

2022 —
UNSW GALLERIES
— PROGRAM



UNSW
SYDNEY

—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.

Akira Akira
Jacobus Capone
Consuelo Cavaniglia
Sarah Contos
Lucia Dohrmann
Mel Douglas
Mikala Dwyer
Janet Fieldhouse
Liam Fleming
Teelah George
Gordon Hookey
Paul Knight
Anne-Marie May
John Nixon
Izabela Pluta
Elizabeth Pulie
Inoka Samarasekara
Kate Scardifield
Sandra Selig
Jacqueline Stojanović
Bic Tieu
Katie West
Liz Williamson



—Akira Akira
Photograph: Duncan Wright



—Jacobus Capone
Image courtesy of the artist



—Consuelo Cavaniglia
Photograph: Eva Fernandez



—Sarah Contos
Photograph: Lisa Mattiazzi



—Lucia Dohrmann
Photograph: Emma Dohrmann



—Mik Douglas
Image courtesy of the artist.



—Mikala Dwyer
Photograph: Bri Hammond



—Janet Fieldhouse
Photograph: Jacquie Manning

—Liam Fleming
Image courtesy of JamFactory



—Teelah George
Photograph: Mia McDonald



—Gordon Hookey
Photograph: Rhett Hammerton



—Pril Knight
Image courtesy of the artist



—Anne-Marie May
Photograph: John Brash



—John Nixon
Photograph: Emma Nixon. Image courtesy of the Estate of John Nixon



—Izabela Pluta
Photograph: Anna Kučera



—Elizabeth Pulie
Photograph: Ashley Barber



—Inoka Samarasekera
Photograph: Anna Kucera



—Kate Scardifield
Photograph: Robin Hearfield



—Sandra Selig
Photograph: Rhett Hammerton



— Jacqueline Stojanović
Photograph: Rebekah Archer



— B. B. B.
Photograph: Anna Kučera



—Katie West
Photograph: Zan Wimberley



—Liz Williamson
Photograph: Rhett Hammerton



Elizabeth Pulie, 'Decorated Wall (One hundred and twenty-five to One hundred and forty-nine)' 1995. Acrylic on canvas. Installation view/ collection: Museum of Contemporary Art Australia. Image courtesy of the artist and Museum of Contemporary Art Australia

#117 (SURVEY) —ELIZABETH PULIE

'#117 (Survey)' is Australian artist Elizabeth Pulie's first survey exhibition, mapping 30 years of practice. The exhibition includes works from Pulie's distinct, self-assigned conceptual projects: Decorative Paintings (1988–99), Relational Art (2002–06) and End of Art (2012–ongoing), alongside ancillary Interim Works (1997–2012). Arranged according to these projects, the exhibition abides by the frameworks set by Pulie in her ever-building thesis on art and, in so doing, illustrates her philosophical approach to practice.

Since 1988, Pulie has pursued a definition of art through a conceptual and discursive practice that interrogates the role of the artist, gallery, and artwork. To date, Pulie has produced paintings, drawings, installations, collages, videos, and events, and has published magazines, interviews, and essays that address the social and political dimensions of art in a context where everything has the potential to be art. Pulie tests perceived problems or limits for art, including its commodification, decorative uses, and extreme openness to form. Her work considers the amalgamation of art and life, hypothesising the endpoint of art in the contemporary context.

'#117 (Survey)' also premieres a new video commissioned by the UNSW Galleries Commissioners Circle. *#118 (Heaven in Love)* 2021 combines Pulie's parallel practices of yoga and art, and functions as a musing on what it means to be a contemporary artist and make contemporary art.

—

—15 Jan–10 Apr

Curator: James Gatt



Elizabeth Pulie, '#50 (Fucksake)' 2014. Acrylic on hessian, fibre cloth.
Image courtesy of the artist and Sarah Cottier Gallery, Sydney

CRISIS OF THE CONTEMPORARY

3.00pm 12 February 2022

Join James Gatt and Elizabeth Pulie for a discussion on the challenges of approaching a definition of art in a post-conceptual context, and the paradoxes inherent in making contemporary art.

WAVES OF THOUGHT—CONCEPTUAL TO POSTCONCEPTUAL PRACTICE

3.00pm 26 February 2022

Join James Gatt, Elizabeth Pulie and conceptual artist and cultural activist Ian Milliss to discuss the role of art and artists in society and map an intergenerational lineage of conceptual art in Australia.

READER

A comprehensive reader compiled by Elizabeth Pulie and James Gatt brings together texts produced or co-produced by the artist since 2001 when Pulie began writing as part of her practice. They include reviews, interviews, and essays previously published for exhibitions, conferences, and art magazines, including Pulie's self-published *Lives of the Artists* (2002–05).

WEBSITE

Developed with the support of the UNSW Galleries Commissioners Circle, this online archive provides a comprehensive overview of Elizabeth Pulie's practice, cataloguing her conceptual projects and writings since 1988. Online at elizabethpulie.com



Elizabeth Pulie, 'One' 1988. Acrylic on canvas.
Image courtesy of the artist and Sarah Cottier Gallery, Sydney



Izabela Pluta, 'Variable depth, shallow water' 2020. Silver gelatin photographs, pigment prints on aluminium, dye-sublimation prints, polyester wadding straps, two-way acrylic, aluminium, polyester resin. Image courtesy of the artist and Gallery Sally Dan-Cuthbert, Sydney

—IZABELA PLUTA NIHILARTIKEL

Izabela Pluta is a Polish-born Australian artist who interrogates the function of photographic images by fragmenting and reconfiguring materials that are both photographed and found. Recent works have used outdated atlases and pictorial dictionaries to reconsider navigation and land demarcation systems, creating works that query the concept of territory and explore deep time. Pluta has also drawn on experiences of deep-sea diving, incorporating imagery from underwater rock formations and uses camera-less printing processes to echo the shape of land and ocean, creating invented depths on photographic paper.

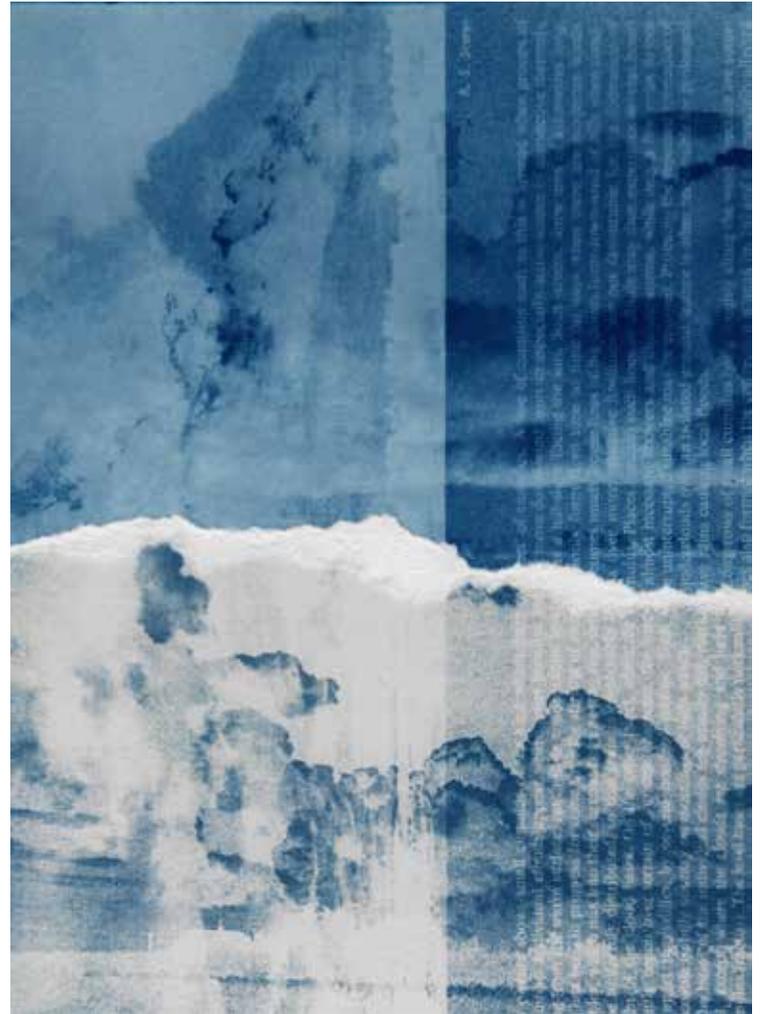
At the centre of this exhibition is the installation *Variable depth, shallow water* 2021 that visits the debris of the underwater limestone rock formation known as The Azure Window. The exhibition also presents recent works that rupture and unsettle photographic materials, printing processes and strategies for viewing. Pluta moves between making silver gelatin prints, digital colour photographs, large scale photocopies and using early photographic techniques such as cyanotype and aluminium surfaces and structures to stage disorienting encounters with pictures.

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Curator: José Da Silva

Components will also be shown at The University of Queensland Art Museum from 9 February–25 June.

The exhibition travels to Watt Space at the University of Newcastle from 14 September–5 November.



Izabela Pluta, 'An over air pursuit of likeness (formation 4)' 2021.
Pigment print on eco solvent cotton rag paper. Image courtesy
of the artist and Gallery Sally Dan-Cuthbert, Sydney



Jacobus Capone, 'Forewarning (Act 1)' 2018.
Photograph from site-specific performance.
Image courtesy of the artist and Moore Contemporary, Perth

—JACOBUS CAPONE ORISONS

'Orisons' brings together recent works by Western Australian artist Jacobus Capone that reflect on human and ecological fragility. It includes video, photography, and paintings documenting Capone's performative actions and attempts to map connections between internalised experience and the world around us.

The 10-channel video installation *Echo & Abyss* 2018 pays homage to Austrian poet Rainer Maria Rilke's 'Duino Elegies' 1923, a collection of poems on the human condition. It features extraordinary scenes from Capone's pilgrimage to Rilke's resting place in Switzerland and the ice sheets of Greenland. *Sincerity and Symbiosis* 2019 forms part of the ongoing 'Forewarning' project that documents reconciliations and farewells within environments that have become fragile through time and human undoing. The work depicts a daily durational performance within an undisclosed plantation forest in Japan where Capone honoured each tree.

The exhibition also includes the series *Northern Paintings* 2017 that record the artist's daily ritual of memorising string games while confined indoors in the Arctic Circle alongside a set of works from *Perdition & Prayer* 2020—ongoing. These delicate paintings made with copper leaf, volcanic ash and glacial water gather symbols and research that have informed Capone's practice to create a personal iconography expressing our search for communion with a natural world at risk by humankind.

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—12 Mar–12 Jun

Curator: José Da Silva



Jacobus Capone, 'Sincerity and Symbiosis' (detail) 2019, 3 channel HD video. Image courtesy of the artist and Moore Contemporary, Perth



Kate Scardifield, 'Canis Major' 2019. 34°53'29.4"S 150°29'60.0"E.
Wind instruments and form tests. Studies in semaphore and signalling.
Sailcloth, rip-stop nylon, repurposed parachute silk, thread.
Image courtesy of the artist, Sydney. Photograph: Robin Hearfield

—PLIABLE PLANES
EXPANDED TEXTILES
& FIBRE PRACTICES

Akira Akira
Sarah Contos
Lucia Dohrmann
Mikala Dwyer
Janet Fieldhouse
Teelah George
Paul Knight
Anne-Marie May
John Nixon
Kate Scardifield
Jacqueline Stojanović
Katie West

‘Pliable Planes: Expanded Textiles & Fibre Practices’ draws together practitioners who reimagine practices in textiles and fibre art.

The project takes its title from a 1957 essay by Bauhaus artist Anni Albers that sought to rethink the use of weaving through an architectural lens, interpreting textiles as fundamentally structural and endlessly mutable. Using this concept as a point of departure, the exhibition presents the work of contemporary practitioners experimenting with the boundaries of materiality, spatial fluidity, and process.

Exhibiting artists reflect on the use of textiles to chart social and cultural change, responding to historical modes of production and representation, and underlying histories of domesticity and women’s labour. Works seamlessly incorporate traditional textile approaches including weaving, embroidery, knitting, and sewing while exploring broader conceptual and aesthetic possibilities. Through expanded painting, assemblage, performative gesture, sound, and installation, ‘Pliable Planes’ presents contemporary Australian textiles and fibre art in expansive and plural forms, altering perceptions of materials, form and function.

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Curators: Karen Hall & Catherine Woolley

Presented with the support of the Australia Council for the Arts. A national tour commences in 2023, assisted by the Australian Government’s Visions of Australia program.

STARTING AT ZERO

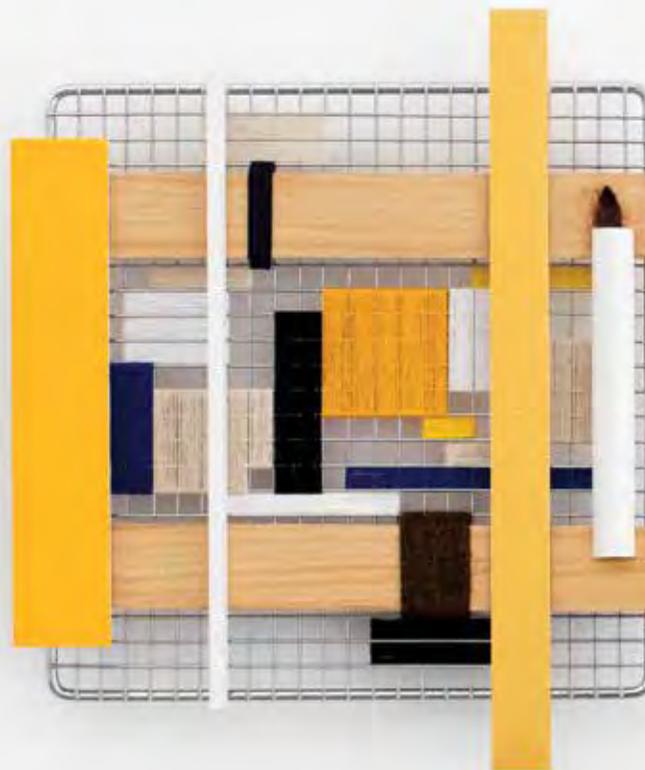
11.00am 30 April 2022

Bauhaus artist Anni Albers had an enduring interest in the material limitations of textiles and the possibilities these constraints offered. Encouraging her students to “start at the point of zero”, she advocated for practitioners to rethink the fundamentals of textiles and then test their boundaries—her approaches to materiality continue to influence practitioners today.

This one-day symposium brings together practitioners and thinkers to explore the vast potentials of fibre and textiles as both material and subject. The program features a keynote from Antonia Syme AM, Director, Australian Tapestry Workshop, alongside a series of conversations with exhibiting artists and guest speakers. Discussions consider how contemporary artists draw on the influences of Minimalism through the grid, subvert gendered perceptions around ‘heavy craft’, and challenge notions of what constitutes textiles.

PUBLICATION

An accompanying publication features curatorial texts alongside newly commissioned writing from Vikki McInnes, Katie Dyer, and Sophia Cai. It further explores the conceptual and aesthetic possibilities of textiles and fibre art, positioning the work of the exhibiting practitioners in a wider dialogue concerning contemporary visual and material culture.



John Nixon & Jacqueline Stojanović, 'Untitled' 2019.
Wool and enamel on wood, on metal mesh. Image courtesy
of the Estate of John Nixon, Anna Schwartz Gallery, Melbourne
and Sarah Cottier Gallery, Sydney

—LIZ WILLIAMSON WEAVING EUCALYPTS PROJECT

—18 Jun–14 Aug

This collaborative project by Australian weaver Liz Williamson explores local colour, cultural connections, and shared weaving traditions. It extends from Williamson's research into experiments with Australian natural dye plants and unique colours extracted from locally sourced plants. The project features 100 panels woven by Williamson with fabric dyed by 60 collaborators with over 50 eucalypts species identified and sourced from over 50 locations.

In 2020, Williamson began inviting colleagues in Australia and India to colour silk fabric with eucalyptus leaves collected locally. Once received in her studio, the fabric was stripped and woven into panels referencing the traditions of woven rag rugs and 'making do' where 'new' items are made from old or readily available materials. In this project the fabric is new while the colour is readily available in eucalyptus leaves, bark, and twigs. The woven panels reflect place and location while the process has created a unique community of practitioners.

HIDDEN IN THEIR LEAVES: EUCALYPTS DYE COLOURS IN AUSTRALIA

1.00pm 18 June 2022

Liz Williamson discusses the history of plant dye-making in Australia, including the landmark research of Jean Carman, who was the first to systematically document the colours of Australian Eucalypts by testing over 450 species.

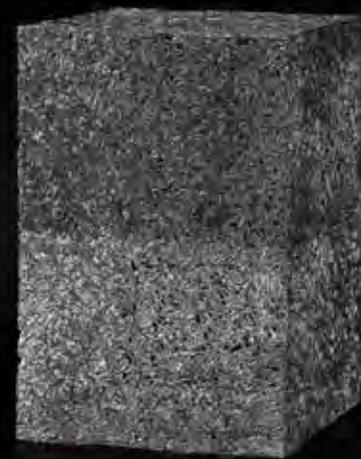


Liz Williamson, 'Weaving Eucalypts Project' (detail) 2020–21.
Silk dyed by artists in Australia, India and Bangladesh with locally sourced eucalyptus leaves, bark or twigs; silk hand woven as weft into a linen and cotton warp. Image courtesy of the artist, Sydney.
Photograph: Ian Hobbs

—BIC TIEU OBJECTS IN-BETWEEN

Bic Tieu is a designer, maker, and researcher interested in how traditional crafts methods and contemporary technologies can shape new perspectives of contemporary jewellery and object making. Her practice uses Vietnamese and Japanese Lacquerware in objects and wearables designed for the hand and body. Recent projects have used geographical mapping and graphic language to explore cultural identity and transnationalism in the form of jewellery and objects.

Tieu's new body of work moves away from wearable form and into architecturally described objects. 'Objects In-between' explores notions of hybridity as a third cultural space informed by her experience negotiating multiple cultures, and how objects can shape and reflect identity. The five rectangular prisms in the series are formed from intersecting plant-based motifs made from semi-transparent metal alloys. The motifs are charged with meaning through the process of hand manipulation, defragmentation, and reassembling, resulting in a visual language that expresses ideas of interceptions, transgression, and intercultural negotiations.



—18 Jun–14 Aug

Bic Tieu, 'Object 1' 2021. Silver.
Image courtesy of the artist, Sydney

—INOKA SAMARASEKARA THE TANGLED JEWELLED MAZE

—18 Jun–14 Aug

Inoka Samarasekara is a Sri Lankan designer and researcher interested in the histories of material culture from South Asia. 'The Tangled Jewelled Maze' is a project that aims to preserve, renew, and reimagine Sri Lankan jewellery forms impacted by colonisation and globalisation.

The exhibition comprises annotated drawings of historical jewellery objects and expresses the early cosmopolitanism of Sri Lanka. The drawings document traditional bridal regalia from the Kandy region influenced by Portuguese, Dutch and British settlement and trade. They incorporate 18th century Sri Lankan techniques that manifest subtle details, abstraction, and symmetry in form. The collection is presented as an archive that counters the dispersal of the country's antique jewellery while acknowledging the island's cosmopolitan histories.

Accompanying the drawings is a suite of renderings of keepsakes and heirlooms held by members of the Sri Lankan diaspora in Sydney. A collection of contemporary necklaces reimagine and depict the diverse cultural identities of the diaspora that shape Sri Lankan jewellery forms. The beads used in these objects take their inspiration from natural seeds and seed pods grown in Sri Lanka and Australia, demonstrating a new vernacular for Sri Lankan jewellery inspired by diasporic narratives.



Inoka Samarasekara, 'Kalagedi Walalu
—The Thin Bangles' and 'Kechchagama—
The Armlet' 2021. Drawings. Images courtesy
of the artist, Sydney

—WORKSHOPS & CONVERSATIONS

FOUND FABRICS: STRING MAKING

2.00pm Sunday 1 May 2022

Katie West is a Yindjibarndi woman based in Noongar Ballardong Country (York, Western Australia), working across installation, social practice, and textiles. In this workshop, Katie introduces string making with repurposed fabric inspired by traditional techniques that utilise plant fibre. Katie explains, “I use fabric collected from op-shops as this is a resource readily available to me. I see it as a way to continue a kind of string making in our family, despite separation from our traditional home through Stolen Generations policy.”

EUCALYPTUS DYE WORKSHOP

2.00pm 6 August 2022

Led by textile artists and researchers Liz Williamson and Emma Peters, this workshop teaches participants how to dye fabric with eucalyptus leaves, twigs, and bark using dyebaths and ‘eco’ bundles.

IN CONVERSATIONS

2.00pm 9 July 2022

Bic Tieu and Dr Kevin Murray, writer, curator, and Adjunct Professor at RMIT University.

3.00pm 9 July 2022

Inoka Samarasekara and Dr Katherine Moline, designer, curator, and Associate Professor at UNSW School of Art & Design.

1.00pm 6 August 2022

Honorary Associate Professor Liz Williamson and Dr Alison Gwilt, fashion design researcher and Associate Professor at UNSW Arts, Design & Architecture.



Katie West, 'keeping pieces, yirarlla' 2018.
Calico dyed with eucalyptus and puff
ball. Image courtesy of the artist, Perth.
Photograph: Ruben Bull-Milne



Gordon Hookey, 'Murriland' #1 (detail) 2015-17, Oil on canvas.
Collection: HO'TA. Image courtesy of the artist and Milani Gallery, Brisbane.
Photograph: Carl Warner. © Gordon Allan Hookey/ Copyright Agency, 2021

—GORDON HOOKEY A MURRIALITY

'A MURRIALITY' is the first survey of renowned Waanyi artist Gordon Hookey, charting three decades of practice where artmaking and activism fuse.

Gordon Hookey's work is best known for its biting satire of Australian culture and politics, its witty critique of racism, and an exploration of oral and image-based history-making traditions. Across sculpture, printmaking, video, and large-scale painting, 'A MURRIALITY' presents perspectives on historical and contemporary issues affecting Aboriginal and Torres Strait Islander peoples. Through the lens of Hookey's lived experience as a Murri person, this includes legal injustices, international conflict, cultural representations, and language.

The exhibition features a new commission supported by the UNSW Galleries Commissioners Circle that draws inspiration from Hookey's vast collection of political posters and continues his acclaimed series of protest banners. Made for use in the public realm at Invasion Day marches and rallies recognising Aboriginal resistance fighter Dundalli, the banners provide timely socio-political commentary while also imagining a truly empowered Indigenous future.

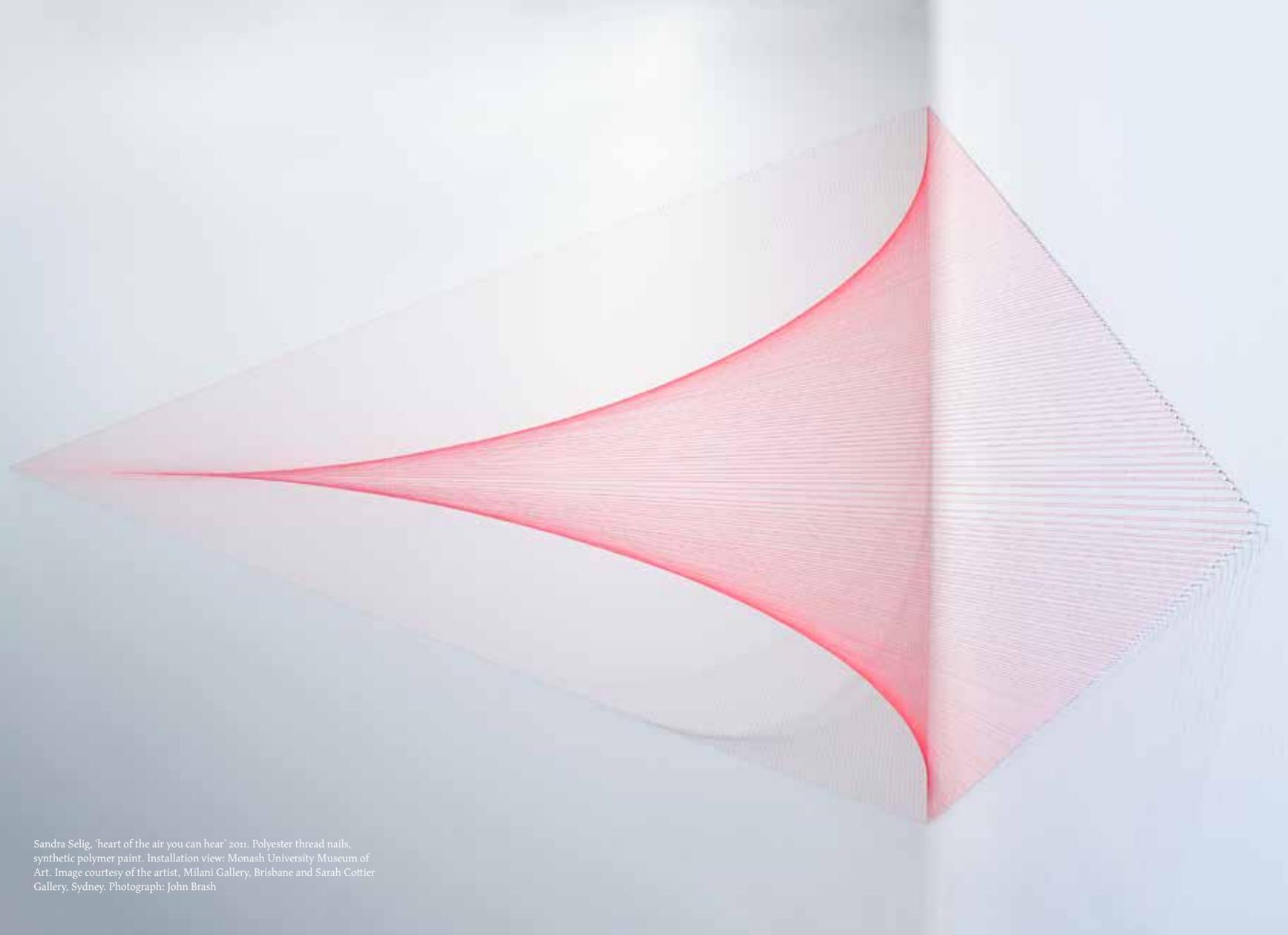
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Curatorium: Liz Nowell, José Da Silva
and Jax Compton

Developed in partnership with the Institute of Modern Art, where the exhibition is presented from 21 October–23 December 2022. Presented with the support of the Australia Council for the Arts, Gordon Darling Foundation, IMA Commissioners Circle and UNSW Commissioners Circle.



Gordon Hookey, 'Solidarity / You Are Here' 2020. Fabric, paint, wood dowels, witches hats, castors. Collection: University of Queensland. Image courtesy of the artists and Milani Gallery, Brisbane. Photograph: Rhett Hammerton. © Gordon Allan Hookey/Copyright Agency, 2021



Sandra Selig, 'heart of the air you can hear' 2011. Polyester thread nails, synthetic polymer paint. Installation view: Monash University Museum of Art. Image courtesy of the artist, Milani Gallery, Brisbane and Sarah Cottier Gallery, Sydney. Photograph: John Brash

—SANDRA SELIG EXPLORING GIANT MOLECULES

—27 Aug–20 Nov

‘exploring giant molecules’ is the largest exhibition to date of Australian artist Sandra Selig, bringing together key examples of her interdisciplinary projects from the past two decades.

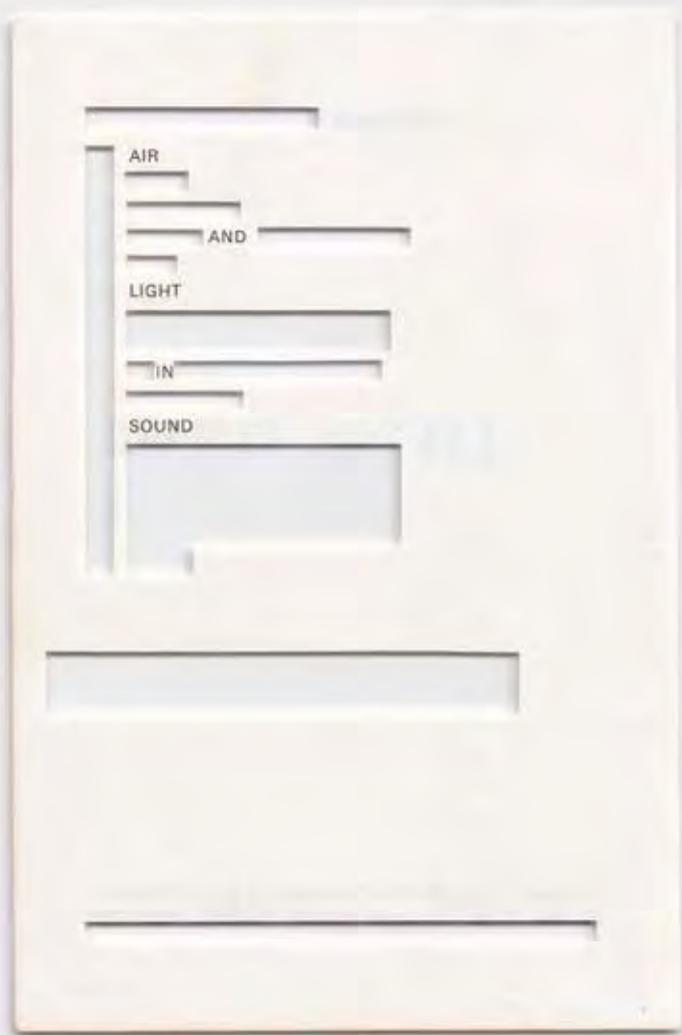
Selig works at the intersection of visual art and experimental music, using humble materials such as thread, paper, light and sound to articulate intangible notions of form, space, and time. Rather than a chronological overview, the exhibition responds to Selig’s site-specific and iterative practice. It presents six projects that address the dominant concerns, materials, and forms of Selig’s ongoing bodies of work, including the artist’s pendulum salt drawings that transform throughout the exhibition. Also included are new thread installations that respond to the gallery’s architecture and spider webs captured on paper—projects that have evolved organically over time and in response to the spaces Selig works and exhibits in.

The exhibition’s title is a discarded text fragment from an old science book, the source material for her ongoing ‘Cut poems’ series. Selig’s work with sound and experimental music also features in a live performance by Primitive Motion.

—

Curator: Hamish Sawyer

Developed in partnership with the University of the Sunshine Coast, where the exhibition is presented from 18 February—7 May 2022. Presented with the support of Arts Queensland.



Sandra Selig, 'Air and light in sound' 2020. Altered contents page from unused book. Image courtesy of the artist, Milani Gallery, Brisbane and Sarah Cottier Gallery, Sydney

IN CONVERSATION

2.00pm 27 August 2022 Sandra Selig and exhibition curator Hamish Sawyer.

PRIMITIVE MOTION PERFORMANCE

3.00pm 28 August 2022

Primitive Motion is Selig's collaborative project with fellow artist Leighton Craig that continues her interest in sound, music and improvisational form. The duo is celebrated for their durational performances, often staged in non-traditional settings, and accompanied by video projections made by Selig and Craig.

PUBLICATION

Accompanying the exhibition is the artist's first major monograph. It features essays by Hamish Sawyer, Leighton Craig and Professor Susan Best, alongside an interview with José Da Silva, providing important and timely scholarship on Selig's work and documentation of the exhibition.

To support the production of this book, Selig has created the unique edition *Matter and being* 2021 that connects to the artist's ongoing interest in line and space within found and built environments. Visit usc.edu.au/art-gallery/shop to purchase the edition.



Sandra Selig, 'Universes' 2020. Spider silk, enamel, and adhesive on paper. Image courtesy of the artist, Milani Gallery, Brisbane and Sarah Cottier Gallery, Sydney



During the United Nations International Year of Glass that celebrates the essential role glass has and will continue to have in society, we present a series of solo exhibitions that explore the use of glass by contemporary practitioners to explore perceptual situations and symbolic connections to history.

The projects represent a conversation between glassmakers, artists working with glass and works developed and fabricated during residencies at Canberra Glassworks, Australia's leading facility and organisation for contemporary glass. Uniting them is the poetic use of glass and its material qualities—transparency and translucency—to create fascinating exchanges between space, history, and architecture.

—CONSUELO CAVANIGLIA
THROUGH THE DOOR
THAT HOLDS YOU

—15 Oct–27 Nov

The works of Sydney-based artist Consuelo Cavaniglia consider how we see and understand space. They unsettle relationships between viewer and space and challenge the perceptual expectations of materials and surface qualities through angling, layering, and offsetting reflections and shadows.

Cavaniglia's new body of work uses glass to extend her interests in colour and optics and create disorienting environments. It features handmade sheet glass spatialised within the gallery to build an installation of surfaces that draw attention to reflections and refractions of light.

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Presented with the support of Canberra Glassworks, the Australia Council for the Arts and Create NSW. Cavaniglia's work is also presented at Canberra Glassworks from 5 October–27 November 2022, curated by Aimee Frodsham.



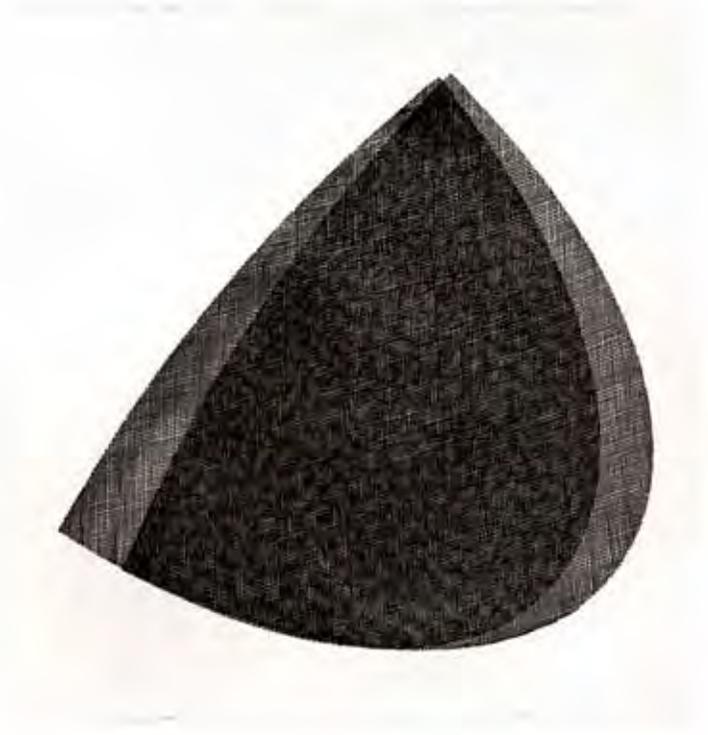
Consuelo Cavaniglia, 'Untitled' 2020. Two way mirror, laminated tinted glass, stainless steel, timber. Image courtesy of the artist, KRONENBERG MAIS WRIGHT, Sydney and STATION, Melbourne. Photograph: Christian Capur

—MEL DOUGLAS OUT OF LINE

Canberra-based artist Mel Douglas explores the potential and flexibility of glass as a material for drawing. In her words, “objects and drawings are often thought of as two separate entities. My works explore and interweave the creative possibilities of this liminal space, where the form is not just a support for drawing; but a three-dimensional drawing itself. Using the unique qualities of the material and the rich potential of mark-making on and with glass, I am using line to inform, define and enable three-dimensional space”.

This exhibition of recent works includes the installation *Tonal value (1–9)* 2019, which contemplates how objects can occupy and trace lines in space and the tonal transformations made possible through the viscosity of glass. Moving from opaline to soft greys and through to black, *Tonal value (1–9)* also represents a considered process of engraved mark-making. The exhibition also includes related glass drawings on paper from the ongoing series *Transcribing* that reveal how line and form can define and defy our understanding of space and volume.

Presented with the support of Canberra Glassworks where Mel Douglas is a continuing studio artist.



Mel Douglas, 'offset 1' 2020. Glass drawing on paper.
Image courtesy: the artist and Traver Gallery, Seattle

—LIAM FLEMING FALLING INTO SPACE

Liam Fleming is an Adelaide-based glassblower, artist and designer who has developed a singular glass practice alongside years of experience as a production glassblower and assistant to other makers. His distinctive vocabulary of forms and techniques test the constraints of glassblowing while exploring the complicated relationship between craft, art, design and architecture. These concerns are evident in the recent *Post-Production 2020* series shortlisted for the 2021 Ramsay Art Prize. These beguiling objects capture a moment of transformation through the “controlled demolition” of mould-blown forms. They are captivating in demonstrating expert technique, uncertainty, and imperfection.

Fleming’s new body of work results from further experiments with coldworking techniques, giving over to chance in the workshop and a philosophical exploration of the kinds of objects and qualities afforded by the medium of glass, which can take on different behaviours and potentials during fire polishing, fusing and slumping. The works also take inspiration from printmaking and twentieth-century colour theories to create new forms, surface texture, and colour combinations.

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Presented with the support of Canberra Glassworks, the Australia Council for the Arts and the James & Diana Ramsay Foundation through the 2021 Guildhouse Fellowship.

—15 Oct–27 Nov



Liam Fleming, 'Post-Production' 2021. Glass.
Image courtesy of the artist, Adelaide.
Photograph: Grant Hancock



Mel Douglas, 'Tonal value (1-9)' 2019. Blown, cold worked and engraved glass. Image courtesy: the artist and Traver Gallery, Seattle

—ZANNY BEGG THESE STORIES WILL BE DIFFERENT

Zanny Begg is an Australian artist and filmmaker interested in contested histories. ‘These Stories Will Be Different’ brings together three significant video installations, including *The City of Ladies* (with Elise McLeod) 2017, *The Beehive* 2018, and *Stories of Kannagi* 2019. Between them, these works reimagine a medieval feminist utopia, probe the unsolved murder of a high-profile anti-gentrification campaigner and explore the connections between love, loss, and language in diasporic communities.

The videos tell stories, but they also challenge the politics of storytelling itself. Drawing on ancient literary traditions, non-linear timeframes, and computer-generated randomisation, Zanny Begg invites you to see the world differently.

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A UNSW Galleries touring exhibition presented in partnership with Museums & Galleries of NSW and with the support of Create NSW.

Redland Art Gallery, QLD
—30 January–13 March

Shoalhaven Regional Gallery, NSW
—2 April–28 May

Devonport Regional Gallery, TAS
—4 June–10 July

Wagga Wagga Art Gallery, NSW
—23 July–18 September

Plimsoll Gallery, University of Tasmania
—10 December 2022–29 January 2023

The exhibition continues throughout 2023.
Visit the website for more details.



Zanny Begg, 'Stories of Kannagi' (detail) 2019.
Single-channel digital video.
Image courtesy of the artist, Bulli

—UNSW GALLERIES COMMISSIONERS CIRCLE

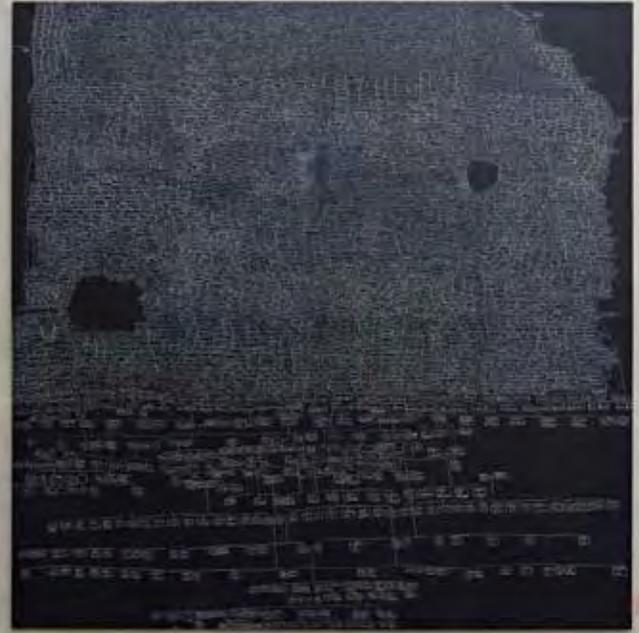
At UNSW Galleries, supporting artists and designers is at the core of all our activities. We are committed to supporting Australian practitioners by investing in the development of new works and supporting the production of ambitious new commissions.

The UNSW Galleries Commissioners Circle provides much-needed funding directly to mid-career artists and designers alongside unprecedented access to facilities at UNSW School of Art & Design to fabricate and exhibit new works.

Projects premiere as part of the UNSW Galleries exhibition program and are supported by digital engagement, publishing, and touring opportunities to ensure their longevity and impact.

In 2021, the Commissioners Circle supported the development of two significant works by Kamilaroi/Bigambul artist Archie Moore recently acquired by the National Gallery of Australia and Chau Chak Wing Museum—The University of Sydney. In 2022, new work by Elizabeth Pulie and Waanyi artist Gordon Hookey premiere as part of mid-career surveys.

Visit unsw.to/galleries for more information on how you can support this initiative that directly supports Australian artists and designers.



Archie Moore, 'Family Tree' 2021. Conté crayon on blackboard paint on board. Commissioned by UNSW Galleries. Installation view: The Commercial. Image courtesy of the artist and The Commercial, Sydney. Photograph: Nick de Lorenzo

The A&D ANNUAL is the largest national showcase of graduate contemporary art and design in Australia, launching the next generation of artists, designers, makers, and digital media creators to emerge from UNSW School of Art & Design.

As one of Australia's most dynamic and diverse art and design schools, the graduate showcase encompasses animation, sound, digital media and film, visual communication and graphic design, painting, sculpture, photography, printmaking, and installation, textiles, ceramics, furniture and jewellery, design for social innovation, user experience, and more.

This year more than 150 emerging practitioners present new work at UNSW Galleries, and online at unsw.to/annual.

FUTURE MAKERS

1.00pm 10 December 2022

This program of floor talks brings together emerging artists and designers for a discussion on the ideas and processes underpinning their creative practices.

UNSW Galleries is grateful for the support of our 2022 program partners





UNSW
SYDNEY

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David Redhill

—FIND US

Bidjigal and Gadigal Country,
Eora Nation

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unsw.to/galleries

[@unswgalleries](https://www.instagram.com/unswgalleries)

—OPENING HOURS

Wednesday to Friday
10am to 5pm

Saturday and Sunday
12pm to 5pm

—GETTING TO US

Buses: 333, 378, 380, M40
(One min walk Oxford Street)

Train: Kings Cross, Museum
(15 min walk via Darlinghurst)

—ACCESS

Please contact us for
information on access to
exhibitions and programs
for visitors with disability.

—COVID SAFE

UNSW Galleries has implemented
a number of safety and hygiene
measures to keep our audiences safe.
We are following NSW Government
guidelines and continually update
procedures as necessary. Visit the
website for details.