



1 November – 14 December 2019

THE END/FUTURE OF HISTORY

CURATED BY PHUONG NGO

**HODA AFSHAR, LARA CHAMAS, YU FANG CHI, KATAYOUN JAVAN,
JAMES NGUYEN, SHA SAWARI, CYRUS TANG, AND TRUC TRUONG.**

Presented with HYPHENATED PROJECTS as part of DUE WEST FESTIVAL.



GALLERY 1

YU FANG CHI

Remnant, 2019

Synthetic fiber, monofilament nylon thread

Dimensions variable

Remnant considers the space, environment, passing of time, and the personal experience of making processes. The work explores the similarity and ambiguity of materials by incorporating the shape of plastic bags, which develops a visual representation reflecting on the notion of expansion, invisibility and inextricability. Through the processes of replacement and remake of materials, the artist seeks to provide an ambivalent sensation of daily life. The rotated and crystalised scene reflects a spinning, shifting and unstable situation. It is infinitely weightless, transparent, invisible and lacking in volume, yet projects an inward reality.

Repetitive movements such as sewing and weaving connect the artist to her cultural and familial lineage of garment industry, while simultaneously heightening her awareness on the making process and the haptic sensibility of the materials. Through the significant repetitive movement of cutting, patterning, sewing, knotting, and finishing, the artist rebuilt a production line of the characterising element of modern consumer society and immersed herself into a labour-like bodily gesture of making.

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Yu Fang Chi is a Taiwan-born artist. Her practice involves repetitive fibre-related techniques which can be connected to traditional domestic art processes. She engaged intensive material-based practices, artistic research and curatorial projects to deftly investigate the role of femininity and its cultural connotations.

Yu Fang Chi introspects the processes of weaving and the position of female body. She works across different facets of textile practice and collaborates with diverse artistic fields. Her research focuses on the development of textile and contemporary jewellery in Asia-Pacific Region. Her recent curatorial project assembles narratives and gender studies with the potential to bring subjective encounters into wider social assignments.

Yu Fang Chi's artwork has been selected in international institutions and platforms, such as Talente and Schmuck exhibition in Germany, Cheongju International Craft Biennale in Korea, and exhibitions in Belgium, , Japan, Norway, India, and Estonia. In 2017, her work has collected by Musée des Arts Décoratifs in Paris. She received Diana Morgan Postgraduate Gold & Silversmithing Prize in RMIT, and the Marzee Prize in the Netherland in 2018. Yu Fang currently works and lives in Melbourne.

GALLERY 2

HODA AFSHAR

Remain, 2018

2-channel digital video

24 minutes

Image courtesy and © the artist and Milani Gallery

Remain was made in collaboration with several of the men who still remain on Manus Island, PNG, six or more years after they left their homelands to seek asylum in Australia, but instead were sent to languish in the remote offshore detention centre. Comprising still and moving images, voice recordings and text, the work involves these men retelling their individual and shared stories through staged images, words, and poetry, and bearing witness to life in the Manus camps: from the death friends and dreams of freedom, to the strange air of beauty, boredom, and violence that surrounds them on the island.

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Hoda Afshar (born 1983, Tehran, Iran) Lives and works in Melbourne. She is a visual artist and also lectures in photography and fine art. **Afshar's** work has been widely exhibited locally and internationally and published online and in print. Her work is also part of numerous private and public collections. Through her work, she explores the nature and possibilities of documentary image-making. Working across photography and moving-image, she considers the representation of gender, marginality and displacement. Recent exhibitions include *Remain*, UQ Museum of Art in Brisbane (2019), *Beyond Place* Museum of Photographic Arts, San Diego CA, USA (2019), *Primavera* 2018, Museum of Contemporary Art, Sydney and *Waqt al tagheer: Time of Change*, ACE Open, Adelaide (2018). In 2015, she received the National Photographic Portrait Prize, National Portrait Gallery and in 2018 won Bowness Photography Prize, Monash Gallery of Art, Australia.

MEZZANINE

@BehrouzBoochani

No Friend but the Mountains: The True Story of an Illegally Imprisoned Refugee

By Behrouz Boochani

Translated by Omid Tofighian

Picador, 2018

BASEMENT 1 & 2

CYRUS TANG

Remember..., 2019

Video, Chinese language newspaper,
Hong Kong Constitution, Perspex, paint
Dimensions variable

The Basic Law was signed between the Chinese and British governments in 1984, stipulates the basic policies of China regarding the Hong Kong Special Administrative Region which is under the "one country, two systems" principle. The Hong Kong Basic Law sets out the sources of law, the relationship between the Hong Kong SAR and the Central Government, the fundamental rights and freedoms of Hong Kong residents.

To me, burning is not disappearing or destroying. It is a transformation of material, it is a convergence of past and present. It brings to the heart of us the fact how people how we remember of our past and history.

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Born in Hong Kong, **Cyrus (Wai-Kuen) Tang** moved to Australia in 2003. She finished her Degree (Hons) of Fine Arts at Victoria College of the Arts in 2004, and her Master of Fine Arts (Research) in Monash University in 2009.

In these years, **Tang** has been offered by different residency programmes, including Helsinki International Artist Program 2013; The National Art Studio in South Korea in 2012; Cite International de Arts, Paris in 2009 and The Banff Centre, Canada in 2008. Recent exhibition in Australia includes Tarra Warra International 2017.

CYRUS TANG

I Wish..., 2019

2 channel video
dimensions variable

In Chinese culture, wishing tree is identified as possessing a special religious or spiritual vale. The worshippers write their wishes on the paper and threw it to the wishing tree.

Since March 2019, there have been a series of protest in Hong Kong over extradition bill which related to human right and rule of law protections. For the first time in the Hong Kong history, riot police used tear gas and smoke bombs to beat back protesters.

The fog that drifts through scenery is not a romantic mist but a toxic cloud of tear gas, drifting in from recent scenes of demonstration against the extradition bill in Hong Kong. Will the "god" take notice of these wishes of the Hong Kong citizen and the hope behind them?

She is the recipient of the Honourable Mention of William and Winifred Bowness Photography Prize 2018; Highly Commended Award of Sunshine Coast Art Prize 2016, Asia Link Residency Programme 2012; the Australian Council for the Arts Skills and Arts Development Grant in 2011 and New Work Grant in 2017 and 2009; George Mora Foundation Fellowship 2008. She is currently represented by Arc One Gallery, Melbourne

GALLERY 3

SHA SAWARI

Untitled, 2018

from Archaeology of Memory
Charcoal powder and PVA glue on canvas
85 x 102cm

Untitled, 2018

from Archaeology of Memory
Charcoal powder and PVA glue on canvas
82 x 120cm

Untitled, 2018

from Archaeology of Memory
Charcoal powder and PVA glue on canvas
62 x 81cm

Untitled, 2018

from Archaeology of Memory
Charcoal powder and PVA glue on canvas
82 x 120cm

Untitled, 2017

from Archaeology of Memory
Charcoal powder, plywood, nail, and PVA glue
120 x 55 x 35cm

*League of man
With the fire of hatred
Nestled in them
Turned the gardens of my home
Afghanistan
To ashes
And my countryman
Scattered
Like ashes
The storm
Of Trepidation
Took them
To lands
Beyond seven seas
With the hope to
Be
Being there*

The Archaeology of Memory as it relates to my practice is in reference to the metaphoric fragments of memory contained within the construction of a surface on canvas. Constructing this surface involved collecting unwanted timber objects and processing them into a new material, by burning. This new material, transformed and reduced to charcoal powder, is then applied to the surface of a canvas with heavily process driven technique. By placing soundbites on this surface, it is then further reflected upon and filtered through the aesthetic use of language; in particular the opulent aesthetic of 'Nastaliq' one of the main calligraphic hands used in writing the Farsi alphabets. The outcome of this process is the evocation of multilayered metaphors that speak of, longing, belonging, hope and trepidation. As can be seen in this physical process, the act of burning resonates deeply with me. I further reflect upon it with language of poetry.

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Sha Sarwari is a multidisciplinary visual artist born in Afghanistan and living in Australia since the year 2000. His work is percolation of material investigation and form, within his work, he embeds multiple layers with the intent to create a visually poetic encounter. His work speaks of a place that exists between two worlds, longing and belonging, with a pointed reference to the political discourse around migration, identity, place, memory, nationhood and personal lived experience.

In his recent works, **Sarwari** draws from the visual aesthetic of Farsi script in particular 'Nastaliq' one of the main calligraphic hands used in writing the Farsi alphabets.

Sarwari holds a diploma of Graphic Design from TAFE (2005), a Bachelor of Fine Art from the Queensland College of Arts, Griffith University (2015), and an Honours degree in Visual Arts from Victoria College of Arts, Melbourne University (2018).

KATAYOUN JAVAN

The Man With 1000 Faces, 2019

Digital video

4 minutes

The Man With 1000 Faces is a deeply personal reframing of the 1979 Iranian Revolution through intimate family photographs and home videos and found photos of 1979 Iranian revolution. It's an excavation of silenced history and the reclaiming of a personal past obscured by political context. An ongoing story told in many parts, Katayoun Javan bravely delves into her family archive to uncover the memory of a man she never met, a man whose memorialisation was censored, a man who wore many hats and had many faces, a political man, a congenial man, a divisive man, a family man, a forgotten and never forgotten man, a loved man – the artist's father.

Michelle Mountain - Curator, 2019

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Katayoun Javan is a Melbourne based artist from Iran. Through documentary photography, portraiture and use of found photos and videos, she draws on personal stories in order to explore notions of family, home, memory, displacement and the Iranian Diaspora. She was the recipient of the State Library of Victoria's fellowship in 2015 and City of Yarra 'Room to Create' Artist Residency 2018-2019. She has exhibited nationally and internationally.

GALLERY 4

LARA CHAMAS

PA4974071, 2016 & 2019

Dual channel video, steel, lead, tape

Dimensions variable

PA4974071 is an exploration of political detainment and power structures. This work is atonement, mourning and embodiment of the gargantuan amounts of blood just like mine; Arab-Muslim, that has been spilt. **PA4974071** is based on the direct detainment of my body, because of my body and my blood.

After 20 hours of travel to Israel, I sat in an all-metal airport chair, thirsty and sleep deprived. My passport and phone had been taken, my bags waiting to be claimed; I had no identity, no proof of Australian citizenship. I was no one, nowhere, with nothing but the clothes on my back. I was detained for 5 hours, interrogated multiple times, and psychologically intimidated all guarded by armed military. A brief taste of occupied Palestine, my ultimate destination.

This act of cutting my passport number into my arm is captured on video is a reference to being monitored, numbering/dehumanization and body mutilation; embodying self-harm committed by detainees globally, in particular those the Australian government locks up. Had my parents not come here fleeing war, that would have been me. The placement of the act deliberately reverences holocaust victims number tattoos, emphasising how the oppressed have become the oppressor.

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Lara Chamas is a first-generation Lebanese, Australian artist, based in Birraranga (Melbourne). Her practise investigates subtopics of postcolonial and migrant narratives, specifically within the context of her cultural identity, using both humorous and poetic notions. Currently a completing her Master's by research in Fine Art at Monash University, through the use of narrative and experience documentation, storytelling, transgenerational trauma and memory, myth and tacit knowledge; her research intends to explore links and meeting points between narrative theory, cultural practice, current political and societal tensions, and the body as a political vessel.

GALLERY 5

TRUC TRUONG

Speak English, 2018

Woodblock and black ink, handmade paper,
eyelets, chains
280 cm x 150 cm

*They asked me to open my eyes, I said no,
yet I still forget who I am.*

*They asked me to speak English, I said no,
yet I still forget who I am.*

*They asked me to change my name, I said no,
yet I still forget who I am.*

Speak English, is a reframing of my own, and family's experiences of 'multi-cultural' Australia. Utilising Vietnam's pre-colonial language, Chu Nom, the work reproduces the racially loaded comments that my community and I have been, and continue to be, the recipients of.

Printed on the remnants of local Vietnamese newspapers that have been destroyed as an act of decolonising the Romanised language of Vietnam. The work comments on representation, cultural hybridity, mimicry, and the loss of culture and language; it is an examination into how I am a by-product of colonisation, conflict, displacement, and on going trauma.

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Truc Truong is an emerging artist from Adelaide, Australia. Working with various mediums, her work examines post-colonial concepts of internalised racism, hybridity and mimicry. Through studio experimentation with a range of materials, **Truong** seeks to present ideas around whiteness, assimilation and adaptation, and subsequently how it impacts on the Vietnamese-Australian identity.

JAMES NGUYEN

Broadarrow

Sandstock Convict Brick
Windsor, NSW
c.1840s

On loan from The Nguyễn collection of
Anglo-Australian Arts

Non Refundable Token

Brass Amusement Park Token
c. unknown.

On loan from The Nguyễn collection of
Anglo-Australian arts

Recently entering **The Nguyễn collection of Anglo-Australian arts** in 2019, these two items include a Sandstock Brick marked with the distinctive Convict Broadarrow (with small chips to edge and small superficial hairline cracks), and an Australian amusement token (of unclear provenance).

Both are fine exemplars of Anglo-Australian craftsmanship and representative of foundational relevance in the national colonial project. This collection of Anglo-Australian Arts has been inspired by the generosity extended to the Nguyễn family and others - by the Australian Government and its people in our time of need.

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James Nguyen works with documentary, installation and performance. Often collaborating with family and friends, together they create work that examines the politics of art, self-representation and how these decolonising strategies can contribute to diasporic dialogues.

BILLBOARDS

HODA AFSHAR

Portrait of Shamindan & Ramsiyar

Portrait of Aref

Portrait of Behrouz #2

Portrait of Ramsiyar

Portrait of Emad

Portrait of Thanus

From **Remain**, 2018

Image courtesy and © the artist and Milani Gallery