



PAT HOGGIE

PARTY GONE BAD

front cover: *iPhone flashlight* 2026
oil on canvas 101x152cm (detail)
back cover: *Identity politics* 2026 oil
on canvas 154x204cm (detail)

Photos: Louis Lim

PAT HOFFIE

PARTY GONE BAD

1 September to 10 October 2026

I guess there's really not much use in making a statement about the title of a show called "party gone bad". We've all been there. We've all witnessed it. We've all been part of it. And right now, we're all caught in the middle of it. The jokes are falling flat. The host has turned into a schmuck.

It's about that time of night when you look around and wish you didn't know as much as you do. You know it's time to leave but you can't find the exit.

This exhibition features a major series of large-scale paintings produced by Pat HOFFIE between late 2025 and 2026. While the imagery directly responds to a chaotic contemporary world—navigating free speech anxieties, the fractures of the online “Hateosphere,” and the hyper-mediated nature of daily life—the core of the exhibition lies in the sheer, enduring joy of the medium itself.

Throughout her long practice, HOFFIE has consistently centred on the vital, noncompliant pleasure of painting. These works are celebrations of that lifelong devotion: the capacity to construct immense visual worlds and the freedom to propose imagined scenarios.

Drawing historic energy from the social satire and dark scepticism of Weimar Germany's *Neue Sachlichkeit* (*New Objectivity*) movement, HOFFIE's vibrant new canvases refuse to turn away from modern crises. Instead, they meet this turbulent shared historical moment with an indefatigable optimism, energy, and passion for paint.

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Pat HOFFIE's artistic practice has extended through exhibitions, collaborative cross-disciplinary, cross-cultural undertakings, publishing, education and advocacy since the 1970s. Core to all areas of her practice is an examination of power, value, the importance of 'place' and the necessity of cultural diversity.

A major figure in Australian contemporary art, HOFFIE has been described as "a leading figure in establishing cross-cultural dialogue with artists, collectives and colleges in the region", and has been recognised for her contributions to the arts with the Order of Australia (AM) and for her contributions to tertiary scholarship in the visual arts (Professor Emeritus).

Following her two major print-based exhibitions in 2025/26 – *I have loved/I love/I will Love* (QAGOMA) and *The Yellow Line (the recreational laboratories of fear)* (UNSWGalleries) this exhibition signals a return to painting focused on some of the key drivers of our current moment. The works allude to topics that include freedom of speech, identity politics, gambling culture, conflict, street culture and the thin line between order and chaos. But over, above and beneath those interests, this new series maintains a fresh devotion to the capacity of painting to construct vital, energetic interpretations of the world in which we are all enmeshed.

As personal as they may be political, the imagery is often simultaneously funny and tragic in their combination of contemporary imagery cued to historical traditions of satire, allegory and the epic.



The Standoff 2026
oil on canvas 137x213cm



Chandelier 2026
oil on canvas 137x214cm

Hoffie offers art as a safe space to air dangerous ideas... Hoffie engages with the politics of our time: her attention is drawn to injustice and is finely tuned into global events.

Louise Martin-Chew *The Conversation* 2025

Pat Hoffie, one of Australia's most admired socially engaged artists, whose career spans half-a-century, has created Australia's Guernica – a massive and powerful installation.

Emeritus Professor Sasha Grishin AM, *FAHA Art Almanac* 2025

There's a sense Hoffie has poured everything into these works – they offer glimpses of her career, her private life... as well as addressing the oppressive madness that continues to engulf the planet... There are areas full of intense and pointed detail – oblivious humans staring at their phones while the world explodes around them...

Carrie McCarthy *Cultural Flânerie* 2024

Hoffie provides a unique response to the white noise of disaster, chaos, and suffering characterising the world of our times.

Sally Molloy *Artlink* 2024



Keep the people dancing. Keep the lights down low. Crank up the music, keep that roulette wheel spinning, and keep the stale jokes rolling. Let the whole damned lot spill all over the pub carpet. Don't sweat—it soaks. Just don't make the mistake of stopping. The DJ keeps up the hype—transitioning, remixing, overdubbing, looping. We are all trying to read the room, even when the room is no longer literate. Even while faltering and failing, the crowd calls out for more.



iPhone flashlight 2026
oil on canvas 101x152cm

The works in *Party Gone Bad* are commanding in both scale and energy. HOFFIE drips, scrapes and squeegees paint across the canvas, building layers of darkness over lighter, more colourful imagery beneath, as in *iPhone Flashlight*.

The physical process of obscuring and disrupting the painted surface mirrors the premise of the exhibition itself: what began with colour, energy and possibility becomes darker, layered and more complex.

HOFFIE populates her canvases with multiple characters, fragments and tales. The complexities within the images invite prolonged viewing, with these stories and relationships emerging and receding as the viewer moves through the painting. These paintings reward close attention, revealing new details and possible narratives within their dense and inviting surfaces.

Hoffie's longstanding engagement with art history is an important aspect of her practice. Her work contains echoes of the social satire and scepticism associated with *Neue Sachlichkeit* (New Objectivity), the movement that emerged in Weimar Germany. Hoffie's paintings similarly draw on the visual language of satire, while maintaining a sustained engagement with the possibilities of painting.

Her paintings bring together characters, references and fragments drawn from a range of sources. Some are immediately recognisable, while others invite further research or reveal themselves gradually through sustained looking. *Send in the Cavalry* calls back to some of Hoffie's previous references to "the Vivian Girls" from the imagery of outsider artist Henry Darger (1892 – 1973) who pulled his characters from the crises of his own time that he collages from newspapers and images of the American Civil War. In this work she combines naive collage images across instagram images of police arrests.

This layering of references is characteristic of Hoffie's approach to painting where art-historical sources are brought into dialogue with popular culture, advertising, politics and the visual material of contemporary life rather than functioning as fixed historical references.



Send in the cavalry 2026 oil & mixed media collage on canvas 216x148cm



Entanglements (matured by) 2026
oil on canvas 206x242cm



FW23428 Pat HOFFIE
DJ 2026
oil on canvas
106x212cm \$18000



FW23429 Pat HOFFIE
Chandelier 2026
oil on canvas
137x214cm \$20000



FW23430 Pat HOFFIE
Entanglements (matured by) 2026
oil on canvas
206x242cm \$22000



FW23431 Pat HOFFIE
Melee 2026
oil on canvas
134x214cm \$20000



FW23432 Pat HOFFIE
iPhone flashlight 2026
oil on canvas
101x152cm \$17000



FW23433 Pat HOFFIE
The Standoff 2026
oil on canvas
137x213cm \$20000



FW23434 Pat HOFFIE
Identity politics 2026
oil on canvas
152x198cm \$20000



FW23436 Pat HOFFIE
Send in the cavalry 2026
oil & mixed media collage on canvas
216x148cm \$20000



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