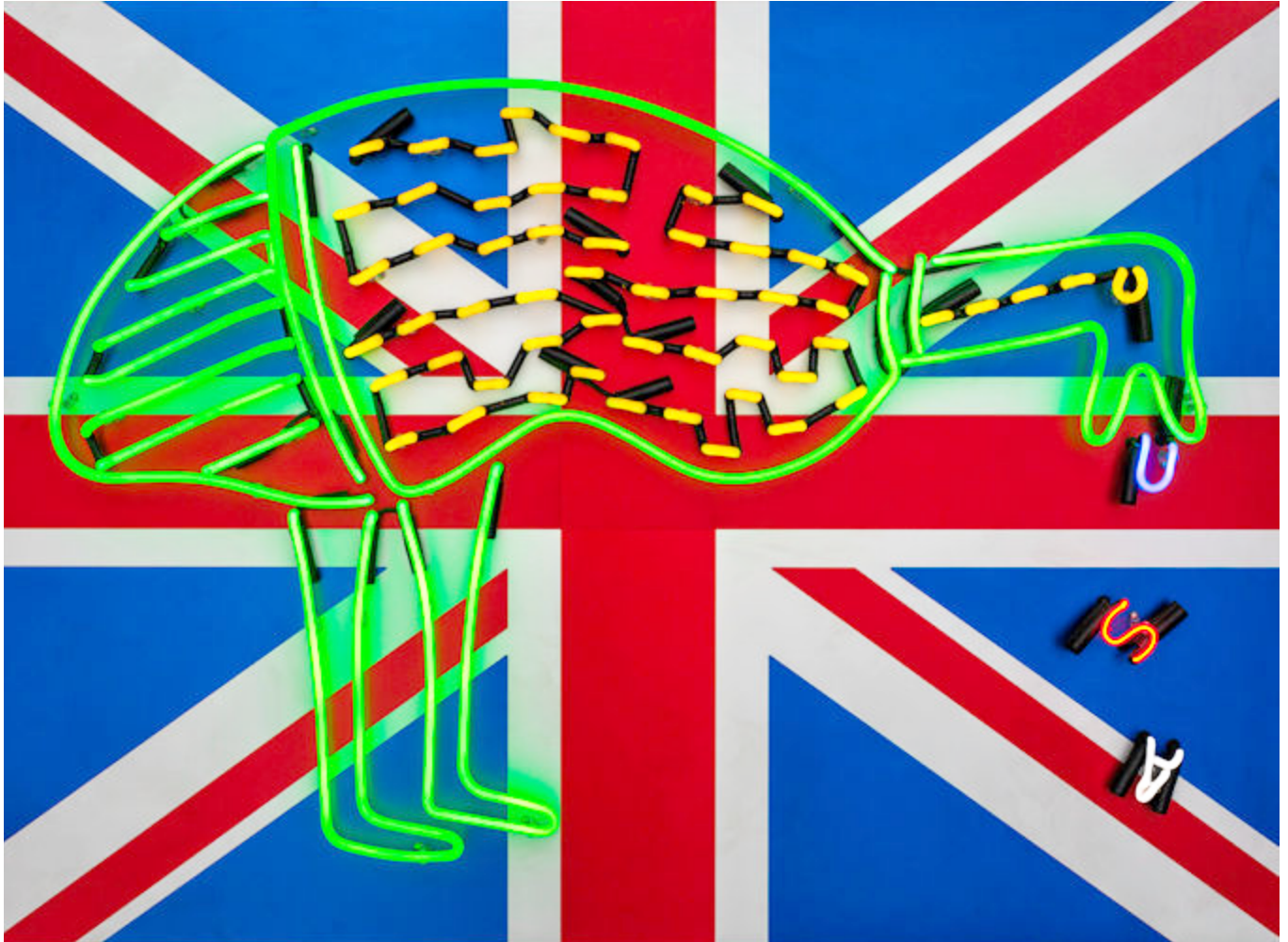


NATIONAL ANTHEM



A NEW ORDER 8.3-7.7.19

EDUCATION RESOURCE
Authored by Brooke Babington



**BUXTON
CONTEMP
ORARY**

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About this resource and curriculum links

Target Audience: Secondary school level students

This learning guide is intended for educational purposes to aid teachers, tutors and other educational staff to support student learning in visual art subjects. It is designed to provide a starting point to generate discussion and activities before, during and after a visit to *National Anthem* and *A New Order*, to be used in conjunction with the exhibition catalogue, didactic labels and artworks.

The resource is intended for use in the design of projects related to subject strands and curriculum outcomes. It is broadly aimed at students from years 7 to 10 and VCE Units 1–4, however, it provides generalised information that can be tailored to suit younger students. While the focus of the resource is on the artistic practices of artists included in *National Anthem* and *A New Order*, it can be adapted to explore modes of artistic practice more broadly, and to extend avenues for further discussion and research. Similarly, the scope of this resource may be modified to suit cross-curricular activities in various subject strands and to enable a range of pedagogical outcomes.

The material in this resource references the Australian Curriculum for Visual Arts, the Victorian Curriculum Art strands and the VCE Art and Studio Arts curricula. Where possible, links to suitable articles are provided as references for commentaries relevant to the VCE Art curriculum.

Planning your visit

Before visiting *National Anthem* and *A New Order*, it is suggested that you contact gallery staff to determine the following:

- Opening hours, transport and parking options and cloakroom facilities.
- Staff availability for introductory talks and tours.
- Education and public programs, artist talks etc. that coincide with the exhibition.

Before your visit you may wish to discuss the following with your students:

- *National Anthem* addresses themes of discrimination in works that challenge xenophobic, homophobic, misogynist and racist constructions of national identity. The exhibition contains sexually explicit imagery and imagery that may be distressing to some visitors.
- The linked resource discussing Diena Georgetti's work in *A New Order* addresses issues around mental health.
- Your expectations for appropriate behaviour at a gallery, with regards to the safety of students and artworks given that a gallery is a public space.

INTRODUCTION

About the exhibitions

National Anthem and *A New Order* offer two distinct interpretations of the Michael Buxton Collection by guest curators highlighting different curatorial approaches to exhibition making. Exploring topical issues and key moments in the recent history of Australian art, the two collection-based exhibitions examine the broader cultural landscape through significant works in the Collection.

National Anthem brings together 24 artists, from a range of generations, who critically address Australian national identity. Built around key works in the Michael Buxton Collection, together with works sourced from elsewhere, this project reflects on the ways that the desire for a singular national identity often excludes Indigenous histories and denies the multiplicity of voices, cultures and experiences that enrich, contest and enhance Australian life.

Channelling humour and satire and engaging in tactics such as play, intervention and confrontation, the artists in *National Anthem* seek self-determination and collectively hold a mirror up to contemporary Australia, prompting new representations of who we are or who we might aspire to become.

A New Order connects the work of 12 artists from the Michael Buxton Collection through a common point of departure in varying something pre-existing to set in motion something new. Found materials are repurposed and given new logics, from simple objects to patterns and complex systems such as language.

Time and space are also used as kinds of 'assisted readymades' in which the cultural fabric of art history is sampled and brought into the present.

The exhibition considers interconnecting styles and themes in the collection: a will to order or to react against it, a tendency for systematic and serial methods, and a push and pull within processes that favour chance as much as rules.

About the artists

National Anthem

Curator: Dr Kate Just

Abdul Abdullah
Kay Abude
Hoda Afshar
Tony Albert
Brook Andrew
Ali Gumillya Baker
Archie Barry
Richard Bell
Daniel Boyd
Juan Davila
Destiny Deacon
Janenne Eaton
Tony Garifilakis
Eugenia Lim
Tracey Moffatt
Callum Morton
Hoang Tran Nguyen
Raquel Ormella
Mike Parr
Steven Rhall
Tony Schwensen
Christian Thompson
Paul Yore
Siyong Zhou

A New Order

Curator: Linda Short

Stephen Bram
Tony Clark
Daniel Crooks
Emily Floyd
Marco Fusinato
Rosalie Gascoigne
Diena Georgetti
John Nixon
Rose Nolan
Mike Parr
Daniel Von Sturmer
Constanze Zikos

About buxton contemporary

Buxton Contemporary houses the extraordinary art collection of Melbourne property developer and passionate art collector Michael Buxton.

The Michael Buxton Collection is made up of over 350 works by 59 artists made since the mid-1980s. The collection was established in 1995 and has since become one of the most important private collections of contemporary art in Australia. In 2014, Michael Buxton donated his collection to the University of Melbourne along with funds to build and operate a new museum. The aim of the collection and its donation to the university is dually to support and foster contemporary art practice and to engage audiences with the culture and issues of today.

Buxton Contemporary is housed within the grounds of the University of Melbourne's Victorian College of the Arts (VCA). Its specially designed building was created by renowned architects Fender Katsalidis. The digital screen above the museum entrance is a significant feature of the building's design; it is one of the largest digital screens in Australia and showcases a continually changing display of digital and video works from the collection.

NATIONAL ANTHEM



The world has already become an idyllic theme park of free trade. It's a world without history, without boundaries, without ... people. Cool!
— Tim Wid, 'Callum Morton with The UDL', *Local +/- or General*, 2001, Roslyn Oxley9 Gallery, Sydney, press release.

<https://www.roslynoxley9.com.au/news/releases/2001/10/04/17/>

Exploring and Responding

- Callum Morton's *Glenville Souvenirs, Mt. Irvine, NSW 2001* pictures a souvenir shop selling familiar symbols of Australian national identity rendered as products for tourist consumption, including Akubras, wombats and koalas. What does it mean to commodify national identity in this way?
- The work is one of eight digital prints in a series created through the use of computer software. In this series, the artist converts iconic examples of modernist residential architecture into convenience franchises. He seems to be extending the look and feel of the franchise to the building itself and even the surrounding landscape. Would you say the style used is expressive, conceptual, critical and/or persuasive? Give reasons for your answer.
- Find some examples in the gallery that use national symbols, such as the Australian flag. How is personal and national identity formed in relation to these symbols? How effective are they in representing our national identity?
- *Emu 2004* is an example of Brook Andrew's signature neon light works. In it, an emu is depicted out of neon light consuming or regurgitating the letters U, S and A. In the background is an image of the Union Jack. What do each of these symbols refer to and what might they mean in combination?
- Listen to Paul Yore discuss his work in Primavera at the MCA in 2014: <https://www.mca.com.au/artists-works/exhibitions/696-primavera-2014-young-australian-artists/paul-yore-primavera-2014/>
- Using these sound recordings as your starting point, examine how the artist approaches our colonial history and acknowledges its impact on the present.
- Paul Yore is well known for his provocative, psychedelic and labour-intensive hand-sewn works that juxtapose images from popular culture to address issues of identity politics. How have the artist's personal experiences shaped his practice and what elements of pop culture does he draw on to communicate this experience? How does queerness challenge and extend questions of national identity?
- Raquel Ormella's large scale sewn banners use the visual language of flags, sports banners and protest placards. Consider how and why Raquel Ormella realises her ideas using these specific visual representations.

- Think about the title of the work, *Wealth for toil #2*, the text represented, *Winners only*, and her use of Australian currency. What do you think is the artist's intention in combining these elements? What might she be communicating about our national identity and its symbols?
- Read the below quote from Kay Abude and consider her work, *POWER 2018* in the exhibition. How have the artist's personal experiences of family, culture, education, class and society informed her practice? How have they shaped the audience?



Focus artworks

- Brook Andrew, *Emu*, 2004
- Callum Morton, *Glenville Souvenirs, Mt. Irvine, NSW* 2001
- Paul Yore, *What was stolen yesterday is at the expense of tomorrow*, 2014
- Raquel Ormella *Wealth for Toil #3* 2014
- Kay Abude *POWER 2018*

Activity

- This activity is designed to lead to the planning, creation and evaluation of a work based on symbols of national identity and in particular, the flag.
- Start with an existing flag or set out to create an entirely new one.
- Think about your identity – what aspects are not addressed by existing symbols used on the flag and elsewhere? Think about good, bad and unspoken elements of Australian culture.
- Conduct research into Australian pop culture (try a Google image search, collect pictures from magazines or product packaging) and gather images that symbolically reflect your identity. Consider what your images convey and which best enhance the meaning of your artwork.
- Print and/or cut them out and incorporate them into your flag. Deconstruct and reconstruct these symbols to synthesise your point of view, idea and/or meaning. Experiment to find combinations that best represent your intentions and remain on the lookout for unexpected correspondences and juxtapositions.



- Experiment with the aesthetic qualities of your flag – think about scale, colour, composition, perspective, balance, repetition and shape. Emphasise the parts most important to you.
- Each of the artists discussed has used text to aid in the communication of their intended meaning. Collect fragments of text or single words from songs, conversations, text messages, movies or television shows and work these into your composition. Consider the meaning of your words and the symbolism of your images – consider their antonyms or opposites!
- Exhibit your artwork based on the theme of national identity. Research some ways in which flags have been displayed throughout history and across different cultures. Document your observations and apply the most appropriate elements to the display of your work. Consider how you can enhance the meaning of your work through the way it is displayed.
- Photograph your installation and add this documentation to your reflective journal.



POWER brings together people of diverse cultures that make up an 'Australian identity'. My identity as a first-generation Australian stems from a working-class background with a relentless work ethic at its centre. My experience is different from that of my immigrant parents and possibly quite different from a white Australian identity. My identity has been also fostered within the creative arts sector.

— Kay Abude, *POWER* 2018, extended label.

Questions to consider

- What does national identity mean to you? Did the use of images from popular culture serve to reinforce or complicate the issue of national identity and the expression of your values?
- Reflecting on this activity, what does it mean to occupy a critical perspective in your artwork? How could you refine your message further next time?
- How did your images change when you juxtaposed them with text? How important was this juxtaposition in establishing the final tone of your work?
- How did the aesthetic characteristics of your materials compare – did they create any contradictions or paradoxes? How did the materials you used affect the meaning of the work?

Research activities

- Compare Brook Andrew, *Emu*, 2004 with Tom Roberts *Shearing the Rams* 1890 in their representations of national identity. Consider contexts of time and place, and established ideologies when considering similarities and differences.
- Discuss the role of textiles in Paul Yore's and Raquel Ormella's work in this exhibition. Why might each artist have chosen this medium to represent their themes? If these works were made from different materials or produced in a different form, would the meaning of the artworks change? Research developments in the use of textiles in art over time. How have different techniques been used in traditional and contemporary styles and using established and innovative technologies?
- How do artists from different cultures represent concepts of national identity? How have the techniques of depicting or signifying nationhood changed over time? Differed between genders? Some starting points to investigate: American pop art of the 1950s and 60s, Russian socialist realism in the 1930s, political pop in China in the 1980s and the Mexican muralists, starting in the 1920s.



A NEW ORDER

Exploring and Responding

- Many of the artists in *A New Order* utilise patterns as the framework or as the central subject of their work while others rely on the interplay of opposing concepts of order and dissent. For instance, Rosalie Gascoigne's assemblage, *Conundrum* 1990, features an arrangement of cut-up road signs that follow the organising principles of the grid, but also the 'lyrical derailments' that pleased the artist's eye as she composed her word and letter fragments. How does an interplay of systems and chance operate in these works?
- Others look to pre-existing structures as a kind of assisted readymade, from simple found objects to complex systems like language and musical notation. Find some examples in the gallery that work with existing structures. How do the artists work with and against the disciplines and methods imposed by these structures? How do these structures shape society?
- Marco Fusinato's series of drawings *Mass Black Implosion* re-work existing musical notation by avant-garde composers. Fusinato rules a line from each note in the score to an arbitrary position on the page. His new composition is intended to be played simultaneously, as 'a moment of singular impact'. Imagine what this might sound like: is it ordered or chaotic, melodious or atonal, quiet or loud? How does imagining sound through visual cues challenge our perceptions? Our concept of music?
- Fusinato is an artist and musician. Looking at this series, are you able to gain a sense of the artist's personal feelings, philosophy or ideas about music and art? How does your own experience of music affect your interpretation of this work?
- Diena Georgetti has developed a system for creating her compositions that synthesises elements of existing work in the fields of art, architecture, design and fashion. Georgetti introduces colours, patterns and shapes into her paintings that she finds and edits from the world around her. What does this mean in terms of authorship and originality?
- Consider the art elements at work in Georgetti's painting – including her use of line, colour, tone and shape – as well as the art principles of emphasis (focal point), balance, movement, contrast, repetition (pattern), scale and space. Discuss which of these elements are important to the overall composition, giving reasons for your answer.

- Analyse and evaluate the way Georgetti uses specific visual conventions to communicate her intention – where does her work fall on a spectrum of styles from expressive to conceptual?
- Since 1978, John Nixon has been systematically exploring the elements of non-objective painting – colour, texture and form, for example – through a rule-based framework of serial and iterative experimentation. The three works by the artist in *A New Order* share an internal logic that makes them read as ‘variations on a theme’. What art elements suggest unity across the set? Where do they diverge?



Focus artworks

- Rosalie Gascoigne, *Conundrum*, 1990
- Marco Fusinato, *Mass Black Implosion (Anestis Logothetis)*, 2008
- Dina Georgetti, *Cartoon kapowee bouquet*, 2011
- John Nixon, *Untitled (black and white monochrome)* 2013; *Untitled (pink monochrome)* 2012; *Untitled (white monochrome)* 2011

Activity

- The internet is full of systems: systems for storing, organising and accessing information, systems of code, and algorithms for producing content. There are systems that control searches and organise images, systems for mapping, editing and conducting transactions, like Google image search, auto-correct and eBay. The Internet itself is a global system of billions of networked computers and devices.
- Using the artworks already discussed in *A New Order* as your guide, utilise an internet-based pattern or system as the framework for your work. For example, like Rosalie Gascoigne, you may choose to use the navigation signs and symbols you find online as the raw material for your work. Or like Marco Fusinato, you might like to create a new 'score' for the internet by intervening into the code or other chosen system.
- Your work can take any form that suits your exploration into the pattern or system you have chosen. It could take the form of a painting, a digital work, a text-based work, or any other that suits your ideas. Consider sustainable or reusable materials like paper pulp, soap or sound.
- Think about the opposition between order and disarray in your system or pattern and choose an aspect to explore within this. Think about how you might work with or against the disciplines and methods imposed by your structure and how it might lead you to create something new.



- How would it change your response to add or subtract elements from the pattern or system? What would happen if you introduced new elements or changed the way the system works? Experiment with different ideas and try out some variations on your theme.
- Also consider the aesthetic qualities of your responses – colour, composition, perspective, scale, balance, repetition and shape. Experiment with and manipulate your materials and techniques to better represent your intention.
- Exhibit a selection of your artwork based on the theme of systems. Consider how you can enhance the meaning of your work through the way it is displayed. Document your work and its display for your reflective journal.

Questions to consider

- How far could you reduce the system or pattern in your work without losing meaning?
- How did the use of digital technologies enhance your intended meaning?
- Did the materials you chose and the techniques you applied affect the meaning of your work? How could you better plan these outcomes next time?

Research activities

- Research some examples of artworks by different artists who have used patterns or systematic methods and document them in your journal. Explore artworks from different historical and cultural contexts. How does your cultural background influence your interpretation of these artworks?
- Explore the art elements of balance, repetition (pattern), rhythm, unity and variety. What do they mean? What other examples can you find of these elements in art history?

- Research and document the evolution of non-objective art in the twentieth century and its related theories and ideologies – some good places to start are with the work of Hilma af Klint, Kasimir Malevich, Piet Mondrian, Agnes Martin, Bridget Riley and Sydney Ball. How have social, political, artistic and/or religious contexts shifted over time and between places? Do you think any of the values, beliefs or ideas that informed these works continue to affect art, artists and audiences today?
- Listen to Diena Georgetti discuss her work with Tai Snaith as part of Unfinished Business at the Australian Centre for Contemporary Art last year:
- https://soundcloud.com/acca_melbourne/a-world-of-her-own-painting-yourself-out-of-the-dark-diena-georgetti
- How have the artist's life experiences affected and shaped her practice?
- Research one of the influences or sources of inspiration Georgetti identifies. In your opinion, how might the processes of translation and editing the artist describes change her source material and how does this reflect or challenge artistic traditions?



CURATING A COLLECTION

Is art a truth procedure? Does it provide new ways of thinking about the world?
— Justin Clemens, Australian academic and poet, *New Ways of Thinking* 2006, extended label



Exploring and Responding

- These questions formed the starting point for Emily Floyd's sculpture *New Ways of Thinking* 2006. Floyd's response offers different ideas about sculpture that highlight the roles of education, play and community. Do you think art exhibitions provide new ways of thinking about art and the world as distinct from reading about artworks in books or magazines?
- The Michael Buxton Collection comprises more than 350 works that can be combined in countless arrangements based on innumerable themes and ideas, limited only by the extent to which cohesive or convincing relationships can be drawn between the works. What is the role of the curator in each of these exhibitions? What is the difference between curating a group exhibition and a collection-based exhibition?
- Analyse and describe the characteristics of Buxton Contemporary. What are the roles of private and public institutions? What is philanthropy? Compare the way in which artworks are exhibited at Buxton Contemporary with methods of display used at the NGV or ACCA nearby. How are these spaces similar and how are they different?
- Discuss the overall installation of each exhibition. Does the placement of works add to their meaning? How do the artworks interact with one another? How does the display enhance the relationship between the artist and the audience?
- Consider the titles of the exhibitions – *National Anthem* and *A New Order*. Do these titles offer an entry point from which to consider the themes in each exhibition? How do they frame your approach to the works in each exhibition?
- *National Anthem* addresses challenging themes including racism, xenophobia, homophobia and misogyny. Is there a difference between depictions of these themes in visual art or other art forms, and their representation in the news media? How do different contexts affect the way audiences view images? What ethical issues should be considered by artists and galleries?
- Interrogate the role and responsibility of visual arts as a means of challenging these issues. Do you agree with the curator's point of view in these exhibitions? Give reasons for your opinion. Have any of the artworks in the exhibitions changed your opinion of the issues represented?

Focus artworks

- Emily Floyd, *New Ways of Thinking*, 2006

GLOSSARY OF TERMS

aesthetic: concerned with beauty or the appreciation of beauty. Also, an artistic expression viewed as reflective of a personal or cultural ideal of what is aesthetically valid.

algorithm: a term often associated with computers and the internet that describes a process, mathematical formula or set of rules to be followed in calculations or other problem-solving operations.

assemblage: a three-dimensional artwork made by assembling a variety of materials, often including found objects.

colonialism: refers to the policy, system and practices whereby one country exerts systematic domination or occupation over another country or peoples for economic and political gain.

commodify: transforming something into or treating something as a product that can be bought and sold.

composition: the arrangement of art elements in an artwork to create a complete design.

curator: a person who researches, collects, cares for and displays artworks.

deconstruct: to break something down into its component elements for the purposes of better understanding its meaning or makeup, and especially to glean a new perspective from what was previously understood.

diversity: the broad range of differences that exist across peoples, identities, cultures and perspectives.

everyday object: any object of or relating to ordinary or commonplace use, such as things found around the household or readily available to purchase as contrasted with precious or unique items. See *found object*.

first-generation: in this instance, first-generation refers to foreign-born residents of a country, specifically either naturalised immigrants or descendants of immigrant parents.

found object: any object (constructed or natural) chosen by an artist and exhibited as a work of art or part of a work of art. See *everyday object*.

free trade: the buying and selling of goods and services unrestricted by taxes or other limitations between countries and groups of countries.

high culture: culture that is seen as serious and 'valuable', such as opera, classical music, ballet, literature and fine arts. Opposite to popular culture.

homophobia: dislike of or prejudice toward homosexuality or people who identify as or are perceived as being (lesbian, gay, bisexual, transgender/gender diverse, intersex and queer (LGBTIQ+)) often resulting in critical and hostile behaviour such as discrimination.

identity politics: political positions based on features of identity that characterise a group, such as cultural, ethnic, gender, racial, religious, or social commonalities.

ideologies: political beliefs or system of ideas that characterise a particular culture or group including, for example; capitalism, communism, socialism, and Marxism.

immigrant: a person who resettles to live permanently in another country from which they were born.

iterative: referring to a process that builds on itself through a series of small or predefined steps that are usually repetitive.

juxtaposition: two or more things placed close together or positioned side by side with contrasting effect.

lyrical: in art, expressive in an imaginative and beautiful way and often with a poetic quality that generates meaning beyond its literal components.

medium: a material used to make an artwork (the plural is media).

misogyny: dislike of or prejudice toward women often resulting in critical and hostile behaviour such as discrimination.

non-objective: non-objective art is abstract (often geometric) and non-representational art in that it does not depict specific objects, people, or other subjects found in the natural world.

paradox: a person, situation, thing or proposition that combines contradictory characteristics or elements so as to appear not to be logically possible or cohesive.

patron: a person (or organisation) who supports the work of an artist, usually by purchasing or supporting the artist's work.

philanthropy: the desire to promote the welfare of others, expressed especially by the generous donation of money to good causes.

popular culture: products and activities, such as fashion trends, fast foods, movies, comics, magazines and advertising, that are usually cheap and mass-produced for general audiences. Opposite to *high culture*.

queer: is a term used by those wanting to reject specific labels associated with sexual or gender identity and heterosexual norms. Originally a slur, the term was reclaimed by the queer community in the 1980s.

racism: dislike of or prejudice toward someone of another race often resulting in critical and hostile behaviour such as discrimination and often centred on a belief in one's own racial superiority.

readymade: works of art made from manufactured and readily available objects. First used by French artist Marcel Duchamp, the term has subsequently been used generally to describe all artworks made in this way.

scale: the relative or proportionate size which an object bears to another or which the representation of an object bears to what it refers.

sculpture: a three-dimensional artwork.

serial: something done in a series. Serial art is art that follows a systematic process or fixed set of rules to determine its composition often in order to prioritise the properties of repetition, order, anonymity or the impersonal.

style: the distinctive way in which an artist works with art elements and materials.

subject: what an artwork is about, including feelings experiences, beliefs, opinions, messages or ideas.

technique: the way an artist applies or uses an art material.

xenophobia: dislike of or prejudice toward people from other countries often resulting in critical and hostile behaviour such as discrimination.

ARTIST SUMMARIES

National Anthem

Abdul Abdullah was born in 1986 in Perth, Western Australia, and currently lives in Sydney. Abdullah holds a Master of Fine Art, University of New South Wales, Sydney, 2017, and Bachelor of Fine Art, Curtin University of Technology, Western Australia, 2008. His recent solo exhibitions include *Waiting Room*, Yavuz Gallery, *Art Basel Hong Kong*, Hong Kong, 2019; *Jangan Sakiti Hatiku: Don't Break My Heart*, Yavuz Gallery, Singapore, 2018; *Terms of Engagement: Examining the Rhetoric of Radicalisation*, UNSW Galleries, Sydney, 2017; *Rationally Benevolent Gods*, Lisa Fehily Contemporary Art at Sydney Contemporary, Sydney, 2017; *Coming to Terms*, Chasm Gallery, New York, NY, USA, 2015; *I See a Darkness*, Future Perfect, Singapore, 2014; *Homeland*, Fehily Contemporary, Melbourne, 2013; *Mongrel*, Fehily Contemporary, Melbourne, 2012; *Them and Us*, Kings Artist-Run, Melbourne, 2011. Abdullah has exhibited in many group exhibitions in Australia and internationally, including *Not Just Australian*, Artspace, Sydney, 2019; *Stories We Tell to Scare Ourselves With*, Museum Of Contemporary Art Taipei, Taiwan, 2018; *Dark Horizons*, Te Uru Waitakere Contemporary Gallery, Auckland, New Zealand, 2018; *Gebrochene Welten*, Galerie Oqbo, Berlin, Germany, 2018; *Infinite Conversations*, National Gallery of Australia, Canberra, 2018; *DIASPORA: Exit, Exile, Exodus Of Southeast Asia*, MAIAM Contemporary Art Museum, Chiang Mai, Thailand, 2018; *Jogja Calling*, 4A Centre of Contemporary Asian Art, Sydney, 2017; *Beauty and the Beast: The Animal in Photography*, Museum Of Photographic Arts, San Diego, CA, USA, 2017; *Painting. More Painting*, Australian Centre for Contemporary Art, Melbourne, 2017; *8th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2015; *Primavera*, Museum of Contemporary Art Australia, Sydney, 2015; *Video Stage*, Art Stage, Singapore, 2015; *The List*, Campbelltown Arts Centre, New South Wales, 2014; *Being Eurasian*, Fremantle Arts Centre, Western Australia, 2013. Abdullah's work is held in several public collections, including MAIAM Contemporary Art Museum, Chiang Mai, Thailand; National Gallery of Australia, Canberra; Art Gallery of Western Australia, Perth; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Museum of Contemporary Art Australia, Sydney; Artbank; Islamic Museum of Australia, Melbourne. Abdullah is represented by Yavuz Gallery, Singapore.

Kay Abude was born in 1985 in Manila, the Philippines, and arrived in Australia in 1986. Abude currently lives in Melbourne. She holds a Master of Fine Art (Research), 2010, Bachelor of Fine Art (Honours), 2008, and Bachelor of Fine Art (Sculpture and Spatial Practice), 2007, all from the Victorian College of the Arts, University of Melbourne. Abude's recent exhibitions include *State of the Union*, Ian Potter Museum of Art, University of Melbourne, 2018; *Class Act*, Outerspace ARI, Brisbane, 2018; *Projects 2018*, Auckland Art Fair 2018, The Cloud, Auckland, New Zealand, 2018; *LOVE THY LABOUR*, in collaboration with Stewart Russell and Spacecraft Studio, Bus Projects, Melbourne, 2017; *9x5 NOW*, Margaret Lawrence Gallery, Victorian College of the Arts, University of Melbourne, 2017; *Fabrik: conceptual, minimalist and performative approaches to textiles*, Margaret Lawrence Gallery, Victorian College of the Arts, University of Melbourne, 2016; *Melbourne Prize for Urban Sculpture 2014*, Federation Square, Melbourne, 2014; *Deakin University Contemporary Small Sculpture Award 2014*, Deakin University Art Gallery, Melbourne, 2014; *Innovators 2*, Linden Centre for Contemporary Arts, Melbourne, 2014; *Repeat Offender*, The Gallery @ Bayside Arts and Cultural Centre, Melbourne, 2013; *Keith and Elisabeth Murdoch Travelling Fellowship*, Margaret Lawrence Gallery, Victorian College of the Arts, University of Melbourne, 2011 and 2013; *Powerplay [en]counters 2013*, Bandra West, Mumbai, India, 2013; *New Babylon*, Craft Victoria, Melbourne, 2012; *Kerameikou 32*, ReMap3, Athens, Greece, 2011; *Think Tank – Artists Books*, Academy Gallery, University of Tasmania, Launceston, 2011; *Super Market*, Gertrude Contemporary Art Spaces, Melbourne, 2010. Abude's work is included in private collections in Australia and New Zealand.

Hoda Afshar was born in 1983 in Tehran, Iran, and arrived in Australia in 2007. She currently lives in Melbourne. Afshar holds a Bachelor of Fine Art (Photography), Azad University of Art and Architecture, Tehran, Iran, 2006. Afshar's work has been exhibited locally and internationally, and her solo exhibitions include *Behold*, Centre for Contemporary Photography, Melbourne, 2017, Horsham Regional Art Gallery, Victoria, 2018, Mars Gallery, Melbourne, 2018, and Perth Centre for Photography, 2019; *In the exodus, I love you more*, Brightspace Gallery, Melbourne, 2016, and Wallflower Photomedia Gallery, Mildura Arts Centre, Victoria, 2017; *Fables of Change*, Month of Photography in Minsk, Belarus, 2016; *Under Western Eyes*, Edmund Pearce Gallery, Melbourne, 2014; *In-Between Spaces*, Mori Gallery, Sydney, 2010, Pingyao International Photography Festival, China, 2011, Edmund Pearce Gallery, Melbourne, 2012, PhotoVisa International Festival of Photography, Krasnodar Institute of Contemporary Art, Russia, 2013. Recent group exhibitions include *Beyond Place: Australian Contemporary Photography*, Museum of Photographic Arts, San Diego, CA, USA; *Just not Australian*, Artspace, Sydney, 2019; *PRIMAVERA 2018*, Museum of Contemporary Art Australia, Sydney, 2018; *All We Can't See: Illustrating the Nauru Files*, fortyfivedownstairs, Melbourne, 2018; *Khalas*, UNSW Galleries, Sydney, 2018; *Waqt al tagheer: Time of Change*, ACE Open, Adelaide, 2018; *Obscura Festival*, Penang, Malaysia, 2016; *Gaffa Photo Festival*, Sydney, 2016; *Double Vision*, Brightspace Gallery, Melbourne, 2014. Afshar's work is included in several private and public collections, including the National Gallery of Victoria, Melbourne; Murdoch University Art Collection, Perth; Monash Gallery of Art, Melbourne.

Tony Albert, Girramay/Yidinji/Kuku Yalanji, was born in 1981 in Townsville, Queensland, and currently lives in Brisbane. He holds a Bachelor of Visual Arts (Contemporary Indigenous Australian Art), Queensland College of Art, Griffith University, Brisbane, 2004. Albert's recent solo exhibitions include *Visible*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2018; *Unity*, Sullivan+Strumpf, Sydney, 2018; *The Hand You're Dealt*, Sydney Contemporary, Carriageworks, Sydney, 2017; *Unalienable*, Tandanya National Aboriginal Cultural Institute, Adelaide, 2017, and Sullivan+Strumpf, Sydney, 2016; *We Come in Peace*, Sullivan+Strumpf, Sydney, 2014; *Projecting Our Future*, Art Gallery of New South Wales, Sydney, 2013; *Be Deadly*, Cairns Indigenous Art Fair, Cairns Regional Gallery, Queensland, 2011; *Pay Attention*, City Gallery Wellington, Te Whare Toi, New Zealand, 2010; *Must Have Been Love*, Canberra Contemporary Art Space, 2008. Group exhibitions include *We Can Be*

Heroes, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2018; *Engender*, Alaska Projects, Sydney, 2017; *Defying Empire: 3rd National Indigenous Art Triennial*, National Gallery of Australia, Canberra, 2017; *Fleurieu Art Prize Finalists' Exhibition*, Samstag Museum of Art, University of South Australia, Adelaide, 2016; *Tarnanthi*, Festival of Contemporary Aboriginal & Torres Strait Islander Art, Art Gallery of South Australia, Adelaide, 2015; *Vivid Memories: An Aboriginal Art History*, Musée d'Aquitaine, Bordeaux, France, 2013; *String Theory*, Museum of Contemporary Art Australia, Sydney, 2013; *The Trickster*, Gyeonggi Museum of Modern Art, Seoul, South Korea, 2010; *10th Biennial of Havana*, Cuba, 2009. In 2015, Albert completed a City of Sydney commission for a public artwork in Hyde Park that commemorates the service of Indigenous soldiers. His work is represented in a number of collections, including the Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Art Gallery of Western Australia, Perth; Australian War Memorial, Canberra; Hood Museum of Art, Dartmouth College, Hanover, NH, USA; Museum and Art Gallery of the Northern Territory, Darwin; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; National Museum of Australia, Canberra; Queensland Art Gallery | Gallery of Modern Art, Brisbane. Albert is represented by Sullivan+Strumpf, Sydney | Singapore.

Brook Andrew, Wiradjuri, was born in 1970 in Sydney and currently lives in Melbourne, Berlin and Oxford. He holds a Master of Fine Art (Research), College of Fine Arts, University of New South Wales, Sydney, 1999, and Bachelor of Visual Arts, University of Western Sydney, 1993. Andrew has exhibited extensively, both nationally and internationally, since 2000. Recent solo exhibitions include *Rethinking Antipodes*, Geelong Gallery, Victoria, 2018; *Stretching the Guidelines of Glue*, Künstlerhaus Bethanien, Berlin, 2018; *AHY-KON-UH-KLAS-TIK*, Van Abbemuseum, Eindhoven, the Netherlands, 2017; *Fuselage*, Musée d'ethnographie de Genève, Switzerland, 2017; *The Right to Offend is Sacred*, National Gallery of Victoria, Melbourne, 2017; *Assemblage*, Galerie Nathalie Obadia, Brussels, Belgium, 2017; *Sanctuary: Tombs of the Outcasts*, Ian Potter Museum of Art, University of Melbourne, 2015; *Witness*, Lyon Housemuseum, Melbourne, 2014; *Anatomie de la mémoire du corps: au-delà de la Tasmanie*, Galerie Nathalie Obadia, Paris, France, 2014. Selected group exhibitions include the *Honolulu Biennial 2019*, HI, USA, 2019; *SUPERPOSITION: Equilibrium & Engagement*, 21st Biennale of Sydney, Sydney, 2018; *Colony: Frontier Wars*, National Gallery of Victoria, Melbourne, 2018; *National Indigenous Art Triennial: Defying Empire*, National Gallery of Australia, Canberra, 2017; *Sovereignty*, Australian Centre for Contemporary Art, Melbourne, 2016; *Antipodes*, Cambridge Museum of Archaeology and Anthropology, University of Cambridge, UK, 2016; *Artist and Empire*, Tate Britain, London, UK, 2015; *Global Imaginations*, Museum de Lakenhal, the Netherlands, 2015; *Un saber realmente útil (Really Useful Knowledge)*, Museo Nacional Centro de Arte, Reina Sofia, Madrid, Spain, 2014–15; *Vivid Memories: An Aboriginal Art History*, Musée d'Aquitaine, Bordeaux, France, 2014; *in.print.out.*, Künstlerhaus, Vienna, Austria, 2012; *The Floating Eye*, Sydney Pavilion, 9th Shanghai Biennale, China, 2012; *Tell me tell me: Australian and Korean Art 1976–2011*, Museum of Contemporary Art, Sydney, and Museum of Contemporary Art, Seoul, South Korea, 2011; *The Beauty of Distance: Songs of Survival in a Precarious Age*, 17th Biennale of Sydney, Sydney, 2010. Andrew's work is held in numerous private and public collections including the National Gallery of Australia, Canberra; Art Gallery of Western Australia, Perth; National Portrait Gallery, Canberra; Art Gallery of New South Wales, Sydney; Museum of Contemporary Art, Sydney; National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Art Gallery of South Australia, Adelaide; The Vizard Foundation Collection, Melbourne; Benalla Art Gallery, Victoria; Museums Victoria, Melbourne; Northern Territory University Art Collection, Darwin; Griffith University Art Collection, Brisbane; Monash University, Melbourne. Andrew is represented by Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; Galerie Nathalie Obadia, Paris and Brussels.

Ali Gumillya Baker, Mirning, was born in 1975 in Rose Park, Adelaide, Tarnanyangga Kurna Yarta, where she continues to live. Baker holds a Doctor of Philosophy (Cultural Studies, Creative Arts), Flinders University, Adelaide, 2018; Master of Arts (Screen Studies), Flinders University, Adelaide, 2002; Bachelor of Visual Arts (Honours), University of South Australia, 1997. She has participated in numerous group exhibitions, including *Head to Head*, Shifting Perspectives in Australian Portraiture, Flinders University Art Museum, Adelaide, 2018; *Next Matriarch*, Koorie Heritage Trust, Melbourne, 2018, and ACE Open, Adelaide, 2017; *Unfinished Business: Perspectives on Art and Feminism*, Australian Centre for Contemporary Art, Melbourne, 2017–18; *Resolution: New Indigenous Photomedia*, National Gallery of Australia, Canberra, and national tour, 2016–18; *Illusions of History*, Hugo Michell Gallery, Adelaide, 2016; *Bound and Unbound: Sovereign Acts – Act II*, Art Gallery of South Australia, Adelaide, and tour, 2015; *Kurna Entry Screens Commission*, Royal Adelaide Hospital, 2015; *Bound and Unbound: Sovereign Acts – Decolonising Methodologies of the Lived and Spoken, Act 1*, Fontanelle Gallery, Adelaide, 2014; *Historia*, Adelaide Town Hall, 2014; *Beyoncé is a Feminist*, Fontanelle Gallery, Adelaide, 2013; *From the Street*, Art Gallery of South Australia, Adelaide, 2012; *ALIAN: Bow Down to the Sovereign Goddess, Inside the Museum of Un-Natural History*, Tandanya National Aboriginal Cultural Institute, Adelaide, 2011. Between 1998 and 2005, Baker was a member of performance group *Shimmeeshok* with artists Linda Lou Murphy and Yoko Kajio. Her works are included in several collections, including the Art Gallery of South Australia, Adelaide; National Gallery of Australia, Canberra; Flinders University Art Museum Collection, Adelaide.

Archie Barry was born in 1990 in Sydney and currently lives in Melbourne. Barry holds a Master of Contemporary Art, Victorian College of the Arts, University of Melbourne, 2017, and Bachelor of Art Education (Honours), College of Fine Arts, University of New South Wales, Sydney, 2013. Their solo exhibitions and performances include *I found this hat on the ground three years ago*, performed as part of *Queer Economies*, Bus Projects, Melbourne, 2019; *Escarpment*, performed as part of *Unspoken Rule*, Contemporary Art Tasmania, Hobart, 2019, and for the launch of *Art + Australia*, Issue Three (54.2): *Unnaturalism*, Neon Parc, 2018; *Hushaby Telephone*, as part of *ARTBAR* performance program, Museum of Contemporary Art Australia, Sydney, 2018; *Lexicon of a body*, performed at *Anywhere & Elsewhere* conference, Parsons Fine Arts, New York, NY, USA, 2018; *Hypnic*, performed as part of *The Public Body .03*, Artspace, Sydney, 2018; *Time Sick Big T-Shirt*, Meat Market Stables, Melbourne, 2018; *Hypnic and Phrenic*, performed as part of *Bodies of Evidence*, Australian Centre for Contemporary Art, Melbourne, 2018; *Language Very Small*, performed as part of *We Are Here*, State Library Victoria, Melbourne, 2018; *Blood, Take a Bow*, Studio Brunswick, Melbourne, 2017.

Richard Bell, Jiman/Kooma/Kamilaroi/Gurang Gurang, was born in 1953 in Charleville, Queensland, and currently lives in Brisbane. He has held more than thirty solo exhibitions, including, most recently, *Old Aboriginal Sayings*, Milani Gallery, Brisbane, 2018; *Dredging up the Past*, Milani Gallery, Brisbane, 2017, and *Gertrude Contemporary*, Melbourne, 2018; *Richard Bell: Imagining Victory*, Casula Powerhouse Arts Centre,

Liverpool, New South Wales, and national tour, 2016; *Embassy*, Performa 15, New York, NY, USA, 2015; *Embassy*, Perth Institute of Contemporary Arts, 2014; *Imagining Victory*, Artspace, Sydney, 2013; *Lessons on Etiquette and Manners*, Monash University Museum of Art, Melbourne, 2013. Bell's work has been included in significant group exhibitions in Australia and internationally, including *Frontier Imaginaries ed. 5: Trade Markings*, Van Abbemuseum, Eindhoven, the Netherlands, 2018; *Indigenous Australia: Masterworks from the National Gallery of Australia*, Collectors Room, Berlin, Germany, 2017; *The National: New Australian Art*, Carriageworks, Sydney, 2017; *The future is already here – it's just not evenly distributed*, 20th Biennale of Sydney, Museum of Contemporary Art Australia, Sydney, 2016; *BELL invites...*, SMBA Stedelijk Museum, Amsterdam, the Netherlands, 2016; *Neither Back Nor Forward: Acting in the Present*, 16th Jakarta Biennale 2015, Indonesia, 2015; *8th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2015–16; *See you at the barricades*, Art Gallery of New South Wales, Sydney, 2015; *Fifth Moscow Biennale of Contemporary Art*, Russia, 2013; *Sakahàn*, National Gallery of Canada, Ottawa, Canada, 2013; *My Country, I Still Call Australia Home*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2013. Bell's work is included in public collections throughout Australia, including the Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Art Gallery of Western Australia, Perth; Museum of Contemporary Art Australia, Sydney; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; University of Queensland Art Museum, Brisbane. Bell is represented by Milani Gallery, Brisbane.

Daniel Boyd, Kudjala/Gangalu/Kuku Yalanji/Waka Waka/GubbiGubbi/Wangerriburra/Bandjalung, was born in 1982 in Cairns, Queensland, and currently lives in Sydney. He holds a Bachelor of Arts, School of Art, Australian National University, Canberra, 2005. Boyd has exhibited extensively since graduating, with solo exhibitions including *Daniel Boyd: Bitter Sweet*, Cairns Regional Gallery, 2017; *Floating Forest*, Roslyn Oxley9 Gallery, Sydney, 2017; *Daniel Boyd*, Institute of Modern Art, Brisbane, 2016; *Treasure Island*, STATION, Melbourne, 2014; *Daniel Boyd: History Is Made at Night*, Artspace, Sydney, 2013; *Daniel Boyd: A Darker Shade of Dark*, Glasshouse Port Macquarie Regional Gallery, New South Wales, 2013; *Up In Smoke Tour*, Natural History Museum, London, UK, 2012. Group exhibitions include *2018 Biennial of Australian Art: Divided Worlds*, Art Gallery of South Australia, Adelaide, 2018; *Defying Empire, 3rd National Indigenous Art Triennial*, National Gallery of Australia, Canberra, 2017; *Painting. More Painting*, Australian Centre for Contemporary Art, Melbourne, 2016; *Panorama*, TarraWarra Museum of Art, Healesville, Victoria, 2016; *The future is already here – it's just not evenly distributed*, 20th Biennale of Sydney, 2016; *All the World's Futures*, 56th Venice Biennale, Italy, 2015; *A Time for Dreams*, 4th Moscow International Biennale for Young Arts, Russia, 2014; *Bungaree: The First Australian*, Lake Macquarie City Art Gallery, New South Wales, 2013; *Future Primitive*, Heide Museum of Modern Art, Melbourne, 2013; *7th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2012; *One Caption Hides Another*, Bétonsalon, Paris, France, 2011; *We Call Them Pirates Out Here*, Museum of Contemporary Art, Sydney, 2010; *Contemporary Australia: Optimism*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2008; *Culture Warriors: National Indigenous Art Triennial*, National Gallery of Australia, Canberra, 2007. Boyd is represented by STATION, Melbourne, and Roslyn Oxley9 Gallery, Sydney.

Juan Davila was born in 1946 in Santiago, Chile, and arrived in Australia in 1974. He currently lives in Melbourne. Davila studied law at the University of Chile between 1965 and 1969 and holds a Bachelor of Fine Art, Fine Arts School, University of Chile, 1972. Davila has exhibited extensively, both nationally and internationally, and his solo exhibitions include *The Moral Meaning of Wilderness*, Monash University Museum of Art, Melbourne, 2011; *Juan Davila: A Panorama of Melbourne*, State Library of Victoria, Melbourne, 2009; *Juan Davila: Graphic!*, Queensland College of Art, Brisbane, 2009; *Juan Davila*, National Gallery of Victoria, Melbourne, and Museum of Contemporary Art, Sydney, 2006. Group exhibitions include *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *Premonitions: Monash University Collection 1961–2007*, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, 2008; *Andy and Oz: Parallel Visions, The Andy Warhol Museum*, Pittsburgh, PA, USA, 2007; *documenta 12*, Kassel, Germany, 2007; *Arte Contemporaneo Chile: Desde el Otro Sitio/Lugar*, National Museum of Contemporary Art, Seoul, South Korea, and Museo de Arte Contemporáneo, Santiago, Chile, 2006; *This & Other Worlds: Contemporary Australian Drawing*, National Gallery of Victoria, Melbourne, 2005; *Home and Away: Place and Identity in Recent Australian Art*, Monash University Museum of Art, Melbourne, 2003; *See Here Now: The Vizard Foundation Art Collection of the 1990s*, Ian Potter Museum of Art, University of Melbourne, 2003; *Icon Interior: Howard Arkley and Juan Davila*, Drill Hall Gallery, Australian National University, Canberra, 2001; *Chile 100 Anos de Artes Visuales*, Museo de Bellas Artes, Santiago, Chile, 2000; *On the Road: The Car in Australian Art*, Heide Museum of Modern Art, Melbourne, 1999; *Don't Leave Me This Way: Art in the Age of AIDS*, National Gallery of Australia, Canberra, 1994. Davila's work is held in numerous state, regional and national collections in Australia as well as New York's Metropolitan Museum of Art and the Museo Extremeño e Iberoamericano de Arte Contemporáneo in Spain. Davila is represented by Kalli Rolfe Contemporary Art, Melbourne.

Destiny Deacon, Kuku/Erub/Mer, was born in 1957 in Maryborough, Queensland, and currently lives in Melbourne. She holds a Diploma of Education, La Trobe University, Melbourne, 1981, and Bachelor of Arts (Politics), University of Melbourne, 1979. Deacon has exhibited extensively since 1990, and her solo exhibitions include *Not Just Fun and Games*, Roslyn Oxley9 Gallery, Sydney, 2017; *Snap Out of It*, Roslyn Oxley9 Gallery, Sydney, 2014; *Destiny Deacon: Walk and Don't Look Blak*, Museum of Contemporary Art, Sydney, 2004, Adam Art Gallery Te Pātaka Toi, Victoria University of Wellington, 2005, Ian Potter Museum of Art, University of Melbourne, and Tokyo Metropolitan Museum of Photography, Japan, 2006. Group exhibitions include *Sovereignty*, Australian Centre for Contemporary Art, Melbourne, 2017; *Who's Afraid of Colour?*, National Gallery of Victoria, Melbourne, 2016; *My Country, I Still Call Australia Home*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2016; *Whisper in My Mask, TarraWarra Biennial 2014*, TarraWarra Museum of Art, Healesville, Victoria, 2014; *Direct Democracy*, Monash University Museum of Art, Melbourne, 2013; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *Art + Soul*, Art Gallery of New South Wales, Sydney, 2010; *Culture Warriors: National Indigenous Art Triennial*, National Gallery of Australia, Canberra, 2007; *Points of View: Australian Photography 1985–95*, Art Gallery of New South Wales, Sydney, 2006; *I Thought I Knew But I was Wrong: New Video Art from Australia*, Australian Centre for the Moving Image, Melbourne, and touring, 2004; *Second Sight: Australian Photography in the National Gallery of Victoria*, National Gallery of Victoria, Melbourne, 2002. Deacon's work is included in numerous national and international collections, including the Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Art Gallery of Western Australia, Perth; National Museum of Australia, Canberra; Monash University Museum of Art,

Melbourne; Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna, Austria; Museum Sammlung Essl, Klosterneuburg, Austria; Museums Victoria, Melbourne; Museum of Contemporary Art Australia, Sydney; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; National Library of Australia, Canberra; University of Tasmania, Hobart; Queensland Art Gallery | Gallery of Modern Art, Brisbane; State Library Victoria, Melbourne; University of Queensland Art Museum, Brisbane. Deacon is represented by Roslyn Oxley9 Gallery, Sydney.

Janenne Eaton was born in 1950 in Melbourne, where she continues to live. She holds a Master of Art (Fine Art), RMIT University, Melbourne, 1995; Bachelor of Arts (Prehistory/Art History), Australian National University, Canberra, 1984; Diploma of Art & Design, Caulfield Institute of Technology, Melbourne, 1970. Eaton has held numerous solo exhibitions since 1980, including, most recently, *FENCES BORDERS WALLS – Keep Clear*, Canberra Contemporary Art Space, 2018; *Shadowlands*, Nancy Sever Gallery, Canberra, 2018; *The Yellow Brick Wall*, The Back Room at Kim's Corner Food, Chicago, IL, USA, 2018; *FENCES B/ORDERS WALLS*, TCB, Melbourne, 2016; *Reef*, Nancy Sever Gallery, Canberra, 2015; *Road to the Hills – A Text for Everything and Nothing*, NKN Gallery, Melbourne, 2014; *Superradiant*, Block Projects, Melbourne, 2012; *Bella Vista*, John Buckley Gallery, Melbourne, 2009. Recent group exhibitions include *Selected Works*, Shakespeare Grove Artist Studios, Melbourne, 2018; *Celebration: 20 years of collecting visual art at CMAG*, Canberra Museum and Gallery, 2018; *As Long as the Night Is Dark*, Wagga Wagga Art Gallery, New South Wales, and Mars Gallery, Melbourne, 2017; *8th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2015–16; *Reading the Space: Contemporary Australian Drawing #2*, New York Studio School, NY, USA, 2016; *Pictures at an Exhibition*, West Space, Melbourne, 2013; *Negotiating This World*, National Gallery of Victoria, 2012; *Contemporary Australian Drawing*, University of the Arts, London, UK, 2012. Eaton's work is held in many public and private collections, including the National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Heide Museum of Modern Art, Melbourne; National Portrait Gallery, Canberra. Eaton is represented by Nancy Sever Gallery, Canberra.

Tony Garifalakis was born in 1964 in Melbourne, where he continues to live. He holds a Master of Fine Art, RMIT University, Melbourne, 2000, and Diploma in Graphic Design, Victoria College, Melbourne, 1985. Garifalakis has exhibited extensively, and his recent solo exhibitions include *Tony Garifalakis: Information Discharge Systems*, Sarah Scout Presents, Melbourne, 2018; *Mob Rule*, Art Gallery of New South Wales, Sydney, 2014; *Angels of the Bottomless Pit*, Centre for Contemporary Photography, Melbourne, 2014; *Warlords*, Hugo Michell Gallery, Adelaide, 2014; *Affirmations*, Daine Singer, Melbourne, 2012; *The Misery of Philosophy*, Curro Y Poncho, Guadalajara, Mexico, and *The Philosophy of Misery*, Yau-tepec Gallery, Mexico City, both 2011. Group exhibitions include *Repertoires of Contention: Tony Garifalakis & Joaquin Segura*, Gertrude Contemporary, Melbourne, 2017; *Pleasure and Reality*, National Gallery of Victoria, Melbourne, 2015; *Neverwhere*, Gaia Gallery, Istanbul, Turkey, 2015; *Dark Heart*, 2014 Adelaide Biennial of Australian Art, Adelaide, 2014; *Whisper in My Mask*, TarraWarra Biennial 2014, TarraWarra Museum of Art, Healesville, Victoria, 2014; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *Theatre of the World*, Museum of Old and New Art (Mona), Hobart, 2012; *Everything Falls Apart, Part II*, Artspace, Sydney, 2012; *Negotiating this World: Contemporary Australian Art*, National Gallery of Victoria, Melbourne, 2012. Garifalakis's work is held in many public collections in Australia, including Monash University, Melbourne; Art Gallery of South Australia, Adelaide; Museum of Old and New Art, Hobart (Mona); National Gallery of Victoria, Melbourne. Garifalakis is represented by Sarah Scout Presents, Melbourne, and Hugo Michell Gallery, Adelaide.

Eugenia Lim was born in 1981 in Melbourne, where she continues to live. She holds a Bachelor of Media Arts (Honours), RMIT University, Melbourne, 2006, and Bachelor of Creative Arts, Victorian College of the Arts, University of Melbourne, 2002. Lim's solo exhibitions include *The Ambassador*, Samstag Museum of Art, University of South Australia, Adelaide, 2019; *The Australian Ugliness*, Open House Melbourne and Melbourne School of Design, Melbourne, 2018; *The People's Currency*, 4A Centre for Contemporary Asian Art x Asia TOPA, Federation Square, Melbourne, 2017; *Artificial Islands (Interior Archipelago)*, Firstdraft, Sydney, 2017; *Yellow Peril*, Metro Arts, Brisbane, and Bus Projects, Melbourne, 2015; *Sunfade: a room of one's own*, Schoolhouse Studios, Melbourne Festival, 2012; *Stay Home Sakoku: The Hikikomori Project*, West Space, Melbourne, 2012; *Oasis*, Dianne Tanzer Gallery + projects, Melbourne, 2011; *100 Proofs the Earth is Not a Globe*, with Tape Projects, Next Wave Festival, Melbourne, 2010, and *NOWHERELAND: the Paris Human Flesh Incident*, Blindside, Melbourne, 2010. Recent group exhibitions and screenings include *The National 2019: New Australian Art*, Museum of Contemporary Art Australia, Sydney, 2019; *Lucky?*, Bundoora Homestead Art Centre, Melbourne, 2018; *Hyphenated*, The Substation, Melbourne, 2018; *Unfinished Business: Perspectives on Art and Feminism*, Australian Centre for Contemporary Art, Melbourne, 2017–18; *Our Selves*, CTRL + SHFT, Oakland, CA, USA, 2017; *Big Walk to Golden Mountain*, Punctum x Asia TOPA, 2017; *EXiS*, Seoul International Experimental Film Festival, Seoul, South Korea, 2016; *Video Contemporary*, Sydney Contemporary, 2015; *La Movida*, Biblioteca Municipal de Barranco, Lima, Peru, 2015; *Experimental Congress*, Gertrude Contemporary, Melbourne, 2013; *Dark Mofo / Dark Faux Mo*, Odeon, Hobart, 2013. Lim's work is held in private and public collections, including the City of Melbourne and City of Darebin.

Tracey Moffatt was born in 1960 in Brisbane, and currently lives between Sydney and New York. Moffatt holds an Honorary Doctor of Philosophy from Griffith University, 2004, and Bachelor of Arts (Visual Communications), Queensland College of Art, Brisbane, 1982. She was made an Officer of the Order of Australia in 2015. Moffatt has held more than 100 solo exhibitions since 1989, including, more recently, *Tracey Moffatt Montages*, MASP, São Paulo, Brazil, 2017; *Laudanum and other works*, Art Gallery of New South Wales, Sydney, 2016; *Tracey Moffatt: In the Gallery and on TV*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2014; *Spirit Landscapes*, Tyler Rollins Fine Art, New York, NY, USA, 2013; *Tracey Moffatt*, Museum of Modern Art, New York, NY, USA, 2012; *Tracey Moffatt: Up in the Sky*, Art Gallery of New South Wales, Sydney, 2011; *Tracey Moffatt: Montages*, Bronx Museum, New York, NY, USA, 2010. In 2017, Moffatt represented Australia at the *57th Venice Biennale*, Italy. Recent group exhibitions include *Praying for Time*, Rose Art Museum, Waltham, MA, USA, 2018; *Every Brilliant Eye: Australian Art of the 1990s*, National Gallery of Victoria, Melbourne, 2017; *Drawing Freedom*, Haifa Museum of Art, Israel, 2017; *What We Call Love*, Prospectif Cinema Screening, Centre Pompidou, Paris, France, 2016; *What We Call Love: From Surrealism to Now*, Irish Museum of Modern Art, Dublin, Ireland, 2015; *The Photograph and Australia*, Art Gallery of New South Wales, Sydney, 2015; *Australia*, Royal Academy of Arts, London, UK, 2013; *Ladies and Gentlemen!*, Moderna Museet, Malmö, Sweden, 2012; *21st Century: Art in the First Decade*, Gallery of Modern Art, Brisbane, 2010. Moffatt's work is held in state, national and international collections, including

the Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Art Gallery of Western Australia, Perth; National Gallery of Australia, Canberra; Bard College, Annandale on Hudson, NY, USA; Brooklyn Museum of Art, New York, NY, USA; Guggenheim Museum, New York, NY, USA; Houston Museum of Fine Arts, TX, USA; Louisiana Museum of Contemporary Art, Humlebæk, Denmark; Ministère de la Culture, Paris, France; Moderna Museet, Stockholm, Sweden; Monash University, Melbourne; Mueseet for Samtidskunst, Oslo, Norway; Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna, Austria; Museum of Contemporary Art, Los Angeles, CA, USA; Museum of Contemporary Art Australia, Sydney; Museum of Contemporary Photography, Tokyo, Japan; Museum of Fine Arts Boston, MA, USA; Museum of Modern Art, New York, NY, USA; National Gallery of Victoria, Melbourne; National Portrait Gallery, Canberra; Parliament House Collection, Canberra; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Stedelijk Museum, Amsterdam, the Netherlands; Tate Gallery, London, UK; National Museum of Photography, Copenhagen, Denmark; University of Queensland Art Museum, Brisbane. Moffatt is represented by Roslyn Oxley9 Gallery, Sydney, and Tyler Rollins Fine Art, New York.

Callum Morton was born in 1965 in Montreal, Canada, and arrived in Australia in 1967. He currently lives in Melbourne. Morton holds a Master of Fine Art (Sculpture), RMIT University, Melbourne, 1999; Bachelor of Fine Art (Painting), Victoria College, Melbourne, 1988; Bachelor of Architecture, RMIT, Melbourne, 1985. Morton has exhibited extensively within Australia and internationally since 1989, and his solo exhibitions include *Callum Morton: In Memoriam*, Heide Museum of Modern Art, Melbourne, 2011; *Ghost World*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2010; *Grotto*, Fundament Foundation, Tilburg, the Netherlands, 2009; *Smokescreen*, Anna Schwartz Gallery, Melbourne, 2009; *Babylonia*, Australian Centre for Contemporary Art, Melbourne, 2005. In 2007, Morton was one of three artists to represent Australia at the Venice Biennale. Group exhibitions include *You Imagine What You Desire, 19th Biennale of Sydney*, 2014; *Australia*, Royal Academy of Arts, London, UK, 2013; *Negotiating this World: Contemporary Australian Art*, National Gallery of Victoria, Melbourne, 2012; *De-building*, Christchurch Art Gallery Te Puna o Waiwhetū, New Zealand, 2011; *Mirror Mirror: Then and Now*, Institute of Modern Art, Brisbane and Samstag Museum of Art, University of South Australia, Adelaide, 2010; *Before & After Science, 2010 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, 2010; *21st Century: Art in the First Decade*, Queensland Art Gallery | Gallery of Modern Art, 2010; *The Dwelling*, Australian Centre for Contemporary Art, Melbourne, 2009; *Cinema Paradiso*, Australian Centre for Contemporary Art, Melbourne, 2007; *Everywhere: Busan Biennale 2006*, South Korea. Morton's work is held in numerous national and international collections, including the Art Gallery of New South Wales, Sydney; Monash University, Melbourne; National Gallery of Victoria, Melbourne; Museum of Old and New Art (Mona), Hobart; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Art Gallery of Western Australia, Perth; Samstag Museum of Art, University of South Australia, Adelaide; Govett Brewster Art Gallery, New Plymouth, New Zealand; Heide Museum of Modern Art, Melbourne; TarraWarra Museum of Art, Healesville, Victoria; Lyon Housemuseum, Melbourne; Fondazione Morra Greco, Naples, Italy. Morton is represented by Anna Schwartz Gallery, Melbourne, and Roslyn Oxley9 Gallery, Sydney.

Hoang Tran Nguyen was born in 1974 in Vung Tau, Vietnam, and arrived in Australia in 1982. He currently lives in Melbourne. He holds a Bachelor of Industrial Design, RMIT University, Melbourne, 1998. Nguyen's solo exhibitions include *Of Work and Time (A Mapping)*, The Substation, Melbourne, 2013; *Footscray By Night*, Big West Festival, Melbourne, 2011; *Darkroom*, Red Gallery, Melbourne, 2010; *Local Migration 2*, Big West Festival, Melbourne, 2005; *Overnight in Amsterdam 3*, Seoul Fringe Festival, Seoul, South Korea, 2004; *Local Migration*, Next Wave Festival, Melbourne, 2004; *Show Me How To Flykick*, Fringe Festival, Melbourne, 2003; *Six Months of Happiness*, VinaBar Restaurant, Melbourne, 2003; *Night Shopping*, Footscray Community Arts Centre, Melbourne, 2002; *Karaoke Caravan*, Big West Festival, Melbourne, 2001; *Sugar Cane Juice*, Bilo Artspace, Melbourne, 2001; *7 Paintings*, Bilo Artspace, Melbourne, 2001. Group exhibitions include *Unseen Habitation*, Goodtime Studios, Melbourne, 2013; *The Substation Contemporary Art Prize*, The Substation, Melbourne, 2011, 2012 and 2013; *Everywhere But Here*, Blindside, Melbourne, 2012; *Vernacular Cultures & Contemporary Art from Australia, India & the Philippines*, La Trobe University Museum of Art, Melbourne, 2011; *Translations/Generations*, Big West Festival, Melbourne, 2009; *F.A.C.T. 4*, Footscray Community Arts Centre, Melbourne, 2009; *I Love Pho*, ArtPlay, Melbourne, and Footscray Community Arts Centre, Melbourne, 2008; *Ho Chi Minh City Artists*, City Library, Melbourne, 2008; *Ten Thousand Views*, fauxPho Artspace, Melbourne, 2006; *Open for Inspection*, private home, Melbourne, 2002.

Raquel Ormella was born in 1969 in Sydney and currently lives in Canberra. Ormella holds a Doctor of Philosophy (Visual Arts), Australia National University, Canberra, 2013; Master of Fine Art, University of Western Sydney, Nepean, 2005; Bachelor of Visual Arts (First Class Honours), University of Western Sydney, Nepean, 1996; and also studied at Akademie der Bilden Kunst, Vienna, Austria, 1997. Ormella has held more than 18 solo exhibitions since 1998, including *I hope you get this: Raquel Ormella*, Shepparton Art Museum, Victoria, and national tour, 2018–19; *Golden Soil*, Milani Gallery, Brisbane, 2016; *New Constellation*, Milani Gallery, Brisbane, 2013; *She went that way*, Artspace, Sydney, 2009. Her work has been included in numerous national and international group exhibitions, including *State of the Union*, Ian Potter Museum of Art, University of Melbourne, 2018; *MCA Collection: Word*, Museum of Contemporary Art Australia, Sydney, 2017; *Limitless Horizon: Vertical Perspective*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2017; *1917: The Greatest Strike*, Carriageworks, Sydney, 2017; *Material Politics*, Institute of Modern Art, Brisbane, 2017; *The Dust Never Settles*, University of Queensland Art Museum, Brisbane, 2017; *The National*, Art Gallery of New South Wales, 2017; *Dissenting Voices*, Art Gallery of Western Australia, Perth, 2016; *Artist Making Movement: 2015 Asian Art Biennial*, National Taiwan Museum of Fine Arts, Taichung, Taiwan, 2015; *More love hours: contemporary artists and craft*, Ian Potter Museum of Art, University of Melbourne, 2015; *See you at the barricades*, Art Gallery of New South Wales, Sydney, 2015; *California-Pacific Triennial*, Orange County Museum of Art, Los Angeles, CA, USA, 2013; *Pavilions Project – Sydney, 9th Shanghai Biennale*, China, 2012; *Social Networking*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2012; *Universes in Universe, Aichi Triennale*, Nagoya, Japan, 2010; *Revolutions – Forms That Turn, 16th Biennale of Sydney*, Art Gallery of New South Wales, Sydney, 2008; *Contemporary Australia: Optimism*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2008. Ormella's work is held in many public collections, including the National Gallery of Australia, Canberra; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney; University of Queensland Art Museum, Brisbane; Museum of Contemporary Art Australia, Sydney; Monash University, Melbourne; University of Wollongong, New South Wales; Casula Powerhouse Regional Gallery, Liverpool, New South Wales; Warrnambool Art Gallery, Victoria; Sir James and Lady Cruthers Collection, Perth. Ormella is represented by Milani Gallery, Brisbane.

Mike Parr was born in 1945 in Sydney, where he continues to live. Parr studied at the University of Queensland, Brisbane, 1965, and the National Art School, Sydney, 1968. He has exhibited extensively throughout Australia and internationally since the 1970s. Recent solo exhibitions and performances include *Underneath the Bitumen the Artist at Dark Mofo*, Hobart, 2018; *Mike Parr: Left Field*, Anna Schwartz Gallery, Melbourne, 2017; *Give the People What They Want / Ideal Unions / Nazi Milk*, Campbelltown Arts Centre, New South Wales, 2016; *Foreign Looking*, National Gallery of Australia, Canberra, 2016; *Asylum at Dark Mofo*, former Royal Derwent Hospital, Hobart, 2016; *Towards a Blind Self Portrait*, Anna Schwartz Gallery, Melbourne, 2015; *Dark Cave*, Anna Schwartz Gallery, Melbourne, 2015; *Deep North*, Anna Schwartz Gallery, Sydney, 2015; *Easter Island*, Anna Schwartz Gallery, Sydney, 2013; *Blind Self Portraits*, ARNDT, Berlin, Germany, 2013. Recent group exhibitions include *Versus Rodin: Bodies Across Space and Time*, Art Gallery of South Australia, Adelaide, 2017; *Red Green Blue: A History of Australian Video Art*, Griffith University Art Gallery, Brisbane, 2017; *The future is already here – it's just not evenly distributed*, 20th Biennale of Sydney, Carriageworks, Sydney, 2016; *The Ghost Who Talks*, Palazzo Mora, Venice, 2015; *The Marked Self: Between Annihilation and Masquerade*, Neue Galerie Graz, Universalmuseum Joanneum, Graz, Austria, 2015; *The Red Queen*, Museum of Old and New Art (Mona), Hobart, 2014; *Damage Control: Body Art and Destruction 1968–1972*, BRUSEUM, Neue Galerie, Graz, Austria, 2014. Parr represented Australia at the Venice Biennale, Italy, in 1980. His work is held in numerous national and international collections, including the National Gallery of Victoria, Melbourne; Museum of Contemporary Art Australia, Sydney; Art Gallery of New South Wales, Sydney; National Gallery of Australia, Canberra; Art Gallery of Western Australia, Perth; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Parliament House, Canberra; Monash University, Melbourne; Art Gallery of South Australia, Adelaide. Parr is represented by Anna Schwartz Gallery, Melbourne.

Steven Rhall, Taungurung, was born in 1974 in Geelong and currently lives in Melbourne. Rhall holds a Master of Contemporary Art, Victorian College of the Arts, University of Melbourne, 2015; Bachelor of Media and Communication (Honours), RMIT University, Melbourne, 2013; Bachelor of Arts (Photography), RMIT University, Melbourne, 2012. Rhall's solo exhibitions include *MariMoments*, Five Walls Projects, Melbourne, 2018; *Defunctionalised Autonomous Objects*, The Substation, Melbourne, 2018; *Event / Affect*, Seventh Gallery, Melbourne, 2018; *Every 1's a Winger*, c3 Contemporary Art Space, Melbourne, 2018; *WODDA LOADA*, Wyndham Art Gallery, Melbourne, 2017; *GIVBAX*, Bundoola Homestead Art Centre, Melbourne, 2016; *The Six Stages of Aboriginal Art Tattoos*, Charcoal Lane, Melbourne, 2016; *We Specializes in Authentic Aboriginal Art*, Footscray Community Arts Centre, Melbourne, 2015; *Tea*, Trocadero Art Space, Melbourne, 2013; *Kulin Project*, Centre for Contemporary Photography, Melbourne, 2013. Group exhibitions include *EcoLuxe\$, Kings Artist-Run*, Melbourne, 2018; *Boxed Light*, Mars Gallery, Melbourne, 2018; *An unorthodox flow of images*, Centre for Contemporary Photography, Melbourne, 2017; *Semionauts*, King's Leap, New York, NY, USA, 2017; *9x5 NOW*, Margaret Lawrence Gallery, Victorian College of the Arts, University of Melbourne, 2017; *Sovereignty*, Australian Centre for Contemporary Art, Melbourne, 2016; *Octoroon*, Ateneo Art Gallery, Manila, the Philippines, 2016; *My Country: Hermannsburg and Beyond*, National Gallery of Victoria, Melbourne, 2015; *In debt: saving seeds: Dave Jones and Steven Rhall respond to the Australian Grains Genebank*, Horsham Regional Art Gallery, Victoria, 2015; *From Where I Stand*, Melbourne Museum, 2014; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013–14. Rhall's work is held in several public collections, including Museums Victoria, Melbourne; National Gallery of Victoria, Melbourne; City of Melbourne; Horsham Regional Art Gallery, Victoria; Ateneo de Manila University, the Philippines.

Tony Schwensen was born in 1970 in Sydney and currently lives in Jamaica Plain, MA, USA. Schwensen holds a Doctor of Philosophy, Sydney College of the Arts, University of Sydney, 2007; Certificate in TESOL (Adult Teaching), Australian Catholic University, Melbourne, 1997; Graduate Diploma of Visual Arts, Sydney College of the Arts, University of Sydney, 1991; Bachelor of Arts (Art History and Criticism), University of Western Sydney, 1990. Since 1993, he has held more than 70 solo exhibitions and performances, including *Victory Tour Boogie Woogie*, Sarah Cottier Gallery, Sydney, 2017; *Great America*, Bus Projects, Melbourne, 2015; *Historical Revisionism Or: How I Learned to Stop Worrying & Embrace Australian Values*, Sarah Cottier Gallery, Sydney, 2015; *Drawings from SUBSERVIENCE*, McGladrey Art Gallery, Bentley University, Waltham, MA, USA, 2015; *SUBSERVIENCE*, Mobius, Cambridge, MA, USA, 2015; *An Alien's History of the United States*, Mobius, Cambridge, MA, USA, 2014; *How Xenophobia Affects Aliens*, Mobius, Cambridge, MA, USA, 2013; *Creationism Triptychs (Notes on Idiocracy)*, Sarah Cottier Gallery, Sydney, 2013; *Monument*, Waterloo Center for the Arts, IA, USA, 2010; *Regret, Remorse, Repent*, Le Lieu, Québec City, Canada, 2010; *Plowing Back*, Collingwood House, Liverpool Regional Museum, New South Wales, 2007; *Complain about Australia to an Australian*, Michael Lett Gallery, Auckland, New Zealand, 2006. Recent group exhibitions and performance festivals include the International Festival of Radical Performance, Museum of Contemporary Art, Tehran, Iran, 2017; *How the Body Traces Language and Culture: Profiles of Performativity*, Dhaka Live Art Biennale, Bangladesh, 2017; *Borders, Barriers, Walls*, Monash University Museum of Art, Melbourne, 2016; *Support materials, soft furnishings*, RMIT Project Space, Melbourne, 2016; *Art as a Verb*, Monash University Museum of Art, Melbourne, 2014; Salt Lake City Performance Art Festival, Salt Lake City Library, UT, USA, 2014. Schwensen's work is held in a number of public collections, including the Museum of Contemporary Art Australia, Sydney; Art Gallery of New South Wales, Sydney; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Museum of Old and New Art (Mona), Hobart; Musée d'Art Moderne et Contemporain, Geneva, Switzerland; and private collections in Australia, Germany, the Netherlands, Austria, New Zealand, USA and Canada. Schwensen is represented by STATION, Melbourne, and Sarah Cottier Gallery, Sydney.

Christian Thompson, Bidjara, was born in 1978 in Gawler, South Australia, and currently lives in Melbourne. Thompson holds a Doctor of Philosophy (Fine Art), Trinity College, University of Oxford, UK, 2015; Master of Fine Art, RMIT University, Melbourne, 2004; Bachelor of Visual Arts (Honours), RMIT University, Melbourne, 1999; Bachelor of Visual Arts, University of Southern Queensland, Toowoomba, Queensland, 1996; and has undertaken Advanced Studies in Performing Arts, DasArts, Amsterdam School of the Arts, the Netherlands, 2008. In 2018, Thompson was made an Officer of the Order of Australia for distinguished service to the visual arts and as a role model for young Indigenous artists. Thompson has exhibited regularly since 2002, and recent solo exhibitions include *Equinox*, Michael Reid Berlin, Germany, 2018; *Lake Dolly*, Michael Reid Sydney and Sydney Opera House, 2017; *Christian Thompson: Ritual Intimacy*, Monash University Museum of Art, Melbourne, 2017, and national tour, 2017–18; *Museum of Others*, Photo London Fair, London, UK, Michael Reid Berlin, Germany, and Michael Reid Sydney, 2016; *Christian Thompson*, Bega Valley Regional Gallery, Bega, New South Wales, 2016; *Mystic Renegade – Christian Thompson*, Chasm Gallery

in collaboration with Michael Reid, New York, NY, USA, 2015; *Christian Thompson, Dead Tongue*, Koorie Heritage Trust, Melbourne, 2015. Recent group exhibitions include *Queer as Folk Lore*, National Art School, Sydney, 2019; *Earth/Sky*, National Gallery of Australia, Canberra, 2018; *Colony: Frontier Wars*, National Gallery of Victoria, Melbourne, 2018; *Divided Worlds, 2018 Adelaide Biennial of Australian Art*, Adelaide, 2018; *Why not ask again, 11th Shanghai Biennale*, China, 2016; *Light Moves: Contemporary Australian Video Art*, National Gallery of Australia, Canberra, 2016; *Everywhen: The Eternal Present in Indigenous Art from Australia*, Harvard Art Museums, Cambridge, MA, USA, 2016; *8th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2015–16; *The Other and Me*, Sharjah Museum, United Arab Emirates, 2014. Thompson's work is held in many national and international collections, including the Pitt Rivers Museum, Oxford, UK; Trinity College, Oxford, UK; Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia, Perth; Museum of Contemporary Art Australia, Sydney; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane. Thompson is represented by Sarah Scout Presents, Melbourne, and Michael Reid, Sydney and Berlin.

Paul Yore was born in 1989 in Melbourne and currently lives in regional Victoria. He holds a Bachelor of Fine Art (Painting), Monash University, Melbourne, 2009. Yore's recent solo exhibitions include *OUR CAPITAL IS AT RISK*, Neon Parc, Melbourne, 2018; *Paul Yore*, Sunday Art Fair London, Stems Gallery, London, UK, 2017; *OBSCENE*, Hugo Michell Gallery, Adelaide, 2017; *Paul Yore*, NADA Miami Beach, FL, USA, 2016; *Love Is Everything*, Neon Parc, Melbourne, 2016; *Fountain of Knowledge*, Neon Parc, Melbourne, 2013; *Boys Gone Wild*, Gertrude Contemporary, Melbourne, 2012; *Panta Rei*, Anna Pappas Gallery, Melbourne, 2012; *ANTHROPOP*, Blindside, Melbourne, 2011; *The Big Rainbow Funhouse Of Cosmic Brutality Part 2*, Heide Museum of Modern Art, Melbourne, 2009. Group exhibitions include *POP! Reflections on Popular Culture*, Wangaratta Art Gallery, Victoria, 2019; *Craftivism. Dissident Objects and Subversive Forms*, Shepparton Art Museum, Victoria, and national tour, 2018–19; *WORD*, Hugo Michell Gallery, Adelaide, 2018; *It Takes a Village*, Humber Street Gallery, Hull, UK, 2018; *Suburbia*, Cement Fondu, Sydney, 2018; *Art Karlsruhe*, Axel Pairon Gallery, Karlsruhe, Germany, 2018; *PAN Amsterdam Rai*, Axel Pairon Gallery, Karlsruhe, Germany, 2017; *Can't Touch This*, Verge Gallery, Sydney, 2017; *Mad Love*, Arnt Art Agency, Berlin, Germany, 2017; *Soft Core*, Casula Powerhouse Arts Centre, New South Wales, 2016, and national tour, 2017; *The Public Body .01*, Artspace, Sydney, 2016; *Loose Canon*, Artbank, Sydney, 2015; *Primavera*, Museum of Contemporary Art Australia, Sydney, 2014; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *Poetry, Dream and the Cosmos: The Heide Collection*, Heide Museum of Modern Art, Melbourne, 2013; *Here, There and Everywhere*, Seoul Art Space Geumcheon, South Korea, 2013; *Like Mike*, Linden Contemporary, Melbourne, 2013. Yore's work is held in several public collections, including Artbank; Ararat Gallery TAMA, Victoria; Heide Museum of Modern Art, Melbourne; Wangaratta Art Gallery, Victoria; and many private collections in Australasia and Europe. Yore is represented by Neon Parc, Melbourne, and Hugo Michell Gallery, Adelaide.

A New Order

Stephen Bram was born in 1961 in Melbourne, where he continues to live. He holds a Master of Fine Art, (Sculpture), RMIT University, Melbourne, 1994; Graduate Diploma of Fine Art, Victorian College of the Arts, Melbourne, 1987; Bachelor of Art, Chisholm Institute of Technology, Melbourne, 1985; and has undertaken the Graduate Program, Akademie der Bildenden Künste, Munich, Germany, 1999. Bram has held more than 65 solo exhibitions since 1988 and been included in more than 100 group exhibitions in that time. Recent solo exhibitions include *Anna Schwartz Gallery*, Melbourne, 2016; *Hamish McKay Gallery*, Wellington, New Zealand, 2015; *200 Gertrude Street*, Gertrude Contemporary, Melbourne, 2014; *Anna Schwartz Gallery*, Melbourne, 2009; *New Work*, Hamish McKay Gallery, Wellington, 2008; *Incident in the Museum 1: Stephen Bram*, Monash University Museum of Art, Melbourne, 2004; *Hebel_121*, Basel, Switzerland, 2002; *Oberföhringer Strasse 156, 2001*, PS, Amsterdam, the Netherlands, 2002; *PS Project*, Van Reekum Museum, Apeldoorn, the Netherlands, 2000. Group exhibitions include *Every Brilliant Eye: Australian Art of the 1990s*, National Gallery of Victoria, Melbourne, 2017; *Call of the Avant-Garde: Constructivism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2017; *I.L.*, PS Project Space, Amsterdam, the Netherlands, 2017; *Factory Installed: Stephen Bram, Ezra Masch, Christopher Meerdo, Mohammed Musallam*, Mattress Factory, Pittsburgh, PA, USA, 2017; *Factory Installed*, 500 Sampsonia Way, Mattress Factory, Pittsburgh, PA, USA, 2016; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013. Bram's work is held in many public and private collections, including the Art Gallery of New South Wales, Sydney; Museum of Contemporary Art Australia, Sydney; DaimlerChrysler Collection, Berlin, Germany; BHP Collection, Melbourne; Monash University, Melbourne; University of Queensland, Brisbane; Queensland Art Gallery | Gallery of Modern Art, Brisbane; RMIT University, Melbourne; National Gallery of Victoria, Melbourne. Bram is represented by Anna Schwartz Gallery, Melbourne, and Hamish McKay Gallery, Wellington.

Tony Clark was born in 1954 in Canberra and for many years has lived between Melbourne, Italy and Germany. Clark holds a Bachelor of Arts (Honours), University of Reading, UK, 1975. In a career spanning four decades, Clark has exhibited extensively, both nationally and internationally. A major retrospective of his work, *Tony Clark – Public and Private Paintings 1982–1998*, was held at Heide Museum of Modern Art, Melbourne, in 1998. In 1992, he was included in the prestigious *documenta IX* in Kassel, Germany. Recent solo exhibitions include *Clark's Myriorama and Other Projects*, Sullivan+Strumpf, Sydney, 2016; *Jesus*, Roslyn Oxley9 Gallery, Sydney, 2014; *Buehenbilder*, Roslyn Oxley9 Gallery, Sydney, 2012; *Sections from Clark's Myriorama*, Murray White Room, Melbourne, 2012; *Shakespeare*, Roslyn Oxley9 Gallery, Sydney, 2011; *Tony Clark*, Murray White Room, Melbourne, 2009; *Prix de Rome*, Roslyn Oxley9 Gallery, Sydney, 2008. Selected group exhibitions include *Spring 1883*, The Hotel Windsor, Melbourne, 2014; *Contemporary Perspectives*, Mall Galleries, London, UK, 2012; *Forever Young: 30 Years of the Heide Collection*, Heide Museum of Modern Art, Melbourne, 2011; *Wilderness: Balnaves Contemporary Painting*, Art Gallery of New South Wales, Sydney, 2010; *Melbourne > Brisbane: Punk, Art and After*, Ian Potter Museum of Art, University of Melbourne, 2010; *Sweet Spot*, Ian Potter Museum of Art, University of Melbourne, 2009; *Lost and Found: An Archaeology of the Present*, TarraWarra Biennial 2008, TarraWarra Museum of Art, Healesville, Victoria, 2008; *Nick Cave – The Exhibition*, Arts Centre Melbourne, 2007; *Snap Freeze: Still Life Now*, TarraWarra Museum of Art, Healesville, Victoria, 2007; *A Bird in the Hand: Paintings by Tony Clark and John Wolseley*, La Trobe University Visual Arts Centre, Bendigo, and Art Gallery of New South Wales, Sydney, 2006. His work is included in numerous public

collections internationally and in Australia, including the National Gallery of Australia, Canberra; National Portrait Gallery, Canberra; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne; Heide Museum of Modern Art, Melbourne. Clark is represented by Murray White Room, Melbourne, and Sullivan+Strumpf, Sydney | Singapore.

Daniel Crooks was born in 1973 in Hastings, New Zealand, and currently lives in Melbourne. Crooks holds a Post Graduate Diploma of Animation, Victorian College of the Arts, 1994, and Bachelor of Design, Auckland Institute of Technology, 1993. Crooks has exhibited extensively, both nationally and internationally, and his solo exhibitions include *Parabolic*, Anna Schwartz Gallery, Melbourne, 2017; *Daniel Crooks*, Ian Potter Moving Image Commission, Australian Centre for the Moving Image, Melbourne, 2015; *Daniel Crooks*, Samstag Museum of Art, University of South Australia, Adelaide, 2013; *Daniel Crooks: A Garden of Parallel Paths*, Monash University Museum of Art, Melbourne, 2013; *Imaginary Objects*, Institute of Modern Art, Brisbane, 2008; *Pan No. 2 (One Step Forwards, One Frame Backwards)*, Centre for Contemporary Photography, Melbourne, 2007; *The Computational Sublime, Blur + Sharpen*, University of Southern California, Los Angeles, CA, USA, 2005; *Daniel Crooks: Train No.1*, Level 2 Project Space, Art Gallery of New South Wales, Sydney, 2005; *2 videos & 2 devices*, Rijksakademie van Beeldende Kunsten, Amsterdam, the Netherlands, 2005. Group exhibitions include *On the Origin of ART*, Museum of Old and New Art (Mona), Hobart, 2016; *24 Frames Per Second*, Carriageworks, Sydney, 2015; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *Australia*, Royal Academy of Arts, London, UK, 2013; *Marking Time*, Museum of Contemporary Art Australia, Sydney, 2012; *oZone*, London Australian Film Festival, Barbican Centre, London, UK, 2011; *2010 Move on Asia*, Tate Modern, London, UK, 2010. Crooks's work is held in numerous national and international collections, including the National Gallery of Australia, Canberra; Parliament House, Canberra; Museum of Contemporary Art Australia, Sydney; Art Gallery of New South Wales, Sydney; Australia Council for the Arts, Sydney; Murdoch University, Perth; Australian Centre for the Moving Image, Melbourne; Monash University Museum of Art, Melbourne; Heide Museum of Modern Art, Melbourne; City of Melbourne; Lyon Housemuseum, Melbourne; Art Gallery of Western Australia, Perth; University of Queensland Art Museum, Brisbane; Art Gallery of South Australia, Adelaide; Museum of Old and New Art (Mona), Hobart; Queen Victoria Museum and Art Gallery, Launceston; Chartwell Collection, Auckland, New Zealand; Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch, New Zealand. Crooks is represented by Anna Schwartz Gallery, Melbourne, and Starkwhite, Auckland.

Emily Floyd was born in 1972 in Melbourne, where she continues to live. Floyd holds a Bachelor of Fine Art (Sculpture), RMIT University, Melbourne, 1999, and Bachelor of Arts, Swinburne University of Technology, Melbourne, 1992. She has exhibited extensively since 2000, and her solo exhibitions include *Artist Room*, Museum of Contemporary Art Australia, Sydney, 2018; *Icelandic Puffins*, Anna Schwartz Gallery, Melbourne, 2017; *Field Libraries*, Town Hall Gallery, Melbourne, 2016; *Emily Floyd: The Dawn*, National Gallery of Victoria, Melbourne, 2014; *Far Rainbow*, Heide Museum of Modern Art, Melbourne, 2014; *The Garden (here small gestures make complex structures)*, Jackson Bella Room Commission, Museum of Contemporary Art, Sydney, 2011; *This Place Will Always Be Open*, Monash University Museum of Art, Melbourne, 2012; *It's Time*, Australian Print Workshop, Melbourne, 2008; *The New Silhouette*, Institute of Modern Art, Brisbane, 2006. Group exhibitions include *Working Model of the World*, LifeSpace Science Art Research Gallery, University of Dundee, Scotland, 2018; *Divided Worlds, 2018 Adelaide Biennial of Australian Art*, Samstag Museum of Art, University of South Australia, Adelaide, 2018; *Unfinished Business: Perspectives on Art and Feminism*, Australian Centre for Contemporary Art, Melbourne, 2017–18; *Call of the Avant-Garde: Constructivism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2017; *The Language of Ornament*, National Gallery of Victoria, Melbourne, 2017; *Telling Tales*, Museum of Contemporary Art Australia, Sydney, 2016; *If People Powered Radio*, Gertrude Contemporary, Melbourne, 2016; *All the World's Futures, 56th Venice Biennale*, Italy, 2015; *Harvest*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2014; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *Negotiating this World: Contemporary Australian Art*, National Gallery of Victoria, Melbourne, 2012; *Colour Bazaar*, Heide Museum of Modern Art, Melbourne, 2011; *In the Balance: Art for a Changing World*, Museum of Contemporary Art, Sydney, 2010; *Make it Modern*, Australian Centre for Contemporary Art, Melbourne, 2005; *Fraught Tales: Four Contemporary Narratives*, National Gallery of Victoria, Melbourne, 2004. Floyd's works are held in numerous public and private collections, including Monash University, Melbourne; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Victoria and Albert Museum, London, UK. Floyd is represented by Anna Schwartz Gallery, Melbourne.

Marco Fusinato was born in 1964 in Melbourne, where he continues to live. He has exhibited extensively throughout Australia and overseas. His recent solo exhibitions include *Mass Black Implosion*, Anna Schwartz Gallery, Melbourne, 2017; *Parallel Collisions*, Museum of Contemporary Art Australia, Sydney, 2016; *The Infinitives*, Anna Schwartz Gallery, Sydney, 2015; *Constellations*, Institute of Contemporary Arts Singapore, 2015; *Mass Black Implosion (Treatise, Cornelius Cardew)*, Anna Schwartz Gallery, Melbourne, 2013; *The Color of the Sky has Melted*, Institute of Modern Art, Brisbane, and Artspace, Sydney, 2012; *Noise & Capitalism*, Anna Schwartz Gallery, Melbourne, 2010; *THIS IS NOT MY WORLD*, Sarah Cottier Gallery, Sydney, 2010; *Double Infinitives*, Anna Schwartz Gallery, Melbourne, 2009; *Mass Black Implosion*, Sarah Cottier Gallery, Sydney, 2008. Recent group exhibitions include *SUPERPOSITION: Equilibrium and Engagement, 21st Biennale of Sydney*, 2018; *Iconography of Revolt*, City Gallery Wellington Te Whare Toi, New Zealand, 2018; *The National 2017: New Australian Art*, Museum of Contemporary Art Australia, Sydney, 2017; *Continuous Drift: Balance*, Meeting House Square, Dublin, Ireland, 2017; *The End of Time. The Beginning of Time.*, Gertrude Contemporary, Melbourne, 2017; *Shout Whisper Wail! The 2017 Chartwell Show*, Auckland Art Gallery Toi o Tāmaki, New Zealand, 2017; *Every Brilliant Eye: Australian Art of the 1990s*, National Gallery of Victoria, Melbourne, 2017; *The Score*, Ian Potter Museum of Art, University of Melbourne, 2017; *2016 MCA Collection: Today Tomorrow Yesterday*, Museum of Contemporary Art Australia, Sydney, 2016; *Negative Approach*, Gertrude Glasshouse, Melbourne, 2016; *All the World's Futures, 56th Venice Biennale*, Italy, 2015; *See you at the barricades*, Art Gallery of New South Wales, Sydney, 2015; *The Kaleidoscopic Turn*, National Gallery of Victoria, Melbourne, 2015; *Monditalia, 14th International Architecture Exhibition, Venice Architecture Biennale*, Italy, 2013–14; *Soundings: A Contemporary Score*, Museum of Modern Art, New York, NY, USA, 2013; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *The Imminence of Poetics, 30th São Paulo Biennial*, Brazil, 2012; *Parallel Collisions, 2012 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, 2012. Fusinato's work is held in public collections throughout Australia, including the National Gallery of Victoria, Melbourne; Museum of Contemporary Art Australia, Sydney; Art Gallery of New South Wales, Sydney; Lyon Housemuseum, Melbourne. Fusinato is represented by Anna Schwartz Gallery, Melbourne, and Hamish McKay Gallery, Wellington, New Zealand.

Rosalie Gascoigne was born in 1917 in Auckland, New Zealand, where she completed a Bachelor of Arts, Auckland University, 1937. She arrived in Australia in 1943 and lived in Canberra and its surrounds until her death in 1999. Gascoigne's work was the subject of numerous solo exhibitions from 1974, including a major survey, *Rosalie Gascoigne*, National Gallery of Victoria, Melbourne, 2009; *Rosalie Gascoigne: Plain Air*, City Gallery Wellington Te Whare Toi, New Zealand, 2004; *From the Studio of Rosalie Gascoigne*, Drill Hall Gallery, Australian National University, Canberra, 2000; *Material as Landscape*, National Gallery of Australia, Canberra, 1998, and Art Gallery of New South Wales, Sydney, 1997. Recent group exhibitions include *Every Brilliant Eye: Australian Art of the 1990s*, National Gallery of Victoria, Melbourne, 2017; *Vibrant Matter*, TarraWarra Museum of Art, Healesville, Victoria, 2013; *Australia*, Royal Academy of Arts, London, UK, 2013. In 1982, Gascoigne was the first female artist to represent Australia at the Venice Biennale and in 1994 she was made a Member of the Order of Australia for her services to art. Her works are held in numerous national and international public collections, including the National Gallery of Australia, Canberra; New Parliament House, Canberra; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide; Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand; and Metropolitan Museum of Art, New York, NY, USA. Gascoigne's estate is represented by Roslyn Oxley9 Gallery, Sydney.

Diana Georgetti was born in 1966 in Alice Springs and currently lives in Melbourne. She holds a Diploma of Art from Queensland College of Art, Brisbane, 1986, and has held more than 40 solo exhibitions since then, including, most recently, *ART as COMPANION*, The Commercial, Sydney, 2016; *Foyer*, Hamish McKay Gallery, Wellington, New Zealand, 2014; *Folk Modern*, Sarah Cottier Gallery, Sydney, 2013; *Brutalist Geometry Set 1 & 2*, Hamish McKay Gallery, Wellington, New Zealand, 2011; *Composa*, Michael Lett Gallery, Auckland, New Zealand, 2010; *The Enthusiast*, Darren Knight Gallery, Sydney, 2010; *Diana Georgetti: The Humanity of Abstract Painting 1988–2008*, Monash University Museum of Art, Melbourne, and Institute of Modern Art, Brisbane, 2008. Georgetti has also been included in significant group exhibitions, including *Call of the Avant-Garde: Constructivism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2017; *Redlands Konica Minolta Art Prize*, National Art School Gallery, Sydney, 2017; *Painting. More Painting*, Australian Centre for Contemporary Art, Melbourne, 2016; *New Geometries*, Fleisher/Ollman Gallery, Philadelphia, PA, USA, 2016; *The Kaleidoscopic Turn*, National Gallery of Victoria, Melbourne, 2015; *Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and the University of Queensland*, University of Queensland Art Museum, Brisbane, 2013, and State Library of New South Wales, Sydney, 2013–14; *Before and After Science, 2010 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, 2010; *Cubism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2009. Georgetti's work is held in numerous private and public collections, including the Art Gallery of South Australia, Adelaide; Art Gallery of Western Australia, Perth; Chartwell Collection, Auckland, New Zealand; Griffith University Art Collection, Brisbane; Heide Museum of Modern Art, Melbourne; Monash University, Melbourne; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; University of Queensland Art Museum, Brisbane; Wesfarmers Collection, Perth. Georgetti is represented by The Commercial, Sydney.

John Nixon was born in 1949 in Sydney and lives in Melbourne. He has exhibited extensively, both nationally and internationally, since the 1970s. Recent solo exhibitions include *John Nixon: Abstraction*, Auckland Art Gallery Toi o Tāmaki, New Zealand, 2017; *EPW: Selected Paintings*, Two Rooms, Auckland, New Zealand, 2015; *EPW*, PS, Amsterdam, the Netherlands, 2014; *EPW*, Minus Space, New York, NY, USA, 2014; *John Nixon: Selected Works*, Hamish McKay Gallery, Wellington, New Zealand, 2013; *Black White and Grey Photographic Studies*, Centre for Contemporary Photography, Melbourne, 2012; *EPW + HPF*, Carlstensen Studio, Copenhagen, Denmark, 2011; *EPW: POLYCHROME*, TarraWarra Museum of Art, Healesville, Victoria, 2007. Recent group exhibitions include *Call of the Avant-Garde: Constructivism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2017; *Reinventing the Wheel: the Readymade Century*, Monash University Museum of Art, Melbourne, 2013; *Mix Tape: 1980s Appropriation, Subculture, Critical Style*, National Gallery of Victoria, Melbourne, 2013; *Negotiating this world: Contemporary Australian Art*, National Gallery of Victoria, Melbourne, 2012; *Forever Young: 30 Years of the Heide Collection*, Heide Museum of Modern Art, Melbourne, 2011; *John Nixon/David Tremlett*, Goddard de Fiddes Gallery, Perth, 2010; *Wham –Painting and Beyond*, Den Frei, Copenhagen, Denmark, 2009; *Australia: contemporary non-objective art*, Museum in Kulturspeicher, Würzburg, Germany, 2008; *21st Century Modern, 2006 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, 2006. Nixon's work is held in the national collection and all major state museum collections in Australia. Selected international public collections include Solomon R. Guggenheim Museum, New York, NY, USA; Muzeum Sztuki, Lodz, Poland; Foire Internationale d'Art Contemporain, Paris, France; Stiftung für Konkrete Kunst, Reutlingen, Germany; Herning Kunstmuseum, Denmark; DaimlerChrysler Collection, Berlin, Germany; Esbjerg Kunstmuseum, Denmark and Espace d'Art Contemporain, Demigny, France. Nixon is represented by Anna Schwartz Gallery, Melbourne; Sarah Cottier Gallery, Sydney; Hamish McKay Gallery, Wellington, New Zealand; Two Rooms, Auckland, New Zealand.

Rose Nolan was born in 1959 in Melbourne, where she continues to live. She has held more than 20 solo exhibitions since the mid-1980s, including a major survey exhibition, *Rose Nolan: Work in Progress #3*, at the Ian Potter Museum of Art, University of Melbourne, 2002; *Why Do We Do the Things We Do*, Artspace, Sydney, and Institute of Modern Art, Brisbane, 2008. She has been included in numerous major group exhibitions, most recently, *The National 2017: New Australian Art*, Museum of Contemporary Art Australia, Sydney, 2017; *Fabrik: conceptual, minimalist and performative approaches to textiles*, Ian Potter Museum of Art, University of Melbourne, 2016; *Image Worth Reading*, Key Projects, New York, NY, USA, 2015; *Taking it all away: MCA Collection*, Museum of Contemporary Art Australia, Sydney, 2014; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *Contemporary Australia: Women*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2012; *Forever Young: 30 Years of the Heide Collection*, Heide Museum of Modern Art, Melbourne, 2011; *21st Century Modern, 2006 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, 2006. Nolan's is held in many public and private collections, including the National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Museum of Contemporary Art Australia, Sydney; Heide Museum of Modern Art, Melbourne; Monash University, Melbourne; Chartwell Collection, Auckland, New Zealand; Lyon Housemuseum, Melbourne; National Gallery of Australia, Canberra; QUT Art Museum, Brisbane. Nolan is represented by Anna Schwartz Gallery, Melbourne, and Hamish McKay Gallery, Wellington, New Zealand.

Daniel von Sturmer was born in 1972 in Auckland, New Zealand, and has lived in Melbourne since the early 1990s. He studied at the Sandberg Instituut, Amsterdam, the Netherlands, 2002–03, and holds a Master of Arts (Research), RMIT University, Melbourne, 1999, and Bachelor of Arts (Fine Art, Honours), RMIT University, Melbourne, 1996. He has held more than 30 solo exhibitions since 1997, including *Luminous Figures*, Starkwhite Gallery, Auckland, New Zealand, 2017; *Focus & Field* and *Camera Ready Actions*, Young Projects, Los Angeles, CA, USA, 2014; *After Images*, Centre for Contemporary Photography, Melbourne, 2013; *Daniel von Sturmer*, as part of *Ground Control* series, Columbus Museum of Art, OH, USA, 2013; *Video Works 2008–2009*, Karsten Schubert Gallery, London, UK, 2010; *Screen Test*, Dunedin Public Gallery, New Zealand, 2004. Von Sturmer represented Australia at the 2007 Venice Biennale, Italy. Selected group exhibitions include *Spacemakers and Roomshakers*, Art Gallery of New South Wales, Sydney, 2018; *Shut Up and Paint*, National Gallery of Victoria, Melbourne, 2016–17; *The Brain*, Te Uru Waitakere Contemporary Gallery, Auckland, New Zealand, 2015; *Optical Mix*, Australian Centre for Contemporary Art, Melbourne, 2014; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *Don't Hold Your Breath*, AIVA Angelholm International Video Art Festival, Sweden, 2012; *Old Genes*, Govett-Brewster Art Gallery, New Plymouth, New Zealand, 2011; *Gestures & Procedures*, Australian Centre for Contemporary Art, Melbourne, 2010; *Rising Tide: Film and Video Works*, MCA Collection, Museum of Contemporary Art, San Diego, CA, USA, 2009; *Repetitions*, Plimsoll Gallery, Centre for the Arts, University of Tasmania, Hobart, 2008; *The Secret Life of Paint*, Dunedin Public Art Gallery, New Zealand, 2007. Von Sturmer is represented by Anna Schwartz Gallery, Melbourne.

Constanze Zikos was born in 1962 in Dilofon, Greece, and arrived in Australia in 1966. He lives in Melbourne. Zikos holds a Master of Arts (Fine Art), Victorian College of the Arts, Melbourne, 1996; Post Graduate Diploma (Fine Art), Victorian College of the Arts, Melbourne, 1986; Bachelor of Arts, Victoria College, Melbourne, 1984. He has held more than 25 solo exhibitions since 1995, including *Anathematic 2*, Lyon Housemuseum, Melbourne, 2015; *Constanze Zikos*, Murray White Room, Melbourne, 2013; *Empire + Union*, Tolarno Galleries, Melbourne, 2011; *The is The Dud of a Diamond Studded Collar*, 179 Canal St, New York, NY, USA, 2010; *Fit For Flogging: Constanze Zikos*, Contemporary Projects, Art Gallery of New South Wales, Sydney, 2006; *Anathematic: Constanze Zikos 1990–2003*, Monash University Museum of Art, Melbourne, 2003; *Fake Project*, Australian Centre for Contemporary Art, Melbourne, 1995. Selected group exhibitions include *Cubism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2009; *Field Work: Australian Art 1968–2002*, National Gallery of Victoria, Melbourne, 2002; *Plastic Fantastic*, Museum of Contemporary Art, Sydney, 1997; *Ornamentalism*, Institute of Modern Art, Brisbane, 1997; *Australian Perspecta*, Art Gallery of New South Wales, Sydney, 1993; *Primavera: The Belinda Jackson Exhibition of Young Artists 1992*, Museum of Contemporary Art, Sydney, 1992. Zikos's work is held in many private and public collections, including the National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney; Museum of Contemporary Art Australia, Sydney; University of Melbourne; Monash University, Melbourne. Zikos is represented by Murray White Room, Melbourne.

Siyang Zhou was born in 1980 in Nanjing, China, and arrived in Australia in 2003. She currently lives in Melbourne. Zhou holds a Master of Fine Art, Victorian College of the Arts, University of Melbourne, 2017; Master of Contemporary Art, Victorian College of the Arts, University of Melbourne, 2015; Bachelor of Visual Art, Nanjing Art Institute, China, 2002. Zhou has participated in residencies in Barcelona and Berlin. Solo exhibitions include *To Master Your Mother Tongue*, Pavement Projects, Melbourne, 2018; *Hair Caught in Kangaroo Paw*, Loop Project Space & Bar, Melbourne, 2017; *The Consequences of Success II*, Kings Artist-Run, Melbourne, 2016; *The Consequences of Success*, The Food Court ARI, Melbourne, 2014; *The comforting promise*, Northern Centre for Contemporary Art, Darwin, 2014; *Kitchen God's Overseas Office*, Ryan Renshaw Windowbox, Brisbane, 2013. Selected group exhibitions include *Utopian Tongues*, Seventh Gallery, Melbourne, 2018; *Rifts: Particulate Matter*, Testing Ground, Melbourne, 2017; *Video Visions 2017*, Channels Festival, Australian Centre for the Moving Image, Melbourne, 2017; *Chinese Whispers and Other Stories*, Huw Davies Gallery, Manuka Arts Centre, Canberra, and Blindside, Melbourne, 2017; *The Context Is Complicated*, Firstdraft, Sydney, 2017; *Ohrwurm*, Meinblau Projektraum, Berlin, Germany, 2016; Channels 2015 Festival, Melbourne, 2015; *West Projections 2015*, Melbourne, 2015; *Pass-time, Innovators 2*, Linden Centre for Contemporary Arts, Melbourne, 2014; *Come as you are*, The Food Court ARI, Melbourne, 2014; *Testing Ground*, Salamanca Arts Centre, Hobart, 2013; *Envisioning Gods*, Rubicon, Melbourne, 2013.

Image references

p. 1 Brook Andrew
Emu 2004
animated neon and anodised aluminium
120 x 165 x 18 cm
The University of Melbourne Art Collection, Michael Buxton Collection, Donated through the Australian Government's Cultural Gifts Program by Michael and Janet Buxton 2018

p. 7 Callum Morton
Glennville Souvenirs, Mt. Irvine, NSW 2001
digital print, edition 2/30
79 x 102.5 cm

p. 9 Paul Yore
What was stolen yesterday is at the expense of tomorrow 2014
mixed media quilt
260 x 244 cm

p. 10 Raquel Ormella
Wealth for Toil #3 2014
cotton, acrylic and Australian currency
164.5 x 206 cm
Courtesy of the artist and Milani Gallery, Brisbane

p. 11 Kay Abude
Power 2018
hand-printed silkscreen on linen, sewn into 100 garments
dimensions variable
Courtesy of the artist

p. 13 Rosalie Gascoigne
Conundrum 1990
sawn retro-reflective road signs on wood
183 x 152.5 cm
The University of Melbourne Art Collection, Michael Buxton Collection, Donated through the Australian Government's Cultural Gifts Program by Michael and Janet Buxton 2018,

p. 15 Diena Georgetti
Cartoon kapowee bouquet 2011
paint pencil, crayon and marker pen on canvas board
93.5 x 93.5 cm
The University of Melbourne Art Collection, Michael Buxton Collection, Donated through the Australian Government's Cultural Gifts Program by Michael and Janet Buxton 2018

p. 16 John Nixon
Untitled (black and white monochrome) 2013
enamel on canvas and wood
75 x 60 x 4.5 cm
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p. 16 John Nixon
Untitled (white monochrome) 2011
enamel on canvas and wood
62 x 76 x 4 cm
The University of Melbourne Art Collection, Michael Buxton Collection, Donated through the Australian Government's Cultural Gifts Program by Michael Buxton and Janet Buxton 2018

p. 16 John Nixon
Untitled (pink monochrome) 2012
enamel on canvas and wood
60 x 45 x 4.5 cm
The University of Melbourne Art Collection, Michael Buxton Collection, Donated through the Australian Government's Cultural Gifts Program by Michael Buxton and Janet Buxton 2018

p. 18 Marco Fusinato
Mass black implosion (Anestis Logothesis) 2008
ink on archival facsimiles of scores
The University of Melbourne Art Collection, Michael Buxton Collection, Donated through the Australian Government's Cultural Gifts Program by Michael Buxton and Janet Buxton 2018

p. 19 Emily Floyd
New Ways of Thinking 2006
MDF, hoop pine, huon pine, paint, lacquer, assorted tasmanian handicrafts
132 x 60 x 53 cm
The University of Melbourne Art Collection, Michael Buxton Collection, Donated through the Australian Government's Cultural Gifts Program by Michael Buxton and Janet Buxton 2018



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