



e v e

r

y

t

h

i

n

t

h

a

t

e

x

i

s

t

i

n

s

t

h

e

c

u

r

r

e

n

t

ACKNOWLEDGEMENT & INTRODUCTION

原本是，永遠都是原住民的土地。

We would like to acknowledge the traditional custodians of the land where this exhibition is located, the land of the Wurundjeri and Boon Wurrung People of the Kulin Nation. We would like pay our respects to their elders past, present and emerging and extend our respect to all First Nations peoples. Sovereignty was never ceded and we are uninvited guests of this land. ○

Everything we knew then, is no longer.

As a migrant I am often asked about my arrival date, as if my existence was irrelevant prior to setting foot on this land. It is a common question, one that does not even raise an eyebrow for most people. It implies that what was then is disrupted, a forever pause on an identity that was once held dear. It presents clinical data that defines the individual through the eyes of the system. Slicing your belonging in two: then and now. A timeline cut into pieces.

As you move across seas, language shifts along with cultural, social and political positions of your existence. Same body, now with hyphenated identities. In Australia, our physical presence is often measured by visa statuses and our existence pinned against the idea of a model migrant. Our understanding of migrants' stories in Australia is simplified and empathic at best, deeply problematic when considering the ongoing dispossession of Indigenous lands. The promise of safety and prosperity that migrants often seek is re-assured by settlers

who built upon violent colonial histories, who, on the other hand, continue to exclude migrant communities in our nation's imaginaries.

This exhibition investigates the transitional states and contextual shifts of relocation / dislocation. We have positioned this public art project in Footscray eateries where migrant communities continue to thrive, evolve, and adapt through generations. Blurring the binary of here and there, then and now, I am interested in the continuous self that threads through experiences of transitions, through bodies of our families' or our very own. Everything that exists in the current speaks to the metaphor of the adaptive shifts we internally experience. Collectively or otherwise, our flow of existence has been (or is currently) disrupted due to the constant shifts in directions. The artists in this exhibition approach these shifts to their own experiences, as the emotional and social implications of these shifts are often intertwined with complex intercultural baggage and expectations. Delicate, complex and open-ended, their work weaves together lived experiences with artistic ones. While the artists navigate the gaps of their own histories, their works are held in spaces where those stories continue to live and evolve.

Together in a liminal space that is at times chaotic, its dissonance rings from afar but directly into our hearts. Presenting elements of nostalgia, faith, ritual, hybridity and loss, each venue echoes the residue of the past where a new score is found. ○

Nikki Lam, curator

LIST OF WORKS

RUDIMENTARY ●

16-20 Leeds St, Footscray

ELLEN YG SON

Between You and I (2018)
Scratched Cellophane, Aluminum,
and Double-sided Tape

As a child, I remember making glasses with red and blue cellophane. The world that I saw through these lenses was tinted and glitched across a spectrum of red, purple and blue. Years later moving to different countries and meeting people from diverse cultural backgrounds, I realized that my vision was limited to, and coloured by, traditional Korean values and language.

...

In 1443-1444, King Sejong and his scholars invented the Korean characters called 'Hangul'. These characters corresponded to Korean speech. Prior to their invention, Chinese characters had been used to represent Korean speech. The 28 characters were designed to be easy to learn and use so that 'Hangul' could be adopted by all Korean people. The first text, '세종어제훈민정음 Sejongeojae Hunminjeongeum', written by King Sejong and his scholars proclaims that Korean language cannot be represented in Chinese characters and that 'Hangul' will now take its place. Korean culture and values have been constructed around Korean speech and characters, and often I have found it almost impossible to translate linguistic expressions

and values from 'Hangul' to other cultures. I have reproduced '세종어제훈민정음' in cellophane panels. By scratching around this text, I hope to explore the disconnection that occurs within translation, as well as the new possibilities that this uncertainty presents.

...

Through globalization and increased connectivity, we are exposed to other cultures. These alternative perspectives impact our own, scratching surface of our tinted lenses creating openings. Through these openings, we eventually unravel, blend and transform our own identities.

ANINDITA BANERJEE

Pyre (2017), HD Video

In the work *Pyre*, I explore my relationship with the Hindu symbol of the lotus flower as a medium to question a sense of authentic identity. This specific motif often identified with Goddess Lakshmi, is widely used in decorative and ritualistic floor drawings. During the process of repetitively placing over nine thousand matchsticks on a hand-drawn lotus, I embraced a meditative state of personal reflection. The structure was then set alight to release my disquietude surrounding my identity and search for home. The symbolism of the individual burning matchsticks within the collective flower pattern, act to personify the erosion of culture as a response to my lived experience of the Indian diaspora.

MS. SUE ●

100 Hopkins St, Footscray

CYRUS TANG

Remote Nation (2008), SD Video

My work reflects sentiment of nostalgia through translation of disappearance into remembrance and fantasy. It reflects my examination of the paradox of reconstructing ephemeral mental images and sensations in permanent materials.

ANH TUK RESTAURANT & PUB ●

151 Hopkins St, Footscray

SHIVANJANI LAL

काला पानी *Kala Pani (2017), HD Video*

काला पानी *Kala Pani* translated: the black water. Is a hybrid space, that shaped my family from land locked caste member to casteless indentured labourer, internally I am no longer Indian, yet my body will always bear the marks of another country that was once my mother and my home. Working with my mother to explore healing through the visual metaphor of spices, hands and water to dissolve and reimagine the *Kala Pani* as a site of healing and reforming imagined identities. The work offers a possibility of new site, a new identity. This work questions: if you are no longer from where you should be can you recreate self identity? Where does it begin in your body or does it begin in the water?

POON'S RESTAURANT ●

275 Barkly St, Footscray

SIYING ZHOU

We are here for your happiness (2019)
Mixed Media Installation

We are here for your happiness connotes the unique cultural space of the Chinese restaurants in Australia, where a recalcitrant force against the dominant culture lies beneath a warm-hearted hospitality. In this space, the invisible aggressiveness of the demand on cultural engagement is embodied in cultural enunciation and interaction. While Chinese culture is vehemently emphasised, this cultural identity is allowed to be reshaped by other cultures. Meanwhile, this installation tends to emerge the voice of Chinese woman, which is often found absent in the discussion about the cultural and political identity of Australian Chinese community.

Please note, the sound work for Siying's project can be accessed via the following QR code:



PUBLIC PROGRAM

OPENING RECEPTION AND ARTIST TALK WITH ELLEN YG SON AND ANINDITA BANERJEE

WHEN: Saturday 16 November, 2PM

WHERE: Rudimentary

ADDRESS: 16-20 Leeds St, Footscray

COST: Free

FRIED DIM SIMS AND OTHER TRAITS, WITH SIYING ZHOU, JASON PHU AND NIKKI LAM ON AUSTRALIAN-CHINESE FOOD AND ART

From lemon chicken to fried dim sims, Australian-Chinese food has become an integral staple of Australian cuisine. Join artists Siying Zhou, Jason Phu and Nikki Lam in a casual Sunday lunch at one of the oldest Chinese restaurants in Footscray, as they discuss regional food cultures, debate family recipes and share how food connects their histories and plays an important role in diasporic cultures.

WHEN: Sunday 24 November, 11.30am

WHERE: Poon's Restaurant

ADDRESS: 275 Barkly Street, Footscray

COST: \$15 including lunch

INFORMATION AND TICKETS

duestartsfestival.com.au

ACCESS

Everything that exists in the current operates within restaurant business hours. Please refer to each venue for more information.

Please note some artworks may not be viewable from the street.

We encourage you to enjoy a coffee or meal while visiting our venues. We recommend:

Rudimentary for brunch & coffee;
Poon's Restaurant for a family-friendly meal;
Ms. Sue for an intimate dinner;
Anh Tuk Restaurant and Pub for street food.



Rudimentary is wheelchair accessible.

VENUES

RUDIMENTARY

Address: 16-20 Leeds St, Footscray

Phone: 03 8596 6909

Opening Hours:

Monday to Friday — 7:30am–3:30pm

Weekend — 8:00am–3:30pm

MS. SUE

Address: 100 Hopkins St, Footscray

Phone: 03 9912 4492

Opening Hours:

Tues to Wed — 5:30pm–9:30pm

Thurs to Sun — 11:30am–4pm, 5–9:30pm

Monday — Closed

POON'S RESTAURANT

Address: 275 Barkly St, Footscray

Phone: 03 9687 4094

Opening Hours:

Tues to Thurs — 11:30am–3pm, 5–10pm

Friday — 11:30am–3pm, 5–11pm

Saturday — 12–3pm, 5–11pm

Sunday — 12–3pm, 5–10pm

Monday — Closed

ANH TUK RESTAURANT & PUB

Address: 151 Hopkins St, Footscray

Phone: 0499 328 188

Opening Hours:

Monday to Sunday — 10:30am–9pm

SPECIAL MENTION

We would like to thank all participating venues for supporting this project, with a special shout out to Rudimentary and Poon's Restaurant for hosting our public programs.

The curator would also like to thank Phuong Ngo, Lana Nguyen, Scott Heinrich, The SUBSTATION, Footscray Community Arts Centre and JT. Production Management for their ongoing support of this project.

CONNECT WITH US

Tag us on Instagram:

@duestartsfest

@hyphenated_projects

#duestartsfestival

EVERYTHING THAT EXISTS IN THE CURRENT_

A public art project with Anindita Banerjee, Shivanjani Lal, Ellen YG Son, Cyrus Tang and Siying Zhou. Curated by Nikki Lam.

15 – 24 November 2019

Everything that exists in the current explores the emotional and social implications of moving between different states of being. When the flow of our existence is interrupted and relocated, the context shifts, and everything we knew then is no longer.

Expanding the transitional state where the end meets the beginning, where nostalgia morphs into memory, where words become gestures – the exhibition asks: where are the disruptions of time and their residue?

The exhibition will be installed at multiple sites throughout Footscray.

Presented by Due West Arts Festival,
The SUBSTATION and Hyphenated Projects

DUE WEST **THE SUBSTATION**
ARTS FESTIVAL

Supported by Rudimentary, Ms. Sue,
Poon's Restaurant and Anh Tuk Restaurant

RUDIMENTARY

**MS.
SUE**
