

## Sandra Hill

**Sandra Hill's** multi-disciplinary practice encompasses painting, printing, mixed-media collage, sculpture, installation and public art, and deals with the socio-political realities "of the tragic and sorrowful consequences of past Government practices" and her personal stolen generation legacies.

Her professional artistic practice commenced after raising three children (including artist **Christopher Pease**) and although she has exhibited since 1989, her prominence grew from the groundbreaking exhibition curated by **Brenda Croft** at the Art Gallery of Western Australia titled *South-West Central: Indigenous Art from South Western Australia 1833-2002*.

Hill has been a National Aboriginal and Torres Strait Islander Art Award finalist on several occasions with wry works addressing themes of domesticity and mid-20th century assimilatory policies. This year's work is her most delicate, subtle and nuanced to date, offering multi-layered messages: its forms are testament to tradition; its inherent ephemeral qualities testament to the fragility of cultural continuity for those who have been displaced; and its materials testament to a living culture that is adaptable and evolving. *My Mother's Booka (skin cloak)*'s political barbs come in the form of delicate pink roses representing the spread of English settlement. Of course the delicate English rose is also a well known cultural persona that exists in stark contrast to the lived experience of Indigenous women.

Jane Raffan



Sandra Hill, *My Mother's Booka (skin cloak)*. Cotton muslin, Marri-Balga and acacia resin silk, paper, clay and wood.

COURTESY: THE ARTIST