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Adelaide Biennial of Australian Art
27 February – 8 June 2026

Art Gallery of South Australia
Samstag Museum of Art
Adelaide Botanic Garden

On Kurna Yarta
Free Entry

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Presented in association with the Adelaide Festival, and with generous support received from the Art Gallery of South Australia Biennial Ambassadors Program and Principal Donor The Balnaves Foundation. This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body and by the Visual Art, Craft and Design Framework, an initiative of the Australian, State and Territory Governments.

Gallery 25

CHARLIE SOFO

born Wurundjeri Woi-wurrung and
Bunurong/Boon Wurrung Country,
Naarm/Melbourne, Victoria 1983 // lives
and works on Wurundjeri Woi-wurrung
and Bunurong/Boon Wurrung Country at
Naarm/Melbourne, Victoria

The Whole Universe

2026 // business card, chocolate
wrappers, gas canister, hairy panic
(tumbleweed), laminated sign, video
components, wall mounted display case

Courtesy of the artist and Darren Knight
Gallery, Warrang/Sydney

Co-commissioned with the University
of Queensland Art Museum, Meanjin/
Brisbane

ROBERT ANDREW

Yawuru people, Western Australia //
born Whadjuk Nyoongar Country,
Boorloo/Perth, Western Australia 1965 //
lives and works on Turrbal and Yagara
Country at Meanjin/Brisbane, Queensland

new eyes – old Country – Nagula

2025 // charcoal, electromechanical
devices,
aluminium components, single-channel
video: 15 minutes, 44 seconds, 9:16 ratio,
colour, sound

Courtesy of the artist and Milani Gallery

To connect with his Yawuru ancestral land near Broome, Robert Andrew makes use of a variety of digital technologies. In *new eyes – old Country – Nagula*, the white walls of the gallery are transformed over the duration of the exhibition by the artist's kinetic drawing machine, as it drags charcoal across the length of the wall. The myth of the white cube as a space free from external forces is unravelled by Andrew's machine as it reinstates the contours of Country.

The charcoal is tied behind a monitor that is screening drone footage of the edge of Yawuru coastline, along the road the word NAGULA (saltwater, Yawuru language) is repeatedly visible in the pidan. With the red soil drying, the word disappears, only to reappear further along the dirt road. In *new eyes – old Country – Nagula*, Andrew reanimates the endangered Yawuru language while also conveying its fragility.

JOSINA PUMANI

Pitjantjatjara people, South Australia //
born in Mimili, Anangu Pitjantjatjara
Yankunytjatjara Lands, South Australia
1984 // lives and works on Kurna
Country at Tarntanya/Adelaide, South
Australia

Black Mist

2024 // hand-built stoneware, underglaze

Courtesy of the artist and APY Art Centre
Collective

JOSINA PUMANI

Pitjantjatjara people, South Australia //
born in Mimili, Anangu Pitjantjatjara
Yankunytjatjara Lands, South Australia
1984 // lives and works on Kurna
Country at Tarntanya/Adelaide, South
Australia

Black Mist

2025 // hand-built stoneware, underglaze

Courtesy of the artist and APY Art Centre
Collective

JULIE NANGALA ROBERTSON

Warlpiri people, Northern Territory //
born Arrernte Country, Mparntwe/Alice
Springs, Northern Territory 1973 //
lives and works on Warlpiri Country at
Yuendumu, Northern Territory

Mina Mina Jukurrpa

2025 // acrylic on Belgian linen

Mina Mina Jukurrpa

2025 // acrylic on Belgian linen

Courtesy of the artist and Warlukurlangu
Artists

The bands of dots that sweep across Julie Nangala Robertson's canvases enclose the viewer in fields of ancestral vision. Through a reduced mark, repeated at scale, Julie Nangala Robertson's work conveys the macro and micro visions of Mina Mina Jukurrpa. The constellation of brush strokes in these two paintings inscribes the path taken by the ancestral women during creation time; the movement of dance in ceremony; traces of the digging sticks that uncovered food and established water sources; and Country itself – and the multitude of responsibilities it entails.

Gallery 23c

JOEL SHERWOOD SPRING

Wiradjuri people, New South Wales //
born Gadigal Country, Warrang/Sydney,
New South Wales 1992 // lives and works
on Gadigal Country at Warrang/Sydney,
New South Wales

Diggermode 2: Cloud Ceding

2025 // videos, aluminium, paint

Courtesy of the artist

This project has been supported by Create
NSW, the Keir Foundation, and Institute of
Modern Art's Commissioners Circle

Demonstrating how life online has a
physical, environmental and psychic
imprint, *Diggermode 2: Cloud Ceding*
centres on a drone operator and lifestyle
vlogger, Kira is excited about a recent land
acquisition and blasé about the morality of
technological warfare.

Joel Sherwood Spring plays with the
slippage between 'seeding' and 'ceding'
in the title of his work of art. Cloud
seeding is a practice whereby substances
(such as silver iodide) are sprayed from
an aircraft flare rack (replicated as
the white aluminium sculpture in the
gallery) into clouds to attract water
droplets and enhance rainfall. The term
cloud storage is used for remote data
centres to abstract the scale and location
of this infrastructure. *Diggermode 2:
Cloud Ceding* demonstrates how the
appropriation of First Nations land
for farming, mining and suburban life
– symbolised by the surveyor's chain
and the suburban fence – is now being
subsumed by the swathes of real estate
needed to store digital data – from
social media posts to Pine Gap satellite
communications (referenced in the
adjacent wall painting).

Gallery 23b

JENNIFER MATHEWS

born Kurna Country, Tarntanya/
Adelaide, South Australia 1994 // lives
and work on Kurna Country, Tarntanya/
Adelaide, South Australia

Yard

2025 // stainless steel and galvanised
steel

Courtesy of the artist

This project has been assisted by the
Australian Government through Creative
Australia, its principal arts investment
and advisory body, and by the South
Australian Government through CreateSA

Gates and barriers designed to direct
livestock provide the template for Jennifer
Mathews to funnel visitors through the
gallery. Key factors in the design of
industrial-scale farming infrastructure
include the economical use of materials
and minimal labour in its manufacture
and installation. Mathews's works of art,
by contrast, are welded by the artist in
her studio; to complement this artisanal
approach, she emphasises ornamentation,
as seen in the cross bracing, which
appears as directional arrows in *Yard* and
as an hourglass in *Ramp*.

Although structurally referring to the
containment of livestock, the subject
of *Ramp* and *Yard* are the forces that
shape human behaviour. With her overt
installations, Mathews brings the subtle
modes of control – exhibition design/
cultural mediation/security mechanisms –
in the gallery to the fore.

FRANCIS CARMODY

born Gadigal Country, Warrang/Sydney,
New South Wales 1998 // lives and works
on Wurundjeri Woi-wurrung and
Bunurong/ Boon Wurrung Country at
Naarm/Melbourne, Victoria

Wise-to-the-Bait: Bait

2026 // salt, zinc, resin, steel, foam

Courtesy of the artist

With thanks to MAP Co and the University
of Melbourne Burnley Campus

HELEN JOHNSON

born Wurundjeri Woi-wurrung Country,
Naarm/Melbourne, Victoria 1979 //
lives and work on Wurundjeri
Woi-wurrung Country at Naarm/
Melbourne, Victoria

Visit over, madam

2024 // synthetic polymer paint on
canvas

Private collection

Courtesy of the artist and Château Shatto
and Pilar Corrias

HELEN JOHNSON

born Wurundjeri Woi-wurrung Country,
Naarm/Melbourne, Victoria 1979 //
lives and work on Wurundjeri
Woi-wurrung Country at Naarm/
Melbourne, Victoria

Those visions are true

2024 // synthetic polymer paint on
canvas

Private collection, New York

Courtesy of the artist and Château Shatto
and Pilar Corrias

HELEN JOHNSON

born Wurundjeri Woi-wurrung Country,
Naarm/Melbourne, Victoria 1979 //
lives and work on Wurundjeri
Woi-wurrung Country at Naarm/
Melbourne, Victoria

Former selves / compliant

2025 // synthetic polymer paint and
dialux bleu on canvas

Courtesy of the artist and Château Shatto
and Pilar Corrias

HELEN JOHNSON

born Wurundjeri Woi-wurrung Country,
Naarm/Melbourne, Victoria 1979 //
lives and work on Wurundjeri
Woi-wurrung Country at Naarm/
Melbourne, Victoria

Encounter between a man, woman and child, beast looks on / complaint

2025 // synthetic polymer paint and
dialux rouge on canvas

Courtesy of the artist and Château Shatto
and Pilar Corrias

D HARDING

Bidjara, Ghungalu and Garingbal peoples,
Central Queensland // born Barada Barna
Country, Moranbah, Queensland 1982 //
lives and works on Turrbal and Yagara
Country at Meanjin/Brisbane, Queensland
and Paris, France

breaking boundaries (fence)

2022 // black pigmented industrial
silicone rubber parts, galvanised
agricultural fence fixings

Studio technician: Tobias Broughton

Courtesy of the artist and Milani Gallery

See over for text

D HARDING

The violence of enclosure is the subject of d harding's *breaking boundaries (fence)*. To create the work, the artist cast an agricultural fence post that had previously been used to divide harding's Bidjara ancestral land. *Breaking boundaries (fence)* is an act of doubling, with harding appropriating the act of appropriation: the wooden fence post, originally made to assert a definitive boundary, becomes a limp marker when cast in silicone.

ISADORA VAUGHAN

born Wurundjeri Woi-wurrung and Bunurong/Boon Wurrung Country, Naarm/Melbourne, Victoria 1987 // lives and works on Wurundjeri Woi-wurrung and Bunurong/Boon Wurrung Country at Naarm/Melbourne, Victoria

less than one percent of grasslands remain

2023 // steel, fibreboard, hollyhock, themeda triandra

Courtesy of the artist and STATION

Gallery 23a

GEORGE EGERTON-WARBURTON

born Kaneang Noongar Country, Kojonup,
Western Australia 1988 // lives and works
in New York, United States of America

Emu Communism

2026 // motors, animal hides, mixed
media

Courtesy of the artist

The title of George Egerton-Warburton's work, *Emu Communism*, is an oxymoron, as the emu is, by nature, a solitary animal. It is infused with the same tragic comedy that underpins the phrase 'kangaroo court', where a native Australian animal is representative of a broken institution or structure. Rows of empty chairs signals that the collective has dispersed: the layers of dust are evidence that it disbanded quite some time ago.

Like the native emu, the feral cat is a hallmark of freedom. In *Emu Communism*, the life of this wild animal has, however, been curtailed by human supremacy in the form of roadkill. Egerton-Warburton honours its symbolism by suspending the cat in resin and raising it on an engine hoist. This sense of propulsion, which is undercut by absurd inertia, is also present in the factory line, where meat grinders and cranking belts impotently whirl.

JENNIFER MATHEWS

born Kurna Country, Tarntanya/
Adelaide, South Australia 1994 // lives
and work on Kurna Country, Tarntanya/
Adelaide, South Australia

Ramp

2025 // galvanised steel, photographic
prints on vinyl

Courtesy of the artist

This project has been assisted by the
Australian Government through Creative
Australia, its principal arts investment
and advisory body, and by the South
Australian Government through CreateSA

PRUDENCE FLINT

born Wurundjeri Woi-wurrung and
Bunurong/Boon Wurrung Country,
Naarm/Melbourne, Victoria 1962 // lives
and works on Wurundjeri Woi-wurrung
and Bunurong/Boon Wurrung Country at
Naarm/Melbourne, Victoria

The Cut

2023 // oil on linen

Collection of Chloe Podgornik

The Coat

2022 // oil on linen

Courtesy of the artist and Fine Arts,
Sydney and mother's tankstation,
Dublin | London

The paucity of elaborative detail in Prudence Flint's painting means that the furniture and clothing accompanying the woman take on a potent charge. Flint has explained that she is interested in the relationship between the individual and their possessions, specifically how attempts to understand a subject through their belongings reveal information about the viewer rather than the work itself.

LAUREN BURROW

born Larrakia Country, Garramilla/
Darwin, Northern Territory 1992 // lives
and works on Wurundjeri Woi-wurrung
and Bunurong/Boon Wurrung Country at
Naarm/Melbourne, Victoria

Foods that don't rhyme

2025 // beeswax, seaglass, acrylic, brass,
light-emitting diode, reclaimed North
Coast hardwood, celerytop pine
'hydrowood', radiata pine plywood,
torches, microcontroller, wires

Courtesy of the artist

This project has been supported by
Monash University and the City of
Melbourne

Crocodile-spotting is an activity where
misidentification is common: every
floating log in the river is potentially a

dangerous creature. In *Foods that don't rhyme*, Lauren Burrow plays with this sense of confusion in her crocodile-canoe sculpture. The crocodile's death roll prompted a hasty rolling movement in the beeswax casting process, while the animal's colouring and skin texture are evoked by the mottled sea glass found in the shallows of its habitat. On the adjacent wall, one torch light flashes to the beat of a human heart and another to the beat of a crocodile heart, rhythmically falling in and out of synch.

The title of this work of art is inspired by the eco-philosopher Val Plumwood, who, having survived a crocodile attack herself, remarked that 'it has seemed to me that our worldview denies the most basic feature of animal existence on planet earth – that we are food and through death we nourish others'.

MILMINYINA DHAMARRANDJI

Djambarrpuyngu, Dhalpiyalpi people,
Northern Territory // born Yolngu Country,
Wirrwawuy, Northern Territory 1960
// lives and works on Yolngu Country at
Gunyunjarra, Northern Territory

Dhambadiny

2023 // natural pigments on eucalyptus

Dhambadiny

2024 // natural pigments on eucalyptus

Dhambadiny

2024 // natural pigments on eucalyptus

Dhambadiny

2024 // natural pigments on eucalyptus

Dhambadiny

2024 // natural pigments on eucalyptus

Courtesy of the artist and Buku-Larrnggay
Mulka Centre

MILMINYINA DHAMARRANDJI

Djambarrpuyngu, Dhalpiyalpi people,
Northern Territory // born Yolngu Country,
Wirrwawuy, Northern Territory 1960
// lives and works on Yolngu Country at
Gunyunjarra, Northern Territory

Dhambadiny

2025 // natural pigments on bark

Collection of Annabelle & Wayde Bull

Dhambadiny – Death Adder

2023 // natural pigments on bark

Collection of W. & V. McGeoch

Ruwakpuy, the serpents' font

2025 // natural pigments on bark

Collection of Lachlan and Shirley Barnes,
Sydney

MATTHEW HARRIS

Koorie/Scandinavian/Celtic // born Wangaratta, Victoria 1991 // lives and works on Wurundjeri Woi-wurrung Country at Yallabirrang/Collingwood, Naarm/Melbourne, Victoria

Baparra-banarrak

2022 // meteorite, possum tail

Private collection

Big Time

2025 // ochre and acrylic binder on canvas

Courtesy of the artist, FUTURES and The Commercial

When viewing Harris's works of art, audiences are confronted by the insignificance and the miraculousness of humanity, in the context of the scale and time of the universe. Distant future and deep time sit side by side in Matthew Harris's *Big Time* and *Baparra-banarrak*. The painting depicting a constellation that will appear 65,000 years into the future hangs below a suspended meteorite aged around four-and-a-half billion years. Through his use of ochre for the sky and possum tail on the meteorite, Harris distinguishes his ever-present conception of time as specifically Aboriginal.

NATHAN BEARD

born Whadjuk Nyoongar Country, Boorloo/
Perth, Western Australia 1987 // lives and
works on Wurundjeri Woi-wurrung
and Bunurong/Boon Wurrung Country at
Naarm/Melbourne, Victoria

Cicerone

2025 // single-channel video, silicone, oil,
pigment, polylactic acid, steel, foam,
resin, found objects

Courtesy of the artist, FUTURES

The word 'cicerone' refers to a guide who facilitates interpretive experiences for sightseers and gallery visitors. Nathan Beard uses the expression to suggest the subjective lens through which culture is understood, and, more pointedly, to invoke guides who do not belong to the cultures they are interpreting. *Cicerone* includes a single-channel video, collated from feature films, documentaries and television series, and references the circulation and consumption of Thai culture. Into this mix Beard has spliced Super 8 film from his mother's archive. The intimate familial footage interrupts the commercial gaze.

The 3D-printed Buddha sculptures in *Cicerone*, copies of sixteenth-century bronzes in the Art Gallery of South Australia collection, are cradled by rubbery forms cast from the artist's hands to propose a digitally facilitated symbolic restitution.

HELEN JOHNSON

born Wurundjeri Woi-wurrung Country,
Naarm/Melbourne, Victoria 1979 //
lives and work on Wurundjeri
Woi-wurrung Country at Naarm/
Melbourne, Victoria

Leapyear Ladies Pop

2022 // synthetic polymer paint on canvas

Courtesy of the artist and Château Shatto
and Pilar Corrias

Helen Johnson is renowned for her reevaluation of historic social events and power structures, a process she achieves by the careful layering of imagery and manipulation of paint. In *Leapyear Ladies Pop*, Johnson has reproduced a historic cartoon, sourced from a Port Philip colony police gazette from 1876. The cartoon depicts a nineteenth-century Irish tradition that allowed women to propose marriage to men on 29 of February – a leap year. While the leap year tradition was thought to symbolise the inversion of power between men and women, it served to reinforce the uneven dynamic and further fortified the sanctity of marriage, since it was allowed only for a single day once every four years.

JOHN SPITERI

born Gadigal Country, Warrang/Sydney,
New South Wales 1967 // lives and works
on Darug Country at Warrang/Sydney,
New South Wales

Studio Jean

2025 // oil and enamel on canvas, wool

Courtesy of the artist and Neon Parc,
Naarm/Melbourne

BRIAN FUATA

born Te Whanganui-a-Tara Wellington,
Aotearoa New Zealand 1978 //
lives and works on Antakirinja Matu
Yankunytjatjara Country at Coober Pedy,
South Australia

***Minor Gestures
(Instruction & Entertainment)***

2026 // two-channel video projection,
16:9 ratio, colour, looped; two-channel
sound installation, stereo, looped

Music and sound: Daniel Jenatsch
Editor: Garden Reflexxx (Andj Shannon
and Jen Atherton)

Videographer: Peter Drew

Courtesy of the artist and SUMER with
support from Vitalstatistix

Upstairs : Gallery 7

MARK MAURANGI CARROL

Māori Kūki Āirani people, Cook Islands //
born Dharawal Country, Warrang/Sydney,
New South Wales 1995 // lives and works
on Gadigal Country at Warrang/Sydney,
New South Wales

*Titikaveka (Aka va'a) (to cause
openings to cut or make gaps in space)*

2025 // oil enamel, permanent marker and
cable ties on linen

Courtesy of the artist and Nasha Gallery

MARK MAURANGI CARROL

Māori Kūki Āirani people, Cook Islands //
born Dharawal Country, Warrang/Sydney,
New South Wales 1995 // lives and works
on Gadigal Country at Warrang/Sydney,
New South Wales

*Ana'atu ra (to move away, pass on
or go away in peace)*

2025 // oil enamel and cable ties on linen

Courtesy of the artist and Nasha Gallery

MARK MAURANGI CARROL

Māori Kūki Āirani people, Cook Islands //
born Dharawal Country, Warrang/Sydney,
New South Wales 1995 // lives and works
on Gadigal Country at Warrang/Sydney,
New South Wales

Tuoro (departing) (Nga'i Rengarenga Vaerua - Departure Point of Spirits)

2025 // oil enamel and cable ties on linen

Courtesy of the artist and Nasha Gallery

To create *Tuoro (departing) (Nga'i
Rengarenga Vaerua - Departure Point
of Spirits)*, Mark Maurangi Carrol
saturated the reverse of his linen support
with oil enamel, with some of the paint
then seeping to the front of the fabric.

One element of his approach was to leave some fibres of the linen support unpainted. This process of soaking and maintaining some visibility of the support is reminiscent of pāreu, from Avaiki Nui/Cook Islands, with which Carrol is intimately familiar. Here the skirts are created from mulberry barkcloth, whereby some sections are patterned with natural dyes, while in other areas the delicate fibres of the tapa are left visible. Carrol also uses cable ties to create a vast patchwork, whose visible stitches are evocative of the appliqué technique used in tīvaevae quilts. In *Tuoro (departing) (Nga'i Rengarenga Vaerua - Departure Point of Spirits)*, Carrol fuses convention and innovation to honour Avaiki Nui/Cook Island art-historical references.

Upstairs : Gallery 8

EMMALINE ZANELLI

born Kurna County, Tarntanya/Adelaide,
South Australia 1994 // lives and works
on Kurna Country at Tarntanya/
Adelaide, South Australia

Pocket Money

2025 // HD video projection, 16:9 ratio,
colour, stereo sound

Courtesy of the artist

The young people in Emmaline Zanelli's *Pocket Money* are pictured working in their first jobs, resting in their bedrooms and pursuing their creative outlets. The artist captures both the variety and the limits of their entry-level roles, as well as the breadth of the participants' interests, making it difficult to easily characterise them as a homogeneous generation. Demonstrating how contemporary lives are structured around labour, the video details the unpaid time spent preparing for work, the excitement of a day off, the brief dopamine hit of spending a wage, and the dread that creeps in the night before returning to work. While these young people have their whole lives ahead of them, theirs is a future filled with work, work and more work.

Director: Emmaline Zanelli

Cinematographer: Liam Somerville

Additional videography: Maryada Rehling

Lighting: Liam Somerville

Text: Autumn Royal

Additional lighting: Eloise Holoubek

Editing: Liam Somerville

Composition: Mat Morison

Musicians: Norwood International High School Drum Corps: Jai Castello, Armin Taheri, Elias Mazreah, Carol Freddy, Punnapat Kongraksawech, Harrison Cadd, Sydney Morton-Wight

NIHS Drum Corps Teacher: Yohan Lee

Drum Line scores: Cassidy Byars

Participants: Emily Pavlovic, Marlie Cummings, Ciara Spencer, Aieshewarrya Kapoor, Evan Nguyen, Ivy Kruckemeyer, Scarlett Casley-Smith, Levi Graetz, Bonnie & Angus McClure, Lui Endersby, Bilal Hiyat, Blane Thew, Pippin Williamson, Akira Lim, Petra Zanker, Jai Castello, Marley Skinner

Producer: Alice McCool

This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body

Upstairs : Gallery 9

PRUDENCE FLINT

born Wurundjeri Woi-wurrung and Bunurong/Boon Wurrung Country, Naarm/Melbourne, Victoria 1962 // lives and works on Wurundjeri Woi-wurrung and Bunurong/Boon Wurrung Country at Naarm/Melbourne, Victoria

The Choice

2023 // oil on linen

Red Flag

2025 // oil on linen

Courtesy of the artist and Fine Arts, Sydney and mother's tankstation, Dublin | London

Prudence Flint adopts a measured and dedicated approach to her paintings, which largely depict women in domestic interiors. She begins with a pencil sketch of possible poses, followed by a session with a live model, from which photographs and further sketches are produced. The artist then transfers these studies onto stretched linen, transforming them in the process. She builds the surface of her paintings by first sketching the composition in charcoal, then adding layers of oils and painstakingly dry-brushing sections. The resulting soft pastel colours are interrupted by sharp white lines to create tension in the composition. Flint's measured, contemplative practice finds parallels in the reflective moments captured within her paintings.

ERIKA SCOTT

born Gangalu Country, Biloela, Queensland
1987 // lives and works on Quandamooka
Country at Ngudooroo/Lamb Island,
Queensland

Necrorealist Sunscreen

2026 // mixed media

Courtesy of the artist

This project is supported by the
Queensland Government through Arts
Queensland

The term 'necrorealist' in Erika Scott's work of art title refers to both a 1980s Soviet film and art movement, in which dark humour and absurdity were used to examine grotesque aspects of life and death. *Necrorealist Sunscreen* makes it clear that, with the loss of crafted objects and the onslaught of mass-produced disposable items, the next generation will not inherit heirlooms; rather, they will be bequeathed plastic in varying states of decay. Nostalgic household items showing signs of wear and tear are swept up and tangled with centrifugal force. The combination of computer chairs and water tanks hints at the vast amount of natural resources consumed by machine learning and data storage systems, adding an overwhelming sense of environmental horror to the installation.

CHARLIE SOFO

born Wurundjeri Woi-wurrung and
Bunurong/Boon Wurrung Country,
Naarm/Melbourne, Victoria 1983 // lives
and works on Wurundjeri Woi-wurrung
and Bunurong/Boon Wurrung Country at
Naarm/Melbourne, Victoria

Moon update

2026 // car antennas, coat hangers, ear
plugs, helmets, longspan shelving, mild
steel pipe, socks, tripods, videos

Courtesy of the artist and Darren Knight
Gallery, Warrang/Sydney

Co-commissioned with the University
of Queensland Art Museum, Meanjin/
Brisbane

Upstairs : Gallery 9

FRANCIS CARMODY

born Gadigal Country, Warrang/Sydney,
New South Wales 1998 // lives and
works on Wurundjeri Woi-wurrung and
Bunurong/Boon Wurrung Country at
Naarm/Melbourne, Victoria

Wise-to-the-bait: Preparation

2026 // natural rope, synthetic rope, wax,
iron

Production support: Peter Harris,
Henry Scriven

Courtesy of the artist

With thanks to MAP Co and the University of
Melbourne Burnley Campus

Responsive to the architecture of Art
Gallery of South Australia, Francis
Carmody has placed a knotted rope and
a wax seal over an existing gallery door
to create *Wise-to-the-bait: Preparation*.
This security device hints that something
valuable and worthy of containment lies
on the other side of the wall. However,
the artist leaves no clues as to its identity,
meaning that curious audience is forced to
imagine what remains hidden.

FRANCIS CARMODY

born Gadigal Country, Warrang/Sydney,
New South Wales 1998 // lives and works
on Wurundjeri Woi-wurrung and
Bunurong/Boon Wurrung Country at
Naarm/Melbourne, Victoria

Wise-to-the-bait: Stasis

2026 // salt, zinc, resin, iron, synthetic
rope

Production support: Rhys Richards,
Peter Harris, Henry Scriven

Courtesy of the artist

With thanks to MAP Co and the University of
Melbourne Burnley Campus

Francis Carmody deploys the dog in his works as a symbol of a wild animal that has been tamed. That said, the number of ropes tying the canine to the stake in *Wise-to-the-bait: Stasis* suggests a scale of ferocity far in excess of the animal's size. The simplified and dissected anatomical model, with the canine's intestinal track abstractly outlined as if the animal had been poisoned, suggests that a lesson can be drawn from this display. Carmody uses the wolf-cum-dog as a metaphor for the vast human appetite to tame, restrain, and contaminate other beings.

KIRTIKA KAIN

born New Delhi, India 1990 // lives and works on Gadigal Country at Warrang/Sydney, New South Wales

Chronicles II

2025 // copper

Courtesy of the artist and Roslyn Oxley9 Gallery

Kirtika Kain applied her knowledge of printmaking to the creation of her suspended copper sculpture, *Chronicles II*. After dipping candle wicks in tar, Kain placed them onto copper sheets, which were then submerged in baths of ferric chloride. Unlike the process of making etching plates for printing – in which the period of immersion is carefully monitored – these oversized copper sheets were left in the solution for an extended period, such that it burnt the metal. Kain then allowed the corroded copper sheets to oxidise, which resulted in surfaces with a spectrum of aqua and russet. The ensuing fragile forms are a reminder that even hardy substances have vulnerabilities.

KIRTIKA KAIN

born New Delhi, India 1990 // lives and works on Gadigal Country at Warrang/Sydney, New South Wales

Afterlight

2025 // tumeric, gold leaf, tar, hessian

Courtesy of the artist and Roslyn Oxley9 Gallery

ARCHIE MOORE

Kamilaroi/Bigambul people, New South Wales/Queensland // born Giabal Country, Toowoomba, Queensland 1970 // lives and works on Quandamooka Country at Ngudooroo/Lamb Island, Queensland

Remnants Of My Father

2025 // gold, mixed media

Pallion Art Collection

In *Remnants Of My Father*, Archie Moore creates a portrait of his father, Stanley Moore (1908–1994). Rather than being presented with his father's likeness, audiences come to an understanding of Stanley through the objects and papers he left behind: a hand-drawn map of a gold deposit, a licence to possess valuable minerals, a business advertisement, war medals, a bedside bucket, and dentures with a gold cap.

The artist remembers that his father had reassured the family that they would not

remain poor, since he knew of a gold deposit that would change their fortunes. The buried treasure was on Kamilaroi Country, Archie's mother's – Jennifer Cleven's – kin. Working as an earth mover and a borer, Stanley never struck it rich however, dying of prostate cancer before finding the buried treasure. Archie has realised his father's dream by working with the highly revered metal to create this work of art.

In addition to Stanley's possessions, Archie has included a heart created from gold and a piece of pyrite. 'Heart of gold' was how people described Stanley, and Archie wonders whether they used the expression as an indicator of Stanley's kindness or perhaps his naivety. Pyrite is commonly known as 'fool's gold', with its glimmer giving prospectors false hope. By including pyrite alongside Stanley's archive, Archie demonstrates how the allure of prosperity can make fools of us all.

D HARDING

Bidjara, Ghungalu and Garingbal peoples, Central Queensland // born Barada Barna Country, Moranbah, Queensland 1982 // lives and works on Turrbal and Yagara Country at Meanjin/Brisbane, Queensland and Paris, France

breaking boundaries (embrace)

2026 // black pigmented industrial silicone rubber parts, wood, paint, two parts

Studio technician: Tobias Broughton

Courtesy of the artist and Milani Gallery