



In 2011 artist Tania Ferrier exhibited *The Quod Project* at Heathcote Museum and Gallery in Applecross. It was widely viewed and reviewed and went on to tour to several regional centres in WA and to the Rottnest Island gallery. Indigenous Elders, Noel Nannup and Cedric Jacobs were participants and advisors in the project's development. Photography from the project, in collaboration with James Kerr and Glen Stasiuk, now forms a permanent part of the Rottnest Island Museum collection as well as the City of Fremantle Collection. Both Ferrier and Kerr went on to collaborate in design and photography for Stasiuk's award winning film, *Wadjemup: Black Prison - White Playground* and again in the *Humaninside* exhibition at Fremantle Prison in 2013.

In 2016 Ferrier, Stasiuk and painter, Ken Wadrop discussed presenting an exhibition to acknowledge the end of the lease of the Quod building as tourist accommodation in May, 2018.

This exhibition titled, *Bardang/Release* at Earlywork in November, 2017 presents aspects of the three participants' personal stories in coming to know and understand the history of Wadjemup/Rottnest Island and that of the Quod building which was built to intern Aboriginal men from all over Western Australia and where at least 370 men died due to the inhuman conditions of their incarceration.

Quod as prison: 1856 - 1903.

Quod as tourist accommodation: 1911 - 2018



BARDANG | RELEASE

Tania Ferrier | Glen Stasiuk | Ken Wadrop

Tania Ferrier has chosen to produce a small series of paintings called *Ghost Tree*. She painted over paintings she originally produced for *The Quod Project* that were based on her own families photographs of holidays on the island. Ferrier has painted a rendition of one particular Tuart tree, near Pinkies Beach, that expresses the beauty and the sorrow of the island's history. The tree is repeatedly painted to suggest a transition of time from dawn to dusk to midnight and they sit alongside a series of small ink washes produced plein air, on site. Ferrier's family memories lie beneath these works and are her way of acknowledging the layers of history on the island; as a place much loved by holiday makers and as a place that holds the possibility for a far greater experience if we choose to learn and understand the deep and powerful connection to Rottnest/Wadjemup for Western Australian Aboriginal people. See: taniaferrier.com.au/quodproject/



Dr Glen Stasiuk is a prolific producer and director, known for his award winning film *The Forgotten* (2002), as well as other film productions: *Noongar of the Beeliear - Swan River* (2004), *Weewar - A Bindjareb Warrior* (2006), *Footprints in the Sand* (2006), *The Ngallak Koort Boodja Project* (2007), *Gnulla Katitjin Quoppadar Boojar* (2008), *Razor Wire* (2012), *In a Field in France* (2014), *Synergies: Walking Together - Belonging to Country* (2015) and Western Australian Screen Award winning docudrama, *Wadjemup: Black Prison - White Playground* (2014). *Wadjemup: Black Prison - White Playground* documents the period of Aboriginal incarceration on Rottnest Island, highlighting both the traumatic impact on the Aboriginal prisoners and the repercussions that alienation and dispossession had on Aboriginal families and cultural systems in Western Australia, and the lasting legacy of these on our contemporary society. Documenting the memories and trauma, and situating the broader public's views in relation to Aboriginal responses the filmmaker provides significant assistance in acknowledgment, reconciliation and healing.



Ken Wadrop's first experience of Rottnest was in the 1970s when he arrived to take up a job working for the Rottnest Island Board. Ken lived and worked on Rottnest for 8 months and apart from casual references to the lodge having been a prison 100 years ago, heard no other mention of its history. He left the island to go to art school, returning each summer for three years to work. In 2015 Patsy Vizents, Heritage Officer with Rottnest Island Authority, invited Ken to interpret the Garden Lake site before development altered the foreshore. He agreed to undertake a series of paintings. Regular visits to the island and conversations with Patsy increased an awareness of the history and significance of the island to Aboriginal people. *"This was when I became fully aware of the truth about the history of the prison on Rottnest and that 370+ men and boys were buried there. If I was to continue to paint Rottnest, then I felt compelled to paint 371 views as my way of acknowledging the past and bearing witness to what happened in this sad but beautiful place"*. Ken is grateful to Patsy and the Rottnest Island Authority for their support.

