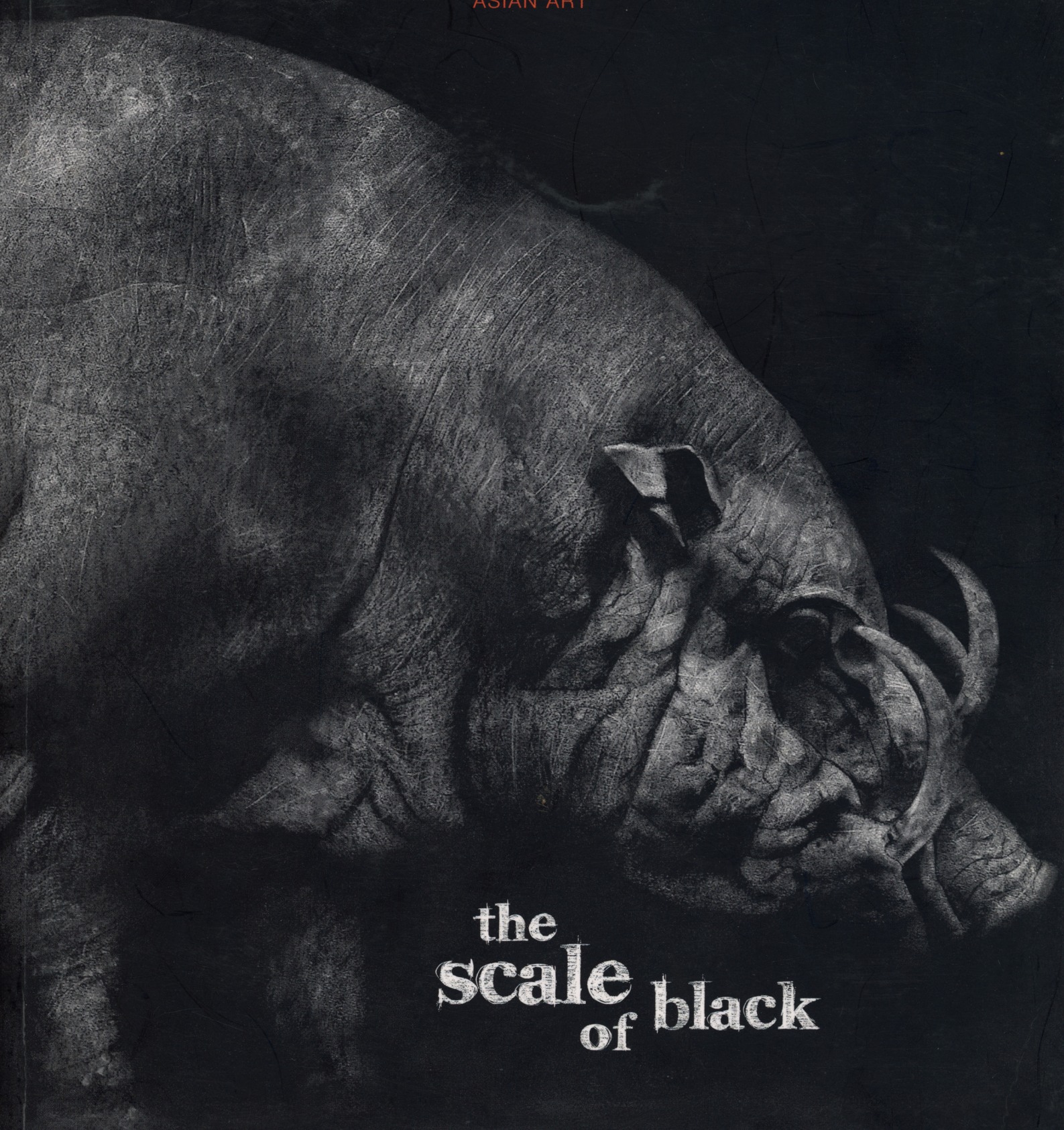


vwfa
valentine willie fine art

SOUTHEAST
ASIAN ART



the
scale of black

the scale of black

AGUNG KURNIAWAN

AGUS SUWAGE

AHMAD ZAKII ANWAR

ANUSAPATI

FERNANDO ESCORA

J. ARIADHITYA PRAMUHENDRA

JALAINI ABU HASSAN

JIMMY ONG

JOSE LEGASPI

KIKO ESCORA

NADIAH BAMADHAJ

NITI WATTUYA

TANG DA WU

TISNA SANJAYA

VASAN SITTHIKET

Valentine Willie Fine Art Singapore

18 April 2008

THE SCALE OF BLACK

In today's sensorially-strident contemporary art landscape, dominated by multi-media, sound, moving image, and the three-dimensional, drawing seldom figures. Drawing, the monochrome kind, where only a layer of grey-black graphite, ink or charcoal separates viewer from supporting paper or canvas, is a particular rarity. Given the medium's association with academism, its relegation to the category of discarded anachronisms is perhaps not surprising. Yet drawing, so closely related to the very genesis of the creative process, transcends all styles and *isms*, the artist's first and most essential reflex to put hand to paper to record his earliest imaginative impulse. Drawing is the most instinctive of all media, practiced by the young child and nonagenarian alike. As old as human civilisation and existing in every culture, the medium possesses a universality that resonates with all.

'The Scale of Black', Valentine Willie Fine Art's inaugural exhibition in its new Singapore space, confidently and indisputably rehabilitates drawing as a powerful and uncompromising tool of expression, well able to hold its own in the cacaphonic world of Asian contemporary art.

The tool here is wielded by a selection of masterly practitioners from five Southeast Asian countries. Though some, such as Singaporeans Jimmy Ong and to a lesser extent Tang Da Wu have made drawing a central part of their practice for many years, others, such as Indonesian Agus Suwage and Thailand's Vasan Sitthiket are perhaps better known for their painting. Yet whether habitually associated with the medium or not, all artists included here, through their contributions, demonstrate drawing's extraordinary ability to convey immediacy, drama, and psychological intensity in a way no other mode of artistic communication can.

Sheer size plays an important part in **The Scale of Black**. These drawings are not hesitant or elliptical preparatory sketches for much larger creations. They are themselves finished works, made for their own sake. Though varying in style and tone, they share a commanding scale, each work at home in the challengingly cavernous Valentine Willie Fine Art space. All unequivocally contemporary in feel, they are also rigorous in presentation, their austere monochrome, only in a few cases heightened with colour, emphasising the medium's particularly strict demands of technical and compositional mastery. In tandem with their formal accomplishment, these 31 drawings palpably reveal the artist's spirit of excitement and pleasure as he commits line and mark to virgin white support. However muted their variations on grey, white and inky black, and despite the macabre subject of some, the drawings assembled here speak of the very physical and direct connection linking vision, hand, and paper or canvas.

For **The Scale of Black**, Javanese Agus Suwage returns to his pictorial roots with two politically-charged narrative works. Dated to the mid-1990's, the drawings offer subtly differentiated stylistic and technical approaches to the medium, thus aptly illustrating charcoal's expressive refinement and versatility. Both drawings are worked on canvas, this choice of support –rather than paper– characteristic of Suwage a decade ago. *Holy Politician Perlu Minum Obat Sakit Jiwa* of 1996 is an allegorical essay executed with softly blending planes of grey, muted white

and light-flecked black. The slight fuzziness of stroke, echoed by the drawing's background of cursive running text in Bahasa, is in opposition with, and so underscores, the diptych's acutely pessimistic message. *Keberangkatan*, executed the following year and overwhelming in scale at 220 x 400 cm, provides a far darker view of contemporary Indonesia. Here again charcoal and the language of drawing provide insight into the artist's angst. Gone is the rubbed, questioning softness of the previous picture. Instead a controlled hand stabs relentlessly at the background, the image's eeriness, with its surreal decapitated rowers, compounded by the acute sense of the artist attacking the canvas with his jabbed strokes. Suwage's hand in *Keberangkatan* is sharp and coldly precise, its anger apparent in a way only the medium of drawing permits. The artist's blacks, impenetrably opaque fields of texture, are no longer on the surface of the canvas but seemingly emerge from beyond its weft. Without a hint of colour, relying only on tonal variations, the artist's incisive angles cut the canvas plane diagonally, the work's composition, unwavering execution, and the hand behind the line conveying void and despair with utmost deliberateness.

The Philippines' Fernando Escora too chooses society and its ills as his subject. Produced in 2008 for the current exhibition, his two ink drawings on paper *Tired of Waiting* and *In Between the Curtains* present a delicately-composed symphony of ink markings that succeed in translating with elegance and a certain whimsy disturbing ideas revolving around power, domination, conformity and empowerment. Managing the pen with acumen, Escora caresses the paper with his finely judged strokes, so introducing the protagonists of *Tired of Waiting*, -as well as their hopes, fears, weaknesses and dignity- with a pathos unique to the medium. This is not an anonymous crowd: through the mandatory intimacy of drawing, and the rhythmic repetition of small, hatched lines building volume and expression, the viewer sees and knows each face, the pen an extension of the artist's hand as Escora penetrates the soul behind his subjects.

Animals figure prominently in the show, Malaysians Ahmad Zakii Anwar and Jalaini Abu Hassan both opting to portray them. Yet though some may see in this a reference to drawing's relationship with the academy, domestic and farm animals often featuring in Western genre painting, these two very different pairs of mammals take on quite different significances. With *Profane* and *Sacred*, both of 2008, Ahmad Zakii Anwar creates two provocative works that exhibited together, bounce off each to double their impact. Best known for his atmospheric figurative works where accomplished realism reigns, Ahmad Zakii Anwar's pig and cow offer a jolting surprise underpinned by the artist's superlative handling of charcoal. Though Zakii's naturalism and use of chiaroscuro hark back stylistically to both Northern European and Italian 15th century masters such as Albrecht Durer and Michaelangelo, in formal presentation, both animals shown as silhouettes, nearly stylised as their profiles overrun the boundaries of the paper, these drawings are thoroughly contemporary in aesthetic and sensibility. Indeed, what could be more critically post-modern in spirit than juxtaposing Zakii's unmatched technical prowess, his classical representational language, and the portrayal of the standard Western farm animal, with the underlying subversion hinted at by the drawings' titles. By labeling his pig *Profane* and his cow *Sacred*,

the artist confronts conventional Western imagery with a multi-layered discourse about cultural emblems in Muslim Malaysia in a way that resonates well beyond the specificity of the Islamic context.

Jalaini Abu Hassan's *Anjing* and *My Chicken Sheet*, commissioned for the show, are lighter in spirit than Zakii's culturally-loaded iconography. Charcoal is aptly used here for its spontaneous sensitivity in re-creating fur and feathers, the medium so direct and immediate that every one of Jai's strokes quivers with energy lending these prosaic beasts nearly human personalities. Indeed, whether fine or coarse, quickly applied or dragged deliberately and haltingly across the paper, every scratch of the charcoal tip brings the artist palpably to the fore. Where Jai's mutt, velvety dark and alert dreams wistfully of his *tulang*, his wiry chicken, light reflecting off the bird's ample layered plumage, looks back with a knowing, quizzical expression. Such is the power of the hand that with but a few monochrome lines, the essence of dog and chicken are perfectly captured.

Nude studies are the domain of drawing because the unadorned simplicity of line, shading and texture are uniquely suited to depicting the complexity of human anatomy. The hand's sensitivity and understanding are necessary for committing the naked body's curves, sinews and tensions in all their individuality to paper. This transposition from perception to two-dimensional plane through the hand is technically demanding. More exacting still is the successful interpretation, in a non-literal manner, of the subject's personality as conveyed by limb, muscle and bone, and thus the domain of only the most rigorous artist. In the course of his two decade career, United-States-based Jimmy Ong has never strayed from drawing. With few exceptions, Ong has made the human body, male and female, homosexual and heterosexual, the focus of his artistic practice. Principally wielding charcoal, his expressive language brings a combination of dynamism and eroticism to his taught and finely balanced figurative studies. Regarded as edgy and raw for their lack of inhibition, Ong's naked forms, often shown interlaced in contorted embrace, are profoundly human, portrayed for the sake of their thinking, feeling core as much as for their bodies. Always sensual, sometimes erotic, his subjects are shown tussling in conflicted opposition or bonded and united. But however skilled the artist at describing human physiology, Ong brings to his portraits a psychological empathy that transcends mere representation. His larger-than-life studies – here *Self Portrait X Two* and *Sixteenth*, both of 2001-, visually arresting for their scale as well as their dynamism, capture the precarious tension of human sexuality through a perfectly-honed lexicon of charcoal markings.

Filipino Jose Legaspi is one of only a few artists – along with Agung Kurniawan – whose works lend colour to **The Scale of Black**. Legaspi's violent and disturbing sometimes homo-erotic, Christian-martyr-tinged images of mutilation and extreme human behaviour offer a bleak metaphor for the human condition. Though some may claim Legaspi's native Philippines and the country's repressive Catholicism as the subjects of the artist's hellish vision, works such as *Crucifixion* and *The Escape/Simple Libertinage*, both from 1998, and *Suicide* from 2000, included in the current exhibition, speak a universally recognisable language of

horror, pain and alienation. Yet paradoxically, however explicitly pornographic his images, forcefully voyeuristic in their provocation to revulsion, by choosing drawing amongst other possible media, Legaspi succeeds in conveying visual splendour rather than nihilism. For as unlikely as it may seem, the volume-creating strokes of Legaspi's dry pastel, in their exquisite refinement, redeem his images' depravity, giving them a somber, mesmerising and poetic beauty that speaks of human passion in its purest form and approaches the sublime.

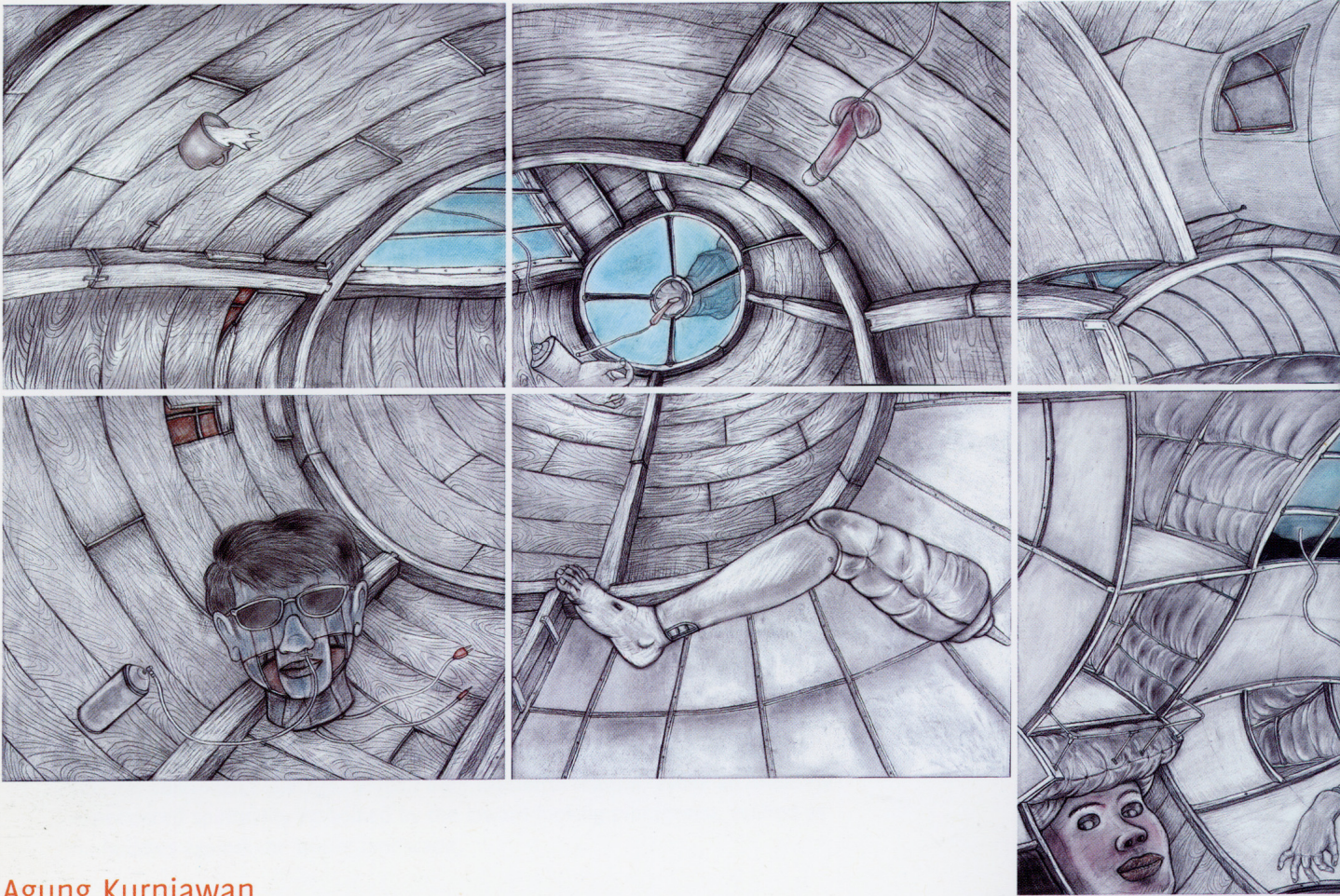
Bandung artist J. Ariadhitya Pramuhendra is relatively new on the Southeast Asian scene but deserves particular attention for his figurative drawing. Assembling contrasting styles –extraordinarily crafted photo-realism with surreal, stylised forms-, Pramuhendra's pair of charcoals on canvas, commissioned for **The Scale of Black**, sweeps the viewer bodily into a snowy mountain landscape where the physical sensation of cold is palpable. *Lost in a Degree* and *Lost in North Pole*, vast back-and-front portraits that in diptych form span nearly 7 metres across, are characterised by their pictorial restraint, each drawing centred only on the male subject's tensely hunched bare torso. Such is Pramuhendra's confident and tight manning of charcoal that the viewer can not refrain from tensing in response to the images. Yet under the drawings' technical prowess – life-like luminous planes of muscle, shadowy creases of folded skin - also lies a psychological layer that is nearly as evident as the cold. The artist's precise, controlled markings, beyond their masterful realism, evoke an intensely experienced spirituality embodied by the inward-looking protagonist, exalted as he huddles against the winter landscape.

However dark and distressing some of their themes, the works on paper and canvas assembled in **The Scale of Black** provide solid evidence of the enduring artistic strength of drawing. Introducing some of the most complex ideas circulating in the world of Southeast Asian culture today, this exhibition shows how drawing, the oldest and most primordial of media, can transform intangible concepts into two-dimensional works of art that speak compellingly to all. Hushed and austere for its monochrome, yet more direct in its communication of energy and vitality than other more indulgent media, drawing offers a potent retort to our often visually over-saturated world. With **The Scale of Black** drawing asserts its rightful and fundamental place as a pillar of artistic expression in the arena of Southeast Asian contemporary practice today.

IOLA LENZI
October 2008

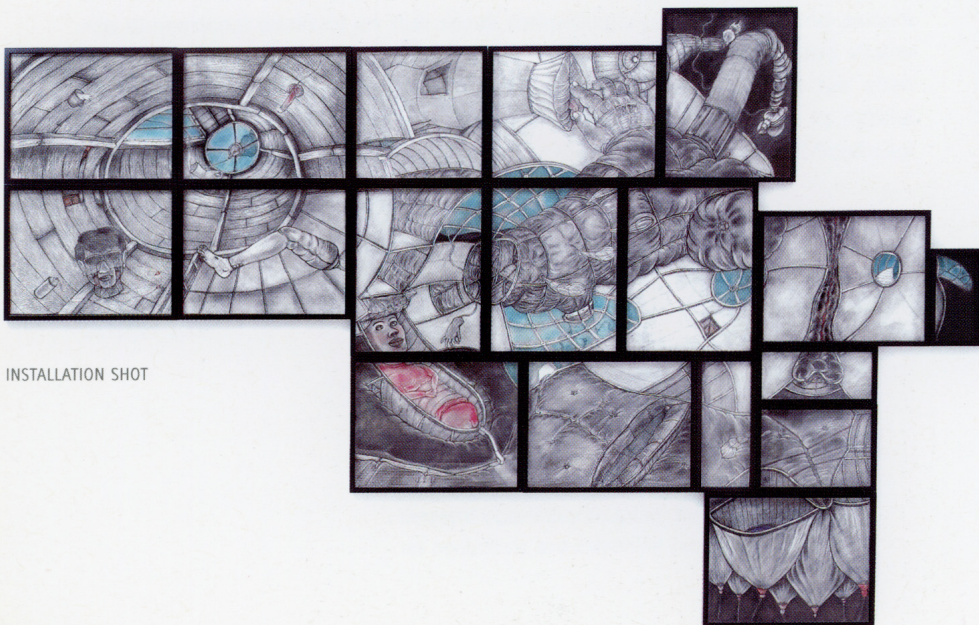
Iola Lenzi is a Singapore-based critic and curator specialising in the contemporary art of Southeast Asia. She is the author of *Museums of Southeast Asia* and a frequent contributor to Asian, Australian and European art periodicals and exhibition catalogues.

the scale of black artworks

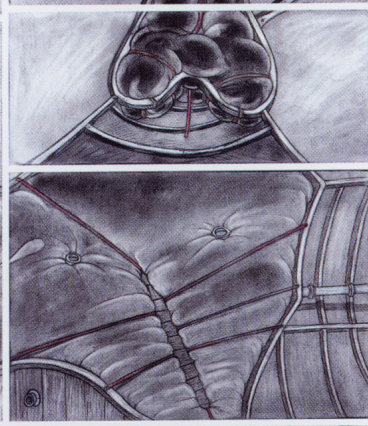
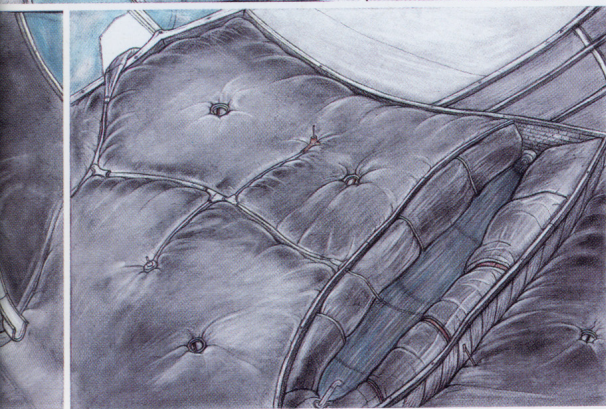
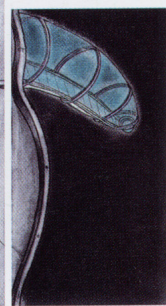
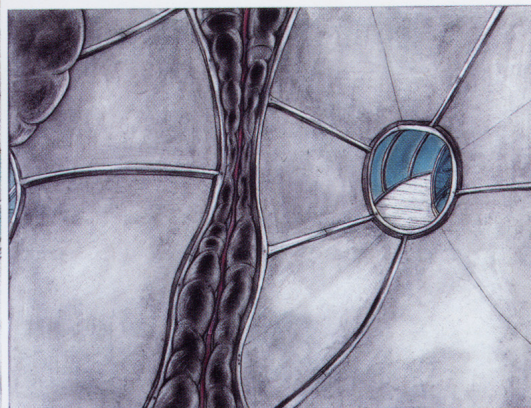
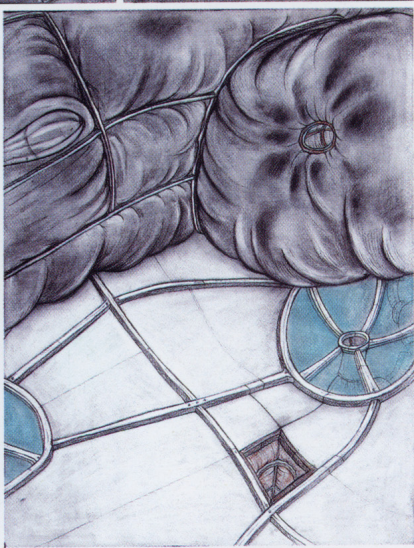
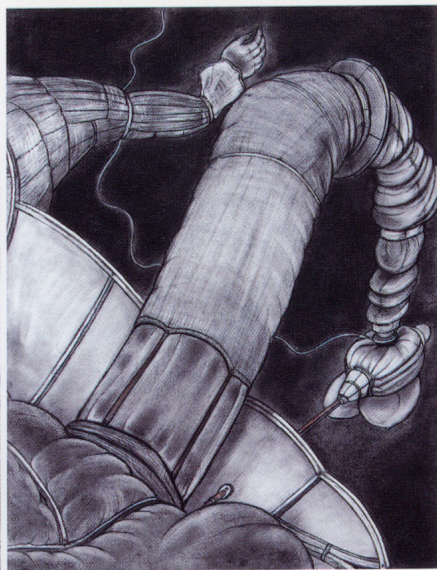
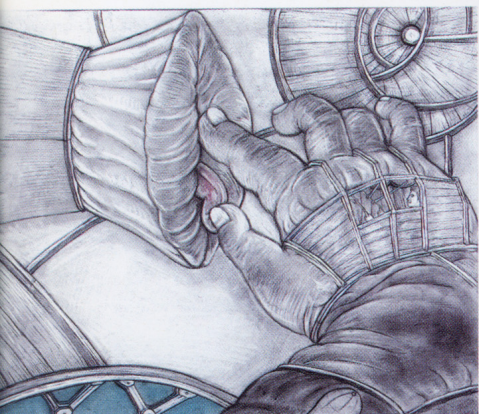


Agung Kurniawan

MY PENIS AS AN ABANDONED SPACECRAFT, 2008, Charcoal and crayon on paper, 246 x 400 cm (18 framed panels)



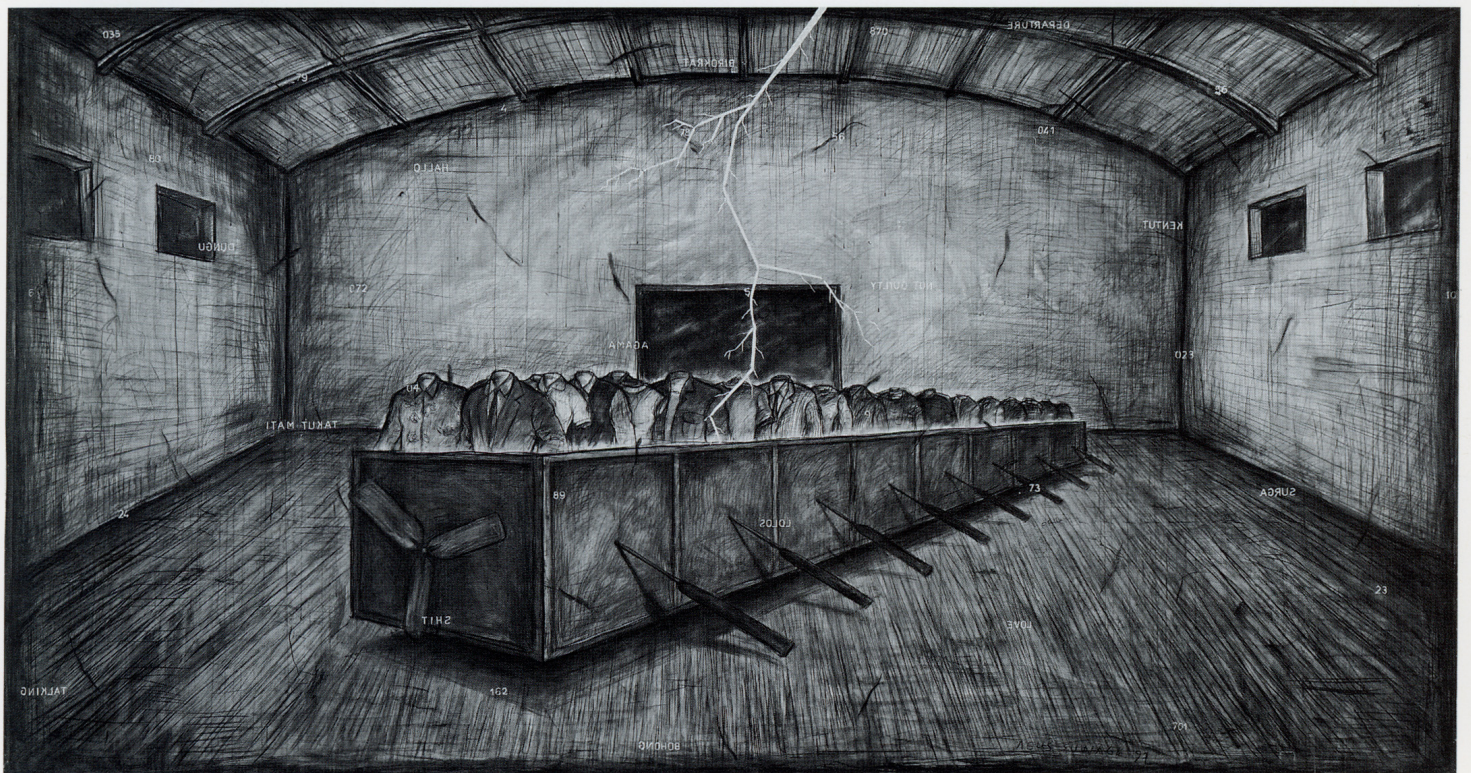
INSTALLATION SHOT



Agus Suwage

HOLY POLITICIAN PERLU MINUM OBAT SAKIT JIWA [HOLY POLITICIAN NEEDS TO DRINK MEDICINE FOR HEART DISEASE], 1996
Charcoal on canvas, 190 x 91 cm (each); 190 x 182 (diptych)





Agus Suwage

KEBERANGKATAN [DEPARTURE], 1997, Charcoal on canvas, 220 x 400 cm

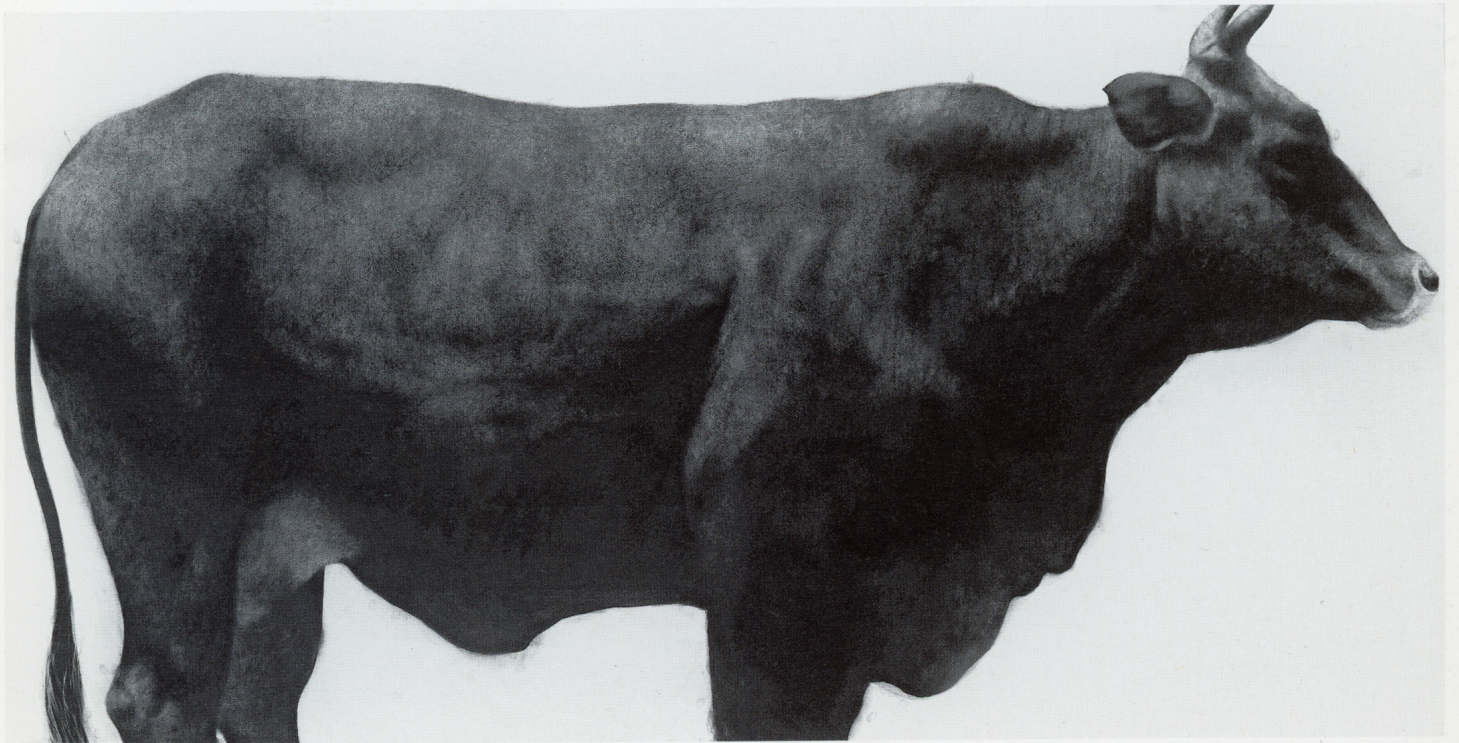


Ahmad Zakii Anwar

PROFANE, 2008, Charcoal on paper, 145 x 223 cm

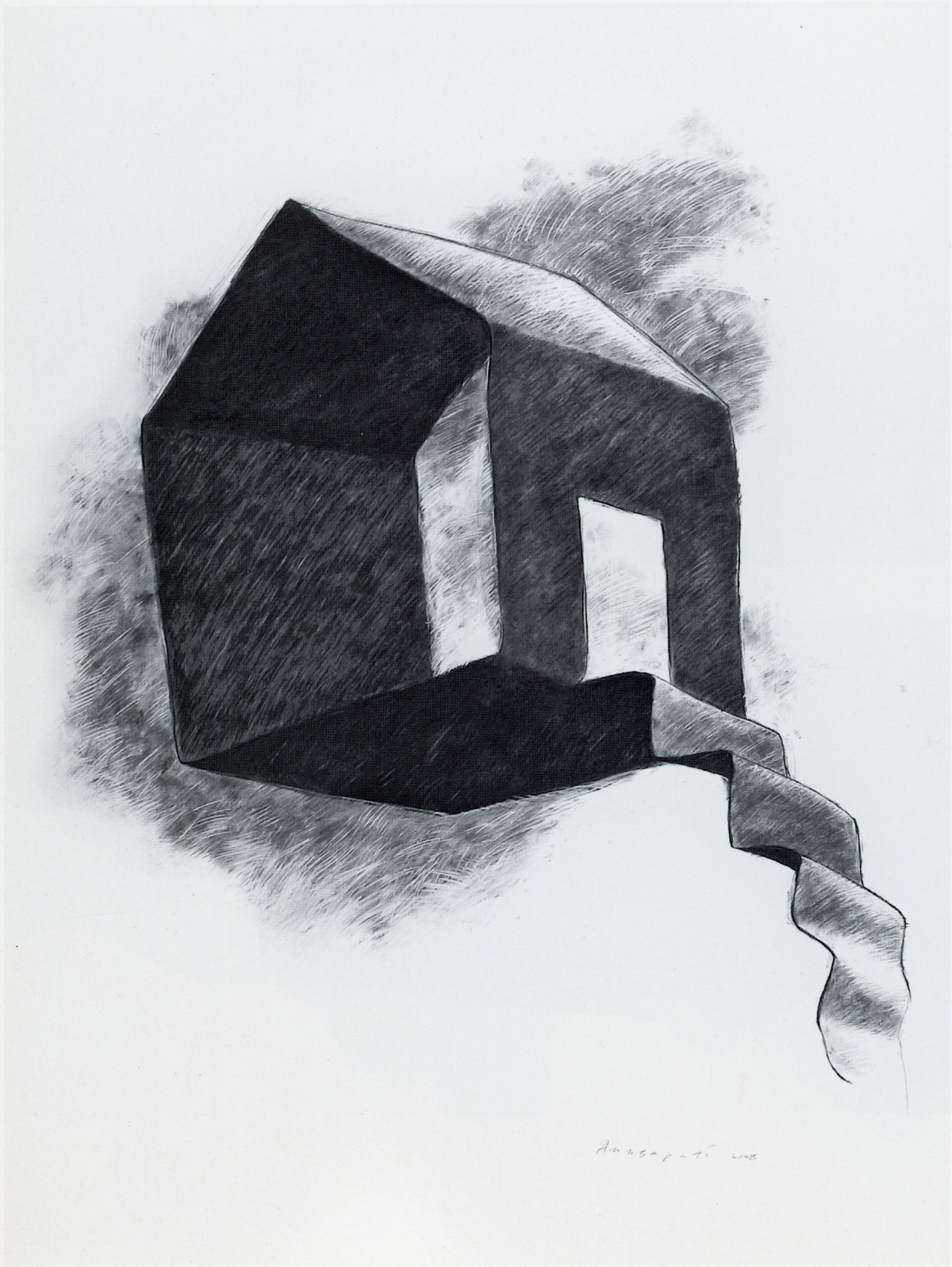
Ahmad Zakii Anwar

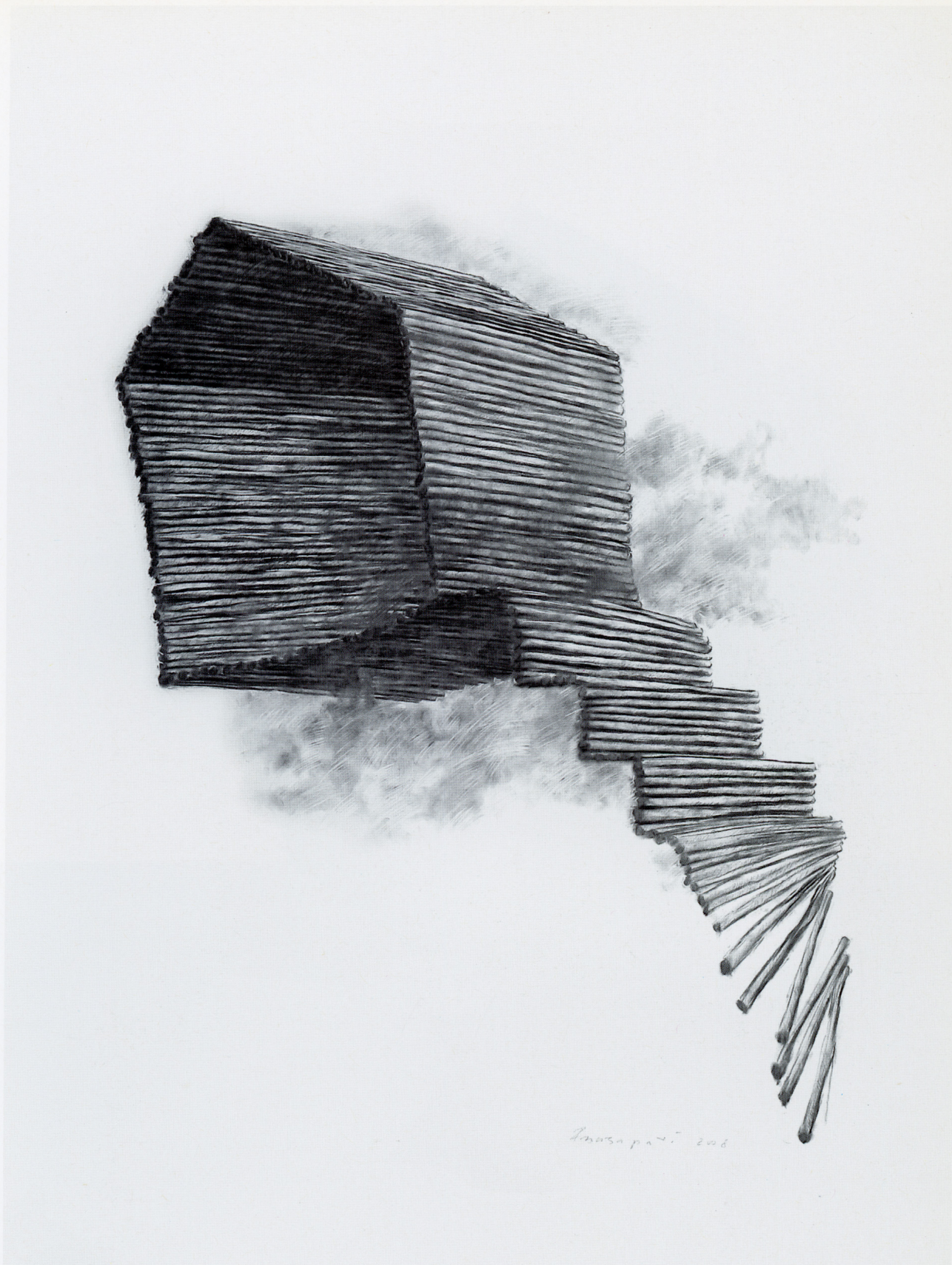
SACRED, 2008, Charcoal on paper, 120 x 241 cm



Anusapati

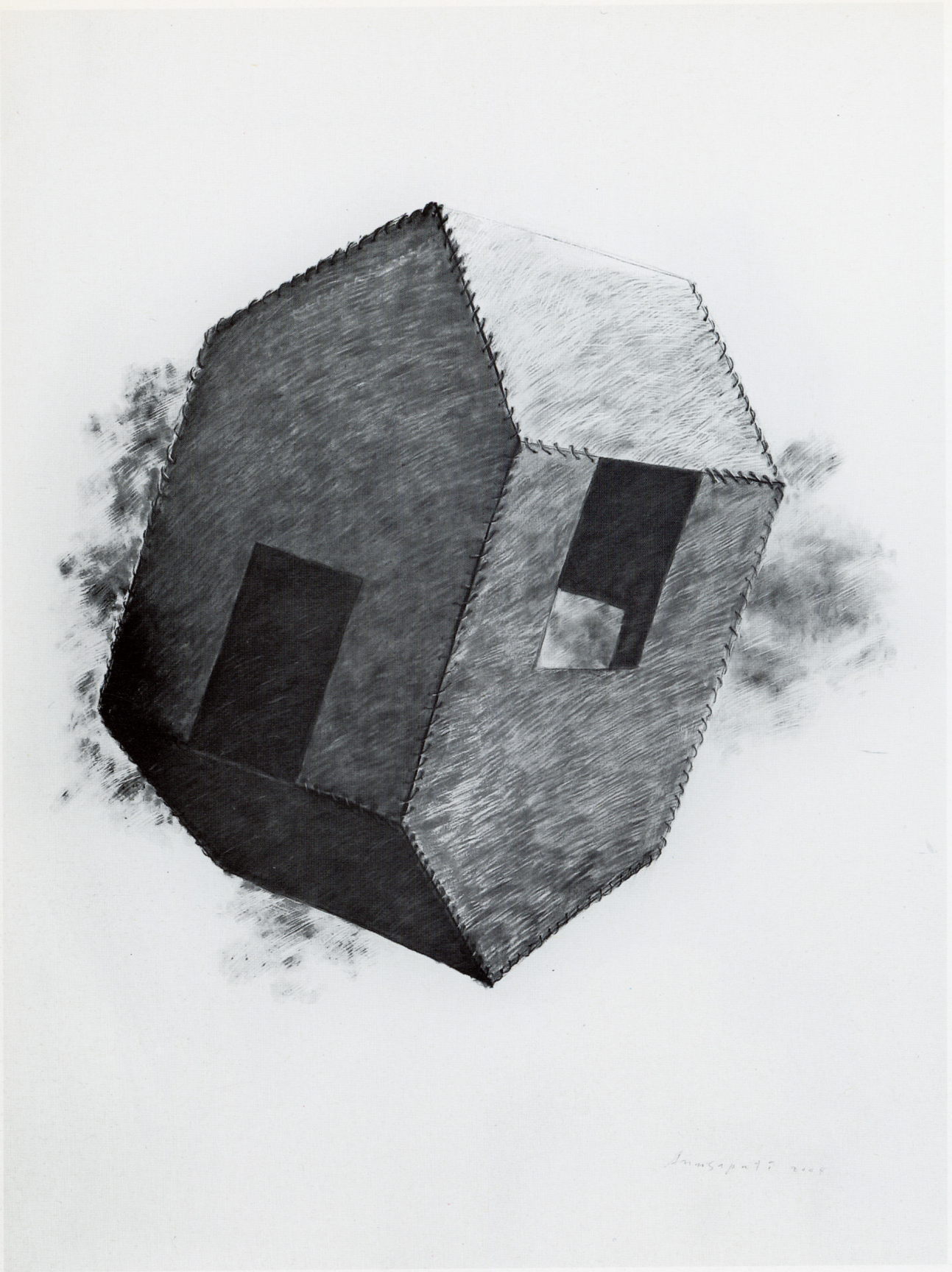
PAPER HOUSE, 2008, Charcoal on paper, 200 x 150 cm





Anusapati

WOODEN HOUSE, 2008, Charcoal on paper, 200 x 150 cm



Anusapati 2008

Anusapati

SHELTER OF UNCERTAINTY, 2008, Charcoal on paper, 200 x 150 cm

Nadiah Bamadhaj

THE ISLAND, 2007, Collage & charcoal on paper, 96 x 261 cm



J. Ariadhitya Pramuhendra

LOST IN 0 DEGREE, 2008, Charcoal on canvas, 200 x 300 cm





J. Ariadhitya Pramuhendra

LOST IN NORTH POLE, 2008, Charcoal on canvas, 180 x 380 cm

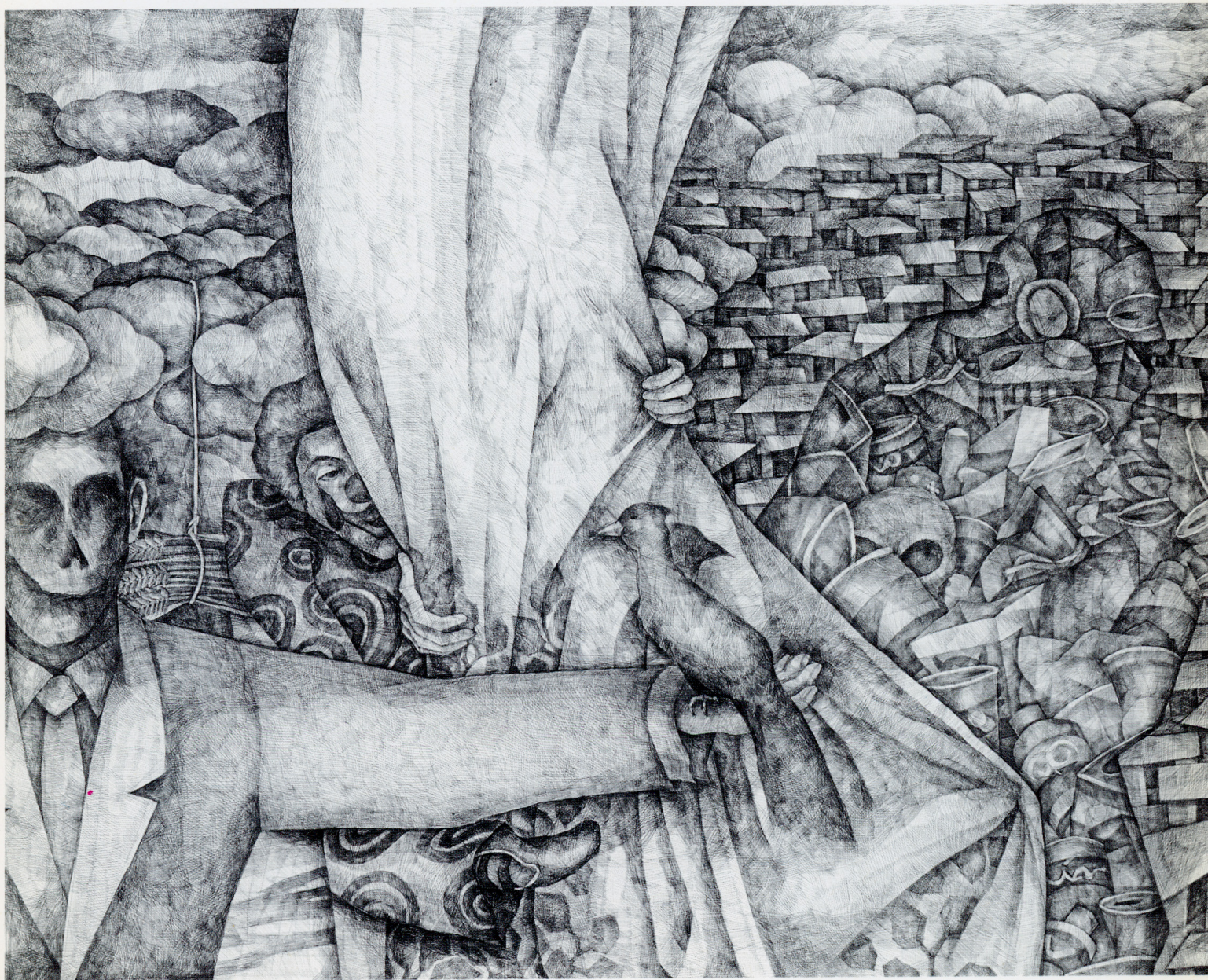


Fernando Escora

TIRED OF WATCHING, 2008, Ink on paper, 120 x 150.5 cm

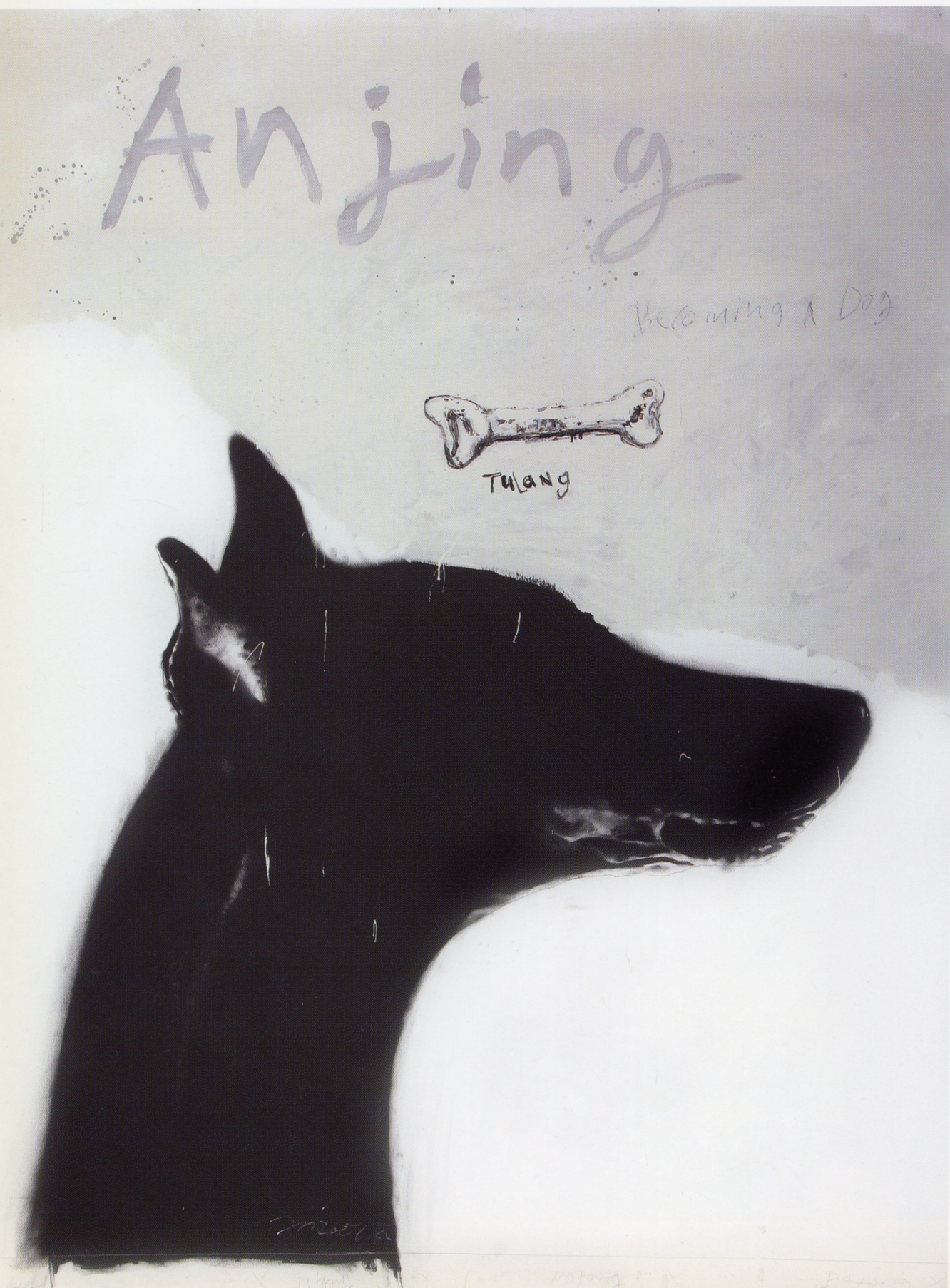
Fernando Escora

IN BETWEEN THE CURTAINS, 2008, Ink on paper, 120 x 150.5 cm

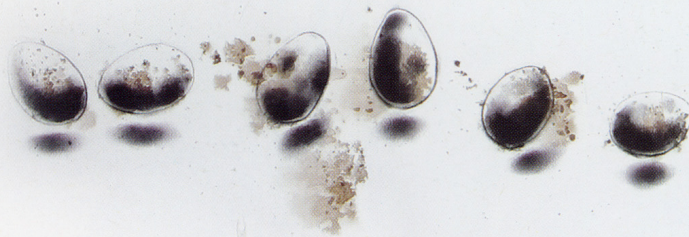
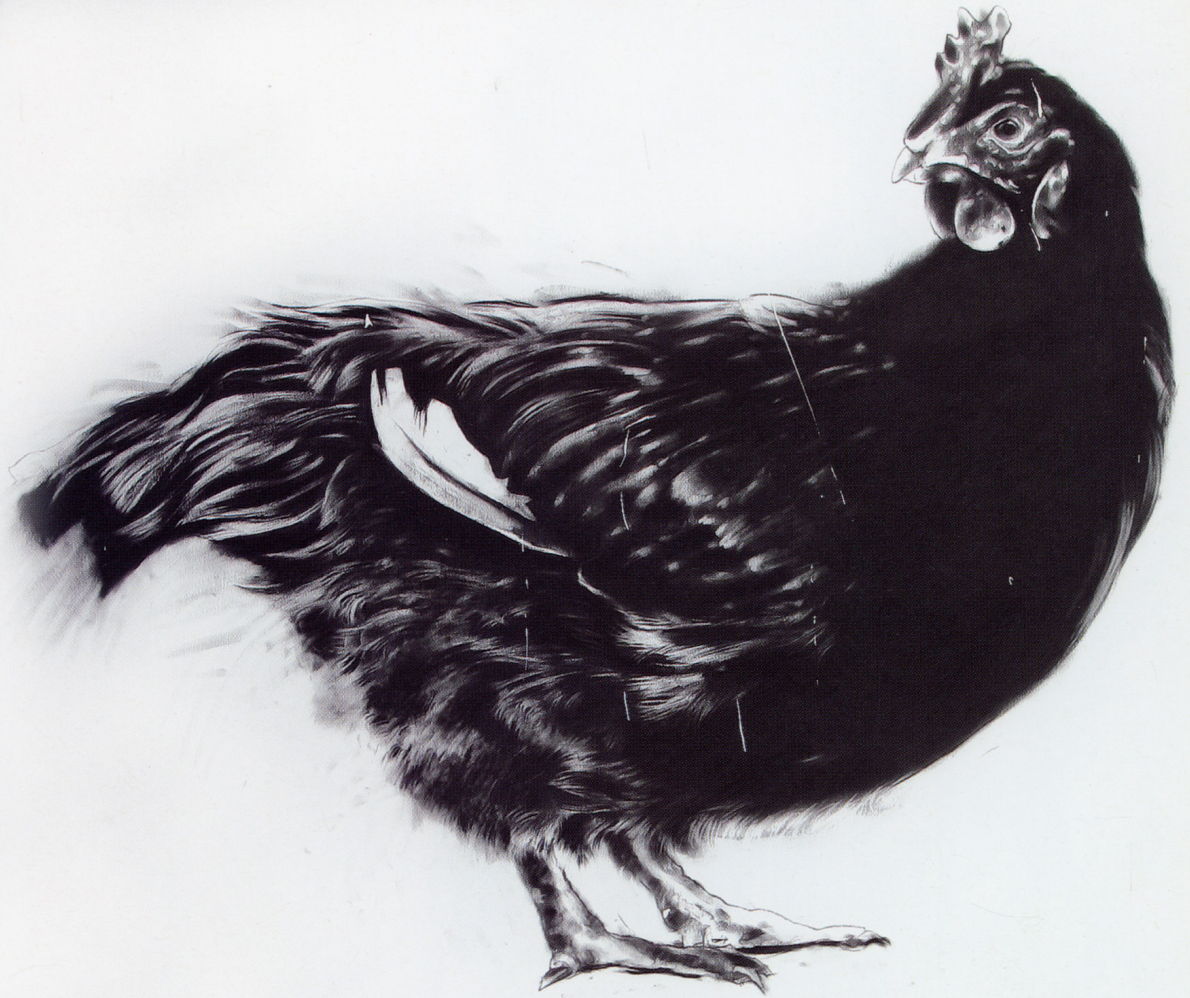


Jalaini Abu Hassan

ANJING, 2008, Charcoal on paper, 193.5 x 152.5 cm



my chicken sheet Drawing - 2008



Jalaini Abu Hassan

MY CHICKEN SHEET, 2008, Charcoal on paper, 193.5 x 152.5 cm



Jimmy Ong

SELF PORTRAIT X TWO
2001

Charcoal on paper
242 X 124 cm

Jimmy Ong

SIXTEENTH

2001

Charcoal on paper
220 x 124 cm



Jimmy Ong

STUDY FOR BY THE RIVER, 1993, Charcoal on paper, 148 x 169 cm





Tang Da Wu

SAME SAME NUMBER 1 & SAME SAME NUMBER 2, 2008, Charcoal on paper, 158 x 125 cm (each); 158 x 250 cm (diptych)



Kiko Escora

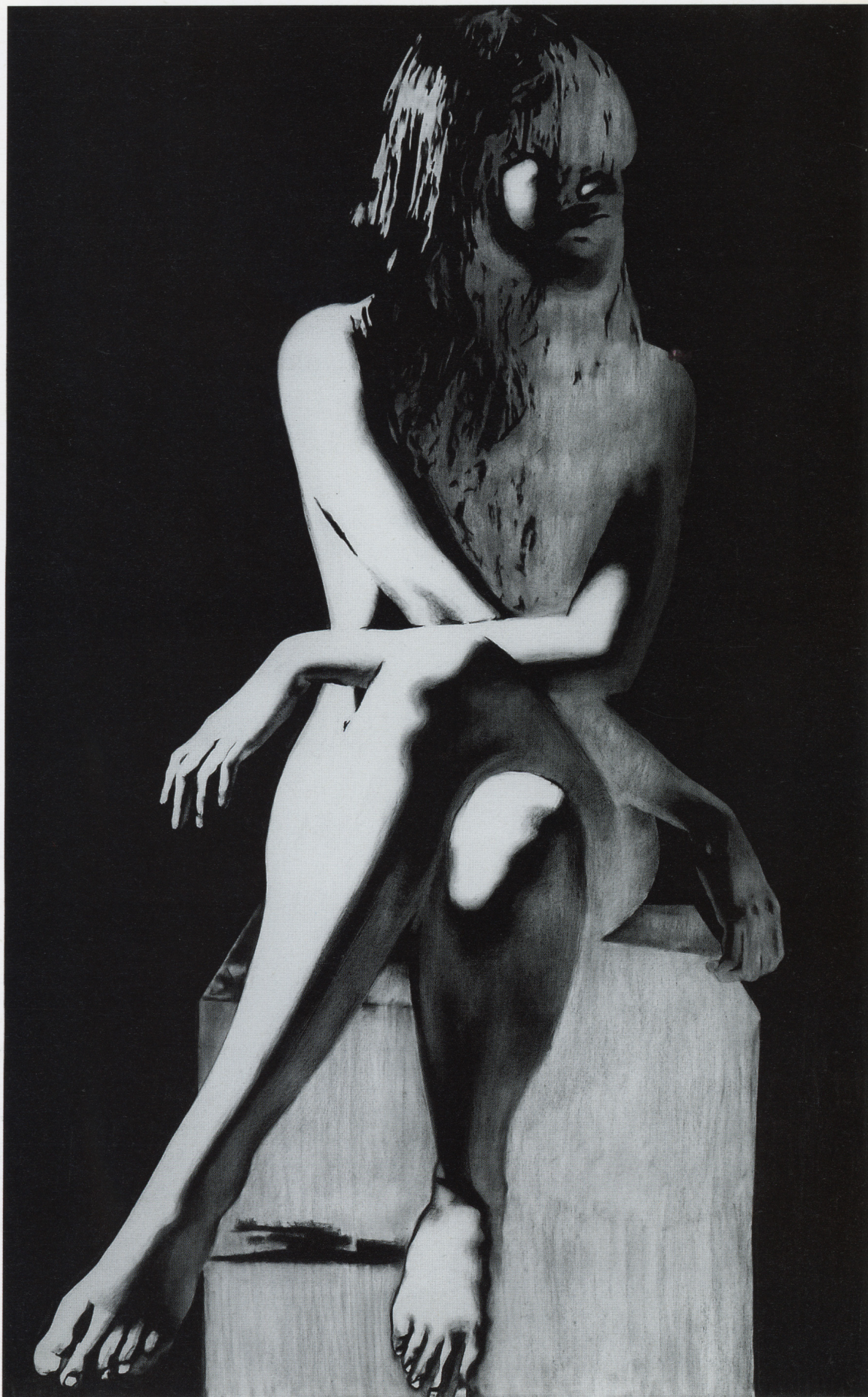
LOVE WILL TEAR
US APART
2008

Charcoal on paper
183 x 114 cm

Kiko Escora

OF DREAMS, LOVERS,
AND MONSTERS
2008

Charcoal on paper
183 x 114 cm





Jose Legaspi

SUICIDE, 2000, Pastel on paper, 92 x 61.5 cm

Jose Legaspi

THE ESCAPE / SIMPLE LIBERTINAGE, 1998, Pastel on paper, 92 x 61 cm



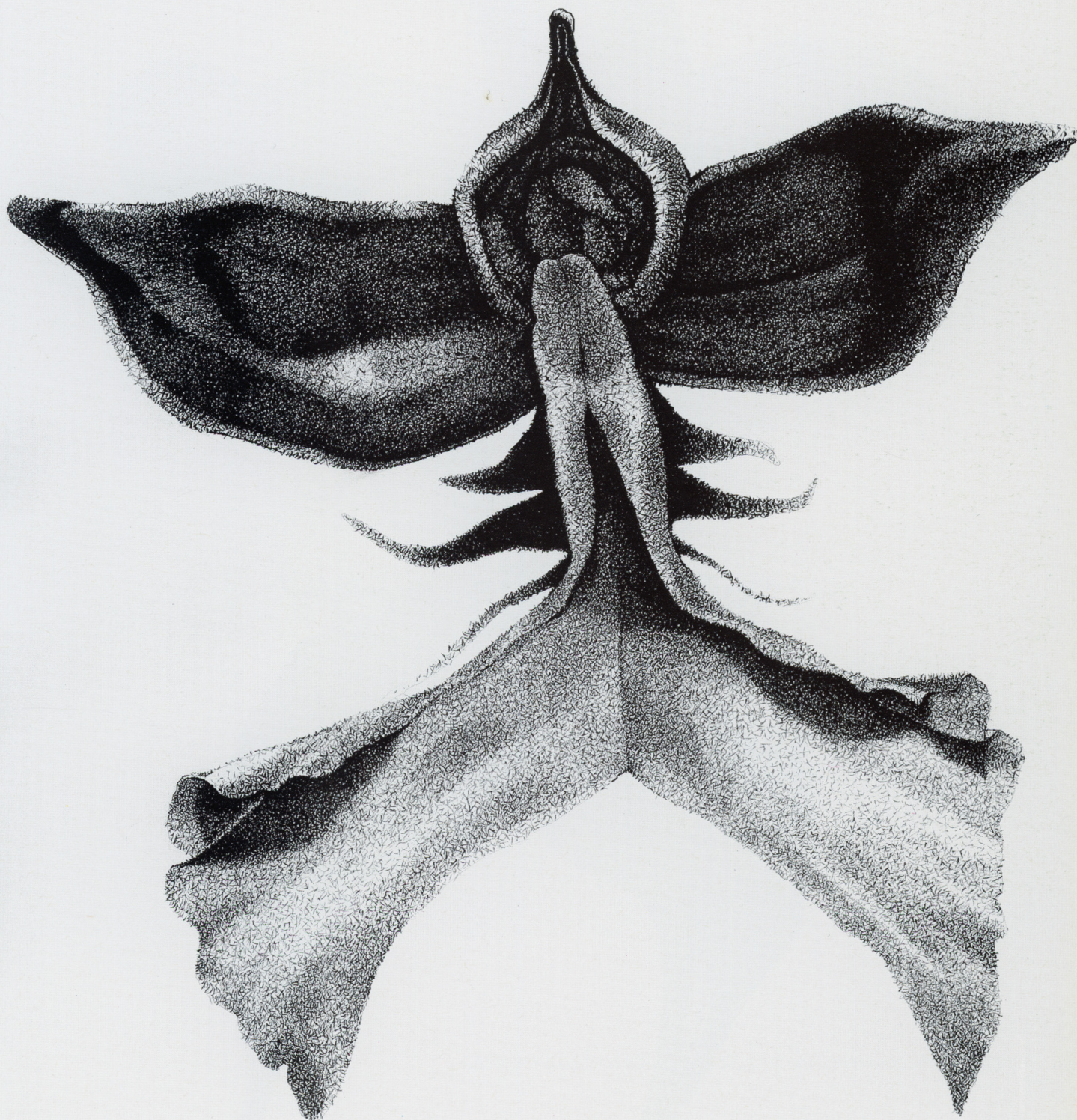


Jose Legaspi

CRUCIFIXION, 1998, Pastel on paper, 92 x 61 cm

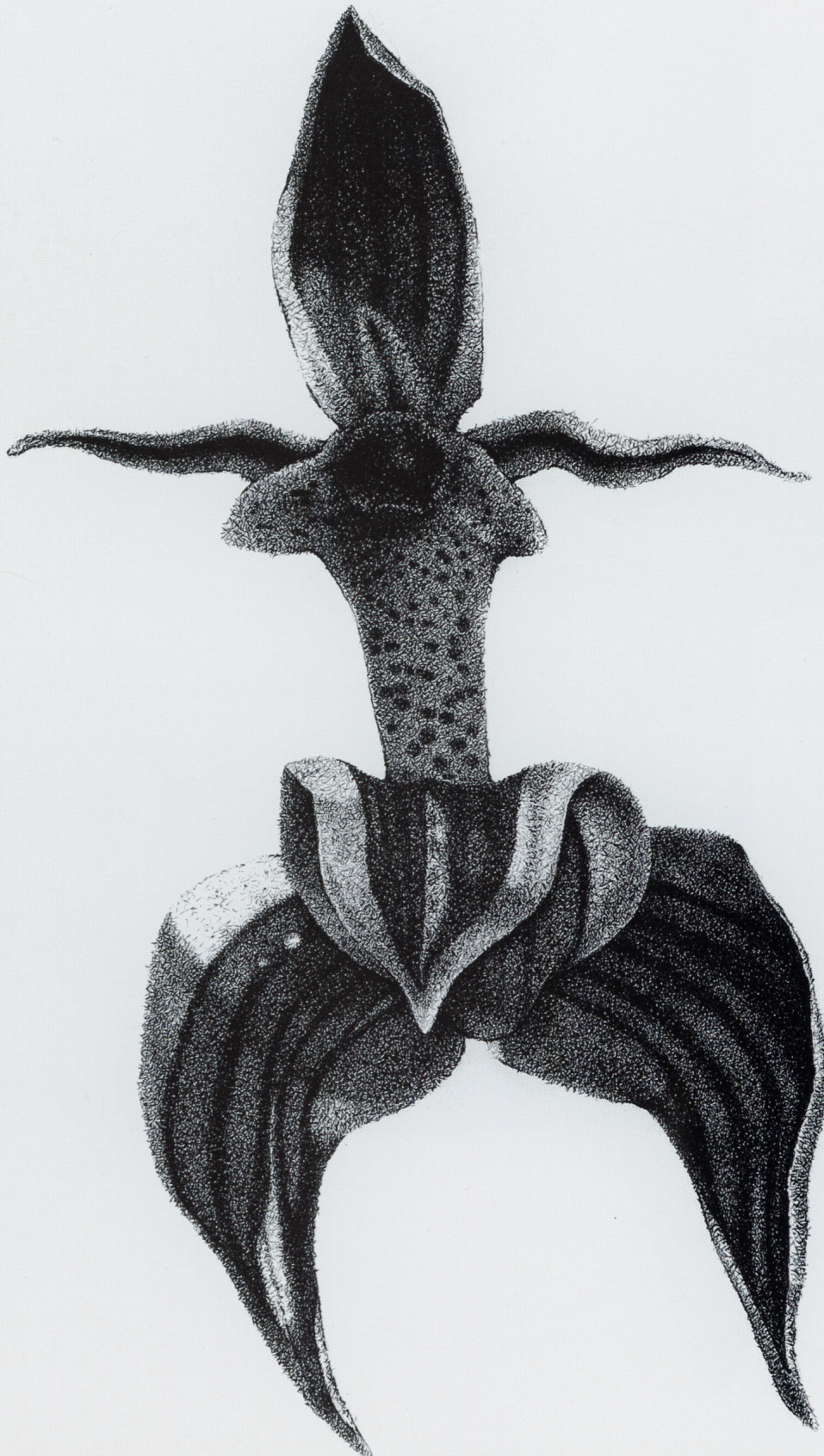
Niti Wattuya

ANOECTOCHILUS ELWESLI, 2008, Charcoal on paper, 183 x 152.5 cm



Niti Wattuya

DRYMODA SIAMENSIS SCHLTR, 2008, Charcoal on paper, 183 x 152.5 cm





Niti 08

Niti Wattuya

GASTROCHILUS CALCEOLARIS, 2008, Charcoal on paper, 183 x 152.5 cm

Tisna Sanjaya

VELASQUEZ, GOYA AND MYSELF AS A MODEL, 2008, Charcoal and oil on canvas, 200 x 200 cm





Tisna Sanjaya

DON'T SHOOT IF YOU ARE BRAVE, 2008, Charcoal on canvas, 170 x 145 cm

Vasan Sitthiket

GLOBAL WARMING FUCKING SHOW, 2008, Crayon on canvas, 230 x 216 cm





Vasan Sitthiket

POWER POLITIC GAME, 2008, Crayon on canvas, 216 x 252 cm

artists' profiles

AGUNG KURNIAWAN

(b. 1968, Indonesia)

studied archeology at Gadjah Mada University and graphic arts at the Indonesian Art Institute (ISI) in Yogyakarta. An influential figure in the contemporary art scene, Kurniawan also writes, curates, organizes numerous art events in Yogyakarta. He has exhibited widely around Indonesia, and abroad in AWAS! Recent Art From Indonesia which toured Japan, Australia and Europe (2000-2002), and in Singapore and the Netherlands. He is one of the founding members of Cemeti Art Foundation, now known as Indonesian Visual Art Archive and the co-owner of Kedai Kebun Forum, one of Yogyakarta's most active independent art spaces. His works are in the collections of Singapore Art Museum, Queensland Art Gallery, KLM and Deutsche Bank (Jakarta).

AGUS SUWAGE

(b. 1959, Indonesia)

is one of Indonesia's leading contemporary artists. Trained in Graphic Design at Bandung's Institute of Technology (ITB), he worked as a graphic designer before becoming an artist. His career spans across Asia and Europe, from local solo exhibitions to international group shows. Some of his most recent international shows include ZKM Thermocline of Art: New Asian Waves in Germany (2007); the 1st Singapore Biennale (2006); CP Biennale in Jakarta (2005), 7th Yogyakarta Biennale and Gwangju Biennale: Man + Space (2000).

AHMAD ZAKII ANWAR

(b. 1955, Malaysia)

was trained as a graphic designer at the School of Art and Design, MARA Institute of Technology. The creative mind behind some of the most memorable advertising images we have seen in the region, Zakii is now a successful artist who has shown in Kuala Lumpur, Hong Kong, Singapore, Manila, Bangkok, Jakarta, Beijing, Perth, Fukuoka and the UK. His design sensibilities combined with his deft handling of paint contribute to a sophisticated and stylish body of work that has made him one of the most successful of contemporary regional painters. Minimalistic yet captivating, his signature dark, translucent Rothkoesque background provides a dramatic setting for his carefully composed still-lives and figurative works.

ANUSAPATI

(b. 1957, Indonesia)

shows deep sensitivity in his wooden sculptures towards the form and material, which he borrows from functional objects from the past and his daily environment. Anusapati studied at College of Fine Arts (ASRI), Yogyakarta and continued his Masters of Fine Arts program at the Pratt

Institute, New York. Some of his recent exhibitions include Conversation a solo exhibition at Cemeti Art House (2002) and international group exhibitions such as To Russia with Art, Museum of Modern Art at Russia and The Sculpture Survey 01 at Gomboc Galleries, Australia (2001).

FERNANDO ESCORA

(b. 1971, Philippines)

graduated from the University of the Philippines with a bachelor's degree in Fine Arts (1995). He taught printmaking at the Philippine High School for the Arts. Escora's preference for the graphic medium is evident in his drawings, meticulously rendered in linear strokes.

J. ARIADHITYA PRAMUHENDRA

(b. 1984, Indonesia)

is quickly making a name for himself as a hot young star in Indonesia. He graduated from Bandung Institute of Technology, majoring in Printmaking in 2007. He has participated in a number of group exhibitions presenting emerging Indonesian artists over the past couple of years and has caught audience attention with his dramatic self-portraits in charcoal on canvas.

JALAINI ABU HASSAN OR "JAI"

(b. 1963, Malaysia)

took his BA in Fine Art at MARA Institute of Technology in 1985, was awarded a Malaysian Federal Scholarship to the UK, where he gained his MA from London's Slade School of Art. In 1994 he then went on to take his MFA at New York's Pratt Institute, graduating in 1994. A leading contemporary painter in Malaysia, and an influential teacher, Jai has exhibited in Malaysia, Singapore, the USA, the UK and also in Spain and Iraq, most recently representing Malaysia at the European Association of Fine Art 50th Anniversary Exhibition in Germany.

JIMMY ONG

(b. 1964, Singapore)

is one of the few Singapore artists to employ charcoal predominantly in his practice. Based in New York, Jimmy Ong is noted for rendering figures, landscapes and still-life subjects in large-scale drawings. His provocative nudes often executed expressively and viscerally mark the rare instance of depicting alternative sexual orientations in Singapore art. Many of his pieces make references to allegories and unusually, often suggest underlying violence, intense sensuality and power dynamics. Bearing influences from western art training (in Italy and USA) and Chinese calligraphy traditions, Ong's works are found in many public and private collections including Singapore Art Museum.

JOSE LEGASPI

(b. 1959, Philippines)

majoring in biology and zoology before becoming an artist. Legaspi has exhibited widely in the Philippines as well as Hong Kong and USA. Some of the noted exhibitions he has participated in include the inaugural Singapore Biennale (2006), the 8th Istanbul Biennale in Turkey (2003), 4th Asia-Pacific Triennial of Contemporary Art at Queensland Art Gallery (2002) and 15 TRACKS: Contemporary Southeast Asian Art exhibited at Tama Art University and Fukuoka Asian Art Museum in Japan (2002-2003).

KIKO ESCORA

(b. 1970, Philippines)

is one of the most popular names in the Philippines contemporary art world. Set amidst the modish cosmopolitan scene, his drawings in charcoal are often portraits of characters in his social milieu, expressing the pressures of urban living: angst, loneliness and ennui. His career has spanned numerous solo and group exhibitions locally and abroad, namely Singapore, Malaysia, Taiwan, Korea and France. He was a recipient of the Cultural Center of the Philippines Thirteen Artists Award in 2003.

TANG DA WU

(b. 1943, Singapore)

is one of Singapore's most respected and beloved contemporary artists. Since returning to Singapore from London's Goldsmiths College in 1988, the artist has invigorated the regional art scene with his social and environmental-themed art performances and installations. He is also known for founding of crucial Singaporean independent artists' initiative, the Artists Village. He was awarded the 10th Fukuoka Asian Arts & Culture Prize in 1999. Tang represented Singapore at the 52nd Venice Biennale in 2007.

NITI WATTUYA

(b. 1944, Thailand)

is a self-taught artist who began sketching at a young age. Growing up beside the Chao Phraya River, the river has been great inspiration to him in his four decades of painting. He has participated in local and international exhibitions such as Change and Modernism in Thai Art (1991) at Canberra's Contemporary Art Space, Australia, the Gwangju Biennale (2000), Ancient Voices (2003) at Numthong Gallery, Bangkok, Thailand. Besides painting, Niti Wattuya writes poetry and observations relating to his life and thoughts on art. He has written four books. He currently lives and works in Ayutthaya, Thailand.

TISNA SANJAYA

(b. 1958, Indonesia)

received a Bachelor of Fine Art in 1994, and an MA in 1998, from the Freikunst HBK in Braunschweig, Germany. He teaches at the Bandung Institute of Technology and is a central figure in the Bandung art scene. Working across disciplines, his etchings and lithographs are dense with images drawn from traditional Sundanese theater and western art. Tisna's work comments on current socio-political developments in Indonesia. In 2003, he was selected to represent Indonesia at the 50th Venice Biennale. His work is in the public collections of the Museum of Contemporary Art, Tokyo, Japan; Singapore Art Museum; and Fukuoka Asian Art Museum, Japan, among others. Tisna Sanjaya currently lives and works in Bandung, Indonesia.

VASAN SITTHIKET

(b. 1957, Thailand)

is Thailand's most active and well-known artist-poet-activist. Since his first exhibition in 1984, Vasan has experimented with various media such as oils, tempera painting, sculpture, woodwork, video and installations. He received the Silpathorn Award for visual arts in 2007, sharing the honour with Rirkrit Tiravanija and Pinaree Sanpitak.

NADIAH BAMADHAJ

(b. 1968, Malaysia)

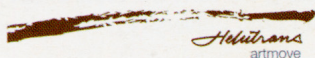
obtained a BFA in sculpture and sociology from the University of Canterbury, New Zealand, after which, she went on to work with non-governmental organizations on HIV/AIDS prevention and human rights advocacy. In 2002 she was awarded the Nippon Foundations Asian Public Intellectuals fellowship, which she elected to undertake in Yogyakarta, Indonesia, researching the 1965 Suharto coup. Her work attempts to uncover processes by which collective memories are lost or obscured, only to be replaced with new ones. She questions who places them there, and how these come to be naturalized. She has used video, drawing, installation, sculpture and photography, always underpinning her fine aesthetic sensibilities with intellectual rigor and in-depth research. She recently took part in CP Biennale II in Jakarta and will exhibit her new video works at Home Works III, Forum on Cultural Practices at the Lebanese Association for Plastic Arts, Beirut. Her recent work looks at architecture as historical documents and carriers of memory, which is the topic of her PhD research, which began at Curtin University of Technology in 2006.

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valentine willie fine art

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