



Australia's
Global
University

UNSW Galleries 2017 Program

Art & Design





UNSW
AUSTRALIA

GALLERIES

Cover Abdul Abdullah, *Bride I (Victoria)*, 2015, digital print, 100cm x 100cm. Courtesy the artist.

Back Page Abdul Abdullah, *Groom I (Zofloya)*, 2015, digital print, 100cm x 100cm. Courtesy the artist.

In 2017 UNSW Galleries stages a groundbreaking series of international and interdisciplinary projects that exemplify the Galleries' role as a platform for investigating many of the grand challenges of our time.



EXIT

7 January – 25 March

Commissioned by the *Fondation Cartier pour l'art contemporain*, Paris, an idea by French philosopher and urbanist Paul Virilio, created by leading artists and architects Diller Scofidio + Renfro.

Australian premiere presented by UNSW Galleries in association with Sydney Festival with support from major sponsor the City of Sydney.

Global populations are unstable and on the move. More people than ever before are leaving their home countries for political, economic, and environmental reasons. UNSW Galleries presents the Australian premiere of *EXIT*, an immersive and dynamic film environment that tracks the grand challenges of our time using real time data from 2008 to 2015.

EXIT was universally acclaimed in Paris in late 2015, where it was exhibited by the Fondation Cartier at the Palais de Tokyo to coincide with the COP21 United Nations Climate Change Conference.

One year on, with the escalating refugee and migration crisis and the Paris Agreement from COP21 in doubt, *EXIT* is a timely reflection on the most important challenges we collectively face.

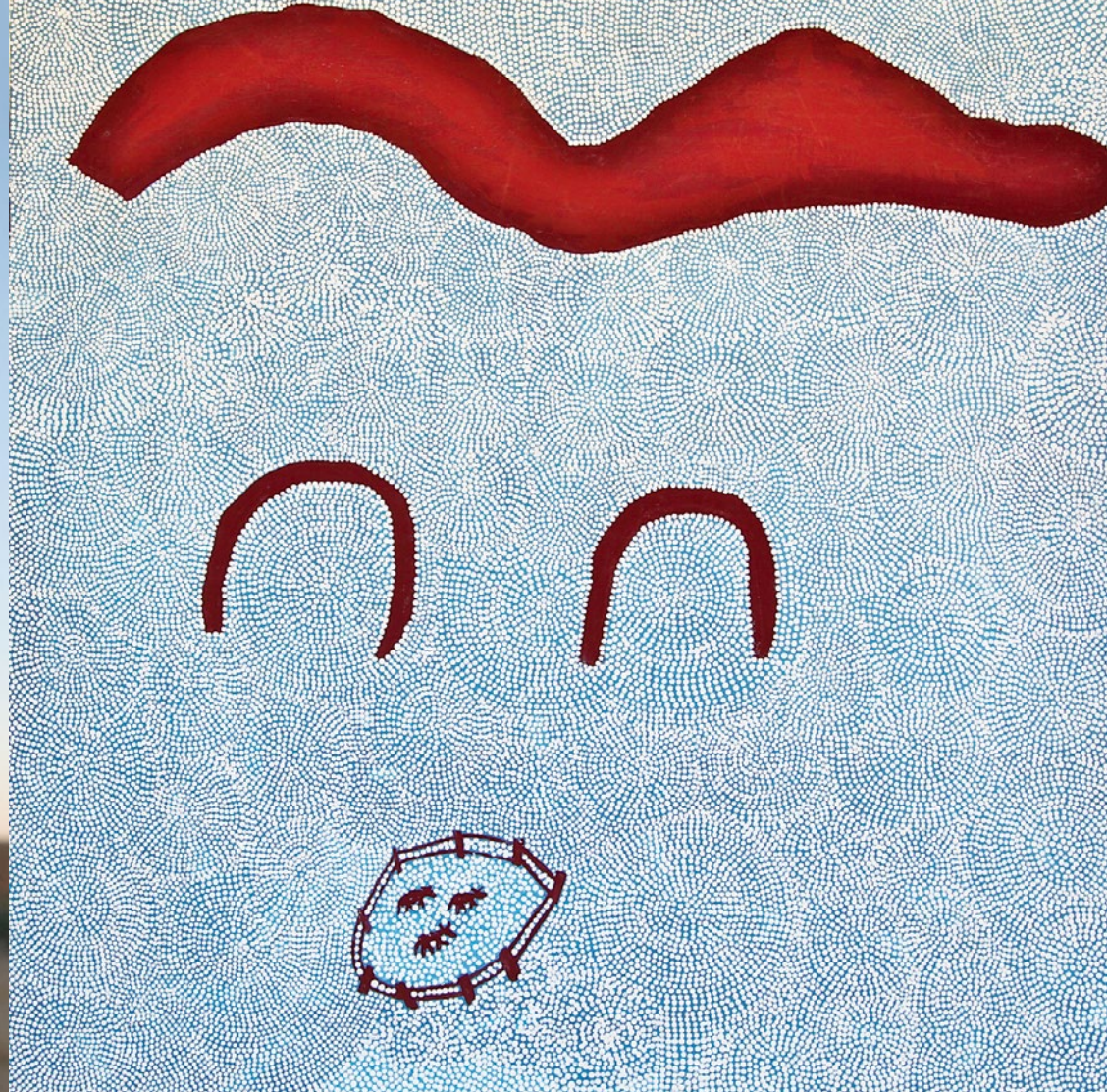
EXIT, 2008-2015. Based on an idea by Paul Virilio, created by Diller Scofidio + Renfro, Mark Hansen, Laura Kurgan and Ben Rubin, in collaboration with Robert Gerard Pietrusko and Stewart Smith.

Collection *Fondation Cartier pour l'art contemporain*, Paris. Scientific consultants and collaborators: Bruce Albert, François Gemenne, François-Michel Le Tourneau. Project Leaders: David Allin, Matthew Johnson, Rodrigo Tisi and Jordana Maisie. Sound design by Hans-Christoph Steiner.

EXIT, 2008-2015. View of the installation *EXIT*, Collection *Fondation Cartier pour l'art contemporain*, Paris © Diller Scofidio + Renfro, Mark Hansen, Laura Kurgan and Ben Rubin, in collaboration with Robert Gerard Pietrusko and Stewart Smith. Photo © Luc Boegly.

Still in my mind: Gurindji location, experience and visibility

5 May – 29 July



Inspired by the words of revered Indigenous leader Vincent Lingiari, 'that land... I still got it on my mind', this exhibition considers the ongoing impact of the Gurindji Walk-Off, a seminal event in Australian history that continues to resonate today.

The Walk-Off, a nine-year act of self-determination that began in 1966 and sparked the national land rights movement, was led by Lingiari and countrymen and women working at Wave Hill Station (Jinparrak) in the Northern Territory.

The 50th anniversary of the Gurindji Walk-Off in 2016 serves as a key focal element, from which curator and participating artist Brenda L Croft has developed the exhibition through long-standing practice-led research with her patrilineal community and Karungkarni Art and Culture Aboriginal Corporation. Lingiari's statement is the exhibition's touchstone, the story reviewed from diverse, yet interlinked Indigenous perspectives. *Still in my mind* includes photographs and experimental multi-channel video installation,

history paintings, digital platforms and archives, revealing the way Gurindji community members maintain cultural practices and kinship connections to keep this history present.

Developed in partnership with, Karungkarni Art and Culture Aboriginal Corporation, National Institute for Experimental Arts, ARC Centre of Excellence for the Dynamics of Language and UQ Art Museum. Curated by Brenda L Croft.

Q&A with Brenda L Croft

UNSW Galleries: In developing *Still in my mind*, you have spent a lot of time in the Northern Territory. Can you explain the significance of some of the found objects we will see in the exhibition? How did you discover them?

Brenda L Croft: I've been going home to the NT since the early 1970s and have always collected ephemeral and intangible material – memories, scents, etc. – as well as the tangible – images, documents, found objects – which influence creative work. I have always drawn upon personal and public archives for inspiration and ideas that are generated from all these elements inform my work. The Old Wave Hill Station operated on this site from 1924 to 1966 and I collected discarded objects such as worn horse-shoes from the stock camp, twisted fencing wire

(known as the Cobb and Co twist), hand-made drinking pannikins, and bridles, and used these beautiful objects to create a series of etchings and multi-media installation, alongside crocheted objects created by my mother, in honour of my father. These objects are *memento mori* symbols – of individuals, family members, but also act as linkages between people and communities, almost like conceptual DNA. These objects have been collected over many years of travel, delving into public archives, drawing upon ephemera collected and collated from family archives, discovered when walking through, over, on country, in conjunction with still and moving imagery, and audio collected on this continual journey. That is the underlying concept of something being 'still on/in' one's mind/body.

UNSW Galleries: What other archive materials can we expect to see?

Brenda L Croft: There will be historical audio/visual archives dating back to the late 1800s when the pastoral industry commenced in Gurindji country during the times also known as the Frontier Wars. Massacres were common, certainly held within the collective Gurindji and associated communities' memories and oral histories. These stories, handed down through the generations and which arguably remain as raw for Gurindji Knowledge custodians now as when they occurred from the late 1800s onwards, are depicted through history paintings and works on paper, in song and ceremony, in text and oral histories. This multi-media, immersive, multi-platform experience will detail the attempted destruction of Gurindji way of life by *kartiya* who encroached on Gurindji customary homelands, corralling Gurindji within their own country, as enforced, unpaid labour for the burgeoning pastoral industry; removing children from their families and communities; irrevocably altering Gurindji cultural and physical landscapes.

However, if there is one thing that broader Australian society connects with Gurindji people and community it is that we are determined, resilient and committed to our country and community – we have had no choice but to adapt to the impact of colonisation on our families and communities, creating innovative pathways for our people and future generations.

UNSW Galleries: You have worked closely with the Karungkarni artists and Kalkaringi and Daguragu communities with the long-term vision of creating a Gurindji Archive. Can you explain the significance of creating such an archive and how these communities will be involved?

Brenda L Croft: The concept of a Gurindji Archive is still in the early stages, although the material that has been collated over the years – language, song, creative practice, publications, historical archives, repatriated cultural material, etc. – forms the foundation of what will be a multi-platform approach. The key aspect is that it can be maintained and developed with, and by, community members who will receive training to enable this to happen and to ensure that the archive is of relevance to local community members, as well as Gurindji displaced-community members living away from customary homelands.

Previous Left Brenda L Croft, *Self-portrait on country, Wave Hill, 2014*, 2014 (detail), from *Self-portraits on country, Wave Hill, 2014* installation, pigment print on archival paper, 42 x 59.5cm. Courtesy the artist.

Previous Right Pauline Ryan, *Miller Yard*, 2015, acrylic on Belgian linen, 99 x 99cm. Courtesy the artist and Roxana Shery.

A Working Model of the World

5 May – 22 July



From dioramas to dolls' houses, atomic models to cloud-chambers, mandalas to maquettes – *A Working Model of the World* gathers together charismatic objects created to help us understand the world around us and imagine new possibilities. Presenting outstanding new and existing artworks alongside intriguing models from all disciplines, the exhibition explores the way models are used to create and share knowledge. It features work by artists who examine the role of models in human experience, and deploy techniques and forms of model-making

in their work, including Brook Andrew, Corinne May Botz, Ian Burns, Maria Fernanda Cardoso, Kate Dunn, Andrea Fraser, Emily Floyd, Glen Hayward, Peter Hennessey, Jo Law, Kenzie Patterson and Esme Timbery.

Developed in partnership with the Sheila C. Johnson Design Center, Parsons School of Design, The New School, New York. Curated by Lizzie Muller and Holly Williams.

Peter Hennessey, *Here be dragons/Hic sunt dracones*, 2014, installation view. Courtesy Tolarno Galleries, Melbourne. Photo: Andrew Curtis.



The Big Anxiety: Festival of Interactive Arts

20 September – 11 November

The Big Anxiety is a new kind of festival, fostering adventurous collaborations between artists, scientists and the broader community to address some of the big challenges in mental health. Generating extra-ordinary insights into ordinary life experiences, the festival invites neurologically and culturally diverse audiences to explore the range of anxieties that permeate contemporary society. Spanning over 20 venues across Greater Sydney, the festival aims to be a transformative force in both arts and health.

UNSW Art & Design will form one of the main festival hubs with four new exciting exhibition venues opening alongside the two major exhibitions in UNSW Galleries: *SC/BAR*, a responsive environment that changes with the mood of visitors (by Supermoeuvre architects and robotics artists); the travelling *Mobile Mood Lab*; The Parragirls *Memory Project* in the 3D immersive EPICentre; and a new project on anxiety in Muslim and migrant communities led by artist Khaled Sabsabi. For current information on the festival: www.thebiganxiety.org

George Khut, *The Heart Library Project*, 2012, interactive video installation as shown in *Wonderland* exhibition curated by Annie Ivanova, Museum of Contemporary Art Taipei, 2012. Courtesy the artist.





Snoösphere

20 September – 11 November

Snoösphere is an expansive, responsive art installation that you can smell, feel, touch and explore. It is designed and created in collaboration between Lull Studios and autistic artist Dawn-joy Leong and participating artists on the autistic spectrum, who bring to the work a uniquely enhanced sense of how spaces perform both sensorially and energetically.

A sensory futureland, *Snoösphere* designs forward to a fully networked world based on advanced technological and synthesised communication.

The installation is finely calibrated to different sensory intensities, empowering audiences to adjust and adapt the sensory output of their environment by their own movement, touch and presence. The floor responds kinetically to weight and footfall as visitors wander through a windswept grass plain of reactive fibre-optics, a forest of triggered robotic tweeters, or beneath an atomised mist cloud that gently touches the skin. The entire space is an enveloping sphere that responds to its inhabitants and provides essential insights into neurodiversity.

Lull Studios, *Snoösphere*, 2016, concept drawing.
Courtesy the artists.

Group Therapy: Mental Distress in a Digital Age

20 September – 11 November

In our period of relative global prosperity, instances of anxiety and depression are still astonishingly high. For many the presence of digital technologies is exacerbating this problem, by altering our sense of self and our social relationships. Meanwhile, other people suggest that technological innovation is a crucial tool for finding new ways to improve the lives of those who experience isolation, illness and emotional anguish.

Katriona Beales, study for *White Matter*, 2014.
Courtesy the artist.

Group Therapy: Mental Distress in a Digital Age presents a collection of artwork and research material that explores connections between mental health and the values, political conditions, and technologies that structure our lives. Artists include: Katriona Beales, Lucy Beech, Jennifer Kanary Nikolova, Superflex and Myarrka Media.

This is the second iteration of an exhibition originally presented at FACT (Foundation for Art and Creative Technology), UK.
Curated by Vanessa Bartlett.



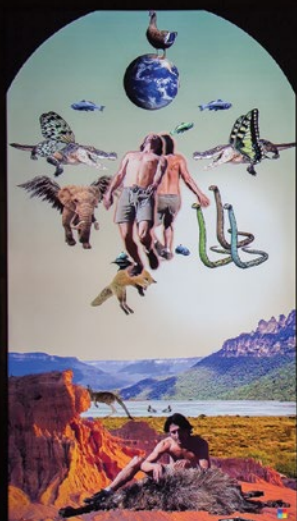
In 2017 UNSW Galleries is delighted to again support the work of emerging professional artists in the following program of exhibitions:

John Fries Award 2017

11 August – 2 September

The annual *John Fries Award* presents new and experimental works by emerging artists from across Australia and New Zealand. Since the award and associated exhibition were established in 2010, it has become a platform and launching pad for early career visual artists. Previous finalists have included Tully Arnot, Biljana Jancic, Anna Kristensen, Ramesh Mario Nithiyendran, James Nguyen, Giselle Stanborough, Angela Tiatia, and Ben Ward.

Xanthe Dobbie, *Portrait of Andrew Ucles*; *Portrait of Lauren Ostrowski-Fenton*; and *Portrait of Damielou Shavelle*, 2016, HD video. Installation view. Photo: Tim Levy.



The Freedman Foundation Travelling Scholarship for Emerging Artists

11 August – 2 September

Established in 2000, the Scholarship is founded on the idea that overseas experience and mentorship are pivotal to young emerging artists' careers. Each year, the exhibition presents the work of incumbent and returning scholars. In 2017, the returning scholars are Jorgen Doyle, George Egerton-Warburton, Claudia Nicholson and Jason Phu.

Claudia Nicholson, *Pero no cambia mi amor*, 2016, performance documentation, Fairfield, NSW, co-commissioned by C3West on behalf of the Museum of Contemporary Art Australia, Powerhouse Youth Theatre, Fairfield, and the NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTTS). Courtesy the artist.

A&D Postgraduate Projects



In 2017 UNSW Galleries presents the work of five artists enrolled in a higher degree research program at UNSW Art & Design.

Abdul Abdullah

3 March – 15 April

Critically investigating the phenomenon of “radicalisation” rhetoric within an Australian context, Abdul Abdullah’s works draw from traditional wedding photography. The imagery has been distorted in a way that confuses superficial readings, and reflects negative perceptions projected on marginalised communities, specifically Muslims.

Abdul Abdullah, *The Wedding (Conspiracy to commit)*, 2015, digital print, 100cm x 190cm. Courtesy the artist.



Penelope Benton

3 March – 15 April

Penelope Benton’s practice considers the ongoing collaboration she has with her long-term partner and artist Alexandra Clapham, in which they explore the tensions in their relationship and collaboration through stillness in the form of the tableau vivant, and in the context of the queer baroque.

Penelope Benton and Alexandra Clapham, *Day Off with Deborah Kelly, Empress (2005-07)*, 2016, photographic print, 101.6 x 76.2cm. Courtesy the artist.



Monika Behrens

11 – 26 August

Monika Behrens’s practice-based research into traditional 17th century Dutch still life painting focuses on the sub-genres of ‘pronk’, ‘breakfast’, ‘hunting trophies’ and ‘floral’. The work reconfigures still life painting to allow new ways of seeing painted objects within the aesthetics of the tradition.

Monika Behrens, *Beast*, 2016, oil on polyester, 122 x 92cm. Courtesy the artist.



Paul Ogier

11 – 26 August

Paul Ogier’s work is an exploration into photography and two mainland Australian atomic test sites. It looks at the post-atomic Australian landscape with an emphasis on the South Australian atomic test sites established by the British at Maralinga and Emu Field at the beginning of the Cold War.

Paul Ogier, *Tims (former Maralinga Proving Grounds) South Australia*, 2013, carbon pigment print, 72 x 90cm. Courtesy the artist.



Morgan Veness

11 – 26 August

Morgan Veness conceives the gallery as a literal shoreline where the debris that washed up on the shores of a small Japanese island, during her time living there, are transported to the gallery as reformatted material links, data or visual documents. Inviting visitors to take small fragments away with them, Morgan’s research examines processes of acquiring and “letting go”.

Morgan Veness, *Two Bowls (Itsumi, Seto Sea) no. 3*, 2016, deep sea ceramic shards, epoxy adhesive, shoreline marine ply, 20 x 70cm. Courtesy the artist.

A&D Annual 2017

29 November – 9 December

The largest national showcase of graduate contemporary art, design and creative media work, the A&D Annual encompasses multi-site exhibitions and screenings featuring exciting new work by participating creatives, spanning installations, animation, media and film, digital media and graphic design, painting, sculpture, photography, printmaking, sound, furniture and jewellery, textile design, design for social innovation, ceramics and more.



Clockwise from top

Amy Claire Mills,
All Art Resists Loss,
2016, installation view.
Photo: silversalt.

Emily Hastings,
Hang Well, 2015,
installation view.
Photo: silversalt.

Donna Eddie,
*Reparation (Working
Sample)*, 2015,
installation view.
Photo: silversalt.

Anna Bellotti, *Grow*,
2016, installation view.
Photo: silversalt.



Above Dominique Cahill,
The Material Body,
2015, documentation
of performance.
Photo: silversalt.

Right Jordan Ardler,
*The Unseen Identity:
Identifying Aboriginal
Peoples (The 'I AM'
Project)*, 2016,
multimedia, 59.4 x
84.1cm. Courtesy
the artist.



On Tour in 2017

People Like Us

Angelica Mesiti,
Rapture (silent anthem),
2009 (film still)
single-channel video,
colour, 10:10 mins.
Courtesy of the
artist and
Anna Schwartz Gallery.



**Riddoch
Art Gallery**
9 Dec 2016 –
12 Feb 2017

**Nautilus
Arts Centre**
1 Mar 2017 –
7 Apr 2017

**Bunbury
Regional
Art Galleries**
29 Apr 2017 –
25 Jun 2017

**Geraldton
Regional
Art Gallery**
4 Aug 2017 –
1 Oct 2017

**Araluen
Arts Centre**
10 Nov 2017 –
18 Feb 2018



River Journey

**Samstag Museum of Art,
Adelaide**
12 May – 23 Jun 2017

Marine mathematicians Nina
Ribbat, Dr Paulina Cetina-
Heredia & Dr Amandine
Schaeffer. ©Tamara Dean.



Still in my mind: Gurindji location, experience and visuality

UQ Art Museum, Brisbane
12 Aug – 29 Oct 2017

Brenda L Croft, *full/blood*, 2016,
from *subalterN/ative dreams*,
pigment print, 111.2 x 90.5cm.
Courtesy the artist.



A Working Model of the World

**The Sheila C. Johnson
Design Center, New York**
18 Sep – 22 Dec 2017

Maria Fernanda Cardoso,
*Intromittent organ of the
Thelbunus mirabilis (Tasmanian
harvestman) Opiliones*, 2008-09,
resin, glass, metal, 28 x 6 x 6 cm
approx. Courtesy the artist.

Special Thanks

UNSW Galleries is grateful for the support of our 2017 program partners:



Fondation *Cartier*
pour l'art contemporain



CLIMARTE
ARTS FOR A SAFE CLIMATE



Exhibition Calendar

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*Group Therapy: Mental
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A&D Annual 2017



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GALLERIES

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Opening Hours
Tuesday to Saturday 10am to 5pm

Getting to Us

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

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

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