

UNSW Galleries

Pliable Planes
expanded
textiles & fibre
practices

Primary
Education Kit



Museums
& Galleries
of NSW





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About this resource

This education resource provides support for teachers and primary school students in Years 3–6 to engage with the exhibition ‘Pliable Planes: Expanded Textiles & Fibre Practices’. This project was developed at UNSW Galleries in 2022, and tours across Australia throughout 2023–24.

This resource presents an overview of the key themes underpinning the exhibition, and explores the ideas, materials, and processes behind the works of each of the twelve exhibiting artists.

The education kit features three artist case studies which include a series of thinking and making activities. These prompts are designed to develop students’ knowledge through creative and critical thinking, and extend investigations through writing, drawing, designing, and experimenting with materials. These activities can be used to support visits to the exhibition, or to assist further learning in the classroom.

This resource has been mapped to the Australian Curriculum for Years 3–6 in Visual Arts, but is useful for a variety of curriculum areas. A secondary resource has also been developed that is tailored for students in Years 7–10, though the material in both resources can be adapted to suit students of all ages.



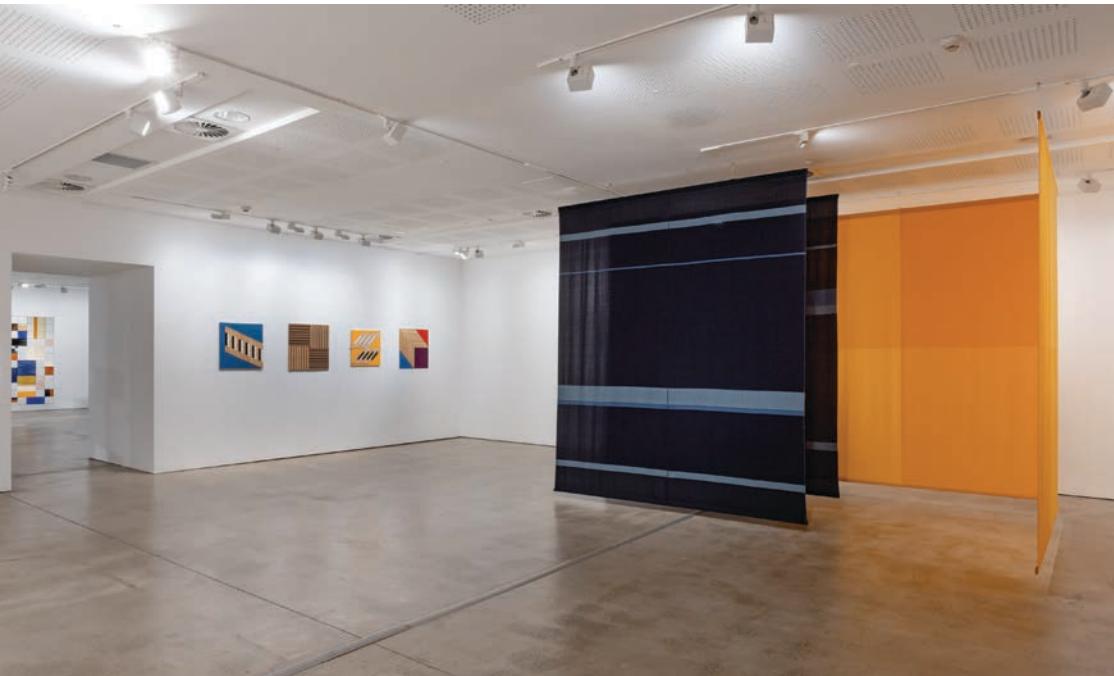
Years 3–4 Curriculum Links

ACAVAM110	<p>Exploring ways to represent their ideas using visual conventions from different historical, social or cultural contexts</p> <p>Researching artworks of different styles and artists from different times and cultures to inspire their own representations in forms such as printmaking and drawing, and styles such as realistic or expressive</p> <p>Considering viewpoints – meanings and interpretations: For example – What is this painting telling us about the past? How does the artwork use visual conventions to convey meaning? How did the artist work within a space, and at this time? How and why did they innovate their practice?</p>
ACAVAM111	<p>Considering viewpoints – materials and technologies: For example – What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? Can you develop your ideas using different materials?</p>
ACAVAM112	<p>Comparing the visual conventions in artworks made for specific purposes, for example, how the artist represents an idea to show the audience a particular viewpoint</p>

Years 5–6 Curriculum Links

ACAVAM114	<p>Considering viewpoints – materials and technologies: What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention?</p> <p>Trialling different ways to represent views, beliefs or opinions in their artworks in response to exploration of how artists communicate their views, beliefs and opinions through art</p> <p>Making aesthetic choices about representation and being able to explain their choices describing the visual conventions and processes</p>
ACAVAM115	<p>Making informed choices about using various combinations of representational elements appropriate for a concept, theme or subject matter, for example, combining realistic drawing skills with an appropriated image from the past to create new meaning</p>
ACAVAM116	<p>Considering viewpoints – skills, techniques and processes: For example – How did the artist work within a space, and at this time? How have they innovated their practice?</p> <p>Identifying reasons for the range of audience interpretations of the same artwork: For example, considering viewpoints or the conceptual approach of the artwork</p> <p>Considering viewpoints – histories: For example – What did the artist want the audience to see and understand?</p>
ACAVAM117	<p>Considering viewpoints – meanings and interpretations: For example – What is this artwork about? What visual conventions have been used to convey meaning? How did the artist represent their subject matter? How does the artwork reflect the artist's perspective about the environment? How did the audience react to the artwork when it was first displayed?</p>





About the exhibition

'Pliable Planes' is an exhibition of work by twelve Australian artists. Together they demonstrate the possibilities of making art by using materials, processes, and ideas connected to textiles and fibre.

The title of the exhibition has been taken from an essay written in 1957 by Anni Albers (1899-1994). Albers was an important artist who studied at the Bauhaus art and design school in Germany. She described textiles as structural but also flexible and wrote about experimenting with different materials, inventing new processes, and combining different fields of art, design, and architecture. These ideas helped the curators think about the themes of the exhibition and choose the artists.

Artists in the exhibition use different materials to start conversations about society, culture, and history from a range of different perspectives. Artists ask a number of questions including: What is the role of textiles and fibre in everyday life? How have certain materials been used in the past? What is the relationship between textiles, the body, and the environment? How can making art renew our connections to culture?

Many of the artworks use traditional textile methods including weaving, embroidery, knitting, and sewing but also experiment with new making processes. The exhibition includes painting, sculpture, assemblage, performative gesture, sound, video, and installation. These expansive approaches change our understanding of how textiles and fibre should look or feel, and how they function within contemporary art.

Key Themes

Materials

Artists in ‘Pliable Planes’ investigate a range of materials, and explore how they can transform to be used in exciting new ways. Several artworks consider how materials have been used at different points in history, or in different cultures and societies.

Experimenting

Many of the artists experiment and play with materials and ideas in a number of different ways before reaching a final outcome. This type of process means you don’t always have to stick to a plan — being open-minded and having fun can lead you to new directions and ideas.

Combinations

The exhibition features artworks that combine textiles with several other types of art, design, and craft. Artists are building woven room dividers, weaving with flexible porcelain, unravelling painted canvas, making metal moulds of woven forms, and creating musical representations of needlepoint. These new combinations challenge our ideas around what textiles should look like, and help us explore new possibilities for making art.

Abstract Art

Several artists are interested in using line, colour, form, and texture to express their ideas, instead of representing recognisable or realistic images from everyday life. A number of artists use a gridded structure as the basis of their work. They are using the grid to think about the process of weaving — the interlacing of vertical and horizontal threads creates a grid itself.

Craft vs Fine Art

Craft and fine art have historically been compared to each other. Fine art has often been regarded as more important than craft, requiring a higher level of thinking where craft was seen as only about using your hands. This is a very simple way of thinking about these two fields. Rather than comparing fine art and craft as opposites, the exhibiting artists are inspired by all forms of making and are interested in merging elements of both.

Everyday Life

Every day we interact with textiles in a variety of ways: we wear clothes, sleep in bedsheets, dry ourselves with towels, walk on carpet, and sit on cushions. Textiles are an important part of everyday life providing both function and decoration. Artists in the exhibition reflect on the many ways we engage with textiles in the everyday, often using found materials that you might see in your home, school, or out in the world.

The Body

We already have a close relationship between textiles and our bodies because we wear clothes every day. Several artists transform discarded clothing into artworks, or think about how the body moves in response to textiles. Artists are also thinking about how you experience the artwork through your body in the gallery space: Does the work make you feel small? Do you need to walk around it or through it? Do you have an urge to touch it (even though you’re not allowed to)?

Glossary

Abstraction An artistic style that explores the use of shape, colour, form, and line to create imagery. Abstract art is more interested in expressing ideas and feelings through visual forms than reflecting real-world images.

Architecture The science and art of designing buildings is known as architecture. People who practice architecture are called architects. Architects express an artistic vision through size, shape, colour, materials, and style. They consider how all parts of a building will fit together and be built.

Assemblage A work of art made by grouping together a collection of found or unrelated pieces, and often incorporates everyday objects.

Bauhaus A German art and design school founded by architect Walter Gropius which was open between 1919–33. The school became known for combining artistic vision with everyday function. The Bauhaus movement is an important part of history in the fields of art, architecture, design, and education, and its influence can still be seen today.

Curator A curator is someone employed by a museum or gallery to select artworks, artefacts, or objects for exhibitions to tell a story or express ideas.

Exhibition An organised event in which a collection of artworks or objects can be viewed by the public in a gallery or museum. The objects are often brought together from many places for the period of the exhibition, and focus on a theme or subject. Exhibitions can be about anything. They may be related to art, but they can also be about culture, society, science, etc.

Fibre Art

A style of art that uses natural or artificial threads, fabric, or yarn for weaving, knotting, twining, pleating, braiding or other methods. The nature of materials and the process of making are as important as the ideas and visual results.

Installation

An artwork made from multiple parts. These works are often large, combine different materials, and are made for a particular location. Artists making installations are interested in creating an experience that transforms how the audience understands space.

Materiality

The quality or state of being physical. In artmaking, materiality is the idea that certain materials have different meanings for how the object is to be used or understood.

Plane

A surface area within space that extends infinitely in all directions, and can be changed by different uses of line, perspective, shape, colour, and volume.

Pliable

Supple and flexible enough to bend freely or repeatedly without breaking or giving in.

Process

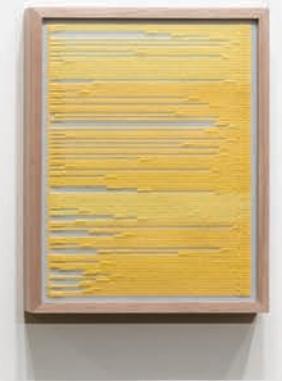
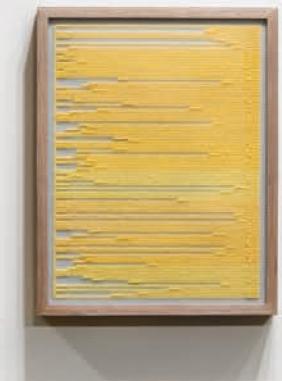
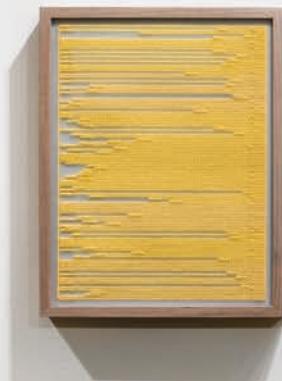
A series of actions or steps taken in order to achieve a particular result.

Textiles

An umbrella term referring to various fibres, materials and processes, including woven fabrics made from natural or artificial materials. Created by hand or machine using different methods, textiles have a range of functional and decorative roles across art, craft, fashion, industrial design, science, and engineering.

Weaving

A technique in which fibre is woven together to make a structure or fabric. The weaving process is used to make a range of items including clothes, bedsheets, baskets, and artforms.



Akira Akira — Case Study

Akira Akira is an artist who experiments with different processes, materials, and abstract art forms. The artworks in 'Pliable Planes' are part of a larger series titled 'NEW PERSEVERANCE' that he started in 2016. In this series, Akira uses one colour of wool to stitch each row of a tapestry canvas or plastic embroidery sheet.

This is a very slow and repetitive process that requires time and patience. Akira likes to think of this making process as a special part of each day that provides peaceful time to think and reflect.

You can see in each artwork that Akira doesn't always make it to the end of the row — sometimes the wool becomes frayed or tangled so he needs to cut it short, leaving accidental gaps.

Akira started to count each of the missing stitches, and recorded this data. He then used a computer program that translated this data into a randomised sound piece. This means you can experience the artwork not only by looking at it, but by listening to it as well.

"My interest in incorporating this process is two-fold: it propels the needlepoints and the by-product of slow-making that I've been undertaking onto a different spatial plane, and shifts the mode of experience from looking to listening."

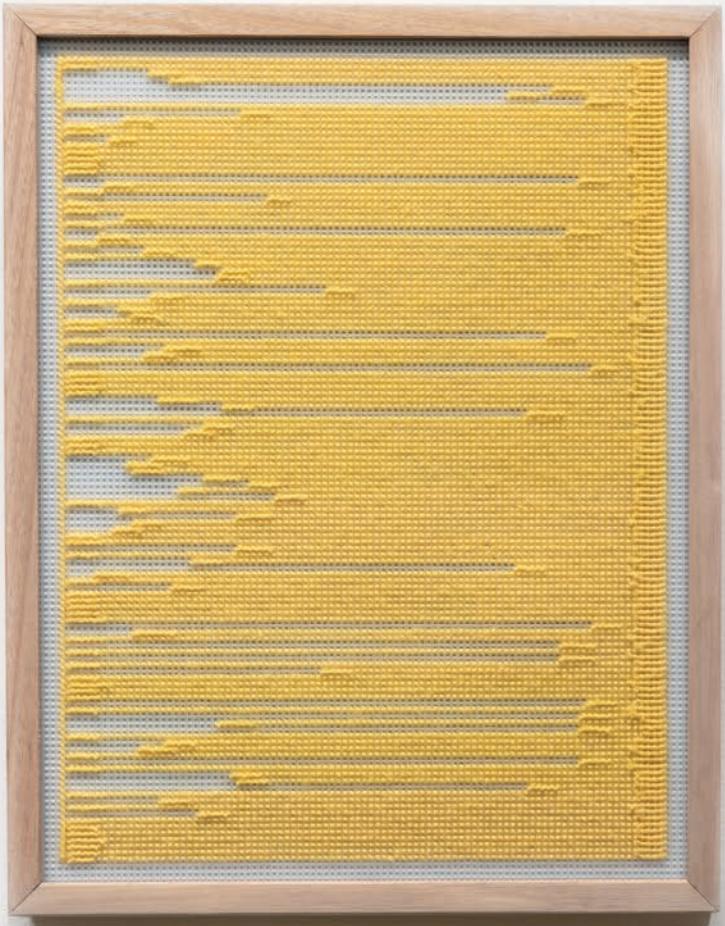


Akira Akira — Activities

Thinking

Choose an artwork in the exhibition to focus on. It could be one of Akira's tapestries, or it could be any work on display.

Find the artwork you connect with the most. What are its qualities? Write a list describing your chosen artwork.



Akira Akira — Activities

Thinking

Have a look over your list. If these qualities were to be transformed into sounds, what kind of sounds would they be? Loud or soft, scratchy or smooth, high or low?

Write a list about how you think this artwork might sound.

Making

Now it's time to make a simple sound piece for your chosen artwork using your body.

You might like to click, clap, whistle, sing, hum, speak, stamp your feet, or use whatever materials you have available to create sound. Spend some time to rehearse by yourself.



Now come back together as a group, and perform the sound piece for your class.

Can you guess which artwork matches each sound piece?

Are there similarities between your performance and one of your classmates? What are some differences?

Group Work

Work in pairs or small groups to see what happens when you collaborate to combine your sound pieces.

Is there a way you can work together to orchestrate a new collective sound piece?



Teelah George — Case Study

Teelah George is an artist who uses gesture (movement of the body, especially the hand) and mark-making (the use of lines, dots, patterns and textures) to think about the passing of time, location, and memory.

Her artworks involve repetitively hand-stitching layers of thread to build fields of colour. The way Teelah uses embroidery is almost like painting or drawing. This process requires a great deal of time and physical effort — each hand-sized piece takes about an hour to complete. The work displayed in ‘Pliable Planes’ is her largest yet, and was made over several months.

The artwork is called *Sky Piece, falling (Melbourne, Perth)* and expresses Teelah’s attempts to record the sky — something that is always present yet constantly out of reach. She uses a variety of shimmering blue shades of thread to embroider pieces of linen which are combined in a patchwork. Some parts of the work have also been bleached by the sun.

Teelah also works with bronze — a hard, cold, sturdy material that contrasts the warmth and flexibility of the textiles. The gridded bronze structure anchors the embroidery to the ground, and reminds us of a window to the sky.

“I am interested in the sky being both familiar and strange to us all — it is intangible, always present, and vast. My constant attempt to capture it in my art reflects a fundamental human desire to represent, communicate, and a will to keep.”





Teelah George — Activities

Thinking

What are some words that you could use to describe the colours of the sky? Think about what the sky looks like today, at night, at sunset, in a storm, or in the morning.

How would you describe this — vibrant, clear, soft, bright, or cloudy?

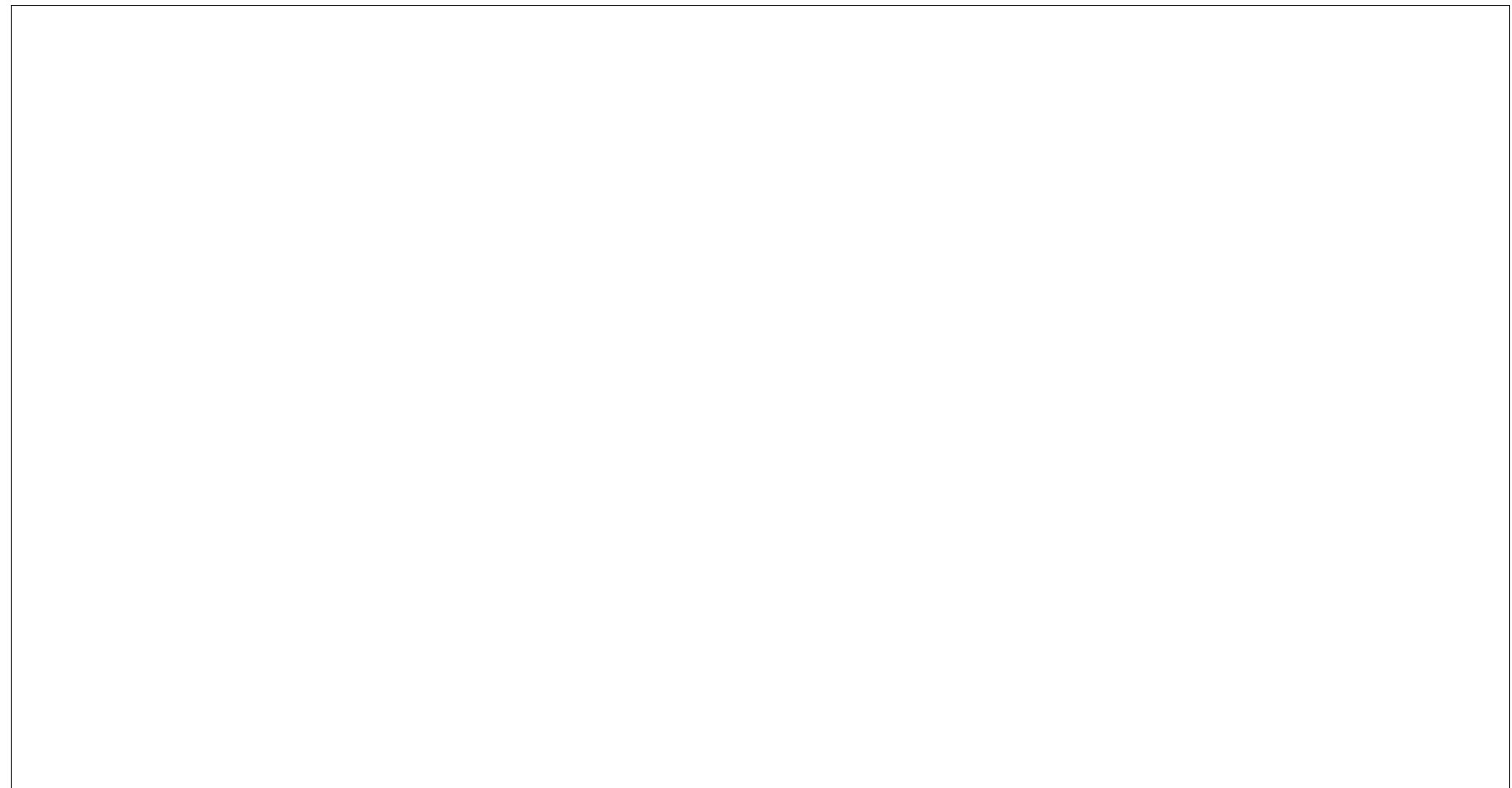
Write a list of descriptive words.

Teelah George — Activities

Making

Using drawing materials of your choice, use different gestures, marks, and tones to fill the entire page with one colour.

Think about how you can represent the different light changes you see in the sky by using different strokes. You might use heavy pressure where the light is dark and intense, and soft and loose strokes for lighter areas.



Teelah George — Activities

Extension

When you are back at home or in the classroom, collect a range of different textile materials you can find lying around.

These could be tea towels, socks, scarves, towels, scrap material etc.

Sit near a window or outside somewhere you can see the sky.

Using the different pieces of material in front of you, spend some time arranging and rearranging the materials to document the sky. Think of this as drawing but with textiles.

Now think about a memory you have of the sky. It could be a big storm, camping under the night sky, watching a sunset, a clear autumn day.

Repeat the process above to tell the story of your memory of the sky.





Katie West — Case Study

Katie West is an artist and Yindjibarndi woman who makes art to connect with culture, Ancestors, and Country. For First Nations people, Country is more than just physical land — it embodies all parts of existence. Caring for your environment, family, and community are all closely connected values that are fundamental to identity and spirituality in First Nations cultures.

Katie's work *Sunrise after sunrise, sunset after sunset* was made in response to traditional basket-making practices developed by her Ancestors that remain an important part of Yindjibarndi culture.

These baskets would usually be woven with plant fibres. However, Katie has represented the baskets by collecting and reusing old fabrics that are stitched together in a patchwork of suspended banners. The materials used include organza, sequins, lycra, velvet, and cotton, and have a range of different colours and textures.

Some of these materials have been naturally dyed — a process which involves collecting different plants, leaves and twigs, and boiling them together with fabric. This infuses the material with the scents and colours of the earth, and is a way for Katie to connect with Country.

“I’m motivated to make these pieces because it is a way to make these baskets present in my life and for my family, including the next generations of our family line. I want the children in my family to always know their ancestors made these baskets.”





Katie West — Activities

Thinking

Take some time to think about the elders in your life. Who are they? Have they shown you new skills or ways of doing things (a dance, how to draw, a recipe, gardening, fixing a car, a sport etc.)?

When you recall this memory, what are the things you can touch, see, hear, taste, and smell? Write or draw a list of these, circling the ones you remember the strongest.

Katie West — Activities

Making

For each of the words you have circled, draw a mark, pattern, symbol, or gesture for each one.

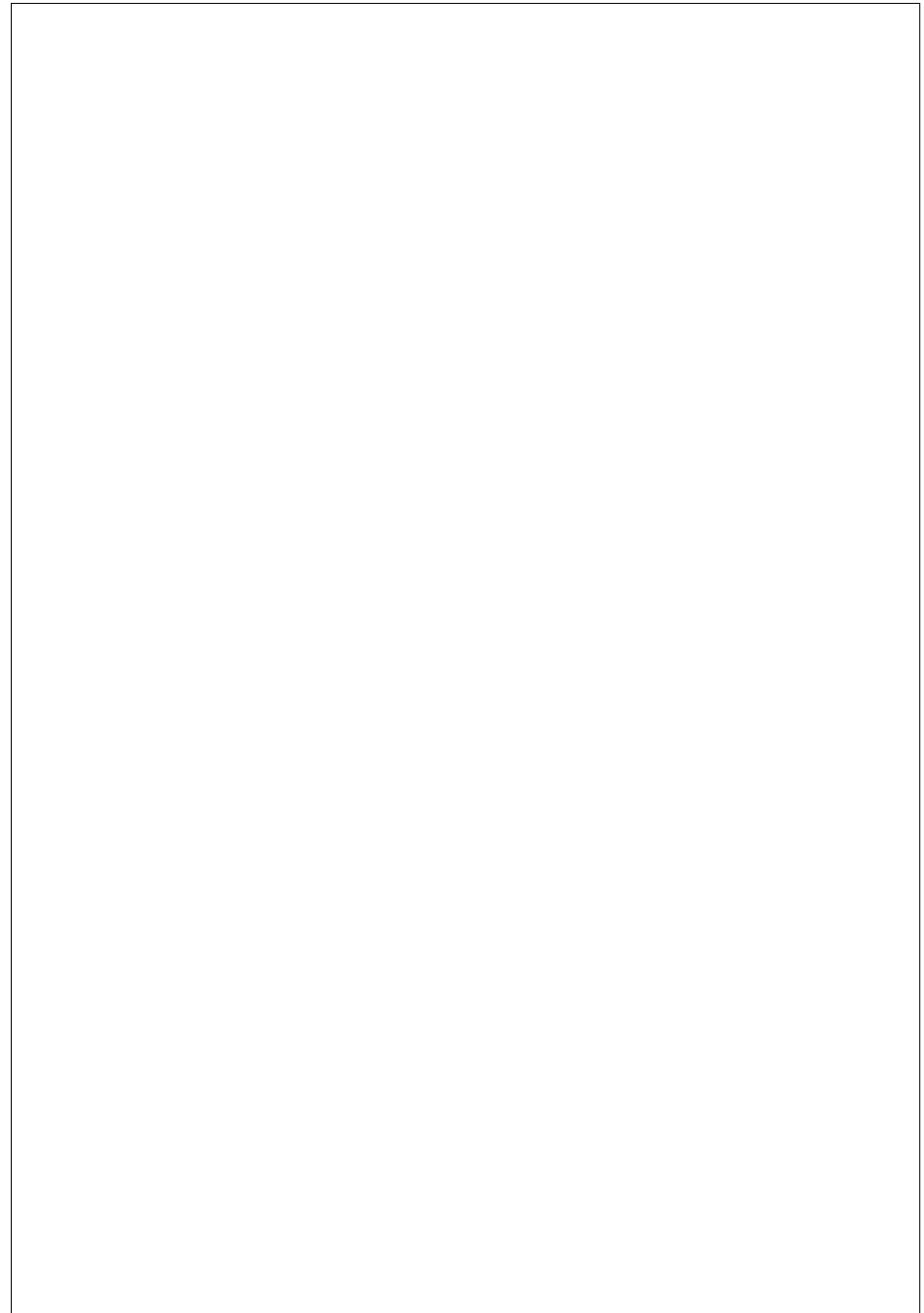
Spend some time re-drawing, arranging, and placing each of these in a way that tells the story of how your elder passed on the special information.

Katie West — Activities

Extension

If you were to turn this drawing into a textile banner, how would you do it? What materials and fabrics would you use? How would you combine them? How big would your banner be?

Write about or draw ideas for your textiles banner, and then try to make it at home or school.





Sarah Contos has a playful and experimental studio practice where everything from popular culture to everyday objects become a source of inspiration.

In *Two Minutes and Six Seconds of Bubblegum* 2022, Sarah experiments with casting woven forms in aluminium. The metallic forms, hanging chains, and safety pins are contrasted by the plush woollen pompoms — a craft you may have tried yourself at school.

Voltron II (Studs) 2019 is made from leather jackets collected by the artist from thrift shops in Paris. Scents of perfume and sweat linger within the work which prompt us to think about the people who once wore these jackets. Many different thoughts can come to mind when thinking about the black leather jacket—maybe it reminds us of rock or punk music.



Lucia Dohrmann is interested in combining painting and textiles. Her process involves painting abstract designs and then unravelling the horizontal threads of the canvas to leave behind the vertical threads. This creates a tactile surface that marks the passing of time, where unmaking becomes making.

In *Quatrefoil 1 - Weft* 2022 and *Quatrefoil 2 - Weft* 2022, Lucia uses colours inspired by Roman buildings and stone roads to reference her Italian heritage. ‘Quatrefoil’ is the name of the symmetrical pattern she has used which is formed by four overlapping circles.

Once unravelled, the grid of six vibrantly coloured paintings is transformed into a series of muted thread curtains, leaving behind a ghostly memory of the painted image.



Mikala Dwyer thinks about the histories of sculpture, performance, installation, and theatre when making her work. She often re-introduces elements from previous works but presents them in new ways, activating materials and objects to create new meaning.

The Nurses 2020 developed out of Mikala's research into disease and wellness. The black and white costumes and bird-shaped heads hang on a bright yellow wall. This colour references the Quarantine flag which historically was flown on ships to warn of onboard disease. The bird-like heads reference a particular kind of beaked mask that Italian doctors wore to protect themselves from the Black Plague in the fourteenth century. This work takes on a new meaning now we have experienced the COVID-19 pandemic — wearing masks for protection and isolating in quarantine have now become a part of everyday life.



Janet Fieldhouse makes art to express her Torres Strait Islander heritage. She has also learnt techniques from First Nations people in Japan, the Americas, the Solomon Islands, and cultures throughout the Pacific region.

Janet combines materials such as porcelain clays, stoneware, and earthenware with natural fibres to reinterpret everyday baskets and ceremonial body adornment, including arm and wrist bands, pendants, scarification, and tattooing.

Janet experiments using a flexible porcelain for her weaving. The material is notoriously difficult to control during firing, resulting in collapsing or folded forms. When they emerge from the kiln, these objects are incredibly delicate and fragile, contrasting the flexible nature of the plant fibres traditionally used for weaving baskets and armbands.





Paul Knight uses a process of hand-weaving cloth to recreate household fabrics intended for daily use such as bedsheets, towels, tablecloths, and tea towels. These are items we find in everyday life when washing, cooking, and sleeping—activities we do together with family and friends, or alone by ourselves. These works are often presented in a simple way—hung from a hook, suspended from the ceiling, or draped across the floor.

Double Suns 2022 and *As Moons 2022* are made of four handwoven bedsheets that are suspended in a shared space together. Intended to be walked through, the material gently ripples in response to the air pressure generated by moving bodies. Once removed from the bedroom, the bedsheets no longer serve a practical function. Paul is interested in how they instead become an abstract representation of the private moments we associate with the bedroom.



Anne-Marie May explores relationships between drawing and sculpture, and exterior and interior spaces. She is interested in experimenting with different materials and processes by using strategies of ‘making and undoing’.

In *Unforeseen Constellations 2022*, Anne-Marie deconstructs and transforms an industrially made carpet. Using a series of physical actions, she cuts holes, and stitches intersecting lines to create a constellation.

The carpet is suspended vertically within the exhibition space, offering views of both the tufted and hessian sides. This also changes our understanding of the carpet as something that lies on the floor. Light passes through the holes casting shadows onto the floor and walls, activating the spaces in and around Anne-Marie’s work.



Jacqueline Stojanović uses weaving, drawing, assemblage, and installation to create abstract art forms that think through the social and cultural histories of weaving.

Concrete Fabric 2019 is a large-scale weaving that combines textiles and architecture to create a dividing structure within the gallery. In this work, Jacqueline weaves wool across steel mesh panels typically used as a building material to strengthen concrete.

Jacqueline has selected colours that reference the architecture of the former Yugoslavia. By using the gridded structure, she is also thinking about the geometry that exists in weaving horizontal and vertical threads.



Jacqueline Stojanović has also collaborated with John Nixon to create a series of artworks that unite their approaches to artmaking.

In this series, the pair took turns in making artworks that examine the visual and structural qualities of painting and weaving. These works also use everyday objects and found materials including metal, wool, wood, bottle caps, hessian, and handwoven jute.

The most recent series is unique for its use of wooden rulers. Nixon used rulers for the sharp edges of his geometric abstract art, often attaching one to his paintings. Jacqueline also uses the ruler to assist the weaving process. The series combines painted surfaces and wooden rulers to create tessellated designs that reference weaving patterns.



Kate Scardifield is interested in examining materials through various states of transformation. Her work thinks about how we can use materials to navigate and communicate in different ways.

In *You Don't Need Me To Tell You* 2022, Kate re-uses sailcloth to create what she calls 'wind instruments'. She activates these brightly coloured sails using her body and the wind. The work explores the relationship between the body, material, and environment to think about the current climate crisis.

The work is presented as a soft sculpture as well as a two-channel video installation. The video shows Kate activating the sails across two different locations. It contrasts wider frames of footage with close-ups of texture and colour, and creates moments where the air-filled textile connects with the curves of the landscape.



Acknowledgements

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 people as the Traditional Custodians of 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. First Nations sovereignty never ceded.



Education Partner

This resource is supported by Create NSW's Audience Development Fund, a devolved funding program administered by Museums & Galleries of NSW on behalf of the NSW Government.



Exhibition Partner

The Australian Government has assisted this project through the Australia Council for the Arts, its arts funding, and advisory body.



Australian Government
Visions of Australia

Touring Partner

The exhibition's national tour is supported by the Australian Government's Visions of Australia program.

Image Credits

Cover: Teelah George, *Sky Piece, falling (Melbourne, Perth)* (detail) 2020–21. Courtesy of the artist; Neon Parc, Melbourne; and Gallery 9, Sydney. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p2: Sarah Contos, *Two Minutes and Six Seconds of Bubblegum* (detail) 2022. Courtesy of the artist; Roslyn Oxley9 Gallery, Sydney; and Station Gallery, Melbourne. Photograph: Luis Power

p5: John Nixon and Jacqueline Stojanović, *Untitled* 2019. Courtesy of the artists; Estate of John Nixon; Anna Schwartz Gallery, Melbourne; and Sarah Cottier Gallery, Sydney

pp8–9: Installation view, 'Pliable Planes: Expanded Textiles & Fibre Practices', UNSW Galleries, 2022. Photograph: Jacquie Manning

p10: Installation views, 'Pliable Planes: Expanded Textiles & Fibre Practices', UNSW Galleries, 2022. Photograph: Jacquie Manning

pp16–17: Akira Akira, *NEW PERSERVERANCE* 2016–ongoing. Courtesy of the artist, Perth. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p19: Akira Akira. Photograph: Duncan Wright

p20: Akira Akira, *551.005* 2022 from the series *NEW PERSERVERANCE* 2016–ongoing. Courtesy of the artist, Perth. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p24–25: Teelah George, *Sky Piece, falling (Melbourne, Perth)* 2020–21. Courtesy of the artist; Neon Parc, Melbourne; and Gallery 9, Sydney. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p27: Teelah George. Photograph: Mia McDonald

p28 & 33: Teelah George, *Sky Piece, falling (Melbourne, Perth)* (detail) 2020–21. Courtesy of the artist; Neon Parc, Melbourne; and Gallery 9, Sydney. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

pp34–35: Katie West, *Sunrise after sunrise, sunset after sunset* 2022–ongoing. Courtesy of the artist, Perth. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p37: Katie West. Photograph: Zan Wimberley

p38: Katie West, *Sunrise after sunrise, sunset after sunset* (detail) 2022–ongoing. Courtesy of the artist, Perth. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p44: Sarah Contos, *Two Minutes and Six Seconds of Bubblegum* (detail) 2022. Photograph: Luis Power. *Voltron II (Studs)* 2019. Photograph: Jacquie Manning. Courtesy of the artist; Roslyn Oxley9 Gallery, Sydney; and Station Gallery, Melbourne.

p45: Lucia Dohrmann, *Quatrefoil 1 - Weft* 2022. Courtesy of the artist, Adelaide. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p46: Mikala Dwyer, *The Nurses* 2020. Courtesy of the artist, and Roslyn Oxley9 Gallery, Sydney. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p47: Janet Fieldhouse, *Armband with breast pendant* 2018, *Colour of Land III* 2019. Courtesy of the artist, and Vivien Anderson Gallery, Melbourne. Installation views: UNSW Galleries, 2022. Photograph: Jacquie Manning

p48: Paul Knight, *Double Suns* 2022, *As Moons* 2022. Courtesy of the artist, and Neon Parc, Melbourne. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p49: Anne-Marie May, *Unforeseen Constellations* 2022. Courtesy of the artist, Melbourne. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p50: Jacqueline Stojanović, *Concrete Fabric* 2019. Courtesy of the artist, Melbourne. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p51: John Nixon and Jacqueline Stojanović, *Untitled (pair)* (detail) 2019–21, *Untitled* 2020. Courtesy of the artists; Estate of John Nixon; Anna Schwartz Gallery, Melbourne; and Sarah Cottier Gallery, Sydney. Installation view: UNSW Galleries, 2022. Photograph: Jacquie Manning

p52–53: Kate Scardifield, *You Don't Need Me To Tell You* 2022. Courtesy of the artist, Sydney. Installation views: UNSW Galleries, 2022. Photograph: Jacquie Manning. Production still: Robin Hearfield

**Akira Akira
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Katie West**

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Getting To Us

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Saturday - Sunday 12pm - 5pm
(Closed public holidays)