

# VICTORIA ATKINSON

Gadigal-based (Sydney) artist Victoria Atkinson utilises a rainbow palette, glitter, and bold linework to create vibrant paintings exploring love, her life, and pop culture. In *Showman* (2018), she depicts a circus scene from the 2017 musical film *The Greatest Showman*, with Hugh Jackman's character P. T. Barnum wearing an oversized top hat. Atkinson is an openly queer woman and member of Studio A, a social enterprise that supports the professional development of artists living with intellectual disability. In 2022, UNSW Library and UNSW Art Collection partnered with Studio A to stage *Trophy Dreams*, an interactive exhibition which featured Atkinson's paintings.

(Left)

Victoria Atkinson

*Showman* 2018

acrylic and posca on paper

Purchased 2022

UNSW Art Collection

(Centre)

Victoria Atkinson

*Church rainbow* 2018

acrylic, posca and

glitter on paper

Purchased 2022

UNSW Art Collection

(Right)

Victoria Atkinson

*Spotty waterfall building*

*(City Scene II)* 2019

acrylic on board

Purchased 2022

UNSW Art Collection

# GERWYN DAVIES

In photographer Gerwyn Davies's highly choreographed scenes, the artist dons elaborate, sculptural costumes in self-portraits exploring queer aesthetics and camp style. The artist has spoken of the strategy of hiding in plain sight, and the extravagant feathers, sequins, and reflective materials of his costumes draw attention to the figure while concealing individual identity. Davies contorts his limbs into expressive positions to create dynamic dance-like movements, fusing photography, costume-making, and performance. These works are from his 2020 series *Utopia* produced while in Los Angeles and Palm Springs. There is a site-specificity to the photographs where the colours and shapes of the costumes connect to angular mid-century architecture and the sundrenched scenes of Southern California.

(Left)

Gerwyn Davies

born 1985 Australia

*LA #1 (Paramount) 2020*

inkjet print, ed. 5/8

Purchased 2022

UNSW Art Collection

(Right)

Gerwyn Davies

born 1985 Australia

*Plaza 2020*

inkjet print, ed. 5/8

Purchased 2022

UNSW Art Collection

(Centre)

Gerwyn Davies

born 1985 Australia

*Copa 2020*

inkjet print, ed. 5/8

Purchased 2022

UNSW Art Collection

# DEBORAH KELLY

Using imagery extracted from the pages of magazines and encyclopedias, Deborah Kelly composes intricate collages, videos, and installations that explore gender, power, feminism, and LGBTIQ+ rights. The two artworks on display render abstracted female forms with visible markers of femininity—painted nails, red lips, high heels—interspersed with flora and fauna. Kelly collects and reassembles the found imagery to consider, among other themes, how women, both young (maid) and old (crone), are portrayed in the Western art canon. Kelly produced these works in 2017 during an artist residency in Jutland in Denmark.

(Left)

Deborah Kelly

born 1962 Australia

*Maid of Jutland* 2017

collage, watercolour,

ink and metallic

pigments on paper

On loan from the artist

(Right)

Deborah Kelly

born 1962 Australia

*Crone of Jutland* 2017

collage, watercolour,

ink and metallic

pigments on paper

On loan from the artist

# DYLAN MOONEY

*The Indigenous and LGBTQI+ communities are resilient peoples that are thriving and growing. Through so much adversity, we have overcome all the obstacles that have been thrown at us, and we will keep empowering each other and grow in strength for a better future for us. - Dylan Mooney*

Dylan Mooney is a Yuwi, Torres Strait, and South Sea Islander artist working across painting, drawing, and printmaking whose artwork explores identity, social commentary, and cultural narratives. Mooney is legally blind; he uses digital technologies to produce his work, the screen's backlight enabling him to create powerful illustrations saturated with colour to portray contemporary First Nations stories and empower and uplift his subjects.

(Left)

Dylan Mooney  
born 1995 Yuwi/Meriam  
Mir/South Sea Islander  
*Stuck on You* 2020  
from the *Queer, Blak and  
Here* series, 2020–21  
inkjet print, ed. 3/10  
Purchased 2022  
UNSW Art Collection

(Right)

Dylan Mooney  
born 1995 Yuwi/Meriam  
Mir/South Sea Islander  
*Kaigani* 2021  
from the *Blak Superheroes*  
series, 2021  
inkjet print, ed. 4/10  
Purchased 2022  
UNSW Art Collection

# RAMESH MARIO

# NITHIYENDRAN

Sri Lankan-born, Gadigal-based (Sydney) artist Ramesh Mario Nithiyendran's ceramic sculptures draw on a multitude of references, including religious iconographies, South Asian mythologies, queer politics, and popular culture. His hand-built figurative sculptures are heavily worked with textured surfaces and layers of hyper-pigmented glaze applied with expressive brush strokes. His lumpy figures, often described as polymorphous or metamorphic, explore sexuality and gender. *Pussy* (2015) reveals Nithiyendran's interest in duality, with the artwork's title referring to both female genitalia and felines.

Nithiyendran has spoken about how the 'package' of being queer and an artist was initially confronting for his family. "It's quite confusing, for recent migrants especially, to understand how people with creative lifestyles can actually have stable incomes, flourish and be valued in society." Nithiyendran is a lecturer at UNSW, and his work is exhibited internationally.

Ramesh Mario Nithiyendran  
born 1988 Sri Lanka, Australia  
*Pussy* 2015  
earthenware, glass and glaze  
Donated through the Australian  
Government's Cultural Gifts Program  
by Ramesh Mario Nithiyendran, 2018  
UNSW Art Collection

# JEFFREY SMART

Jeffrey Smart is well-known for urban landscapes focusing on the rhythm and geometry of architectural forms. Born on Kurna Land (Adelaide) in 1921, Smart recalled that as a young man being an artist and being queer was a very lonely situation. Smart moved between Australia and Europe during his career, relocating permanently to live in Italy in 1963. In 1955, while he lived on Gadigal Land (Sydney), Smart's work focused more strongly on figures within the landscape, occasionally with subtle homo-erotic themes. *Edward VII Baths* (1954) features his characteristically angular architecture, drawing the eye along the boardwalk to the reclining nudes. Smart locates the female figures relaxing in the background of his composition, with the men upright in statuesque postures reminiscent of classical Greek sculpture.

This work was amongst the first group of eleven works of art purchased by UNSW in 1955 as the foundation of the University's art collection.

Jeffrey Smart

1921-2013 Australia, Italy

*Edward VII Baths* 1954

gouache on paper

Purchased 1955

UNSW Art Collection