

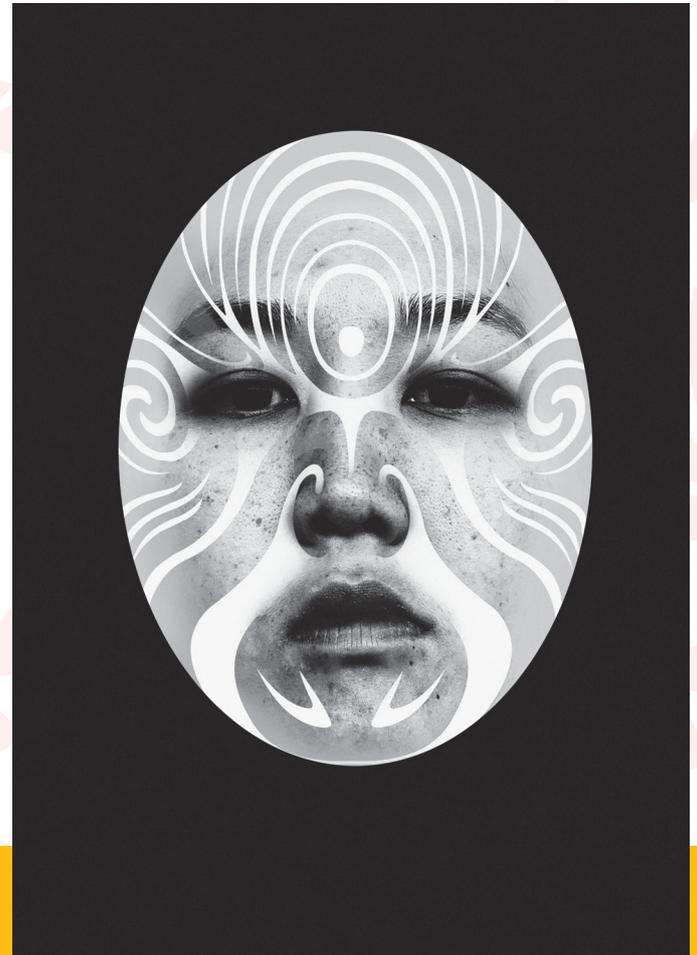


**CHATSWOOD
YEAR OF THE
DRAGON FESTIVAL**

VISUAL ARTS PROGRAM

1 – 25 February 2024

ART SPACE ON THE CONCOURSE
THE CONCOURSE OUTDOOR AREA
CHATSWOOD CBD





VISUAL ARTS PROGRAM

1 – 25 February 2024



Year of the Dragon

by Tianli Zu

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

COVER IMAGE: Meng-Yu Yan, *Faces of the Moon (Full Moon)*, 2023, digital photography. Image courtesy of the Artist

OPPOSITE: Maryanne Coutts, *August Moon*, 2022, animation still from animated ink drawing. Image courtesy of the Artist

Soaring Dragon

THE CONCOURSE REFLECTION POOL

Connecting water and sky, the *Soaring Dragon* art installation activates The Reflection Pool with its dazzling lights.

Created by mcdermottbaxter

Passage of Night; Luminary Rising

ART SPACE ON THE CONCOURSE + THE CONCOURSE OUTDOOR AREA
409 Victoria Avenue, Chatswood

Examining the significance of the moon and how it is reflected across cultures.

ARTISTS: Frankie Chow, Maryanne Coutts, Carmen Glynn-Braun, Emma Hicks, Karen Lee, Lindy Lee, Pamela Leung, Lawrence Liang and Jordan Ritchie, Miho Watanabe and Meng-Yu Yan

Public Programs

ART SPACE ON THE CONCOURSE + CHATSWOOD LIBRARY

Engage with the Festival through art making workshops, artist talks and performance art.

See the back of this program for more details.

CHATSWOOD YEAR OF THE DRAGON FESTIVAL

1 – 25 February 2024

Celebrate Lunar New Year on the north side!

**MUSIC
FOOD
COMEDY
ART**

And so much more...

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Mayor's Message



Willoughby is fortunate to embrace a dynamic and rich cultural heritage and the diversity of cultures contributes immensely to our city's vibrancy,

offering rich artistic, social, and culinary experiences that enhance the quality of life in Willoughby.

The Chatswood Year of the Dragon Festival is proudly supported by the NSW Government, reflecting its dedication to fostering cultural diversity and understanding within the community. This year's festival promises an exciting line-up of new attractions and events, alongside the return of beloved favourites. It is set to take both locals and visitors on a cultural journey of food, arts, and entertainment.

Step into the enchanting world of *The Soaring Dragon*, an impressive light installation in the outdoor space at The Concourse. Suspended over the reflection pool, the illuminated dragon creates a mesmerizing moving light show against the surrounding glass. Other Festival highlights include the *Lunar New Year Comedy Gala*, theatre show *Lost in Shanghai*, *Symphony in the Park – East Meets West*, Lunar New Year Celebration Day, and the ever-popular Lantern Parade along Victoria Avenue.

A must-see event is *Passage of Night; Luminary Rising*, an exhibition at Art Space on The Concourse. This exhibition explores diverse historical, cultural, and religious connections to the moon, expanding the Lunar New Year celebration to encompass various cultures and their ties to the land. Through drawing, installation, sculpture, and video animation, artists share cross-cultural stories, with the moon's universality at the core.

The Festival caters to a broad audience, ensuring there's something for everyone. We invite you to join us with your family and friends to revel in the wonder and delight of the 2024 Chatswood Year of the Dragon Festival. The dragon is believed to bring prosperity and positive energy, making this year particularly auspicious.

May good health and good fortune accompany you throughout this festive season and the year ahead.

新年快樂

Tanya Taylor
Mayor, Willoughby City Council

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Year of the Dragon

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 Dragon Festival. This can be seen around the Chatswood CBD including The Concourse

The dragon is the only fictional animal with divinity, placed fifth in 12 zodiac animals. The status of the dragon is the highest so no animal can compare with it. In ancient times, the emperor claimed to be the son of the real dragon, and the people were descendants of the dragon.

A dragon has deer-like horns, camel-like head, rabbit-like eyes, snake-like neck, sea serpent-like belly, fish-like scales, eagle-like claws, tiger-like paws, and cow-like ears. Characteristics of a dragon can be quiet and bright, big or thin, small or gigantic, and can soar into the sky and dive into the sea.

In ancient times, the traditional Chinese dragon image often accompanies gods as their companions. Chinese emperors used the dragon symbol to project their imperial strength. As early as 2,000 years ago, people began to worship dragons to pray for rain and perform dragon dances for harvests. People use their infinite imagination to describe

the dragon as a magical and great creature that has the wisdom and courage of humans and the spirituality of gods. The dragon symbolises good fortune and is auspicious in Chinese culture. Dragon imagery reflects people's life and beliefs.

In today's contemporary society, equality, peace, and inspiration bring people together. I created a joyous dragon to celebrate the 2024 Year of the Dragon with the community. I portray a magical, happy, and energetic young dragon. Its claws positioned in four directions—east, west, north and south—radiant from the centre like bursting fireworks. Lucky clouds and water patterns are decorated on the dragon's body. The cut-out and solid patterns responsive to the sun and the moon, promise that heaven and earth flourish together. The tail of the dragon has a lotus flower, symbolising strength, resilience, and regeneration. It represents the spiritual path to enlightenment.

The colours of the dragon manifest the continuity of traditional Chinese culture while recognising the transformative effect of the present time. Red is the dominant colour of the dragon. Red has cultural significance in traditional Chinese culture—it symbolises luck, happiness, and joy. It represents

protection, vitality, and celebration. White represents purity, light, and the ability of healing.

Today, people have created more new stories about dragons. The much loved and respected dragon is sublimated, elevated to an even more enduring stature.

2024 is the year of the wood dragon. Like all elemental dragons in the Chinese horoscope, it comes every 60 years. The 2024 Year of the Dragon has 354 days in lunar calendar. The Years of the Dragon are 1940, 1952, 1964, 1976, 1988, 2000, 2012, and 2024.

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



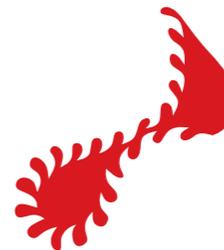
Auspicious water pattern is a symbol of wisdom, power and grace. Water is one of the Five Elements in Taoist theory that interacts between Yin and Yang, between phenomena.

Lotus flower



The lotus flower is a sign of perfection. It symbolises wealth, prosperity, clarity, success and calmness. The lotus flower is also symbolic of spiritual awakening and a new beginning.

Fire



Fire patterns make up the body shape of the dragon. Fire represents embodiment, definition, dynamism, passion, energy and action. It is the element of heat, summer and enthusiasm; nature at its peak of growth, and warmth in human relationships. 2024 wood dragon will gain strength from the power fire releases.

Auspicious clouds



Auspicious cloud patterns represent holiness and good luck. In Chinese, 'cloud' is pronounced 'yun', which is a homophone for 'luck'. A lucky cloud shapes the dragon's tail and flows around the coin.



THROUGHOUT CHATSWOOD CBD

Soaring Dragon

Connecting water and sky, the **Soaring Dragon** art installation activates The Reflection Pool with its dazzling lights.

Created by mcdermottbaxter



LEFT: Snuff Bottle, China, Qing dynasty (1644-1911).
Enamelled porcelain, 2 3/8 inches (6 cm).
The Nelson-Atkins Museum of Art, Kansas City,
Missouri. Gift of Mrs. George Reuland, 81-54/16 A,B.
Image courtesy Nelson-Atkins Media Services.

ABOUT THE ARTWORK

Dragons in the Chinese horoscope are traditionally associated with divinity, power and the ability to control weather. Often seen on the robes of emperors, many depictions show them soaring into the sky or emerging from the sea. Whilst connected with tempests, they also bring peace and are benign deities. Unlike Western fire breathing dragons, they do not have wings. While depictions display a varying number of claws, 'real' dragons should have five claws on each limb. Dragons with four claws are deemed as 'serpents'. The colours of gold and silver are associated with the dragon.

With our design approach, we aim to convey both the lightness and dynamism of the *Soaring Dragon*. For the design inspiration, we adapted a dragon seen on a Qing dynasty vase. The final dragon is made of gold anodized aluminium perforated to convey the texture of the scales of the dragon and allow light to come through. The dragon is lit from within conveying a sense of movement.

Placed above the Reflection Pool, the *Soaring Dragon* connects water and sky in accordance with traditional depictions. The dynamic shape activates the pool and glass with reflections enhancing the overall visual effect.

ABOUT THE ARTIST

mcdermottbaxter is a collaboration between Dr Ruth McDermott and Ben Baxter. Dr Ruth McDermott is a light artist and academic who recently completed an arts residency in Ísafjörður in Iceland. Ben Baxter is an illumination designer who has worked in lighting outdoor precincts.

The work of mcdermottbaxter looks to create a coherent narrative with the aim of creating a rich experience for the viewer through materials, form and lighting. The practice has created large art projects for councils, festivals, architects, retailers and property developers in both interior and exterior environments creating both permanent and temporary public art pieces. This has included creating temporary public artworks for the *Lakelight Festival* in Jindabyne, *After Dark* in Maitland, *Sculpture by the Sea* and the *Loader Lights Festival* at the Coal Loader Centre for Sustainability. They have had light installation works included in nine *VIVID Sydney* festivals.

The work of mcdermottbaxter was published in the 2015 Thames & Hudson book *Superlux: Smart Light Art, Design and Architecture for Cities*. Their book *Between Dark and Light* on their thirteen years of installation art practice was published by the University of Technology, Sydney ePress in August 2022. They have received four Commendation Awards from IESANZ (Illuminating Engineering Society of Australia and New Zealand).

BELOW: mcdermottbaxter, *Soaring Dragon*, 2023, artist impression. Image courtesy of the Artist



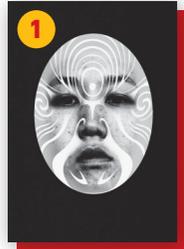
THE CONCOURSE REFLECTION POOL

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SEE MAP FOR LOCATIONS OF ARTWORKS ON THE CONCOURSE

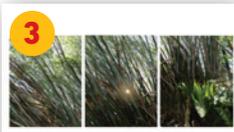
1. *Passage of Night; Luminary Rising* | Exhibition | ART SPACE ON THE CONCOURSE
2. *Soaring Dragon* | THE CONCOURSE REFLECTION POOL
3. *Awareness of Between-ness: the Bamboo to the Moon*
Installation by Miho Watanabe | THE CONCOURSE OUTDOOR AREA
4. *Public Programs* | ART SPACE ON THE CONCOURSE



1 Meng-Yu Yan, *Faces of the Moon (Full Moon)*, 2023, digital photography. Image courtesy of the Artist



2. mcdermottbaxter, *Soaring Dragon*, 2023, artist impression. Image courtesy of the Artist



3. Miho Watanabe, *Awareness of Between-ness: the Bamboo to the Moon*, 2024, photo-transfer on silk, acrylic paint and light drawing. Image courtesy of the Artist



4. Frankie Chow, *4000K/sweet-osmanthus*, 2024, performance motif. Image courtesy of the Artist

ANDERSON ST

Stage Door Entrance

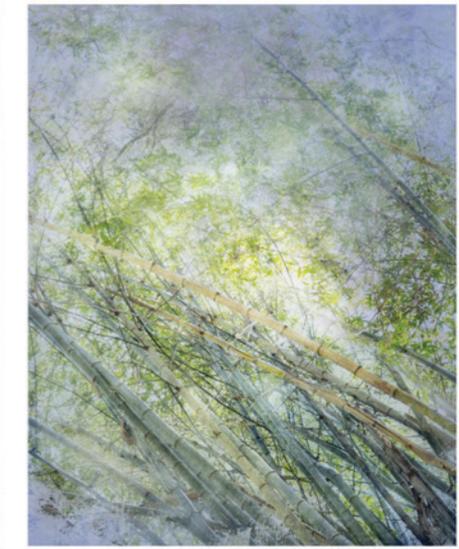
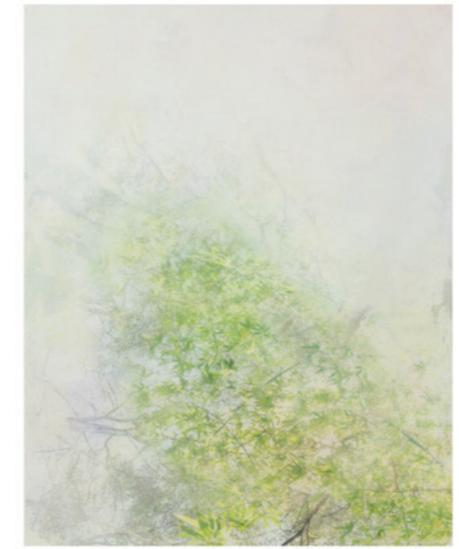
Anderson St Entrance



The Concourse car park offers one hour free parking with direct lift access to the Art Space.

VICTORIA AVE
← To Chatswood Mall

SPRING ST



ABOVE: Miho Watanabe, *Awareness of Between-ness: the Bamboo to the Moon*, 2024, photo-transfer on silk, acrylic paint and light drawing. Image courtesy of the Artist



Passage of Night; Luminary Rising

1 – 25 FEBRUARY 2024

Examining the significance of the moon and how it is reflected across cultures.

ARTISTS

Frankie Chow
Maryanne Coutts
Carmen Glynn-Braun
Emma Hicks
Karen Lee
Lindy Lee
Pamela Leung
Lawrence Liang and
Jordan Ritchie
Miho Watanabe
Meng-Yu Yan

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

Co-curated by Cassandra Hard Lawrie and Rachael Kiang.

OPPOSITE: Lindy Lee, *Echoes in the void* (detail), 2023. Chinese ink, fire and rain. Image courtesy of the Artist

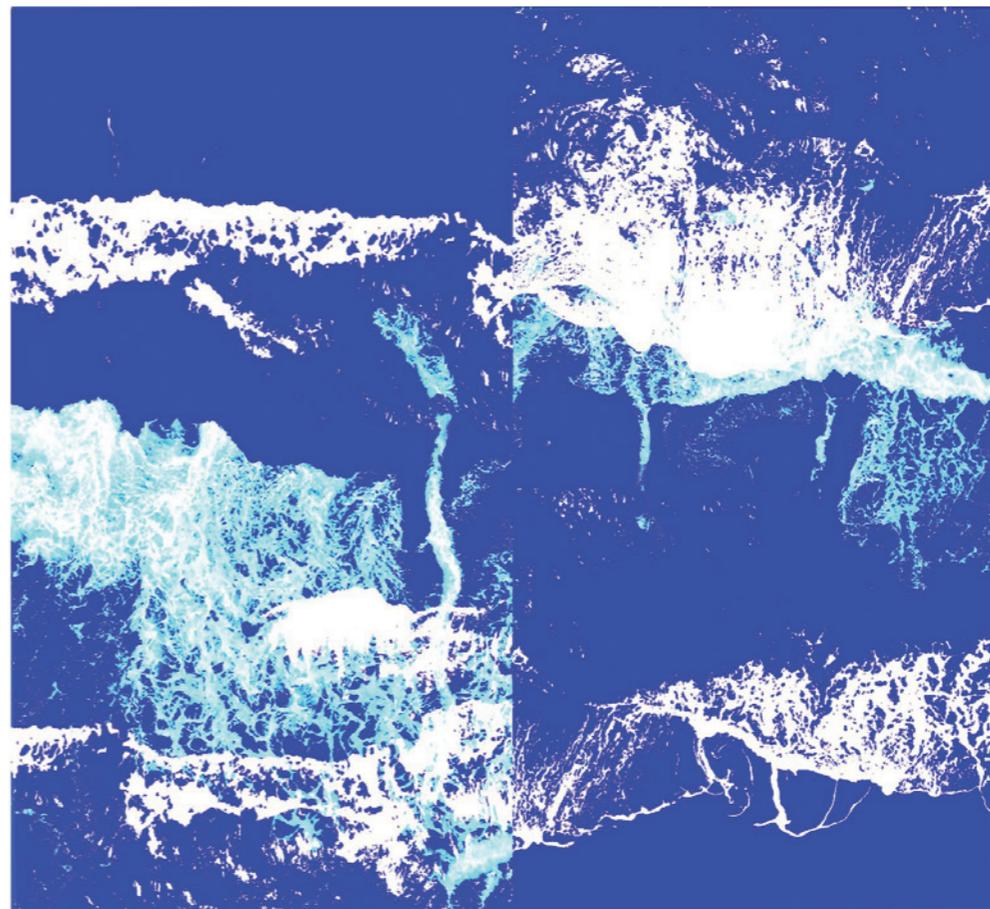
Passage of Night; Luminary Rising

Passage of Night; Luminary Rising examines the significance of the moon and how it is reflected across cultures. Often an object of wonder and contemplation, the moon is a unifying force that brings communities together. Storytelling, celebration and ritual are enacted by most cultures under its light. For most, the moon is a mythical entity that lends itself to the creation of symbolic meanings that support the human explanation of life, and in many cases, the after-life and otherworldliness.

This exhibition explores diverse historical, cultural and religious relationships to the moon, extending the Lunar New Year celebration to other cultures. Its mutable and transformational nature has made the moon a source of mystery, interpreted as a deity, a planet, a calendar and a timekeeper. Through the mediums of drawing, installation, sculpture, photography and video animation, this group of artists share stories across cultures, with the universality of the moon at its centre.

Examining the significance of the moon and how it is reflected across cultures.

Passage of Night; Luminary Rising follows on from the two previous 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. This exhibition *Passage of Night; Luminary Rising* continues to examine the distinctive 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 the exhibition theme highlights that we can all take part and that there are many universal motifs that we share. Further, the exhibition seeks to connect the Lunar celebration to Country.



LEFT: Karen Lee, *One*, 2024, multi-channel video animation still

Lunar Reflections:

The Moon As Collective Muse

As the most visible celestial object in the night sky, the moon has captured the human imagination across cultures and epochs. At once a subject and source of inspiration, lunar symbolism and meaning ascribed to the luminous orb are deeply embedded in creative expressions spanning art, literature and music.

Visualisation of the moon in art is often mediated through literary and philosophical vehicles. From 19th century Qing dynasty painter Ren Boninan's *Lady in Moonlight* to Zhang Daqian's modern reinterpretations of *Spring Dawn at Su Causeway* depicting moonlit scenes in China—and Caspar David Friedrich's *Moonlight Sonata* (1822) and Vincent Van Gogh's iconic *Starry Night* (1889) in Western art history—the moon has been presented in multitudinous ways in paintings with inspirational origins traceable to the written word. Within First Nations' art, the moon holds cultural significance and is integrated in Dreamtime

stories. When not the sole focus, lunar presence can be found in various forms. Minnie Pwerle, for instance, created paintings inspired by Moon Dreaming. An artist with a more contemporary approach, Judy Watson Napangardi, fuses the moon into an overarching narrative linked to traditional hunting practices in her work *Yarrkalpa - Hunting Under the Moon*.

The pervasive influence of the moon in human history varies according to cultural and temporal contexts. The moon in Chinese culture is underscored by philosophical symbolism, indivisible foremost from the legend of the Moon Goddess Chang E, the Jade Rabbit and the wood-cutter Wu Gang. The moral of the first two myths is a positive outcome of self-sacrifice, and the latter as extended punishment for impatience with the divine. Implied is the immortal spirit of life and mystical wisdom gained by all three protagonists, when Chang E drank the elixir of life.

Following on from the first legend, the moon is evocative of yearning and longing in relation to loss, separation and loneliness. The moon is central to Chinese festivals, namely Lunar New Year and the Moon/Mid-Autumn Festival. These universal social events are designed to bring families together. The round shape of the lunar body signifies family reunion as with the shape of dining tables in traditional Chinese households.

While the moon figures more centrally in the Mid-Autumn/Moon Festival, Lunar New Year is marked by a new moon rising. Separate to the aforementioned, there is a strong symbiosis between the moon and water as well as its influence on soil and fertility.

Within First Nations' culture, the moon's significance is closely related to the natural environment, encompassing land, sky and the celestial. Regarded as a guardian that watches over its people, the moon is often identified as male, in contrast to cultures

such as the Chinese where it is ascribed as feminine. Nonetheless, First Nations tribes all over the country have their own language for moon and their own storylines. Despite variations of myths and rituals between different clans, the lunar orb plays a universal role in Dreamtime stories and cultural practices. For the Cammaragal Saltwater people, the moon is central to the threefold spiritual connection with Goonddooloo Emu Sky, Marri-yanada great moon and Mother Earth. Cammaragal women, known as the greatest fish women, would fish, eat and dance under the moonlight. This was depicted in colonial paintings of the 1800s.¹

In much of Western art, the moon is often portrayed as a symbol of desire, longing and mystery. As a subject matter, it oscillates between the mystical and the scientific. In the domains of science and technology, the discovery of the moon's crater-like, uneven surface in Renaissance Europe impacted an already layered and complex view of the

moon. Combined with the changing concept of nature, the visualisation of the luminous celestial object shifted in that period towards realism. Fast-forward to the present, great leaps in scientific discoveries of Earth's only natural satellite have influenced both its depiction and role as a source of inspiration in contemporary art. Technology has also been co-opted in the thinking, creation and presentation of artworks. While astronomy of today has made strides in lunar discoveries, the moon remains an object out of reach and not as yet, a viable human destination. The moon in contemporary art has shifted into a place of speculative and relational aesthetics, interspersed with reframing of lunar legends.

Technology is present as a co-creative agent in some of the works in *Passage of Night; Luminary Rising*. A video installation that speaks to the yin and yang philosophy reflective of the relationship of the earth and the moon, a laser engraver that imprints love letters referencing the story

of Chang-E and Hou Yi, the glowing red orb with digital illustrations depicting a Blood Moon as a call for preservation and caring of land are a handful of examples.

In addition to technology, a number of key strands run through the diverse works in *Passage of Night*. The influence of Chinese lunar legends such as Chang E and Wu Gang, the moon as a critical point of reflection on climate change and our relationship to the natural environment and the entwining of cultural and individual identities resonate throughout the exhibition.

For all its wonders gradually revealed to us through scientific discovery, it remains to be seen what the next inflection point holds for art and its lunar muse when more secrets become unveiled through space exploration.

Rachael Kiang
Co-curator

¹ Knowledge attribution and thanks to Auntie Jeanie Moran.

FRANKIE CHOW

On reflection, 2024, sound and mixed media

4000K/sweet-osmanthus, 2024, performance

ABOUT THE ARTWORK

On reflection is based on the famous erhu composition, *Erquan Yingyue* (1930s), or *Moon Reflected on Erquan Spring*, by blind street musician, Abing. Often performed at Erquan Spring within his hometown in Wuxi, China, the song conveys the complexities and deeper meanings of life, drawn from Abing's reflections on his own descent into illness and poverty. Erquan Yingyue is viewed as Abing's lament for his present life and the repercussions created by his past self, while also imparting his persistence to live.

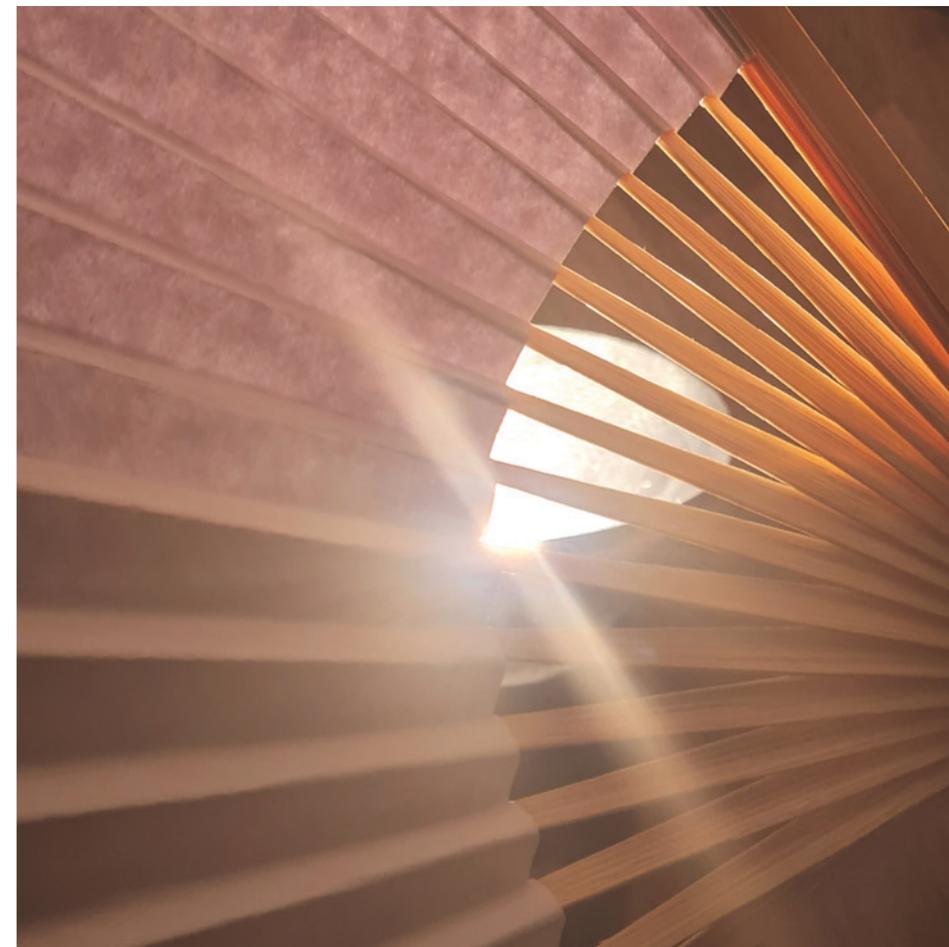
Ruminating on themes of longing, introspection, and solitude that are symbolic to China's moon, **On reflection** acts to incarnate Abing's presence at Erquan Spring. In the installation of found objects, featuring a round silver mirror and a suspended erhu, the sound component

expands on the original composition of *Erquan Yingyue*, in which the stretching and merging of deviated pitches recall the reverberating tones of human voices—raw, transcendent, and yearning.

4000K/sweet-osmanthus references the fruitless labour performed by the Chinese immortal woodcutter, Wu Gang, who was punished to chop down a self-healing osmanthus tree on the moon for an eternity. The artist sits above a floodlight that radiates blinding light and heat. For an hour, the artist uses a folding fan to cool down the light source. Cast shadows accentuate the performance lit by the floodlight in 4000K, the colour temperature closest to moonlight.

ABOUT THE ARTIST

Frankie Chow is a Hong Kong-Australian multidisciplinary artist based in Sydney. Chow holds a BVA Honours (First Class) from Sydney College of the Arts, and was a recipient of the University of Sydney Honours Scholarship. They have been a finalist for the China Residencies Locality/Reality Residency Grant and the Pro Hart Outback Art Prize of Broken Hill Regional Art Gallery. Chow has participated in solo and group exhibitions across Australian and international galleries—Art Spot Korin, 2023; ShangYuan Modern Art Museum, 2019; CICA Museum, 2019; Gaffa Gallery, 2019, and Galerie Pompom, 2016. Chow was the recipient of the NAVA & Create NSW Artists' Grant in 2018, and their work and writing was published by CICA Museum, South Korea in 2020.



ABOVE: Frankie Chow, *On reflection*, 2024, sound and mixed media. Image courtesy of the Artist
RIGHT: Frankie Chow, *4000K/sweet-osmanthus*, 2024, performance. Image courtesy of the Artist

MARYANNE COUTTS

August Moon, 2022, animated ink drawing, 16 second loop

ABOUT THE ARTWORK

As moments, weeks and years pass me by, I work with various drawing projects to explore the fluidity of change that unravels inside the events of my life.

In August 2022 I looked at the moon every day and drew what I saw. I worked with ink on paper, making a series of images which I later digitized and animated. Watching the moon move across the sky gave me a sense of the complexity of the dance between the moon, sun and earth. The ritual of seeking out the moon every 'day', as it went from inhabiting the night sky to rising in the morning... veiled by clouds, crystal clear or overwhelmed by the sun... connected me to the rhythm of planetary motion amidst the contrariness of earthly weather. This work speeds up the transition in a way that at once belies the majestic slowness of the moon's transitions and celebrates the repetitions of its phases.

ABOUT THE ARTIST

Based in a lively drawing practice, Maryanne Coutts' work is increasingly an exploration of the relationship between drawing and time. Coutts studied at Victorian College of the Arts between 1979 and 1981, the City Art Institute in 1984, and in 1999 completed a PhD at Federation University. She has exhibited extensively throughout Australia, as well as in the UK, Spain and Thailand. In 2008 she held a survey show at Ballarat Fine Art Gallery. She exhibits at Australian Galleries in Melbourne and Sydney and consistently explores more experimental approaches in non-commercial venues. The art prizes she has won include The *32nd Blake Prize*, (joint winner) and the *Portia Geach Memorial Award 2007*. She is currently Head of Drawing at the National Art School in Sydney.

Maryanne Coutts is represented by Australian Galleries, Melbourne and Sydney



ABOVE: Maryanne Coutts, *August Moon*, 2022, animation still from animated ink drawing. Image courtesy of the Artist

CARMEN GLYNN-BRAUN

Blood Moon, 2024, red earth, ash, earth pigment, acrylic and PVC orb

ABOUT THE ARTWORK

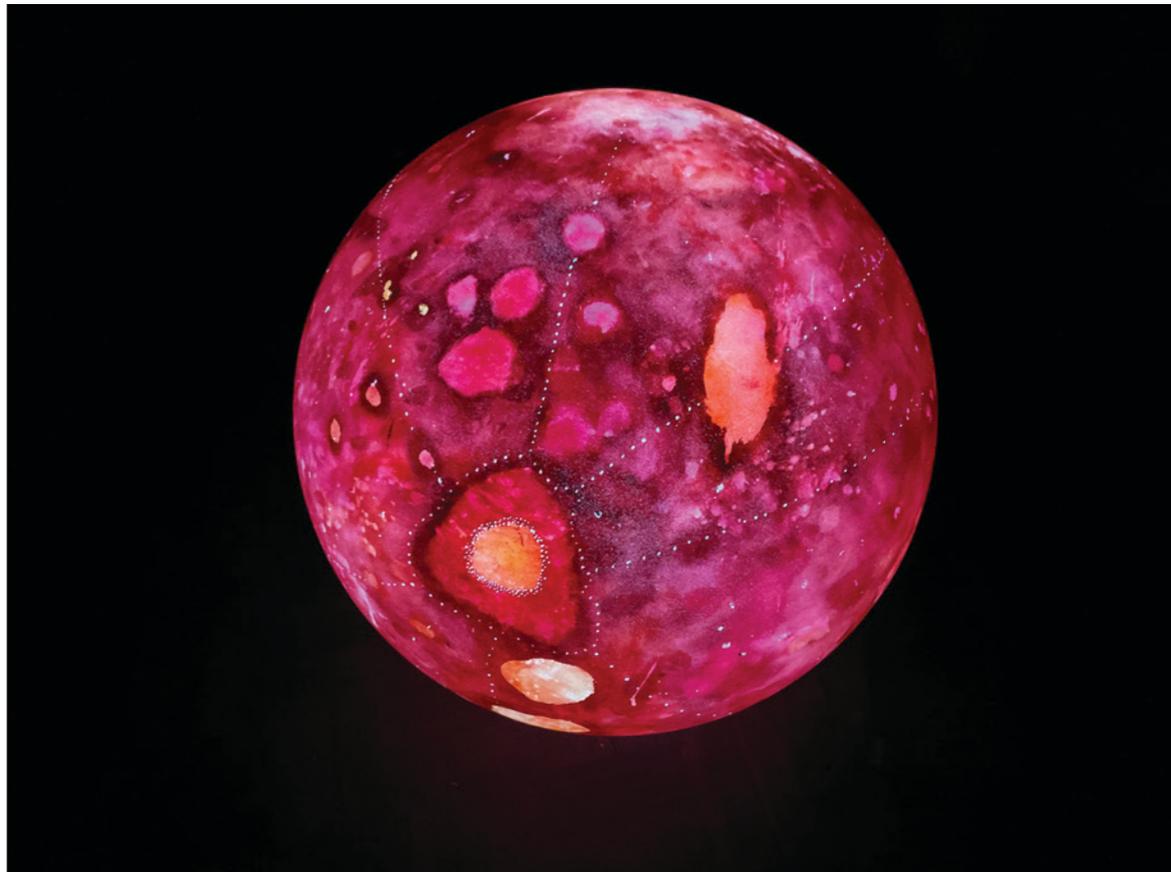
A single glowing *Blood Moon* rests gently on the dark earth and emanates light streaked with rich pinks, reds and oranges. The weighted down *Blood Moon*, lit from within, reflects a red moon that is all too familiar to those who have witnessed the devastation of the bushfires as they tore and continue to tear through the Australian landscape. The orb is marked with red earth from Alkupitja (Glynn-Braun's homelands located 80km from Alice Springs), ash and acrylic paint. The blood-like tones created from the pigments seep over the orb, reflective of the flames that engulf the natural land, which eventuate in the mass demise of native flora and fauna. In spite of its attractive luminosity, *Blood Moon* signifies the destruction of the earth and alludes to the climate crisis being a direct result of the pillaging of lands for the purpose of colonial gains.

However, in raising these concerns, *Blood Moon* also sheds light on the possibility of a brighter future. Utilising the symbol of the moon and its accuracy of indicating time, seasonal growth, replenishment and fertility, Glynn-Braun calls all to look forward to preserving and caring for the land. This process to combat the climate devastation is reflected in Glynn-Braun's own practice of collecting and painting using earth from her homeland. *Blood Moon*, in all its luminescence urges all Australians to utilise and learn Indigenous knowledge in land management and rejuvenation to protect and care for the land and its future.

ABOUT THE ARTIST

Carmen Glynn-Braun is a Sydney-based First Nations artist stemming from the Kaytetye, Anmatyerre and Arrernte nations. Glynn-Braun has lived a dual life between Inner City Sydney and Mparntwe (Alice Springs). Her upbringing of desert/city is very much reflected in her artistic practice, as she employs a transdisciplinary approach inspired by both urban space as well as familial, cultural and community narratives.

Carmen has developed unique and contemporary methods to capture generational First Nations storytelling, particularly in the fields of public art, ceramics, painting, illustration, and installation. Her work predominantly explores the lived experiences of Aboriginal women, translated through gentle and experimental approaches to materials and form. With a BFA (First Class Honours) from UNSW, Carmen co-founded Re-Right Collective alongside Dennis Golding-Bowman, as resident artists at Artspace Woolloomooloo and thereafter, as artists in-residence at The Clothing Store, Carriageworks. During this time, Carmen made many notable works, including creating a mass scale animation *Burri-Burri's Song* at Sydney Football Stadium (alongside Esme Timbery and Marilyn Russell), co-producing Sydney New Year's *Calling Country* segment, illustrating Common Ground and Snapchats *Dreamy* series and co-designing Sydney Gateway artworks.



ABOVE: Carmen Glynn-Braun, *Blood Moon* (detail), 2024, red earth, ash, earth pigment, acrylic and PVC orb. Image courtesy of the Artist

EMMA HICKS

untitled, 2024, non-toxic wax crayon on canvas

ABOUT THE ARTWORK

This artwork has been created respectfully with Country and with wirrilaa (brush turkey) who has been busy building a nest mound in my backyard over many months. The midden material used for this artwork was dug up by wirrilaa over this time while building his nest. The oyster, cockle and mussel shells reveal the many meals eaten by Cammeraygal mob on their Country (Willoughby-Chatswood). I have used shells to carefully create the rubbings before gently placing them back into the earth.

This artwork Acknowledges and pays respect to the many Cammeraygal women who fished the waterways of this Country using the moon as a guide. Indigenous astronomy is the first astronomy. Moon knowledges come in many forms connecting the land and the sky. Astronomical observations of the sun, moon, stars and planets are deeply embedded within culture. For 65,000+ years the moon has been illuminating the night sky like a lamp to the darkness, impacting the ocean tides, connecting to cultural practices and knowledges of hunting, travelling, and caring for Country.

Untitled has been created on Cammeraygal Country in consultation with Aunty Jeanie Moran.

ABOUT THE ARTIST

Dr Emma Hicks is a Sydney based artist, writer, academic and educator of Gamilaroi and European heritage.

Emma has exhibited both nationally and internationally and has a multidisciplinary practice covering film, sculpture, installation drawing and writing.

Emma works in a responsive way to site or concepts with connection to place and personal storytelling as recurring themes in her practice. Most recently exhibiting a site specific installation work in *(Re) telling: Stories of Country and Truth* at Art Space on The Concourse.



ABOVE: Emma Hicks, *untitled* (detail), 2024, non-toxic wax crayon on canvas

KAREN LEE

One, 2024, multi-channel video animation

ABOUT THE ARTWORK

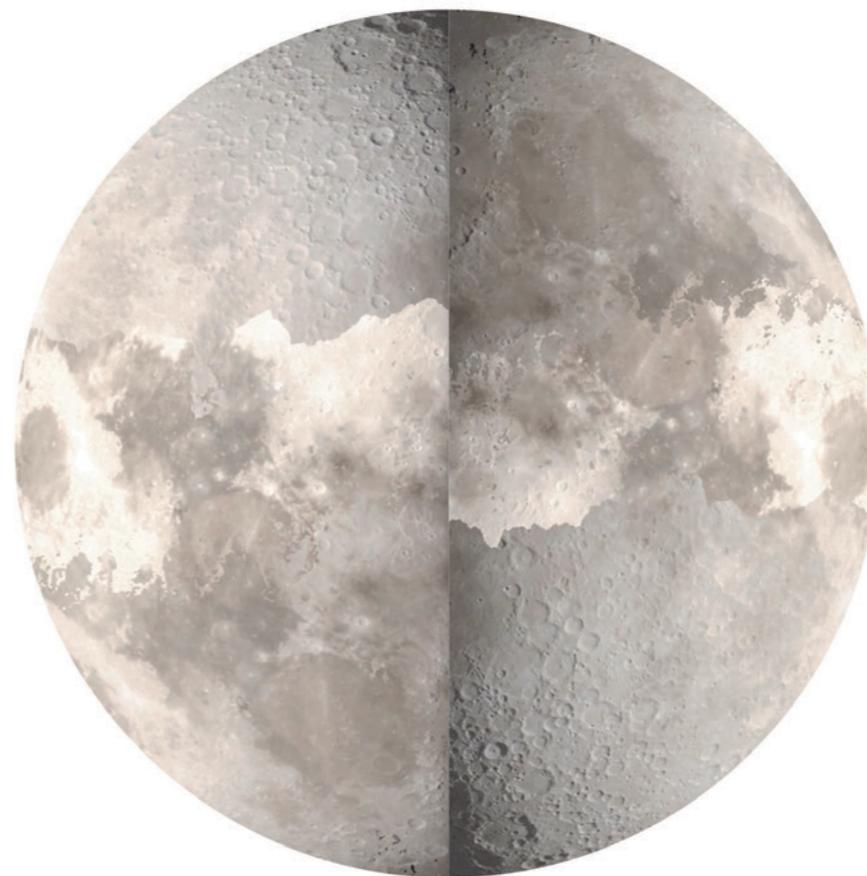
One is a video installation that explores the one-ness of the Earth and Moon, in terms of influencing and transforming each other in a single, dynamic system. This unity— together in equilibrium, duality and in ever-changing tension—creates a balance in energy and influence. This idea directly intersects with the Chinese philosophy of Yin and Yang, where light and dark are both separate, and also come together into one, an eternal system of renewal where opposing energies work together to create harmony and balance.

This artwork consists of a dual-screen video installation, composed of near-live video, data-driven animation and pre-rendered animation.

ABOUT THE ARTIST

Karen Lee is a Sydney-based artist and designer who works with digital media, drawings, prints, paint, installations and video. She has exhibited in group shows in Sydney and Melbourne and has received various commissions, including Willoughby City Council, Fairfield City Council and CSIRO. She finished her Master of Fine Arts at UNSW Art and Design in 2019. Most recently, she participated in four group exhibitions at Art Space on The Concourse; in 2023 *Inner Edge Drifting* and in 2022 - *Parallel Wanderings, Stretch* and *Cities Foretold*. She is also a finalist in the 2023 Ravenswood Art Prize.

In her work, Karen uses abstraction to respond to a theme or idea creating abstract representations of what we see, feel, experience and remember, using form, colour, light, geometry and motion. She combines digital and tactile media via her process of abstraction to create spaces for the viewer's imagination and memory.



LEFT: Karen Lee, *One*, 2024, multi-channel video animation still
Image courtesy of the Artist

LINDY LEE

Nebula, 2023, Chinese ink, fire and rain

Echoes in the void, 2023, Chinese ink, fire and rain

ABOUT THE ARTWORK

Lindy Lee's rain and fire drawings suggest an intimacy and mutuality between two energies that are seemingly incompatible. Rain quenches fire, fire evaporates water. But curiously when they come together, they are also generative—their interaction is volatile but dynamic and productive of new forms.

In Chinese folklore all the elements are interdependent, cyclical and generative: metal generates water; water nourishes wood; wood feeds fire; fire creates earth/ash; earth bears metal. These elements are also the energising spirits within each human life.

Lee employs the elementals of rain and fire as a means of engaging in a very direct and intimate experience with the forces that create us. It is the confluence of everything—the artist, the elementals, the momentary experience—that is making the work. Each piece becomes an embodiment of the intimate connections between human existence and the Cosmos.

ABOUT THE ARTIST

Lindy Lee is one of Australia's most influential and respected contemporary artists and cultural role models. She has made a significant contribution to the development of contemporary art in Australia through ongoing leadership in the cultural sector as an academic, board member, cultural advocate, educator, founder, and mentor.

Since the early 1980s, Lee has explored ideas around connection, history, family, time and personal identity through works that draw on her experiences as a second-generation Chinese Australian as well as a practicing Zen Buddhist. With a multi-disciplinary practice that incorporates installation, sculpture, drawing, painting, printmaking and public art, Lee has received widespread recognition both nationally and internationally.

Lindy Lee is represented by Sullivan+Strumpf, Sydney and Melbourne



LEFT: Lindy Lee, *Nebula*, 2023, Chinese ink, fire and rain.
Image courtesy of the Artist

PAMELA LEUNG

Moonlight Embrace, 2023, pearl, wax and cotton string with projected video

ABOUT THE ARTWORK

Moonlight Embrace intricately weaves symbolism into an ethereal tapestry for the *Passage of Night: Luminary Rising* exhibition. Crafted with pearls, beeswax, and a hint of red string, this artwork is intended to represent purity, enduring traditions and positivity.

The use of pearls in this work reflects an idea in Chinese culture that pearls symbolise the tears of the moon that drop into the water, poetically reflecting the moon's connection with nature. Each pearl—cradled in natural beeswax—becomes a timeless emblem of enduring beauty, paying homage to the resilience of traditions. Threaded and knotted onto red cotton string, the waxed pearls form a beaded door curtain to create a welcoming pathway into Art Space on The Concourse. By passing through the curtain, the viewer is invited to metaphorically wander through the night and step into the boundless possibilities of the upcoming year.

Moonlight Embrace suggests a gentle journey that guides one toward positivity, resonating with a spirit of resilience. The work intertwines the past and present, tradition and new creativity, offering a simple yet profound connection with the motif that is at the heart of the age-old lunar celebration. ***Moonlight Embrace*** invites the audience to embrace its pearlescent glow and welcome in the new year.

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 diverse artistic practice encompasses video, sound, painting, sculpture, installation, and performance, drawing deeply from both her personal experiences and academic background. Her work challenges cultural narratives, particularly in the realms of identity, immigration, and cultural hybridity. One of the standout elements in her art is her use of the colour red as a symbol of different perspectives and a unifying force, encouraging viewers to transcend cultural differences and embrace our shared humanity.

Leung has showcased her work in group exhibitions across Australia and internationally, including Taiwan, Stockholm, Japan, and Hong Kong. Since 2015, she has had solo exhibitions in prominent art hubs like Sydney, Hong Kong, Paris, London, and Sheffield. Her work has been collected by Casula Powerhouse Art Centre and is held in numerous private collections worldwide. Pamela Leung's artistic practice serves as an exploration of contemporary society, prompting introspection on topics like identity and human relationships.



LEFT: Pamela Leung, *Moonlight Embrace* (detail), 2023, pearl, wax and cotton string. Image courtesy of the Artist

LAWRENCE LIANG AND JORDAN RITCHIE

Infinite Yearn, 2024, CNCed aluminium panels, laser engraver, thermochromic sheets and opal Perspex

ABOUT THE ARTWORK

Infinite Yearn is a multimedia technology artwork that integrates a laser engraver and a thermochromic surface to produce imagery that starts to fade as soon as it is written. The walls of artwork is encased in aluminium panels and translucent acrylic that is illuminated within from the bright blue laser head.

The love letters imprinted on the thermochromic sheets are inspired by two mythological lovers in Chinese mythology—Hou Yi and Chang'e. Hou Yi was a hero, whose feats saved the world and was rewarded immortality by the gods. Given the elixir of life, Hou Yi chose not to drink it to be able to grow old with Chang'e. Word of the elixir's existence spread far and wide, and when thieves attempted to take the elixir from their home, Chang'e was forced to drink it to save herself. As she ascended into godhood, she was forced into the heavens

to live on the moon. Forever divided, Hou Yi and Chang'e can only reunite once a year when the moon is the brightest.

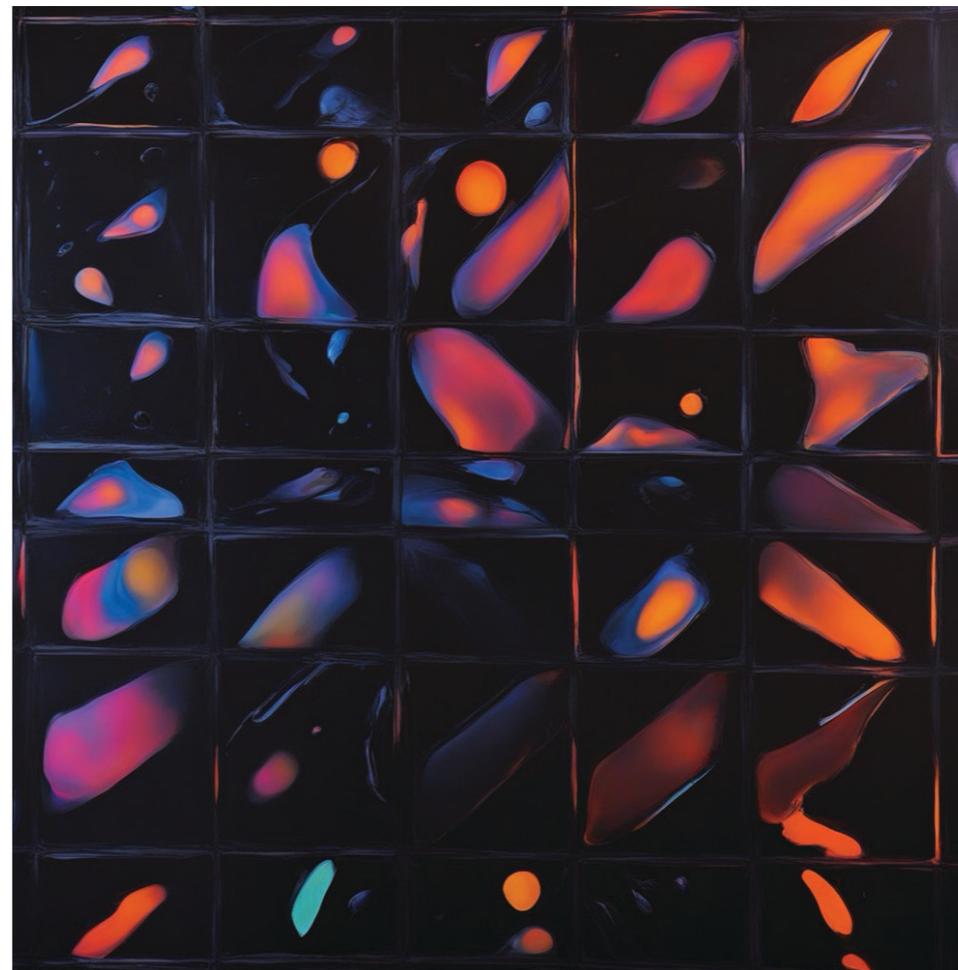
The aluminum panels of the artwork tell the Jamaican story of the Windrush Generation; a generation of Caribbean nationals who arrived in Great Britain as immigrants under promises of a new life and beginning.

The artwork alludes to two personally meaningful stories of Chinese and Jamaican kinship to Lawrence and Jordan, that speak of the artists' feelings of loss, desire, diaspora and yearning. An infinite yearning for a bittersweet nostalgic past separated by space and time.

ABOUT THE ARTISTS

Lawrence Liang is an Australian-born Chinese artist with an architectural and engineering background, whose practice focuses heavily on architectural phenomenology and how the elements of light, sound and space influence human emotion. Lawrence has exhibited in *Vivid Sydney* (2018, 2019 and 2023), *Sculpture by the Sea* (2020 and 2022) and he recently completed his first permanent public artwork *Interwoven* on Ormonde Parade, Hurstville for Georges River Council.

Jordan Ritchie, an Australian-born artist with English and Jamaican roots, illuminates the intersection of technology and heritage in public art light sculptures. A product design graduate from the University of Technology Sydney, Ritchie's work pulsates with inspiration drawn from movement. A notable achievement in his career is the design and construction of a rabbit-themed public artwork for Lunar New Year in 2023.



LEFT: Lawrence Liang and Jordan Ritchie, *Infinite Yearn* (detail), 2024, CNCed aluminium panels, laser engraver, thermochromic sheets and clear Perspex. Image courtesy of the Artist.

MIHO WATANABE

Awareness of Between-ness: the Bamboo to the Moon, 2024, decal prints of the original: photo-transfer on silk, acrylic paint and light drawing

ABOUT THE ARTWORK

My art making focuses on 'Awareness of Between-ness', the name of a concept I use to reference the invisible space between a subject, a camera and the artist. 'Between-ness' in my practice is also philosophical and spiritual. As a Japanese-Australian artist, through photography, drawing and painting, 'Between-ness' explores the real and non-real, reconnecting my heritage and culture, as well as Japanese aesthetics, spirituality and philosophy.

Kaguyahime, a beloved children's book in Japan, traces its roots to the ancient Japanese tale, *Taketori Monogatari* (*The Tale of the Bamboo Cutter*), authored anonymously in the early 10th century. The narrative unfolds as a bamboo cutter discovers a radiant bamboo stalk containing a small girl, named Kaguya-hime. Growing rapidly into a woman of unparalleled beauty, Kaguya-hime, a moon dweller, must return to her celestial home despite the many suitors vying for her hand.

As someone who spent their formative years in Kyoto, nestled beside the Bamboo Mountain, this tale holds a profound place in my heart. The lush bamboo groves in Ferndale Reserve, Chatswood, with its adjacent babbling stream, transport me back to the humid summers of Kyoto. The encounter with a bamboo patch during a bushwalk triggers an instinctive need to capture the moment through photography.

Awareness of Between-ness: the Bamboo to the Moon is my exploration of the intersections between time and memory, as well as the enigmatic realm between Kyoto, Japan, and Chatswood, Australia. The allure of the moon, suspended between reality and the intangible, adds an additional layer of mystery to my artistic journey.

In this collection, I strive to bridge the cultural and geographical gap, offering viewers a glimpse into the rich tapestry of my experiences. The bamboo serves as a visual metaphor, connecting it to the tangible world.

ABOUT THE ARTIST

Miho Watanabe is a Sydney-based intercultural artist with a background in commercial photography in Japan and Australia. Despite her commercial work, her artwork destroys photography, using mixed media and painting to explore her concept of 'Between-ness'. She studied painting/drawing and further researched photography, painting and mixed media at UNSW. Recently she has finished her practice-led PhD research at Australian National University. She has exhibited her 'Between-ness' artworks in Australia and overseas, including in *Spirit Wave* at Art Space on The Concourse last year. She has presented her research at AHRC international interdisciplinary conference at the Cambridge University. Creating artwork for Miho means creating 'Awareness of Between-ness', which is the doorway to the concealed realm. She uses photography, painting, and mixed media to explore the concept of 'between-ness' and attempts to make the 'invisible' subject 'visible'.



ABOVE: Miho Watanabe, *Awareness of Between-ness: the Bamboo to the Moon*, 2024, photo-transfer on silk, acrylic paint and light drawing. Image courtesy of the Artist.

MENG-YU YAN

Faces of the Moon (Full Moon), 2023, digital print on traditional handmade paper

Faces of the Moon (New Moon), 2023, digital print on traditional handmade paper

Faces of the Moon (First Quarter), 2023, digital print on traditional handmade paper

Faces of the Moon (Third Quarter), 2023, digital print on traditional handmade paper

ABOUT THE ARTWORK

This artwork finds its roots in my father's practice of a traditional Chinese dance called 'Bian Lian,' translating to 'Face Change.' This captivating dance involves the swift alteration of several masks throughout the performance, drawing inspiration from the rich designs of traditional Peking Opera masks. These masks, with their intricate patterns, signify various personality traits of classic Chinese stock characters. Masks, in their ability to both reveal and conceal, serve as a metaphor for the dual nature of identity. While they may obscure the wearer's identity, they also unveil hidden aspects of the self. The performance of 'Bian Lian', akin to the changing faces of the moon,

reflects the diverse sides, personalities, archetypes, and characters embodied by the moon as it transitions through different lunar phases. The moon here serves as a mirror of the self, reflecting the changeable nature and multiplicity of each person. In contrast to Western astrology's emphasis on sun or star signs aligned with the solar calendar, Chinese astrology follows the lunar calendar and the moon's orbit. The lunar years under which one is born significantly influence personality traits and luck. This cultural difference adds depth to the exploration of identity and celestial connections within the artwork.

ABOUT THE ARTIST

Exhibited in over forty exhibitions across Australia, China, France and Mexico, Meng-Yu Yan 颜梦钰 is a multidisciplinary artist working with photography, time-based media, and installation. As an Australian-Chinese, nonbinary artist, their practice disrupts boundaries between culture, gender, and sexuality. Yan's solo exhibition *occulere* debuted at Dominik Mersch Gallery in 2017. In 2019 Yan was awarded the Ross Steele Scholarship to fund their residency at the Cité Internationale des Arts, Paris. Yan completed their Master of Fine Arts, funded by the Australian Government RTP Scholarship, at UNSW Art & Design in 2020. Their research explored queer spectrality and cultural haunting. Recently they have exhibited at Mosman Art Gallery, Blue Mountains Cultural Centre, The Lock-Up, and Casula Powerhouse. Their solo exhibition *Double Witness* featured at the Australian Centre on China in the World at Australian National University.



ABOVE: Meng-Yu Yan, *Faces of the Moon (Full Moon and First Quarter)*, 2023, digital photography. Image courtesy of the Artist

FREE PUBLIC PROGRAMS

Chatswood Year of the Dragon

Launch performance program

6pm – 8pm

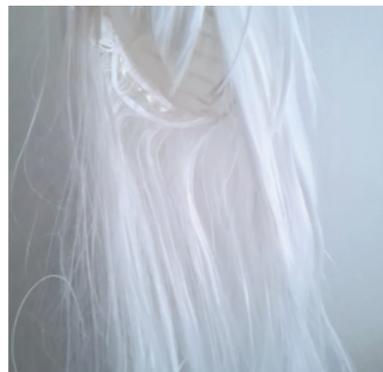
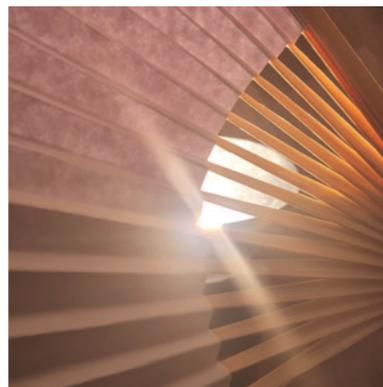
THURSDAY 1 FEBRUARY | ART SPACE ON THE CONCOURSE

Bian Lian performance | by Charlie Yan

Witness the colour and drama of traditional Chinese Bian Lian. Drawn from Sichuan opera, Charlie Yan uses costume, a fan and music to mystify the audience with this ancient practice of Face-Changing to depict multiple characters. **All ages.**

4000K/sweet-osmanthus | performance by Frankie Chow

4000K/sweet-osmanthus references the fruitless labour performed by the Chinese immortal woodcutter, Wu Gang, who was punished to chop down a self-healing osmanthus tree on the moon for an eternity. The artist sits above a floodlight that radiates blinding light and heat. For an hour, the artist uses a folding fan to cool down the light source. Cast shadows accentuate the performance lit by the floodlight in 4000K, the colour temperature closest to moonlight. **All ages.**



FROM TOP
Charlie Yan, *Face-Changing performance*.
Image courtesy of the Artist

Frankie Chow, *4000K/sweet-osmanthus*, 2024,
performance motif. Image courtesy of the Artist

Frankie Chow, *Dust again*, 2024,
performance motif. Image courtesy of the Artist

Lantern Moon 11am – 3pm
SATURDAY 3 FEBRUARY | ART SPACE ON THE CONCOURSE

Bring good luck for Lunar New Year by creating a moon-shaped lantern with Jayanto Tan

Join Jayanto for a free drop in workshop. Show off your lantern at the Lunar New Year Lantern Parade in Chatswood that night at 6pm, 3 February. Materials will be provided. Join this free drop-in workshop at any time between 11am and 3pm. **This workshop is suitable for both children and adults.**

Dust, again 1.30pm – 2pm
SATURDAY 17 FEBRUARY | ART SPACE ON THE CONCOURSE

Performance by Frankie Chow

Taking inspiration from Li Bai's poem *The Old Dust* and the moon rabbit who 'pounds medicine in vain', this performance examines ancient China's fixation on immortality and the passing of time. For half an hour, the artist lies face down with a long white wig draped over them. A mortar and pestle overflowing with dried osmanthus flowers is placed out of reach from the artist's outstretched hands. **All ages.**

Lunar Musings 2pm – 3pm
SATURDAY 17 FEBRUARY | ART SPACE ON THE CONCOURSE

Artist talk led by Co-curator, Rachael Kiang

Artists of the exhibition discuss the enchantment of moon mysteries and how lunar legends have inspired their works in the exhibition. Rachael Kiang, the Co-curator of *Passage of Night; Luminary Rising* will talk with Frankie Chow, Karen Lee, Lawrence Liang and Jordan Ritchie. **All ages.**

MEET AT ART SPACE ON THE CONCOURSE FOR TOUR (AND THEN GROUP WILL MOVE TO CHATSWOOD LIBRARY WILLOUGHBY ROOM FOR TALK)

Language Tours

Korean Language Tour
11am – 12pm
SATURDAY 17 FEBRUARY

Discover *Passage of Night; Luminary Rising* in Korean language with artist Hyun-Hee Lee.

Mandarin Language Tour
11am – 12pm
SATURDAY 24 FEBRUARY

Discover *Passage of Night; Luminary Rising* in Mandarin language with the co-curator of the exhibition; Rachael Kiang.

Cantonese Language Tour
2pm – 3pm
SATURDAY 24 FEBRUARY

Discover *Passage of Night; Luminary Rising* in Cantonese language with one of the artists in the exhibition; Pamela Leung.



VISUAL ARTS PROGRAM

1 – 25 February 2024



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

Chatswood Year of the Dragon Festival proudly presents *Soaring Dragon* created by mcdermottbaxter.

Passage of Night; Luminary Rising is a Willoughby City Council curated exhibition presented in partnership with Chatswood Year of the Dragon Festival.

FREE

**ART SPACE ON THE CONCOURSE
+ THE CONCOURSE OUTDOOR AREA**

Enquiries: Cassandra Hard Lawrie
Curator & Visual Arts Coordinator
Cassandra.Hard-Lawrie@Willoughby.nsw.gov.au
(02) 9777 7972

www.willoughby.nsw.gov.au/arts



THE CONCOURSE

409 Victoria Avenue, Chatswood

ART SPACE ON THE CONCOURSE
(next to Box Office)
Opening Hours: Wednesday,
Thursday and Sunday 11am-5pm,
Friday and Saturday 11am-8pm



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Please complete a short survey by scanning this QR code or visit <https://culturecounts.cc/s/5jHEra>

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