I acknowledge the Whadjuk Nyungar people as the traditional custodians of the Country our art museum was built on and I acknowledge their continuing connection to land, sea and community and pay my respects to Elders, past, present and emerging.

As we move forward from the uncertainty of 2020, I am delighted to be able to share our exciting plans for the John Curtin Gallery’s 2021 Exhibition Program.

We commence 2021 during Bunuru in early February, with an exhibition of the enigmatic sculptures of Abdul-Rahman Abdullah. I am particularly excited to be curating Everything Is True which brings together the largest group of Abdullah’s sculptures ever assembled for the 2021 Perth Festival. Occupying the entire gallery, this exhibition will showcase the artist’s mercurial blend of exceptional skill and spiritual presence including work never before seen in Perth.

In May, during Djeran, we will present an exhibition rescheduled from 2020 due to the COVID-19 Pandemic. The Alternative Archive is the first comprehensive survey of contemporary regional arts practice in Western Australia in over 20 years. It is the culmination of a three-year project involving 14 galleries and museums, 35 curators and 180 artists across regional Western Australia – from Kununurra to Esperance. Developed with my co-Curator Anna Richardson, this exhibition documents a dynamic anthology of how regional artists form the cultural heart of their communities and through their deep commitment to their practice, contribute to the state-wide arts ecology.

During Djilba in September, we launch an ambitious new project that showcases contemporary practice from around the Indian Ocean rim – the Indian Ocean Triennial Australia – IOTA. Many of the 21 countries around the Indian Ocean rim are our close neighbours and important trading, learning and cultural partners. In this inaugural Triennial, a panel of curators have brought together outstanding work from a range of Indian Ocean Rim countries including India, Bangladesh, Thailand, Indonesia, Australia, South Africa and Iran.

We launch our final exhibition in November during Kambarang, continuing our strong partnership with the Collectors Club of WA to present the six finalists of the 2021 John Stringer Prize: Merrick Belyea,
Theo Costantino, Daniel Kristjansson, Clare Mcfarlane, Ross Potter and Lea Taylor. This promises to be another exceptional exhibition showcasing the work of Western Australian-based artists, that builds upon the John Stringer Prize’s growing reputation of recent years.

The renewed commitment from our Principal Presentation Partner Navitas Ltd, and another exciting new partnership with Lendlease to enhance the stature of the John Stringer Prize in coming years, together with growing support through our JCG Donor Circle both herald a bright and promising year for the John Curtin Gallery.

Everyone at the Gallery looks forward to welcoming you in 2021.

CHRIS MALCOLM
DIRECTOR, JOHN CURTIN GALLERY
Everything is True: Abdul-Rahman Abdullah

*Everything Is True* is the largest ever assembly of sculptural work by acclaimed Perth-based artist Abdul-Rahman Abdullah. This exhibition blends his exquisite technical virtuosity, with material intrigue to create sculptures of rare, palpable presence that can be both playful and terrifying. Filling the entire John Curtin Gallery, *Everything Is True* is an emotionally charged journey through the memories, dreamscapes and spiritual imagination of one of Australia’s most compelling contemporary artists.

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**OPENING EVENT**
Thursday 4 February

**EXHIBITION**
5 February–23 April

**SUPPORTED BY**
Perth Festival, Wesfarmers Arts Principle Visual Arts partner

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*ABDUL-RAHMAN ABDULLAH, THE MEN WHO SOLD LIES 1, 2 AND 3, 2018, CARVED AND PAINTED WOOD, DIMENSIONS VARIABLE IMAGE COURTESY OF NEWCASTLE ART GALLERY AND THE ARTIST.*
The Alternative Archive presents a contemporary visual archive of regional Western Australian arts practice, documenting a dynamic anthology of how regional artists relate to the people, homes, towns or regions that they know so well. Originally planned for 2020, this exhibition is the culmination of a three-year project involving 14 regional art galleries, 35 curators and 180 artists. It showcases work drawn from a series of regionally based Alternative Archive exhibitions, facilitated by local curators engaging with regional artists throughout 2019. The Alternative Archive aims to increase understanding of the arts ecology, the practices, and conditions of regional art making in Western Australia. This survey exhibition marks the first in a series of Regional Arts Triennials that will culminate in a major project in 2029 coinciding with the state’s official bicentennial of the English Crown’s appropriation of Nyungar boodja in 1829.
Indian Ocean Triennial
Australia – IOTA

IOTA21 is the inaugural survey of contemporary craft practice by artists from countries of the Indian Ocean Rim. This multi-venue festival celebrates the traditions of making for the everyday, adorning, ceremony and as acts and embodiments of enduring relationships and deep attachments to Country. Although emanating from craft traditions, the selected works will be rendered in contemporary language either directly by craft practitioners or through collaboration with artists and designers. By re-acknowledging the role of craft and craft skills in our current era, the exhibitions are equally directed by the principle of craft as a social practice capable of enhancing community innovation and economic improvement.

John Curtin Gallery is an anchor venue partner for the IOTA21. See the IOTA program for details of the Futuring Craft conference, fashion show and public program.

indianoceantiennial.com
John Stringer Prize 2021

The John Stringer Prize was established in 2015 in honour of internationally acclaimed Australian curator, the late John Stringer (1945–2007). The Prize is a non-acquisitive, annual award aimed at recognising and supporting outstanding Western Australian visual art practice. The six finalists for 2021 – Merrick Belyea, Theo Costantino, Daniel Kristjansson, Clare Mcfarlane, Ross Potter and Lea Taylor – have been commissioned to create new work from which the winning artist will be determined by a secret ballot conducted by The Collectors Club members.

OPENING EVENT
Thursday 18 November

EXHIBITION
19 November–15 December

SUPPORTED BY
Lendlease, The Collectors Club, JCG Founders Club/Donor Circle

SUSAN ROUX, I - V1, 2020, BLACKENED STEEL, CARBON PIGMENT, THREAD, KEVLAR THREAD, CANSON PAPER, PHOTOGRAPHIC PAPER. JOHN STRINGER PRIZE EXHIBITION, INSTALLATION VIEW, JCG, 2020
Our mission is to inspire audiences to create a more just and equitable world by interrogating contemporary issues through the visual arts.

Public art museums play an important role within our community and we are actively building innovative partnerships and creative collaborations to maximise our impact. We develop exhibitions, public programs and our Collection to enable this impact to be intensified and accelerated through these diverse and exciting new partnerships.

Each exhibition has its own carefully curated public program which, through its focus and diversity, will support and extend their reach to generate lasting impact in the community. We wish to engage with our audiences on deeper, more meaningful levels, to enable opportunities for transformative experiences for every visitor.

Making Tomorrow Better through the Power of Art.

Our 2021 Public Program will build on socially conscious themes and present a range of stimulating and thought-provoking opportunities through our new Social Impact partnership with the Museum of Freedom and Tolerance.

We will also be introducing an exciting new level of engagement through our Performance partnership with the acclaimed Australian Baroque ensemble to present an innovative Musical Residency Program curated to support each exhibition.

We also are cognisant of our leadership role within the Visual Arts, Collections and University Art Museums sectors, and play an active role across the sector. We also provide professional development opportunities for emerging artists and curators through our internship programs.
Our Strategic Partners

FESTIVAL PARTNER – PERTH FESTIVAL
The Gallery has partnered with the Perth Festival every year since we first opened in 1998 with exhibitions by Tracey Moffatt and Max Pam. Over the ensuing 23 years we have continually aimed to present ambitious projects by celebrated national and international artists. We are delighted to continue this partnership into 2021 with our opening exhibition Everything is True: Abdul-Rahman Abdullah.

perthfestival.com.au

SOCIAL IMPACT PARTNER – MUSEUM OF FREEDOM AND TOLERANCE
Since 2012 the Museum of Freedom and Tolerance has been working with Arts and Culture partners to promote tolerance and social cohesion. Their mission, to create a more empathetic society, is increasingly important in a world impacted by Covid-19 and racial unrest. MFT works to amplify marginalised voices, build bridges, and catalyse positive social change.

mftwa.org.au

COMMUNITY PARTNER – VICTORIA PARK CENTRE FOR THE ARTS
We welcome the Victoria Park Centre for the Arts as our Community partner in 2021. The Centre works to facilitate and nurture creative and cultural activities within the community and has an enviable reputation in delivering programs for people with disabilities. We are collaborating on a number of initiatives in 2021 including community exhibition tours.

vicparkarts.org.au

PERFORMANCE PARTNER – AUSTRALIAN BAROQUE
We are pleased to announce our 2021 Music Residency partner, Australian Baroque. Together we present The Brush and the Bow, an innovative, curated series of concerts paired with our exhibition program. Exploring the relationship between music and art in an informal discussion throughout the concert, our guest speakers will include Dr Alan R. Dodge AM and Professor Geoffrey Lancaster AM.

australianbaroque.com
Koorliny Mia Whadjuk Boodja Carrolup Artworks Back Home
The Herbert Mayer Collection of Carrolup Artwork
Carrolup Centre for Truth-telling

Curtin University has launched an ambitious project to create a dedicated new permanent home for The Herbert Mayer Collection of Carrolup Artwork – a rare collection of treasured artworks created by Aboriginal children of Australia’s Stolen Generations. These artworks were created by Aboriginal children forcibly removed from their families and detained at the Carrolup Native Settlement, in remote bushland near Katanning in the 1940s. After travelling to London in 1950, this collection was lost for many decades until it was discovered by chance at Colgate University, New York in 2004. Understanding the Collection’s profound cultural significance to Aboriginal people, Colgate generously returned these artworks to Nyungar boodja, entrusting custodianship to Curtin University through a ground-breaking repatriation in 2013.

Guided by the Carrolup Elders Reference Group, Curtin is establishing a dedicated new home for this Collection – the Carrolup Centre for Truth-telling. Acknowledging the special significance these works hold for all Nyungar people of Western Australia, this Centre will ensure the ongoing preservation and presentation of this Collection for future generations. The Carrolup Centre for Truth-telling will be renamed in due course, becoming the foundation for a University-wide initiative to engage the wider community in truth-telling, healing and reconciliation.

As a forerunner to the Carrolup Centre for Truth-telling, we will be opening our new Carrolup Discovery Zone on Level 2 in 2021. This space will enable the Gallery to expand its engagement and education programs, sharing the stories of the Stolen Generations to broader audiences.

To find out more: curtin.edu/Carrolup-centre
Our Supporters

The John Curtin Gallery is grateful for the combination of philanthropic donations, grants and corporate sponsorship, as well as in-kind support, it relies upon to deliver superior exhibitions with engaging programs supported by quality publications. The Gallery’s audience numbers have increased steadily over the years due to the expanding ambition of our exhibition programs and an enduring commitment to excellence.

JCG DONOR CIRCLE

As a member of our Donor Circle you will be joining a select group of like-minded individuals whose generous support is enhancing the Gallery’s ability to make a positive impact in the community. Members are invited to attend exclusive events and meet visiting artists and curators.

COLLECTION

The highly successful 50fifty Acquisition Initiative managed to secure over 200 artworks for the University’s Art Collection between 2017 and 2020. We wish to extend our sincerest gratitude to all who generously contributed to its success, as we continue to develop and extend its reputation as one of the State’s most significant public collections. The Gallery is registered to accept gifts of artworks through the Australian Government’s Cultural Gifts Program.

SPONSORSHIPS

The Gallery seeks partners who share our vision to provide the community with enhanced opportunities to experience and critically engage with contemporary art, challenging existing perceptions and encouraging new perspectives.
The Gallery wishes to acknowledge the important contribution by our Corporate sponsors, donors and in-kind supporters.
Access and Inclusion

We are committed to maximising accessibility to all of our activities to those whose innovation and excellence might otherwise be denied or lost to the community.

- Large Print Floor sheets are available at Reception on request.
- Podcast of our artist talks are available on our website together with transcriptions.
- Downloadable PDFs of our catalogues and floor sheets are available on our website and can be listened to in Adobe Reader’s ‘Read Out Loud’ function.
- Sensory Art Tours are conducted several times during the year for people with disabilities. Please contact the Gallery for further information.

Curtin’s Disability Access and Inclusion Plan (DAIP) is available at: https://about.curtin.edu.au/policy-governance/disability-access-inclusion-plan/

Visiting the Gallery

Enter campus via main entrance on Kent Street, Bentley, Western Australia.

Parking is available in carpark PI1. Free parking Sundays, opening nights and after 4.30pm weekdays. All other times metered visitor parking in the Yellow or Blue bays is available via the Cellopark app or via the pay station located near the Blue visitor bays. Note: your car registration number is recorded and no ticket is issued.

Taxi Stand 2 is located at the flagpoles adjacent to John Curtin Gallery.