It is said that Napoleon's death was not an accident—that the arsenic used in the wallpaper of his house at St. Helena finally killed him. Could earlier scrutiny of what was on or below the surface of an apparently harmless, pretty but plain wall covering have saved him?

Whether it is something you must have as a part of your interior design, statement that defines who you are to the world, and then take for granted; whether you scribble childhood secrets, telephone numbers and stories or use it to stop the draught from coming through the cracks in the wall — wallpaper is something you love, hate, or ignore.

Five Tasmanian artists — all working in installation — unearth the subtexts that wallpaper might conceal — from personal histories (multicultural, convict and so on) to more formal investigations of mark-making and historical decorative design and their relationship to larger social patterns.