—UNSW Galleries stands on an important place of learning and exchange first occupied by the Bidjigal and Gadigal peoples of the Eora nation.

—We recognise the Bidjigal and Gadigal peoples as the traditional owners of this site and acknowledge them as the first artists to inhabit this land.

—We pay our respects to their Elders past and present and extend this respect to Aboriginal and Torres Strait Islander people from all nations of Australia.
Camilo Godoy, 'Amigxs, No. 1 (Self-portrait with Brendan Mahoney, Carlos Martiel and Jorge Sánchez)' 2017. Site-specific wallpaper from black and white photograph, dimensions variable. Image courtesy: the artist
Khadim Ali, 'Every War is a Defeat' 2019.
Billboard detail. Image courtesy: the artist and Milani Gallery, Brisbane
—‘Wansolwara: One Salt Water’ brings together exhibitions, performances and events from across the Pacific and throughout the Great Ocean. Wansolwara—a pidgin word from the Solomon Islands meaning ‘one-salt-water’ or ‘one ocean, one people’—reflects not a single ocean, but rather a connected waterscape that holds distinct and diverse cultures and communities.

—Unfolding across multiple sites, ‘Wansolwara: One Salt Water’ celebrates the depth and diversity of contemporary visual and material culture throughout these regions, placing customary practices alongside contemporary articulations in art, writing and the moving image.
Shannon Te Ao, ‘my life as a tunnel’ 2018.
Two-channel video with sound, 9:48 minutes.
Image courtesy: the artist and Mossman, Wellington
‘O le ūa na fua mai Manu’a’ brings fresh international perspectives to current endeavours to embody and awaken Indigenous sensual and spoken languages. The exhibition takes its title from a Sāmoan proverb that describes the incoming rain from the Sāmoan island of Manu’a (currently within the unincorporated territory of the US) and bittersweet or melancholic moments leading to much-needed change.

This archipelago of Indigenous moving image works moves away from Western thinking of ‘the Pacific’ as an unchained region at the periphery of the action (Australia, Australasia, Asia), from a place somewhere over the horizon from where we find ourselves on Eora Nation shores and where contemporary culture is made in Australia. Instead, Indigenous concepts of relational space-time, kinships and responsibilities spanning the Great Ocean ground this project.

Works that span the intellectual and material territories of Yirrkala to Santiago, from Sydney to Kuujjuaq, ‘O le ūa na fua mai Manu’a’ invites consideration of chosen genealogies and bloodlines meeting through language, movement, body and kinship. The works deepen understandings of complex Indigenous life today: focusing on language, memory, desire and pleasure (from sensitivity/care to queer, trans, feminist and matriarchal forms of belonging and kinship without being prescriptive).

ARTISTS
asinnajaq (Inuk, Montreal),
Sarah Biscarra Dilley (yak tit’u
tit’u yak tilhini, Oakland),
Sebastián Calfuqueo Aliste
(Mapuche, Santiago), Mariquita ‘Micki’ Davis (Chamorro,
San Diego), Amrita Hepi
(Ngā Puhi/Bundjalung,
Melbourne), Caroline Monnet
(Anishinaabe, Montreal),
Faye Mullen (Anishinaabe,
Montreal), Shannon Te Ao
(Ngāti Tūwharetoa, Wellington),
Angela Tiatia (Sāmoan, Sydney)
and Gutiŋarra Yunupiŋu
(Dhuwalandja/barrkun wānha,
Yirrkala)

CURATOR
Dr Léuli Eshraghi
(Sāmoan, Darwin/Montreal)
HD video, colour, stereo, 4:02 minutes.
Image courtesy of the artist
This special project features a ngatu (painted bark cloth tapestry) created in Tonga, Aotearoa New Zealand and New Caledonia by artist and curator Ruha Fifita with friends and family. The works represent the critical role of fibre arts in Pacific culture, ceremony and community life, as well as honouring intergenerational learning. ‘OFO HAKE’ evokes a sense of awaking to respond to something new—an awareness embedded in the spiritual and material process of making the ngatu—and the narrative expression, knowledge and faith gained from Fifita’s grandparents ‘Akesa and ‘Isileli Fifita.

The first work, ‘Lototō’ 2016—a Tongan word suggesting values of humility and generosity—speaks to our relationship and interactions with the natural environment. Made with pigments from Vava’u and Ile Ouen, it is based on stories, legends and songs associated with the ancestral migration of whales. The second, ‘Koe Ngoue Manongi (The Fragrant Garden)’ 2019, reflects on the bonds that unite extended families, as well as the way these relationships nurture levels of unity that extend amongst its members.

Representatives of the family will perform a song composed by their grandmother and choreographed together to welcome the works into the gallery.
NGATU LEARNING SPACE

1.00pm–3.00pm — 4 Apr | Ticketed. Register via website

Members of the family, in partnership with IVI designs, offer an open and interactive learning space where participants can gather to learn from each other through the creation of smaller works on bark cloth.

Ruha Fifita, ‘Lototō’ 2016 (detail). Earth pigments, natural dyes and tuitui (Candlenut soot) on ngatu (bark cloth).

Image courtesy: the artist. Photograph: Arnaud Elissalde
Shivanjani Lal is a twice-removed Fijian Indian Australian artist who works with archival images, found materials, video, performance and ritual. Her work explores the indentured labour diaspora of the Indian and Pacific Oceans and the histories that brought her family from India to Fiji and now to Australia. By unpacking experiences of intergenerational trauma, grief and healing in her work, Lal preserves, creates and redefines the history of the Indo-Fijian community away from the current political climate in both Fiji and India.

This exhibition brings together new photography and video works documenting Lal’s return to Fiji after a prolonged absence and a visit to see her Aaji’s (paternal grandmother’s) farmhouse, alongside map works that evoke her family’s history shaped by the kālā pānī (‘black waters’). In Hindu culture, kālā pānī refers to a past proscription of crossing the seas to foreign lands that led to a loss of caste and social exclusion.

The title, from the writing of Manisha Anjali, invites the recounting of a story: ‘Beta, ek story bathao. Child, tell me a story.’
A conversation between the artist and poet Manisha Anjali. Working with women of Oceanian and Indian histories, Anjali’s writing is concerned with hallucinatory dream states they experience as they navigate their folklores, rituals and decolonisation.


Image courtesy: the artist
Stitched prints on recycled paper.
Image courtesy: the artist
WANSOLWARA SYMPOSIUM
10.30am—5.30pm 18 Jan | Free.
Register via website
—This one-day symposium at UNSW Galleries draws together diverse perspectives on the Great Ocean as a connector to culture, ancestral traditions and the movement of people. Join artists and guest speakers as they discuss issues connecting communities and cultures, including displacement and labour, cultural activism in the face of colonisation and the creation of new cultural phenomena.

WANSOLWARA WRITERS PROGRAM
—Four early-career writers—Mitiana Arbon, Winnie Dunn, Enoch Mailangi and Talia Smith—have been invited to respond to projects throughout the exhibition. Their work will be shared on FBi Radio, in ‘Art Monthly Australasia’ and edited to form a special edition of 4A’s online journal, ‘4A Papers’ available in May.

—ART MONTH—ART AT NIGHT: PADDINGTON & WOOLLAHRA
6.00pm 6 Mar | Free. Register via website
—Explore the Paddington and Woollahra art precinct after dark with UNSW Galleries as your final pitstop and an evening of music and performance. Curated by Athena Thebus.
For ‘Wansolwara’ 4A Centre for Contemporary Asian Art presents works by Terry Faleono, Rebecca Ann Hobbs, Paula Schaafhausen and Vaimaila Urale. 4A is Australia’s leading organisation dedicated to Asian-Australian contemporary art and located on Hay Street, between Pitt and George Street, Haymarket. For more information and opening hours visit 4a.com.au

PLEASE EXPLAIN: NO ONE’S DROWNING, BABY
2.00pm 19 Jan | Free with registration
—This event for Sydney Festival examines the role artists and activists play in the significant climate challenge facing our Pacific region. Artist Paula Schaafhausen, Pacific Editor, ‘Guardian Australia’ Kate Lyons and more speak in this panel moderated by Wesley Enoch.

CLUB 4A: TROPO GALAKTIKA
6.00pm 25 Jan | Ticketed
—Sydney-based collective Troppo Galaktika presents an evening of food, parade and live performance, that weaves from 4A to a karaoke club in Haymarket. Tickets available at sydneyfestival.org.au
This project explores queer kinship and forms of being together through archival material, film and contemporary works. It centres around three intersecting ideas—Public Relations, Living Arrangements and Intergenerational Kinship—that are explored from a range of perspectives and historical experiences.

—Unfolding through exhibitions, conversations and events, the project seeks to foreground the public dimension of private experience, celebrate networks and practices of gathering, socialising and protest, as well as acknowledge aesthetic genealogies and subcultural traditions within LGBTQI+ communities.

The exhibition includes a focus on Australian history and practitioners, with works by Shannon Michael Cane, Helen Grace, Gavin Kirkness and the AIDS Quilt Project, Dani Marti, Parallel Park (Holly Bates and Tayla Jay Haggarty, Nikos Pantazopoulos, Ella Sutherland, and more to be announced. Material from the Australian Lesbian and Gay Archives accompany these works.

Alongside this nucleus are projects by Elmgreen & Dragset (Denmark), Camilo Godoy (Colombia/United States), Macon Reed (United States), A.L. Steiner & A.K. Burns (United States), Alok Vaid-Menon (United States), Mark Aguhar (United States), and more to be announced.

CURATORS
José Da Silva and Kelly Doley
American artist Macon Reed creates immersive sculptural environments that serve as sites for conversation and exchange. ‘Eulogy For The Dyke Bar’, 2016 revisits the legacy and physical spaces of dyke and lesbian bars, an increasingly rare component of the gay and queer cultural landscape. Made of simple materials that unapologetically reveal the hand in their making, the work is activated through its use as a fully functional bar and space for public programs.

‘Eulogy For The Dyke Bar’ uses the reclaimed term “dyke” in its most expansive sense and recognises that gender and identities are complex and fluid. If you have identified with the term or an experience of feminine-spectrum queerness in the past or present (or perhaps future), and/or feel an affiliation or ally-ship with dyke culture, you are welcome, and valued at the dyke bar.

Visit the website for further details on talks, performances and events throughout the exhibition period.
Macon Reed | 'Eulogy For The Dyke Bar' | 2016
Installation and public programs series
Image courtesy: the artist
Michael Elmgreen & Ingar Dragset have been working together since 1995. The duo create work in a wide range of media including performance, installation, sculpture and film—their work investigating the meaning of power within contemporary society with a view towards subversion. Decidedly humorous, the work of Elmgreen & Dragset is deeply informed by the very aesthetic which they strive to subvert; complicating any clear line between complicity and revolt.

‘The Incidental Self, Fig. 3’ is an installation comprising 300 framed diary-like photographs. The installation gives a new and more intimate dimension to Elmgreen & Dragset’s working method, with childhood images appearing alongside private snapshots of nightclubs, gay bars, ex-lovers and cityscapes from Europe, Asia and the Americas.
Elmgreen & Dragset. ‘The Incidental Self, Fig. 3’ 2007. Black and white prints, C-prints, leatherette frames, wood, paint. Installation view: ARoS Aarhus Kunstmuseum. Image courtesy: the artists and Galleri Nicolai Wallner, Copenhagen. Photograph: Anders Sune Berg
—FORMS OF BEING TOGETHER

— FREE. Register via website

Reflecting on the threads that draw LGBTQI+ communities together, this series of illustrated talks explore topics such as alternative club culture in Australia, HIV/AIDS health campaigns and community initiatives, online culture and communication practices, and the trajectories of friendships of all kinds—platonic, romantic, sexual and otherwise—in popular culture.

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FILM PROGRAM
| Ticketed. Register via website

In conjunction with the exhibition, this program revisits key film and documentaries that have shaped LGBTQI+ visibility and histories. The program includes an anniversary screening of Digby Duncan’s ‘Witches and Faggots, Dykes and Poofters’ 1980, arguably the single most important piece of Australian gay history on film.

CURATOR: Kate Jinx

Golden Age Cinema & Bar
80 Commonwealth St, Surry Hills.
Visit ourgoldenage.com.au for session details and ticketing.
This suite of exhibitions, screenings and programs explore politics and power in design and material culture. They mark the beginning of a new series of curatorial platforms exploring design histories connected across the global south. The first project is focused around important figures and archives from South America and the use of statistics and data in empowering Indigenous and black agency. They provide a renewed emphasis in understanding the conditions in which design histories are produced, and the important project of decolonising aesthetics and theory within the fields of design studies. More projects to be announced.

For the American section of the Paris Exposition Universelle in 1900, Du Bois led the creation of over 60 hand-drawn charts, maps and infographics, that visualised data on the economic and social progress of African Americans since emancipation in the state of Georgia. These extraordinary examples of 19th-century data visualisation gather together information on the numbers of people who owned land, who were once slaves, who had kitchen appliances and professional degrees and other markers of class.

Archie Moore’s ongoing interests include key signifiers of identity—skin, language, smell, home, flags—as well as the borders of intercultural understanding and misunderstanding, including the broader concerns of racism. For this project, Moore reflects on ideas of empirical evidence from the perspective of Indigenous Australia. His commissioned work begins by revisiting The Australian Constitution of 1901 that stated that Aboriginal people were to be no part of statistical information.

Alongside this new work, Moore will recreate and update his ‘Family Tree’ 2018 wall drawing, a sprawling chalkboard-style genealogy that complicates historical diagrams drawn up by anthropologists.
Fault lines appear on the Earth’s crust when tectonic plates move releasing energy, causing earthquakes and shaking off certainty and stability. In a similar vein, this workshop will expose fault lines in design practice, discourse and education by exploring these activities critically and experimentally.

Led by Dr Livia Lazzaro Rezende, this series of workshops will focus on how design has been practiced, taught, conceptualised and (re)defined historically across the globe. Honouring the ‘fault lines approach’, it will focus on crucial moments of change in design.

Dr Rezende teaches at UNSW Art & Design and specialises in Latin American design history. The ‘Design Fault Line’ workshops have been staged at the Royal College of Art, London, and were part of the 4th Istanbul Design Biennial, 2018.

Free. Register via website

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Between January 1971 and September 1973—in the midst of Salvador Allende’s progressive government—a group of young Chilean designers led by former HfG Ulm Professor Gui Bonsiepe, developed a series of projects to be produced by the nationalised industrial platform, and distributed through the market and public programs.

Their work focussed on the development of everyday objects, including equipment or social institutions and agricultural machinery. This approach posited design as knowledge able to define the material culture of the Chilean way to socialism. The project was abruptly interrupted by the coup d’état that led to the loss of the project’s documentation. Most of the designs were never produced, relegating their existence to a limited set of images portraying prototypes at different stages of development.

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‘Bienes Comunes: Reenactment of an Archive on Design and Politics in Chile’ is a research and creation project led by Chilean artist Fernando Portal. It (re) makes a collection of more than 100 objects—from appliances to furniture—that have been built following and interpreting newly available original documentation.
Acclaimed Chilean filmmaker Patricio Guzmán famously asserted ‘a country without documentary film is like a family without a photo album’ and has created films that explore the modern history of Chile—from Salvador Allende’s attempts to establish democratic socialism in the early 1970s, the ensuing military coup in 1973 by General Augusto Pinochet’s army, and the rule of the military junta until 1990.

Guzmán came into prominence with his documentary trilogy ‘La Batalla de Chile’ (1975–78), an epic chronicling Chile’s open and peaceful socialist revolution and the violent counter-revolution against it. The trilogy established Guzmán as one of the leading voices in South American cinema, and part of an independent movement of politically active filmmakers who questioned and defined the historical moment through the possibilities of cinema.

Visit the website for screening times.
Khadim Ali’s drawings and paintings encompass imagery from history, politics, literature, poetry and mythology to explore contemporary events such as the civil war in Afghanistan and personal experiences of persecution, displacement and discrimination. Born of Afghan Hazara parentage, Ali was deeply influenced by the miniature paintings that illustrated the stories of the ‘Shahnameh’, a tenth-century epic poem. He studied miniature painting at the National College of Arts, Pakistan and calligraphy at Tehran University, Iran. Ali arrived in Australia in 2009 and completed a Master of Fine Arts at UNSW Art & Design in 2015.

‘Every War is a Defeat’ 2019 is a site-specific billboard on the exterior of UNSW Galleries made in collaboration with Ali’s colleagues at the Bamyan Art Space in Afghanistan. Describing the new commission, Ali said: “Every war infringes the right to life, and therefore, every war is a defeat of humanity... When war is triggered in one area or a human is characterised as a devil, all humankind is vanquished.”

Khadim Ali’s commission has been made possible through UNSW Facing Equality.
Skye Wagner’s photographs explore the circulation and digital malleability of contemporary images. Made from physical objects and printed imagery, they mix vernacular photographic tropes, commodity goods and cultural fragments. The original images and objects are released from their prescribed function and become part of an unruly network that moves throughout works in the exhibition. Animals, food, body parts and consumer products all form incongruous relations. In this mix, things appear out of control, on the verge of becoming something else, and wanting to escape the confines of the frame.

ARTIST IN CONVERSATION
6.00pm 26 Mar | Free.
Register via website
—Learn more about this exhibition in a conversation between the artist and independent curator Abigail Moncrieff.
The work of Samuel Hodge juxtaposes specific objects in unfamiliar places to reanimate histories that have been concealed or disregarded. Drawing from a twenty-year archive of artistic practice, Hodge searches for the “bits and pieces” that fill the gaps in his (and others) memory. ‘The Wit of the Staircase’ is an ambiguous and unpredictable installation in which disparate elements interrupt and collide with misaligned ‘official’ histories. Hodge calls into question the duty and integrity of the materials he manipulates, including photography, textiles and digital video. In ‘The Wit of the Staircase’, Hodge considers the imponderability of a body of work that possesses his imagination and, at the same time, offers the audience endless points of access within its staged narratives.

ARTIST IN CONVERSATION
6.00pm 26 Mar | Free.
Register via website
Learn more about this exhibition in a conversation between the artist and independent curator Abigail Moncrieff.
Shortlisted from over 400 applications, the seven finalists of the 2020 John Fries Award will present newly commissioned work, developed with the support of curator Miriam Kelly.

For more than a decade, the John Fries Award has recognised the contributions and achievements of early-career practitioners from across Australia and New Zealand. Profiling more than 120 contemporary artists since 2009, the Award matches the philanthropic support of the Fries family with the Copyright Agency’s enduring commitment to developing and sustaining artistic practices. The finalist exhibition acts as a closing celebration, with 2020 marking the conclusion of this longstanding prize.

ARTISTS
Darcey Bella Arnold
Daniel Jenatsch
Sara Morawetz
Ryan Presley
JD Reforma
Melanie Jame Wolf
Shevaun Wright

ARTISTS IN CONVERSATION
3.00pm 26 Sep | Free.
Register via website
Join a conversation with artists and Miriam Kelly, John Fries Award curator, and curator with ACCA, Melbourne.
DEBRA PORCH AWARD
UNSW Galleries is proud to partner with the Australia Council of the Arts to support the inaugural international recipient of the Debra Porch Award. This program of reciprocal residencies between Australia and South and Southeast Asia will enable an Indonesian artist to visit Sydney in the first year and undertake a residency at UNSW Art & Design throughout May and June.

UNSW Galleries will also publish the monograph ‘Debra Porch: Art should make life more interesting than art.’

IN RESIDENCE: TANIA BRUGUERA
Tania Bruguera is a Cuban artist who creates socially engaged performances and installations focused on the application of art to everyday political life and the transformation of social affect into political effectiveness. In partnership with the 22nd Biennale of Sydney, UNSW Galleries will host Bruguera in February and March as she develops a major commission for Cockatoo Island.

INTERNATIONAL VISITING CURATORS PROGRAM
Each year Artspace and UNSW Art & Design partner to bring international curators to Australia to develop opportunities and networks for Australian artists. In 2020, we are delighted to welcome Aric Chen (Curator at-large for Design and Architecture at M+); Anthony Huberman (Director and Chief Curator of CCA Wattis Institute for Contemporary Arts, San Francisco); Pablo León de la Barra (Curator at Large, Latin America at the Solomon R. Guggenheim Museum and Foundation, New York and Chief Curator at MAC Museum of Contemporary Art of Niteroi, Rio de Janeiro); and Chus Martínez (Head of the Art Institute at the FHNW Academy of Arts and Design, Basel).

IN RESIDENCE: SAM SMITH
Sam Smith’s art practice utilises moving image and sculpture in an artistic critique of cinema’s apparatus. Smith will be artist-in-residence throughout October and November to produce new works for a mid-career survey at UNSW Galleries in 2021.

Visit the website for further details on talks and events surrounding each artist and curator’s visit.
The largest national showcase of graduate contemporary art and design, the ‘A&D Annual’ launches the next generation of artists, designers, makers and digital media creators. It encompasses installation, animation, digital media and film, visual communication and graphic design, painting, sculpture, photography, printmaking, sound, furniture and jewellery, textile design, design for social innovation, ceramics and more. This year more than 150 emerging practitioners will display their work across four venues, including UNSW Galleries, Kudos Gallery, Black Box and AD Space. A companion exhibition of design graduates takes place at the Australian Design Centre.
UNSW Galleries is a space for the presentation and interpretation of contemporary visual and material culture, and a site for gathering, conversation and learning. The 2020 exhibition program pivots around three ideas that are amplified by a range of voices. ‘Wansolwara: One Salt Water’ invites a consideration of embodied knowledge, philosophy and sovereignty by artists connected by the Great Ocean. It offers a platform for First Nation artists, filmmakers and writers to set the agenda. ‘Friendship as a Way of Life’ reaffirms the value of relations and forms of togetherness that exist outside marriage and biological families. It acknowledges the rich LGBTQI+ histories in neighbouring suburbs and the importance of intergenerational engagement. ‘Decolonising Design’ explores the intersection of design with social and political histories, as well as the reconstruction of material culture. It points toward modes of transcultural knowledge and artistic solidarity.

The idea of ‘good neighbours’ asks how we commune with each other and as an institution, how we engage our communities. UNSW Galleries invites creatives and visitors alike to consider how we represent our times and understand collective values. In a period of increasing division, the use of exhibition-making should remind us of the necessities of listening and recognising that our future is in communities.

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José Da Silva
Director, UNSW Galleries
2020 — GALLERIES' PROGRAM —