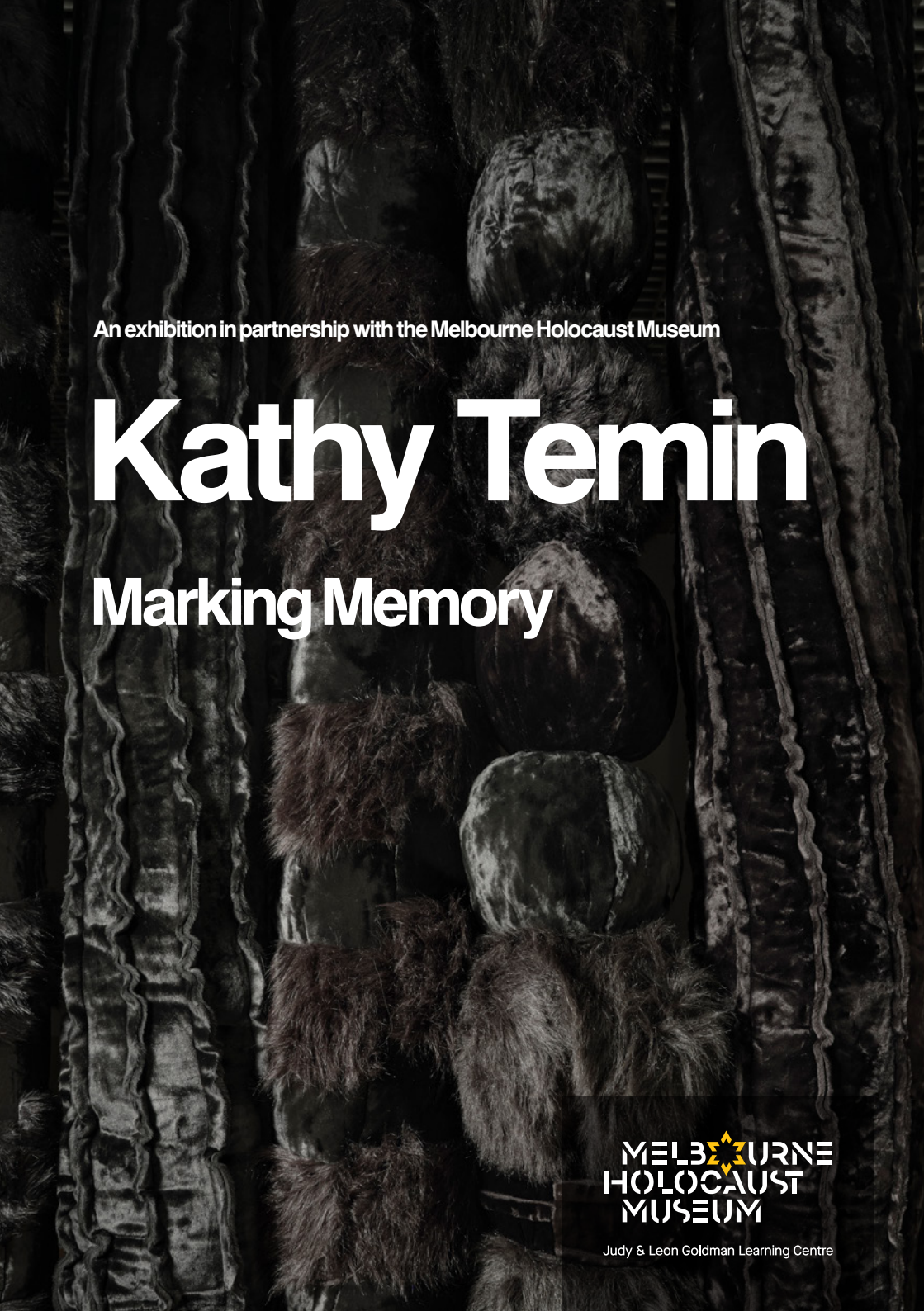




An exhibition in partnership with the Melbourne Holocaust Museum

Kathy Temin

Marking Memory

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Kathy Temin (b.1968) has been practising as an artist since 1989, rising to prominence in Australia and internationally in the 1990s. She has exhibited widely across Australia and internationally. Her largest remembrance sculpture, *My Monument: Black Gardens*, 2010–2011, is currently on display at the Art Gallery of New South Wales in the exhibition *Super Nature*, located on Lower Level 2 of the Naala Nura building, until February 2027. Its display there complements the works on display at the Melbourne Holocaust Museum.



Kathy Temin

Photo: The Collective You, Los Angeles

Recent solo exhibitions include *Wall Works* and *Woven* at Anna Schwartz Gallery, Melbourne (2025 and 2023), and *Mothering Gardens* at Roslyn Oxley9 Gallery, Sydney (2021). Temin has exhibited at Art Basel Miami Beach with Ames Yavuz Gallery, and collaborated with the fashion label Alpha60 on a project launched there at the Melbourne Art Fair in 2025. In 2008, she presented a survey exhibition at Heide Museum of Modern Art.

Group exhibitions include *The Burden of Objects, Melbourne Sculpture Biennale* at the Villa Alba Museum, Melbourne (2025); *Mixed Tape* at HOTA, Gold Coast (2022); *AMPLIFY* at Sydney Contemporary (2022); *Know My Name: Australian Women Artists 1900 to Now* at the National Gallery of Australia, Canberra (2020); *The Koala Room*, The Bella Commission for the National Centre for Creative Learning at the Museum of Contemporary Art, Sydney (2016); *My Monument: White Forest* at GOMA, Queensland Art Gallery, Brisbane (2014); *Australia* at the Royal Academy of Arts, London (2013); and *Soft Sculpture*, at the National Gallery of Australia, Canberra (2009).

Temin's work is held in major public and private collections across Australia including the Art Gallery of New South Wales and Museum of Contemporary Art, Sydney; National Gallery of Australia, Canberra; Queensland Art Gallery, Brisbane; Newcastle Regional Art Gallery and Wollongong Art Gallery, New South Wales; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide; National Gallery of Victoria, Monash University Gallery Collection, Heide Museum of Modern Art, Lyon Collection Lyon House Museum, City of Port Phillip Collection and Mecca, Melbourne.

Kathy Temin is Professor in Fine Art at MADA (Monash Art, Design and Architecture), Monash University, Melbourne. Temin's work is represented by Anna Schwartz Projects, and Ames Yavuz Gallery.



Indoor Monument: A Monument to the Home (In the Rumpus Room), 1995

Round TV, picnic hamper, wood, perspex, paint, DVD player, DVD, felt on wall

1100 x 430 x 330 mm

Courtesy the artist and Anna Schwartz Projects

Photo: Simon Shiff

Indoor Monument: A Monument to The Home (In the Rumpus Room)

was originally presented in *Three Indoor Monuments* at the Australian Centre for Contemporary Art in 1995. The work includes text recounting her father's story, taken from a letter he wrote to Enrico Temin as he searched for surviving relatives after the Holocaust. The text scrolls silently across a 1970s round television screen. By pairing remembrance with an object associated with leisure and domesticity, Temin creates a tension between a childhood space of play and history.

The absence of Temin's father Alan Temin (1917–1983) and the gaps in his family history prompted Temin to undertake broader research from 2004 onwards. Temin spoke with her father's friends, family, museum directors in Budapest, and researchers at Sachsenhausen concentration camp, where her father had been interned. In 2008, she participated in the Adult March of the Living organised by the Melbourne Holocaust Museum with her late mother, Judy Szwarcberg (1937-2021), an eyewitness to her father's story. Temin continued interviewing Holocaust survivors and their descendants who migrated to New Zealand during her 2015 residency at University of Auckland. This research culminated in *The Memorial Project*, an exhibition at the Gus Fisher Gallery, where students assisted to make *Black Seat* and *Black Wall*.

Temin's work is also influenced by her relationship with her stepfather, Joe Szwarcberg, whom her mother was married to from 2005 until her passing in 2021. Joe is the last surviving member of the Melbourne Buchenwald Boys, a group of young men who were liberated from Buchenwald Concentration Camp in April 1945 and later migrated to Melbourne. Joe's story and legacy are featured within the Melbourne Holocaust Museum, and he speaks weekly to schoolchildren. As part of Joe's family Temin has participated in the annual Buchenwald Memorial and Ball since 2006.



The sculptural and sound installation
My Memorial: Oral Histories: Budapest,
The Buchenwald Boys, Poland and Migration
to New Zealand, 2004–2026 brings these
interwoven histories together.

Hand-cut wooden forms loosely reference sarcophagi – ancient tomb shapes – while three black benches, each fitted with earphones, allow visitors to listen to recordings from Temin's interviews relating to each subject. Sitting on the benches places audiences in a space of remembrance.

Temin translates emotion through material, spatial and aural experience. There is a deliberate absence of images of the people who contributed to this project. Instead, the works engage with sound, seating and space. The simplified black forms heighten the intimacy of these dialogues, connecting local, national and international histories into an unfolding narrative of private and collective memory.

My Memorial: Oral Histories: Budapest, The Buchenwald Boys, Poland and Migration to New Zealand, 2004–2026

Three wooden benches, three headphones, three mp3 players

1720 x 510 x 430 mm. Total playing time 9 hours and 4 minutes

Courtesy the artist and Anna Schwartz Projects

Photo: Simon Shiff

The Memorial Project: Black Seat, 2015

Synthetic fur, synthetic filling, wood, steel

2400 diameter x 2900 mm

Courtesy the artist and Anna Schwartz Projects

Photo: Simon Shiff

This is the first time these works have been brought together in a single space, to highlight how the act of sitting is a participatory act of remembrance and marking memory.

The Memorial Project: Black Seat, 2015 made from black synthetic fur, combines Chesterfield design with topiary-like forms. This combination is repeated throughout the exhibition. Seating in a museum context provides a space for rest, reflection and contemplation of art works. Seating also creates informal social spaces where people gather and share experiences. Temin brings these two functions together, transforming seating into both a site of connection and a space for remembrance.

The Memorial Project: Black Wall, (Section 2), 2015–2026 divides the Alter Family Special Exhibition Gallery into separate spaces. Another section of this work is held in the collection of the Museum of Contemporary Art, Sydney. Synthetic fur is associated with soft toys where comfort and protection are integral. Its use introduces a way of expressing exaggerated emotions and sentimentality. Synthetic fur heightens questions of taste, is associated with fashion and challenges expectations of what form a monument or memorial can take.





The Memorial Project: Black Wall, (Section 2), 2015–2026

Synthetic fur, synthetic filling, wood, steel

8000 x 3000 x 400 mm

Courtesy the artist and Anna Schwartz Projects

Photo: Simon Shiff

Black Garden on Chesterfield Base, 2019

Wood, steel, synthetic fur, filling

2400 x 2740 x 2400 mm

Courtesy Daniel Besen, Private Collection

Photo: Simon Shiff



Black Gardens, 2013

Wood, steel, synthetic fur, filling

2270 x 1580 x 3700 mm

Courtesy the artist

Photo: Simon Shiff



Temin's Remembrance works frequently employ monochrome of black or white, including *My Monument: White Forest*, 2007 held in the collection of Queensland Art Gallery of Modern Art, Brisbane.

Repeated, idealised tree forms, influenced by topiary design, reference gardens, forests and landscapes as enduring sites of reflection. *Black Garden on Chesterfield Base*, 2019 activates the entrance foyer of the Melbourne Holocaust Museum and engages with the other memorials as part of the building. This work was a private commission and this the first time it has been exhibited. *Black Gardens*, 2013 is currently on display on Level 2 of the Melbourne Holocaust Museum and was first made for a solo exhibition at Roslyn Oxley9 Gallery in Sydney.

Temin's artistic influences include visual artists from a broad range of cultures that transmit difficult histories, including Doris Salcedo, Anselm Kiefer, Mona Hatoum, Rachel Whiteread, Jochen Gerz and Esther Shalev-Gerz, Eva Hesse, Yayoi Kusama, Sol LeWitt, Peter Eisenman and Maya Lin. These artists share a concern with repetition and material experimentation. Minimalism, materiality and monochrome have been genres used to talk about absence and trauma and some of these artists are brought together in the writings of James E. Young.

Marking Memory engages with the process of labour to make these works, and the extended time allows Temin to hold the space for remembering. Remembrance has many layers, stages, comes in a wide range of forms, brings people together and generates community. Remembrance is a blessing where everyone deserves a space of reflection and celebration.

The artist wishes to thank

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All participants of *My Memorial: Oral Histories: Budapest, Buchenwald Boys and Poland, Migration to New Zealand, 2004–2026*.

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