



all THE WORLD'S MEMORIES

UNSW Galleries



Zac Langdon-Pole, *Translatio Studii (Revisited)* 2025

Introduction

José Da Silva

'All the World's Memories' begins with a proposition for how memory can be seen and understood. In Zac Langdon-Pole's *Translatio Studii* 2020– series, fragments of ceramic vessels from different periods and traditions are stapled together as new aggregates. Neither restoration nor replica, these forms are metahistorical, exceeding any singular origin or historical fact. Instead, they propose humanity's cultural memory as cumulative and relational, shaped by imagination and by the impulse to bind together dispersed timeframes and competing narratives.

'All the World's Memories' brings together 10 artists from Australia and Aotearoa/New Zealand whose practices consider how human experience, and its recollection or record, is produced, held, and contested through images, objects, and materials. Presented alongside the texts in this reader, their projects are a provocation to how art reflects the work of remembering. Across the exhibition, memory is shown to be framed by the uneven conditions of institutions, decision-making, material conditions, and everyday practices—each shaping what is remembered and what is rendered impossible to remember.

The exhibition's title references *Toute la mémoire du monde* 1956, Alain Resnais's short film on the ambition (and ultimate impossibility) of preserving human knowledge. Following a book through the Bibliothèque nationale de France, from classification to storage and circulation, the film presents the library as a site of human reason and control, where memories are abstracted from lived experience and rendered legible only through institutional authority. It offers a prototype for the ambition to hold the totality of human memory within a single structure—an aspiration that continues to shape how information is indexed and regulated contemporaneously within digital infrastructures and machine-learning systems.

Artists have long sought to unsettle this desire to determine what is visible and knowable from our past, and what is rendered marginal or expendable within the systems and institutions that influence memory. In 'All the World's Memories', artists do not entertain the fantasy of archiving everything. Instead, they express forms of remembering that remind us how memory might instead resist containment altogether. Here, memory is treated as something embodied—alive in the languages, bodies, and lands from which it emerges. Desmond Woodforde's prints are a case in point, situating Anangu storylines and cosmology beyond institutional mapping and interpretation. For the artist, his images of the Tjakatu (Milky Way) constellation, visible across human history, "aren't just for looking at—they are our law, our memory, our family".

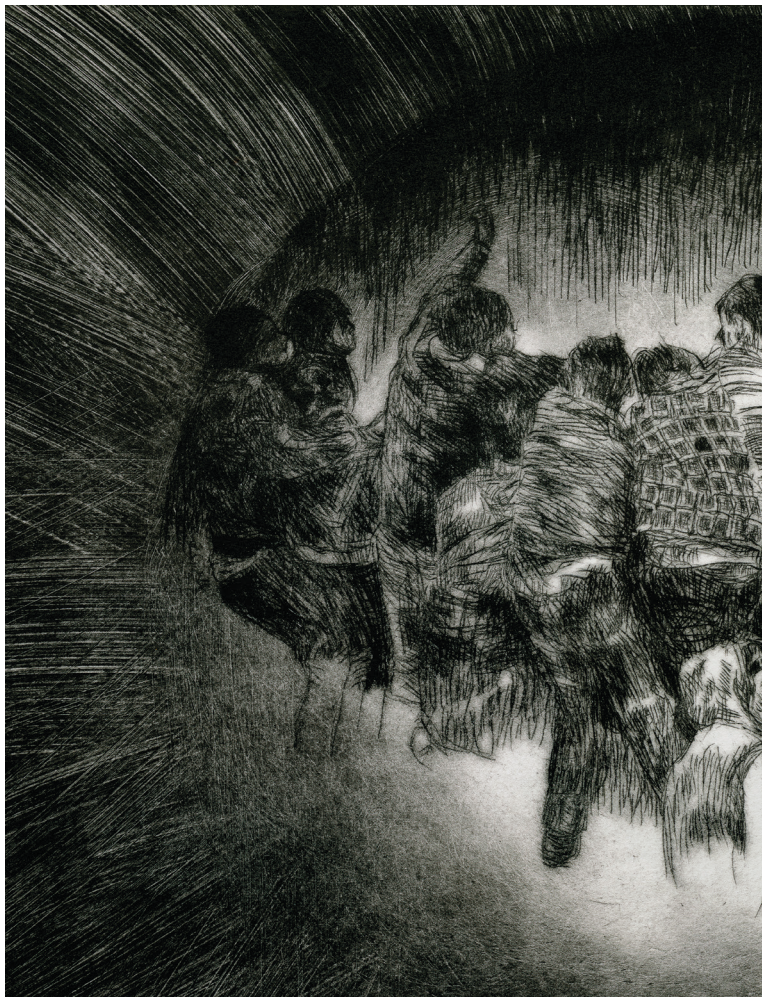
Across the exhibition, artists explore modes of remembering that are affective and political, shaped as much by lived experience as by historical lineage. Against institutional models that seek to stabilise and classify the past, these works foreground memory as situated knowledge—partial and continually in formation. Nick FitzPatrick's paste-ups reproduce Hebrew and Arabic words invoking praise or thanks to God, revealing shared linguistic origins whose meanings have diverged over time. Elsewhere, Fiona Clark and J Davies offer two generational approaches to archiving queer lived experience through expanded photomedia practices, where images of community and self are not catalogued but are rearranged and reactivated as a refusal of archival finality.

The aggregation and use of found imagery and text throughout the exhibition further demonstrate how artists assemble fragments of memory into visual and material form. Collecting and reassembling become ways of tracing memory's movement across contexts, cultures, and time. Lillian O'Neil's collages, described as an "atlas of human activities, interests and beliefs", gesture to a tradition of

holding together social, political, and aesthetic histories through assemblage practices. Grant Stevens's real-time generative graphics simulate emotional proximity through algorithmic sequencing, turning a database of terms into an uninterrupted flow of human feelings. Ana Iti also creates a new conversation with found text, scanning and compositing words and phrases from books exploring the lived experience of wāhine Māori.

While 'All The World's Memories' offers visual and conceptual references to archives and systems for processing memory, several works directly question the authority to decide what is remembered or lost in the act of preservation. Matthew Harris's suite of ochre paintings depicts a museum storage facility lined with unmarked boxes containing ancestral remains, now held in institutional limbo. Pat Hoffie's prints draw on the circulation of images from Gaza, as well as its moderation and restriction, while invoking printmaking's historical role in bearing witness to violence and injustice.

By drawing attention to these localised and personal impulses, 'All the World's Memories' asks whether memory can ever be universal or neutral. What remains at stake is not simply how memory is preserved, but who holds the authority to decide what is remembered or what is allowed to disappear. Rather than offering a singular narrative of the past, the exhibition presents memory as unfinished and open to revision, formed through acts of translation, witnessing, and repair. In doing so, it affirms memory's capacity to remain provisional and alive.



Pat HOFFIE, *Boys peeping* 2025





Fiona Clark, *Self Portrait*, Cabbage Enterprises Managing Director, Auckland Harbour 1972; printed 2019

Fiona Clark
DJCS

Fiona Clark's early photographic language was shaped through her studies at Tāmaki Makaurau/Auckland's Elam School of Fine Arts, where she developed a practice grounded in performance and the politics of the image. In the early 1970s, she was looking closely at photographers such as Bunny Yeager, who photographed the first female-shot cover of *Playboy*, published in September 1954. Yeager's work offered a model of female authorship and visual control, where glamour was a strategy. An attitude of being cool and sexy defied the serious masculinity dominating performance and art education. Clark's own self-portraiture from this period carries Yeager's energy combined with the atmosphere of the art school studio, where the body becomes both subject and material under critique. Being hot is a radical practice mastered by queer artists across the board, and it has become a cornerstone, often tongue-in-cheek, protest behind much of Clark's work.

That early attention to the constructed image sits in sharp relation to what happened next. In June 1977, Clark was seriously injured in a motor vehicle accident. Her car and a motorcycle collided, and an unbuckled motorbike helmet struck the side of her face. The force of that blow threw her right eye across her face and shattered bones in her face and jaw. Clark endured extensive facial surgery, a long recovery period, and an altered relationship to sight itself. Her photograph *At Middlemore Hospital July 1977, Auckland 1977/2023* holds this moment with clinical sincerity, placing the face quite literally within a frame of reconstruction.

Jasbir Puar's 2017 book *The right to maim: Debility, capacity, disability* offers us a framework for how bodies are held in ongoing states of injury and partial capacity.¹ Puar theorises maiming as a political technology; she sees it as an intentional

suspension between life and death produced by state and colonial violence. The self-documentation of Clark's accident speaks to the persistence of damage as a lived reality, one that resists assimilation into narratives of progress or repair. Clark's image then visualises maiming not as intention but as condition—a strategy that insists on the visibility of brokenness and incompleteness without resolving it.

After the accident, the stakes of Clark's photography shifted. The camera moved from earlier flirtations with glamour into a harder register where the body is no longer a site of performance alone. Clark's body becomes a site of consequence; her image becomes evidence. It becomes a record of reconstruction and the terms of looking. If earlier self-portraiture rehearsed agency through direction and persona, the post-accident work introduces a different kind of authorship—one shaped by endurance and by the politics of being seen through damage. The photograph no longer sits comfortably in the space of desire and display. It becomes entangled with vulnerability, medical surveillance, and the labour of living in a body that has been forcibly remade.

This shift became central to Clark's development of *The Other Half* in 1997. This expansive and ongoing bodily archive crosses her own injury and recovery with inherited matrilineal trauma and the experiences of women she grew up alongside. The project encompasses materials relating to Clark's accident and its long aftermath; to her grandmother Annie Victoria Ribe's facial injury and prolonged recovery after being attacked by her pet kangaroo; and to her mother's grief after losing two children. Running through these histories is a darker thread of sexual violation and the unfinished business of wounds that remain unhealed. The work moves through fragments and accumulations, allowing brutality and tenderness to sit side by side, and placing bodily damage within family lineage, social structure, and time.

In *The Other Half*, Clark also expands what photography can be. The work extends beyond the camera into stitched cloth, stained surfaces, X-ray films, 'genomegrams', and domestic material gathered from lived environments. In this expanded field, the photograph is no longer a clean rectangle that contains the world. It is something that is worked into fabric and carried out by bodily fluids. The body is processed through archival methods and returned through materials that hold their own histories of labour and gender. The project builds a language for damage, where repair does not erase trauma, and where the archive does not settle into closure.

Clark's work returns us to a proposition about photography itself. The photograph takes something from the world and fractures it. It cuts a whole into a fragment, extracting a moment and holding it still. What remains is never the original body, place, or time. What remains is a memory of what was and a record of what is. Clark's practice continues to operate in the gap between those two states: between experience and image, between life and its capture, between what the camera can hold and what it leaves behind.

DJCS is a curator based in Te Whanganui a Tara, and the founder of COMMODE, an independent gallery dedicated to experimental, critical, and discursive practice.

1. Jasbir Puar, *The right to maim: Debility, capacity, disability*, Duke University Press, Durham, NC, 2017.



J Davies, *Pink Wig* 2024

J Davies
Sarah Rose

Seeking to combat queer silencing and invisibility, J Davies tenderly captures contemporary queer existence through documentary-style photographs, forming an accretive archive of everyday moments—for and of their community.

Gently, and seductively, *All at Once* 2026 offers a reconsideration of normative understandings of sexuality, gender, intimacy, and connection. Departing from their previous photographic installations and printed zines, J transmutes a selection of images from the past nine years into a new video that unfolds as a constantly evolving diptych of fragmented memories, attentively weaving them together as a montage of remembrance and connection.

As *All at Once* demonstrates, J is not interested in concealing the realities of queer life. Rather, they blur the boundaries between public and private to provide unbridled entry into their world, inviting the viewer to bear witness to what is often unseen or inaccessible. Through J's lens, few subjects, sensations, or moments are treated as off-limits; uninhibited, the work is propelled by a mandate of candour where anything other than unapologetic authenticity would seem antithetical to its fundamental archival value and its ardent construction of collective memory.

Operating in this way, J joins a lineage of artists who use the immediacy of the camera to record queer life as it is (or was) in a refusal to forget or be forgotten. In J's hands, the camera becomes a tool for radical coalition, asserting presence while building community. According to the artist, "We are preserving our lives for future generations of queer people to see how we looked, how we lived and how we loved. If we don't tell our own stories the way we want them to be told, who knows how they'll portray us."¹

In *All at Once*, we experience a collision of memories—of friends, lovers, chosen family, and the artist themselves—pulsating between moments that are sacred and sweaty, romantic and political, mundane and profound. They are proof of existence. Although these photographs are intimate, J does not focus purely on sexual conduct; rather, they magnify queerness as a relational system and way of life. In this system, everything from tattoos to graffiti to the charged atmosphere of a dance floor to objects left on tabletops are equally regarded by the artist as markers of queer life—not just the moments when flesh meets flesh. This evokes a phenomenological sensitivity to the ways that queer bodies inhabit spaces and whom or what they inhabit them with.²

Although these memories are not mine, an innate sense of familiarity and nostalgia emerges from them that intensifies with sustained viewing. The work suggests that many queer viewers might recognise themselves reflected in J's images and through them feel the sense of belonging they so fervently seek. *All at Once* invites an emotional encounter rather than a strictly intellectual one—a quality that cultural theorist Ann Cvetkovich identifies as central to the queer archive.³ Embodying this proposition, the work refuses to function as a static repository and instead demands to be felt.

As the images flicker past, time feels slippery, fluid, and permeable. There is no predetermined beginning or end. *All at Once* operates as a queer archive, yet the archive itself also becomes queered—unbound by the structuring logics of linear time or fixed location. Instead, J decentralises chronology, privileging relational affinities such as colour, form, text, object, space, and 'feeling' as a method of sequencing. This reveals the interconnectedness of queer life as a relational system while rupturing the normative frameworks through which intimacy and connection are typically understood. The work becomes a constant loop of becoming and undoing, in which the taxonomic system is

perpetually revised and remains in flux. As J explains, their intention is “to have a soft through-line and avoid a hard narrative, allowing for an infinity of new possibilities”.⁴

In *All at Once*, the ephemeral nature of memory is palpable, punctuated by photographs that move between retrieval and erasure every five seconds. Comprising hundreds of moments, the work’s excess evidences the impossibility of total recall. Yet a singular image remains with me—a message graffitied in red paint on a white wall: *all we need is here*. <3. The act of remembering, writes essayist and poet Anne Carson, “connects what is lost to what is here”.⁵

J posits that, all at once, we might discover that all we need is here—in the memories we hold (imperfectly) and in those still yet to unfold.

Sarah Rose is an independent curator and arts worker based on Gadigal Country.

1. ‘J Davies: Kia Ora!’, *Public Offerings Ltd*, 28 September 2024, <https://www.public-offerings.com/magazine/j-davies> (accessed 2 January 2026).
2. Sara Ahmed, *Queer phenomenology: Orientations, objects, others*, Duke University Press, Durham, 2006.
3. Ann Cvetkovich, *An archive of feelings: Trauma, sexuality, and lesbian public cultures*, Duke University Press, Durham and London, 2003.
4. Conversation between J Davies and the author, December 2025, Sydney.
5. Anne Carson, *Economy of the unlost*, Princeton University Press, Princeton, 1999, p 38.



Nick FitzPatrick, *Signs (Descendence)* 2025

*Images are dangerous.*¹

Keenly aware of the influence of images, Nick FitzPatrick has developed a practice that implores us to become more discerning consumers of visual material; to be better decoders of the latent psychological and political effects planted insidiously between obfuscating layers of seductive imagery; and to question our relationship to 'truth'. Having left commercial photography and graphic design in 2020, he understands how ideologies, intentions, biases, and mistruths are embedded in the process of constructing images, as well as how they are carried and disseminated effortlessly between contexts, subsequently producing knowledge. Aptly, a recurring strategy since then has involved dissecting printed imagery into multi-panel compositions that he assembles in frames or as wall paste-ups. These form two ongoing projects titled *Document* 2018– and *Signs* 2019–, respectively.

What I read initially in these series as fragmentation, FitzPatrick beautifully describes as “chorus”,² registering his printed assemblies as pluralistic, polyphonic rhizomes. Derived from the multiple, such compositions are contingent upon communion and, for *Signs*, are variably determined by installation conditions. Further, to read the overall picture, we must mentally suture the components, mindful of each sheet's contribution, thus becoming active agents in the construction of FitzPatrick's images. What is suggested through deconstruction here is that singular or total truths do not exist, and that meaning is shaped by multiplicity and interpretation.

For *Document* (*Swan River*) 2025, FitzPatrick divides a black-and-white photograph of the titular river across 36 A4 sheets, reifying an otherwise 'sublime' image by subjecting it to the

organisational logic of the grid, with the allure of the river's pictorial depth supplanted by a lateral composite view. A cheeky tautology is at play here that likens the seductive surface of the water to superficial readings of its image.

In *Signs (Descendence)* 2025, FitzPatrick reproduces hallelujah in Hebrew and alhamdulillah in Arabic, interjections expressing thanks or praise to God as two site-specific paste-ups that traverse entire walls, bringing his image-critique to language. Hundreds (previously close to 1,000) of digitally printed A4 sheets are assembled from piles of documents into single typographic images that become prominent yet integrated features of installation sites. These pictorial and spatiotemporal 'fields' recall the political and advertising cultures of paste-ups, as well as the file storage of archives.

At this nexus of politics, advertising, and archives sits Michel Foucault's critical musings on the relationship between power and knowledge; he writes that the two "directly imply one another; ... there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations".³ We find these 'fields of knowledge' in the archive, which Foucault defines as "first the law of what can be said, the system that governs the appearance of statements as unique events".⁴ On the archive, Foucault writes:

Far from being that which unifies everything that has been said in the great confused murmur of a discourse, far from being only that which ensures that we exist in the midst of preserved discourse, [the archive] is that which differentiates discourses in their multiple existence and specifies them in their own duration.⁵

Interestingly, Foucault supports his critique of power by employing the image of the panopticon, an architectural concept for a prison featuring a central tower from which guards can observe inmates without reciprocal view. Indeed, systems of knowledge and power, including archives, are as much about what isn't permitted—what we don't see and are, thus, less likely to know. For Foucault, such systems produce internalised surveillance in individuals. Produced using bold, sans-serif fonts, FitzPatrick's graphics make brutalist buildings of the Arabic and Hebrew words, establishing a tension between their 'concrete' artifice and relative etymological fluidity. Imagined as architectures—as panopticons—these pictured words speak to the ways inherited languages structure our engagements with the world, cautioning against singular fixations.

FitzPatrick's multi-panel images function as subversive fields of knowledge, establishing contingencies of truth within otherwise predetermined inheritances of information. By amplifying the process of construction, he alludes to the evolution of meaning over time. Furthermore, by deconstructing inherited cultures of communication, FitzPatrick opens fields of knowledge to differentiation and multiplicity, keeping meaning open and resistant to the dangers of hegemonic constructions.

James Gatt is a curator, writer and currently Curator, Contemporary Art at Sydney Opera House for *Vivid: Lighting of the Sails*, and Director, Curatorial for Circle LLC.

1. Nick FitzPatrick, in conversation with the author, 15 December 2025, Naarm/Melbourne.
2. Ibid.
3. Michel Foucault, *Discipline and punish: The birth of the prison*, Vintage Books, New York, 1995, p 27.
4. Michel Foucault, *The archaeology of knowledge and the discourse on language*, Pantheon Books, New York, 1972, p 129.
5. Ibid.



Matthew Harris, *Consigned to Oblivion* (detail) 2023

Matthew Harris apologises two or three times on our call that his work *Consigned to Oblivion* 2023 is “inaccessible”.¹ Others have described it to him as “cold”. The artist says there isn’t much more to say or add about the artwork. What you see is what you get. Harris doesn’t mince words. His infamous wit, much like his monochrome paintings of recent years, is powered by brevity. Less is more.

In the spirit of institutional bureaucracy, an audit of *Consigned to Oblivion* feels like an appropriate assessment to begin with. It is a single work consisting of seven paintings in three colours: black, grey, and white. Each painting depicts a set of storage shelves at roughly a life-sized scale. Each set has five shelves. Each shelf holds between three and six archival-standard object boxes. In total, there are 153 silhouettes. Hung abutted, the work spans over 12 metres.

There is a peculiar monumentality to the work. Its scale is a byproduct of an automatic, zombie-like drive for possession—an irrational, insatiable appetite. While it need not be this big, it is—but why? Each painting offers more of the same; the impact of the repetition is numbing. Harris shares on the phone that the pleasure of their creation lay in their conception—the execution was a machine-like, largely perfunctory affair. The work feels brazenly and knowingly devoid, bordering on mundane. Row upon row—for what? More is less.

But ‘nothing’ can be something. By reducing form to its essence, mid-twentieth-century artists of late modernity created works of depth. A black background. A grey grid. White rectangles. Made with similar means, *Consigned to Oblivion* evidences that absence has presence. But the absence that Harris’s work examines is a far different type

of void than those of 'pure' abstraction. The artist began the work following two visits to international museums. One was the American Museum of Natural History, where he encountered an Aboriginal skull in a display on human evolution. It represents one example among many thousands of First Nations remains consigned to the oblivion of the archive.² When on view, the dark reality of their procurement goes unspoken—the ongoing human and cultural toll of their absence from home unseen. When not on view, their forms are erased from sight and light altogether, packed away in concrete boxes designed to fit as many smaller white boxes as required. Inaccessible to their rightful custodians. A very different kind of abstraction. In the context of Harris's work, curator Michael Gentle describes the archive as:

a confronting and unsettling place, akin to a haunted house. In hosting—or, in a sense, keeping captive—sacred and often stolen objects, the archive is a place of profound paradox. It obscures items in a process of homogenisation that seeks to flatten complex, layered histories into singular narratives, erasing the multiplicity of their meanings.³

The other museum was Dia Beacon in upstate New York, home to an inimitable collection of twentieth-century minimal, conceptual, and land art. At Dia, artistic acts from the history of abstraction are also consigned, but audiences are far from oblivious to these histories. Though these venerated forms are often described as inaccessible and cold, many still make the pilgrimage to see them. They are celebrated as late manifestations of modernism, a singular cultural force that enacted a brutal flattening—where multiple cultural histories were erased in the pursuit of 'purity'.

Though the sparse visuality of *Consigned to Oblivion* alludes to this legacy, Harris's austerity is honed to suit his specific

purposes—ones that are conceptual, critical, perhaps even reparative. He inhabits a visual history defined (in part) by its pursuit of making forms less visible, in order to make another, largely unseen history seen. Through this reversal and with its grim, bureaucratic scale and repetition, *Consigned to Oblivion* embodies the numbing excess of cultural theft.

The work's material structure is imbued with a latent, quietly resistant power. The black is made from charcoal, the product of combustion and energy; the intense, uncontainable life of fire. The faintly off-white is a white ochre, the use of which varies between Aboriginal groups across the country, but often in ceremony and sorry business. The grey mixes the two. The grit of these cultural materials pepper the surface of the work, generating a texture of matter that prickles the eyes, disrupting the flattening drive of abstraction. A friction. The reminder of an engrained presence: sometimes out of sight and touch, but never not felt.

Tim Riley Walsh is a curator and art historian and currently Assistant Curator at the Museum of Contemporary Art Australia.

1. Conversation between Matthew Harris and the author, 10 January 2026, Sydney.
2. Describing this encounter, Harris has said: "The journeys ancestral remains take to end up in a display case on the other side of the world are often long and, needless to say, illegal. Mob have continued to campaign for repatriation since the bone trade began, yet tens of thousands of ancestral remains are still concealed in public and private collections without much hope of ever returning home." Matthew Harris, 'Artist statement', Australian Centre for Contemporary Art, <https://acca.melbourne/text/artist-statement-matthew-harris/> (accessed 11 January 2026).
3. Michael Gentle, 'Matthew Harris: The British Museum', *Art Journal*, vol 59, 11 December 2024, <https://www.ngv.vic.gov.au/essay/matthew-harris-the-british-museum/> (accessed 11 January 2026).



Matthew Harris, *Consigned to Oblivion 2023*





Pat HOFFIE, *Provisional bedding (the blanket)* 2025

Pat HOFFIE
Djon Mundine OAM

In my recognised role as 'OAM' (Old Aboriginal Man), I am often asked to perform a Welcome to or Acknowledgement of Country. In 2025, I was asked to open an event run by a group of doctors and bureaucrats who had worked in Gaza over the past several years. What struck me about each participant was their high level of personal stress when talking about the woeful lack of basic equipment and amenities that prevented them from performing their jobs effectively. Their tales of regular attacks on hospitals and schools, punctuated with frequent crying, only underscored the depth and difficulties of performing adequately as medical professionals.

In the history of ongoing colonial wars played out against Aboriginal people, the act of warfare has been largely understood as a series of events played out between adult men fighting each other. But this is wrong. Most of the brutal killings in the past were targeted against women and children. These attacks, 'dispersals', and deprivations resulted in the greatest losses being among those members of the community who struggled to "dodge the bullets"—women, children, and the elderly.

There's a saying that whenever an Elder dies, a library is lost. At the other end of that wisdom is the saying that when a child dies, hope for the future is wiped out. When I see the same kind of actions being carried out as part of the current events in Gaza, I feel especially for the children—those who carry with them hope for the future.

Aboriginal poet and intellectual Kevin Gilbert said, "I am the land. I am the trees. I am the river that runs to the seas." All Aboriginal people believe that we are the land. The images in Pat HOFFIE's installation—of children embalmed, crushed into the rubble, the concrete, the soil and broken fragments of all

that is left of a once-living place, a once-thriving community—are personally devastating. To me, they relate strongly back to the massacres and events that have happened in this Country.

In her response following the Christchurch massacre of Islamic worshippers by a white Australian, then Aotearoa/ New Zealand Prime Minister Jacinda Ardern said of the slain, “They are us”. Her invitation to mourn collectively, to hold each other as a community against violence, inferred that the murderer was not “us”. The people killed in Bondi are “us”. The murderers are not. We mourn together on our shared soil. However, we cannot turn a blind eye to murders that are occurring overseas.

We live in a time where mass media and information are thrown at us every minute of the day. The information we receive mainly comes from all-pervasive electronic devices. What we need—what artists and art can provide—are conversations that draw on the feelings and responses we all share, regardless of race, beliefs, or political positions.

The true spiritual and moral purpose of artists and art is to point to the real issues, to focus our attention on important things within this tidal wave of information: to pay attention to the changes in approach and direction that we can do something about.

In the face of impending riots and grief-driven pandemonium immediately following the assassination of Martin Luther King Jr, Robert F Kennedy’s now famous speech endorsed what was needed—not division, hatred, violence, nor lawlessness; rather, love, wisdom, and compassion toward one another. A sense of justice toward those who still suffer is an essential pathway toward healing.

Such aims—this dedication to working forward together—must always be remade anew.

The Yellow Line (The Recreational Laboratory of Fear)

Pat HOFFIE

This body of work was produced in response to images of Gaza that, since 7 October 2023, provided the background to quotidian life via a relentless 24/7 newsfeed.

The social mediatisation of digital imagery has altered the way we respond to the world. In a sense, this is the latest iteration of print media: one where all who bear witness are simultaneously and violently reminded of the futility of a response.

Throughout history, changes in print media have been prompted by and have responded to the 'unprecedented' socio-political upheavals of their time. The question about the extent to which visual art might still retain its power to communicate in an era inundated with social media is central to this series. While image after image presented 'unprecedented' horror each day, the next replaced them with another slew. The fact that these images could be forgotten, overlaid, buried in the rubble of news imagery, seemed horrifying in itself. And yet, I thought, I had never been able to 'unsee' a Goya.

These prints were made in response to images generated since the 'ceasefire'; they register an ennui that teeters on the edge of dejection. They were made via a combination of analogue and digital approaches. They harness the 'slow time' of traditional processes in an attempt to decelerate the 'fast flick left' of images harnessed from online sources. The large-scale digital outputs reveal the scars, cuts, bleeds, and bruises that have scored the substrate, accumulating to bring the images into being.

The gallery is divided in response to the 'Yellow Line' that now partitions Gaza into monitored zones. Pushed closer to the images in this way, the performance of looking, of reconsidering, perhaps of reflecting, is also monitored by both visible and invisible censorships. In terms of laboratories of recreational fear, we're all ushered by similar global directives.

That day, and there, serious
research and note-making began.

And I **undo** my curse on these
pakeha women. **Undo** my curse on these pakeha
men.

I do worry. **Waiting.**

*And she lay for a long time in the small space between
one waiting and the next and felt everything...*¹

Throughout her practice, Ana Iti has returned to language and text as living materials that are shaped by time and place. Her video *A dusty handrail on the track* 2021 unfolds through a precise yet meditative sequence of text fragments described as “a blackout poem made from found phrases”.² A scanned spread from a book appears onscreen. A small excerpt sits against the otherwise redacted page, anchored by a single highlighted word. The artist’s hands hold these pages open, thumbs steady at the margins, before turning to the next.

Some excerpts reveal only a few words; others, a few sentences. Each image remains for seven seconds before giving way to a pause, a blank field of black or white that interrupts the flow. These intervals act as a form of punctuation, a breath that insists on slowness. The reader is invited to wait, to sit with each phrase as it arrives and recedes. Although the video operates in stark black and white, it dwells within the grey areas and uncertain spaces between.

The fragments that surface are drawn from the fictional writing of three wāhine Māori (Māori women) published in English: June Mitchell’s *Amokura* 1978, Keri Hulme’s *Te Kaihau: The windeater* 1986, and JC Sturm’s *The house of the talking cat* 1983. Working from digital scans of these texts, Iti used the PDF search function to trace certain words she has been preoccupied with throughout her practice: ‘looking’, ‘path’, ‘search’, ‘track’, ‘trying’, ‘waiting’, ‘undo’, and ‘progress’. For Iti, the search function becomes a way of listening rather than a tool of extraction: an attunement to how these words resonate as they pass between different voices, across history and time. She says:

“these words and the sentences built around them, combine to express a feeling of looking for something, an attempt to find the path that has been laid ahead”.³

By returning to these stories more than 40 years after they were written, Iti does not seek to reassemble them into a new narrative. Instead, the video allows language to remain partial and unresolved. The moments she draws out offer glimpses of Māori life through the lens of these three women. Lifted from their original narrative and historical conditions, the phrases linger in the textures of everyday experience: between home and land, intimacy and distance, belonging and loss. As the video unfolds, the highlighted words begin to shift how the fragments relate to one another. They become that ‘dusty handrail’ invoked in the title—a system of support we can reach towards as we navigate the uneven terrain of text.

Tracks appear as literal routes through the land and as patterns of circling arguments. Waiting speaks to both the banality of human anticipation and the immensity of deep ecological time: “The forest trees themselves are waiting intently.” Language is always deeply intertwined in Iti’s practice with the environment. Many passages place the reader among shifting environments, from river paths, gum trees, and head-high tussock to flat silver seas, cliff edges, and sounds of the bush at night.

The work is driven by repetition and return rather than progression, as words recur, echo, and rearrange themselves. *A dusty handrail on the track* speaks quietly to questions of archiving lived experience. Rather than attempting to preserve knowledge intact, the work insists on partiality.

The artist’s hands remain present throughout, grounding the work in the body and reminding us that reading is a physical act. Over the video’s duration, you become aware of your own reading body as your eyes adjust to light and dark, your

breath syncs to the rhythm of text, suspended in silence and stillness. In the gallery, this embodied act of reading becomes a shared experience. By projecting these pages into space, Iti creates an atmosphere where language remains bound to place.

The video closes with a phrase that feels like a gentle interruption: “They’re bound to be waiting up for me.” It lands as an unanswered question—who is waiting, and where?—but also as a quiet tether back to the world beyond the video. It’s a reminder that time has passed while you were here, reading. That you have been held in a rhythm of looking and waiting. And that now, perhaps, you must return, carrying these fragments with you.

Catherine Woolley is a curator, writer, programs producer, and currently Curatorial and Public Engagement Officer at UNSW Galleries.

1. JC Sturm, ‘A thousand and one nights’, in *The House of the Talking Cat*, Spiral, Wellington, 1983.
2. Ana Iti quoted in Hanahiva Rose, ‘Sharjah Biennial 16: to carry’, 2025, <https://anaiti.art/A-hybrid-made-of-both-in-the-Sharjah-Biennale-2025> (accessed 22 January 2026).
3. Ibid.



Zac Langdon-Pole, *Cinderella Castle* 2023

Zac Langdon-Pole

Micheal Do

You're at an opening, and the room is moving at the speed it always does. Everything is calibrated to the present tense: the latest, the next, the current. Looking becomes a kind of passing-by.

But in the corner of your eye, you notice a small object, a bowl. Not precious, not quite pristine. It sits low and open, slightly wonky, with its rim uneven and small gaps where the form simply gives up entirely.

Then you register the stitching: neat rows of brass staples that jump from shard to shard, catching the light with a soft, almost devotional brightness. Up close, they're something else. Puncture points. Fastenings. A method.

Zac Langdon-Pole's *Translatio Studii* works are bowls, but barely: held together and far from whole. *Translatio Studii (Revisited)* 2025 moves in patches and tempos. A pale blue scalloped edge—powdery, domestic, familiar—runs into rougher clay that looks older, drier, more granular, like earth that's been handled and rehandled. Elsewhere, there are lichenous greens, dotted marks, faint stains, a strip of pattern half-erased, like a map that's been folded and unfolded too many times.

Time isn't just the subject here; it's built into the material.

A bowl is supposed to hold—water, food, and offerings. Here, it holds an argument instead. The form persists across cultures and centuries with only minor variations; Langdon-Pole uses it to question the language of universals: what do we mean when we say 'human knowledge', 'civilisation', 'heritage', 'history'?

What gets to count as a continuous story, and what gets edited out to keep the story smooth? This is the work's charge: what we inherit as 'culture' is never simply given. It is assembled, and assembly has costs.

In this example, the fragments span Cypriot Bronze Age pottery, ancient Roman fragments, Islamic ceramics from Nishapur and Kashan, and later European industrial and domestic porcelains—Royal Staffordshire, Royal Worcester, Royal Carola.

These names refuse the comfort of 'ancient' as a blur. These fragments don't just come from different times; they come from systems of collection, excavation, salvage, trade, and acquisition. Cyprus in the Bronze Age gestures towards a Mediterranean web of movement. Roman fragments arrive with the long administrative shadow of empire—law, logistics, extraction. Islamic ceramics from Nishapur and Kashan bring another lineage of knowledge: glaze chemistry, calligraphic traditions, mathematics, and libraries. And the later European porcelains tighten the loop into modernity: standardised manufacture, taste-making, the domestic table as a register of class and inheritance.

Translatio Studii is the old story of learning 'transferring' across time in an orderly relay. Langdon-Pole turns that relay into something you can physically look at and touch. Not a clean handover, but a series of translations, detours, custodianships: knowledge moving through languages, regions, and conditions of survival. Continuity is not a natural law; it's an after-the-fact line drawn across breaks, interruptions, and gaps.

Across the room, you meet the same proposition, but this time in a different medium.

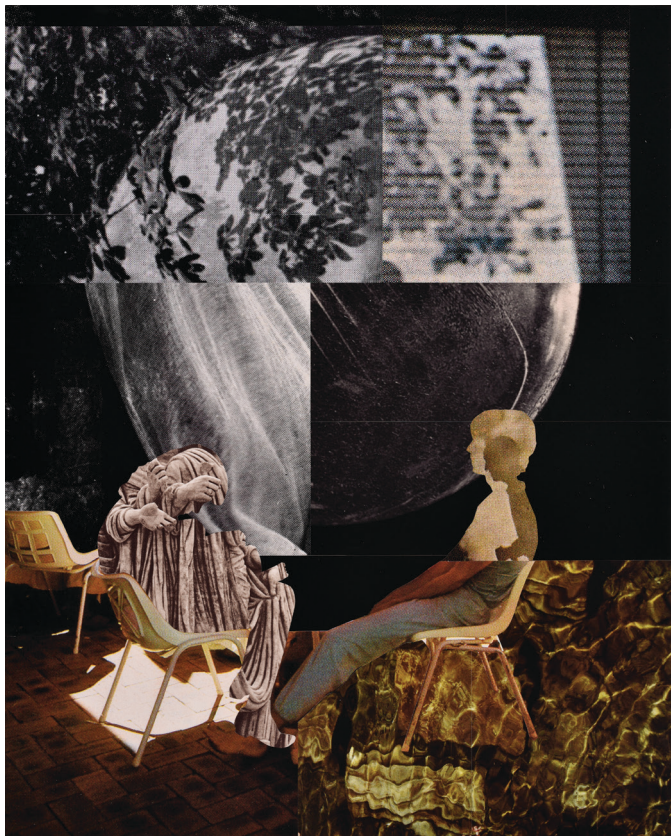
Comprising paper and image, *Monarch Wing (Landscape)* 2026 is a jigsaw mounted on the wall. It is a composite image made from Ivan Ivanovich Shishkin's *Pine Forest* c. 1889 and an immunofluorescent image of cellular proteins.

The surface is perfectly interlocked, and yet the picture doesn't settle. Langdon-Pole's method is the meaning here. He doesn't place these images next to one another; he takes both apart and recombines them, so they have to occupy the same space. In this work, forest and fluorescence arrive at once, braided together. Shishkin's pines bring depth and shade, a nineteenth-century patience: trunks rising, greens and browns settling into the atmosphere. Against that sits a different kind of light: sharp and electric, colour as signal. Bright traces and cellular strands.

What results is not a simple hybrid, but a work held in tension between registers—pastoral and clinical, a distant view and a microscopic scan—asking what we think we know when we call something 'nature', and how quickly this changes with scale.

This is your basic encounter with Langdon-Pole's work: a vessel held together but not healed; an image held together but not resolved. In a room calibrated to the present tense, these works feel like the call of a historian. Not nostalgia, not repair, but a demand for evidence: look for what buttresses a story of continuity, and what tears against it. Continuity appears here as something made: fashioned, fastened, and held under pressure at the join.

Micheal Do is a curator, writer, programmer, and broadcaster working across Australia, Aotearoa/New Zealand, and the United Kingdom.



Lillian O'Neil, *Slow annealing* 2026

Images are tactile, not only seen but also felt. This is especially true of analogue images, which breathe out the scent of their inks and papers. Their perfume is a complex *mélange* of the chemicals that brought them to form and their slow, material decay. Sitting in the dark in books, journals, drawers, sandwiched by their neighbours, they are aroused by selection. Someone finds them, considers them, sorts them according to needs and wants. Their classification begins to change. They are torn from their place of origin, and a process of reconsideration takes place.

According to philosopher Walter Benjamin, an image has its moment of “particular recognisability”, and this recognisability is not tied to the time in which the image was made. Rather, it emerges in the moment, out of time, when the image becomes, by chance, intelligible to a viewer.¹

We are continuously piecing together excavated fragments of words, images, and objects—an activity we tend to call ‘history’ or ‘archaeology’. This process relies on the premise and promise of classification and cataloguing—that is, order and access. Despite such attempts, the repository always fails in its espoused aims; yet, the errors and memory lapses of its keepers allows the opportunity for the past to be reassembled by anyone. The book, journal, or dossier becomes an experiment in the hands of an attentive reader.

It is more appropriate to call this piecing together ‘montage’. Montage is not an aspiration, or something fixed, but rather a process reflective of the endeavour to make some sense of the world as it is thought about, perceived, remembered. To consider what is possible, it is necessary to be tantalised, to see how something can become legible. Montage emerges from modernity and is particularly associated with the

twentieth century, especially the mediums of photography and film. It also has a relationship to object-based assemblage.²

Lillian O'Neil knows what it is like to experience what Benjamin described as the flash—when images in the moment of recognisability form a constellation, a cluster of meaning that is generated by material not seen before but recognisably relevant. O'Neil's process usually results in human-scaled objects and is intensely physical. She sources analogue material for its specific inbuilt aesthetic and corresponding obsolescence, tearing images out of publications, finding those that cause a frisson or flash when placed together—scanning, scaling, cutting, and precisely realigning.

The images are scissored, sliced, and re-framed. In O'Neil's hands, the orthodoxy of history—the library, the bookshop, locations where like supposedly knows like—is put aside. The dream of ordering and controlling history through objects such as images and words fails. There are other things to like, to be aligned with, to bring together.

In this instance, O'Neil's constellations (or montages) *Flood* 2020, *Evening* 2021, *Rock* 2025, and *Slow annealing* 2026 include images of water and stone. These substances of the world may appear diametrically opposed because of their densities, yet both are ancient and essential. Their symbology is as rich as their matter. Here, they are placed alongside shadows and human figures. Faces always look away, eyes veiled. Seeking purchase and a narrative, we find indeterminacy—which is always radical, as it sidesteps the classifications that society so strongly depends upon.

The centre of each montage is invariably a precarity: a massive stone balancing (*Flood*); a void between human and shadow (*Evening*); the emptied middle of a woman (*Rock*);

an ambiguous portion of a glass sphere standing in for the moon (*Slow annealing*). *Flood* is severely symmetrical, akin to a lunette window, with each part holding images of the potential for watery dissolution or collapsing support. *Rock* and *Evening* are more aligned to the page and screen in their horizontal structure. These regular forms with their layers of precise edges hold hallucinatory images that will not be contained.

Slow annealing—with its floating figures, pools of light and water, and amorphous structure hovering in the background—is vertiginous. The ambiguities point in the direction of a turbulence, yet the figures and textures pull against that dynamism.

Variations in the dot screens of component images are preserved, reflective of differing origins. The titles are often laconic, redolent of the mundane, yet serving to emphasise the emotional complexity of the severed and reassembled imagery. The usual life of images is to never say what they are, only to reflect what we want to see. In O'Neil's works, we are tantalised by the formal structures, the strength of the cuts and montaged imagery, all of which lead us elsewhere.

Judy Annear is a writer based on Dja Dja Wurrung Country, Central Victoria. She is Honorary Fellow, School of Culture & Communication, Melbourne University, Naarm.

1. Walter Benjamin, *The arcades project*, trans. Howard Eiland and Kevin McLaughlin, Belknap Press, Cambridge, MA, 2002, pp 462–63.
2. Ivan Cerecina, 'New legibilities: Rethinking post-war French film with Nicole Vedrès's *La vie commence demain*', *Screen*, vol 63, no 2, Summer 2022, pp 158–81.



Lillian O'Neil, *Rock 2025*



revolted

compassionate

enthusiastic

Feeling 1: Unstable

Information is not equal to knowledge; emotions are deeply enmeshed in the formation of knowledge and the shaping of memories. Information can be thought of as raw data that is a step, or several steps, before personal knowledge, memories, and feelings. At this point in the data-driven twenty-first century, it can feel like we have become prisoners of an algorithmic logic in which everything is infinitely measurable, quantifiable, and classifiable. Can it be that all human desire, love, loathing, apathy, awe, and mystery, can be reduced to metrics? Indeed, in many corners and corridors of prevailing algorithmic culture is an unwavering belief that the answers to most, if not all, things can be found in numbers and in what is sortable, codable, and computational.

This is not easy territory for artists to negotiate, particularly those who use artforms that resist fixedness and instead exist as dynamic processes of transformation, continually redefining their relationship to society, technology, culture, and knowledge. Grant Stevens's real-time procedurally generated computer-graphics artwork titled *Feelings 2024* enters this arena. The work is enigmatic; we are left unsure if it is mocking metrics or trying to emulate them. Does *Feelings* wish to defy data-driven measurement by attempting to measure something so abstract and organic as emotion, or does it revel in what Hegel (1770–1831) called 'bad infinity'?

In the West, there has been an almost incomprehensible number of attempts to collect and order information. The current era has been referred to as the 'arms race of AI', suggesting another troubling extractive project, echoing colonial impulses to dominate through information and knowledge accumulation. In history, it is quite hard to find a truly unprecedented idea. Examples abound of ambitious

and ultimately failed classification and cataloguing systems, including analogue card-based endeavours such as Christlieb Gotthold Hottinger's *Book Slip Catalog and a Bio-Icono-Bibliographical Collection* in the nineteenth century; the Mundaneum or 'memory of the world' project created in Belgium in 1910; and the 'World Brain' concept proposed by author HG Wells that set out to gather all forms of Western intellectual output in the early twentieth century. The curious spectacle of meaning-making through text-image relations, taxonomic imperatives, models and datasets, and the quest for societal and self-improvement is both historical and contemporary, forming references that act as provocations and catalysts for Stevens's artistic investigations.

Feeling 2: Curious

Stevens's *Feelings*, like an anodyne corporate PowerPoint presentation for market segmentation analysis or a strategic 're-visioning' exercise, confidently yet passively communicates its message as words flash up on the screen:

Tranquil
Fine
Safe
Liberated
Free
Unstable
Curious
Confounded
Disturbed
Controlled

The list goes on, at times cryptic, comforting, even vaguely threatening. Only after viewing the large-scale projection for some time does it become clear that the sequence of seemingly random and evocative words, set against fields of colour, follows a generative logic. The words are derived from a custom dataset of more than 1,300 words that describe a

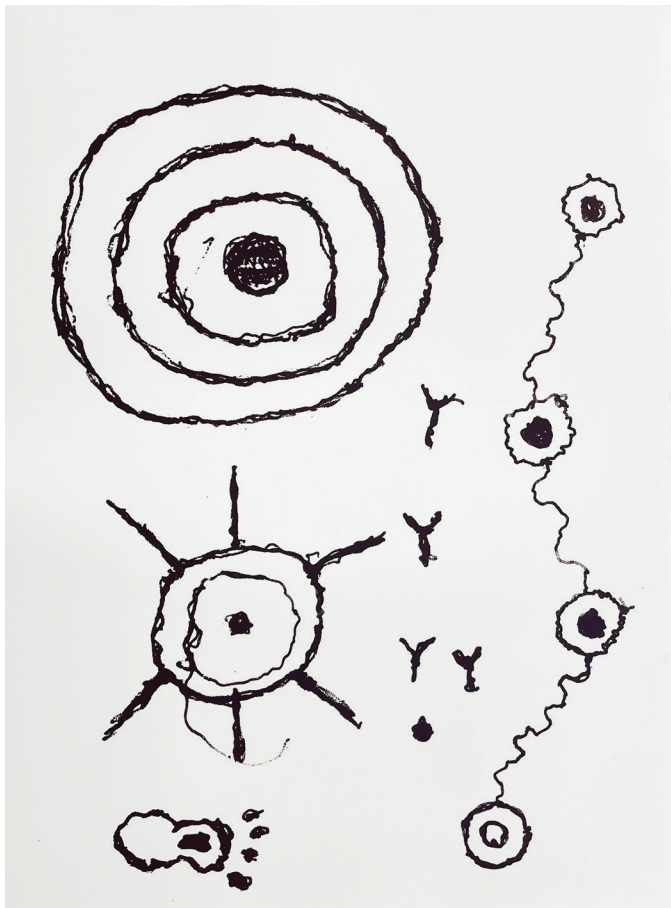
broad spectrum of human emotions. There's a sense of the absurd—a see-saw between meaning and nonsense that floats in the space bathed in colours that gently blend and blur. The artist has set out to create a work that paradoxically conveys energy and entropy. While an antic endeavour, it nonetheless reveals itself to be profound in its engagement with the cataloguing of human feeling.

Feelings is algorithmically generated in real-time using a spreadsheet of compiled lists of synonyms, nine per word, with each of those synonyms then leading to another nine synonyms, and so on. Through this numerically driven gathering of word-images, the artist's process replicates a mathematical formula and a thesaurus, with the seemingly endless list of words looping and becoming entwined. The software Stevens uses to program the work is Unreal Engine, which utilises a visual system for coding and was originally developed to create video games, such as Fortnite. Ultimately, *Feelings* unfolds within a closed system, with the artist establishing the probabilities within word associations, pacing, colour fields, and soundscapes, resulting in combinations that have a logic and momentum of their own.

Feeling 3: Liberated

Text-image, light, and sound are structured through mathematical and technological precision to shape, order, and catalogue something as unruly as human emotion. However, the passive—even hollow—flow of information in *Feelings* is a conundrum. Does this encounter replace a genuine experience or could there be meaning in the meaninglessness of enumerating feelings as a dataset? Somewhere in this strange cycle of abstracting and cataloguing our inner worlds, *Feelings* provides a space for catharsis.

Katie Dyer is a curator, writer, and currently Senior Curator at Artspace, Sydney.



Desmond Woodford, *Tjakatu Tjukurpa (Milky Way Storyline)* 2025

Desmond Woodforde

Lisa Slade

Astral and terrestrial are words that spring to mind when experiencing the work of Anangu artist Desmond Woodforde. The sky and earth, while often seen in Western thinking as opposing or at least complementary, are entwined for Anangu. In this new body of work, Woodforde proves as much.

The artist's distinct symbology—comprising kililpi (stars), tjintu (sun), and kinara (moon)—is drawn in water (one of his many elemental references) on a silkscreen before being inked up and transferred onto paper as crisply delineated forms. The high-pressure water is percussive, eroding the masking agent and exposing an entire constellation. Woodforde describes this process as “spraying the story directly into the screen, pushing it with force, like stars breaking through the dark”.¹ There is no underdrawing, no sketchbook—just marks made in one go. This immediacy is important for Woodforde, who also makes music, composing the whole work in his mind before bringing it into being. His band is aptly named The Moon Band.

Water is everything on the Anangu Pitjantjatjara Yunkunytjatjara Lands in north-western South Australia, and especially in the community of Mimili, where Woodforde lives with his partner artist Harriette Bryant. The distinctive rock holes (kapi tjukurla) hold the treasured water after rain, and it is these rock holes that recur time and time again in the art movement often referred to as Mimili Pop. This movement began in acrylic paint but is now an expanded field of seemingly infinite material possibilities. It's worth noting that Woodforde also makes relief sculptures featuring these same symbols, this time drawing in liquid metal made from molten aluminium car parts found on Country. As Woodforde says, this is the “same story, different way”.

This material translation began under the leadership of fellow Mimili artist Robert Fielding, who, with the support of Mimili Maku Arts co-manager Angus Webb, called up the talents of makers from outside Mimili to help forge this new direction. Artisans from Sculpture Co, Fundere Fine Arts Foundry, and Canberra Glassworks came to Mimili to work with the Wati Group, an all-men's collective that started as a Friday afternoon get-together at Mimili Maku Arts in 2022. These works on paper by Woodforde, which began as water drawings on silkscreen, emerged from the same crucible of material risk-taking that led to the enlisting of the art centre troupe carrier as a desert printing press. This experimentation was fostered by friend and regular visitor, the Melbourne-based master printer Trent Walter.

Just as the art made in Mimili has been forged through collectivism—by Anangu artists working together—so the very stories depicted are for all of us, with Woodforde describing his work as a “a big story to share”. As he explains, Tjukatu (the Milky Way):

lies above us in the night skies. The people have danced and sung ceremony for the stars for a long time: the children, women and everyone else would be happy and excited, singing under the stars. So this is my story, the Milky Way Storyline, that lies within our night sky for all to see.

A human-like figure appears among the kililpi and kinara in some of his prints. Described by Woodforde as an “Anangu astronaut from another future”, this figurative apparition is a translation of an ancient engraving made into rock on Country at a secret site, heavily protected by Anangu. The figure's headpiece is reminiscent of the halo-like rings of Wanjina spirit ancestors found on rock sites in the Kimberley in north-western Australia. But here in Central Australia,

this is a reference to the headwear worn by men in inma or ceremony. For Anangu, this is a sacred story about a spirit figure who came to Country. Binding the astral to the terrestrial, this traveller, as Woodforde exclaims, “made everything alive”.

Here land holds sky, earth holds water, and people hold stories.

Professor Lisa Slade is the Hugh Ramsay Chair in Australian Art History in the School of Culture and Communication at the University of Melbourne, Naarm.

1. All quotes by the artist in this essay are from a conversation with Desmond Woodforde and the author, December 2025, Mimili.

Fiona Clark

Posing for Bunny Yeager, Inglewood,

Taranaki 1972; printed 2025

Ilford Classic Fibre Glossy print;
selenium-toned print; edition 1/4
28.6 x 19.5 cm

Self Portrait, Cabbage Enterprises

Managing Director, Auckland Harbour

1972; printed 2019

Pigment ink on Ilford Smooth Gloss
310 gsm; edition 1/3
29.2 x 29.2 cm
p 8

Hair, Elam Studio, Auckland 1973;

printed 2023

Pigment ink on Ilford Smooth Gloss
310gsm; edition 1/3
24.8 x 16.4 cm

Self Portrait at the Gay Liberation

University Quad meeting as Maureen,

June 1973; printed 2023

Pigment ink on Ilford Smooth Gloss
310gsm; edition 1/3
26.5 x 40 cm

Ruby at the Pink Pussy Cat Club, K'Rd.

Auckland, June 1973; printed 2016

Fibre-based chemical print;
edition 1/3
19.5 x 29.2 cm

Hair, Elam Studio. Auckland, 1973 1974

Fibre-based print; unique
20.7 x 13.5 cm

*Self-test, holding my grey colour test
card in my mother's garden. Onerao.*

Taranaki 1977

C type Agfa colour print; unique
16.5 x 24.6 cm

At Middlemore Hospital, Auckland, July

1977; printed 2023

Pigment ink on Ilford Smooth Gloss
310gsm; edition 1/3
26.5 x 40.5 cm

Moorefields, London 1986; printed 1999

Ilfochrome positive print; unique
20.2 x 25.1 cm

In Factory Manager's Cottage,

Tikurangi Taranaki, August 1986

Fibre-based print
15.5 x 15.5 cm

Self Portrait, Tikurangi 1988; printed
2021

Pigment ink on Ilford Smooth Gloss
310gsm; edition 1/3
27.5 x 27.5 cm

*Dressed for the Demolition party, Club
47, New Plymouth. 10 February* 1996;

printed 2023

Pigment ink on Ilford Smooth Gloss
310gsm; edition 1/3
40.4 x 26.8 cm

50% 1997

Photographic emulsion on cotton
cloth and embroidery; unique
40.4 x 26.8 cm

Genomegram 1997

Ilfochrome positive print; unique
50.7 x 40.5 cm

With Diane, before the Lesbian Ball.
Auckland, September 1997
Polaroid 600; unique
Each 11 x 9 cm

My Malignant Melanoma Crust. 13
September 2023; printed 2025
Photogram; Fujicolor Crystal
Archive RA-4 colour print;
edition 1/4
24 x 29.5 cm

Courtesy of the artist, Tikorangi,
Taranaki and Michael Lett, Tāmaki
Makaurau/Auckland

J Davies

All at Once 2026
Two-channel digital video; colour,
stereo, 33:52 minutes
Courtesy of the artist, Naarm/
Melbourne

Pink Wig 2023
p 12

Amber Eyes (Bratislava) 2023
pp 58–59

Nick FitzPatrick

Signs (Descendence) 2025
Digital print on A4 copy paper,
adhesive, dimensions variable
Installation view: No Vacancy,
Boorloo/Perth 2025
p 16

Signs (Descendence) 2025
Digital print on A4 copy paper,
adhesive, dimensions variable

Document (Swan River) 2025
36 A4 dry toner photocopies
135 x 186 cm (framed)

Document (Boola Miyel / Bluff Knoll)
2026
36 A4 dry toner photocopies
135 x 186 cm (framed)

Courtesy of the artist, Boorloo/Perth

Matthew Harris

Consigned to Oblivion 2023,
Ochre, charcoal and acrylic binder
on linen
7 parts: 198 x 1230 cm (overall); 198 x
167 cm each
Created on Wurundjeri Country
Courtesy of the artist and The
Commercial, Sydney
Photo: The Commercial, Sydney
p 20, pp 24–25

Pat HOFFIE

*The Yellow Line (The Recreational
Laboratory of Fear) 2025*
Giclée prints on paper; mixed
media on polystyrene
Artwork digitalisation: Nina White
Courtesy of the artist, Magandjin/
Brisbane

From left:

Pile on (turtle) 2025

260 x 178 cm

The thinker 2025

260 x 354 cm

Body Bags #2 2025

60 x 87.5cm

Kids in a burnt out car 2025

260 x 354 cm

Ghost man with dog 2025

260 x 178 cm

Big Yellow (surveillance site #1) 2025

260 x 772 cm

Distraught family 2025

260 x 354 cm

Provisional bedding (the blanket) 2025

260 x 178 cm

p 26

Shallow grave 2025

60 x 87.5cm

Man with stick (and huddle) 2025

260 x 178 cm

Searching for shards 2025

60 x 87.5cm

Two boy gleaners 2025

260 x 178 cm

Floating wall (front):

Boys peeping 2025

230 x 314 cm

pp 6–7

Floating wall (back; from left):

*Canteen 2025 **

Lorry ride 2025

Body in a blanket 2025

Dark carnival 2025

Loitering in the bombsite 2025

Wading across water 2025

The encampment 2025

*The Waste Land 2025 **

41.16 x 60 cm

87.5 x 60 cm*

Note on the title: The 'Yellow Line' refers to an active military boundary drawn across Gaza, marked in places by painted yellow concrete blocks and temporary signs. Introduced under the 2025 ceasefire and cutting through roughly 47% of the exclave, it splits daily life into zones of unequal movement, separating neighbourhoods, severing return routes, and rendering large areas inaccessible. Often only partially visible in the landscape, the line carries lethal consequences: civilians approaching it risk being shot, while ongoing demolitions and explosions continue to reshape terrain along its path.

Ana Iti

A dusty handrail on the track 2021

Single-channel HD video, silent,
duration 10:56 minutes

Courtesy of the artist, Te Matau-a-Māui Hawkes Bay, Aotearoa/New Zealand

p 30

Zac Langdon-Pole

Translatio Studii (No such thing as Western Civilisation) 2020

Bowl fragments, brass staples
73 x 17.3 x 18.6 cm

Rufus Knight Collection, Tāmaki Makaurau/Auckland

Fragment details: (brown/red slip pottery shard): Ancient Greek/Cypriot c. 800–600 BCE (black clay fragment): Scythian c. 100–500 (blue/green/purple glass): Roman, c. 500–600 (glazed calligraphic bowl-Kufic inscription: al mulk lillah 'Sovereignty is God's') Samanid Central Asia, c. 1000 (green glazed ceramic fragment): Bamiyan Islamic, c. 1000–1100 (blue and white porcelain): Liverpool, England c. 1785–95

Re Translatio Studii (ii) 2021

Bowl fragments, brass staples
19 x 12 cm
Private collection, Naarm/
Melbourne

Fragment details: (brown/red slip pottery shard): Ancient Greek/Cypriot, c. 600–800 BCE (black clay fragment): Scythian c. 100–500 (blue/green/purple glass): Roman, c. 500–600 (beige/painted/glazed pottery fragment) Nishapur Islamic, c. 1000–1100 (black painted Kufic calligraphic fragment) Samanid Central Asia, c. 1000 (green glazed ceramic fragment): Bamiyan Islamic, c. 1000–1100 (blue and white porcelain): Liverpool, England c. 1785–95

Cinderella Castle 2023

Recombined jigsaw puzzles of marbled endpaper, *Encyclopaedia Britannica*, 8th ed. (1853) and *Seascape at Sunset* (c. 1931) by Patrick von Kalckreuth
196.8 x 150.5 x 4 cm

Courtesy of the artist and
STATION, Sydney and Melbourne
Photo: Sam Hartnett
p 34

Porous World (Cloud Study A) 2023

Recombined jigsaw puzzles of
Cloud Study 1822 and *Cloud Study*
c. 1821 by John Constable
77 x 100 x 4 cm
Courtesy of the artist and
STATION, Sydney and Melbourne
Photo: Sam Hartnett
cover

Translatio Studii (Revisited) 2025

Bowl fragments, brass staples
14 x 29 x 30 cm
Courtesy of the artist and
STATION, Sydney and Melbourne
Photo: Sam Hartnett
p 2

Fragment details: (red slip pottery):
Cypriot, Bronze Age c. 2500–1950
BCE (beige rimmed pottery shard):
Ancient Rome, c. 753–509 BCE
(sea salvage encrusted pottery
shards): Roman c. 200 (turquoise
fragment): Nishapur Islamic, c.
700 (beige/green splash spiral
decorated fragments): Nishapur
Islamic, c. 900 (green glazed
fragment); Nishapur Islamic, c.
900–1000 (beige iridescent pottery
shards): 11th Century Kashan; (blue/
white printed porcelain), Royal
Staffordshire Pottery, Charles
Meigh & Sons (CM&S), c. 1851–61
(white porcelain with blue flowers):
Royal Worcester, England c. 1770
(hand-painted clouds blue/white

porcelain): Royal Carola Germany, c. 1800 (porcelain with oak leaves and acorns): Reinhold Schlegelmilch Tillowitz Silesia, c. 1930s Poland/ Germany (white/pink porcelain with lily flower) Porzellanfabrik Schönwald AG, Bavaria Germany

Lillian O'Neil

Flood 2020

Collaged archival pigment ink prints on Ilford smooth cotton rag on Dibond
244 x 183 x 6.5 cm

Evening 2021

Collaged archival pigment ink prints on cotton rag
90 x 160 x 6.5 cm

Rock 2025

Collaged archival pigment ink prints on cotton rag
142 x 176.5 x 5 cm
pp 42–43

Slow annealing 2026

Collaged archival pigment ink prints on cotton rag
142 x 176.5 x 5 cm
Photo: John O'Neil
p 38

Courtesy of the artist and The Commercial, Sydney

Grant Stevens

Feelings 2024

Real-time procedurally generated computer graphics with sound
Audio consultant: James Peter Brown
Courtesy of the artist and Sullivan+Strumpf, Sydney and Melbourne
p 44

Extinct Parakeet (Psittacula wardi) 2026

Recombined jigsaw puzzles of micro-photography of scratched vinyl record (2020) by Alexander Klepnev and marbled endpaper, *Encyclopaedia Britannica*, 10th ed. (1902–03)
41.9 x 30.5 x 3 cm

Birds and Branches 2026

Recombined jigsaw puzzles of marbled endpaper, *Encyclopaedia Britannica*, 7th ed. (c. 1830) and Mickey Mouse gas mask designed by Walt Disney for WWII (1939), photographer unknown
41.9 x 30.5 x 3 cm

Moth Plant 2026

Recombined jigsaw puzzles of microscopy image of a human neuron (2009) by Holbro N et al. and Eyjafjallajökull eruption (2010) by Terje Sørgerd
41.9 x 30.5 x 3 cm

Courtesy of the artist and STATION, Sydney and Melbourne

Desmond Woodforde

*Screens from the making of Tjakatu
Tjukurpa (Milky Way Storyline) 2025*

150 x 130 cm

82 x 103 cm

60 x 50 cm

*Tjakatu Tjukurpa (Milky Way Storyline)
2025*

*Tjakatu Tjukurpa (Milky Way Storyline)
2025*

*Tjakatu Tjukurpa (Milky Way Storyline)
2025*

Print; synthetic polymer and binder
on paper
cat. no. 130-25, 131-25, and 133-25
each 122 x 77 cm

*Tjakatu Tjukurpa (Milky Way Storyline)
2025*

*Tjakatu Tjukurpa (Milky Way Storyline)
2025*

p 48
Print; synthetic polymer and binder
on paper
cat. no. 66-25 and 243-25
each 57 x 76 cm

Created in Mimili on the Anangu
Pitjantjatjara Yankunytjatjara
Lands, South Australia
Courtesy of the artist and Mimili
Maku Arts



J Davies, *Amber Eyes (Bratislava)* 2023



Published in conjunction with 'All The World's Memories', UNSW Galleries, Sydney, Australia, 13 February — 3 May 2026.

Fiona Clark

J Davies

Nick FitzPatrick

Matthew Harris

Pat HOFFIE

Ana Iti

Zac Langdon-Pole

Lillian O'Neil

Grant Stevens

Desmond Woodforde

Curated by José Da Silva

Contributions by Judy Annear, DJCS, Micheal Do, Katie Dyer, James Gatt, Djon Mundine OAM, Sarah Rose, Lisa Slade, Tim Riley Walsh, and Catherine Woolley.

Design: Emily Roebuck

Visual identity: Suzanne Boccalatte

Copyediting: Evie Franzidis

Printing: Hogan Print

All images © the artists. No part of this publication may be reproduced, stored, or transmitted in any form without prior written permission from the publisher or copyright holders.

ISBN 978-0-6483351-7-7

UNSW Galleries
Bidjigal & Gadigal Country
Corner Oxford Street & Greens Road
Paddington NSW 2021
Australia
unsw.to/galleries

UNSW Galleries stands on an important place of learning and exchange first occupied by the Bidjigal and Gadigal peoples.

We recognise the Bidjigal and Gadigal peoples as the Traditional Custodians of this site and acknowledge them as the first artists to inhabit this Land.

We pay our respects to their Elders past and present, and extend this respect to Aboriginal and Torres Strait Islander people from all nations of Australia.

UNSW Galleries is a member of University Art Museums Australia (UAMA).



UNIVERSITY ART MUSEUMS AUSTRALIA

