



**I, MYSELF, IN-BETWEEN**  
*Education Kit*

From the Collection, July 19 – August 31 2024

# Room key:



## On the wall:

1. Dorothy Napangardi, *Salt* 2007
2. TextaQueen, *The True History of the Kelly Gang* 2010
3. Pamela See (Xue Mei-Ling), *The rooster told the ducks they could enter, but only if they spoke his language* 2008
4. Rosemary Laing, *and you can even pay later* 2004
5. Luke Roberts, *Alice Jitterbug (Headshot #4)* 1976
6. William Yang, *Life Lines #7 – William at Queensland University (1968)* 1968/2009
7. David Noonan, *12. Untitled* 2015
8. Judy Watson, *hanging out the washing, separating the whites from the coloureds* 1994
9. Christopher Bassi, *Monuments to the South-West Waters of the Great Ocean* 2023
10. Dadang Christanto, *Painted Black on Their Faces #5* 2017
11. Dadang Christanto, *Painted Black on Their Faces #1* 2017
12. Sam Cranstoun, *Between Dystopia and Utopia* 2019
13. Lindy Lee, *Terrace of the Immortals* 2012
14. William Yang, *Life Lines #21 – William at Thornborough (2006)* 2006/2009
15. Abdul Abdullah, *Love is all around* 2018
16. Vernon Ah Kee, *Self Portrait as a non-person* 2006
17. William Yang, *Life lines #11 – William in scholar's costume (1984)* 1984/2009
18. Kate Beynon, *Forbidden City (From the lives of Li Ji)* 2003

## On the shelf:

19. Hiromi Tango, *Insanity Magnet #7* 2009
20. TextaQueen, *Family Tree (Self Portrait)* 2012
21. Dadang Christanto, *My Self Portrait* 2011
22. TextaQueen, *Sub-Cultural Charms* 2013
23. Guan Wei, *The classic of the mountains and seas – beast no. 11 wombat* 2006
24. Guan Wei, *The classic of the mountains and seas – beast no. 13 platypus* 2006
25. Kathy Cavaliere, *Nest 1* 2010
26. Eugenia Raskoploulos, *re-departing* 1995





# I, MYSELF, IN-BETWEEN

*I, myself, in-between* assembles stories of migration, movement, transitions of identity, place and culture found in the University of Queensland Art Collection. Featuring works by First Nations, queer, migrant and first-generation Australian artists, *I, myself, in-between* navigates what it means to exist in these in-between and peripheral spaces: the feeling of being neither here, nor there. The artworks included all chart a form of journey, or state change, traversing boundaries both interior and exterior, spatial and temporal, cultural and personal.

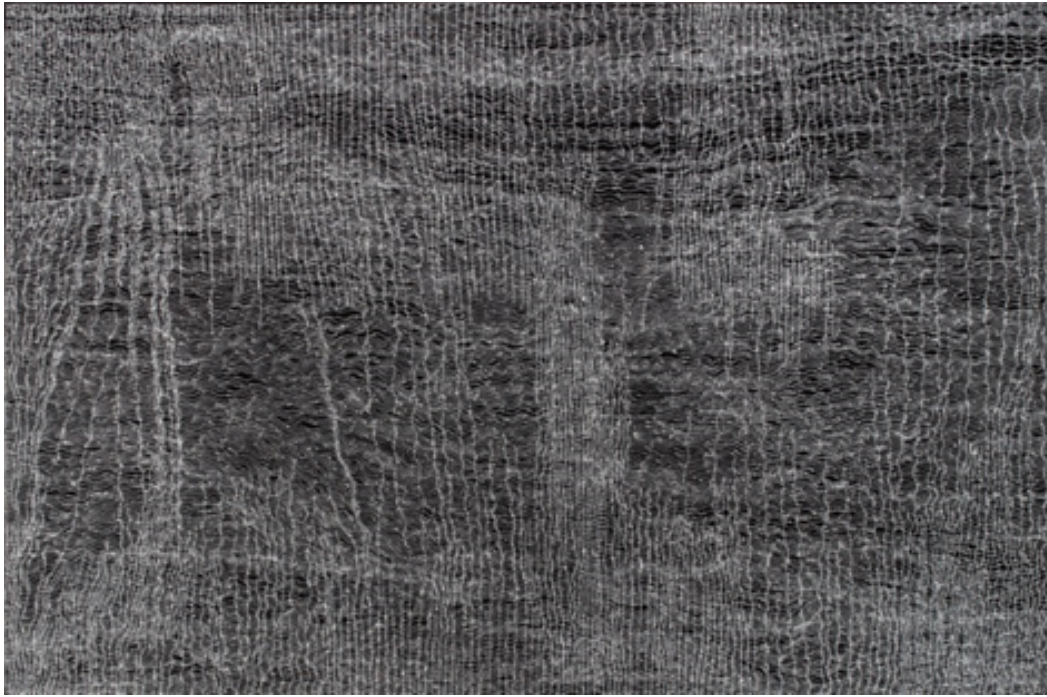
Cover image: Vernon Ah Kee *Self Portrait as a non-person* 2006. Charcoal, crayon and synthetic polymer paint on canvas. Right: UQ Art Museum Interns in the Collection Study Room, June 2024. Photo by Louis Lim.



# THOUGHT PROVOKERS

- Where can you find examples of journeys? Where do these journeys take place? Does a journey always have to take a physical shape?
- In thinking about journeys, what are the boundaries that separate one place from another? Where can you find artworks that question these boundaries? Who defines them?
- Where can you find examples of artworks that draw upon the conventions of famous paintings? How are these well-known artworks subverted to create new narratives?
- How might objects, mementos, or keepsakes play a role in the journeys or stories depicted in these artworks?
- Find works that capture the intersections between different identities. How do these artworks depict multiple stories?
- Which works may challenge the perceptions or projections of an identity? How do they do so?
- Where can you find artworks are shaped by intergenerational or historical narratives? How do these artists speak to both history and their lived experience?





# Dorothy Napangardi

Born c. 1950 Mina Mina, Northern Territory. Warlpiri language group. Lived and worked in Alice Springs, Northern Territory. Died 2013 Alice Springs, Northern Territory.

## Salt (2007)

*synthetic polymer paint on linen*

Dorothy Napangardi is a Warlpiri woman, whose work depicts the Dreaming stories of Mina Mina. Napangardi's paintings connect the Kana-kurlangu Jukurrpa, or Women's Digging Stick Dreaming to the sacred sites of Mina Mina Country, located near Ngayurro (Lake Mackay), a salt lake in the Northern Territory's Tanami Desert. These stories suggest the journeys taken by Warlpiri women ancestors, walking, singing, and dancing across Country with their digging sticks. In her work, Salt (2007), Napangardi traces these journeys across the canvas with interconnected networks of white dotted lines. The land is depicted both topographically and in relation to ancestral tracks, evoke both movement across Country, and the dried salt that sits on the cracked earth of Ngayurro. The conflation of ancestral stories and Country reflects themes of the Jukurrpa Dreaming, including the inseparability of self from environment, and journeys across Country.



# TextaQueen

Born 1975 Perth, Western Australia. Lives and works in Melbourne, Victoria.

## Family Tree (self portrait) (2012)

*fibre-tip pen, coloured pencil and acrylic paint pen on Stonehenge cotton paper*

TextaQueen's work recontextualises the imagery of cultural icons and classical paintings to create new narratives, challenging the status quos from which they are drawn. In their irreverent style, TextaQueen documents their experiences as a queer first-generation Australian of the Goan diaspora, and satirises the constructs of colonial legacies.

In *Family Tree (self portrait)*, TextaQueen appropriates Van Eyck's *Arnolfini Marriage* (1434). The artist recreates the recognisable tableau with their own body, clasping the trunk of an elephant beneath a cascade of coconut milk from a tree above. Awash in the wave of coconut milk are a number of small, brown Chico lollies, simultaneously referring to the racist taunts the artist received at school in Perth while also representing the ancestral legacy the artist holds in their body. They hold their hand to their belly as they ponder the continuation of their bloodline. TextaQueen merges their experience within white-centric Australian culture with imagery drawn from their Goan heritage to weave an allegorical narrative of (re)connection.



## Sub-Cultural Charms (self portrait) (2013)

*fibre-tip pen, coloured pencil and acrylic paint pen on Stonehenge cotton paper*

In this self-portrait, the artist's face is adorned by a nose chain, carrying charms that reflect the complexities, contradictions, and multiplicities that TextaQueen experiences as a person of Indian origin living in the diaspora. These charms represent tensions that coexist between religions, capitalism, the imposition of the gender binary and heteronormativity, language, and their ethno-cultural identity. By reimagining traditional Indian facial jewellery in a Gothic style, TextaQueen collects the elements that comprise their identity, while disrupting cultural expectations.



## The True History of the Kelly Gang (2010)

*etching on paper*

In TextaQueen's Naked Landscapes series, the artist reinterprets Australian cultural and historical identities in relation to landscape. Here, TextaQueen draws notable Fijian artist, Salote Tawale in the infamous black iron armour of Ned Kelly. In a pertinent choice of costume, by hiding Salote's body behind the garb of the outlaw, obscuring her identity while exposing her breasts, *The True History of the Kelly Gang* speaks to the bodies that were simultaneously suppressed and outlawed, while also being exoticised, within Australia's colonial gaze.





# Pamela See

Born 1979 Meanjin/ Brisbane. Lives and works in Meanjin/ Brisbane, and Beijing, China.

## The roosters told the ducks they could enter, but only if they spoke his language (2008)

*papercut*

Pamela See's work employs papercut techniques drawn from her Chinese heritage. *The roosters told the ducks they could enter, but only if they spoke his language* is part of a series of works See produced between 2005 and 2008 featuring poultry, during the rise of the bird flu pandemic. This work uses cultural symbols as metaphors to weave multilayered meanings. In Chinese culture, the rooster serves as an auspicious symbol of protection, hung in homes and businesses to ward off intruders. In its role as protector, the rooster also serves as a symbol of the Chinese government, who at the time, were being accused of concealing knowledge of its bird flu cases. Beside the rooster are two papercuts of the Whistling Wandering Duck, which migrates between West New Guinea and Australia, mirroring the arrival of a boat-load of asylum seekers who travelled a similar route. Juxtaposed against each other, the rooster and duck invoke a potent dialogue, speaking to both the authoritarianism of the Chinese government, and the Australian Howard government's hardline migration policies. See's complex metaphorical tapestry challenges long-held cultural superstitions and iconographies, when protector becomes gatekeeper and enforcer.



# Rosemary Laing

Born 1959 Brisbane, Queensland. Lived and worked in Sydney, New South Wales. Died 2024.

## and you can even pay later (2004)

*type C photograph*

Rosemary Laing's panoramic work, *and you can even pay later*, which features in her photographic series *to walk a sea of salt* captures the perimeter of the Woomera Immigration Reception & Processing Centre (WIRPC), following its closure in 2003. The centre housed refugees from Afghanistan, Iraq and Iran, and after four years of operation, was declared to be in breach of human rights due to overcrowding, inadequate facilities, and the detention of children. The high security fence that obscures the units within presents an inhospitable welcome evoking incarceration and censorship.

The title, - *and you can even pay later* - carries a dual meaning, referring to the scheme that forced refugees to pay for the cost of their imprisonment once they were issued asylum or temporary protection visas, and the long-reaching and violent fissure that Australia's detention centers have upon the Australian psyche and concept of nationhood. Laing's work documents the welcome that awaits those who journey to Australia seeking sanctuary, and questions who has the right to "decide who comes to this country and the circumstances in which they come." [1]

[1] John Howard, election speech, 28 October 2001



### **Alice Jitterbug (Headshot #2) (1976)**

digital photograph by Jane Ulrich

# Luke Roberts

Born 1952 Alpha, Queensland. Lived and worked Europe 1984--1987. Lives and works Brisbane, Queensland.

Luke Roberts' performance work centers on the adoption of a range of personae that conflate and embody seemingly contradictory archetypes, crossing boundaries between the personal and political, expressions of gender, and liberation from the constraints of his conservative Catholic upbringing in the isolated rural town of Alpha, in Central Queensland. Most important among his personae is Alice Jitterbug, who was inspired by the exploits of this historical Lakota man, John Fire Lame Deer, who rejected assimilation into the dominant American culture and lived as a cross-dressing rodeo clown of the same name. Conceived in the mid-1970s, in the years before gay rights protests evolved into Mardi Gras, Alice Jitterbug presents a significant challenge to the ambient homophobia of the era. There is risk inherent in his gestures of self-expression, where public expressions of gender-blurring and homosexuality were not tolerated. In the artists' words, "I'm a lot of people, and they are all coming to the party."



# Collection highlight: William Yang

Born 1943 Mareeba, Queensland. Lives and works Sydney, New South Wales.



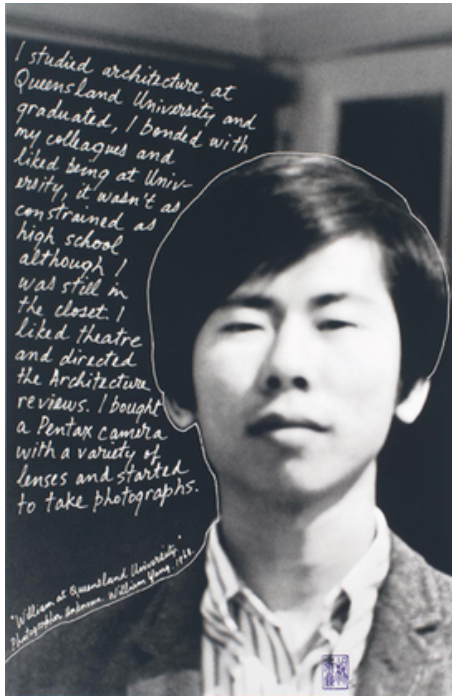
*I have left these places, and I have changed. These places still held me, but I move around these hills like a ghost. It is the land from where I came, which formed and nourished me, but to which I can never return.  
"William at Thornborough." William Yang, assisted by Ivo Klarich, 2006/09.*

## Life Lines #21 – William at Thornborough (2006) 2006/2009

*inkjet print on paper, edition 2/30*

Born in 1943, and growing up in family of Chinese immigrants in Dimbulah, Far North Queensland, William Yang's prolific photographic career extends over fifty years and works as deeply intimate and confessional navigation of both his queer and Chinese identities. Yang journeyed south to Brisbane in the 1960s to study architecture at the University of Queensland. During his studies, he discovered a passion for theatre, and a sense of community, leading him to move to Sydney where he produced plays. This relocation marked the first chapter of his photographic practice, in which he captured moments of his own life, his friends, parties, and celebrities, making visible Sydney's gay scene during the homophobic era of the 1960s.

As Yang's practice developed, he deepened his investigations into marginalised communities, continuing his exploration of queer identities, the Australian-Chinese diaspora, and Indigenous communities, documenting an alternative history of Australia with these voices at its centre.



His work is informed by cultural and political pressures of growing up as a gay man from a Chinese immigrant family in remote north Queensland, and seeks to reconcile the oppositions between the racism of his childhood and his later acceptance of his Chinese heritage. Living in rural Queensland, Yang's family distanced themselves from their Chinese heritage, preferring their children to adopt the dominant Australian culture. Yang speaks of the experience of having to "come out" twice: first as a gay man, and later, in his 30s, as he sought to reclaim his Chinese identity.

Yang's intermedial practice interweaves photography with writing, video, and performance to extend the narratives beyond the momentary snapshot captured in a photograph. He inscribes these stories in pen directly onto the surface of his photos, in a diaristic, honest, and vulnerable act of storytelling drawn from his own life and the lives of his subjects. In his series, Life Lines, William Yang reawakens his archive of personal photos as poetic reminiscences of his cultural and sexual identity, positioned within the Australian landscape.

**Life Lines #7 – William at Queensland University (1968) 1968/2009**

inkjet print on Innova Softflex paper, edition 2/20



**Life Lines #11 – William in scholar's costume (1984) 1984/2009**

inkjet print on Innova Softflex paper, edition 1/20



# David Noonan

Born 1969 Ballarat, Victoria. Lives and works London, United Kingdom.

This work, in David Noonan's Untitled series interrogates themes of theatre and performance. In this work, Noonan depicts a kabuki actor in the midst of applying, or removing, his make up. The collage, which serves as a fragment within a larger series of works, shows us a moment of transition between identities frozen in time, the actor positioned with his back to us and only visible through his reflection in a hand mirror. This moment, both in-between and inverted, gives pause to consider the authenticity of the image and the self that it reflects.

## ***12 Untitled 2015***

screenprint on linen collage

Noonan's work utilizes found images drawn from his immense archival collection, which comprises theatre, puppetry, Japanese textiles, and crafts. By reawakening images drawn from his archive, Noonan's bodies of work gain a sense of being aesthetically linked but not linear. Noonan's 12. Untitled offers an elusive glimpse behind the curtain of a melancholy backstage world, at once memory and documentary.



# Judy Watson

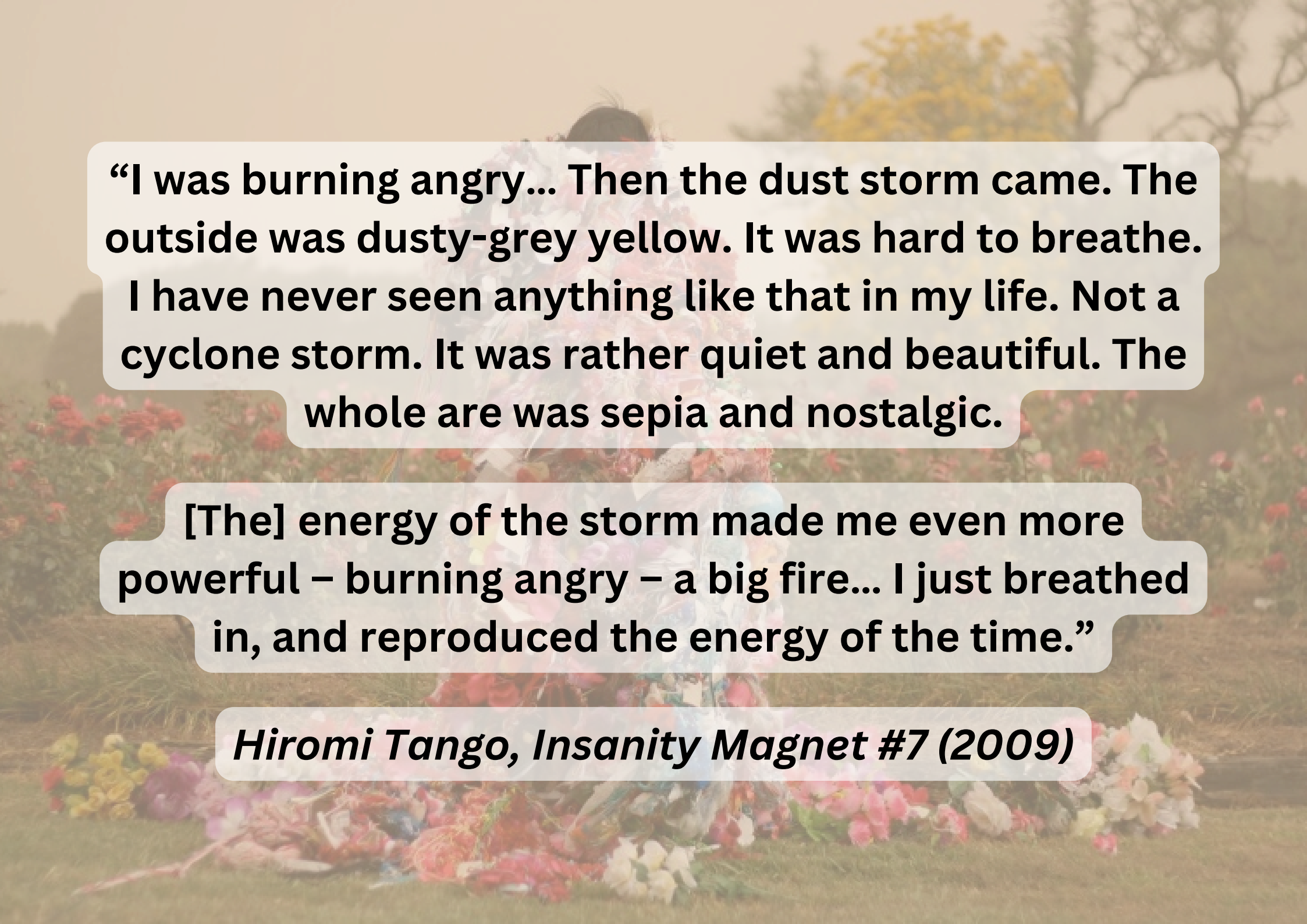
Born 1959 Mundubbera, Queensland. Waanyi people. Lives and works Brisbane, Queensland.



## ***hanging out the washing, separating the whites from the coloureds 1994***

lithograph on kai (Japanese paper)

Celebrated Waanyi artist, Judy Watson, connects the typography of the landscape to the bodily practice of hanging out laundry, interweaving narratives to produce an allegory for Australia's colonial history. In hanging out the washing, separating the whites from the coloureds (1994), Watson invokes the familiar domestic practice of doing laundry as a deeply perceptive allegory for the washing and hanging out of Australia's dirty laundry for all to see. The practice of separating light from dark in the wash speaks to a history of racial segregation and assimilation. Hanging itself is a carefully chosen image suggesting of hanging trees and deaths in custody. As Watson explains, "I try to paint the land from both above and beneath to integrate the body with Country." In this work, Watson connects metaphor to a cartography of Country, where the painting reads like a map seen from above. Drawing upon the practice of using patterns and motifs to conceal secret and sacred knowledge, Watson evokes Australia's hidden histories – in the upper left corner, a pattern of swirls is used to chart a location where the land is haunted by the resonance of tragedy. In the lower right corner, Watson depicts a set of slave shackles, left open, and thereby freeing these stories from the land.

A person is seen from behind, standing in a field of colorful flowers. The scene is hazy and dusty, suggesting a dust storm. The person is wearing a dark top and light-colored pants. The flowers are in various colors, including red, yellow, and purple. The background shows trees and a bright sky, partially obscured by the dust.

**“I was burning angry... Then the dust storm came. The outside was dusty-grey yellow. It was hard to breathe. I have never seen anything like that in my life. Not a cyclone storm. It was rather quiet and beautiful. The whole area was sepia and nostalgic.**

**[The] energy of the storm made me even more powerful – burning angry – a big fire... I just breathed in, and reproduced the energy of the time.”**

***Hiromi Tango, Insanity Magnet #7 (2009)***



# Hiromi Tango

Born 1976 Japan. Lives and works Tweed Heads, New South Wales.

## Insanity Magnet #7 (2009)

pigment print on paper

Japanese-born Hiromi Tango practice creates a *mélange* of people's stories and keepsakes, which she binds together in homage to collective memories. Her 'Insanity Magnet' series began as an installation in a shop front, encouraging passers-by to attach messages to the window. She combined these message tags with mementos, letters, fabric flowers, skeins of wool, and elements from other artworks into a multi-textured rope.

On 23 September 2009, Brisbane was engulfed by the haze of a dust storm. Responding to the turbulent climatic energy, Tango went to New Farm Park's celebrated rose gardens, wrapped herself in the rope and took a sequence of photographs. Here, the garlands swathing the artist transform her collaborative process into a personal narrative. The roses on the bushes echo the fabric flowers, which seem to have been thrown together by the storm. The rope itself is reminiscent of *kedzuna*, Japanese Buddhist temple cords spun from hair donated by female devotees. In this iteration of *Insanity Magnet*, Tango reconciles her separation from family through weaving cultural traditions with nostalgic resonances, placing her body at the centre of the work's embrace.





***Small Monument to the South West Waters of a Great Ocean #3 2023***

oil on canvas

# Christopher Bassi

Born 1990, in Meanjin/ Brisbane. Meriam, Yupungathi, and British descent. Lives and works in Meanjin/ Brisbane.

Christopher Bassi's *Monument to the South West Waters of a Great Ocean* body of work creates a tribute to his matrilineal Meriam and Yupungathi heritage. Drawing on the tradition of oil painting popularised by European artists, Bassi configures new monuments that capture the significance of the ocean to the Saltwater peoples of the Arafura Sea. The shell is a multi-storied symbol that evokes both a place of refuge and shelter for aquatic beings, while simultaneously being devalued and commercialised as tourist adornments, or co-opted by museum displays. Through appropriating the idea of settler-colonial monuments as impositions of ownership and power, Bassi's monuments restore value to shells as potent cultural symbols and memory holders. As a monument to the waters that sustain and connect the seafaring people of Torres Strait/Zenadh Kes, this work challenges the imposition of colonial boundaries. In painting, Bassi renders delicate and transitory compositions permanent, questioning the nature of how and what we memorialise.



# Katthy Cavaliere

Born 1972 Sarteano, Italy. Arrived Australia 1976. Lived and worked Sydney, New South Wales until her passing in 2012.

## *Nest* 2010

chromogenic colour print on silver-based paper

Migrating to Australia when she was just four years old, Katthy Cavaliere's work seeks to reclaim a home she doesn't remember from her early years in Sarteano, Italy. This reclamation has resulted in a life-long ritual of packing, storing, and transporting personal possessions and found objects from her childhood, repurposing them as performance works. *Nest* (2010) gathers grief and love like a nest around Cavaliere's body, as the artist processes the loss of her mother. The photograph captures a tranquil moment, where Cavaliere sits atop a pile of her mother's clothing, . The return to the maternal embrace of the nest becomes a moment of solace, an in-between place where Cavaliere transverses the boundaries between past and present, life and death, memory and loss.

# A Creative Reflection...

## *...Drawing From the Collection*

### **Materials required:**

Something to draw with, something to draw on, and somewhere comfy to sit!

*If you are visiting the UQ Art Museum in person and would like to participate, please see one of our friendly mediators and we'll provide everything you need.*

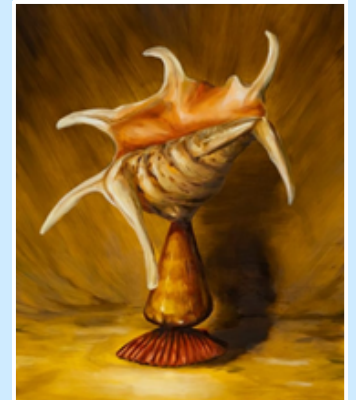
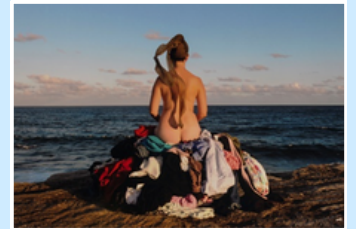
*How do we find home when we are far away from home?*

We carry trinkets like talismans; objects that ground us to notions of self and home, that open doorways between here and there.

By exploring the works of Hiromi Tango, Christopher Bassi, and Katthy Cavaliere, we have seen how artists use significant objects in their art to connect to memories and navigate the multitudes and complexities of their identities. In each work, there is a sense of creating a memorial, to culture, family, community.

Take inspiration from these works as a prompt for drawing. Think about the objects, places, people, that might hold special memories, or have travelled with you, or shape your journey. You might like to use these paintings as a prompt to draw from your own experience, or you might even like to sketch one of the other artworks in the hang if there's one that speaks to you.

**Discussion: *Where else in I, myself, in-between can you find examples of objects that connect to memories and journeys?***







# Dadang Christanto

Born in central Java, 1957. Moved to Australia in 1999, and lives and works in Brisbane.

## *My Self Portrait 2011*

synthetic polymer paint on aluminium

Dadang Christanto was born in Tegal, Central Java, to an Indonesian family of Chinese descent. *My Self Portrait* celebrates the craftsmanship and cultural traditions of the islands of Java and Bali, and was made in collaboration with Indonesian craftsman, Ki Subandi Giyanto. This immense aluminum sculpture is painted with with symbols and figures from Christanto's horoscope, based on the Balinese 'Pawukon' calendar. The astrological symbols pictured – the wild chicken, Banyan tree, dancing man, and fire among them – represent guides for Christanto's spiritual life, and characterize aspects of his personality and identity.



## ***Painted Black on Their Faces #1 2017***

## ***Painted Black on Their Faces #5 2017***

synthetic polymer paint on canvas

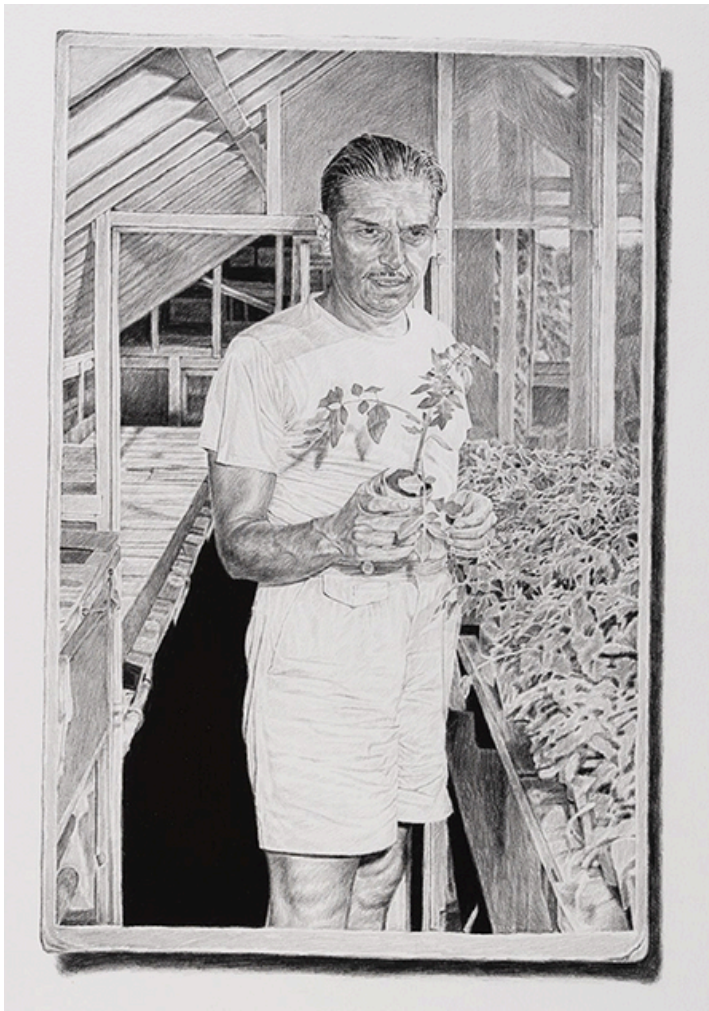
Dadang Christanto's practice is shadowed by his survival of the Indonesian massacres of 1965 – 66, which targeted the ethnic Chinese population. The horror of witnessing his father among the millions killed has persisted throughout Christanto's art practice. This work captures both the weight of the artist's personal loss, and the burdens he carries of the stories of others. The works in Christanto's *Painted Black On Their Faces* series are a visceral evocation of a memory recounted to him by a friend, who witnessed bodies floating in the river, their faces painted black with tar to disguise their identities. As this dark chapter in history comes under threat of erasure by the Indonesian government, Christanto's vital work strives to bear witness and keep these stories alive.



# Sam Cranstoun

Born 1987 Brisbane, Queensland. Lives and works Brisbane, Queensland.

Sam Cranstoun's research-based practice work speaks to the life and work of accomplished town planner, architect, and engineer, Constantinos Apostolou Doxiadis. Doxiadis' visionary work understood the interrelation of human 'pathology' and unprecedented expansion with our urban ecologies, and sought new, utopian ways of relating within built environments, allowing for greater connectivity. However, upon his migration to Brisbane following World War II, Doxiadis failed to have his qualifications recognised, and spent three years farming tomatoes. Cranstoun's biographical work documents this chapter in Doxiadis' life, before his return to Athens. *Between Dystopia and Utopia* captures the liminal evocation of being neither here nor there that speaks to both Doxiadis' own migrant experience, and the effects of isolation within our modern world.



***Between Dystopia and Utopia 2019***

pencil on paper





# Lindy Lee

Born 1954 Brisbane, Queensland. Lived and worked London, England 1979--1980 and Beijing, China 2005. Lives and works Sydney, New South Wales.

## ***Terrace of the Immortals*** **2012**

*black mild steel and fire*

*Terrace of the Immortals* is an extension of Lee's exploration of Zen Buddhism through her work. Her philosophy sees the interconnectedness between forms, objects, beings, and their reliance upon one another, where if one thing changes, this change creates a ripple that affects all parts of the whole. These relations can be both what is seen, and the invisible relationships that bring form into being. In *Terrace of the Immortals*, Lee has printed a Song Dynasty print onto black mild steel, burning holes in the print with a plasma cutter. A sense of interconnectedness is manifested in this landscape in the form of the large, twisting tree at its centre; the branches stretching out to unify the scene on either side, and reaching between heaven and earth. The work can be read like a Buddhist kōan, offering a point of meditation to reflect upon our own placement within the shifting networks of reality.



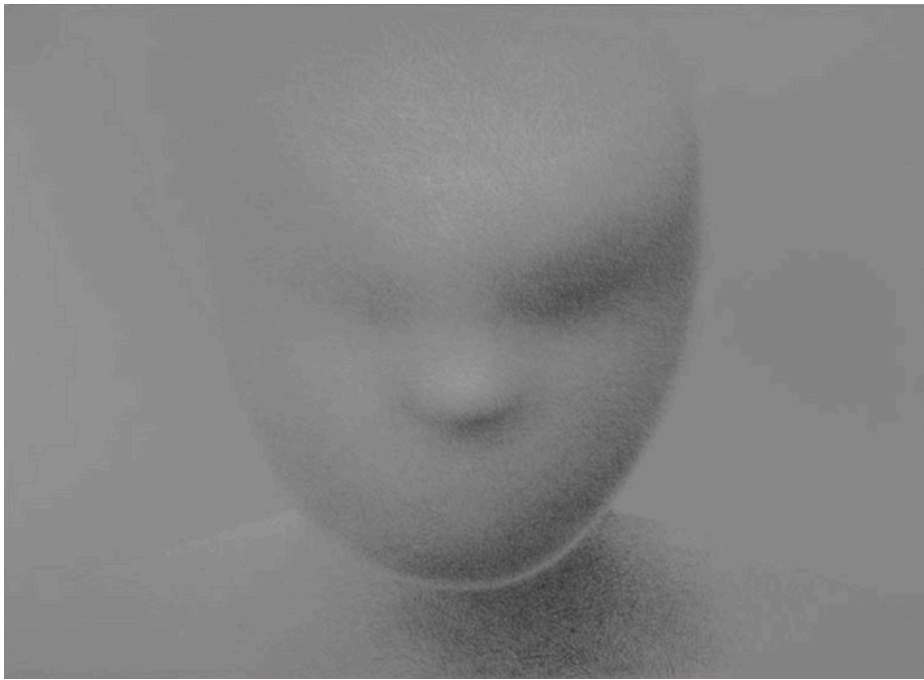
***Love is All Around* 2018**

oil on linen

# Abdul Abdullah

Born 1986 Perth, Western Australia. Lives and works Sydney, New South Wales.

Abdul Abdullah's work occupies the peripheral and liminal spaces through which he navigates the complex feelings of displacement and alienation associated with histories of diaspora and migration. Abdullah draws upon his own lived experience as an 'outsider among outsiders', growing up as a Muslim Australian with both Malay/ Indonesian and convict/ settler Australian heritage in suburban Perth. His work occupies a post 9-11 mindset, and in *Love is All Around*, he depicts the disconnection that exists between the perception and projection of Muslim identities within popular culture and political commentaries, and the rarely-told stories of their lived experiences. In Abdullah's juxtapositions between landscape and caricature, he renegotiates these histories to engage these peripheral voices and create space for new conversations.



# Vernon Ah Kee

Born 1967 Innisfail, North Queensland Kuku Yalanji/Waanyi/Yidinyji/Guugu Yimithirr peoples. Lives and works Brisbane, Queensland.

## ***Self portrait as a non-person*** **2006**

charcoal, crayon and synthetic polymer paint on canvas

Vernon Ah Kee's *Self Portrait As A Non Person* diverges from his poignant portrayals of family members. Depicting himself as a faceless 'non-person', Ah Kee confronts both the erasure of his family history from government records, and the sense of otherness that Aboriginal people experience in contemporary Australia. Ah Kee speaks to the missing branches of his family tree: his Chinese lineage from his paternal great-grandfather, official records of which were lost through successive government indifference to the histories of non-white Australians.

Through the act of erasing his identity in his *Self Portrait*, Ah Kee speaks to this classification of non-white people as dehumanised 'other' based on arbitrary categories like ethnicity and skin colour. Devoid of distinguishing facial features, and most significantly, a mouth, Ah Kee's work is an evocation of voicelessness and frustration.



# Kate Beynon

Born 1970 Hong Kong, China. Arrived Australia 1974. Lives and works Melbourne, Victoria.

Kate Beynon's vibrant, comic-book inspired work presents a contemporary reimagining of the Chinese folk-story character, Li Ji. Drawn from 4th Century, Jin Dynasty tales, Li Ji finds renown for slaying a serpent that had terrorized her village, demanding a yearly sacrifice of the village's maidens. Li Ji's heroism was rewarded, and she was appointed a queen of her local kingdom. Beynon's reinterpretation of Li Ji casts the heroine as a comic-book hero, who crosses time and political boundaries. In *Forbidden City* (From the lives of Li Ji), she is depicted in elaborate court dress, and accompanied by vignettes that speak to her capacity to negotiate different lives, times, and places. While not overtly a self-portrait, the character of Li Ji acts as a metaphor for the artist, using her avatar to create a bridge that negotiates cultural hybridity.



***Forbidden City (From the lives of Li Ji)***  
**2003**

*synthetic polymer paint and aerosol enamel on canvas*



# Guan Wei

Born 1957 Beijing, China. Arrived Australia 1989. Lives and works Sydney, New South Wales and Beijing, China.

## ***The classic of the mountains and seas - beasts no. 11 wombat & no. 13 platypus 2006***

synthetic polymer paint on canvas

Guan Wei's whimsical anthropomorphised creatures juxtapose traditional Chinese art forms with Australian fauna, as the artist navigates the collision between his Chinese heritage and his identity within his adopted home country. The juxtaposition of human and beast is a traditional feature in Chinese mythology, and Wei's work depicts them using classical shui-mo calligraphic techniques developed during Tang Dynasty. The beasts of The classic of the mountains and seas create a neo-colonial mythology that recalls the strange early drawings made by European settlers in the 18th and 19th centuries, invoking an allegorical visual language. Wei's fantastical landscapes create a cross-cultural dialogue between his experiences as a Chinese migrant and extended historical narratives, questioning the way that this concept of strangeness has informed attitudes to cultural differences, both historically and contemporaneously.



### ***re-departing* 1995**

video work

# Eugenia Raskopoulous

Born 1959 Svitavy, Czech Republic. Arrived Sydney 1963. Lives and works Sydney, New South Wales.

Eugenia Raskopoulous' haunting video work speaks to her Greek heritage, and the intersections that occur between myth, history, and landscape. Raskopoulous' work considers her migrant experience, and the journey as an in-between space, situating herself between one world and another, the familiar and the strange, conjuring the world that appears in the spaces between histories, geographies, memories. re-departing is both a return story and a leave-taking, repeating into itself like a pilgrimage. Raskopoulous' video work charts the movements made by the Souliot Albanians, who took refuge against Alt Pasha troops in the Zalongo Monastery on Mainland Greece in 1803. To escape a worse fate, the sixty women ascended the stony bluff above the convent, and in one last act of desperate courage, performed their national dance and threw themselves and their children over the precipice. In swirling, disorienting video, Raskopoulous re-enacts this re-departing, focusing on the swirling steps of the women's feet as they perform this final dance.