

Out of the Everywhen

Exhibition Symposium

1788
1988
2023



5-6 May 2023

nipaluna/Hobart
lutruwita/Tasmania



Acknowledgement of Country

As a reflection of this institution's recognition of the deep history and culture of this island, the University of Tasmania wishes to acknowledge the muwinina people - the traditional owners and custodians of the land upon which this University was built.

We acknowledge the contemporary Tasmanian Aboriginal community, who have survived invasion and dispossession and continue to maintain their identity, culture and Indigenous rights.

We also recognise the value of continuing Aboriginal knowledge and cultural practice, which informs our understandings of history, culture, science and environment; the University's role in research and education, and in supporting the development of the Tasmanian community.



Introduction

In 1988, Australia celebrated the bicentennial of the arrival of Governor Arthur Philip's First Fleet of British colonists. This celebration echoed earlier commemorations of Captain Cook's visit; both struggling to situate the First Nations of Australia, who still consider these British 'heroes' as invaders. The intergenerational legacies of genocide, exile and injustice were officially ignored.

In response, the bicentennial was met with some of the largest public protests ever seen, as sympathetic Australians from all walks of life marched alongside their Aboriginal and Torres Strait Islander comrades to demand an honest account of history. As part of this response, artists from Indigenous, colonial and migrant origins created a series of screen-printed posters titled *Right Here Right Now – Australia 1988*, seeking to capture a moment in Australian history that forever changed our national view of the past and our relationship with the future.

Right Here Right Now was curated by Lee-Anne Hall and arranged by Co-Media Adelaide. The series toured nationally to ten galleries, including the University of Tasmania. Themes of land rights, deaths in custody, environmental degradation, and dispossession mounted a strong rejection of the official message of celebration, while powerfully acknowledging the survival of Aboriginal and Torres Strait Islander culture and continuing demands for justice.

Out of the Everywhen includes works by the diverse artists of the *Right Here Right Now – Australia 1988* series, alongside works by Michael Cook, Jordan Cowen, Karla Dickens, Kait James, Jenna Lee and Jazz Money.

As Australia considers the implications of Truth-telling and a proposed Indigenous Voice to Parliament, the *Right Here Right Now* series is presented in its first public exhibition in Tasmania since the nation's tumultuous Bicentennial year. By bringing the series together with more recent works by Indigenous and other Australian artists, we can reflect on the power of art to interrogate this nation's troubled history, and to stimulate our national consciousness in resolving current challenges.

Out of the Everywhen acknowledges that the foundations of Australia emerge from a deep history of Indigenous culture, and reminds us that our future is informed by our past actions, and shaped by the choices we make today.

This symposium is supported by the Theatre Royal and the University of Tasmania's College of Arts, Law, and Education (CALE). *Out of the Everywhen* is curated by Jane Barlow, Caine Chennatt and Rachael Rose; developed by the Plimsoll Gallery and Cultural Collections, University of Tasmania, and co-presented as part of the Ten Days on the Island festival.



Symposium Program

Friday 5 May

Plimsoll Gallery
37 Hunter Street, nipaluna/Hobart

5.00-5.30pm Welcome to Country/drinks
5.30-6.30pm In Conversation/Artist Talks
6.30pm onwards Drinks and get together

Right Here Right Now: In Conversation
An informal conversation between *Right Here Right Now* artists and Curator Rachael Rose.

Remembering 1988/Art Activism Now
Right Here Right Now artists share their recollections of the Bicentenary and the rise of art collectives as a potent heart of social activism. The artists will delve into their individual creative practice during the 1980s and discuss their trajectories in the 35 years since.

Artists: Alison Alder, Sue Anderson, Steve Fox, Marla Guppy, Alice Hinton-Bateup, Marie McMahon, Toni Roberston, Julie Shiels

Saturday 6 May

The Ian Potter Recital Hall
29 Campbell Street, nipaluna/Hobart

Session 1 - 10:00am-11:30am

**Right Then and Now:
Print media and activism**
A look into the thriving ecology of print media organisations in the 1970s and 1980s and its intersections with a growing political and social activism through networks of art cooperatives, exhibitions, protests, critical writing, and art practices that led to the *Right Here Right Now – Australia 1988* exhibition.

Speakers: Alison Alder, Julie Ewington, Dr Lee-Anne Hall, Dr Ron Radford AM
Moderator: Professor Kate Darian-Smith

Break (morning tea): 11:30-12:00pm

Session 2 - 12:00pm-1:30pm

Art Caring for Country
How do artists refocus our gaze from 'landscape' towards land? Join us for this panel discussion to explore the role of art, writing, and research, in environmental activism and caring for Country.

Speakers: Raymond Arnold, Dr Mandy Quadrio, Dr Tyson Yunkaporta
Moderator: Dr Toby Juliff

Break (lunch): 1:30-2:15pm

Session 3 - 2:15pm-3:45pm

Truth-telling: Voices for the Future
In the lead up to the referendum for a Voice to Parliament, we ask, 'what is Truth-telling?', and imagine a future in Australia where a treaty is possible. Join us for this panel on how art, art history, and law-making navigate the complexities of Truth-telling and share ways in which we can work towards a more just and equitable society.

Speakers: Karla Dickens, Kait James, Professor Greg Lehman, Chips Mackinolty
Moderator: Emeritus Professor Kate Warner

Speakers



Alison Alder is a visual artist whose work blurs the line between studio and social/political art practice. She has worked within community groups, research institutions and Indigenous organisations.

Alison's research is focused on empowering communities through the visualisation of common social aims and under-represented histories. She is an Honorary Associate Professor at The Australian National University School of Art and Design and an Australian Parliamentary Library Associate, where she is researching material for a series of new artworks focussed on the Australian Women's Suffrage Movement.



Sue Anderson is an expressionistic landscape painter, printmaker and ceramic artist who lives and works in Victoria. She completed a Bachelor of Education at Melbourne State College in 1983. Her unique visual language is inspired by days spent out in the Australian landscape, observing, drawing and reflecting.

Sue has held more than 30 solo exhibitions and numerous groups shows nationally and internationally, and her work has been included in several significant group exhibitions including *Domain of the other* at the National Gallery of Victoria in 1994. She has also recently been selected as a finalist in the 2020 Wyndham Art Prize. Her work is held by numerous collections including the National Gallery of Australia, Canberra; the Art Gallery of New South Wales, Sydney; Artbank, Sydney and several university and regional galleries.



Raymond Arnold works out of a West Coast Tasmanian mining town where he has lived for 18 years. He initially set up and ran an arts centre titled Landscape Art Research Queenstown with his partner Helena Demczuk. More recently, they have driven the set up of PressWEST Tasmania: a communal art centre with a focus on printmaking. Over the 18 year period in the West, Ray has continued to make work in the mediums of printmaking and painting solo exhibitions in 2022 at the Australian Galleries in Melbourne and the Bett Gallery in Hobart.

Ray has held more than 50 solo exhibitions in Australia, Europe and the US and has participated in many group shows. Ray is represented in the collections of the Imperial War Museum and the Victoria and Albert Museum, London and the Musee Courbet in France. In Australia, the National Gallery, the Australian Parliament House and various State Galleries have Raymond Arnold artworks in their collection. In the last twelve months he has completed a major work for permanent installation into the Queen Victoria Museum and Art Gallery in Launceston, Tasmania.

Speakers



Julie Ewington is a writer, curator, broadcaster and authority on contemporary Australian art, especially art by women, and contemporary art from Southeast Asia.

Julie has held academic and curatorial positions, with a focus on contemporary art and has written catalogue essays, reviews for *The Monthly* and *Artforum* and monographs for Fiona Hall (2005) and Del Kathryn Barton (2014). While Head of Australian Art at the Queensland Art Gallery of Modern Art, Julie curated *The Art of Fiona Hall; the Contemporary Australia: Optimism* (2008), *Contemporary Australia: Women* (2012); and contributed to six editions of the Asia-Pacific Triennial. Julie's achievements were honoured with the Australia Council's Visual Arts Award in 2014. More recently, Julie was a member of the curatorium for *Unfinished Business: Perspectives on art and feminism*, which concluded at the Australian Centre for Contemporary Art, Melbourne, in March 2018. Julie is currently Chair of 4A Centre for Contemporary Asian Art, Sydney.



Steve Fox studied at the South Australian School of Art in 1975 with Ann Newmarch as his first year mentor, which changed the way he viewed the production and purpose of art. Steve was Art Advisor to Yirrkala from 1979, set up print workshops in Riverland at Jerry Mason Centre and Cadell Training Centre and was Director of 24HR Art – Northern Territory Centre for Contemporary Art in Darwin and the Maruku Arts Centre at Uluru. Steve now lives and works on the far south coast of New South Wales.



Marla Guppy is an artist, cultural planner and public art strategist. She worked as a political poster maker at the Women's Warehouse and Harridan and was Artist in Community at Garage Graphix throughout the 1980s.

Over the last decades, Marla has run a cultural planning and public art consultancy which works with artists and communities on creative projects that explore social environments and identity. As a strong advocate for cultural sustainability in urban Australia, Marla received the Ros Bower Memorial Award in 1996 for her work in community cultural development. Her essay 'Suburban Life in Print', about the work of Garage Graphix in the pre-digital decade, was the 2019 winner of the Print Council of Australia's Ursula Hoff Prize. Her posters are included in major collections across Australia.

Speakers



Lee-Anne Hall has worked for many years across the arts and academic sectors in regional and metropolitan NSW and SA in arts management and administration, program and exhibition development and curatorship.

Leanne is currently the Director of Wagga Wagga Art Gallery and was previously Director of Penrith Regional Gallery (2012-2018), Program Manager of CoMedia, Training Officer with the NSW Community Arts Association and Community Arts Officer. She has also held academic positions at the University of Sydney in Museum and Heritage Studies and the University of Technology Sydney in Arts Management. Leanne's research interests include Indigenous art and political engagement, reconciliation and audience development.



Alice Hinton-Bateup was born in 1950 in South Sydney and identifies as an Aboriginal woman of the Kamilaroi and Wonnarua peoples.

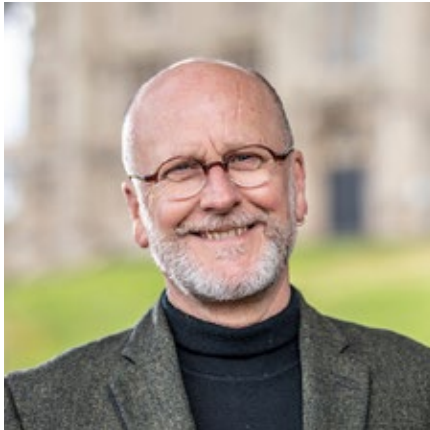
Alice trained in screen printing at Garage Graphix; a print workshop in Mt Druitt, Sydney which employed a number of Aboriginal artists, working there from 1983. Garage Graphix produced posters that became important in the struggle for Aboriginal rights in Australia. Hinton-Bateup participated in four print exhibitions in the 1980s and in 2020 was included in *Know My Name* at the National Gallery of Australia; an exhibition focused on female Australian Artists. Her posters are included in the collections of the National Gallery of Australia, Flinders University Art Museum in Adelaide, Powerhouse Museum in Sydney, and the Art Gallery of New South Wales.



Kait James is a proud Wadawurrung woman and artist who explores her identity as an Australian with both Anglo and Indigenous heritage.

Kait's work asks questions relating to identity, perception and our knowledge of Australia's Indigenous communities. Utilising punch needling techniques, she embroiders kitsch found materials such as souvenir tea towels that reference colonial settlements and histories, and subverts them with Indigenous imagery and familiar references. Through the use of humour and vivid colours, Kait addresses the way white western culture has dominated Australia's history, and her personal reflections on her Indigenous heritage.

Speakers



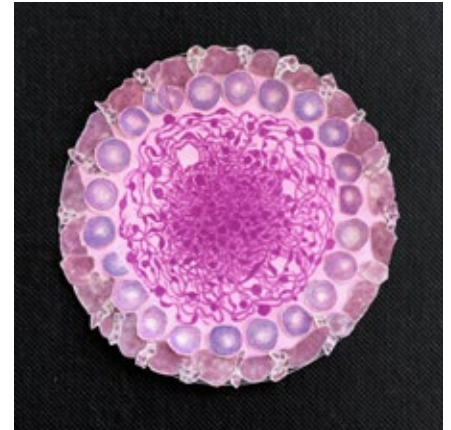
Professor Greg Lehman is a well-known Tasmanian art historian, curator, essayist and commentator on Indigenous identity and place. Descended from the Trawlulwuy people of north-east Tasmania, Greg has an intimate relationship with the island's Indigenous culture and his creative works explore the impact of colonisation on Tasmania's social fabric.

Prior to his appointment as Pro Vice Chancellor, Aboriginal Leadership at the University of Tasmania in January 2020, Greg was a McKenzie Research Fellow at the School of Culture and Communication at the University of Melbourne. Following his appointment as an Indigenous Visiting Research Fellow at the Australian Institute of Aboriginal and Torres Strait Islander Studies in 2011, Greg worked in a number of research roles at the Australian National University's National Centre for Indigenous Studies and Deakin University's Institute for Koori Education.



Chips Mackinolty started designing and printmaking at Sydney's Tin Sheds. On moving to the Northern Territory, he continued a long and varied career including Arts Advisor in Aboriginal Arts centres, journalist, researcher, ministerial advisor, speech writer, and consultant in arts, health, and economic development. He co-established Green Ant Research Arts and Publishing in Darwin.

Throughout more than 35 years in the Northern Territory, Chips has continued to produce and exhibit art, including posters, prints, banners, murals and fabric design, as well as occasional forays into painting, writing, music and radio production. He has had work shown in over 300 exhibitions since 1977 in Australia and overseas and his work is held in several national and international art institutions.



Marie McMahon is a Sydney artist whose work has touched on social, political and environmental themes.

Marie's earlier works took the nature of the Northern Territory as a subject; reflecting on site, flora, culture, significance and environmental effects. The artist's current works focus on the landscape at Cape Banks, Botany Bay.

Speakers



Dr Mandy Quadrio is a Trawlwoolway woman whose ancestral Countries are Tebrakunna, north-east Lutriwita/Tasmania and the Oyster Bay Nation of eastern Lutriwita. She is connected to the Bass Strait Islands through her maternal line and is also of European ancestry.

As a Meanjin/Brisbane-based artist, Mandy's art practice emerges as she uncovers personal and cultural histories, narratives and perspectives that journey to the heart of great inaccuracies in Australia's westernised history telling.



Dr Ron Radford AM is an internationally renowned Australian curator. During a distinguished career, Ron was Director of the Ballarat Fine Art Gallery and was a defining influence on the collections of the Art Gallery of South Australia (1990-2004) and the National Gallery of Australia (2004-2014), being responsible for the acquisition of over 47,000 works of art and 500 exhibitions.

Ron's publications include *Tom Roberts* (1996), *Our Country: Australian Federation Landscapes 1900-1914* (2001), and most recently, *John Glover: Patterdale Farm and the Revelation of the Australia Landscape* in 2023.



Toni Robertson was a member of the Earthworks Poster Collective at the Sydney University Art Workshop from 1975 until the collective dissolved in 1980 and later had her own studios in Canberra and Sydney.

Toni was unable to continue print-making when she developed an extreme sensitivity to the solvents used in the printing and photographic process. Her later academic career focused on Participatory Design and usability and ethical issues in technology design.



Julie Shiels (PhD VCA) is a visual artist and writer who makes sculptural and photo media artworks for the gallery, the web and public spaces.

Transforming everyday objects, text and neglected places, Julie's creative projects are informed by social issues and draw attention to the things that are hidden, overlooked or undervalued. Julie is a Senior Industry Fellow of RMIT University.



Dr Tyson Yunkaporta is an author, academic, educator, Indigenous thinker, maker (traditional wood carving), arts critic, researcher, poet. Apalech clan (west cape) with ties in the south, born-country is Melbourne and adoptive and community/cultural ties all over, from Western NSW to Perth. Yunkaporta is founder of the Indigenous Knowledge Systems Lab at Deakin University in Melbourne, and author of *Sand Talk*. His work focuses on applying Indigenous methods of inquiry to resolve complex issues and explore global crises.



Karla Dickens is an artist of Wiradjuri, Irish and German heritage, living and working on Bundjalung Country in New South Wales. Through her multidisciplinary practice – spanning painting, photography, video, collage, sculpture and installation – Dickens brings a black humour to her unflinching interrogation of subjects such as race, gender and injustice. Described as a 'found-object' virtuoso, her practice often places overlooked or discarded objects into new contexts to interrogate Australian culture, contest histories and agitate for change.

Dickens graduated from the National Art School with a Bachelor of Fine Arts in in 2000 and has exhibited widely since the early 1990s. In 2023, Dickens' major survey exhibition *Embracing Shadows* opened at Campbelltown Arts Centre, spanning thirty years of practice. Dickens' work is held in major collections including the National Gallery of Australia, National Museum of Australia, National Portrait Gallery, National Art School, Australian Museum, Art Gallery of New South Wales, Art Gallery of South Australia, Art Gallery of Western Australia, National Gallery of Victoria and the Museum of Contemporary Art, among others.

Moderators



Professor Kate Darian-Smith is the Executive Dean and Pro Vice-Chancellor, College of Arts, Law and Education.

Kate is passionate about understanding the social and cultural changes that have shaped Australian peoples and places. As a leading historian of Australia, she is known for her distinctive cross-disciplinary approach, and her engagement with cultural heritage and the ways that historic events are publicly commemorated. Across her career, Professor Darian-Smith has published widely, including works on settler Indigenous interactions on Australia's colonial frontiers, the impact of World War I and World War II on national identity, the histories of childhood, and the cultural sustainability of rural communities.

As the Executive Dean of the College of Arts, Law and Education (CALE), Professor Darian-Smith is proud of the breadth and excellence of the College - from creative arts, the humanities and social sciences to professional schools in law and education.



Dr Toby Juliff is Lecturer in Art at the School of Creative Arts and Media, University of Tasmania.

Previously lecturer at the University of Melbourne and Leeds Arts University, Toby has published essays and chapters on subjects as diverse as exhibition histories of British art in the 1960s, participatory art and heritage studies, confessional video art and Latinx feminist sculpture. His most recent project, *Post-humanism at the Edge of the World*, explores new 'Southern' geographies and terrain for post-Anthropocene thinking and making in contemporary art.



Kate Warner is an Emeritus Professor of Law at the University of Tasmania where she taught Criminal Law and Criminology before her appointment as Governor of Tasmania in 2014.

Kate was Director of the Tasmania Law Reform Institute from 2002 until 2014 and has served as Dean of the Faculty of Law and Head of Department in the Law School and on numerous boards including the Sentencing Advisory Council (Tas). A fellow of the Australian Academy of Law and a fellow of the Australian and New Zealand Society of Criminology, Kate is an internationally recognised expert in the fields of criminal law, criminology and sentencing in Australia.

Kate was made a Companion of the Order of Australia in 2016 for significant service to the law.



Jane Barlow is the Exhibitions and Program Coordinator, Cultural Collections, University of Tasmania.

Jane has more than 20 years experience in the museum and gallery sector, including developing and touring exhibitions, registration, collections management, administration, exhibition management and curatorship. Jane has held positions at the Museum of Old and New Art, Tasmanian Museum and Art Gallery, National Exhibitions Touring Support Victoria, Australian Racing Museum and City of Melbourne Arts and Heritage Collection. Jane also worked as Team Leader for the Australia Council for the Arts at the Australian Pavilion during the 2015 Venice Biennale and is currently a board member of the Contemporary Arts Tasmania touring committee.

Jane had expanded her personal and professional experience into social, political and artistic environments by supporting marginalised communities such as the LGBTIQ+ community, Indigenous Australians and people living with disabilities by completing the University of Tasmania's Ally Network, Cultural Safety and Lateral Violence training.



Caine Chennatt is the Director of Curatorial and Cultural Collections at the University of Tasmania, where he bridges the organisation's cultural collections, art galleries, museums, and public art commissions with audiences through a lens of cultural humility.

Caine's current curatorial work explores plural cultural identities, expanded ways of knowing and hope. He previously produced arts engagement, access and inclusion and collection engagement programs at the Lawrence Wilson Art Gallery, Berndt Museum, Mowanjum Art and Cultural Centre and was awarded a Churchill Fellowship for his work in inclusive galleries. He is the current Chair of the Council of Australian University Museums and Collections and a board member for Second Echo Ensemble. Outside the cultural sector, Caine is an accredited conflict mediator.



Rachael Rose is Curator and Registrar of the Fine Art Collection at the University of Tasmania, managing a collection of approximately 3000 artworks across the University's campuses.

Rachael completed her BFA and Master of Fine Art and Design (Printmaking) at the University of Tasmania's School of Art in 2004. She maintains her art practice, with a particular interest in imagery of the plant world and the dialogue between nature and culture.

Rachael has actively participated in printmaking competitions, exchanges and exhibitions and has won numerous art awards. Most recently, she was a finalist in the 2019 Burnie Print Prize. Her artworks are held in private and public collections both locally and abroad.



Acknowledgements

It takes the dedication of a plethora of people – individuals, communities, and organisations – to realise imagined possibilities. The curatorial team and organisers of this symposium would like to extend our sincere gratitude to all the artists, speakers, moderators, staff, students, volunteers, collectors, and galleries who have generously shared their art, craft, knowledge, insights, and time, to the making of this symposium on the occasion of the exhibition *Out of the Everywhen*.

Exhibitions, academic, and public programs at the Plimsoll Gallery are made possible in-part through the generosity of donors, strategic support through the University of Tasmania's Academic Division, and collaborations within the Library and Cultural Collections.

The presentation of this symposium at The Hedberg is made possible with the support of the Theatre Royal and the University of Tasmania's College of Arts, Law, and Education. In particular, the organisers would like to thank Tony Bonney for event organisation, and to Sharifah Emalia Al-Gadrie for warmly holding space as host.

Special thanks to Lee-Anne Hall, curator of the *Right Here Right Now - Australia 1988* exhibition, presented in 1988 by Co-Media at The Experimental Art Foundation, Adelaide.

Finally, the organisers wish to express their heartfelt thanks to all the audiences who enrich these programs through their engagement and participation.

Exhibition works

Right Here Right Now - Australia 1988 screenprints purchased with the assistance of the Visual Arts Board, Australia Council, 1988



Ray Young
Fort Dundas 88, 1988



Alison Alder
Making a Just Future, 1988



Julie Shiels
White On Black, 1987



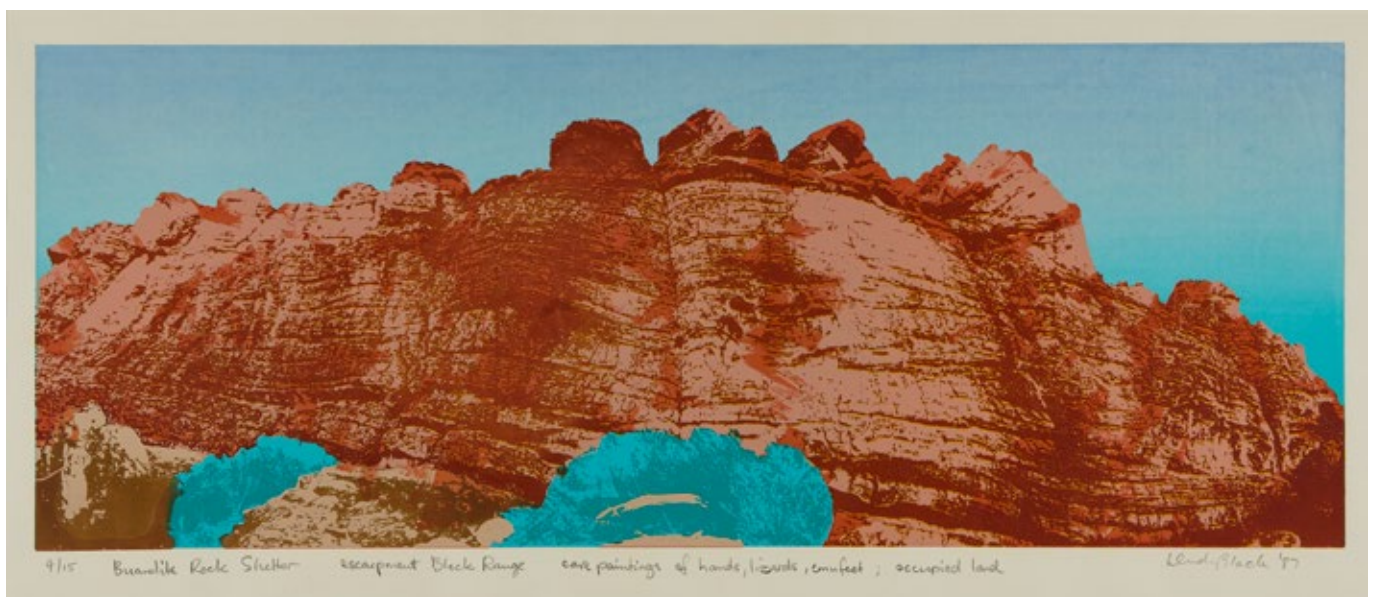
Marie McMahon
Wooreddy's Vision - Truganana's Sisters, 1988



Bob Clutterbuck
Land, 1987



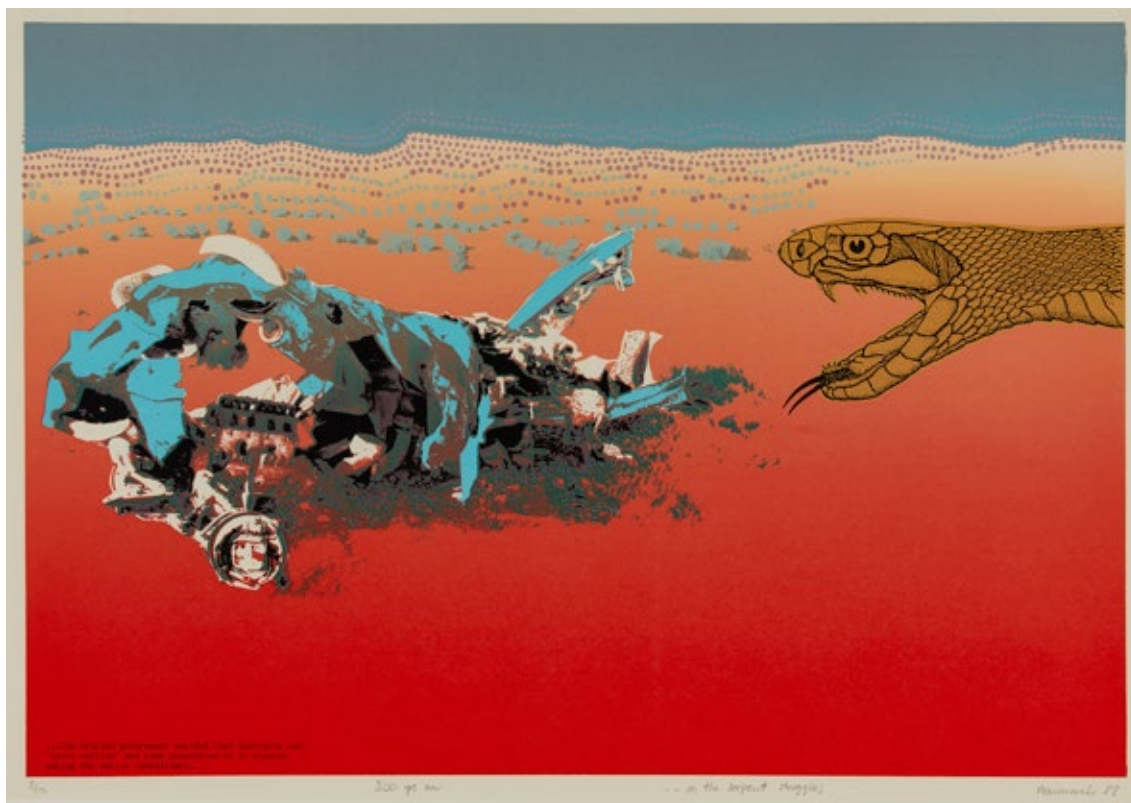
Portland Print Workshop
Unentitled, 1987



Wendy Black
Buandik Rock Shelter, 1987



Angela Gee
Sand Dune, Uluru, 1987



Ann Newmarch
200 years on...as the serpent struggles, 1988



Sue Anderson
The French Test, 1987



Julia Church
Sacred Object, 1987



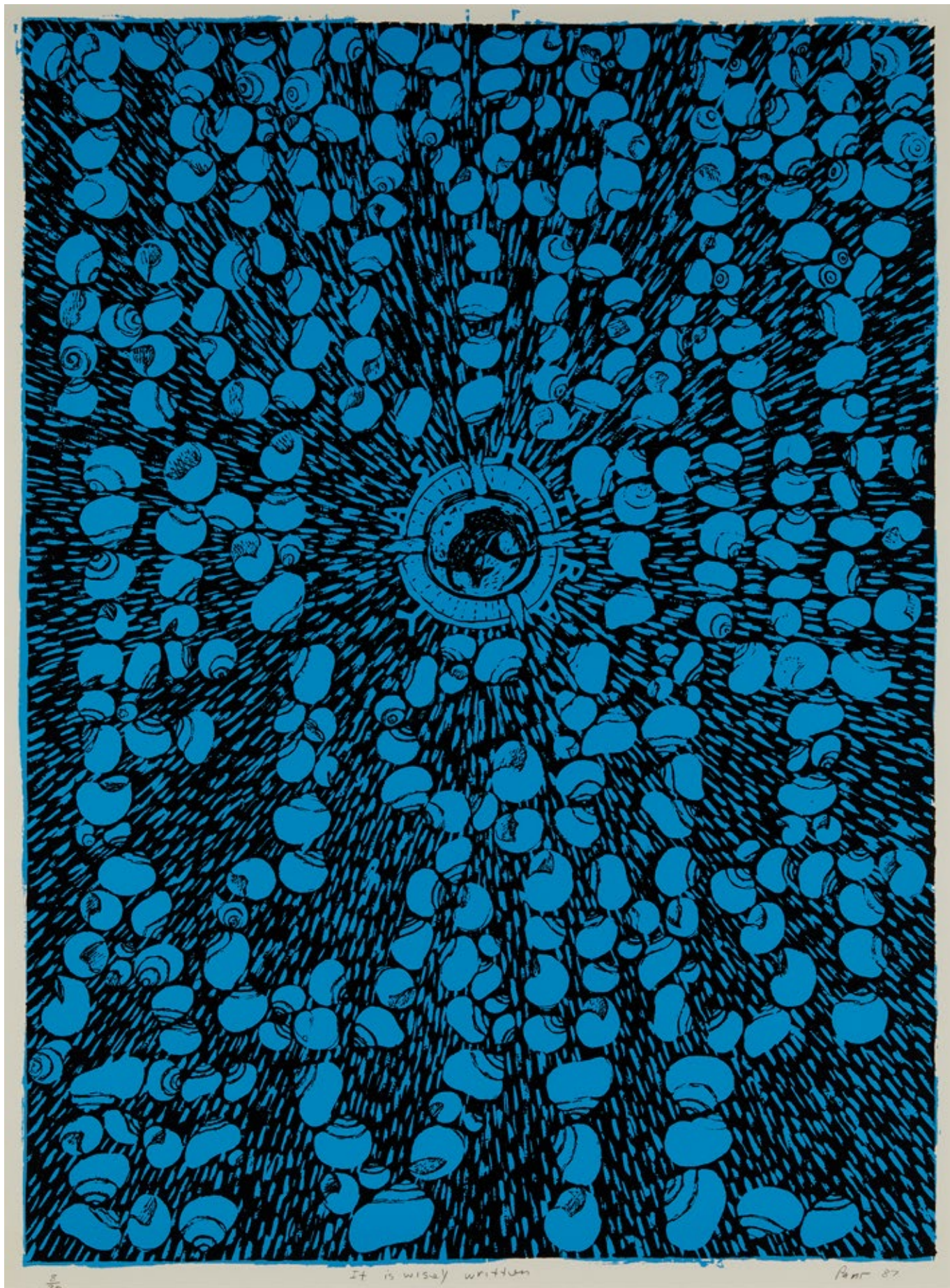
Jan Fieldsend
I do not celebrate 200 years of war against the Aboriginal Peoples and the Land, 1987



Jeff Stewart
Weeds that introduce species, 1988



Raymond Arnold
Clearfell Cut, 1987



Paul Worstead
It is wisely written, 1987



Jayne Amble

Some are kept at home, some are homeless and some think they own the whole bloody world..., 1987



Pamela Harris

Greetings from Tassie, 1987

I WANT YOUR FOOD



and your trees and soil. I want the manly men and all the women. Your kids. I want your knowledge and skill. Stop your dreaming. I want you to be like me. What's wrong with that. Of course I know we're equal. But I'm better.

LETS HAVE A DRINK AND CELEBRATE

Brisbane Poster Group

Let's have a drink and celebrate, 1987



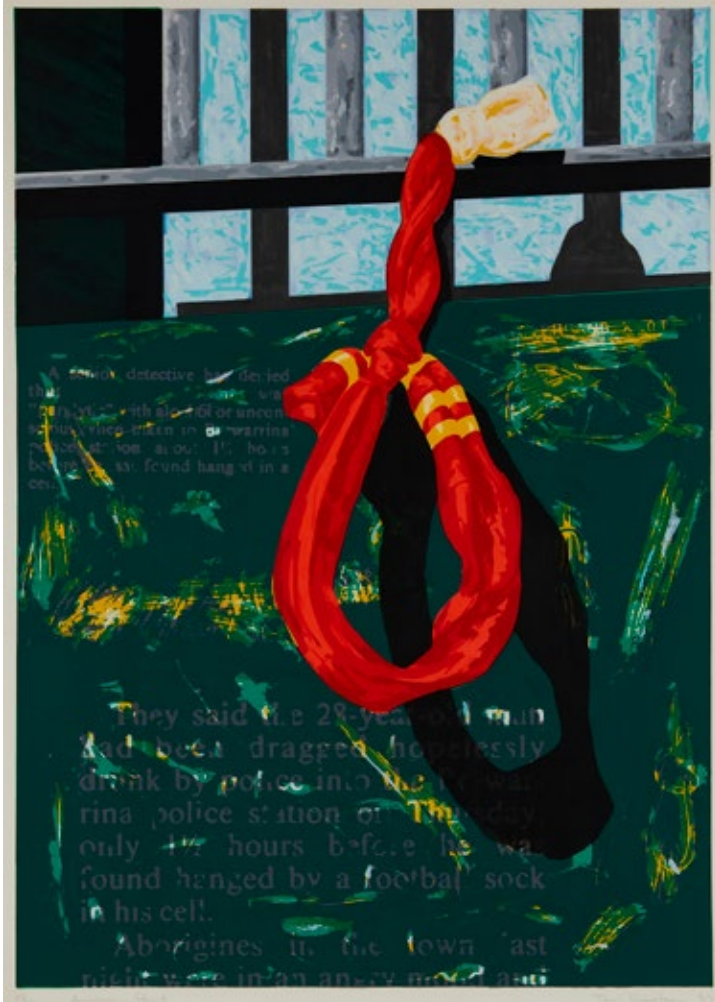
Andrew Hill
Colonialism, Racism, Genocide, 1987



Lyn Finch
Eddie West died here, 1987



Michael Callaghan
Stop the killing times, 1988



Toni Robertson
Anniversary Print, 1987



Stephen Fox
Even today for many it is still one way, 1987



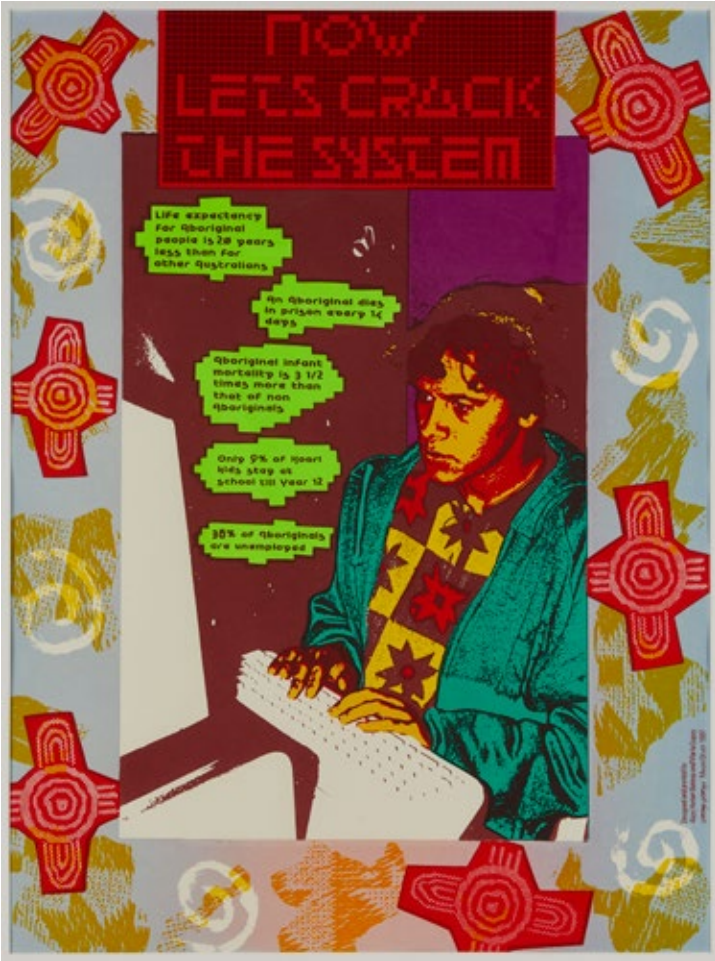
Sally Morgan
Citizenship, 1987



Byron Pickett
Descendants, 1987



David Morrow
Sam and David 1980, 1987



Marla Guppy & Alice Hinton-Bateup
Now let's crack the system, 1987



Marla Guppy & Alice Hinton-Bateup
We have survived, 1988

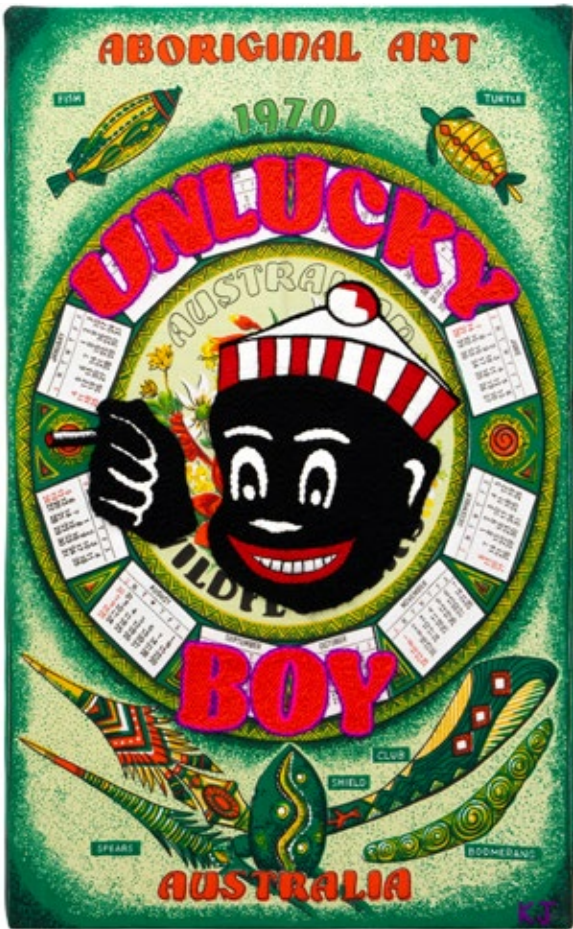


Colin Russell
Survival of the fittest, 1987

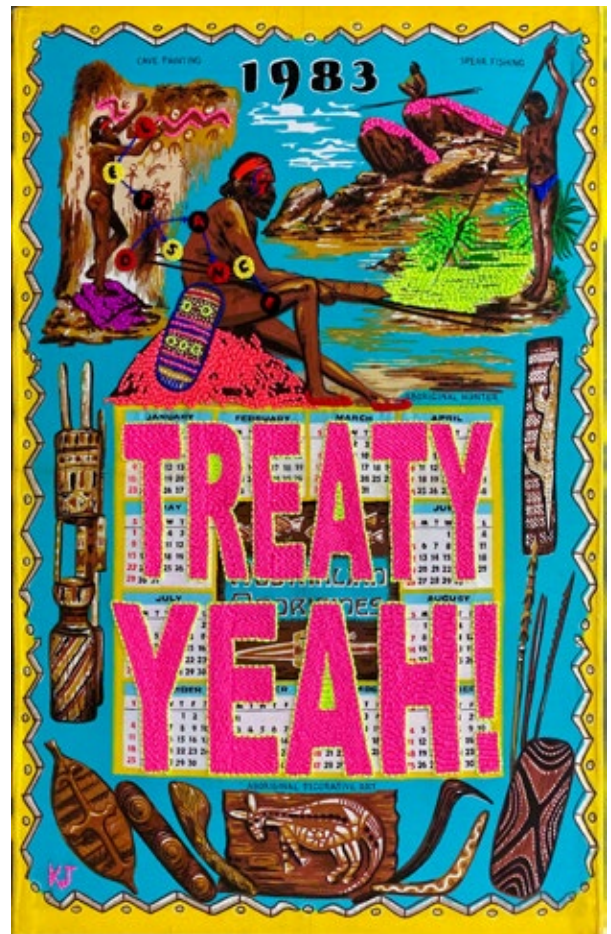


Chips Mackinolty
We are still strong, 1987

Exhibition works



Kait James
*Lucky n****r boy cigarettes*, 2022
 Wool, felt and cotton on printed cotton
 77.5 x 46.5 x 7cm
 Courtesy of the artist and Neon Parc,
 Naarm/Melbourne



Kait James
Let's Dance, 2019
 Wool and cotton on printed cotton
 75 x 46.5 x 7cm
 Courtesy of the artist and Neon Parc,
 Naarm/Melbourne



Michael Cook

Enculturation #1, 2022

Hahnemühle photo rag with archival ink

180 x 100cm

Courtesy of the artist, and THIS IS NO
FANTASY Gallery, Naarm/Melbourne



Michael Cook

Enculturation #2, 2022

Hahnemühle photo rag with archival ink

180 x 100cm

Courtesy of the artist, and THIS IS NO
FANTASY Gallery, Naarm/Melbourne



Michael Cook

Enculturation #3, 2022

Hahnemühle photo rag with archival ink

180 x 100cm

Courtesy of the artist and THIS IS NO
FANTASY Gallery, Naarm/Melbourne



Michael Cook

Enculturation #5, 2022

Hahnemühle photo rag with archival ink

180 x 100cm

Courtesy of the artist, and THIS IS NO
FANTASY Gallery, Naarm/Melbourne



Above:

Jazz Money

Bub, Listen up, 2021

Digital print on poly silk, sound
100 x 100cm, 100 x 300cm.

Courtesy of the artist

Left:

Jazz Money

Bub, Listen up, 2021

Out of the Everywhen, installation view at
Plimsoll Gallery, University of Tasmania, 2023.

Photo by Rémi Chauvin.



Tony Albert

Self Portrait (It's the end of the world as we know it), 2022

Acrylic and collage on canvas

300 x 200cm

Courtesy of the artist and Sullivan+Strumpf



Jenna Lee

Archive of an Invasive Native, 2020
Dual channel video projection
Dimensions variable

Originally commissioned by the Institute of Modern Art
for *Making Art Work* and adapted for *Out of the Everywhen*.
Courtesy of the artist and MARS Gallery.



Jordan Cowen

Questions, 2023
Canvas panels
120 x 90 x 90cm
Courtesy of the artist

Jordan Cowen

Spot UV print Blak, 2023
Structural timber, pallet wrap plastic wrap and spray paint
200 x 200cm.
Courtesy of the artist

Out of the Everywhen, installation view at Plimsoll Gallery,
University of Tasmania, 2023. Photo by Rémi Chauvin.



Left to right, top to bottom:

Karla Dickens

Looking at You I, 2017
Inkjet print. 105 x 105cm

Looking at You II, 2017
Inkjet print. 105 x 105cm

Looking at You III, 2017
Inkjet print. 105 x 105cm

Looking at You IV, 2017
Inkjet print. 105 x 105cm

Looking at You V, 2017
Inkjet print. 105 x 105cm

All works courtesy of the artist and STATION Gallery

Out of the Everywhen

10 March – 6 May 2023

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Curatorial team and organisers:

Jane Barlow, Caine Chennatt and Rachael Rose

Installation team:

Josh Prouse, Anna Eden and Michael Brady

Gallery visitor engagement team:

Natasha Bradley, Abbey Green, Bronwen Jones
and Eva Nilssen

Graphic design: Michael Brady, remixing a motif
from the original catalogue for the *Right Here Right
Now - Australia 1988* exhibition, designed by Leon
Cmielewski.

Exhibition photography: Rémi Chauvin