



UNSW
SYDNEY

Australia's
Global
University

UNSW Galleries 2019 Program



Gemma Smith, *Shard* 2011, Acrylic; 65 x 45 x 45cm.
Image courtesy the artist and Sarah Cottier Gallery

Cover Zanny Begg, *The Beehive* (production still) 2018. Image courtesy the artist
and Enigma Machine. Photograph: Sam Droege. Wallpaper design by Zanny Begg



UNSW GALLERIES

UNSW Galleries acknowledges the Bidjigal and Gadigal peoples of the Eora nation, the traditional custodians of the land upon which it stands. We pay our respects to Elders past and present and extend our respect to Aboriginal and Torres Strait Islander people from all nations of this land.

UNSW Galleries brings together the work of leading Australian and international practitioners, curators and writers working in the fields of contemporary art and design. Encompassing three principal exhibition spaces, the Galleries are a platform for examining contemporary visual and material culture.

The 2019 exhibition program is a reset for the organisation, with an entirely new team, redesigned galleries and a mandate that places artists and designers at the forefront of exhibition-making. It builds on the recent successes of UNSW Galleries under previous Director Felicity Fenner and the legacy of the former Ivan Dougherty Gallery, which under the leadership of the late Nick Waterlow played an influential role in Australian and international contemporary art and culture.

Exhibition projects explore process-based studio practices; transdisciplinary approaches to research; as well as the knowledge exchange and contribution of Indigenous and non-Indigenous artists, designers and curators to our understanding of nature and the built environment. The program stresses the importance of learning through exhibition-making, using integrated programs and events across the year to engage audiences in conversation with commentators from a range of disciplines. This focus aligns with UNSW's Grand Challenges, a set of topics to inform public debate and discourse on the most pressing social, political and aesthetic issues facing society.

José Da Silva
Director, UNSW Galleries

Architecture Makes Us

Cinematic Visions of Sonia Leber and David Chesworth

5 January – 23 February 2019 | Oxford Gallery

Sonia Leber and David Chesworth are known for their distinctive, highly detailed video works developed through expansive research in places undergoing social change.

'Architecture Makes Us' is a mid-career survey bringing together six video works by the collaborative duo. The exhibition explores craggy geographies, territorialisation, surveillance, exhausted systems and future philosophies.

For UNSW Galleries, the exhibition has been expanded to include the two-screen video work *Zaum Tractor* 2013, shown in Australia for the first time since the 56th Venice Biennale.

Leber and Chesworth offer a rich exploration of the way society is impacted by the geographical, technological and architectural influences that surround us. Through these rigorous, politically engaged, and at times humorous video works, Leber and Chesworth point towards the architecture of our world in the broadest sense, examining structures both physical and invisible.

Sound Walk with Sonia Leber and David Chesworth

2.00pm 12 January 2019

Join both artists on a guided walk starting from UNSW Galleries. The sound walk will tour the local environs in an experience of absorbing and understanding sound on a new level, culminating in a discussion about sound as an elusive, yet integral component in many time-based, new-media artworks.

Curators

Naomi Cass, Pippa Milne, and
Madé Spencer-Castle

A Centre for Contemporary
Photography touring exhibition



Sonia Leber and David Chesworth, *Zaum Tractor* (detail from video still)
2013. 2-channel HD video installation, 26mins. Project supported by Australia
Council for the Arts and Creative Victoria. Image courtesy: the artists



Zanny Begg, *The Beehive* (production still) 2018.
Image courtesy: Enigma Machine. Photograph: Hugh Hamilton

Zanny Begg

The Beehive

5 January – 23 February 2019 | Courtyard Gallery

Zanny Begg's practice incorporates film, drawing and installation, with a particular interest in exploring hidden or contested histories. *The Beehive* 2018 is a non-linear experimental documentary exploring the unsolved murder of Sydney anti-development campaigner and glamorous style icon Juanita Nielsen.

Juanita Nielsen campaigned against the violent eviction of tenants in Kings Cross, who were being pushed out to make way for apartment blocks. Juanita disappeared on the 4th of July 1975. Her body has never been found, and her murderers never charged.

The Beehive consists of scripted fictions, documentary interviews and choreographed scenes with multiple actors playing the role of Juanita. The film is ever-changing, as a different combination of the footage is randomly selected for each screening with 1,344 possible variations. The work presents a kaleidoscopic portrait of Juanita Nielsen and is an exploration of issues (and experiences) of corruption, housing justice, non-conventional lifestyles and gentrification then and now.

The Beehive was produced by Philippa Bateman. An Enigma Machine Production.

An Artbank + ACMI Commission

Presented in association with Sydney Festival

Public Program: Radical Sydney

Taking its title from Terry Irving and Rowan Cahill's 2007 book on dissident politics and actions in Sydney; this program of talks, documentary screenings and performances engage with the histories and futures of local activism concerned with housing, public space, sexuality and gender. Check the website for more details.

Oliver Beer

Impossible Composition

5 January – 23 February 2019 | Nick Waterlow Gallery

Oliver Beer's practice engages with sound, architecture and the memory of objects. 'Impossible Composition' reflects Beer's experience as an artist in residence at the Sydney Opera House in 2018. The works draw on the design principles of its architect, Jørn Utzon, who saw the space 'like a violin'. In turn, Beer sought to 'tune' the building, allowing Utzon's labyrinthine structure to be played as an instrument.

The result is *Impossible Composition* 2018, a major sound piece arranged for four Australian singers performing in the tips of the Sydney Opera House roof. Each singer was asked to choose their earliest musical memory, which Beer then re-orchestrated. These include a Mongolian folk song, a chant by Hildegard, a Belgian lullaby and a Christian hymn. The piece juxtaposes the physical and sonic properties of the building with the personal histories of the musicians. A series of Beer's two-dimensional sculptures made from fractured cross-sections of violins and cellos surrounds the installation.

Commissioned by the 21st Biennale of Sydney at the Sydney Opera House. Recordings made with the assistance of the Sydney Opera House Trust.

Oliver Beer, *Recomposition (Clive)* 2018, Violin, sectioned and set in resin, gesso, 67 x 47 x 2cm. Image courtesy: the artist and Anna Schwartz Gallery





Gemma Smith, *Furill* 2014, Acrylic on canvas, 138.5 x 118.5cm.
Image courtesy: the artist and Sarah Cottier Gallery

Gemma Smith

Rhythm Sequence

15 March – 1 June 2019 | Oxford Gallery

Curator

José Da Silva

The exhibition travels to QUT Art Museum, Brisbane from 17 August – 27 October and is accompanied by the monograph *Found Ground* 2018, published by Formist.

'Rhythm Sequence' is the first career survey of Australian artist Gemma Smith. The exhibition traces the development of Smith's practice since 2003 and its experimentation with the language of painting. It celebrates Smith's reworking of abstract codes and styles, as well as the testing of colour and form, pictorial depth and formal and improvised gestures.

'Rhythm Sequence' features more than 50 works, including a collection of Smith's early paintings depicting crystalline forms and geometric compositions on chessboards; sculptural 'boulders' and 'adaptables' where colours are reconfigured and interact; hard edge and gestural works that explore the blocking, translucency and opacity of paints; and Smith's most recent works in which colour is barely perceptible. Rather than reflect a chronology, the exhibition is sequenced to emphasise an enduring interest in the act of painting itself, with the arrangement of small boards and large canvases reflecting the physicality and the intimacy of studio work.

ARTIST IN CONVERSATION

3.00pm 16 March 2019

Learn more about this exhibition in a conversation between the artist and independent writer, curator and broadcaster Julie Ewington.

Elliott Bryce Foulkes & Maria Smit

15 March – 1 June 2019 | Courtyard Gallery

Order of Events

Multidisciplinary designers Elliott Bryce Foulkes and Maria Smit draw on a collaborative working process to explore the practice of graphic design within the museum. Working with the formal and tropes of visual identity and collateral design structures that frame them. The project extends the duo's interest in experimental design methods – occupying overlooked surfaces, scaffolds and supports, and elaborating traditional print media and objects – to and creates space for design. The project extends the duo's interest in experimental design methods – occupying overlooked surfaces, scaffolds and supports, and elaborating traditional print media and objects – to and creates space for design.

Nicholas Aloisio-Shearer

Fragile Fantasy

15 March – 1 June 2019 | Nick Waterlow Gallery

The work of Nicholas Aloisio-Shearer considers the field of image production surrounding video games. Focusing on the culture of hacking and “modding”, it examines the production of fan-art and its appropriation of models and image assets from games.

‘Fragile Fantasy’ brings together a collection of Aloisio-Shearer’s photographs combining digital and analogue processes.

They feature characters and objects that have been hacked from games and reconstructed in commercial 3D modelling software. The images are then re-photographed and printed in the darkroom on discontinued black and white paper. They feature everyday social situations, including characters eating together, or playing musical instruments, as well as erotic scenarios and non-descript landscapes.



Nicholas Aloisio-Shearer, *Close to You* 2018, Gelatin Silver Print on Foma Formatone paper, 60 x 50cm. Image courtesy: the artist

Material Place

Reconsidering Australian Landscapes

21 June – 7 September 2019 | Oxford Gallery

Soft soil between our toes and jagged rocks underfoot. Are they fossil fuel deposits ripe for exploitation or sacred Dreaming sites?

'Material Place' gathers artists who, whether in local ochres or on Google Earth, are thinking through the materiality of the Australian landscape and its representation. Abstraction is a strategy for some artists, while others delve into how it arises as a byproduct of the law or mapping. The intricate connection between places and peoples is a focus of reflection for many of the artists, some of whom chart First Nations' intergenerational relationships to Country.

From land rights to environmental degradation, exhibiting artists also capture how the impact of mining and fracking reverberates beyond a single site. The intertwined political and economic forces that can reshape a place for generations to come is a shared point of entry to these artworks.

Artists

Robert Andrew, Megan Cope, Brodie Ellis, Bonita Ely, Lu Forsberg, Gunybi Ganambarr, Dale Harding, Mabel Juli, Nicholas Mangan, Yukultji Napangati, Rachel O'Reilly and more to be announced.

Curator

Ellie Buttrose

FROM SITE TO PLACE: ARTISTS IN CONVERSATION

3.00pm 22 June 2019

Learn more about this exhibition in a conversation between exhibiting artists and the curator.



Robert Andrew *residual* 2014, Concrete, steel, electro-mechanicals and a rock, 120 x 80 x 20cm. Image courtesy: the artist. Photograph: Sam Scoufos

Debra Porch

Art should make life more interesting than art

21 June – 7 September 2019 | Nick Waterlow Gallery

Curator

José Da Silva

The work of Debra Porch (1954–2017) explores the potency of memory and its ability to transform the ordinary into the extraordinary. Using textiles, thread, hair and electroplated objects, Porch created visual mechanisms that reorientate our sense of the familiar and forge connections between the present and past. As an artist and researcher, Porch drew from her experiences as an academic in Sydney and Brisbane, residencies undertaken in Armenia, France, Thailand, Vietnam and the United States, and the memories of her family who were refugees from the Armenian Genocide.

As a posthumous survey, the exhibition acknowledges the impossibility of recreating Porch's installations that were often arranged by the artist in situ. Instead, it proposes a model of exhibition-making that is part archive and dynamic workspace, playing out different permutations of objects and images drawn from Porch's home studio and private collections. Featured amongst these elements is *An archive of ordinary space* 2017, Porch's final project completed a month before her premature passing. The installation depicts a ghostly spectrum of colour made with a hundred gold needles and silk thread.

The exhibition takes its title from Annette Messager's rephrasing of the credo 'Art is what makes life more interesting than art' by Fluxus pioneer Robert Filliou. For Porch, this was one of her driving forces.



Debra Porch, *my eiffels* 2004-08, Knitted mohair, wool and souvenir Eiffel Towers.
Image courtesy: The Estate of Debra Porch. Photograph: Joachim Froese

Rachel O'Reilly

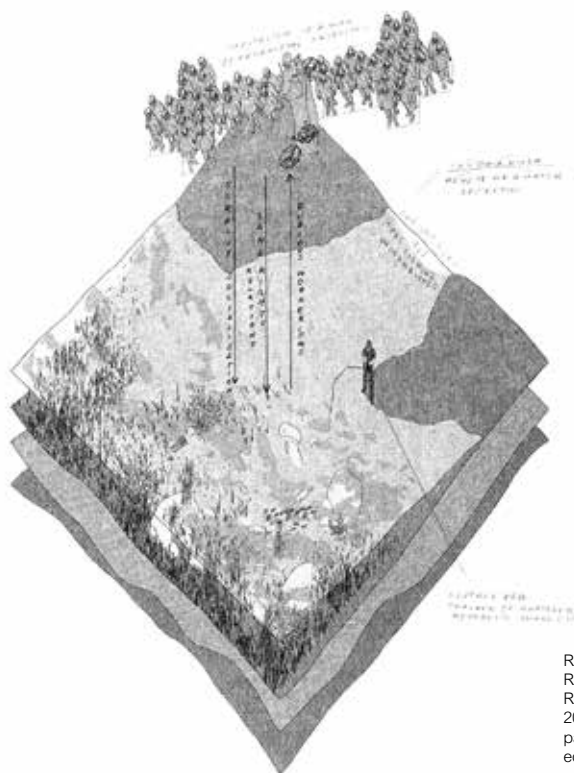
The Gas Imaginary

21 June – 7 September 2019 | Oxford Gallery

Rachel O'Reilly is an artist-poet, critic, independent curator and researcher whose work explores relationships between art and situated cultural practice, media philosophy and feminist political economy. In conjunction with 'Material Place: Reconsidering Australian Landscapes', this solo presentation focuses on O'Reilly's ongoing project *The Gas Imaginary* that uses poetry, drawing, film and public lectures to address the install of unconventional gas (fracking) investments in settler colonial space.

Elements of *The Gas Imaginary* project have been produced in collaboration with architect-artist duo Pa.La.C.E (Ben Reynolds and Valle Medina) and artist Rodrigo Hernandez, in dialogue with Gooreng Gooreng elders, especially Juliri Ingra.

Promethean Realism



Rachel O'Reilly (with Pa.La.C.E and Rodrigo Hernandez), 1. 'Promethean Realism', from *The Gas Imaginary*, 2014, 9 unique risograph prints on paper, ink, pencil, 27.9 x 31.5cm, ed. of 5. Image courtesy: the artist.

Javier Téllez

NOSFERATU (The Undead)

27 September – 16 November 2019 | Courtyard Gallery

Presented as part of
The Big Anxiety

NOSFERATU (The Undead) is a film installation by Venezuelan born, New York-based artist Javier Téllez that focuses on cinema and mental illness. Téllez' film is inspired by *Nosferatu, eine Symphonie des Grauens*, the German expressionist masterpiece directed by FW Murnau in 1922. Téllez created the work in collaboration with people living with mental illness after a series of workshops that he conducted on the subjects of vampirism and the representation of psychiatric institutions in cinema.

Javier Téllez, *NOSFERATU (The Undead)* (still) 2018. 16mm film transferred to 4K, 33 minutes. Commissioned by The Memorial Art Gallery of the University of Rochester. Image courtesy: the artist





Eugenie Lee, *Seeing is Believing* 2016, Interactive performance installation – virtual reality, mirage machine (mediated reality), custom built glove device, anechoic chamber, acoustics. Photograph: Time Out Sydney/Anna Kucera

The Big Anxiety

The Big Anxiety – festival of arts + science + people, brings together artists, scientists and communities to question and re-imagine the state of mental health in the 21st century.

The Empathy Clinic

27 September – 16 November 2019 | Oxford Gallery

Artists

Sherre Delys, Eugenie Lee, Debra Keenahan, Volker Kuchelmeister, Wart and more to be announced. Exhibition design by Anna Tregloan.

Curator

Bec Dean

'The Empathy Clinic' is a project about the ability of humans to shift perspective and generate empathy for others. It examines the aestheticisation and embodiment of first-person, life experiences through art and interactive technologies, and the development of empathy in visitors and participants. The exhibition includes newly commissioned virtual reality artworks, set within an immersive environment, uniquely designed to challenge assumptions about what art does, and how perspective sharing affects us.

Edge of the Present

Alex Davies with JR Brennan

27 September – 16 November 2019 | Nick Waterlow Gallery

Made in collaboration with clinical psychologists and participants with lived experience of suicidality, *Edge of the Present* is a participatory installation comprised of rooms that audience members navigate while wearing virtual reality displays. Architectural features and objects in the environment correspond with forms in the virtual world and have the capacity to dynamically evolve as the user progresses through physical space and the story.

In 2019 UNSW Galleries is delighted to support the work of early career practitioners in the following exhibition projects.

John Fries Award

21 June – 27 July 2019 | Courtyard Gallery

Since 2010, the John Fries Award has recognised the contribution and achievement of early career practitioners from Australia and New Zealand. The Award matches the philanthropic support of the Fries family with the Copyright Agency's enduring commitment to the career development of artists. As a result, the Award has profiled an outstanding group of more than 120 finalists and winners.

Curator
Miriam Kelly

The Freedman Foundation Travelling Scholarship

9 August – 7 September 2019 | Courtyard Gallery

The Freedman Foundation Travelling Scholarship for Emerging Artists celebrates the work by early career Australian artists. Each year scholarships are awarded to assist with the cost of overseas travel to conduct research and study. The exhibition includes works by the 2019 recipients and is curated by a guest scholar from the Masters of Curating and Cultural Leadership program at UNSW Art & Design.

Akil Ahamat, *So the spaces between us can stay soft* 2018, Single channel video, stereo sound; installation, 3D printed resin, chrome, concrete, 80 x 50 x 45cm. Image courtesy: the artist

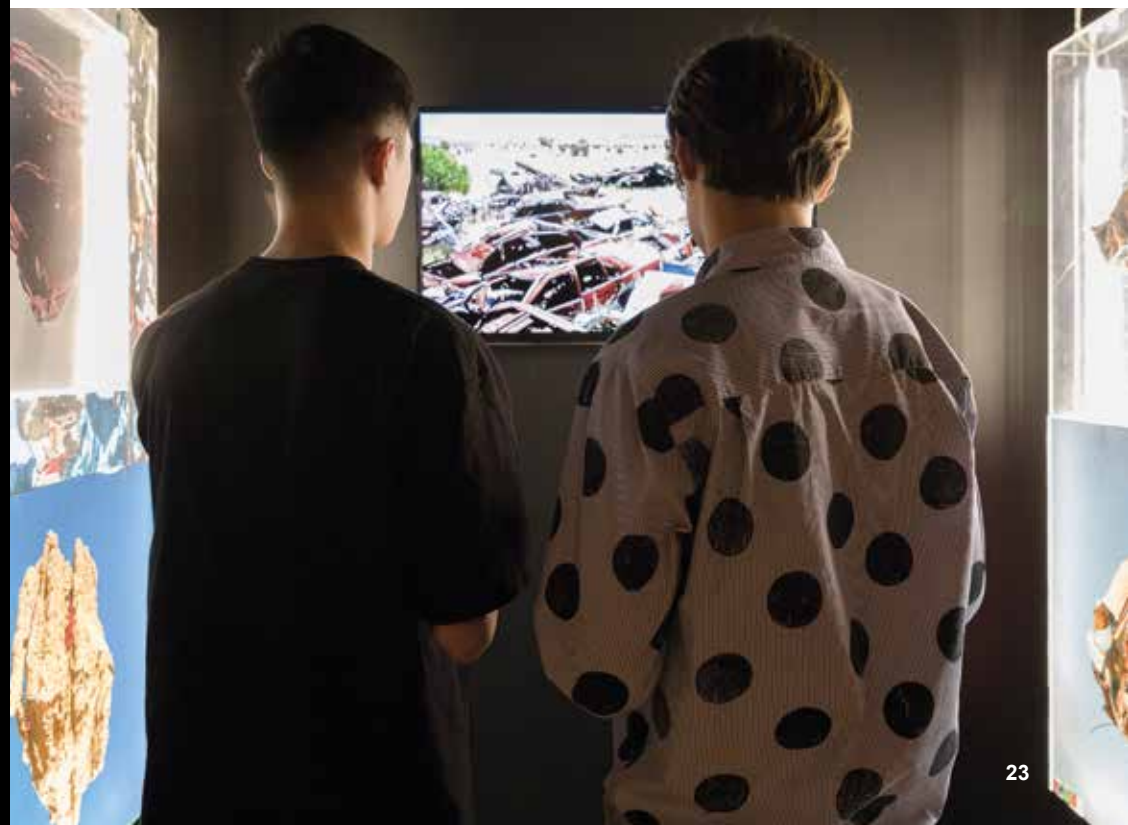


A&D Annual

3 – 14 December 2019 | UNSW Art & Design

The largest national showcase of graduate contemporary art and design, the UNSW Art & Design 'A&D Annual' launches the next generation of artists, designers, makers and digital media creators. Encompassing installation, animation, visual effects, digital media and film, visual communication and graphic design, painting, sculpture, photography, printmaking, sound, spatial design, furniture and jewellery, textile design, design for social innovation, ceramics and more. This year more than 200 emerging practitioners will display their work across six venues, including UNSW Galleries, Kudos Gallery, Black Box and AD Space. A companion exhibition of design graduates is also presented at the Australian Design Centre.

Principal Partner



EPICentre

The Expanded Perception and Interaction Centre (EPICentre) at UNSW Art & Design is a pioneering visualisation facility that develops designs for interactive virtual environments and applications. It forges new territory in integrated thinking (artistic and scientific) and ultra-scale imagery. Each Wednesday from February to November, join a tour of the EPICentre from 12-1pm and see various projects in the DomeLab and EPICylinder. DomeLab is a six-metre diameter 3D hemispherical projection environment. EPICylinder is the world's highest resolution cylindrical display, boasting almost 120 million pixels in 3D.

Digital Generative Art – Extrasensory Perceptions

6-8pm 15 March 2019

Songlines: Tracking the Seven Sisters & Dome installations

6-8pm 21 June 2019

Eva Nolan: The Pinned Moth Cannot Fly

6-8pm 29 September 2019

Advanced Visualisation: Art + Science

6-8pm 3 December 2019

Immersive Visual Analytics on
Multidimensional Datasets: BioDive.
Image courtesy: EPICentre



Exhibition Schedule

5 January – 23 February 2019

Architecture Makes Us: Cinematic Visions of Sonia Leber
and David Chesworth

Zanny Begg: The Beehive

Oliver Beer: Impossible Composition

15 March – 1 June 2019

Gemma Smith: Rhythm Sequence

Elliott Bryce Foulkes & Maria Smit: Order of Events

Nicholas Aloisio-Shearer: Fragile Fantasy

21 June – 7 September 2019

Material Place: Reconsidering Australian Landscapes

Rachel O'Reilly: The Gas Imaginary

Debra Porch: Art should make life more interesting than art

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The Big Anxiety

The Empathy Clinic

Edge of the Present

Javier Téllez: NOSFERATU (The Undead)

3 – 14 December 2019

A&D Annual

UNSW Galleries is grateful for the support of our 2019 program partners:

Architecture Makes Us: Cinematic Visions of Sonia Leber and David Chesworth



This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. The publication *Architecture Makes Us* has been supported by the Gordon Darling Foundation.

Zanny Begg: The Beehive



The Big Anxiety



John Fries Award



The Freedman Foundation Travelling Scholarship



A&D Annual



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Australia

Visit Us

Opening Hours
Tuesday to Saturday 10am to 5pm

Getting to Us

Buses
333, 378, 380, M40
(One minute walk from Oxford Street bus stops)

Train

Kings Cross, Museum
(10–15 minutes walk through Darlinghurst)

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