

Heritier Kasanda



Image courtesy of the artist.

About the artist

Heritier Kasanda is an artist ethnically from the Democratic Republic of Congo, born in Zambia but living in Naarm/Melbourne via Boorlo/Perth, Australia. A storyteller using words, song making, shifting of spaces and visual mediums to convey narratives that hold heavy emphasis on yearning, prayer, solace, grief and belonging.



Rockingham Arts Centre
11 Kent Street,
Rockingham

Gallery opening times:

Wednesday – Sunday
10am – 12.30pm
1pm – 4pm

Contact:

(08) 9527 0734
artscentre@rockingham.wa.gov.au
rockingham.wa.gov.au/exhibitions



rockingham.wa.gov.au



The City of Rockingham values your feedback.

Please scan the QR code to complete a short survey. Thank you.

Acknowledgement of Country

The City of Rockingham acknowledges the Traditional Owners and Custodians of this land, the Binjareb and Whadjuk Nyoongar peoples and their continuing connection to the land, waters and community. We pay our respects to all members of Aboriginal communities and their cultures, and to Elders past and present.



Closed Open

Heritier Kasanda

Wednesday 4 February to
Sunday 22 February 2026

Heritier Kasanda and Emma Daisy, *Desire (detail)*, 2023,
photography.
Image courtesy of the artists.



Heritier Kasanda and Emma Daisy, *Humility (detail)*, 2023
photography.
Image courtesy of the artists.

Exhibition information

Here I am waiting for you, at this adorned train station. Only for you to seemingly never arrive.

This is the last train leaving Manchester to London for the night.

Although I'm not superstitious in any way, there is this infectiously deeper inner-force moving me into this low-lit green-tinged train station.

Closer and closer until before me is this sliding train door.

This cool beast bewilderedly hollow, with a screeching halt to mark its presence. I can't help but understand that if I step through this door that there might be no way back to this moment.

That as soon as this train door slides back into its closed position everything outside will cease to be. Yet still, to this very moment the construction that perplexes me entirely might just be the simple complexity of this door. It leaves me stunned in my place with my brow creased, strained with streaks of sweat sliding against my cheek in this late summer smoulder.

Although now instead of asking the question of what lies behind each door? No.

Rather, now I ask why must we have doors? Why must we separate spaces and even times, moments one from the other? Why must we open?

Then finally the question I'd like to fumble into writing. Why must we close?

Closed open.

That statement is a contradiction in itself.

Can a door be closed so tightly that it cracks ajar on the other side? Lending itself to the idea of being so sharply one thing that it becomes another.

I think of my journey as an artist and the slightly public complexity of one becoming who they are. The very virtue of that happening has led to why doors are facets of inspiration because beyond them is anything you can imagine, yet safe-guarded, tethered and riddled without a key, one is unable to bypass.

When all is said and done I'll repaint these tattered walls, clean my mess then finally close this ivory door and never look back.



Heritier Kasanda and Emma Daisy, *Perspective (detail)*, 2023,
photography.
Image courtesy of the artists.