



The Ways of Wood

**Abdul-Rahman Abdullah, Fatemeh Boroujeni,
Paul Kaptein, Rodney Glick and Tyrown Waigana**
Wednesday 10 September to Sunday 28 September 2025

Contributing Artists

Abdul-Rahman Abdullah

Fatemeh Boroujeni

Rodney Glick

Paul Kaptein

Tyrown Waigana

Co-curated by Clare Stroud and Jude van der Merwe

Many thanks to

Jenny and Wyborn Seabrook

Margaret Moore – Moore Contemporary

Diane Mossenson – Indigenart

Steven Alyian

Foreword

The Ways of Wood

Within our lifetime technology has increased exponentially. Computers that once filled a room are now carried in our pocket, our connections accessible through tiny screens. While we have the world and beyond at our fingertips, that most human of needs – connection to each other and to nature – is slipping from our grasp.

The art of carving wood traces back millennia through cultures, religions, and its influence on art movements. It is a constant for depicting life, customs, beliefs, warnings and folklore. Every culture has a connection and a tradition linked indelibly to carving wood to convey personal beliefs and daily experiences.

Some woods are easy to manipulate while others are resistant – much like humans. Is it because it is a living, breathing entity that can exist beyond our short lifespan? Is it because the nurturing shelter of a tree makes us feel safe and protected?

The artists in this exhibition variously approach their work focusing on social and political histories, solitude and memory. They revel in the beauty of colour, grain, pattern and the pliability of wood. They use those elements to express humanity, taking us into a space of solace, fear, horror, wonder, humour and tragedy.

Paul Kaptein chooses wood as a way of connecting ancient and contemporary cultures through a meditative process. *Mute Figure 13 (Archangel/Ghost Hardware)* echoes stillness - the figure caught in that moment between thought and action.

Rodney Glick's work *Everyone No .9*, made with exquisite care in partnership with Indonesian wood carvers Made Putra Edi, Ketut Apel Suartika and painter Wayan Darmadi, simultaneously unsettles and reaches into our emotions, reminding us that we are but human and our being requires spirituality to survive.

Fatemeh Boroujeni's *Shirzan* (Lionesses) are a poem and an elegy to the strength, courage, and loss to society and culture of brave young women of Iran who were not willing to accept that their lives had little value. Immortalising them in the gentle nature of wood and the delicate jewellery techniques of her trade, Boroujeni ensures their deaths will not be forgotten.

Abdul-Rahman Abdullah brings personal history, wonder at the magic of the natural world, and the residual fear of childhood memory to his work. *Shallows* taps into our fear of what thrives in an environment we still have only the spurious knowledge of, and the awe and majesty of the unknown.

Tyrown Waigana approaches his work through the world of wood transmuted from tree to plank to plasticity. His interest in graphic design and simplified imagery to tell stories helps him identify the gradual demise of human relationships.

Using the flattened device of cut outs reminds us that however much we simplify complex ideas, the structures of human interaction and meaning are always more three dimensional than commercialism can ever convey.

Bringing these artists together amplifies the relevance of wood through the ever-increasing disparity of life. Wood allows us to communicate through material. It can enshrine everyday events and rituals while also grounding us, softening our contemporary lives, and reminding us of our tenuous connection to the natural world and to each other.

Clare Stroud and Jude van der Merwe

Co-curators

Abdul-Rahman Abdullah



Abdul-Rahman Abdullah is an artist living on Binjareb Nyoongar country, on a cattle farm in the Peel region of Western Australia. Working primarily in sculpture and installation, he explores the intersections of identity, culture and the natural world. Living and working in an agricultural environment, his practice offers alternative perspectives across diverse, and often disparate communities.

Through his particular sense of identity and cultural context Abdul-Rahman's work enacts intersectional understandings of shared worlds, exploring ideas of mythology, intercultural identity, diaspora, regional experiences and spirituality. Underpinning his approach to art-making is the living connectivity of family.

Since graduating with a BA from Curtin University in 2012, Abdul-Rahman has been active in the Australian arts landscape. Project highlights include the inaugural *WA Focus 2015* (AGWA), *Adelaide Biennial 2016 and 2022* (AGSA), *Dark Horizons 2017* (Pataka Art Museum New Zealand), *The National 2019* (MCA), *Everything is true 2021* (John Curtin Gallery), *Land Abounds 2022* (Ngununggula) and *Uchiboso Arts Festival, Japan 2024*. He was a board member for PICA (2017-21), council member for the National Gallery of Australia (2023-24), set designer for Marrugeku (2019 - ongoing), and recently completed a fellowships with Regional Arts WA (2021/23) and Regional Arts Australia (2024/25).

Abdul-Rahman Abdullah
Image courtesy of Bo Wong.

Fatemeh Boroujeni



Fatemeh Boroujeni is a multidisciplinary artist based in Western Australia. Fatemeh has been exhibiting her work in art and jewellery for more than twenty years in Australia and other countries, such as Iran and France, and has been involved in some important exhibitions including *Future Inheritance* for the National Gallery of Victoria and the Indian Ocean Craft Triennial 2024.

Fatemeh's cross-cultural background creates a contemporary dialogue in her work that draws from global influences and combines points of view in surprising ways.

Fatemeh Boroujeni
Image courtesy of Yasmin Eghtesadi.

Paul Kaptein



Paul Kaptein is a multidisciplinary artist who utilises figuration as an interface to explore aspects of time and space. Through meditative processes and innovative material choices, Paul's work creates states of transition, where the boundaries between presence and absence, past and future, self and other are continually dissolving and reforming.

Exhibiting nationally and internationally, Paul's awards include the Joondalup Invitational Art Prize (2019), Stockland Sculpture Prize (Minnawarra Art Award 2018), the Mid-West Art Prize (2015), and the Mandorla Art Award (2014).

Paul's work is held in a number of public and private collections including the Brooklyn Art Library, Grafton Regional Art Gallery, City of Wanneroo, City of Joondalup, Edith Cowan University, North Metropolitan TAFE, Horn Collection, New Norcia Museum, Royal Perth Hospital, St Joseph's College, Mercy Care Group and The University of Western Australia.

Paul Kaptein
Image courtesy of Lyn de Ciero.

Rodney Glick



Rodney Glick is an Australian artist, based in Bali since 2005, renowned for his innovative sculptures that merge traditional Balinese craftsmanship with contemporary themes. His acclaimed *Everyone* series features intricately carved wooden figures — often ordinary people depicted as multi-armed, multi-headed deities in yogic poses — crafted in collaboration with local artisans. These works explore the intersection of the sacred and the profane, elevating everyday life into spiritual reflection.

Incorporating both his artistic and business endeavours, Rodney is deeply involved in Bali's specialty coffee scene. He founded Seniman Industries, co-founded Karana Spesialis Kopi, and initiated Roda Rasa Kopi Indonesia, the nation's first coffee flavour wheel. In 2021, he co-authored *Bali Coffee: Origin's New Wave*, a coffee table book that delves into Bali's evolving coffee culture.

Rodney's work seamlessly blends art, business, culture, and community, offering a profound commentary on the interconnectedness of daily life and spiritual practice.

Rodney Glick
Image courtesy of the artist.

Tyrown Waigana



Tyrown Waigana is a multi-disciplinary artist and designer. His practice includes painting, illustration, sculpture, animation, and graphic design. His heritage can be traced to the Wandandi Nyoongar people of southwest Western Australia, the Yawuru people of the Kimberley, and the Ait Koedal clan from Saibai Island in the Torres Strait. He was born in East Fremantle (Walyalup) and grew up in the surrounding suburbs.

Tyrown's practice explores the everyday myth, gaps in communications and rhetoric around Indigenous identity while putting a humorous spin on much of his work. Tyrown enjoys taking on new and exciting work that push his creative limitations, allowing him to grow as an artist.

Tyrown Waigana
Image courtesy of Olivia Senior.

Abdul-Rahman Abdullah

"When I was about eleven I would go fishing with my dad in different spots along the Derbal Yerrigan. He had this fancy custom-made rod but we never seemed to catch anything, ever. One morning on the South Mole in Walyalup he pulled in a juvenile Bull Shark about a metre long. It put up an incredible fight and another guy stepped in to help dad land it. People gathered around to clap and cheer. The shark was thrashing wildly on the ground so this guy started hitting it with a piece of wood. The sound of impact on the shark's skull echoed the claps as they died away, deflated by the violence. I remember that sound more than anything else. It took a long time to die but I would rather remember how it lived. We never went fishing again."

Abdul-Rahman Abdullah, *Shallows*, 2021,
painted wood, aluminium, 125 x 135 x 49 cm.
Image courtesy of the artist.







زن - زندگی - آزادی
مریم - آفرین
حقوق زنان
عدالت



Fatemeh Boroujeni

For the Bakhtiari, a prominent tribe in the southwest of Iran, the lion is a cultural symbol of the Hero. When a Bakhtiari warrior died, a lion carved in stone with symbols of courage, valour, chivalry and bravery was placed on his tombstone to perpetuate his glory.

There has been no such commemoration of courage and glory for the Bakhtiari women warriors, even though their bravery in battle was legendary.

Sensitive to this remission and marvelling at the sheer courage of the contemporary women warriors of Iran today, Boroujeni created these lionesses using traditional and modern symbols such as social media hashtags and digital codes as the weapons of today. Boroujeni chooses wood for its gentleness, akin to the embodiment of women's connection to nature.

These lionesses are a tribute to the women who lost their lives in the fight for freedom and played a vital role in the Woman, Life, Freedom movement. This movement, ignited with the death of Mahsa Amini at the hands of the morality police, has turned into a revolutionary movement.

This project was supported by the WA Department of Local Government, Sport and Cultural Industries.

Fatemeh Boroujeni, *Shirzan: Maryam Arvin*, 2024,
cedar wood, oxidized copper, hair, 30 x 15 x 48 cm (one of six).
Image courtesy of Robert Frith.

Paul Kaptein

An interrogation of time and space characterises the work of Paul Kaptein. Using traditional methods of hand carving and casting, his practice is one of embodied action – exploring the act of making and the connection between the hand, tool and material.

Kaptein's sculpture probes constructions of the temporal, the physical and the metaphysical – employing disruption to question established systems. Through a refined manipulation of form, works forge an equilibrium between opposing conditions: of movement and stillness, matter and void, the finite and the infinite. The body – referenced through both figuration and process – is positioned as a permeable site of ongoing remix. The exploration of these energetic and ontological tensions evoke states of transition, rupture and loops – destabilising permanence and linearity.

Through calling attention to the precariousness of the concrete, and gesturing to parallel possibilities, Kaptein's skilfully rendered works prompt the viewer to question and explore concepts of place, space and temporalities.

Paul Kaptein, *Mute Figure # 13 (Archangel/Ghost hardware)*, 2023,
hand carved wood, graphite, 85 x 25 x 23 cm.
Image courtesy of the artist.





Rodney Glick

Rodney Glick's *Everyone No. 9* (2006–08) is a carved and painted wooden sculpture that exemplifies his exploration of the intersection between the sacred and the profane. Part of his *Everyone* series, the piece portrays an ordinary individual in a god-like pose, challenging traditional notions of Western portraiture and Eastern divinity and spirituality.

Collaborating with Balinese artisans Made Putra Edi and Wayan Darmadi, Glick's work reflects his deep engagement with Balinese culture and craftsmanship. The sculpture invites viewers to reconsider the boundaries between the divine and the everyday, offering a contemporary interpretation of spiritual iconography.

Rodney Glick with Made Leno and Wayan Darmadi,
Everyone No. 9 (detail), 2006-08, carved and painted wood, 75 x 40 x 40 cm.
Image courtesy of Tony Nathan. Artwork courtesy of a private collection.

Tyrown Waigana

For Commercial Companions, Tyrown Waigana explores the changing landscape of male friendship and its gradual deterioration. He was inspired to examine this topic after hearing an advertisement suggesting that making a podcast with your friends could help maintain your friendships. Waigana found this deeply disheartening, as he believes friendship should not rely on commercial products or business ventures.

This topic is also personally relevant to him as a man in his late 20s. Once, he spent most weekends with his core group of friends. Now, he is lucky to see them every couple of months. With rising rates of male suicide, loneliness, depression, and other mental health issues, Waigana questions why the solutions being offered are often commercially driven rather than genuinely supportive.

The work itself features wall-mounted ornaments depicting a basketball scene, although it could represent many different ball sports. The abstract figures are intentionally obscured, reflecting how memories can become hazy and imprecise over time. The vibrant colours evoke a sense of joy and happiness. This scene is drawn from a time in Waigana's life when he played pick-up basketball games with friends purely for fun. He now wonders how male friendship will continue to evolve, given the many complex and contributing factors shaping it today.





Tyrown Waigana,
Hazer, 2025, 177 x 70 cm
Tazer, 2025, 175 x 59 cm
(detail of installation)
MDF, acrylic paint, varnish.
Image courtesy of the artist.



Rockingham Arts Centre
11 Kent Street,
Rockingham

Gallery opening times:

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10am – 4pm

Contact:

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

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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.



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Rodney Glick with Made Leno and Wayan Darmadi,
Everyone No. 9 (detail), 2006-08, carved and painted wood,
75 x 40 x 40 cm.
Image courtesy of Tony Nathan.