

Exhibition Calendar

6 January –
7 April

In Your Dreams

6 January –
24 February

*Tell: Contemporary
Indigenous
Photography*

16 March –
14 April

A&D Postgrad Projects:
Rachel Honnery
Mollie Rice
Bronwen Williams

4 May –
14 July

Enough خلاص Khalas

4 May –
14 July

*Christian Thompson:
Ritual Intimacy*

28 July –
15 September

*Local Colour:
Experiments in Nature*

28 July –
8 September

*Make Known:
The Exquisite Order
of Infinite Variation*

29 September –
3 November

John Fries Award 2018

29 September –
3 November

*The Freedman
Foundation Travelling
Scholarship for
Emerging Artists*

29 September –
3 November

A&D Postgrad Projects:
Beth Dillon
David Eastwood
Chelsea Lehmann
Kynan Tan

28 November –
8 December

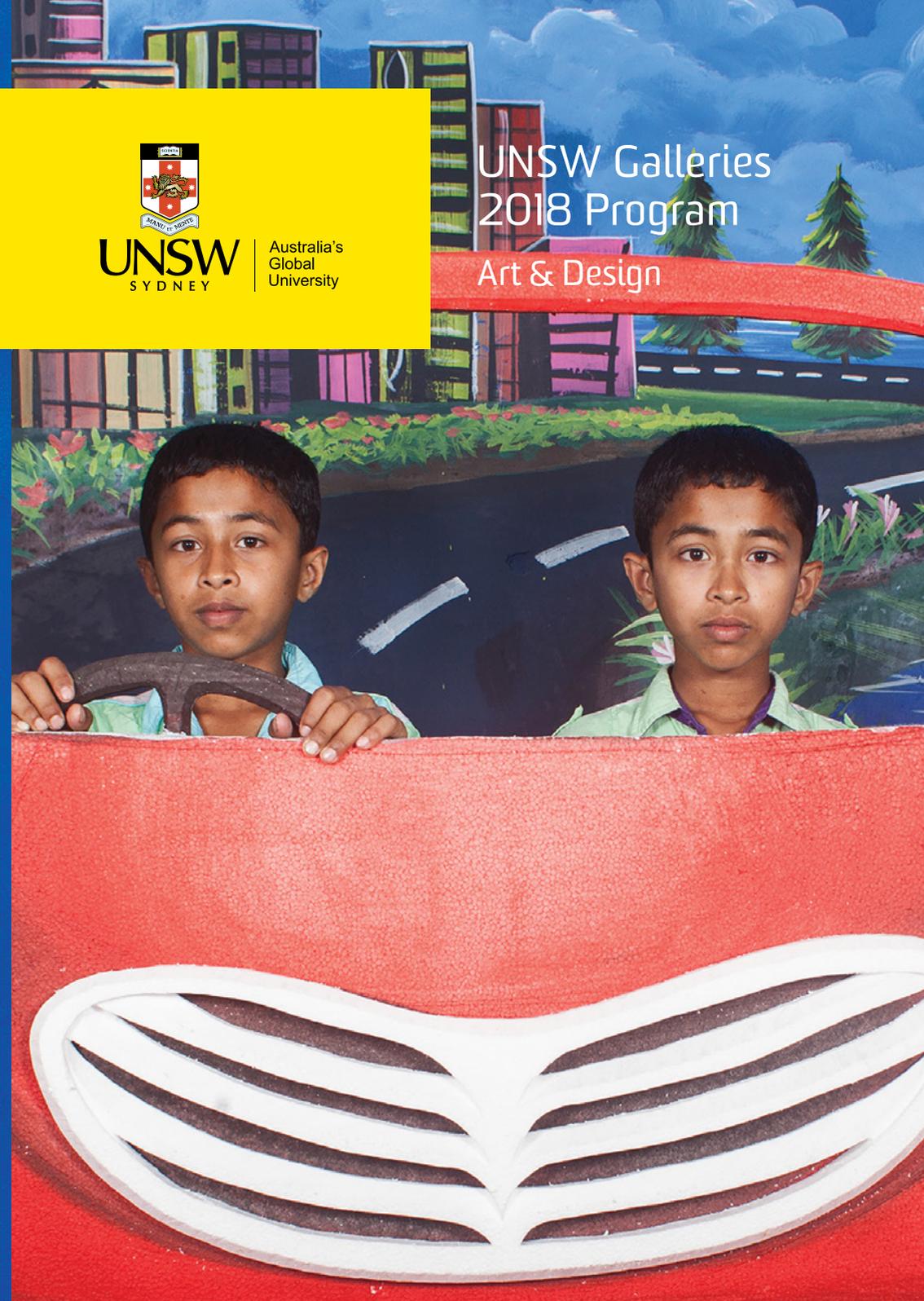
A&D Annual 2018

www.artdesign.unsw.edu.au



UNSW Galleries
2018 Program

Art & Design





UNSW GALLERIES
SYDNEY

2018 exhibitions and programs at UNSW Galleries are focused on fast-changing aspects of life in the 21st century. In the first half of the year our exhibitions explore recent photo-based practice by Australian Indigenous and international artists whose work responds to some of the most urgent challenges of our times, including racial prejudice, threatened cultural identities, and the increasing inequality of wealth and opportunity across the world.

Two exhibitions opening mid-year are design-oriented, looking at current trends in a range of art forms including textiles and fashion, industrial and architectural design. Our final season of exhibitions for the year is dedicated once again to the dynamic work of young and emerging artists.

Collectively, 2018 builds on and extends the reputation of UNSW Galleries as a unique and critically engaged art space, examining current ideas and issues through the lens of contemporary art and design.

Felicity Fenner

Director, UNSW Galleries

EXIT (installation view at UNSW Galleries), 2008-2015.
Collection Fondation Cartier pour l'art contemporain,
Paris © Diller Scofidio + Renfro, Mark Hansen, Laura Kurgan & Ben Rubin,
in collaboration w/ Robert Gerard Pietrusko & Stewart Smith. Photo by silversalt.

Cover Samsul Alam Helal, *Untitled* from the series *Love Studio*,
2016-17, digital photograph. Courtesy the artist.

In Your Dreams

6 January – 7 April

Despite social and technological advancement, for many people in the world access to a good quality of life is proving more and more difficult. The divide between rich and poor is widening, conflict and climate change are forcing people from their homelands, displacement and homelessness are on the rise. In this exhibition, 14 international artists explore the impact of inequality on individuals and communities from diverse corners of the globe.

In Your Dreams includes photographic and film-based works from Australia, Bangladesh, China, France, Jordan, Mexico, Nigeria, Papua New Guinea, South Africa and the US. The people and communities depicted in the exhibition are not generally seen in popular representations of 21st century societies, their complex situation relegated to the “too-hard” basket by media consumers unaffected by the harshest impacts of inequality of wealth and opportunity.

Artists

Jessie Boylan, Alejandro Cartagena, Samuel Gratacap, Tanya Habjouqa, Taloi Havini, Samsul Alam Helal, Maria Kourkouta, Johnny Miller, George Osodi, Raphaella Rosella, Andres Serrano, Sim Chi Yin, Zhao Liang and Mary Zournazi

Curators

Felicity Fenner and Cherie McNair

Check our website for artist talks, panels and programs throughout the exhibition period.

A collaboration between UNSW Galleries and the Australian Centre for Photography, presented in association with Sydney Festival.

Supported by UNSW Centre for Ideas and the Grand Challenge on Inequality.



1

“My intent was to capture them the way they are on the street, the way that everyone sees them, although most people don’t see them.”

Andres Serrano



2

1 Samuel Gratacap *Empire, refugee camp of Choucha, Tunisia, 2012-14.* Archival pigment print. Courtesy the artist and Gallery Les filles du calvaire, Paris.

2 Andres Serrano *“Sleeze” (Residents of New York), 2014* © Andres Serrano. Courtesy the artist & Galerie Nathalie Obadia, Paris/Brussels.

Tell: Contemporary Indigenous Photography

6 January – 24 February

Tell explores Aboriginal and Torres Strait Islander life, history and culture through a focus on photography and its expanded field. Bringing together new commissions and recent works by 17 Australian Indigenous artists and collaborators, the exhibition presents a diverse collection of photo-based and photo-inspired works that embrace tradition and culture, as well as the potential that new technologies offer contemporary practice.

Set against a backdrop of social and political discourse, photography is located as a powerful outlet for self-expression and self-determination for Aboriginal and Torres Strait Islander artists. The exhibition's collective narrative simultaneously focusses outward and inward in a cyclic reflection that illustrates stories of experience, history and culture. *Tell* is a project of reframing and redefining, and provoking a deeper understanding of Indigeneity and the complexities that come with this.

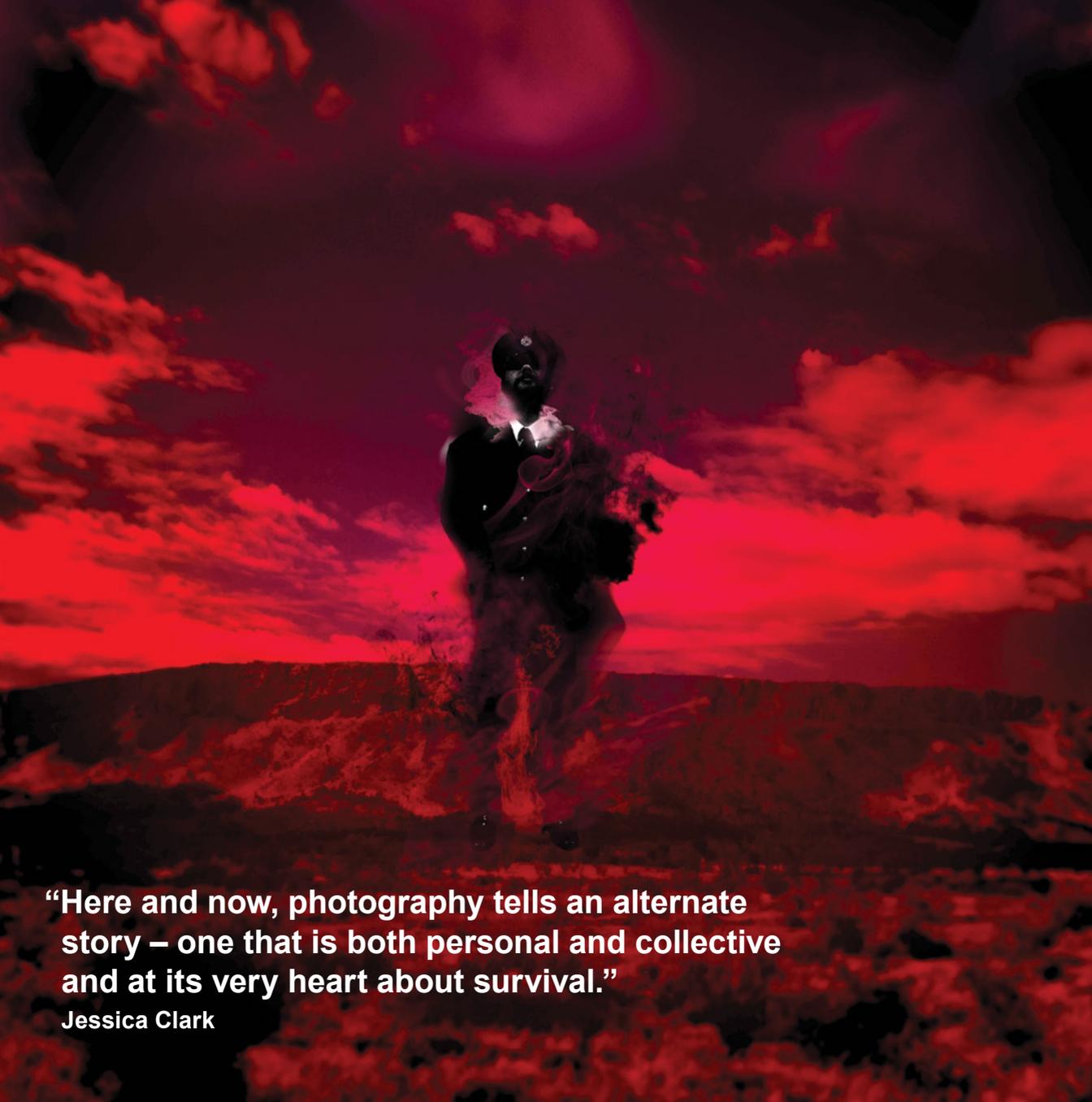
Artists

Moorina Bonini, Maree Clarke, Bindi Cole Chocka, Brenda L Croft, Destiny Deacon, Robert Fielding, Deanne Gilson, Jody Haines, Dianne Jones, Ricky Maynard, Hayley Millar-Baker, Kent Morris, Pitcha Makin Fellas, Steven Rhall, Damien Shen, Warwick Thornton and James Tylor & Laura Wills.

Curator

Jessica Clark

Presented in association with the Ballarat International Foto Biennale and Sydney Festival.



“Here and now, photography tells an alternate story – one that is both personal and collective and at its very heart about survival.”

Jessica Clark

Warwick Thornton, *Untitled 2*, 2013 (detail).
Pigment prints in two parts: 100 x 100cm, 14.8 x 14.8cm.
Courtesy the artist and Anna Schwartz Gallery.

Enough خلاص *Khalas*

4 May – 14 July

The word *khalas* in Arabic has a myriad of definitions including: 'stop' 'finish', 'that's all', 'it's fine' and 'enough!' *Khalas* is an informal word verbally exchanged between people but not present in formal Arabic literature.

This exhibition unapologetically explores the contemporary Australian Muslim experience in the now, through a series of contemporary works across a number of mediums. From the daily media beat-ups, to outright racist leadership taunts directed at Muslims, this modern day Orientalism relentlessly depicts Islamo-fascist terrorists, creeping Shariah and the fantasy of infantilised Muslim women.

Many Australian Muslims have had enough. Not only have they had enough, but they have decided they are enough. *Khalas*. This is a diverse exhibition that speaks with candour to the often cited but rarely interrogated social condition of Australian Muslims today.



Abdul-Rahman Abdullah,
The boy who couldn't sleep,
2017. 56 x 127 x 74cm.
Painted wood, buffalo horn.
Courtesy the artist.

Artists

Abdul Abdullah, Abdul-Rahman Abdullah, Hoda Afshar, Safdar Ahmed, Khadim Ali, Leïla El Rayes, Eugenia Flynn, Alia Gabres, Karam Hussein, Zeina laali, Khaled Sabsabi, Ms Saffaa, Abdullah M.I. Syed, Mehwish Iqbal, Fatma Mawas and Shireen Taweel

Curators

Associate Professor Phil George and Nur Shkempi

Christian Thompson

Ritual Intimacy

4 May – 14 July

Christian Thompson is one of Australia's leading and most exciting contemporary artists. He made history as the first Aboriginal Australian to be accepted into Oxford University, England, and completed his PhD there in 2015.

Thompson works across photography, video, sculpture, performance and sound to explore notions of identity, race and Australia's colonial history. Best known for his photographic self-portraits which focus on the artist's cultural background and sexuality, this exhibition will present work from across fifteen years of practice, including his iconic and extensive Australian Graffiti series featuring Thompson dressed up in Australian flora.



The first survey of this important artist's work, this is an ambitious and multi-layered exhibition of photography, sound, film and voice. It traces the evolution of Thompson's focus on the fashioning and expression of identity, to his engagement with Indigenous artefacts in Oxford's Pitt River Museum, growing interest in language and gesture through performance, song and sounds works, through to recent projects including a newly commissioned multichannel musical and video composition that incorporates the artist's traditional Bidjara language.

Artists

Christian Thompson

Curators

Charlotte Day and Hetti Perkins

Presented in association with Monash University Museum of Art (MUMA)



Left Christian Thompson, *Invaded dreams* (from the series *We bury our own*) 2012, C-type print.

Right Christian Thompson, *Untitled #6* (from the series *King Billy*) 2010, C-type print.

Courtesy of the artist, Sarah Scout Presents, Melbourne, and Michael Reid, Sydney and Berlin.

Local Colour

Experiments in Nature

28 July – 15 September

As the world has become more globalised, people are seeking meaning, connection and everyday solutions in their local communities and environments. Local Colour explores recent art and design practice premised on a concern for environmental sustainability and the conservation of natural resources. Social, cultural and political issues ranging from climate change, land use, individual and environmental wellbeing are expressed in artworks coloured by natural dyes and pigments. By steeping, printing, dyeing or painting, plants, barks, leaves, minerals, mud, sands, weeds and waste are used as a colour source.

Rebecca Mayo, *Permeable borders, impermeable borders*, 2017 (detail).
Cotton damask tablecloth, hemp, wool, natural dyes, sand.
360 x 130 x 38cm, 175 x 300cm.
Photo: Matthew Stanton.

Artists

Aranya Natural, Dorothy Caldwell, India Flint, Helen Ganalmirriwuy, Injalak Arts, Judith Kentish, Abdul Jabbar Khatri, Rebecca Mayo, Gabrielle Mordy, Emma Peters, Margaret Rarru, Rowland Ricketts, Julie Ryder, Lucy Simpson, Holly Story, Ripa Trevedi and the late Elsje van Keppel

Curator

Liz Williamson

David Suzuki urges us to think locally more than globally. He stresses that we need to 'revalue what has become de-valued', focussing on local skills and knowledge to realign our relationship with the natural world back to one that's more balanced and respectful (*The Legacy: An Elder's Vision for our Sustainable Future*, 2010). Presenting contemporary work by Australian and international artists, designers and social enterprise groups alongside archival experiments with native plants, *Local Colour* illustrates the vitality, diversity, breadth and beauty of this practice that's now enjoying a renaissance across the world.





Make Known The Exquisite Order of Infinite Variation

28 July – 8 September

Ainslie Murray,
Everyday Life,
2017, video still.
Courtesy the artist.

This exhibition brings together the diverse work of several designers and artists whose creative practice provides unique insight into ways of apprehending and shaping the world. Encompassing industrial design, architecture, fine art and fashion, the projects range in scale from body-sized garments to urban landscape architecture.

Works in the exhibition consider atmospheric conditions, patterns of occupation and inhabitation, ground stability and fluctuations of ground water, and the re-use of obsolete consumer goods.

The exhibited material embodies interaction with human movement that both influences and responds to its natural and cultural contexts.

In some cases, this is the movement embodied by the practitioner through their practice and direct engagement with material, and in others it is movement inherent in the discipline or project. Nuances in nature and flux, sometimes imperceptible to the human eye, are made visible here in a collection of mesmerising artefacts and images from around Australia and the world.

Curator

Eva Rodriguez-Riestra

Presented in collaboration with
UNSW Built Environment.

John Fries Award 2018

29 September – 3 November



Since its inception in 2010, the annual John Fries Award has presented dozens of new and experimental works by emerging artists from Australia and New Zealand. A keenly anticipated annual event on the visual arts calendar, previous finalists have included Tully Arnot, Bridie Lunney, Ramesh Mario Nithiyendran, Angela Titiata and most recently Kuba Dorabialski.

Kuba Dorabialski,
Invocation Trilogy #1: Floor Dance of Lenin's Resurrection,
2017, single channel video, production still.
Courtesy the artist.

The Freedman Foundation Travelling Scholarship for Emerging Artists

29 September – 3 November



The Freedman Foundation supports, amongst many other things, four young artists to travel internationally each year. The purpose of their travel is not prescribed by the Scholarship, which aims to support independent research that will have a lasting impact on each artist's practice. Initiated in 2000, the annual Scholarship exhibition brings together the current year's scholars with those returning from their travels, who in 2018 are Georgia Saxelby, Olivia Koh, Anna McMahon, Alice Couttoupes and Brigitte Hart.

Alice Couttoupes,
Fairgrounds, porcelain,
57cm x 46cm.
Courtesy the artist.

A&D Annual 2018

28 November – 8 December

The largest national showcase of graduate contemporary art and design, the A&D Annual launches the next generation of artists, designers, makers and digital media creators. The exhibition features exciting new work by over 200 graduating students, spanning interdisciplinary installations, animation, media and film, graphic design, painting, sculpture, ceramics, photography, printmaking, sound, furniture, jewellery, textiles and more. A much anticipated and not-to-be missed exhibition.

Principal Partner



Installation views of the Annual 16 at UNSW Art & Design. Photos by silversalt.

A&D Postgrad Projects

In 2018 UNSW Galleries presents the work of six artists enrolled in a higher degree research program at UNSW Art & Design.

16 March – 14 April

Rachel Honnery

The Plastosystem

In the future, marine organisms will be forced to evolve to live in plastic environments. This installation of paintings and floating sculptures, made from hundreds of rescued plastic shopping bags, investigates the transformation of marine ecosystems into symbiotic plastic and microbial communities.



Mollie Rice

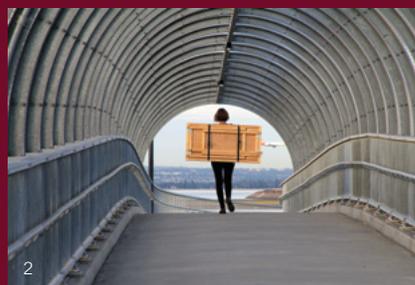
*Threshold Aligning
(Performing Place)*

Visitors can interact with an installation comprising field notes, photographs, maps and audio guides. An experimental and insightful exploration of contemporary city spaces, the work traces physical and sensory perceptions of place.

Bronwen Williams

In-audibility, In-visibility

An immersive soundscape, this walk-in installation is punctuated by imagery projected onto translucent walls that shift from visibility to invisibility. This is a visually and sonically dynamic environment that draws on beat frequencies to examine Asian-Australian cultural heritage.



1 Beth Dillion, *Traces*, 2017 (digital still). Courtesy the artist.

2 Mollie Rice, *Field Notes (Botany)*, 2017. Photographic image from artist's book, 13 x 20cm. Courtesy the artist.

29 September – 3 November

Beth Dillion

Been there, done that

In 2017 the artist walked from Geneva to Paris, stopping along the way to document the journey. Upon arrival in Paris, she took up a studio residency for three months, transforming the documentation into artworks. Her experience of the walk and of living and working between countries and cultures over five years is captured here in video, photography and a live performance.

Chelsea Lehmann

The Articulate Surface

The artist's PhD research centres on untethering paintings from traditional pictorial readings. Using scientific imaging techniques to investigate the tactility and process of painting, the works invoke ghostly reappearances of paintings past, collectively forming an archive of spectral information.

Kynan Tan

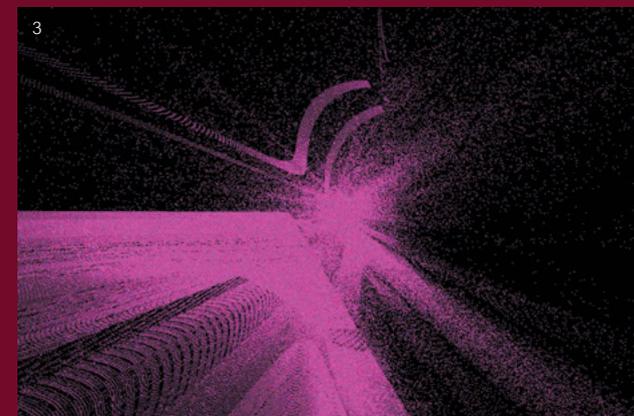
Data as Process

Data itself lacks an intrinsic materiality or sensibility, yet is involved directly and indirectly in the generation of much of what we perceive. The artworks in this exhibition, central to Tan's PhD research, draw attention to the processes, conditions and events that imbue data and computation with sensory modalities.

David Eastwood

The Posthumous Studio

The studio of the late British painter Francis Bacon is imaginatively recreated in this exhibition through video installation and a series of paintings. Eastwood's PhD research has incorporated first-hand analyses and recreations of Bacon's studio, resulting in creative interpretations of Bacon's trademark distorted figures and disrupted realities.



3 Kynan Tan, *Abstract Causation*, 2017, still, computer-generated video and sound. Courtesy the artist.

Special Thanks

UNSW Galleries is grateful for the support of our 2018 program partners:



UNSW SYDNEY GALLERIES

Find Us

UNSW Art & Design
Oxford Street
(corner of Greens Road)
Paddington NSW 2021
Australia

Visit Us

Opening Hours
Tuesday to Saturday 10am to 5pm

Getting to Us

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

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

Contact Us

Telephone +61 (0) 2 8936 0888
Email unswgalleries@unsw.edu.au
www.artdesign.unsw.edu.au/unsw-galleries

Join our NOW Art & Design Newsletter

Receive information about upcoming exhibitions, events and activities happening both on campus and across our creative community.
www.artdesign.unsw.edu.au/NOW

Connect to Us

- facebook.com/artdesignunsw
- [@unswgalleries](https://www.instagram.com/unswgalleries)
- [artdesignunsw](https://twitter.com/artdesignunsw)
- artdesignunsw.tumblr.com

