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*On Vulnerability and Doubt* 2019, installation view, Australian Centre for Contemporary Art, Melbourne. Photograph: Andrew Curtis

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Charlie Sofo, *Breath* 2019, digital video, 2:00 mins; *Reference points (16 photographs of a nipple)* 2019, inkjet prints, 46.6 x 40.7 cm (overall); *Library* 2019, digital video, 0:53 mins, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Courtesy the artist and Darren Knight Gallery, Sydney. Photograph: Andrew Curtis

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Charlie Sofo, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Charlie Sofo, *Various confectionary sucked to the smallest structural point* 2019, mixed confectionary items, dimensions variable, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Courtesy the artist and Darren Knight Gallery, Sydney. Photograph: Andrew Curtis

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Charlie Sofo, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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*On Vulnerability and Doubt* 2019, installation view, Australian Centre for Contemporary Art, Melbourne. Photograph: Andrew Curtis

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Andrea Büttner, *Curtain* 2015, woodcut on paper 178.0 x 118.0 cm (each, diptych). Courtesy the artist and David Kordansky Gallery, Los Angeles; *Corner* 2011–12, woodcut on paper, 121.0 x 148.0 cm. Courtesy the artist and Hollybush Gardens, London. Installation view Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Andrea Büttner, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Cherine Fahd, *failing; getting old; wasting time* from the series *Fear of* 2011/2019, archival pigment prints, 58.0 x 87.0 cm (each), courtesy the artist; Brent

Harris, *Listener* 2018, oil on linen, 152.0 x 110.0 cm, collection of Paul Walker and Patricia Mason, Melbourne. Installation view Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Brent Harris, *Borrowed plumage #4 (doubt)* 2007, oil on linen, 120.0 x 89.0 cm, Private collection, Melbourne; *Borrowed plumage #6 (doubt)* 2007, oil on linen, 198.0 x 147.5 cm, Collection of Dr Terry Wu, Melbourne; *Listener* 2018, oil on linen, 152.0 x 110.0 cm, Collection of Paul Walker and Patricia Mason, Melbourne. Installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Brent Harris, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Brent Harris, *Borrowed plumage #3 (noli me tangere)* 2007, oil on linen, 244.0 x 136.0 cm, Private Collection, Melbourne; *Borrowed plumage #7 (doubt)* 2007, oil on linen, 244.0 x 136.0 cm, Private Collection, Melbourne. Installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Ambera Wellmann; Brent Harris, installation view, *On Vulnerability and Doubt* 2019, Australian Centre for Contemporary Art, Melbourne. Photograph: Andrew Curtis

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Ambera Wellmann, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Archie Moore, *My Skin* 2019, digitally printed polyester T-shirt, size large; *Under my skin* 2019, 180.0 x 150.0 cm, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Courtesy the artist and The Commercial, Sydney. Photograph: Andrew Curtis

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Linda Marrinon, *The four cruelties* 1982, synthetic polymer paint on cardboard, 101.8 x 75.8 cm (each, four panels). Collection of the artist; *Hey waitress* 1986, synthetic polymer paint on canvas, 213.0 x 167.0 cm. Private collection, Sydney, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Linda Marrinon, *Rhesus Monkey* 2016, synthetic polymer paint on tinted plaster, 25.0 x 15.0 x 11.0 cm. Courtesy the artist and Roslyn Oxley9 Gallery, Sydney; *Figure with tumbleweed* 2019, silver leaf and synthetic polymer paint on plaster, 60.0 x 20.0 x 15.0 cm. Courtesy the artist and Roslyn Oxley9 Gallery, Sydney; *Weeping woman* 2015, synthetic polymer paint, cotton fabric and twine on plaster, 29.9 x 19.5 x 12.0 cm. Private collection, Melbourne. Installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Linda Marrinon, *Sheet* 1993, synthetic polymer paint on canvas, 165.0 x 244.0 cm (overall, diptych). Courtesy the artist and Roslyn Oxley9 Gallery, Sydney; Cherine Fahd, *Fear of series* 2011/2019 (detail); Linda Marrinon, *Rock with underpants* 1992, bluestone and cotton, 31.5 x 22.5 x 13.0 cm (irregular). Private collection, Melbourne. Installation view, Australian Centre for Contemporary Art, Melbourne 2019. Photograph: Andrew Curtis

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Tala Madani, *Shit mother (leisure)* 2019, oil on linen, 249.0 x 203.0 cm; *Shit mother (goalpost)* 2019, oil on linen, 182.9 x 182.9 cm, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Courtesy the artist and Pilar Corrias Gallery, London. Photograph: Andrew Curtis

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Tala Madani, *Mr. Time* 2018, single channel animation, 7:04 mins; *The crowd* 2017, single channel animation, 0:47 mins; *Overhead projection (crowd)* 2018, single channel animation, 1:08 mins, installation view, Australian Centre for Contemporary Art, Melbourne 2019. Courtesy the artist and Pilar Corrias Gallery, London. Photograph: Andrew Curtis