



In your dreams

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## In your dreams

UNSW Galleries  
6 January – 7 April 2018

### Artists

Jessie Boylan (Australia)  
Alejandro Cartagena (Mexico)  
Samuel Gratacap (France)  
Tanya Habjouqa (Jordan)  
Taloi Havini (Papua New Guinea / Australia)  
Samsul Alam Helal (Bangladesh)  
Maria Kourkouta (Greece)  
Johnny Miller (South Africa)  
George Osodi (Nigeria)  
Raphaela Rosella (Australia)  
Andres Serrano (United States of America)  
Sim Chi Yin (Singapore)  
Zhao Liang (China)  
Mary Zournazi (Australia)

### Curators

Felicity Fenner  
Cherie McNair

In your dreams is an international collection of photography and film-based work that explores the impact of inequality of wealth and opportunity on individuals and communities from diverse corners of the globe. It provides a forum for dialogue between very different countries and cultures that nevertheless face similar challenges around poverty and the displacement of peoples due to oppression, war or environmental degradation.

The people and communities in these images are largely invisible to affluent societies, their situation relegated to the background of mainstream news and media. Offering hope as well as insight both to specific and shared international issues today, In your dreams informs and engages audiences at a critical moment of global flux.



## Artists

Jessie Boylan

b. 1986  
Based in Chewton, Victoria

Alejandro Cartagena

b. 1977, Dominican Republic  
Based in Monterrey, Mexico

Jessie Boylan is a photo-media artist who explores impacts on the land and communities as a result of environmental and social devastation, such as nuclear testing, mining and armed conflict. She is a member of Lumina, an Australian women's photography collective, as well as the Atomic Photographers Guild, an international group that aims to render visible all aspects of the nuclear age. Boylan is also a key artist in Nuclear Futures, an Australia Council-funded community arts project exploring the legacy of the nuclear age through creative arts.

These photographs were taken on a visit to Majuro, the capital of the Republic of the Marshall Islands, for Nuclear Victims Remembrance Day. 2014 marked the 60th anniversary of the US Castle Bravo thermonuclear explosion in the Marshall Islands, which contaminated the Bikini, Enewetak, Rongelap, and Utrik atolls. The bomb was 15 megatons, making it the largest nuclear bomb the US had ever tested and 1000 times stronger than the bomb dropped on Hiroshima. The local Marshallese were evacuated to other atolls and have been unable to return home since. Many inhabitants have suffered ongoing illnesses as a result of radioactive fallout.

Every continent except South America and Antarctica has experienced nuclear testing. Boylan's work captures the stories, knowledge and experience of international testing programs, with a specific focus on Australia and the Pacific. She highlights the ongoing need to revisit and document lost cultures and environmental damage, and to ensure that nuclear legacies are shared with the international community.

Alejandro Cartagena employs landscape and portraiture as a means to examine social, urban and environmental issues in Latin America. His work also engages with a larger history of photography by reinterpreting or rethinking the ways in which issues have been addressed or represented in the past. Cartagena explores the relationship between Mexico's urban centres and the suburbs haphazardly built around them, examining the ways in which explosive growth has altered the landscape and affected the lives of each region's residents. His work has been exhibited internationally and is in the collections of several museums including the SFMOMA, the Museum of Contemporary Photography in Chicago, the Museum of Fine Arts Houston, the Portland Museum of Art, and the Museo de Arte Moderno in Rio, Brazil.

"In the newly developed blue-collar suburbs of Monterrey, Mexico, construction workers and landscapers climb into pickup trucks for the daily commute, catching a lift from contractors or crewmates. They head south-bound on Mexico's Federal Highway 85, skirting the city centre until they reach San Pedro, one of the wealthiest communities in Latin America. There they will build sprawling mansions, dig swimming pools and pave private drives.

On the way, each worker conducts his morning ritual within the four low walls of the truck's bed, encapsulated by the flow of wind overhead; he reads the newspaper, sips coffee, or catches another hour of sleep, all while keeping out of sight. Illegal, unsafe and largely invisible, this mode of transportation is nonetheless routine throughout Monterrey's metropolitan area." (Jessica D. McDonald)

Sim Chi Yim  
Detail from the series  
Tin Men 2014

## Samuel Gratacap

b. 1984, France  
Based in Paris, France and Tunis, Tunisia

Samuel Gratacap is a documentary photographer whose work has been exhibited in several group and solo shows, including a solo exhibition of this series, *Empire*, at LE BAL, Paris, in 2015. His work was featured in the Athens Photo Festival and at Paris Foto in 2016.

For nine years Gratacap followed the lives of refugees and migrants crossing the Mediterranean, documenting moments of departure – and the emotions of waiting – at sites including the Italian island of Lampedusa and a detention centre in Marseille, France.

The images here were taken in Choucha, a refugee transit camp located in South Eastern Tunisia, 7km from Libya and 25km from the city of Ben Guerdane. The artist describes the refugee camp as “a place overexposed to light and with people underexposed in the media”. Established in February 2011, the camp hosted several hundred thousand refugees in transit during the Libyan civil war and the NATO attacks. While Libyan refugees were welcomed by Tunisian families or temporarily settled in Tunis or Remada (a camp), the refugees of Sub-Saharan origin fled to Choucha.

Gratacap first travelled to Choucha in January 2012 as a photographer accompanying a reporter, and later returned as a volunteer with the Danish NGO Refugee Council. He taught an introductory course on analogue photography to 16-18 years olds and over the course of an entire year came to know the people in the camp and the challenges they faced living in dust-swept limbo.

## Tanya Habjouqa

b. 1975, Jordan  
Based in East Jerusalem, Israel and Texas, USA

Tanya Habjouqa is an award-winning photographer, journalist and educator. Her practice links social documentary, collaborative portraiture and participant observation. Her principal interests include gender, representations of otherness, dispossession and human rights, with a particular concern for ever-shifting socio-political dynamics in the Middle East. As an anthropologist, Habjouqa produces in-depth narratives that offer nuanced alternatives to mainstream media depictions of her subjects. Her work often reflects a desire to trace common humanity.

The artist is a founding member of *Rawiya*, the first all-female photography collective from the Middle East. She is also a mentor for the educational initiative Arab Documentary Photography Program, organised by Magnum Foundation, Prince Claus Foundation, and the Arab Fund for Arts and Culture.

These images of female Syrian refugees in Jordan are collectively titled *Tomorrow there will be Apricots*, a popular proverb that roughly translates to ‘In your dreams’. The title reflects the hopeless situation of these Syrian women, separated from husbands, boyfriends and the male members of their families. The burdens of violence are present in their scant belongings; heavy mementos that remind them of what they have lost in the war.

Habjouqa’s photos explore the complicated intimacies of everyday life for these Syrian women who have been left behind. They cling to the hope that soon their family will one day be reunited, yet at the same time they grapple with the knowledge that most likely they will never see them again.

## Taloi Havini

b. 1981, Hakö people, Arawa, Bougainville  
Based in Melbourne, Sydney and Buka

Interdisciplinary artist Taloi Havini works in ceramics, photography, video and mixed media installation. She engages with living cultural practitioners, material collections and archives, responding to these experiences and sites of investigation in her art practice. The artist is actively involved in cultural heritage, research and community projects across Melanesia and Australia, with a focus on the effects of environmental and historical disasters in Papua New Guinea.

Havini’s *Habitat: Konowiru* documents the clash of industrial activity and the continuous culture of Bougainville Indigenous landowners. Beneath the surface of what appears to be a serene and pristine ecosystem lies a habitat fraught with environmental and historical disasters.

Where the water table has been raised the trees have died. Poisonous chemical waste meanders down from the central ranges of the Panguna mine in central Bougainville, through the Kawerong and Jaba River, over the floodplains on the west coast and into the ocean. Copper has been leaching in this area for many years. The virgin forests and rich fertile soil that once occupied this area are unlikely ever to return. The animals that once lived in the valley have either been buried, dammed or killed by copper leaching. Poisonous toxic waste flows from the Panguna mine down to the Lower Tailings Waste Disposal Area which is discharged undiluted through the pipelines. It only takes a matter of hours to travel down to where the Indigenous landowners live, fish and farm. The Nagovis people of Bougainville call this area Konawiru.

## Samsul Alam Helal

b. 1985, Bangladesh  
Based in Dhaka, Bangladesh

Samsul Alam Helal is a documentary photographer based in Dhaka. He completed his graduation in photography from Pathshala South Asian Media Institute and regularly participates in curated photography exhibitions in Asia and Europe.

Helal is a storyteller of people, especially the groups of minority and the neglected class. Through his photographs, he explores their identity, dreams and longings. He often stages a studio setup where dramatic moods and vibrant colours are loudly presented, within the context of a local environment. In *Love Studio*, an old portrait studio in Dhaka becomes a local site for transformation. It is an alternate space where the dreams, hopes and desires of the factory workers, their families and unemployed neighbours can be performed and visualised.

Each photograph is accompanied with a story written by Helal. Of the image of the young man kissing a cardboard model, for example, he writes: “Tipu works in a local market and is a huge fan of Bengali movies. He regularly passes the time by watching movies in cinema halls on weekends. He was kissing the dummy heroine passionately as if the character was really in front of him. He was holding her forever and wouldn’t let her leave”.

The two young women holding guns “don’t like gender roles in society” and desire more freedom. The newlyweds “could not afford a photographer on their wedding day, so they re-arranged the beautiful day [in Helal’s *Love Studio*] to capture the memory”.

## Maria Kourkouta

b. 1982, Greece  
Based in Paris, France

Maria Kourkouta studied the history of the Balkans in Greece before moving to Paris in 2006 to complete a PhD on the topic of rhythm in cinema. She has been making short documentary and experimental films since 2008, including *Prelude 02–07* (2010, Jihlava 2011) and *Epistrofi stin odo Ailolu* (2013). In 2014 she was awarded the ARTE Prize for European Short Film at the Oberhausen International Short Film Festival. For her feature-film debut *Spectres are haunting Europe*, Kourkuota collaborated with Greek author Niki Giannari. In 2016 the film was awarded Best World Documentary at the Jihlava International Film Festival, and in 2017 shown in documenta.

The *Idomeni* short film lay the groundwork for the award-winning feature film, *Spectres*. It offers a brief glimpse into the harsh realities faced by refugees in Europe today. It tells the story of when the border between Macedonia and Greece was closed by the European in March 2016, effectively terminating the possibility of passage by refugees via the ‘Balkan route’. Even though the border was closed, on the afternoon of March 14 several hundred of the 15,000 refugees stuck at Idomeni made their clandestine way through fields and were able to get around the barbed-wire fence and arrive at the village of Moin. They were arrested by the Macedonian army and sent back to Greece. Despite their failure, this shared journey remains a last gesture of emancipation and a demand for freedom of movement in a Europe that is building walls.

## Johnny Miller

b. 1980, USA  
Based in Cape Town, South Africa

Johnny Miller is a freelance documentary photographer, filmmaker and digital journalist. He specialises in documenting issues around urbanisation and infrastructure in developing countries. Miller worked as a Military Analyst in the foreign military financing programs to integrate modelling and simulations technology into the training curriculums of Azerbaijan, Ukraine and Bulgaria. He is currently involved in a program to build a global community of leaders dedicated to changing policy, practice and public dialogue around inequality.

*Unequal Scenes* portrays dramatic scenes of inequality in South Africa from the unique perspective of a drone. Looking straight down from a height of several hundred meters, incredible scenes of inequality emerge. During the time of Apartheid, segregation of urban spaces was instituted as policy. Roads, rivers, ‘buffer zones’ of empty land and other barriers were constructed and modified to keep people separate. A generation after the end of Apartheid, many of these barriers, and the inequalities they have engendered, still exist. As these images reveal, extreme wealth and privilege still exists just metres from communities of shack dwellings enduring squalid conditions.

“Driving in from the airport in Cape Town one passes densely-packed townships bordered by four-lane motorways and high wire fences that act as impenetrable barriers to human interaction. The contrast between these townships and stylish central Cape Town is shocking – yet as with every city in the world, it’s easy for residents to go about their daily lives with blinkers on, ignoring the disparities.” (Johnny Miller)

## George Osodi

b. 1974 in Lagos, Nigeria  
Based in Ogwashi-Uku, Delta State, Nigeria

George Osodi studied Business Administration at the Yba College of Technology in Lagos, before working as a photojournalist for the *Comet Newspaper* in Lagos, 1999–2001. He has staged a number of solo exhibitions including *Rencontres de Bamako* in Mali and at RAW Materials Company in Dakar, Senegal, both in 2011. His photographs have been published widely, including in the *New York Times*, *Time* magazine, *USA Today*, the *International Herald Tribune*, the *Guardian* and *Telegraph* newspapers (UK), and on CNN and BBC TV. Osodi's work is in major international collections including the Smithsonian Museum in New York, National Museum of Greece, and the Museumslandschaft Hessen Kassel in Kassel, Germany.

The characters depicted in George Osodi's *Nigerian Monarchs*, while having no constitutional power, embody the diversity of the ancient customs, architecture and regalia of the country's many ethnic groups. The photographs, taken in a time of sectarian violence and insecurity, champion diversity as a strength rather than a weakness.

“Nigeria has 36 states, with a mainly Muslim population in the north, while the south is largely Christian. There are frequent clashes among different ethnic groups. Lots of people have lost trust in their identity. I felt it was important that we see this diverse culture as a point of unity instead of seeing it as something that should divide us as a nation. The easiest way I could approach this was to look at the monarchy structure in the country because they are closer to the people than the governors”. (George Osodi)

## Raphaela Rosella

b. 1988, Brisbane, Australia  
Based in Brisbane and Moree, Australia

Raphaela Rosella's work has been included in Photoquai, France, Noorderlicht Photo-festival, Netherlands and Photo Ireland. In 2014 she was one of just 12 photographers selected for World Press Photo's prestigious Joop Swart Masterclass in Amsterdam. In 2015 her work was recognised at the World Press Photo Contest and Australian Photobook of the Year (Momento Pro). She has a Bachelor of Photography from Queensland College of Art and a Diploma of Community Services.

Rosella works in the tradition of long-form documentary storytelling. Blending the conventions of documentary and art, she documents women in her life as they grapple with the complexities of motherhood, violence, bureaucracy and turbulent relationships. Rosella works as a community artist and youth mentor with non-profit community arts and cultural development organisation Beyond Empathy, using art to influence change in the lives of young people and communities experiencing recurring hardship.

Rosella's passion for social change is the driving force behind her practice. Challenging our stereotypes and encouraging empathy and understanding as we glimpse the lives of these young women facing an uphill battle in life, each of the works here draws attention to the entrenched poverty, racism and transgenerational trauma experienced by young women in Australian communities. Inequality is a problem facing Australian neighbourhoods, where symptoms manifest as drug abuse, poverty and homelessness. The women in Rosella's images are not without their achievements, yet there is rarely an understanding, appreciation and encouragement to continue moving forward.

## Andres Serrano

b. 1950, USA  
Based in New York City, USA

Andres Serrano is a renowned American artist whose work has been exhibited widely since the 1980s. He has recently exhibited at the Station Museum of Contemporary Art, Houston, the New Museum in New York and the Freud Museum, London. Serrano's work is in major collections including MOMA and the Whitney Museum in New York, Museo Reina Sofia, Madrid, and the Pinault Collection, Venice.

*Residents of New York* was first commissioned by MoreArt and exhibited at the West 4th Street subway station in Greenwich Village and on bus kiosks throughout New York in 2014. The *Denizens of Brussels* series was created in collaboration with the Royal Museums of Fine Arts in Brussels, Belgium, in 2015.

Serrano initially photographed homeless individuals in New York in 1990, for a series of powerful studio-style portraits titled *Nomads*. In the more recent *Residents of New York* and *Denizens of Brussels* series, he removed his signature studio elements, focusing instead on personal connectivity and interaction directly on the streets, where the homeless live. These portraits give a dignified face to a group of people often ignored and marginalised in society.

“Although they have similarities, I see a distinction between the ‘Residents’ and ‘Denizens’. The ‘Residents’ are homeless people living or begging on the streets whereas as the ‘Denizens’ are more like characters, performers and actors making the streets their stage. In New York City you will not see Roma women begging on the streets with children, nor Roma men praying on their knees as if in church begging for atonement. Nor do you see homeless encampments in the metro as you see in Brussels. The *Denizens of Brussels* are more theatrical and surreal, a fitting tribute to the city that gave birth to Surrealism.” (Andres Serrano)

## Sim Chi Yin

b. 1978, Singapore  
Based in Beijing, China and London, UK

Sim Chi Yin's work focusses on history, memory and migration. The Nobel Peace Prize photographer for 2017, her work has been seen at the Istanbul Biennale, ICA Singapore, Amsterdam's Framer Framed, and in public galleries in the US and South Korea. Film festivals include *Les rencontres d'Arles* and *Visa pour l'Image* in France, and the Singapore International Film Festival. Sim Chi Yin also does commissioned work for the *New York Times Magazine*, *TIME* and *Harpers*, amongst others. In 2010 she was an inaugural Magnum Foundation Photography and Social Justice Fellow in New York. In 2018 she won the Chris Hondros Fund Award and joined Magnum Photos as a nominee.

About one-third of all the tin mined in the world now comes from Bangka, its sister island Belitung to the east – both just off the eastern coast of Sumatra – and the seabeds off the islands' shores. Almost half of all tin is made into solder for electronics such as smartphones, tablet computers like iPads and flat-screen TVs. Much of this on-shore and off-shore mining in Bangka is, in theory, illegal but global demand drives the trade. Tin was discovered on Bangka centuries ago and sizeable mining started under the Dutch who used labourers from southern China, particularly the Hakkas.

Today, Bangka is the heart of production of Indonesian tin which has become more important as companies turn away from sourcing materials from Africa amid controversy over ‘conflict minerals’ from Africa's war-torn Democratic Republic of Congo being used in their products. Buying Indonesian tin is quick and ‘conflict-free’, solder makers say.

## Zhao Liang

b. 1971, Dandong, Liaoning Province  
Based in Beijing, China

After graduating from Luxun Fine Art Academy in 1992, Zhao Liang supported himself as a photographer while working on films. His work reveals the artist's acute observations of social realities in China. Two of his early documentaries, *Farewell, Yuanmingyuan* and *Paper Airplane*, are pioneering works in Chinese documentary film. *Petition: The Court of the Complainants* (1996–2009) was filmed over twelve years and details the plight of Chinese citizens traveling to Beijing to file complaints with the central government about local officials. After debuting at Cannes, the film was banned in China. Commissioned by the Ministry of Health, his film *Together* (2010) explored discrimination against people with HIV and AIDS in China.

*Behemoth (Bei xi mo shou)* depicts, in a visually breathtaking and emotionally haunting sequence, the social and ecological devastation of the Chinese mining industry. From the open-cast mines to the ghost cities beyond, this audio-visual existential, ethnographic and poetic essay is a compelling portrait of modern-day China built from the blood and sweat of its proletariat class. Set in Mongolia's grasslands, *Behemoth* travels between documentary and narrative, stark truth and allegory, dream and reality.

Filmed by the artist in 4K, *Behemoth* is inspired by Dante's *Divine Comedy* and has been acclaimed in film festivals globally, including the Venice Film Festival and the Stockholm International Film Festival, where it won the Best Documentary award.

## Mary Zournazi

b. Australia  
Based in Sydney, Australia

Mary Zournazi is an Australian author, philosopher and filmmaker, and author of several books including *Hope – New Philosophies for Change* and *Inventing Peace*, with the German film director Wim Wenders.

*Dogs of Democracy* is a documentary about the stray dogs of Athens and the people who take care of them. Shot on location in Athens, the birthplace of democracy, the documentary is about how Greece has become the ‘stray dog of Europe’, and how the dogs have become a symbol of hope for the people and for the anti-austerity movement.

“I took my first ever trip to Athens in 2014 and arrived in the middle of the Greek economic crisis. All around the city there were stray dogs, they seemed to occupy the city like citizens – they crossed the traffic lights, they socialised, they were part of the urban life and feel of the city. Immediately I fell in love with them, and I became curious about their lives. In a very short time, I realised that the dogs were looked after by volunteers in Athens, who cared for and fed the stray dogs. I became fascinated by how in the middle of Greece's worst economic crisis people were willing to take such care of the animals. I began to consider what this might say about our ideas of love, community and care. That's how the story began: a love of the animals, and the love of the city and its people”. (Mary Zournazi)



From Majuro Atoll, Marshall Islands 2014

from left:

**Flame Tree**

**Pontoon**

C-Type prints









Empire series, Camp de réfugiés  
de Choucha #04 (left); 6 #39 (right) 2012-14  
C-Type archival pigment prints



Empire series, Camp de réfugiés  
de Choucha #14 (left) & #23 (right) 2012-14  
C-Type archival pigment prints



# Tanya Habjouqa

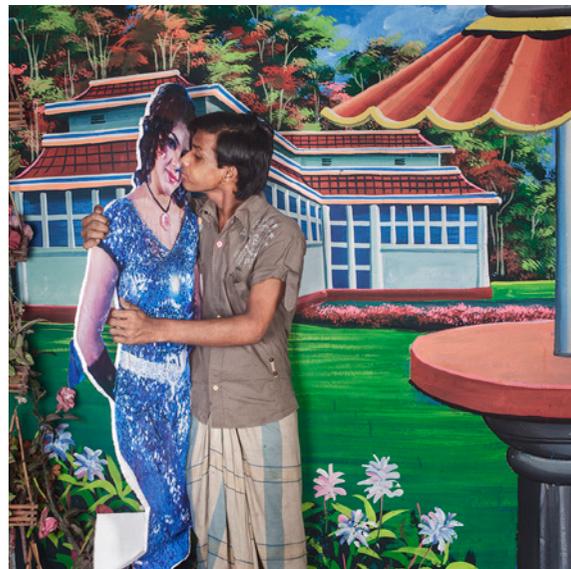
From the series  
**Tomorrow there will be Apricots** 2012-17  
C-Type prints on paper,  
iPads and wallpaper  
below:  
Installation UNSW Galleries 2018





# Samsul Alam Helal

From the series  
**Love Studio** 2012-15  
colour inks on Museo paper,  
portrait studio backdrop



# Johnny Miller



From the series  
**Unequal Scenes** 2016  
from left:  
Johannesburg / Primrose  
Papwa Sewgolom Golf Course  
colour inks on Chromolux



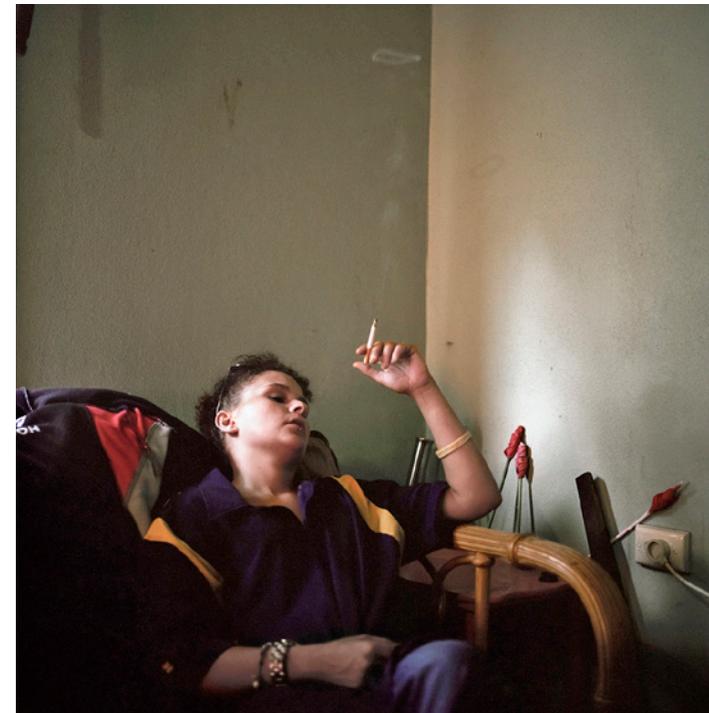
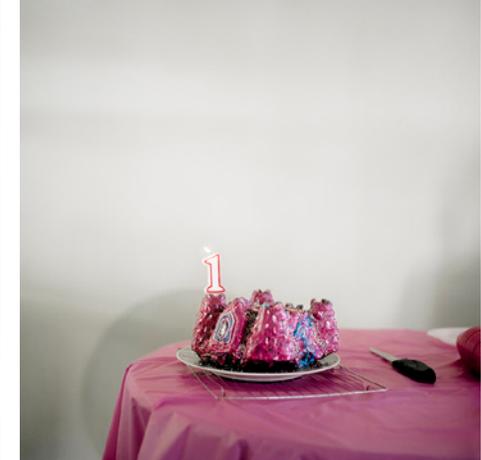
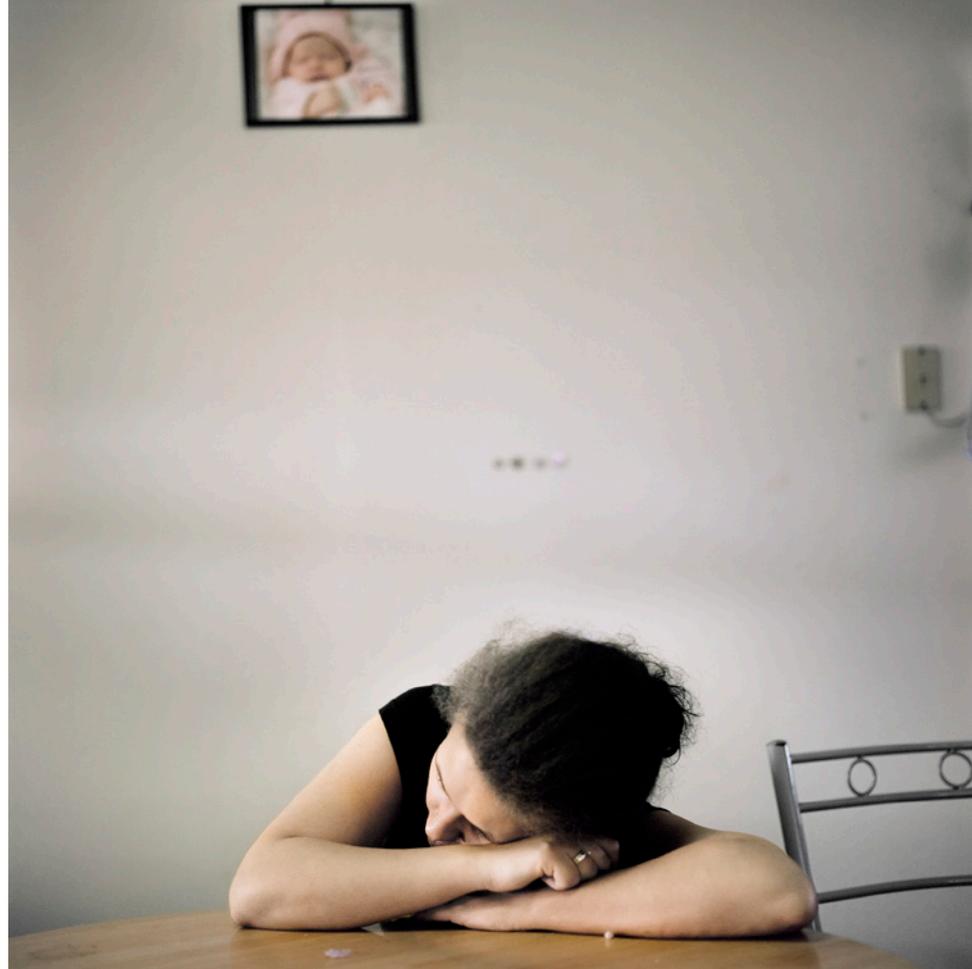


From the series  
Oil Rich in Niger Delta 2003-07  
colour inks on Museo paper, on board





From the series  
You Didn't Take Away My Future,  
You Gave Me a New One 2011-ongoing  
colour inks on paper



# Andres Serrano

From the series  
Residents of New York 2014  
left from top: Peyson Gonzalez; Meh'yow Wolf-Man  
below from left: Sleeze; Jonathan  
digital photographic prints



From the series  
Denizens of Brussels 2015  
left: The Kiss: Laiea and Magaly and Tybel  
below from left: Christo, Georgia  
digital photographic prints





# Taloi Havini

Habitat: Konowiru 2016  
HD single-channel video,  
colour, sound; 3:43 mins



# Zhao Liang

Behemoth (Bei xi mo shou) 2015  
single-channel video; 90 mins



# Maria Kourkouta

Idomeni, March 14, 2016.  
Greek-Macedonian border 2016  
single-channel video; 17 mins



# Mary Zourzani

Dogs of Democracy 2016  
single-channel film; 58 mins



# List of works

## Photography

### Jessie Boylan

From Majuro Atoll, Marshall Islands 2014

Flame Tree  
Houses (#1)  
Pontoon  
Playground  
Trash Pin  
Basketball Court  
King Tide Coming

C-Type prints  
Courtesy the artist

### Alejandro Cartagena

Carpoolers series 2011  
Archival pigment prints  
Courtesy the artist

### Samuel Gratacap

Empire series, Camp de réfugiés  
de Choucha 2012-14

C-Type archival pigment prints  
Courtesy the artist and  
Galerie Les Filles du Calvaire, Paris

### Tanya Habjouqa

Nine works from the series  
Tomorrow there will be Apricots 2012-17

C-Type prints on paper,  
iPads and wallpaper  
Courtesy the artist and Noor Agency

### Samsul Alam Helal

Ten works from the series  
Love Studio 2012-15

colour inks on Museo paper,  
portrait studio backdrop  
Courtesy the artist

### Johnny Miller

From the series Unequal Scenes 2016

Kayamandi / Stellenbosch  
Imizamo Yethu / Hout Bay  
Kibera / Nairobi  
Cape Town / Vukuzenzele  
Papwa Sewgolum Golf Course  
Johannesburg / Primrose  
Kya Sands / Bloubostrand  
Kya Sands / Bloubostrand  
Masiphumelele / Lake Michelle  
Alexandra / Sandton  
Kibera / Nairobi

colour inks on Chromolux  
Courtesy the artist

### George Osodi

Four works from the series  
Oil Rich in Niger Delta 2003-07

Four works from the series  
Nigerian Monarchs 2006-13

colour inks on Museo paper, on board  
Courtesy the artist

### Raphaella Rosella

Five works from the series  
You Didn't Take Away My Future,  
You Gave Me a New One 2011-ongoing

Five works from the series  
You'll Know it When You Feel it 2011-ongoing

From We met a little early, but I get to love  
you longer 2011-ongoing

colour inks on paper  
Courtesy the artist

### Andres Serrano

Residents of New York 2014

Denizens of Brussels 2015

digital photographic prints  
Courtesy the artist and  
Galerie Nathalie Obadia, Brussels

### Sim Chi Yin

Sixteen works from the series  
Tin Men 2014

C-Type prints  
Courtesy the artist

## Film

### Taloi Havini

Habitat: Konowiru 2016

HD single-channel video, colour, sound  
duration: 3:43 mins  
Courtesy the artist and  
Andrew Baker Art Dealer

### Maria Kourkouta

Idomeni, March 14, 2016.  
Greek-Macedonian border 2016

single-channel video  
duration: 17 mins  
Courtesy the artist

### Zhao Liang

Behemoth (Bei xi mo shou) 2015

single-channel video  
duration: 90 mins  
Produced by INA and Arte France  
Distributed by Upsidedown Distribution

### Mary Zourzani

Dogs of Democracy 2016

single-channel film  
duration: 58 mins  
Produced by Tom Zubrycki  
Distributed by Ronin Films

In your dreams

Exhibition at UNSW Galleries and public programs with participant artists, Sydney, 2018:

Raphaela Rosella with her work  
Andres Serrano public lecture presented by UNSW Centre for Ideas

Raphaela Rosella installation of ephemera  
Detail of work produced as part of ACP & UNSW Galleries program with Glebe Youth Services  
Courtesy and © Claudia Tighe and Raphaela Rosella, 2018  
Samuel Gratacap photographic installation

Samuel Gratacap with his work  
Tanya Habjouqa on the International Women's Day 2018 panel  
Courtesy and © ACP/Maclay Heriot, 2018  
International Women's Day panelists Mary Journazi, Professor Vera Mackie (moderator), Raphaela Rosella and Tanya Habjouqa, with Tanya Habjouqa's work

Drone workshop with Johnny Miller  
Courtesy and © Richard Smith/Hugh Hamilton, 2018  
Sim Chi Yin photographic installation  
Andres Serrano digital posters, UNSW Galleries reception



Exhibition curators and writers:  
Felicity Fenner and Cherie McNair

Catalogue design:  
Analiese Cairis

Installation photography:  
Siversalt

Cover:  
Jessie Boylan  
Trash Pin (detail) from  
Majuro Atoll, Marshall Islands 2014

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the 2018 Sydney Festival, UNSW Centre for Ideas  
and the UNSW Grand Challenge on Inequality.



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