



ART SPACE
ON THE CONCOURSE

VISUAL ARTS PROGRAM

23 January – 23 February 2025

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23 January – 23 February 2025



Year of the Snake

by Tianli Zu

The Chatswood Year of the Snake artwork featured on branding and installations around the Chatswood CBD.

COVER IMAGE: Thomas C. Chung, "As Far As I Could See" (i), 2023, video still. Image courtesy of the artist

Infrangible Matter; Tracing the Elements

ART SPACE ON THE CONCOURSE
409 Victoria Ave, Chatswood

Exploring Fire, Water, Air, Metal and Earth as agents to express contemporary cross-cultural perspectives.

Artists: Min-Woo Bang, Cindy Yuen-Zhe Chen, Thomas C. Chung, Charlotte Foster, Pamela Leung, Ganbold Lundaa, Quan Zhu Ma, Pamela See, James Tylor and Hirofumi Uchino

Public Program

ART SPACE ON THE CONCOURSE

Engage with the Festival through performance art.

See the back of this program for more details.



RIGHT: Charlotte Foster, *F/2.8, ISO 200, 315°C* (detail), 2023-2025, burnt photographic wood prints. Image courtesy of the artist



CHATSWOOD YEAR OF THE SNAKE FESTIVAL

23 January – 23 February 2025

Celebrate Lunar New Year on the north side!

**MUSIC
FOOD
COMEDY
ART**

And so much more...

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#ChatswoodLNY



Mayor's Message

The strength of Willoughby lies in its diverse community, where cultural heritage and shared experiences shape a city full of creativity and life. Lunar New Year is a cherished time that unites us with celebrations, new beginnings, food, art and festivities that add much to this rich cultural tapestry.

This year's Chatswood Year of the Snake Festival offers an exciting program filled with attractions from captivating large-scale snake sculptures and the bustling Golden Market to the ever-popular Lantern Parade and more. It's a chance to discover new flavours, enjoy dynamic performances and explore the stories that make our city so unique.

Central to this year's celebration is *Infrangible Matter; Tracing the Elements*, a remarkable exhibition at Art Space on The Concourse. Inspired by the elements central to Chinese, Vietnamese, and Korean philosophies, the exhibition takes a contemporary approach by exploring a variation of these elements: Fire, Water, Air, Metal, and Earth.

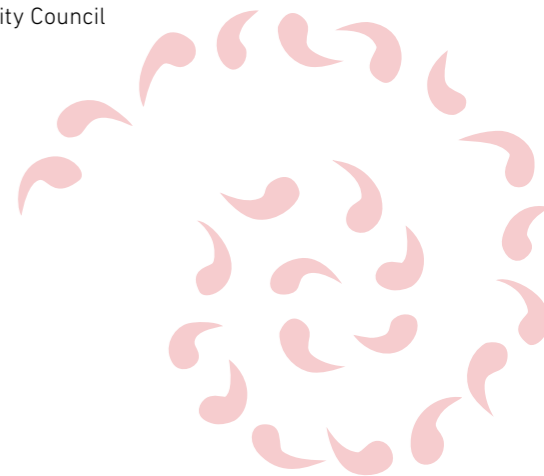
Through the creativity of artists like Min-Woo Bang, Cindy Yuen-Zhe Chen and James Tylor, the exhibition invites us to reflect on our shared connections to nature, culture and humanity.

Beyond the gallery, Chatswood will be buzzing with Lunar New Year festivities. From the vibrant Golden Market to the breathtaking Lantern Parade on 1 February, there is so much to experience while our Festival Eats program invites you to sample some of Chatswood's best cuisine, celebrating the culinary diversity that defines our city.

May this Lunar New Year bring you and your loved ones joy, health and good fortune in the year ahead.

新年快樂

Tanya Taylor
Mayor, Willoughby City Council



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Year of the Snake

Willoughby City Council is proud to have engaged renowned local artist Tianli Zu to create a beautiful artwork and hero image for the Chatswood Year of the Snake festival. This can be seen around the Chatswood CBD including The Concourse.

2025 is the Year of the Snake in the lunar calendar. The snake is the sixth animal in the twelve zodiacs. 2025 is a wood snake. It represents wisdom, talent, and charm. It is associated with intelligence, intuition, and insight, symbolising the improvement of luck and the arrival of success.

Among the twelve zodiac animals, the snake is perhaps the most complex. The Chinese people have a mix of contradictory feelings towards snakes. In ancient times, when humans had limited means to resist natural invasions, snakes posed great danger and were often feared. Yet, due to their mysterious and powerful nature, they were also sacred and worshipped. In Chinese mythology, the god Fuxi and goddess Nuwa are depicted with human heads and snake bodies.

The snake embodies both spirituality and holiness, as well as coldness and femininity. Over time, it has evolved into a cultural

symbol within Chinese thought, representing spirituality, adaptability, and strong vitality. The snake itself is a symbol of life.

The zodiac of the snake is sometimes referred to as a 'little dragon'. According to the folklore: A spirit snake is broken but can continue. It flies without wings and walks without feet. It soars into the sky and flows down the mountains. This spirit snake is born into the dragon clan. This highlights the important position of snakes in Chinese culture.

I carved the body of the snake with metaphorical symbols of plants, fire, and water, representing its ability to transform, renew, and grow continuously. The characteristics of the snake emphasise adaptability, especially in the era of artificial intelligence development. It embraces challenges and new adventures, including effective collaboration with innovative applications and intelligent robots. I first hand-cut the snake, then utilise technology to create a digital image for manipulation and multiple productions. In the center of the snake, a coin represents abundant wealth attained in harmony from all directions. A ruyi pattern forms its tongue.

2025 snake will represent the sun and fire. The strong energy associated with fire in that year signifies advancements in science, foreseeing breakthroughs in technology, art, and culture.

The colours of the snake reflect the continuity of traditional Chinese culture while acknowledging the transformative effect of modern times. Red is the dominant colour, symbolising luck, happiness, and joy. It represents protection, vitality, and celebration. Glamorous gold signifies luxury, success, achievement, and wealth.

The snake comes every 12 years. People born in the year of the snake: 1929, 1941, 1953, 1965, 1977, 1989, 2001, 2013, 2025.

Tianli Zu
Artist

ABOUT THE ARTIST

Tianli Zu (born in Beijing, China) is an award-winning Australian multimedia artist. She has a diverse practice comprising papercuts, sculpture, painting, animation and installation.

Good fortune motifs

Auspicious water



These patterns symbolise wisdom, power, and grace. Water is one of the five elements from ancient Chinese philosophy, interacting between yin and yang, and between various phenomena. Water produces wood.

Fire



This brings civilisation and development to mankind, along with light and wisdom. Mythical creatures often display fire patterns on their bodies to demonstrate strength and power. Fire is one of the five elements. Wood produces fire.

Ruyi



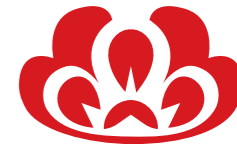
An ancient auspicious symbol representing power, peace, and happiness. In Chinese, 'ruyi' is a homophone for 'as [you] wish.' Ruyi is the sacred flower of the Buddhists embodying the deep desire for the fulfillment of one's wishes and aspirations.

Coins



These are often associated with wealth. However, according to Chinese tradition, ancient Chinese coins symbolise harmony. The round shape represents heaven, and the square represents earth.

Plum blossom



The symbol of vitality, hope and renewal. It is associated with good health, resilience and perseverance.



RIGHT: James Tylor, *(Deleted Scenes) From an Untouched Landscape #12*, 2013, inkjet print on Hahnemühle paper with hole removed to a black velvet void. Image courtesy of the artist

Infrangible Matter; Tracing the Elements

23 January – 23 February 2025

Exploring Fire, Water, Air, Metal and Earth as agents to express contemporary cross-cultural perspectives.



ARTISTS

Min-Woo Bang	WATER
Cindy Yuen-Zhe Chen	METAL
Thomas C. Chung	WATER
Charlotte Foster	FIRE
Pamela Leung	AIR
Ganbold Lundaa	EARTH
Quan Zhu Ma	FIRE
Pamela See	AIR
James Tylor	EARTH
Hirofumi Uchino	METAL

FREE PUBLIC PROGRAMS

The Taste of Poisons
2pm – 2.30pm
Saturday 8 February

Hirofumi Uchino, aka Defektro, will create a meditative and ritualistic industrial soundscape.

ART SPACE ON THE CONCOURSE

A Willoughby City Council curated exhibition, presented in partnership with **Chatswood Year of the Snake Festival**.

Exhibition theme developed in consultation with independent curator, Rachael Kiang.

Infrangible Matter; Tracing the Elements

Exploring Fire, Water, Air, Metal and Earth as agents to express contemporary cross-cultural perspectives.

The exhibition, ***Infrangible Matter; Tracing the Elements*** is inspired by the five elements or agents within traditional Chinese, Vietnamese and Korean cultures. The elements of Fire, Water, Wood, Metal and Earth inform cosmic cycles, the interior of the body and the natural world.

In Chinese traditional culture these five elements are called “Wǔxíng”; in Korean culture they are referred to as “O Haeng” and in Vietnamese as “Ngũ Hành”. Variations of these elements appear in the cultural heritages from across the globe, including Japanese “Godai”, Hinduism and Greek Mythology.

Infrangible Matter; Tracing the Elements explores a variation of the

five Sinosphere elements; focusing on Fire, Water, Air, Metal and Earth from a cross-cultural perspective. It examines these five elements in the context of contemporary arts practice. Artists in the exhibition draw from a variety of cultural roots to offer conceptual and poetic interpretations of the elements and how they can reflect deeper themes. Fire, Water, Air, Metal and Earth become agents to address current reflections on colonisation, the environment, migration, personal ritual and more.

Infrangible Matter; Tracing the Elements follows on from the three previous Lunar New Year exhibitions, in examining the mutable and

transformational nature of culture. The Chatswood Year of the Tiger exhibition ***Parallel Wanderings 双行游*** explored the Chinese artistic traditions that can inform Australian art practice. ***Inner Edge Drifting*** formed part of the **Chatswood Year of the Rabbit** program and explored the unique art of third cultural space individuals. ***Passage of Night; Luminary Rising*** examined the significance of the moon and how it is reflected across cultures as part of the **Chatswood Year of the Dragon** festival.

This exhibition ***Infrangible Matter; Tracing the Elements*** continues to examine the unique practice of artists across Australia with

Asian roots, but it also highlights the capacity for culture sharing within contemporary multi-cultural societies. Lunar New Year is an important celebration in the Australian calendar of festivities and 2025's Year of the Snake symbolises growth and adaptability, highlighting that we can all take part in the many universal motifs we share.



ABOVE: Min-Woo Bang, *Emptiness of Silence*, 2024, oil on linen.
Image courtesy of the artist

Essay

Art as Elemental Alchemy: Contemporary Applications of Wuxing

Nature is an enduring subject in art, deeply entwined with spiritual, philosophical and cultural traditions. The elements of earth, water, fire, air and metal are fundamental components of existence, each playing a role in the creation, composition and interaction of all things that exist. Central to Chinese philosophy and echoed in various Asian traditions, the five elements offer a profound framework for understanding the natural world and its intrinsic transformations.

In other traditions, wood is interchanged with air, as adopted in *Infrangible Matter* for a cross-cultural approach. Known as Wuxing, this system of elements does not merely classify the material universe but embodies dynamic interactions and cycles of change, deeply influencing cultural, aesthetic, and philosophical paradigms. In contemporary art, these elements transcend their traditional interpretations, inspiring artists across cultures to engage with their metaphysical, material, and symbolic dimensions.

The Relational Ontology of Wuxing

Unlike some Western frameworks that emphasise static categories, Wuxing presents a relational ontology where the elements exist in perpetual interaction. Each element generates and counteracts others, forming cycles of creation (*sheng*) and destruction (*ke*). This interplay symbolises a holistic view of existence, where transformation and interdependence define reality such as in Timothy Morton's concept of the "mesh," which sees all entities as interconnected.

Contemporary philosopher Yuk Hui interprets this dynamic as a way to challenge the dualisms of Western metaphysics, advocating for a cosmotechnical approach that intergrates traditional cosmologies with modernity. While his theory is focused on technology, it offers an avenue of understanding Wuxing through a relational framework where humanity and nature are not dichotomous but inherently interconnected. This perspective challenges reductionist views of

science and technology, suggesting instead that traditional philosophies like Wuxing can guide ethical and sustainable approaches to progress. Hui's theories resonate with the dynamic cycles of Wuxing, emphasising how each element's transformation informs a greater ecological and cultural balance.

Similarly, Timothy Morton's ecological philosophy complements this view by introducing the concept of the "mesh," which describes the entanglement of all beings within a vast, interconnected network. Morton's idea that no entity exists in isolation mirrors Wuxing's interdependent cycles, where each element's influence extends beyond itself. His theory also underscores the porous boundaries between humans and the nonhuman world, a notion that aligns with Wuxing's holistic view of existence.

By bridging Hui's cosmotechnics and Morton's mesh, Wuxing can be seen not only as a framework for understanding natural phenomena but as a critical tool for addressing global and local ecological and

social challenges. This synthesis opens up possibilities for rethinking the relationship between tradition, modernity, the environment and social structures through the lens of the five elements and provides a basis for contemplating and viewing *Infrangible Matter*.

Fire: Transformation and Energy

Fire, with its dual capacity for creation and destruction, symbolises transformation and renewal. In contemporary art, it often serves as a metaphor for resilience and change. Fire's dual nature also aligns with the hybridity explored by cultural and literary critic Homi K. Bhabha, where the act of creation is a space of negotiation and flux. For *Samsura*, Quan Zhu Ma employs the Wuxing philosophy to rethink his ink drawing practice. While he draws on four elements of water, fire, earth and wood, fire is foregrounded as the markings on his sculptural installation is characterised by burn traces from fire and heat. The change is not only material but conceptual in his exploration of extending the form and structure of traditional ink drawing. Charlotte Foster's response to the element of fire is similar in the end effect on the work - burning wood prints to alter the process and physicality of traditional photographic practice.

Water: Fluidity and Connection

Water signifies fluidity, adaptability, and the flow of life. Its representation in art often engages with themes of migration, memory, and the ephemeral but also acts as metaphor for the inner landscape. Min Woo-Bang's *Orange Sunset* and *Emptiness of Silence* address the water elements through the form of clouds and sea. Both relate to his inner world of emotions, the contrast of sorrow and healing. Thomas C. Chung's digital landscapes use water to capture the notion of uncertainties of life's journey, both personal and collective, and speaks to quiet contemplation.

Air: Intangibility and Freedom

Air, the most elusive of the elements, often symbolizes freedom, spirit, and the unseen forces that connect all life. Contemporary Asian artists use air's intangibility to explore themes of impermanence and movement. Pamela See's *..on the wind* engages the air to reference the dispersal of plant matter to symbolise human migration, a commentary on the cultural benefits of immigration. Pamela Leung's relation to air in *Tai Shan, Hong Mao*, on the other hand, contrasts light and strength through the material of feathers assembled into a mountain. These works, while deeply personal, also resonate universally, addressing themes of displacement and belonging.

Metal: Clarity and Structure

Metal holds deep symbolic significance, representing qualities such as strength, precision, clarity, focus and structure. It is considered to have a cutting or shaping power, enabling the differentiation of things, just as metal tools can refine raw materials or carve out precise forms. In the cycle of Wuxing, metal is produced by Earth and in turn, it nourishes water, representing a dynamic relationship that emphasises transformation and interconnectedness within the natural world. Hirofumi Uchino's *The Taste of Poisons 2* illustrates this, using metal to forge a sound environment activating different metal types and pieces into an instrument, experienced as a sound performance. In Cindy Yuen-Zhe Chen's *Articulating Trajectories*, metal is articulated in the form of a coin collection that traces her grandfather's migratory journey, countering the metaphoric role of metal in defining boundaries. These coins and the work are a testament to traversing borders and transcending them to create new identities and experiences.

Earth: Stability and Nourishment

Earth represents grounding, stability, and nourishment. In contemporary art, it often serves as a metaphor for connection to place and identity, which is expressed with irony by the works of the following artists.

Ganbold Lundaa turns this on its head, using the setting of vast lands and the earth to comment on the cyclical nature of life and being trapped in repetitive patterns. His work invites the question of identity against the backdrop of stable social expectations. One of the most poignant examples of imagery is James Tylor's (*Deleted Scenes*) *From an Untouched Landscape* series. In these, the earth element is depicted through the altered Australian landscape caused by the colonisation process that erased Aboriginal cultural artefacts and Aboriginal identity in Nature. Contrary to nourishment and stability, there is displacement.

Cross-Cultural Dialogues

While Wuxing originates in Chinese thought, its themes resonate across cultures. For instance, the Mongolian reverence for sky and air connects with ether's transcendent qualities; Western ecological art often echoes water's fluid interconnection. This universality allows for cross-cultural dialogues, fostering a shared exploration of how elemental forces shape aesthetics.

Through the lens of Wuxing, contemporary art becomes an alchemical practice, transforming materials and ideas into reflections on existence. The elements, whether material, symbolic, or metaphysical, provide artists with a language to address the complexities of identity, environment, and transformation.

Rachael Kiang
Independent Curator

Infrangible Matter; Tracing the Elements PUBLIC ART PROGRAM

The Taste of Poisons

2pm to 2:30pm Saturday, 8 February 2025
Art Space on The Concourse

Hirofumi Uchino, aka Defektro, will create a meditative and ritualistic industrial soundscape *The Taste of Poisons*. In this performance, Hirofumi Uchino, also known as Defektro, will create a meditative and ritualistic industrial soundscape using various suspended metal sheets. The sound output from these sheets is repurposed in reverse to explore the unique tones of different metals. For this performance, the lineup includes iron, copper, brass, tungsten, and tantalum. Uchino's setup also features custom sound instruments, handmade effects, and sonic weapons employed by police and military, all of which work together to enhance the atmosphere of the soundscape, evoking both relaxation and excitement. **FREE**

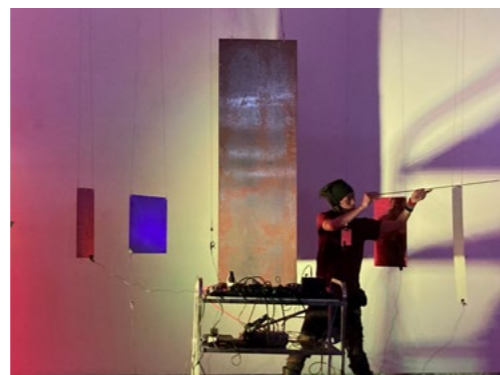


Image: Hirofumi Uchino, performing *The Taste of Poisons*. Photograph by Jared Underwood



CHATSWOOD YEAR OF THE SNAKE FESTIVAL Celebration Day and Lantern Parade

10am – 10pm Saturday 1 February 2025
Chatswood CBD

Welcome in the Year of the Snake at one of Sydney's largest Lunar New Year celebrations.

With over 130 stalls spread throughout Chatswood on Victoria Avenue, from Chatswood Interchange to Archer Street, you'll smell the aroma of steamed dumplings, fried rice, succulent pork rolls, and many other flavours from around the globe as we celebrate the Year of the Snake.

Head to The Concourse to enjoy a full day of outdoor entertainment. From traditional Asian music to modern pop, grab a seat and relax in the atmosphere while enjoying some juicy dim sum from the market.

The day finishes with a spectacular Lantern Parade at 7pm – 8pm, where the streets of Chatswood come alive with the glow of hundreds of lanterns, from handheld to large displays. There will be vibrant dancers and harmonious melodies of traditional Asian music by marching bands and performers. This celebration, set against the backdrop of our diverse local neighbourhood, promises to be a spectacle of light, colour, and community spirit.

Marvel at the beauty of traditional costumes from our multicultural groups, bringing to life the rich heritage and history through captivating dances and cultural presentations.

So come early, find a spot on Victoria Avenue, and experience the warmth of our local community, where neighbours gather to share stories, laughter, and a sense of togetherness. Enjoy local delicacies from the Celebration Day stalls and engage in cultural exchanges at our service stalls. Celebrate the diversity that makes Chatswood a truly unique place.

MIN-WOO BANG

Orange Sunset, 2024, oil on linen

Emptiness of Silence, 2024, oil on linen

ABOUT THE ARTWORK

The canvas becomes a mirror to my innermost feelings. Recent paintings of cloud and sea serve as a poignant reflection of the tumultuous emotions swirling within me in the wake of my father's passing.

Clouds, with their ethereal beauty and transient presence, mirror the ephemeral essence of life itself. Through layers of subtle hues and dynamic forms, I am perhaps conveying the complexity of grief—the moments of darkness and storm, as well as the fleeting glimpses of light and hope that pierce through the shadows.

Likewise, sea paintings offer a metaphorical landscape for contemplation. The vast expanse of the ocean becomes a symbol of both the depths of sorrow and the boundless potential for healing and renewal. In the ebb and flow of the

waves, you find echoes of the rhythms of life and the eternal cycle of birth, death, and rebirth.

The use of light is particularly important. A gentle, diffused light suffuses the scene with a calm, almost ethereal glow, reflecting off the water and filtering through the clouds, creating a harmonious balance between the elements. The interplay of light and shadow not only adds depth to the painting but also evokes a sense of time standing still, capturing a fleeting moment of natural beauty.

Each brushstroke becomes a cathartic release, a way to navigate the depths of sorrow and emerge on the shores of acceptance and understanding. Through my painting, I find a connection to something greater than myself—a timeless beauty that transcends the pain of loss and reminds me of the eternal essence of love.

ABOUT THE ARTIST

Min-Woo Bang was born in Seoul, South Korea and lives and works in Sydney. He holds qualifications from the National Art School and Sydney College of the Arts, including a Masters of Visual Arts. He has held numerous solo exhibitions at galleries such as Manyung Gallery in Melbourne, Linton & Kay Galleries in Perth, Wagner Contemporary in Sydney and Mitchell Fine Art in Brisbane. His work has been represented at Sydney Contemporary and the Melbourne Art Fair. He has been selected for numerous art prizes such as the Paddington Art Prize, the Blacktown City Art Prize, KAAF Art Prize and the Muswellbrook Art Prize.

Min-Woo Bang is represented by Mitchell Fine Art, Brisbane and Wagner Contemporary, Sydney.

RIGHT: Min-Woo Bang, *Orange Sunset*, 2024, oil on linen. Image courtesy of the Artist



CINDY YUEN-ZHE CHEN

Articulating Trajectories: 南洋 *Nanyang 1*, 2024, single-channel video with sound

ABOUT THE ARTWORK

The motion of ocean waves recalls vast waters that connect three places of belonging: China, Malaysia and Australia. The ocean was a superhighway for the exchange of goods, labour and currency; tin and silver became entwined with our ancestors' fates and aspirations. My Gong Gong's (maternal grandfather's) coins embody trajectories of ancestral migration that were shaped by broader geopolitical events, entangling my Chinese ancestors with the British colonial empire as they sought opportunities in the southern seas.

Fleeing poverty and civil unrest in China, my Hakka and Cantonese Chinese ancestors migrated to Penang and Perak in Malaysia in the late 19th and early 20th centuries, working in trade, tin mining and rubber plantation industries. Similar to many descendants of Chinese migrants, I continue to navigate the nuances of Malaysian-Chinese identity;

our language, culture and education have been indelibly shaped by British imperial systems and our family experiences of recent and historical global political events are entangled with colonial narratives.

My grandfather's coin collection is a testament to the cosmopolitan nature of Penang society, tracing my family's trajectory of migration from Qing Dynasty China to the British Straits Settlements. This video evokes the histories etched into metallic surfaces that were once the locus of many hands exchanging, bargaining and negotiating for goods, land and power. Oceanic crossings dispersed these coins and the Chinese diaspora beyond porous land borders, generating dynamic transcultural shifts that continue to enrich and complicate our fluid migrant identities.

ABOUT THE ARTIST

Cindy Yuen-Zhe Chen practices in Sydney on unceded Darramuragal and Gadigal lands. Her drawing, sound and video works examine Southeast Asian Chinese diasporic identity as a generative and emplaced process. Chen has held solo exhibitions nationally and internationally with 4A Centre for Contemporary Asian Art at the Australian National Maritime Museum in 2022, Willoughby City Council in 2021 and the Ningbo Museum of Art in China in 2018. Chen was selected as a finalist for the 2021/22 NSW Visual Arts Emerging Fellowship and curated Lunar New Year public programs for the Art Gallery of NSW in 2023. As a recipient of the University Postgraduate Award, she completed a PhD at the UNSW Art and Design in 2020. Chen is working towards a curated solo exhibition with collaborators at Verge Gallery, University of Sydney to be held in 2026.



ABOVE: Cindy Yuen-Zhe Chen, *Articulating Trajectories: 南洋 Nanyang 1*, 2024, video still. Image courtesy of the artist

THOMAS C. CHUNG

"As Far As I Could See" (i), 2023, single-channel video with sound

"As Far As I Could See" (ii), 2023, single-channel video with sound

Sound design: Paul Leadbetter

ABOUT THE ARTWORK

This series of digital landscapes captures the essence of dreamlike wandering and solitude, embodying the universal experience of dreaming. Set against the backdrop of the broader theme, it explores the depths of human consciousness and emotion, seamlessly blending the lines between reality and imagination. The pieces in *"As Far As I Could See..."* embark their viewer on a path of contemplation of life's uncertainties, personal quests, and the human condition, offering a profound visual journey into the realms of introspection and the unknown.

ABOUT THE ARTIST

Thomas C. Chung is a Chinese-Australian contemporary artist based in Helsinki and Sydney. In 2004, Chung completed his Bachelor of Fine Arts degree at the College of Fine Arts at the University of New South Wales. He is currently pursuing a future in psychotherapy for further artistic research.

In the last two decades, he has represented Australia at the 2nd Land Art Biennial in Mongolia, 4th Ghetto Biennale in Haiti, 9th Shiryaevo Biennale in Russia, 1st Karachi Biennale in Pakistan, and The APS Mdina Cathedral Contemporary Art Biennale in Malta. His recent exhibitions have included The 49th Rio TintoYarwun & QAL Martin Hanson Memorial Art Awards 2024, Gladstone Regional Art Gallery & Museum, Australia; Drift Arts Festival, The Quarantine Station, Australia; Arte Laguna 2023, Arsenal Nord, Italy; Future Ready: Survival Now + Next, Anchorage Museum, Alaska.



ABOVE: Thomas C. Chung, *"As Far As I Could See" (ii)*, 2023, video still. Image courtesy of the artist

CHARLOTTE FOSTER

F/2.8, ISO 200, 315°C, 2023-2025, burnt photographic wood prints

ABOUT THE ARTWORK

F/2.8, ISO 200, 315°C investigates cyclical processes of destruction and creation; how creation can destroy, and how destruction can create. This is primarily explored through the disruption and interruption of the sterile processes of analogue photography with natural materials, fostering a sense of involvement for both artist and audience, as the agency of the work is made known through the physicality of it; the lengthening and altering of traditional photographic processes—through the intervention of burning the wood prints. Additionally, both in subject and in choice of materials, the work meditates on the processes of destruction and creation within the natural environment, contemplating cycles of erosion, decomposition and, eventually, the new life born from them. In this way, the concept of the photographic 'trace' which is representative of the natural world in this work, is pushed further, as it is reintroduced into the artistic process after the original image has been taken.

ABOUT THE ARTIST

A recent Bachelor of Fine Arts (Honours) graduate from the University of New South Wales, Charlotte Foster is an emerging artist living and working on Cammeraygal land of the Eora Nation. Charlotte has exhibited in the UNSW Annual Graduate Showcase in both 2023 and 2024.



ABOVE: Charlotte Foster, *F/2.8, ISO 200, 315°C* (detail), 2023-2025, burnt photographic wood prints. Image courtesy of the Artist

PAMELA LEUNG

Tai Shan, Hong Mao, 2025, feather, 3D animation, newspaper, form board and stone

Animation: Truc Huynh

ARTWORK

Tai Shan, Hong Mao reflects the element of air through the paradox of lightness and strength. Inspired by the Chinese idiom 「重於泰山, 輕於鴻毛」, it transforms the weightlessness of feathers into a mountain, symbolising the power of collective resilience and solidarity. The moving image of a feather suggests both fragility and connection, while the scattered feathers evoke the impermanence of life. Rooted in the spirit of the Lunar New Year, this work contemplates the unseen forces that unite individuals into a powerful whole, echoing the balance between the intangible and the monumental.

ABOUT THE ARTIST

Pamela Leung is an artist based in Sydney, born in Hong Kong, with a Master of Fine Art from the National Art School. In 2018, Leung was honoured with the Emerging Artist Prize at The 65th Blake Prize.

Leung's multidisciplinary practice encompasses video, sound, painting, sculpture, installation, and performance. Drawing from personal experiences and an academic foundation, Leung's work interrogates themes of identity, immigration, and cultural hybridity. The colour red, a recurring motif in her art, symbolises diverse perspectives and acts as a unifying force, inviting viewers to transcend cultural boundaries and connect through shared humanity.

Leung has exhibited widely in group and solo exhibitions, both nationally and internationally. Recent exhibitions include

North Sydney Art Prize (2024) at Coal Loader Centre for Sustainability, *Hyphenated* at Manly Art Gallery & Museum (2024), a duo exhibition *Coffee & SerendipiTea* at Bankstown Arts Centre (2024), and shows in Taiwan, Paris, London, Sheffield, Stockholm, Japan, and Hong Kong. Her work is featured in public collections, including Casula Powerhouse Art Centre and numerous private collections worldwide. Leung has participated in residencies across Taiwan, Paris, and Sheffield, with a year-long residency with North Sydney Council in 2023-2024. Her art invites reflection on identity and human relationships, offering a poignant lens into contemporary society.



LEFT: Pamela Leung, *Tai Shan, Hong Mao*, 2025, feathers, 3D animation, paper, wire and rocks
3D Animation: Truc Huynh

GANBOLD LUNDAA

Untitled, 2020, single-channel video of conceptual performance in Khushigtiin Khundii, Tuv, Mongolia

Video: Chinbold Lkhagvasuren

Sound: NaranDulam Densee

ABOUT THE ARTWORK

This work explores the ways in which society often traps individuals in routines and repetitive patterns, despite the abundance of choices and opportunities available. It reflects on the cyclical nature of life and how people can feel stuck within it, caught between societal expectations and personal aspirations. Through my art, I aim to evoke a sense of awareness and encourage viewers to reflect on their own routines, questioning whether they are truly living with intention or simply moving in circles.

ABOUT THE ARTIST

Born in the southwestern Gobi Desert of Mongolia, Gawaa Lundaa grew up in a small desert town during the final years of Mongolia's socialist era. This environment, shaped by both the stark beauty of the desert and the pervasive influence of socialist propaganda, profoundly impacted his worldview and artistic practice.

For the past 20 years, Gawaa has lived, worked, and practised his art in the vibrant inner west of Sydney, Australia. This transition has offered him the opportunity to rediscover and explore the values of Western democratic ideas, which now play a significant role in his work. Through his art, he merges the cultural and ideological contrasts of his journey, creating pieces that reflect on identity, transformation, and the dialogue between tradition and modernity.



ABOVE: Ganbold Lundaa, *Untitled*, 2020, video still of conceptual performance.
Video: Chinbold Lkhagvasuren. Image courtesy of the artist

QUAN ZHU MA

Samsura, 2024, burnt wood and plaster

ABOUT THE ARTWORK

My work combines the traditional Chinese philosophy of the five elements—wood, fire, earth, metal, and water—with contemporary drawing practices. It reflects a rethinking and reconstruction of traditional ink and water-based art. While maintaining the opportunistic and irreversible nature of ink drawing, my work utilises, but is not confined to, traditional drawing materials and media

In this work, I use four elements—water, fire, earth, and wood—represented through materials like heated charcoal, ash, house paint, and boiling tea and coffee. The marks, burn traces, and colours created by these materials form a natural, imaginative visual language, revealing the interaction and dynamic forces between the elements. These are the results I envisioned when creating the pieces.

ABOUT THE ARTIST

Ma Quan Zhu was born in 1955 in Jinan, China, and graduated from Shandong University of Art and Design in 1975. After working at a graphic design studio in his hometown for three years, he returned to studying at Zhejiang Academy of Fine Art (now China Academy of Art), graduating with a major in textile design. In 1990, he immigrated to Australia and settled in Sydney, where he now works and lives. He holds a Diploma of Visual Arts from TAFE NSW's Sydney Gallery School in Meadowbank and a Bachelor of Fine Arts from National Art School, where he recently graduated with a Master of Fine Art.



LEFT: Quan Zhu Ma, *Samsura*, 2024, burnt wood and plaster. Image courtesy of the artist

PAMELA SEE

...on the wind, 2025, copper and beeswax

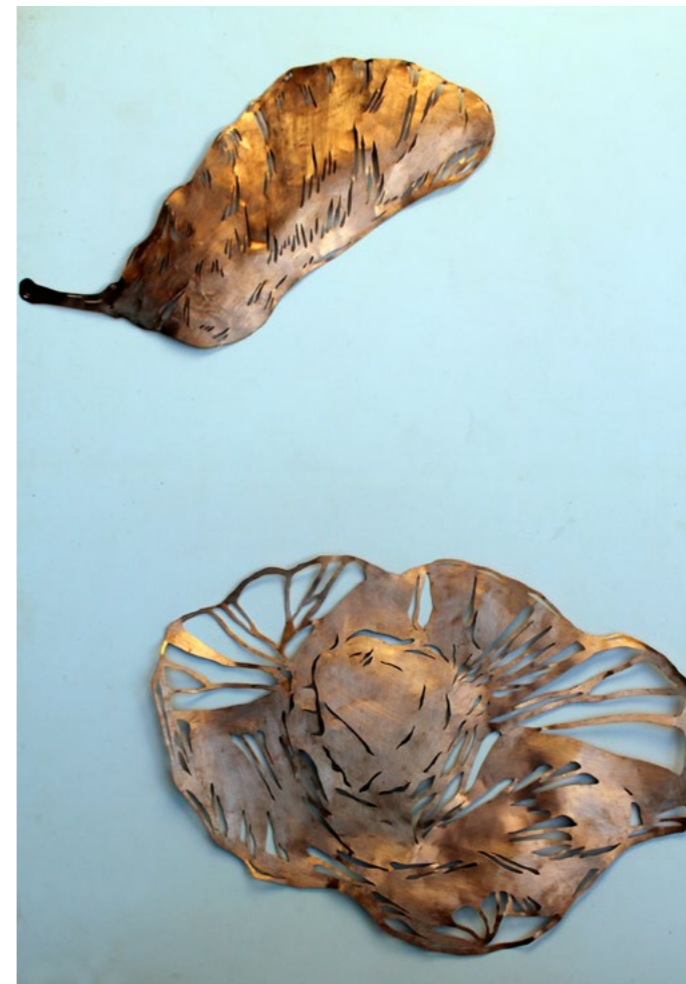
ABOUT THE ARTWORK

...on the wind is a suspended installation which uses the dispersal of flora as a metaphor for human migration. Depicted in copper cut-out form are the seeds of Japanese Maple, Jacaranda and Dandelion. They originate from Asia, South America and Europe respectively. Copper has been engaged as a material due to its properties as a conduit. The medicinal properties of the metal were exploited in Mesopotamia. Parts of each of the species represented in this artwork have also been consumed for good health. The artwork investigates how cultures can benefit from immigration.

ABOUT THE ARTIST

Pamela See (Xue Mei-Ling) is an Australian artist who primarily cuts images. Her technique bears resemblance to Foshan papercutting, which is endemic to the home province of her maternal grandparents. In addition to colourful paper, it's also applied in copper. Between completing a Bachelor of Visual Arts in 1999 and her Doctor of Philosophy (PhD) in 2020, she undertook residencies at both the Pickled Art Foundry, in Beijing, and the University of Massachusetts, in New Bedford. The galleries and museums to have either exhibited her artwork or hold it in their collections include: The Huaxia Papercutting Museum (China), Museo Gustavo de Maeztu (Spain), Arteriet (Norway), the International Studio and Curatorial Program (United States of America), and the National Gallery of Australia. To investigate the migrant experience, she regularly creates allegories using representations of an array of flora and fauna.

Pamela See is represented by Art Atrium, Sydney.



LEFT: Pamela See, *...on the wind*, 2025, copper and beeswax.
Image courtesy of the artist

JAMES TYLOR

(Deleted Scenes) From an Untouched Landscape #10, 2013, inkjet print on Hahnemühle paper with hole removed to a black velvet void

(Deleted Scenes) From an Untouched Landscape #12, 2013, inkjet print on Hahnemühle paper with hole removed to a black velvet void

ABOUT THE ARTWORK

(Deleted Scenes) From an Untouched Landscape highlights the contemporary absence of Australian Aboriginal culture within the Australian landscape and how this phenomenon is a direct result of the impact of European colonisation.

The first European colonists forced the local Indigenous people off their traditional lands and into small Christian missions and government reserves. This allowed the new arrivals free access to clear the land for settlements, forestry and agriculture etc. Clearing the landscape resulted in the removal of Indigenous cultural artefacts and our identity from the Australian landscape.

Today the absence of Indigenous culture within the Australian landscape is censored by this process of colonisation, leaving much of that land with the appearance that it was 'Untouched' before European arrival.

ABOUT THE ARTIST

James (Possum) Tylor was born on Latje Latje/Barkindji Country (Mildura, Victoria) with Nunga (Kurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch and Norwegian) heritage. He lives and works on Ngunnawal/Ngambri Country, Kamberrri (Canberra). He holds a Bachelor of Visual Arts (Photography) from the South Australian School of Art, a Bachelor of Fine Arts with Honours (Photography) from the Tasmanian School of Art and a Master of Visual Art and Design (Photography) from the South Australian School of Art. James has held solo exhibitions at galleries such as Goulburn Regional Art Gallery, UNSW Galleries, Albury Museum of Art and N.Smith Gallery.

He has been selected for numerous art prizes such as the Bowness Photography Prize, the Telstra National Aboriginal & Torres Strait Islander Awards and the Wyndham Art Prize. His artwork has been collected by institutions such as the National Gallery of Australia, National Portrait Gallery, Art Gallery of New South Wales, Artbank and the Museum of Contemporary Art.

James Tylor is represented by N.Smith Gallery, Sydney.



LEFT: James Tylor, *(Deleted Scenes) From an Untouched Landscape #10*, 2013, inkjet print on Hahnemühle paper with hole removed to a black velvet void. Image courtesy of the artist

HIROFUMI UCHINO

The Taste of Poisons 2, 2025, metal sheets (iron, brass, copper, aluminum, titanium, tungsten, indium) and vibration speaker with sound

ABOUT THE ARTWORK

The Taste of Poisons is an attempt to get a taste of the sounds of different kinds of metals. The installation presents a series of suspended sheets of various metals that include iron, brass, copper and tungsten. A vibration unit is attached to each sheet, turning it into a speaker that produces the sound. The audience is able to hear pre-recorded sound being emitted from the metal sheets, which also act as an instrument to produce the sound. Hirofumi—also known as 'Defektro'—will create a meditative and ritualistic industrial soundscape with the metal sheets, handmade instruments and effects in a live sound performance during the exhibition.

ABOUT THE ARTIST

Hirofumi Uchino is an Australian-based Japanese artist who creates 'noise'-related performances, objects and exhibitions, employing a diverse range of processes and materials. He is the founder of Lastgasp Art Laboratories, which formed in 1992 as an 'art laboratory' and studio specialising in sound design and the manufacturing of musical instruments, sound effects pedals and metal sculptural objects. *Defektro* is a sound performance project within Lastgasp Art Laboratories. The soundscapes are produced by machines, metal sheets, noise instruments and sonic weapons before being sampled, effectively chewed up and spat out for the pleasure of the audience. Over 30 titled recordings have been released from various record labels around the world. Defektro has toured internationally and continues to perform domestically. In 2017, Defektro was invited to headline at Switzerland's LUFF event and in 2024 toured Japan with the NSW government's support.

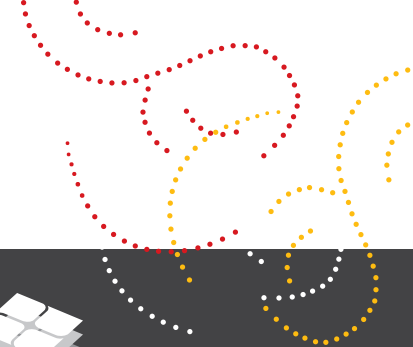


ABOVE: Hirofumi Uchino, *The Taste of Poisons*, 2022, metal sheets (iron, brass, copper, tungsten and tantalum) for performance installation for Clarity Engine, produced by Backstage Music at Woodburn Creatives, Waterloo. Image courtesy of the artist



VISUAL ARTS PROGRAM

23 January – 23 February 2025



Chatswood Year of the Snake Festival is the North Shore's Lunar New Year celebrations presented by Willoughby City Council.

Infrangible Matter; Tracing the Elements is a Willoughby City Council curated exhibition presented in partnership with Chatswood Year of the Snake Festival.

FREE

ART SPACE ON THE CONCOURSE

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THE CONCOURSE

409 Victoria Avenue, Chatswood

ART SPACE ON THE CONCOURSE
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Thursday and Sunday 11am-5pm
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