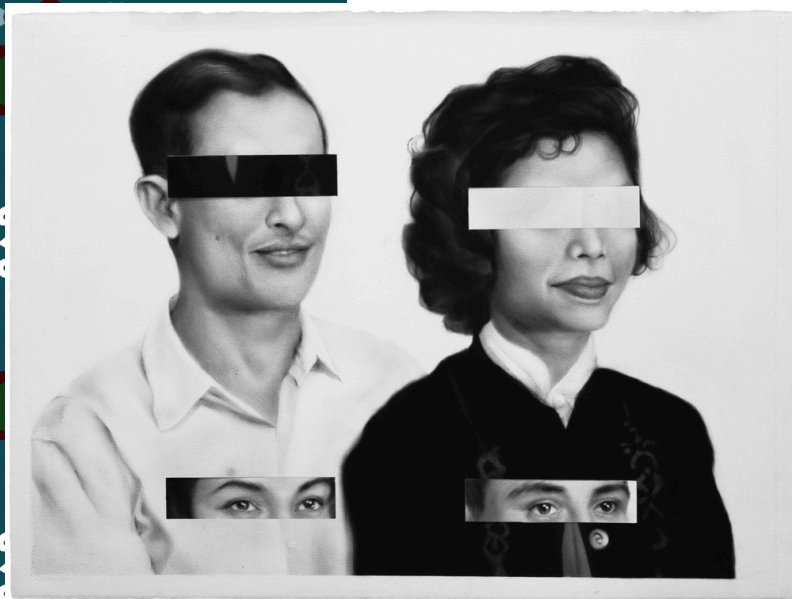


Forebear, 2026, 30 x 40 cm, Charcoal on paper



Censor, 2026, 56 x 76 cm, Charcoal on paper

Exhibition Program

Opening Night

Friday 13 March, 6–8pm

Official opening by Dr Pilar Kasat

B2B DJ set by Arle & DJ Rescue Dog

Artist Talk

Saturday 14 March, 1–2pm

Burmese Artists Panel Discussion

Saturday 21 March, 2–3pm

Panelists: Mia Khin Boe, Gabby Loo,
Natalie de Rozario, Aaron Seymour
and Richie Htet.

Facilitated by Nathalie Johnston
(Director, MYANM/ART)



Natalie de Rozario

A Bag of Rice for a Saturday Child

13 March - 6 April 2026

Zig Zag Gallery, Kalamunda



Sisters, 2026, 56 x 76 cm, Charcoal on paper



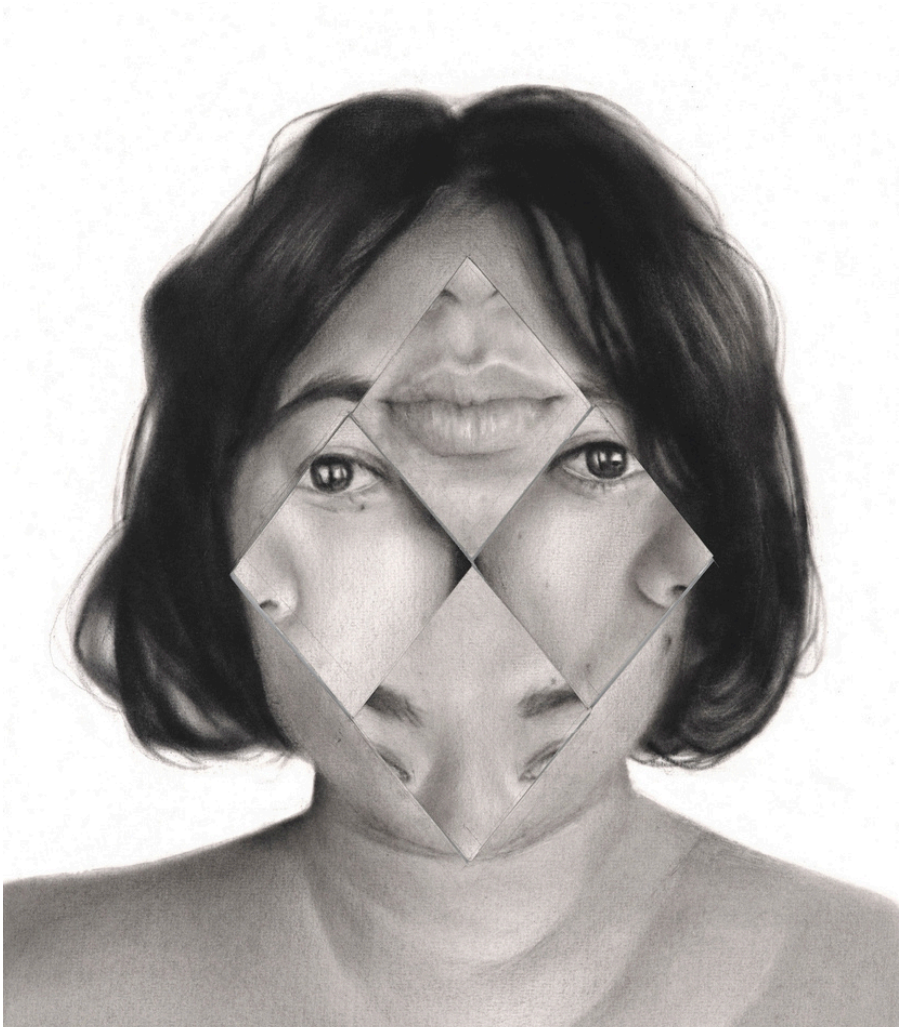
Alice Blue Gown, 2026, 50 x 105 cm,
Charcoal on Paper, organza &
audio recording

Artist Statement

When I was nine years old, standing beside my Pua Pua (grandmother) at a temple in Canning Vale, she pointed to a sculpture of a Naga—a Burmese dragon—and told me she had bought me from my mother for a bag of rice. It was, she said, a sign of good fortune for a child born on a Saturday.

A few years later I learnt about Burmese astrology, the day of the week you are born determines your sign, each represented by an animal and its traits.

I never knew whether the symbolic ‘trade’ was a common cultural custom or something my grandmother invented. Regardless, it opened up a door of hope, connection and curiosity; that there was an ancient world out there, a world of sacred storytelling, superstition and ancient traditions, a world where multiple different forms of astrology and belief systems existed. But more importantly, it was a world that I belonged to.



Placed, self portrait, 2023, Charcoal on paper, Lester Prize 2023 finalist,
exhibited at the Art Gallery of Western Australia



One Day, Everyone will have always been against this, 2026,
Oil & Acrylic on Canvas

A Bag of Rice for a Saturday Child unfolds from stories, moments, and memories that have shaped my cultural identity and perspective as a Burmese-Australian artist. Through charcoal drawings, paintings, installation, family archives, songs, and oral histories, the exhibition explores what survives, what transforms, and how belonging is often found in the spaces between cultures.

A large-scale diptych painting anchors the exhibition, and grapples with the complex nature of survivor's guilt. The work juxtaposes the peace of the diaspora with the violence of the homeland, and the privileges I have of being able to turn off the news. This work reflects on the 2021 military coup in Myanmar and specifically references media images of the October 8, 2025, Thadingyut Festival bombing. In a global context, the work asks: Why do our most sacred moments of peace so often become the targets of violence?

This sits alongside reconstructed charcoal drawings of family photographs from 1940s Burma and an ode to my Bobo (Grandad), whose performance of 'Alice Blue Gown' while serving in the Burmese Navy stands as a brave statement of defining your own ideas of gender.

These personal archives are paired with paintings referencing the seventy religious statues and shrines from my Pua Pua's (Grandma) home. These heirlooms serve as a gentle cue to the fluid, pre-colonial belief systems of Burma—a time when, as referenced by historian Thant Myint-U, it was common to practice multiple different traditions simultaneously and with respect.

By sharing these glimpses of an 'in-between' existence, I hope to offer a space where we find honour in the fluidity of our stories, and move toward a world where every voice is valid, memories are sacred, and every person finds the brilliance in where they belong.

-Natalie de Rozario

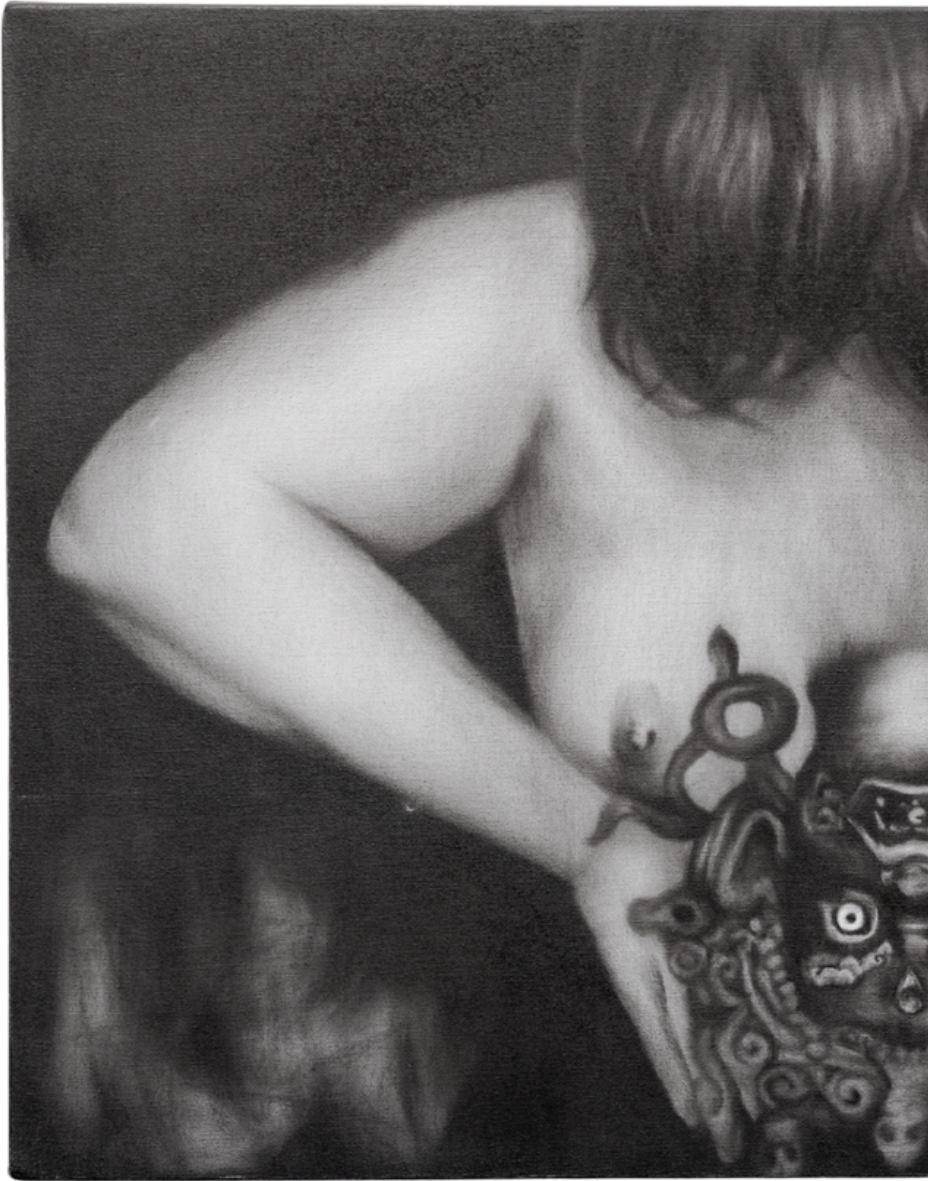


Her, 2023, 30 x 40 cm, Oil on Canvas

Nat Kadaw, 2023, 52 x 41 cm, Oil on Canvas

Her 2, 2023, 30 x 40 cm, Oil on Canvas





Non Sebi Sib Parate, 2023, 60 x 90 cm, Charcoal on Canvas





Heaven, 2026, 101 x 153 cm, Oil and Acrylic on Canvas



Artist Biography

Natalie de Rozario (b.1993) is a visual artist based on Whadjuk Noongar Boodjah, whose work explores migration, patriarchy, myth, and memory.

She has received artistic training through completing a Bachelor of Arts from Curtin University (2014), studying art history at Kingston University, London, and mentoring from artists; Solomon Kammer and Christophe Canato and Kittidet Wongmueng (Mr Fang) in Chiang Mai, Thailand.

In 2021, Nat presented a solo exhibition, SHADOW. She's been a finalist in the Lester Prize (2023), Town of Claremont and City of Belmont Art Awards (2021), and the South Perth Emerging Artist Award (2019). She won the City of Canning Resident Art Award and City of Gosnells Works on Paper Award in 2022, as well as the Atwell Youth Award in 2010.

She has also exhibited in 15 group exhibitions including at the University of Canberra (2022), the Art Gallery of Western Australia, Moores Building Contemporary Art, Artsource, Nysiztor Studio and Perth Council House. Her work has been featured on the cover of CONTINUUM Journal of Media and Cultural Studies, and Hello Keanu! A Poetry Anthropology Publication.

Nat is also an advocate for activism in the arts and has produced fundraising exhibitions for social and environmental causes, including Bukjeh Hakaya of Home (2025), Burma Aid at Paper Mountain (2021) and Phoenix Bushfire Relief at YMCA Gallery (2020). She has contributed to the arts sector through roles with Lawrence Wilson Art Gallery, Regional Arts WA, and Paper Mountain Gallery.



Photography by Sammi Hall



Forrest, 2026, 56 x 76 cm, Charcoal on paper

I respectfully acknowledge the Traditional Owners, the Whadjuk Noongar People as the Custodians of this land. I also pay respect to all Aboriginal community, Elders, past, present and future who have and continue to reside in the area and have been an integral part of the history of this region.