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