, straitjackets, sharp stainless steel implements, electro-shock therapy and chemically induced coma.

The Heathcote Museum holds instruments in neat display cabinets, appearing more like tools of torture than therapy. Long probing stainless steel pliers, sharp ended tongue forceps and mouth gags imprinted with the names of those who invented them. I set out to create work based around the literature and the objects of the time, as I consider the impact on an already delicate mind. The works that I created for the exhibition were a series of photographic images, videos and installation work.

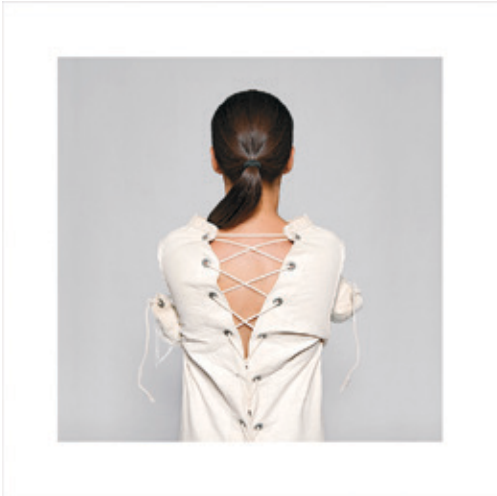
2012 182 DAYS
Eva Fernandez: installation view
Curator: Olimpia Cullity

TREATMENT: photographic series

The large-scale photographic images presented the medical instruments being used on a subject. The subject is without an identity, more of an object on which the implements are being demonstrated. My images attempt to present this objectification at the same time presenting real looking larger than life human anatomical parts like salivating tongues and moist red throats, presenting images which on closer observation, present disturbing underlying context making the viewer uncomfortable but intrigued.



2012 182 DAYS
Eva Fernandez: Straitjacket – archival inkjet print
Curator: Olimpia Cullity



PAINTING THE CLOUDS
WITH SUNSHINE:
2012, video, 33 minutes
This video work was a long, slow moving image of clouds which gradually move from a sunny brightly lit day to a grey stormy, gloomy sky. It was developed as a response to a newspaper article in the Western Mail on June 16, 1932. A young man dressed only in his shirt and underpants had climbed to the top of the 400ft wireless mast and was singing a popular song at the time, ‘I’m painting the clouds with sunshine.’ When all attempts to persuade him to descend failed, authorities switched off the lights. He immediately climbed down, and was admitted to Heathcote Hospital.

2012 182 DAYS
Eva Fernandez: Reception 1, Reception 2, Reception 3, Triptych – archival inkjet print
Curator: Olimpia Cullity



NARCOSIS: installation
Narcosis presented a bed with a large pile of loose goose down feathers on it. A feather bed, traditionally seen to represent comfort and warmth and excessive indulgence is now presented as an object which is completely dysfunctional and problematic.

Narcosis and insulin coma treatment induced long coma like periods of sleep. This installation represents a once safe and comforting object which has been transformed into a fearful and all immersing entrapment. The peacefulness of sleep is turned into a nightmare of inescapable state of sedation, the soft downy feather presenting an all-encompassing bed that engulfs its prey.

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182 DAYS:
2012, video, 33 minutes 30 seconds
This work was projected in an isolation room. A subject at a table separates a pile of goose feathers, categorised by the subtle difference in tone. This obsessive behaviour references the subtlety between sane and insane by the feathers subtle differences in colour.

Solitary confinement in isolation rooms, or ‘single rooms’, was a standard feature of mental hospitals. Seclusion was a common way of managing patients, isolating them physically, emotionally and mentally in order to control and change their behaviour. Research has shown that this type of solitary confinement exacerbated illness in those already suffering from mental infirmity.

This video work, displays an obsessive behaviour as a form of release from the confines of such a space. Often patients or prisoners in solitary confinement would manifest obsessive behaviours as a way of escaping their physical confinement.

As experimentation was both supported and encouraged, the residency opened up a new site and space from which to explore new materials, techniques and experiment as well as continue with previous concepts and techniques used in my practice.

The *Tilt* program gave me the opportunity to engage and research this significant site to explore its rich history and significance to Western Australia, both in Indigenous and non-Indigenous cultures.

As experimentation was both supported and encouraged, the residency opened up a new site and space from which to explore new materials, techniques and experiment as well as continue with previous concepts and techniques used in my practice.

During my time at Heathcote, I created both video and installation works which I’d not previously worked extensively with, opening up new areas in my practice in which I have continued to work.

I feel the *Tilt* program has a very important place in industry, both encouraging experimentation and research while offering a gallery space to enhance and develop an artist’s profile and practice.

2013 THE LOWER LANDS
 Holly Story: Old Bones – Balga resin on rag paper, plant ink 205 cm x 114 cm
 Curator: Claire Bushby



My approach was, at the time, a little different from previous *Tilt* artists in that I took as my starting point the idea that the history of the site is held as much in the living ecology of the place as it is in buildings, documents and objects. I asked “How do places hold stories within their ground?” I approached the environment of the site as mnemonic device. The project was an opportunity to make the ‘invisible visible’, working within the intersection of histories as they configured a changing yet particular sense of place.

how do places
 hold stories within
 their ground?

I invited the poet Jennifer Kornberger to collaborate with me, we had both shared many conversations around the influence of country on creative life. We are both very visual people, in general her vision coalesces around words, mine around objects. We spent the year from late summer until exhibition time in November making weekly site visits, allowing a narrative

to unfold. Our collaboration worked creatively on many levels, resulting in new work for both of us as well as the video work *The Lower Lands* in which Jennifer’s poetry interlaced the footage I filmed underwater at the Point. The river seemed the logical place from which to start, and the oldest topographical feature at the site.*

The element of time became a crucial factor in our understanding of Point Heathcote. It became apparent that there are a number of different times which interweave at the Point giving it an enigmatic and slightly transparent quality.

“... the river’s endless passing; the Banksias’ steady persistence; its current use as a beautiful site to spend time where people once came to recover time; the traces of the deep time of the original People’s cyclical passage; its early recognition as safe harbour in colonial exploration; and the sometime occurrence of four different times on the clock tower’s four faces.”

~ Jennifer Kornberger, *The Lower Lands*

Point Heathcote is the product of human and non-human agency, it has had many different voices shaping it.

**I acknowledge the inspiration of Tom Müller’s video work of a figure emerging from and re-immersing in the river at the Point shown in a previous Tilt exhibition.*

HOLLY STORY
 2013 THE LOWER LANDS

The story of Point Heathcote in Melville’s history is curious. It remained largely undisturbed until the Reception Centre was built. From colonial settlement it was used for grazing cattle and holding horses but not built upon or divided up. The slope below the Point leading to the river could thus be said to be a tiny remnant of ‘original’ bush. The River’s south bank hinterland was described by an early settler as a dark green forest (of Banksia) as far as the eye could see. Accessed by a little railway along the foreshore up to the Applecross Jetty, it was soon cleared and the wood sold for firewood – resulting in B. Menzies being named the Firewood Banksia. The rocky slope to the River remains, weed invaded, over burnt and degraded, but never cleared. I became fascinated by its persistent presence in the Heathcote archives. The remnant vegetation at the Point also connects us to the greater history of Perth and its growth which still continues at the cost of clearing bushland. These factors triggered my application to the *Tilt* program.

places can
‘speak for themselves’
if given a receptive
ear to listen

I have developed in my practice an idea that places can ‘speak for themselves’ if given a receptive ear to listen. It is this ‘listening’ which informed my imaginative response to the *Tilt* brief, moving between ‘object and non-object history’ to tell the story of the place that is Point Heathcote in a many layered, collaboratively voiced multimedia approach.

The Heathcote Museum and Gallery is a highly charged space. As a regular visitor I was most interested in the exhibitions that took that into account and engaged with its rooms and hallways with an eye on the footprints of its history. The *Tilt* program took up that challenge in a formal way and expanded it with the brief for artists to engage with the place and its situation in a targeted way. I believe it is unique in Perth in directing artists on a regular basis to a specific site investigation but remaining very broad and flexible as to how that evolves. A huge range of approaches to the brief over the life of *Tilt* are evidence that boundaries encourage rigorous yet multi-faceted research, resulting in diverse exhibitions that really enliven and deepen one’s understanding of place. The two could not come into the world without each other. It is very exciting to see *Tilt* continue to flourish and grow, adding studio space and artist fee to the in kind support already offered is a mark of respect for invited artists and recognition of its important place in the West Australian art field.

A huge range of approaches to the brief over the life of *Tilt* are evidence that boundaries encourage rigorous yet multi-faceted research, resulting in diverse exhibitions that really enliven and deepen one’s understanding of place.



2013 THE LOWER LANDS
Holly Story: Familiar Landscape – Banksia leaves, hessian, wool blanket, cotton thread, cardboard and wood
Curator: Claire Bushby

Growing up in suburban Perth in the 1970s was, to my mind, an in-between landscape. By this I mean before the excesses of the 1980s financial boom which enlivened, challenged and irrevocably changed the skyline, the pace and the equity of Perth – in 1983 we had just won the America’s Cup. But, not quite twenty earlier the city was still an adolescent – awkward, unsure and faintly brutalised. We were still sending people off to die in foreign wars, we were still subject to corrupt cops and bent politicians – and, in 1964, we had just committed our last act of capital punishment. As a kid riding his Malvern Star around the suburbs I did not realise at the time how much impact this dirty laundry was having on my psyche.



2014 THE MAJESTIC
Merrick Belyea: digital still
Curator: Jana Braddock



2014 THE MAJESTIC
Merrick Belyea: digital still
Curator: Jana Braddock

So, when asked to contribute to *Tilt*, I found myself writing this:

I am an interloper. I am moving silently through the streets. I am floating above houses. I am a covert operative collecting information. Capturing a streetscape living in the shadows of an asylum. A sleepy hollow. After midnight a series of random events occur in the suburb.

I am a covert operative collecting information. Capturing a streetscape living in the shadows of an asylum.

A parked car moves without a driver, an apartment light goes on and then out again, a sleepout in a boarding house has a visitor, a front door bell rings at 4am. The camera, a headless horseman, rides slowly through town gathering the surreal, the unseen, the resident.

A babysitter, a beautician, a social worker.

Imagining myself as a night walker. A compulsive gatherer of information but with no agenda. A momentary visitor. An anxious observer. The compulsion is not malicious, merely driven, constant. I view other interlopers with suspicion. Criminals whose activities are at cross purposes to my own. Malingerers. Vagrants.

A grocer, a student, a passenger.

This problematical information gathering is faintly dangerous in a society alerted to the alarm of dissident reactionaries. Concern over access to this information leads to the risk of being dictated to by the voyeur. More wall is built, gates are bolted, dogs are barking. The status quo can only be maintained if we match the speed of information transfer. In a lightning quick digital world, this industriousness is breathtaking.

Nonetheless the surveillance continues unabated. The journalist becomes the perpetrator and the lines of control are de-focused. An elderly couple find a rifle in the bushes down near the river.



2014 THE MAJESTIC
Merrick Belyea: digital still
Curator: Jana Braddock

I chose to focus on the anxiety of suburban life and the attitudes stories it draws from me. It was no more a critique than a homage to the streets I remember riding a bike through in slightly more innocent but in no way less nervous times.

**An elderly couple
find a rifle in the bushes
down near the river.**

I was approached to contribute to the *Tilt* program in 2014 during a time that I was questioning the very act of a traditional approach to an artist's career as a gallery based one. This was during a time that Perth was reeling from many gallery closures and changes to institutional arts funding that was seriously affecting these opportunities. I was heavily involved in discussions about new forums and formats for exhibiting artists – in effect, breaking down the gallery as well as studio wall. *Tilt* offered an opportunity to test a few ideas around this. To give an artist freedom to pursue ideas is to challenge them to offer up their best and I have seen a consistency and such high quality in the artwork produced for *Tilt* to bear this as truth. That the City of Melville offers financial and practical support (and for a decade now) should be celebrated. That they commit to purchasing works from *Tilt* for their own collection should also be celebrated. That *Tilt* should last for another ten years should be encouraged from across the community as an essential, challenging and much-loved event.

**To give an artist freedom
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them to offer up their best
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bear this as truth.**

TILT

retrospective

2018

reflection on tilt

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2015 HOON

Andy Quilty: Untitled, XR Ford Falcon Ute burnout, electric polisher, electric drill, graphite, aluminium composite panel

Curator: Jana Braddock



ANDY QUILTY

2015 HOON

When first approaching *Tilt* I made myself familiar with the exhibition archive to avoid covering ground already investigated by previous artists. This initial research was somewhat intimidating given the strength and breadth of the work produced by these artists whom I very much look up to.

With this in mind I hoped to find a new perspective, also driven by the acknowledgment that much of the history and stories related to the Heathcote site are not mine to tell – not to discount these stories, but simply to recognise my place in relation to that history.

much of the history and stories related to the Heathcote site are not mine to tell – not to discount these stories, but simply to recognise my place in relation to that history.

This led me to an article in the City of Melville newspaper archives, detailing residents' complaints regarding 'hooning' and celebratory

loitering occurring at the vacant site of the demolished Majestic Hotel. Located amongst the affluent mansions of Point Dundas, this disturbance to quality of life and residents' sense of security was considered an affront to the community's wellbeing.

Consider then the notion of hooning in the context of European settlement and the post-colonial Australian experience. What better personification of the allegorical kinship between the Anglo Australian mind-set and that of the ‘hoon’ than the act of the burnout – a marking of territory made with aggressive disregard to the areas occupants, altering both the physical and psychological landscape of the environment in which the act is committed.

In eulogising the memory of white settlement through celebrations such as Australia day (a date on which Heathcote is a popular site for revelry) and forging the Anglo myth of territorial entitlement, the ‘hoon’ psyche not only disregards its impact upon the original occupants, but also engenders an environment in which absurd notions of ‘love it or leave’ and ‘fit in or fuck off’ become not just bumper stickers, but catch cries for a hoon nation.

the ‘hoon’ psyche not only disregards its impact upon the original occupants, but also engenders an environment in which absurd notions of ‘love it or leave’ and ‘fit in or fuck off’ become not just bumper stickers, but catch cries for a hoon nation



2015 HOON
Andy Quilty: installation views
Curator: Jana Braddock

Inviting diverse artistic explorations of local sites, allows a similarly diverse audience to engage with the history, geography and cultural milieu of the places we inhabit

Growing up in an area made up of predominantly Anglo descendants, this ‘hoon’ mentality was intrinsic to my identity and sense of place. In approaching *Tilt*, I sought to deconstruct this post-colonial experience – making the burnout works in collaboration with suburban mates acting as an acknowledgment of culpability, and serving as an identifier and way in for the suburban audience being interrogated in the work. It was important that the work engage a perhaps less enlightened and combative parochial audience (as I have admittedly been in the past) rather than simply preach to the choir.

Initiatives such as *Tilt* are incredibly valuable to the social and cultural life of Western Australians. Inviting diverse artistic

explorations of local sites, allows a similarly diverse audience to engage with the history, geography and cultural milieu of the places we inhabit.

Heathcote’s current day existence as a site

for locals and tourists to sightsee, picnic and run the kids ragged in the playground – opens up the possibility of visitors to the gallery that may not otherwise visit art spaces. *Tilt* also provides a great platform to support emerging, mid career and established WA artists, encouraging artists to take risks and explore new ideas.

I see *Tilt* playing an increasingly vital role in the WA arts calendar, given the decline of gallery spaces within the CBD and a Federal Government slashing support for the Arts. By comparison the City of Melville’s support of *Tilt* – allowing artists autonomy in responding to the Heathcote site – should be commended and hopefully continued for a long time.



2016 RESTRAINT
Jon Tarry: Ceiling – installation
Curator: Jana Braddock

2016 RESTRAINT
Jon Tarry: - installation view
Curator: Jana Braddock



In *RESTRAINT*, observation zones where the ground opens parting fragmenting as illusions of a ceiling is all mirrored, it is as if it is above and so it is below. You see yourself, seeing yourself, seeing, the room inversion, stable floor falls away uncertain like walking on a frozen river. In a room void an art piece sits square, its warm noble gas light glowing. Rising lantern to a falling light, breathing in and out in four forth for thought.

Walls constructed inside out, end elevation, side elevation, plan, window frames aperture to world in proximity. Doors you go through, painted over glass elide lost obscura. Reframe reference, defenceless texture. Prominent foreground, mid ground field of view, speaks of unspoken, moments passing. Dialogic of this space while framing proceed discarding wave convergence.

JON TARRY 2016 RESTRAINT

It is a measured place, this remnant mass of land edged river scape. A site of former history revealed in rooms, in corridors of many, in regular spaces caught in glancing light filled flashes of rumours. Affective in the frame, the gaze released in taught reflection. Known and unknown, dropped in recoil from this passing state. As if an non now none, fragile, undone, tossing crumpling within.

Conditions of sight locked
at a lock wedge of doorstep
corners. Lost for words, in
words, inwards, wards, warding
off. Walking off, till it wakes.

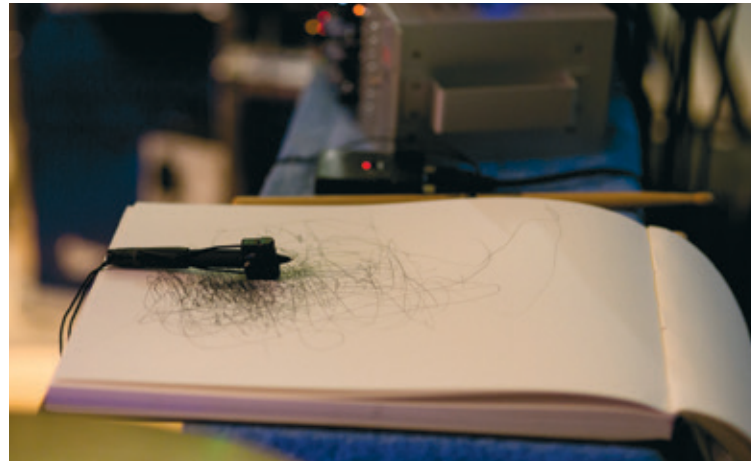
The collection of art works
engaged in the senses, sight
along with sound works for the
opening night, acknowledge
superseded treatment methods
on display in the museums
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2016 RESTRAINT

Jon Tarry: Still – opening night performance

Curator: Jana Braddock



Responding to Heathcote through a series of
experiential art constructions that delve into the
‘space between’, ideas of landscape setting of the
peninsula overlooking the Swan River and formal
augmentation of the buildings that make up as a site
former mental health facility. Refined light pieces,
low frequency sound works, combine with sculptural
constructions in timber and canvas creating a
response, which is considered and emotive.

RESTRAINT, was a development of work where
site is integral to generative ideas that manifest
as material and elemental responses to history of
places and there changing conditions. Entropic
breakdown of levels of consciousness and their
subsequent renewal of creative thought operates
within forces of resistance and restraint. To create
new types of knowledge requires a pushback on
pre existing assumption.

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**Delving into the
historical layers of this
site reveals multiplicity,
a place of many
narratives, a place
of abstraction, a place
of experience**

This body of work continues in a line of enquiry for me,
to work on projects in Perth with the Perth Entertainment
Centre demolition, *Valletta Gate*, Malta with Riet Eeckhout,
Architecture Project, Renzo Piano and currently demolition
of the Guardian Newspaper Headquarters London. The artist
completed a PhD in Architecture (RMIT) 2012 titled, *Lines
of Resistance*, explorations of Geopolitical Space. Currently
working on a book in Switzerland titled the *Unspoken*.

Delving into the historical layers of this site reveals multiplicity, a place of many narratives,
a place of abstraction, a place of experience. Elemental forces converge at the site offering
reflection and projection. Investigating a history of site through art practice engages with the
official account of place and time. Art is a significant means of accounting other histories,
the everyday, the lived, the emotional, the absence and present, the story that needs review.
Art communicates the unspoken, the known and unknown. Art prompts one to engage
actively with the art work, bringing the work into a state of enlivenment, revealing through
types of participation, temporal and physical.

As a community we are not passive consumers of art, people have choice to be involved
in the process. Being in a gallery is more than being a spectator to someone else’s thoughts
or insights, although this is valid. By being there, among the works people complete the
reciprocation, are able to rework things in their minds,
to remix, to change, interrogate and integrate. In the way
memories are formed to articulate they are not still absolute
truths, are able to be modified, never fixed always changing.
In seeking understanding of place, site-based art is of critical
significance. Through understanding of place, history, people
through site, we begin to learn through gaining insight into
what binds us as a community and who we are in this process of becoming. *Tilt*, is a vital
forum for nurturing ethical understanding though multiple modes of spatial intelligence.

**In seeking understanding
of place, site-based art
is of critical significance**

SANDRA HILL

2017 GOOLUGADUP – KAL-YA-GUL

'PLACE OF CHILDREN – ALWAYS; EVER; CONTINUALLY.'

"My initial approach to *Tilt* was to research the rich Indigenous heritage of the site and get a feeling for the history and the cultural activities on and around the site prior to colonisation. I endeavoured to develop and create a series of visual images using a variety of media that reflect first contact with the white man and the changes that followed. Not only for the physicality of the site but also the immediate and far reaching 'social' impact that this encounter manifested on to my people."

Those who put their mark upon it last, more often than not, interpret the history of a place.

Goolugadup – Kal-ya-gul responds to the site in a way that is inclusive of Noongar people and their sense of belonging to Goolugadup (the lower lands at Point Heathcote). This exhibition acknowledges that by looking back we are able to celebrate Noongar culture in a place so changed over time. The work incorporates the use of resins and artefact once abundant at the site and tells the story of the lives lived within and around the landscape now known by many as Heathcote.

Goolugadup – place of children – is a significant site where Wadjuk Noongar families would camp, fish, tell stories, sing, teach their Coolungas (children) at play and enjoy ceremony. Well-worn biddi's (paths) show the way to the natural springs that feed through the base of the hill on which Heathcote now occupies. These springs supplied fresh water to families, revealing themselves in places simply by scratching at the surface of the beach, and waiting for the water to pool. A lookout where the buildings now stand, give an unbroken view from east to west, securing home from a wide vantage point.

Those who put their mark upon it last, more often than not, interpret the history of a place.

2017 GOOLUGADUP – KAL-YA-GUL – 'PLACE OF CHILDREN – ALWAYS; EVER; CONTINUALLY.'

Sandra Hill: *My Mother's Bookah* – skin cloak, cotton muslin, MarriBalga and Acacia resins, silk, paper clay, date palm fronds, wood

Curator: Jana Braddock



Looking down below, just out from the shoreline of the Derbal Yerrigan, traditional fish traps are being tended to bringing in seasonal nourishment. Sea grass, now almost absent from the riverbed, attracting schools of mullet, a staple for families as well as oyster; the scatterings of their broken shells lasting lifetimes after the feast.

These are the images that the work of *Goolugadup – Kal-ya-gul* suggests and their memory lives graciously in our oral traditions and in our art. But this exhibition is not only about place. It is also about the people left to remember, making the work a double-edged sword – triumphant while at the same time slicing toward the heart.

Research, traditional or otherwise, become pieces of a jigsaw puzzle, that when assembled leave you mourning over the loss of the story you’ve pieced so carefully together. Exhibiting in a space where head and heart must live separately. The work invites the audience to share with respect, the beauty and deep sadness inseparable during the whole of the creative process. Pride and trauma, awkwardly building from its conception to the installation of the works and, perhaps beyond.

Recognising this has influenced, at a very deep and personal level, the materials and media that I have chosen to create these works with. Gathering the resins, traditionally women’s work became a quest for the young women in my family. From watching the initial apprehension and fear of my granddaughters as their hands went up under the Balga tree ‘skirt’ in order to feel for the clusters of resin, to the look of sheer delight on their faces when they found some, spider free.



2017 GOOLUGADUP – KAL-YA-GUL
Sandra Hill: - installation view
Curator: Jana Braddock

2017 GOOLUGADUP – KAL-YA-GUL
Sandra Hill: Quinning – Zamia Palm (detail), Marri Balga and Acacia resins; cotton muslin; shell fragments; linen and cotton thread; metal; wood; hemp string
Curator: Jana Braddock

It hit home that the cultural traditions of harvesting and gathering natural materials to make tools and artefacts, has been ongoing for thousands of years. Though, in this case they are being used for a different purpose, it’s a tradition that now continues on through my granddaughters, which makes me feel truly blessed. The materials speak for themselves; the Balga, Marri and Acacia gums continue to be used for tool making as well as for medicinal purposes and the bark of the Jarrah tree has various uses.

The Zamia Palm seed pods were harvested from the Heathcote site, the very same Zamia’s may have been growing there at the time of first contact. The sea grass balls were a primary source of food for the schools of Mullet that were once prolific in the Swan and Canning Rivers. Natural ochres were and continue to be used for body/art ‘decoration’ as well as for ceremonial purposes.

Native honey was a favourite staple food for my people and the bee’s wax is representative of this. Shellfish ‘bead’ remnants were used as mussels and oysters were once prolific around the shorelines of Melville Waters and within the vicinity of Point Heathcote. Other materials that were used are cotton muslin, linen, paper clay, oil and acrylic paint, hand made papers, wire, wood and hemp, cotton and linen string.

Goolugadup – Kal-ya-gul allowed me to utilise the natural and organic materials that my ancestors have used for eons.

of our traditional materials not only guided me in regard to what these works needed to say but they also grounded me. They helped me to focus on the importance of this residency and the story that needed to be told about this place, which, up until now hasn’t been told through art. I feel both honoured and proud to be the one to tell and share our story with you.



Though this is the story of the Noongar people and their ongoing presence on this land for over 50,000 years it also reflects on the nature of change – layering something new over something old.

The process in wax encaustic is symbolic of historical change where one layer is given ample time to set before another layer is added on. What lies underneath, over time, becomes somewhat obscured but not erased. What always remains is *Our Country* and it will continue to call us all home.

AFTERWORD

Originally developed by Heathcote Museum and Gallery to support local art historical enquiry and art practitioners, the 2018 *Tilt* Retrospective looks back on its first ten years. Each year an artist has been invited to respond to the site of Kooyagoordup-Point Heathcote by creating a new body of work. *Tilt* provides local artists with an opportunity to bring a range of ideas and practice to new audiences, whilst engaging with a heritage site and significant historical collection.

The 2018 *Tilt* Retrospective has resulted in the task of collating this significant body of past responses into one exhibition. I have had the privilege of working with all the artists who have been involved with the program over the last ten years to curate this retrospective. When I use the word 'privilege' it is far from hyperbole. Each of these artists has had and continues to have significant careers and to make important contributions to contemporary Western Australian art. Each in turn has shed light on the history of this significant site, which they examine and explore through their chosen media.

The artists have taken on the responsibility of working within the parameters of the *Tilt* program and each of them grasped the history of this land and tilted it this way and that, to find a different perspective to explore.

From the very first 2008 *Tilt* exhibition, Olga Cironis' *Cover Up*, which explored the love, loss and hidden memory that hangs heavy in the air at Kooyagoordup-Point Heathcote, through to the most recent, Sandra Hill's 2017 *Tilt* exhibition *Goolugadup-Kal-ya-gul*, which delved into the difficult aspects of pre-colonisation and first contact, *Tilt* has earned its place in the Western Australian art and museum program calendars.

For artists and visitors alike, this site Kooyagoordup-Point Heathcote seeps into people's thoughts, into their experiences, and often for artists into their work. It is not always owing to the history of Heathcote Hospital although the built environment and its 1920s/30s institutional architecture are very distinctive. For many it is standing on the point overlooking the city we call home, across the water under the wide open West Australian sky. "Who stood here where I do now, five minutes before me, five years before, 10,000 years before..." There is something about the insignificance of our time here and the mindful appreciation of being that intersect at Heathcote. This intersection creates the perfect platform for the research and enquiry for which the *Tilt* program has become renowned.



