

# UNASHAMED AND RAINBOW ACCORDION

16 FEBRUARY  
– 5 MARCH 2023

ART SPACE ON THE CONCOURSE  
+ THE CONCOURSE OUTDOOR AREA



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Tamara  
Lifeguards  
William Yang  
1981.

# VISUAL ARTS PROGRAM

16 FEBRUARY – 5 MARCH 2023

## Rainbow Accordion

### THE CONCOURSE OUTDOOR AREA

Walk through the illuminated archways and jump, hop and skip on special pads to create a dazzling archway made up of waves of light.

Created by Amigo & Amigo

## Unashamed

### ART SPACE ON THE CONCOURSE

A group exhibition exploring themes of strength, courage, diversity and ultimately pride in who we are.

ARTISTS: Alison Bennett (they/them), David Charles Collins (he/him), Kaff-eine (they/she), Deborah Kelly (her/she/they), Samuel Luke Beatty (he/him), Dylan Mooney (he/him/his), Jeremy Smith (he/him) and William Yang (he/him)

## Public Programs

### CHATSWOOD LIBRARY

### CREATOR SPACE

Engage with Sydney WorldPride 2023 through art making workshops and artist talks.

See the back of this program for more details.

COVER IMAGE: David Charles Collins, *Watchtower of the Guardians of Earth*, 2019-21, laser cut dye sublimation photographic prints on aluminium  
OPPOSITE: William Yang, *Tamarama Lifesavers*, 1981, ink jet print

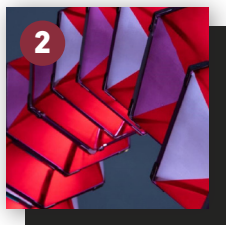
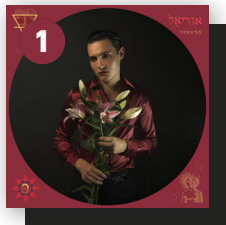
# Rainbow Accordion

Walk through the illuminated archways and jump, hop and skip on special pads to create a dazzling archway made up of waves of light.

Be immersed in the spectacular colours and sounds of the interactive *Rainbow Accordion* on The Concourse Lower Podium. Art collective Amigo & Amigo believe art brings people together, inspiring a collective sense of play and wonder.







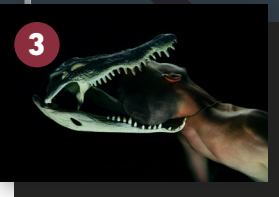
1. David Charles Collins, *Watchtower of the Guardians of Earth*, 2019-21, laser cut dye sublimation photographic prints on aluminium
2. Amigo & Amigo, *Rainbow Accordion*, 2022, illuminated art installation
3. David Charles Collins, *Where I Really Went That Night*, 2018, inkjet print on Ilford lustre paper

## SEE MAP FOR LOCATIONS OF ARTWORKS ON THE CONCOURSE

1. **Unashamed** exhibition | ART SPACE ON THE CONCOURSE
2. **Rainbow Accordion** | Installation by Amigo & Amigo | THE CONCOURSE OUTDOOR AREA
3. **Public Programs** | CHATSWOOD LIBRARY CREATOR SPACE



The Concourse car park offers one hour free parking with direct lift access to the Art Space.



# UNASHAMED

16 February - 5 March 2023

A group exhibition exploring themes of strength, courage, diversity and ultimately pride in who we are.

An exhibition curated by Paul McDonald (he/him)  
for Willoughby City Council.

Artists:

Alison Bennett (they/them)

David Charles Collins (he/him)

Kaff-eine (they/she)

Deborah Kelly (her/she/they)

Samuel Luke Beatty (he/him)

Dylan Mooney (he/him/his)

Jeremy Smith (he/him)

William Yang (he/him)

# UNASHAMED

We all feel shame, sometimes. It's a universal feeling, not confined to any community or demographic. However, through discrimination and ignorance, too often minority groups are shamed and stigmatised.

Curated by Paul McDonald, this group exhibition celebrates Sydney WorldPride 2023, and explores themes of strength, courage, diversity and ultimately pride in who we are. This exhibition celebrates our LGBTQIA+ communities and invites audiences to consider dignity and resilience in the face of adversity. Including photography, works on paper, multimedia works and textiles, this group of artists examine the shared experience of shame and create a safe space for visitors to engage in a dialogue around acceptance, love and understanding.

***Unashamed***, presented by Willoughby City Council as part of Pride Amplified.

# UNASHAMED

This exhibition has been curated for the twelve-year-old me, who was struggling with my sense of self.

I am deeply grateful to all the artists who trusted me with their work and this curation. Some of these artists I have never met before, yet they are part of my community.

Part of the role of a curator is your curatorial statement. This is when you can reference art history, apply an academic lens and switch between the left and right side of the brain. However, I struggled with that approach whilst sitting late one night preparing this exhibition. I thought to myself, let's just say it as it is.

Shame. We have all felt it, either through body image, exclusion from the mainstream or by simply expressing yourself as your true self. LGBTQTI communities are particularly vulnerable to the harms caused by shame. This may be due to experiences of hatred, ignorance and/or because our identities become the subject of political games that we often cannot control.

But from shame, we feel empathy for others who have similar experiences. This is what

ART SPACE ON THE CONCOURSE

truly unites us and can bring us together as a stronger community.

I was born and raised in Liverpool, United Kingdom. I had a strong sense of community and enjoyed the benefits of a loving and supportive network of friends and family. However, I struggled with my sense of identity from an early age, often feeling shame in who I was.

One of my sanctuaries was the Walker Art Gallery in Liverpool. In this space, I felt safe, and absorbed myself into their collections of classical paintings and sculptures by artists such as Rubens, Rembrandt and Turner.

This is where I first observed how the male and female in history were posed (clothed and nude) and presented in art, and the dialogue this created with the audience. This is one of my first memories of questioning identity, masculinity and femininity. It was also where I fell in love with art and the importance of artists' voices.

I discovered the artists presented in this exhibition during my journey in Australia over the last 23 years. Some have become close friends and allies, others I have admired and

respected from afar. Each of these artists are driving change, acceptance, and creating an important dialogue within our communities both in Australia and internationally.

They show strength, courage and are proud of who they are. In my words, they are the 'unashamed'. For me, these artists are role models for myself, the LGBTQTI community and our allies. I thank them each for what they have taught me about myself and their communities and life through their unique voices.

I encourage each and every one of you to take your time with this catalogue and learn more about the artists featured in this exhibition.

Alison, David, Kaff-eine, Deborah, Samuel, Dylan, Jeremy and William, and the whole team at Willoughby City Council, thank you with all my love for trusting me on this exhibition and for giving me the opportunity to selfishly present an exhibition for that 12-year-old boy in Liverpool, who was lost.

Paul McDonald (he/him)  
Curator  
2023

OPPOSITE: Paul McDonald.  
Photograph by Paul McDonald





# Alison Bennett (they/them)

**vegetal/digital (grevillea)**, 2022, giclee print on platine fibre rag

**vegetal/digital**, 2022, gesture controlled interactive point-cloud models

## ABOUT THE ARTWORK

Alison Bennett (they/them) has rendered native flowers as celestial encounters in the form of 3D point-clouds that coalesce in response to the viewer.

"Arising out of the heightened sensory perceptions of lock-down, this work began with contemplation of flowering street-trees. Through 262 days of lock-down, residents of Melbourne retreated to the hyper-local, often with a 5-kilometer travel bubble and a one-hour daily time-limit outdoors. Drawing us into a moment of slow encounter, we attuned to the contained glowing pulse of plants."

The works were created using photogrammetry, a technique for generating 3D models from a large set of photographs. The process of photogrammetry generated 3D point-cloud files that are presented as an immersive gesture-controlled interactive projection.

ART SPACE ON THE CONCOURSE

Bennett has brought together an innovative combination of processes to create awe-inspiring embodied interaction with the 3D point-clouds of Australian flowers. The use of a gesture-controlled sensor creates the impression that the work literally turns towards the viewer. This mirrors Bennett's perception that, just as we attuned to plants, plants also turn toward us. The interaction design encourages the viewer to attune to the pulse of plants and computers, inducing an almost meditative state of mind.

In this project, Bennett engages with 'vegetal thinking', a concept of critical plant studies that considers our symbiotic relationship with plants. This theoretical context is placed alongside the practice of 'digital gardening', of "seeds of thought cultivated in public" through slow thinking and organic speculation. These domains of vegetal and digital come together in post-human philosophy and notions of compost and soil, seeking to subvert subject/object dichotomies. Mediated through an autistic queer lens, Bennett's work sides with the object, collapsing the spectral, floral and machinic.

## ABOUT THE ARTIST

My broader practice is situated in 'expanded photography' where the boundaries have shifted in the transition to digital media and become diffused into ubiquitous computing. As a neuroqueer new-media artist, I have explored the performance and technology of gender identity and considered the convergence of biological and digital skin as virtual prosthesis.

My work has been shown at international venues such as Musée du Louvre, Kunstmuseum Bonn, and the San Francisco Museum of Modern Art, and featured on ABC TV Australian Story, the New York Times, Mashable, The Huffington Post, BuzzFeed, Motherboard, The Creators Project, ABC TV News, Artlink and The Guardian. I work as a senior lecturer in photography at RMIT School of Art where I am the Associate Dean (Photography).

OPPOSITE: Alison Bennett, *vegetal/digital (grevillea)*,  
2022, giclee print on platine fibre rag.  
Courtesy the artist



# David Charles Collins (he/him)

***Watchtower of the Guardians of Earth***, 2019-21, laser cut dye sublimation photographic prints on aluminium

***Amygdala***, 2014, inkjet print on Ilford lustre paper

***Where I Really Went That Night***, 2018, inkjet print on Ilford lustre paper

## ABOUT THE ARTWORK

Using animals (primarily the horse) as a personal motif and symbol for the natural world, Collins often engages in a performance exercise, inhabiting the precarious space between control and surrender. The resulting human-animal collaboration acts as analogue to psychological struggles and power relationships, through which he proposes catharsis as a powerful human experience for both learning and healing. With a particular interest in masculinity in Australian culture, Collins aims to attend to the multiple and conflicted readings of the body and their translation into the social roles they inhabit. Hand in hand with queerness is the visual vocabulary of camp, his images demonstrating a fixation on luxurious materials, decorative details, and other 'feminised' aesthetics.

The traditional masculine archetypes depicted are thus complicated by a desire both to attain their status, and to consummate a union. Collins articulates the oft-contradictory relationship that some queer men have with masculinity, one of repulsion and desire, of exclusion from the patriarchy and the desire to be loved and accepted.

## ABOUT THE ARTIST

David Charles Collins was born in Boorloo/ Perth in 1988. He gained a BA at Curtin University, and graduated with an MFA from Sydney College of the Arts in 2017, specialising in photography and video media. His work has been exhibited across Australia, China, Germany and the UK, including solo shows in London, Berlin, Melbourne, Perth and Sydney. Collins has been a finalist in competitions including the Blake Art Prize, the Bowness Photography Prize, the Doug Moran Portrait Prize and the Josephine Ulrick and Win Schubert Photography Award. His work has been reviewed in publications Art Collector magazine, Art Guide Australia, Scoop magazine and The Age, and is held in collections including the Art Gallery Of Western Australia, Home of the Arts Brisbane, Parliament House, the Patrick Corrigan Collection and the University Of Western Australia.



RIGHT: David Charles Collins, *Watchtower of the Guardians of Earth*, 2019-21, laser cut dye sublimation photographic prints on aluminium. Courtesy the artist

# KAFF-EINE (they/she)

***Infinite Thanks***, 2019-2023 ongoing, mixed media installation, wood, steel, watercolour, pencil, collage and textile

## ABOUT THE ARTWORK

What are you thankful for?

Who are you thankful to?

Kaff-eine invites LGBTQIA+ folks and allies to become part of *Infinite Thanks*, her national collaborative art project that celebrates rainbow heroes, identity, culture and strength. This project holds a growing collection of small devotional paintings and offerings based on personal stories of LGBTQIA+ gratitude and thankfulness, made by Kaff-eine and members of LGBTQIA+ communities.

In a world which regularly wants to diminish LGBTQIA+ people, *Infinite Thanks* holds space for us, offering us the chance to share our lives and creatively express our most intimate moments of gratitude.

As it travels, the chapel gathers stories and creative contributions, giving wider audiences valuable insight into the private lives of LGBTQIA+ communities. *Infinite Thanks* is a charming, confronting, uplifting celebration of rainbow character and resilience, and a public offering to rainbow saints, gods and divine creations.

How can you add your own gratitude story to the collection?

Kaff-eine invites all 18+ rainbow folks and allies to 'tattoo' the bodies of her large characters displayed on the chapel panels with their own personal, private stories of gratitude. Stories can be long or short; happy or sad; text or image based. Kaff-eine will photograph the large characters once they are completely tattooed, and add the photos to the collection for future audiences to view.

There are several panels from the complete chapel on display in Art Space on The Concourse as part of *Unashamed*. These panels will re-join the chapel to continue its journey around Australia.

As Kaff-eine does not want to censor LGBTQIA+ expression, a confessional box will be placed next to the panels in Art Space on The Concourse to collect anonymous stories and uncensored offerings too X-rated for writing on the large collaborative artworks. After the exhibition, Kaff-eine will add these words to the chapel at a later date.

## ABOUT THE ARTIST

Kaff-eine's artwork invites the public to engage with societal and political issues. Since 2012, Kaff-eine has painted public murals across four continents; held regular solo exhibitions; and created art with a diverse range of communities.

Kaff-eine's large-scale art projects continue to break new ground. She was the first female Australian artist invited to paint for the Silo Art Trail; she painted Australia's first public sistergirl mural; she painted the first large mural in Melbourne's legal precinct; she is the only Australian artist to prepare a pyrotechnic sculpture for Mexico's international fireworks festival; and her creative collective Cheeseagle produced two documentaries including the award-winning feature film *Happyland*, which followed Kaff-eine's art-as-housing project with Manila's notorious dumpsite slum communities.

Kaff-eine is currently interested in expanding her creative social impact projects, and further developing her street art as a storytelling medium.





RIGHT: Kaff-eine, *Infinite Thanks*, 2019-2023 ongoing, mixed media installation, wood, steel, watercolour, pencil, collage and textile. Courtesy the artist

# Deborah Kelly (her/she/they)

***Paradise in Peril***, 2021, paper collage, pigments and watercolour on handmade paper

***Manet vs Raphael***, 2015, paper collage on handmade paper

***The Gods of Tiny Things***, 2019, (cinema edit, 5 minutes 25 seconds)

## ABOUT THE ARTWORK

### *The Gods of Tiny Things*

*The Gods of Tiny Things* is an experimental collaborative animation considering life in peril. At collage camp in beautiful Yuin Country in Southern New South Wales, we dreamt and brought into being personifications of our fears, of failures and wounds, of impossible appetites roaring with hunger. Over an intense week of study, research, play and practice, we conjured these figures and landscapes as heralds of grief and warning, using obsolete images cut from old magazines and abandoned encyclopaedias. *The Gods of Tiny Things* thinks poetically and urgently about the current array of threats to life; the tolls of colonialism, climate catastrophe, human profligacy; and conversely the dynamic, kaleidoscopic pleasures and desires of life itself, at all scales, in all its teeming, prancing, hectic, clamouring fertility. We are dancing at the end of time.

### *Paradise in Peril and Manet vs Raphael*

The experience of looking at the many abandoned popular art history survey publications now cluttering op shop shelves vividly recalls my childhood. My family did not visit art galleries or own books, so my first exposure to art was due to parish school librarians, limited by the physical constraints of cheap printing and the intellectual poverty of an art history both entirely European and exclusively male. These works, made seven years apart, chart my ongoing interest in straight European men's high culture and the social order it conjures and sustains. I've eviscerated scores of abandoned books in the quest to render imaginable other ways and other worlds.

## ABOUT THE ARTIST

Deborah Kelly's projects often start outside of art institutions, and some of them stay there. Posters for social movements, printable window protest signs and a billboard that ended up in the Mardi Gras parade. A choreographed dance as a momentary monument to the Tiananmen Square protests, disseminated on YouTube and performed in cities around the world. Kelly's projects across media are concerned with lineages of representation, politics and history, and practices of collectivity from epic to intimate. Kelly has exhibited extensively around Australia, and in the Biennales of Singapore, Sydney, Thessaloniki, TarraWarra, CEMENTA and Venice. In December 2019 she won first prize in the Fotogenia Festival, Mexico City and was International Artist in Residence, Wellcome Trust, London. A survey of her animated collage work, *Many Hands Make Life Work*, was held at Maitland Regional Gallery over Summer 2022-2023.

Deborah Kelly is represented by Wagner Contemporary



RIGHT: Deborah Kelly, *Paradise in Peril*, 2021, paper collage, pigments and watercolour on handmade paper. Courtesy the artist

# Samuel Luke Beatty (he/him)

***Baby Blue***, 2022, indigo dyed handmade cotton quilt

***Vessel***, 2021, thread, clay, embroidery on cotton

## ABOUT THE ARTWORK

*Baby Blue* is a hand painted, hand quilted indigo dyed quilt made from repurposed fabrics about growing up as a tomboy, and how those boy-ish experiences help me affirm my gender in my memories now since transitioning. It features moments from my childhood, and some important gender transition milestones.

As a trans person, my childhood and adolescent memories are not always affirming of my identity/body/self today. I tend to pick and choose certain childhood memories to hold onto, and which ones to let go of. Growing up as a tomboy and having lots of boy-ish experiences now help me affirm my gender in my memories since transitioning.

*Baby Blue* is about renewing those old memories, looking back on them and seeing the boy I was, sewing them back together, to form an affirming narrative that reflects who I am today. I made this baby quilt to comfort

my younger self. To show him there is a future where he can be his authentic self. I loved incorporating textile terminology in this quilt and relating it to my gender transition. It's so tender and tactile, and it shows how much I still care for the young person I used to be.

## ABOUT THE ARTIST

Samuel Luke Beatty (he/him) is an artist who uses graphic narratives and autobiographical storytelling to explore intimate realities of being transgender. His works take the form of digital illustration, prints, comics, embroidery, quilts and murals. His art offers alternate forms of queer and trans representation to other gender explorers on similar journeys, from tomboy childhood gender euphoria, to affirming moments of gay trans masculinity.

He graduated from UNSW Art & Design in 2019 with a Bachelor of Fine Arts (First Class Honours), and has since illustrated projects with ABC News, Adobe, ACON Health's TransHub, Converse ANZ, Headspace, and Sock Drawer Heroes.

Beatty currently lives and works in Sydney, on Dharug Country, NSW.



RIGHT: Samuel Luke Beatty, *Baby Blue* (detail), 2022,  
Indigo dyed handmade cotton quilt.  
Courtesy the artist



# Dylan Mooney (he/him/his)

***Stuck on you***, 2020-21, digital illustration printed on 320gsm smooth cotton paper, hand signed and inscribed

***Growing Together***, 2020-21, digital illustration printed on 320gsm smooth cotton paper, hand signed and inscribed

## ABOUT THE ARTWORK

In Mooney's '*Queer, Blak & Here*' series, large-format digital portraits focus on love in queer communities, deftly illustrating issues affecting Mooney's lived experience in ways that are poignant and very much of our moment. Here, the artist narrates his personal experience as a proud queer Indigenous man. Subjects stand proudly and defiantly, gazing out at the viewer. Identity, desire, and representation are brought together to promote discussions of art that include acknowledgment of works created by members of groups that have often been overlooked or under-represented in the broader art world.

## ABOUT THE ARTIST

Dylan Mooney is a proud Yuwí, Torres Strait and South Sea Islander man from Mackay in North Queensland working across painting, printmaking, digital illustration and drawing. Influenced by history, culture and family, Mooney responds to community stories, current affairs and social media. Armed with a rich cultural upbringing, Mooney now translates the knowledge and stories passed down to him, through art. Legally blind, the digital medium's backlit display allows the artist to produce a high-impact illustrative style with bright, saturated colour that reflects his experiences with keen political energy and insight. This blending of digital technology and social commentary is a uniting of the artist's sense of optimism—pride within the works exude with profoundness and substance. Mooney is among artists who are rethinking digital technologies and artistic practices to consider contemporary issues around identity, desire and representation. Interested in the ways in which we can reframe the conversation around some of

the voices that have been left out, the artist has created an important dialogue that embodies a shift in representation of queer love among people of colour.

Dylan Mooney is represented by N.Smith Gallery



RIGHT: Dylan Mooney, *Stuck on you*, 2020-21, digital illustration printed on 320gsm smooth cotton paper, hand signed and inscribed. Courtesy the artist

# Jeremy Smith (he/him)

**Queer Sydney: A History**, 2022, digital scanned copy of the original ink pen on paper drawing

## ABOUT THE ARTWORK

The artwork is titled *Queer Sydney: A History*, and maps out the LGBTQIA+ history of the city of Sydney as an island. It was created in 2022 as part of a commission I won, from Sydney University's Fisher Library. The original of the work is currently on permanent display at the Library. The highly detailed and colourful pen ink on paper drawing took five months to complete in consultation with the LGBTQIA+ group of the Library. Incorporating both my artistic practice in detailed cartographic narrative drawing and my current PhD research into mapping the LGBTQIA+ Sydney community, the artwork is a celebratory visual representation of Sydney's LGBTQIA+ people, culture and history as a mapped place. The work is a 'chrono-geography', meaning it tells a chronological history of the LGBTQIA+ community through geography. The drawing also 'queers' and reclaims the concept of the 'map' arguing that the notion of the objective scientific map is flawed and is instead subjective. The 'hyper' colour scheme of *Queer Sydney: A History* utilises the colours of the New Pride Flag, which updates the original Rainbow Flag, to include the colours

of the Trans Pride Flag together with the colours brown and black to represent Black and Brown bodies.

Starting in the bottom left hand corner, follow clockwise around the edge of the artwork until you finish with the future. Each era charts the depictions of queer bodies and at times 'queering' straight history, and at times not always Sydney history but events or stories from around the world. Some of the mapped highlights including: the first European case of 'sodomy' in 1724 with the shipwreck of Adriaan and Pieter; Captain Cook and King George the 3rd in drag; Captain Moonlight and his lover James Nesbit; Thomas Parry the last person hanged for being gay in 1839; the 1978 first Mardi Gras; the AIDS pandemic referencing the grim reaper ads, and a tear in the work commemorating some of the famous Sydneysiders who passed away.

## ABOUT THE ARTIST

I am an openly cisgender 33-year-old gay man currently living in Darlinghurst, Sydney, on Gadigal land. I was born and raised in Sydney, sharing a deep personal and social connection with the Sydney queer community. As a Sydney-based queer drawing artist, the city and the queer community very much inform the subject matter of my practice. I am currently in the first year of my PhD at UNSW Art and Design. My working PhD thesis title is: '*Mapping the Gay Male Body Post PrEP*'. I am represented by .M Contemporary Gallery in Darlinghurst. In 2022 I won a paid commission call out by Sydney University's Fisher Library to create an LGBTQIA+ artwork for permanent display in the library. The work is titled *Queer Sydney: A History* and is a map of the history of the city's LGBTQIA+ community.

Jeremy Smith is represented by .M Contemporary

ART SPACE ON THE CONCOURSE

OPPOSITE: Jeremy Smith, *Queer Sydney: A History*, 2022, digital scanned copy of the original ink pen on paper drawing. Courtesy the artist





# William Yang (he/him)

***The Story of Joe***, 1979/2020, ink jet print

***Tamarama Lifesavers***, 1981, ink jet print

***Golden Summer***, 1987/2016, ink jet print with gold leaf

## ABOUT THE ARTWORK

In my performances, which I started to do in the eighties, I talk about certain images, so these images had stories to them. Later, when I printed these images for a gallery exhibition I wrote the story directly onto the print with an ink pen. This happened in the nineties and often I would find images I had taken in the seventies or eighties and write stories on them. I regard the written works as very important to my collection as the handwriting makes them uniquely mine.

In the mid-80s, I lived in South Bondi. I had a flat of my own and I felt free and independent. My place was quite close to Tamarama Beach. Two people in my block, Greg and Carl, were Tamarama lifesavers. Carl would take me out on his surf ski when I had an underwater camera. So I entered the surf club and found the lifesavers to be friendly. The photo *Tamarama Lifesavers* was actually taken before I moved to South Bondi and it has become a classic.

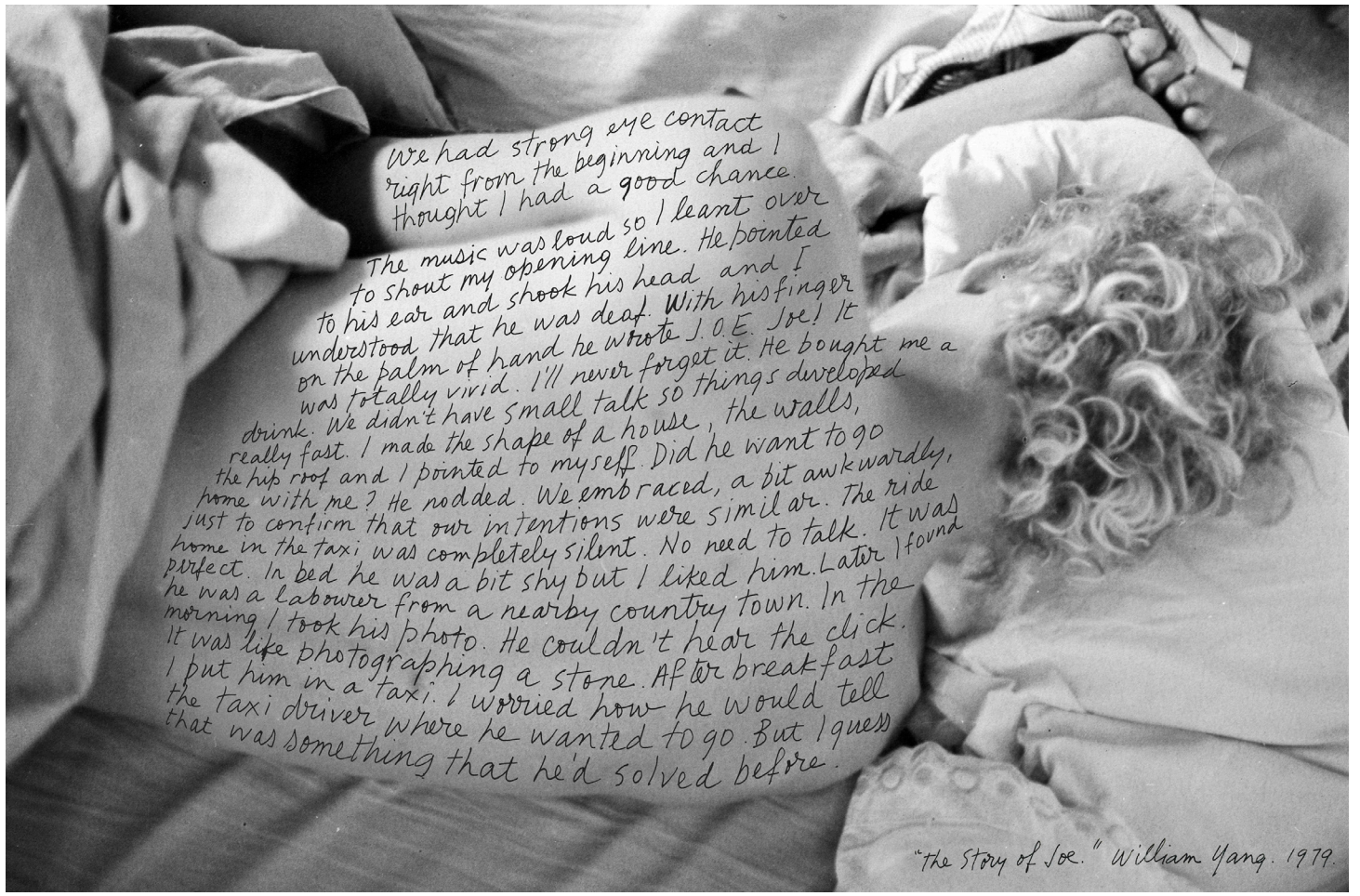
It's intimate and playful, not heroic. I have very happy memories of my time at Bondi. I took the photo of the lifesaver in *Golden Summer* at Maroubra Beach in 1986. When I was preparing for my retrospective exhibition at QAGOMA in the 2020s, I was able to try different presentations of old photos. I'd always wanted to use gold leaf so I applied it to the background of this photo. But I loved using the gold and I'm very pleased with the result as the background is now reflective of a golden light.

## ABOUT THE ARTIST

William Yang is one of Australia's greatest storytellers. A prolific photographer, and performer of monologues with slide projections, his stories describe the experience of coming to terms with his identity as a gay Chinese Australian. His work presents a rich and celebratory visual record of this journey, from the world of sexual expression during the emergence of Sydney's gay community to his personal Chinese heritage and family relationships. Often inscribed with a handwritten commentary or anecdote—a hallmark of Yang's works—his visual stories are infused with a gently wry tone, mixing self-deprecating humour with insightful reflections on cultural identity.

William Yang is represented by Art Atrium





We had strong eye contact  
right from the beginning and I  
thought I had a good chance.

The music was loud so I leant over  
to shout my opening line. He pointed  
to his ear and shook his head and I  
understood that he was deaf. With his finger  
on the palm of hand he wrote J.O.E. Joe! It  
was totally vivid. I'll never forget it. He bought me a  
drink. We didn't have small talk so things developed  
really fast. I made the shape of a house, the walls,  
the hip roof and I pointed to myself. Did he want to go  
home with me? He nodded. We embraced, a bit awkwardly,  
just to confirm that our intentions were similar. The ride  
home in the taxi was completely silent. No need to talk. It was  
perfect. In bed he was a bit shy but I liked him. Later I found  
he was a labourer from a nearby country town. In the  
morning I took his photo. He couldn't hear the click.  
I put him in a taxi. I worried how he would tell  
the taxi driver where he wanted to go. But I guess  
that was something that he'd solved before.

"The Story of Joe." William Yang. 1979.



# PUBLIC PROGRAMS

## CHATSWOOD LIBRARY CREATOR SPACE

### Draw your life as a map: a zine making workshop

1pm – 3pm

SATURDAY 18 FEBRUARY

Join artists Jeremy Smith (he/him) and Samuel Luke Beatty (he/him) as we transform an A4 piece of paper into a hand-held narrative map portrait that shows who you are today and where you are going.

### Portrait Photography Tips with David Charles Collins (he/him)

1pm – 3pm

SATURDAY 25 FEBRUARY

In this hands-on class, learn how to take portrait photos with your DSLR or smartphone camera. Participants will learn about angles, composition, natural light, exposure and rules of thirds.

### Artist Talk

with William Yang (he/him)

2pm – 3.30pm

SATURDAY 4 MARCH

Join curator Paul McDonald (he/him) in conversation with artist William Yang (he/him).

Register for all public programs with Eventbrite

OPPOSITE: David Charles Collins, *Where I Really Went That Night*, 2018, inkjet print on Ilford lustre paper. Courtesy the artist

# *Unashamed*, presented by Willoughby City Council as part of Pride Amplified. Curated by Paul McDonald.

## FREE

Enquiries: Cassandra Hard Lawrie  
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(02) 9777 7972

[www.willoughby.nsw.gov.au/arts](http://www.willoughby.nsw.gov.au/arts)

ART SPACE ON THE CONCOURSE + THE CONCOURSE OUTDOOR AREA

409 Victoria Avenue, Chatswood (next to Box Office)

(Art Space on The Concourse next to Box Office)

Opening Hours: Wednesday, Thursday and Sunday 11am-5pm, Friday and Saturday 11am-8pm

