



Salamanca Arts Centre
萨拉曼卡艺术中心

presents
出品

Made In China

AUSTRALIA

华裔澳洲人生产

Difference within difference
个中差异

Two generations of Chinese
Australian art
两代华裔澳洲人的艺术

Curator: Greg Leong

Artists:

Tony Ayres
Chen Ping
Shuxia Chen
Clara Chow
Lindy Lee
Kevin Leong
Owen Leong
Liu Xiao Xian
Jane Quon
Pamela Mei-Leng See
Aaron Seeto
Jason Wing
William Yang
John Young
Zhou Xiaoping
Tianli Zu

MADE IN CHINA, AUSTRALIA

Since 2001 Salamanca Arts Centre (SAC) has annually commissioned and presented a significant exhibition of contemporary artworks in SAC's Long Gallery, with outstanding curators invited to develop their project positioning Tasmanian artists alongside their national and international peers.

Prior to his role as Director of the Burnie Regional Art Gallery, Greg Leong had long researched Chinese-Australian artists' identity. When approached to consider curating an exhibition for Salamanca Arts Centre drawing on his areas of interest and research, his response was the concept for *Made In China, Australia (MICA)*. Most artists represented in *Made In China, Australia*, while based in Australia, work internationally.

Through *MICA* Greg Leong brings us an exploration of the work and complex concerns of key Chinese-Australian artists. Disparate discomfiting views and experiences and strongly shared resonances of Chinese-Australian identity have emerged through the curator's drawing together of these artists and their work.

Greg Leong is a widely exhibited Chinese-Australian textile artist and a curator; his multiple identities have included art academic, arts administrator, actor, radio actor, cabaret performer, Kung Fu film voice-over actor, film buff, fine music producer, karaoke queen and opera aficionado (inter alia). Salamanca Arts Centre has worked with Greg Leong since 2004 when his installation work, *Chinese Carousel Lanterns - Yellow Portraits*, was exhibited in our 2004 exhibition, *Skin*, curated by Fiona Foley and Jennie Gorringer. As a performer, Greg Leong's cabaret production *Jia*, starring Greg Leong in all roles, was presented in our Peacock Theatre that same year. At that time, in both his installation and performance work, Leong was grappling with his understanding of his identity, his positioning, where Chinese-Australians were located 'in the overall construction of an Australian identity':

Together with a self-portrait, the portraits of these [artist] friends appear in my series of nine *Chinese Carousel Lanterns* - a composite universal portrait of the Asian artist in diaspora, suspended in an uncomfortable hybrid space.' Leong, p32, *Skin* 2004

Leong describes himself as a relatively new migrant to Australia. His father was born in Singapore and grew up in Malaysia but his Chinese-Australian mother was born in Cobar NSW. As a teenager she travelled to China for the first time when her parents returned there for the funeral of the family patriarch, and stayed. Other artists in the exhibition experienced similar geographic 'comings and goings'.

Greg Leong was born in Hong Kong and educated at Hong Kong University; he worked in arts and arts administration roles on that small island to the south of a massive country of many cultures. Following a stint in London to complete his arts administration post-graduate qualification, he eventually joined family members in Australia in 1981. He came to Tasmania to be Director of the Tasmanian Arts Council (now Tasmanian Regional Arts) and it was in Tasmania six years later in 1988 that he commenced his visual arts education and explorations.

On a small island suspended to the south of a big island-continent, through colonisation, indigenous cultures had been dominated, existing and transposed languages, cultures and identities hybridised, and many were lost. The expectation was that any 'other' culture should become European and English-speaking. The expectation shifted to 'other' cultures becoming 'Australian'. Defining 'Australian' remains elusive and this is the landscape of the exhibition.

Greg Leong, since coming to Australia in the 80s, has contributed energetically and passionately to a greater understanding of the arts in Tasmania and nationally. Greg Leong the artist, curator and Chinese-Australian has also relentlessly investigated the complexities of multiple identities that cross cultures and sub-cultures.

What does it mean to be a Chinese-Australian artist in Australia in the 21st Century? I invite you to read the two thoughtful essays preceding the artists' statements: Leong's introductory curator's essay *Hybrid, Grafts & Others: two generations of Chinese Australian Art*; and Dean Chan's catalogue essay *Looking for China, Australia: The Transnational Dimensions of Diaspora*. Then read and reflect on the individual artist's statements.

There is pain, injustice, cultural isolation, confusion in their individual investigations of multiple and hybrid identities. There is also beauty and celebration, reflection and deep insight. Please note that this writer has deliberately chosen to link by hyphen 'Chinese-Australian', perhaps to optimistically signify closer connections.

It has been a privilege and pleasure to work with Greg Leong on *Made In China, Australia*, and to access the insights of the extraordinary exhibiting artists through their work. I thank Arts Tasmania, the Australia Council for the Arts, the Gordon Darling Foundation, CAST Touring, CAST EDF and Burnie Regional Art Gallery for supporting the development and realization of the exhibition. Hobart City Council's ongoing support for Salamanca Arts Centre's arts program remains fundamentally important.

My thanks particularly are extended to Salamanca Arts Centre's Visual Arts Coordinator Fiona Fraser 菲奥娜·弗雷泽 who has worked unremittingly to bring all aspects of the exhibition together. We hope to see this outstanding exhibition travel to other Australian states and other Tasmanian regions between 2013 - 2015.

Rosemary Miller

Salamanca Arts Centre

HYBRIDS, GRAFTS & OTHERS:

TWO GENERATIONS OF CHINESE AUSTRALIAN ART

The migration and settlement of any large racial group in a new host country is obviously complex. The complexity of the Chinese diaspora in Australia can be seen in the distinctive major categories of Chinese Australians to be found. These categories are often reduced in the popular imaginary to a single Asian stereotype. The different and individual processes of acculturation – the adoption of the behaviour patterns of the surrounding culture – have impacted in diverse ways on the work of Chinese Australian artists.

Diaspora, for many immigrant artists, is a site of hybridity. This is because there is a constant dialogue and negotiation between what we might consider the original homeland and the adopted homeland. The result is often the fragmentation of the imagination in its attempt to adapt to a new cultural environment.

A further complication is the fact that for many thousands of immigrant Chinese, the diasporic experience is two-tiered. The 'original' homeland is only a myth of which we have no first-hand experience. The Chinese of Hong Kong, Malaysia, Singapore, Vietnam, Taiwan and so on, who have never lived in China, some argue, can have no 'genuine' understanding of an absolute Chineseness. Is this merely an illusory ideal, demanded by our need to focus on a centre? And are the Chinese who have come more recently – since the 1980s – from China therefore more Chinese, or do the different circumstances under which they come merely make them different. These metaphysical double-binds sometimes experienced by Chinese Australian artists are not commonly understood, and often not acknowledged.

The concept of multiculturalism had until 1996 driven the Federal Government immigration policy for thirty years.¹ The migration of different peoples to this country was inevitable, and some would argue, a beneficial

contribution to the development of a new Australian Identity. Compounding the issue, however, is the immediate history predating this development, and equally confounding, the immediate history following it. These are the White Australia Policy predating Labour's multicultural push, the end of the era of political correctness with the advent of the Howard Liberal Government, and the Pauline Hanson/One Nation phenomenon – all of this constructing an intricate scenario.

'Cultural Identity' cannot be defined solely by selecting the dominant culture (white, Anglo-Saxon) from among a plethora of cultures in a multicultural society; nor, going to the other extreme, framed as a sanitised construct of successful inter-racial relations. Each of the three aforementioned periods of Australia's history had added an increasing layer of complexity to the development and formulation of a national cultural identity.

These are major paradigm shifts, and have left those most deeply affected to respond and adapt as best they can. A major question is that of the effect of social, political and cultural change on cultural production.

Put simply, there are many different types of Chinese Australians. Diana Giese identifies some major categories –

There are those from the 'old families' of southern China who came to Australia during the gold-rush period, or to work at trades or run businesses. There are Southeast Asian Chinese who may have come for education under schemes such as the Colombo Plan, then stayed on. There are the ethnic Chinese refugees, like the Boat People who arrived from the mid-1970s. There are Chinese from the Pacific, and the latest arrivals from Hong Kong, Taiwan and the mainland.²

China
AUSTRALIA

How is the work of Chinese Australian artists affected by the type of Chinese Australian they are? Jane Quon, William Yang and Lindy Lee are Australian born yet their approaches to their practice differ. Yang pursues relentlessly the roots of his Chineseness. Lindy Lee on the other hand had for many years made work that is recognisable as a part of the global postmodern avant-garde. Only relatively recently has she acknowledged her Chinese ancestry beginning with her Kuan Yin works, celebrating her mother as the popular Southern Chinese incarnation of the Bodhisattva. Jane Quon too had not addressed her Asian heritage until recently, re-visiting her grandfather's experience of racist attitudes from the 1870s.

John Young came to Australia as a young person. His earlier work *Manchurian Snow Walk* examines in conceptual ways the diasporic phenomenon. In a more recent work, *Danger Zone*, he explores how a moral code of behaviour can be unique to specific circumstances (the Nanjing Massacre of 1937) when two cultures meet.

Liu Xiao Xian arrived in Australia in 1990 together with his brother Ah Xian, an artist already established as a practitioner. Liu went to art school in Sydney. His arrival in Australia was under the shadow of a post-Tiananmen ethos that was hostile to independent thought.

While Liu's work often contrasts in startling ways his original culture with his newly acquired one, Pamela Mei-Leng See is more directly critical of the attitudes of the host country, who obviously in her eyes view Chinese migration on the same level as the introduction of unwanted fauna such as the common sparrow and the rabbit.

Perhaps one of the most important contributors to this state of often subtly complex difference is generational change. And indeed the earliest work in this exhibition

dates back to 1979 (John Young's *Manchurian Snow Walk*) while Clara Chow's *I Will Learn to Love Australia* has been made this year especially for this show. The works in this exhibition span some 33 years.

The work of the new generation of Chinese Australian artists, such as Owen Leong, Kevin Leong and Aaron Seeto, clearly demonstrates a different kind of engagement with 'White Australia', free from the conventional victimary stigma that is found in, for example, William Yang's arguably most powerful work *Sadness*.

One of Owen Leong's works in this exhibition has the artist interrogating the assumption of 'whiteness' with homo-erotic undertones. The other work, on the other hand celebrates diversity. Aaron Seeto's *Fortress* – a video portrait of family cultural anonymity – suggests more than the work and his artist statement will disclose, while Kevin Leong, apparently untouched by issues of cultural lineage, offers a software solution to the culturally lost in a maze where cultural, political and economic borders are at best 'translucent'!

Because these three artists grew up in Australia, their views differ from some more recent arrivals.

A generation apart from artists such as Liu Xiao Xian, Shuxia Chen has come from a different China, a China in the global economic ascendant. A very different space from the China in the years leading up to the Beijing Tiananmen Square Massacre of 1989. In her work the material desires of her contemporary world contrasts absurdly with the more mundane reality.

The brash confidence of Chen's work is a perfect foil to the visually beautiful homage to both traditional Chinese philosophy (yin and yang) and Chinese craft art by Tianli Zu. Observe the elegant gymnastics of balancing the two halves of her world. This is very much in contrast to

LOOKING FOR 'CHINA, AUSTRALIA': THE TRANSNATIONAL DIMENSIONS OF DIASPORA

Chinatowns in western nations are symbols of the sites and histories of transnational Chinese mobility and migration. Sydney's Chinatown is a symbolic marker of the presence of the long-established Chinese Australian community in New South Wales. Today, it remains a vibrant inner city locale, not least of all for present-day sojourners in the form of international students from the People's Republic of China (henceforth China). Many of them live in the high-rise apartments within and fringing the compact but densely populated Chinatown precinct. Many others come to frequent the local restaurants, food courts, grocery stores and hair salons, as well as the increasing clusters of Korean, Thai and Japanese eateries and businesses proliferating on the peripheries of the precinct. Walking around this neighbourhood, I cannot help but feel that Sydney's Chinatown is now as much a symbol of Chinese settlement, community and heritage, as it is simultaneously an evolving symbol of contemporary Chinese transnationalism and an expanding symbol of Asian cosmopolitanism, mobility and migration.

In August 2011, I moved into Sydney's Chinatown precinct, relocating from Perth where I had resided for over twenty years. Even though I had visited Sydney many times before in previous years, this has not been an affectively seamless relocation—effectively highlighting how the migrant settler and the transient sojourner do not necessarily share the same type and range of experiences. In this case, my own sense of dislocation was immediate, not least of all by dint of having to acculturate to the ethno-cultural customs and cadences of my new environment.

Being Chinese Australian in Perth and Sydney are arguably very different, if only because the specificities of geography, social protocols, as well as demographical density and diversity, collude to offer decidedly different formative socio-cultural experiences; and so, having

recently arrived in Sydney via voluntary internal migration, I found myself becoming highly attuned to the signs of difference wherever and however they might appear. Moving into an over-priced high-rise rental apartment, which seems to be the norm in this area, I noticed that the signage on the garbage room door was in three languages: English, Chinese and Korean. I had not seen anything like this in all my years of living in rented flats in Perth. For me, this signage is an apt signifier of the practical reality and evolving social demography of this particular part of Sydney, as well as the pragmatics of simultaneously catering to and learning to live with (East) Asian capital in Australia.

The rise of China in particular as a global and economic superpower in the past decade potentially also raises new questions of identification, alignment and positioning for diasporic Chinese groups in the west. The current situation requires overseas Chinese communities to negotiate the ascendancy of China at symbolic, familial, and professional levels, as well as to relate to the new influx of Chinese immigrants and temporary residents in the form of international students and professional workers. In Sydney, for example, the Chinese are now the third largest immigrant group, according to the 2011 Census. These new arrivals, both permanent and temporary residents alike, are already rapidly transforming urban, social and economic spaces such as those sketched out in my opening vignettes.

Furthermore, there is an intensified two-way transnational flow at present with some migrants returning to or reestablishing contact with China for professional opportunities and familial reasons, and the Chinese government recognising that overseas Chinese can now usefully serve as cultural brokers particularly in facilitating transnational business partnerships. Diasporic Chineseness here in Australia and elsewhere is therefore arguably under pressure on multiple fronts to adapt and

the issues tackled by Clara Chow where the only hope of ever belonging to the new country is through chanting a mantra that will help obliterate one's original cultural makeup. She asks if attitudes towards the Chinese have shifted since the Gold Rush. These three very different points of view from more recent Chinese Australians address the large question of who each of them has become or are expected to be in their new country.

Some artists who have come from China from an earlier time have used what they hold dear and crucial to metaphysical health from the original homeland to create works which are unique syntheses of traditional Chinese philosophy with modern western practice, as a way of negotiating a position in the adopted country.

Chen Ping's paintings are both abstract and, he argues, representational. They are displays of *Xue* – a Chinese concept of metaphysics which allows him to synthesise 'body and spirit', 'subject and shadow, West and East'³ in a metaphysical space. Also astounding is Zhou Xiaoping's discovery of the 'original' Australia. Zhou arrived in Australia in 1988 and has formed friendships with Aboriginal artists in outback Australia which have lasted for over 20 years. *Sacred Black (1)* (2005) shows a wonderful depiction of one culture by someone clearly from another.

This brings us to other less happy issues. William Yang coined the phrase 'internalised racism', an untenable position where you hate your own racial origin for not being accepted as mainstream. Jason Wing lived many years as a child not knowing the truth of his mixed cultural heritage (Aboriginal and Chinese). *Registration* makes the viewer aware of an inverted racial prejudice practised against aboriginal people of mixed blood, while *Wing Dynasty #2* celebrates it. The simplicity of the latter image and its format (the snapshot) has a direct appeal that is very moving.

One final theme is sexuality and why it is important in the work of Chinese Australian artists. This is an important issue in William Yang's work, it is implied in Owen Leong's and clearly delineated in Tony Ayres's look at the homosexual racial pecking order in his early video, *China Dolls*.⁴ Ayres's own account of becoming Australian is movingly recorded in the award winning 1997 feature film, *The Home Song Stories*.

These all form part of the investigative framework. It is this difference within difference that is the basis of *Made in China, Australia*.

Gregory Kwok Keung Leong

Curator

Greg Leong is the Director of the Burnie Arts & Function Centre and Burnie Regional Art Gallery. He has worked as an arts administrator and university academic. He has also practised as a visual and performing artist.

¹1996 is the year John Howard became the 25th Prime Minister of Australia. He had been for many years a vocal critic of multiculturalism. Ironically this stance gained further credence in Australia with the rise of One Nation. 'The 1996 election also brought Independent candidate, Pauline Hanson, into Federal Parliament Hanson was a controversial and provocative figure who garnered a great deal of public attention for, among other things, espousing views that were highly critical of what she perceived to be the special treatment afforded to Aboriginal Australians, and of multiculturalism.' Elsa Koleth : 'Multiculturalism: a review of Australian policy statements and recent debates in Australia and overseas' 08.10.2011 http://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp1011/11rp06#_Toc275248121

²Diana Giese: *Astronauts, Lost Souls & Dragons - Voices of today's Chinese Australians in conversation with Diana Giese*, University of Queensland Press, St. Lucia (Queensland), 1997, p.3.

³Artist statement, P 12.

⁴See my discussion of this issue in '*Internalised Racism and the Work of Chinese Australian Artists: Making Visible the Invisible World of William Yang*'; *Jumping the Queue*, ed. G.T. Espak, S. Fatnowna and D. Woods, Queensland University Press, 2002. It is also downloadable at the Australian Public Intellectual (API) Network as a PDF, api-network.com/main/pdf/scholars/jas72_leong.pdf

accommodate, and once again reconstitute its symbolic meanings, practical manifestations and transnational connotations.

Given the complex backdrop of this contemporary moment, *Made in China, Australia* is much more than just a survey of the evolution and diversity of Chinese Australian visual art. The exhibition enters into dialogue with the history and contemporaneity of Chinese transnationalism by drawing attention to how it has evolved within one particular context of diasporic settlement. Just as the post-Tiananmen period ushered in a new phase in Chinese Australian art via the arrival of artists from China such as Guan Wei, Ah Xian and Liu Xiao Xian who immigrated to Australia after 1989, *Made in China, Australia* anticipates the putative impact of this particular contemporary moment of Chinese transnationalism, including the significant emigration out of China, on Chinese Australian visual culture. As a recent immigrant who has arrived in Australia during the current economic ascendancy of China, Shuxia Chen's elegiac images of globalised alienation within domestic spaces hint at possible new horizons of visual inquiry in Chinese Australian art practice.

In this project, 'China, Australia' appears to be a kind of transnational no-place traversing the liminal space between China and Australia that is paradoxically also at the same time a specific and generative site of Chinese Australian creativity and cultural critique. Indeed, if anything, the transnational dimensions and means of arrival into the contingencies of Chinese Australian diasporic subjectivity and cultural production are underscored in this exhibition and echoed across many of the artist statements collated in this catalogue.

Equally instructive is the project's commentary on labelling as a form of identification, which is playfully emblematised in the title. At a time when the ubiquity of

the 'Made in China' label found on global consumer goods is becoming pejoratively synonymous with low-cost and low-quality mass manufacturing, the exhibition's title stages an affirmation of Chinese Australian difference, alongside an interrogation of the conundrum of diasporic self-labelling as well as the imposition of external ascriptions via presupposition and the prejudicial labelling of others.

As a consequence, the exhibition functions as a timely reminder that diasporic Chinese Australian contemporaneity cannot be separated from the sedimented histories of racialisation and racial management in Australia. The works by Owen Leong, Clara Chow, Pamela Mei-Leng See and Jane Quon offer powerful critiques of the nativisation of racialised registers and hegemonic cultural values within White Australia. These are works that speak directly to—and ultimately interrogate—Australian history from within, from a reflexively implicated Chinese Australian stance.

Accordingly, the works selected for this exhibition seem to collectively reject anodyne notions of diasporic Chineseness as a free-floating signifier that is somehow forever rooted in—or necessarily oriented towards—China as the originating homeland, as perhaps best exemplified in Kevin Leong's playfully provocative *Cultural Homing Device*. Although the works by Chen Ping and Tianli Zu retain a keen dialogical affinity with traditional Chinese aesthetics, philosophy and creative practices, their engagement with these paradigms is nonetheless exploratory, experimental and, in Zu's case, ironic to some degree. Chineseness is thereby not a stable trope or taken-for-granted cultural destination.

This collective framing of *Made in China, Australia* by the exhibition's curator Greg Leong supports the exhibition's aim to showcase the plurality—that 'difference within difference'—of Chinese Australian art produced by

different generations of artists and emanating from different modes, registers and locales of immigrant Chinese identifications, be it in terms of place of origin (China, Hong Kong or Malaysia), length of residency (first-generation or third-generation), racial lineage (mixed race heritage or background), or geography (regional or urban, and from different states, chiefly, New South Wales, Victoria, Queensland and Tasmania).

Spanning works made in and about the liminal space of 'China, Australia' within the past three decades, the main strength of this exhibition lies in how it offers a groundbreaking cross-generational survey of Chinese Australian art. John Young, Lindy Lee, William Yang and Tony Ayres are among the most renowned and successful artists from the earlier generation of Chinese Australian artists who rose to prominence in the 1980s and 1990s and who are all still active practitioners today. These artists have each contributed multiple works from across their careers that highlight the shared commonalities as well as salient differences within this generational grouping. Greg Leong identifies and distinguishes the comparatively different artistic agendas and prerogatives among the new generation of Chinese Australian artists comprising the likes of Aaron Seeto, Owen Leong and Shuxia Chen, as well as the new modes of diasporic visual rhetoric explored in their work, but likewise astutely acknowledges the plurality within this latter grouping.

Equally fascinating to me are the new lines of visual and cultural inquiry that are being concurrently explored across the different generations of artists. Zhou Xiaoping and Jason Wing bring important issues about Aboriginality and Aboriginal history into the context of Chinese Australia via Zhou's longstanding collaborations with Aboriginal artists and communities, and Wing's exploration of the histories and legacies of mixed Aboriginal and Chinese identity. Their works in this

exhibition are instrumental in extending the frames of intercultural ethics and engagement in Chinese Australian discourse.

In this sense, and in the end, *Made in China, Australia* is ultimately about an ongoing negotiation with the transnational dimensions of diaspora and its historical constituencies, contemporary dynamics and living legacies.

Dean Chan

July 2012

Dean Chan is founding convenor of the International Network for Diasporic Asian Art Research (INDAAR) [<http://indaar.asianaustrianstudies.org>] and senior lecturer in digital communication at the University of Wollongong. His research focuses on diasporic Asian visual cultures and Asian digital communication. His publications include *Gaming Cultures and Place in Asia-Pacific* (Routledge, 2009), the *Amerasia Journal* special issue entitled 'Asian Australia and Asian America: Making Transnational Connections' (2010), and the *Third Text* special issue entitled 'The Transnational Turn: East Asian Mobilities and Migrations' (2013).

托尼 艾尔斯

Tony Ayres

ARTIST STATEMENT

At an early point in my film making career, I was particularly concerned with the intersection of identity, race and sexuality. In plain terms, I wanted to explore what it meant for me to be Chinese, Australian, and gay. I was fortunate enough to be given an opportunity by Film Australia to explore these questions in a half-hour essay documentary entitled *China Dolls*. This highly personal film explores questions of sexual stereotyping, sexual racism, and social/physical hierarchies which operate within gay subcultures.

My next documentary work for Film Australia was a companion piece to *China Dolls* entitled *Sadness*, a televisual adaptation of William Yang's hit theatrical monologue. William and I collaborated to bring his stage piece to the small screen using direct address to camera and highly stylised re-enactments. Again, this work explores the relationship between race and identity, although it is more explicit in its interrogation of racism in Australia.

BIOGRAPHY

Tony is a writer/director/producer for film and television. His 2007 feature film *The Home Song Stories*, premiered at Berlin and won 23 Australian and international awards including 8 AFI Awards. His first feature *Walking On Water* won the Teddy Award at Berlinale in 2002 and 5 AFI awards. In 2008, Tony directed the television movie, *Saved*, for which Claudia Karvan won the Logie for Best Actress. In recent times he has become a producer of television, producing the comedy series *Bogan Pride* and the arts doco series *Anatomy* (the latter now going into series 4). Tony was the showrunner and one of the directors of *The Slap*, the 8 x 1 hour TV adaption of Christos Tsoilkas' novel. *The Slap* won 5 awards including Best Miniseries or TV Movie at the inaugural AACTA awards.

Made
in
China
AUSTRALIA



China Dolls 唐人妹 1997, 27 minute video documentary

陈平 Chen Ping

ARTIST STATEMENT

I wish to make a statement about *Xue*, the eastern philosophic concept of metaphysics. It is about mankind and his relationship with the universe, in other words, the relationship between human structures and metaphysical spaces.

The images of these works obsess with the uncertainty between different dimensions in space: reality and illusion, substance and emptiness, body and spirit, existence and destruction, subject and shadow, West and East. They examine the ancient Chinese ideal beauty and the incidence of mankind's presence.

In the early paintings, I chose subjects of stories from news reports as sources of my human structure building, while at the same time, use outside forces interrupting this building process, in which the force of *Xue* is visualised.

In painting the *Red and White* series, red and white become symbols of two different worlds - reality and ideal. It is a complex situation that the inevitable developments of human society and our unfulfilled ideals that will never be reconciled.

BIOGRAPHY

Chen Ping was born in Shantou, China in 1962 and now works in China and Australia. He is represented by Tally Beck Contemporary in New York, Gaffer in Hong Kong and other galleries in Sydney, Melbourne and Hobart. His work has been shown at international museums and art fairs including *Scope NY & Basel*, *Art Chicago*, *Art Platform LA*, and has been collected by Guangzhou Museum of Art in China and White Rabbit Collection in Australia.

His work is a complex and inclusive art language. It is neither purely abstract nor purely expressive whilst being both conceptual and realistic. Currently, he is mixing Western figurative and pictorial structures with the spirit of Eastern space and mark making. The subjects are derived from Chinese ancient philosophy and mythology; they are also inspired by the beautiful landscape in Tasmania where the artist lives. Through the depiction of human structures integrating into vast landscapes, he tries to visualise the modern tension between mankind and his environment and to explore the ancient Chinese philosophic concept - "Man and universe are one".



General 将军 2007, oil on canvas, 182.8 x 152.5 cm



Joyful Red, Clear White 清清的白和欢乐的红 2012, oil on canvas, 182.8 x 152.5 cm

Made
in
China
AUSTRALIA

陈淑霞 Shuxia Chen

ARTIST STATEMENT

My work addresses my understanding and anxiety toward a mixed cultural heritage and identity within the global community. I see people's alienation within the context of globalization. Contemporary communications and mobility seem to bring us closer but yet they alienate us one way or the other.

Egg Friends is series of photographs illustrating broken eggs within various private spaces and everyday living occasions: in the lounge room watching TV, having dinner, cooking, etc. It creates an odd scenario within our everyday living spaces. The tension it generates intrudes into our normal life and leaves us with a feeling of equivocal absurdity. It reflects on my own identity awareness and self-expression on contemporary everyday life.

BIOGRAPHY

Shuxia Chen was born in China in 1980, and now lives and works in Sydney. Shuxia represents a totally different generation of Chinese Australian artists who were born in the 1980s and migrated to Australia against the background of China's recent economic impact on the world. Her work addresses her understanding and anxiety toward a mixed cultural heritage and identity within the global community, with the freshness of the next generation's cultural awareness and self-expression.

Shuxia is also an art critic on contemporary Chinese art. Her articles have been published in ArtForum China, Beijing, Art China, Shanghai and RealTime, Sydney. She also curated an exhibition *Make Yourself At Home* at the Chinalink Gallery in Sydney, highlighting the complexity of multi-cultural identities. She holds two masters degrees in Fine Art (Honours) and Art History (Research) from the University of Sydney.

Made
in
China
AUSTRALIA



Egg Friends 蛋友 2011 - 2012, photographs x 4, 80 x 54 cm each

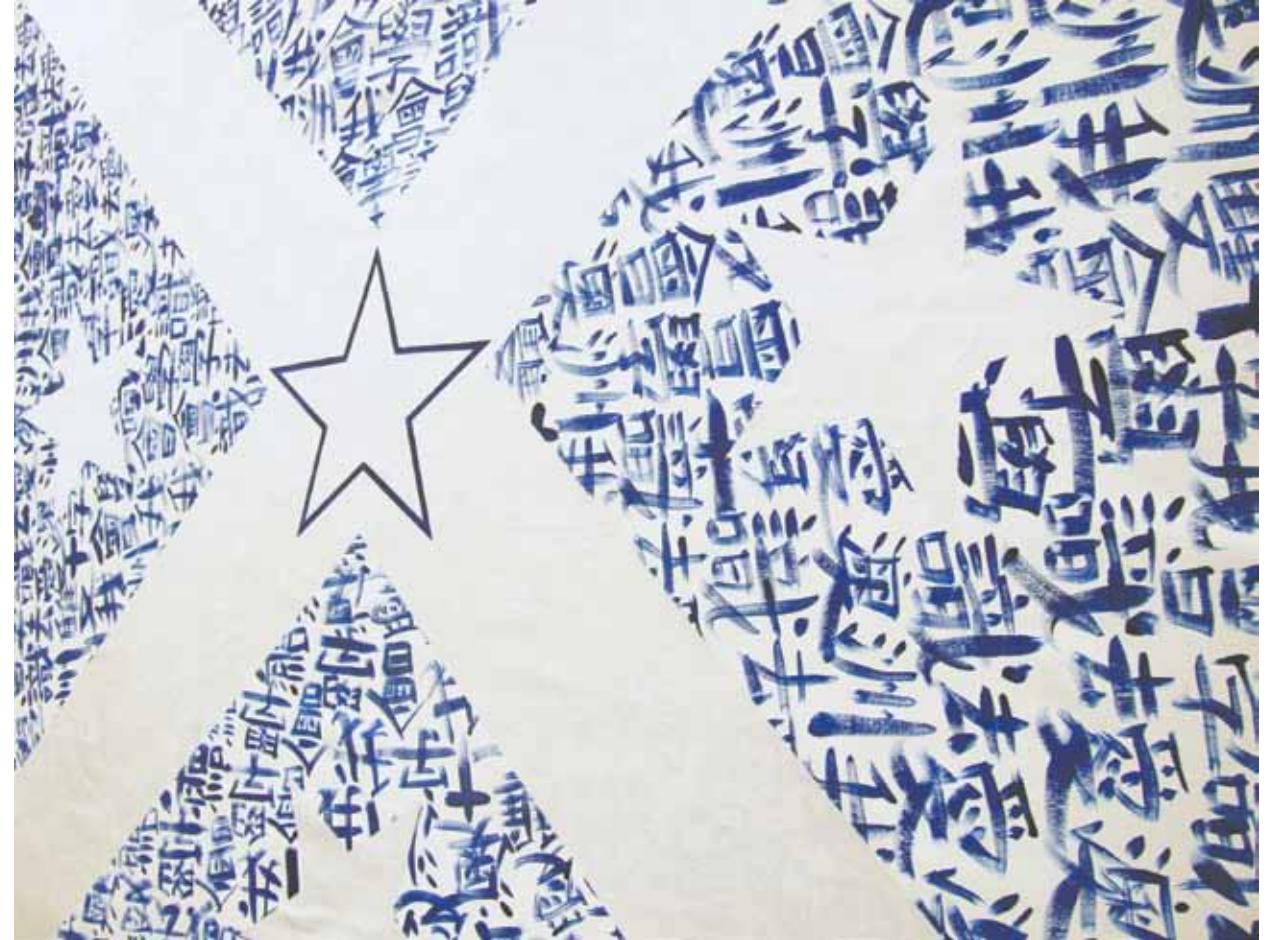
曹克拉 Clara Chow

ARTIST STATEMENT

The phrase 'I Will Learn to Love Australia' is a dualistic summation of the migrant condition. On the one hand, it professes the struggle for acceptance and fulfillment as the migrant negotiates the needs and expectations of Western society. On the other hand, the phrase is a timid, clichéd sentiment that indulges the stridency of selective assimilation. I define assimilation in Australia as a simultaneous purging of undesirable traits – our foreign language and ideologies – and the retention of non-threatening aspects of 'Chineseness'. Like aesthetic calligraphy on a hanging scroll, we embody a filtered culture that is innocuous and accessible for a Western audience. Our art practices, with the same diligence for cultural adaptation, become industry for Chinoiserie. The repetition of 'I Will Learn to Love Australia' transforms the phrase into a mantra of mindless endurance, archaic and better suited to the persecuted Chinese of Australia's Gold Rush era. This scroll is thus complemented with an appropriation of the historical Lambing Flats Banner, as homage to Chinese-Australian heritage. The result is a flag for the migrant, a visual oxymoron that integrates two motifs of opposing races, of diverging narratives and antecedents. *I Will Learn to Love Australia* is a paradoxical tribute, a personal caricature on what is *Made in China, Australia*.

BIOGRAPHY

Clara Chow is an emerging Australian artist focusing on the paradoxical affair between the Chinese diaspora and Australia. Her practice employs various cross-cultural motifs and mediums, such as the untranslatability of language, subtitling, and instances of cultural incongruity, in creating montages of simulated assimilation. Recent works excavate racial and Orientalist discourses from historical White Australia, as themes of 'Chineseness' prevail in contemporary Australia's political, social and artistic thought. By appropriating racist imagery and language, Chow challenges the fluctuating ideals of multiculturalism from both the perspective of migrant and 'White' Australian. Simultaneously critical and poignant, she proposes a convergence between historic xenophobia with current affectations of racial 'tolerance'.



Will Learn to Love Australia (Epitaph for Dad) 我将学着去爱澳大利亚 (给爸爸的墓志铭) 2012, acrylic and enamel on cotton, 150 x 150 cm

Made
in
China
AUSTRALIA

李琳迪 Lindy Lee

ARTIST STATEMENT

Although I was the first of my family to be born in Australia my family has been to-ing and fro-ing between China and Australia for six generations. For reasons of either political turmoil (Japanese invasion of China in the first half of the twentieth century, the Chinese Revolution in 1947) or Australian government attitude (the infamous White Australia policy) only one member of my family lived in this country at a time.

An important aspect of my work traces this journeying. Questions of identity, 'self' and belonging have naturally arisen from this trans-generational sense of displacement. I often use photographs from my family's photograph album to evoke the sense of loss, transition, redemption and healing that immigrant families often experience.

My career has now spanned almost 30 years. So far as I can see there have been three major phases but at the heart of all my work is one central concern, that is, the nature of self in the world. In the first decade or so I used images from western art history as a way of determining which cultural horizon I belonged to. Then I felt I needed to address the more Chinese part of me which had long been in denial but as I think Jung once said, everything repressed returns as fate. As part of that I became very interested in ancient Chinese philosophy - particularly Ch'an (Zen) Buddhism and Taoism. I took up Zen Buddhism formally about 20 years ago and this has influenced my work profoundly. My current work still deals with 'self' but in a more expansive way. 'Self' is also an aspect of cosmos, in fact cosmos is fabric to what we are.....we can never actually step outside of it.

BIOGRAPHY

Lindy Lee has exhibited extensively in Australia and internationally in important museum exhibitions such as the 1985 *Australian Perspecta*, the 1986 *Sydney Biennale*, *Prospect '93* (Germany), *Edge to Edge: Contemporary Australian Painting to Japan* (1988), *Transcultural Painting* (1994) and, *Photography is Dead, Long Live Photography, Museum of Contemporary Art, Sydney* (1996). In 2003 a solo exhibition, *Lindy Lee: Birth & Death*, was presented at Artspace, Sydney and in 2007 the same major installation was exhibited in *Smart State* at Campbelltown Arts Centre. In 2007 Lee presented a large body of work in *Process/journey* at the Australian Embassy in Beijing. In 2011 Lee participated in *Marking Time*, the inaugural exhibition of the new MCA in Sydney. Lee is a founding member of Gallery 4A in Sydney's Chinatown. She is a former board member of Artspace and the Australian Centre of Photography, former president of the Asian Australian Artists Association and former deputy chair of the Visual Arts and Craft Fund, Australia Council. Lindy Lee is currently a trustee of the Art Gallery of New South Wales. Her work is held in many important collections, including the National Gallery of Australia, the Art Gallery of New South Wales, the Art Gallery of Western Australia and the Art Gallery of South Australia.

Made
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China
AUSTRALIA



Sagacious Liu 聪慧的刘 2001, inkjet print,
acrylic, oil, wax, and ink on board, 160 x 60 cm

梁凯文 Kevin Leong

ARTIST STATEMENT

Born to second-generation Southern Chinese immigrants in Malaysia, and himself a first-generation migrant to Australia, Kevin Leong is at the end of a line in cultural orthodoxy: without the distinction of language, physical appearance or cultural knowledge, the next generation of his family will only have their names as mementoes of their heritage. He is a one of the Chinese diasporic group termed *re-migrant* by Wang Gungwu – a group of typically Western-educated, middle-class migrants, mainly to South-East Asian countries, that have re-migrated to affluent Western nations. The economic and ideological independence of this group has given members a choice over the degree to which their historical cultural identity is retained, but this choice often results in a strong sense of cultural ambiguity.

In the wake of this indeterminacy, and at a time when ways of life are seldom accurately deduced from ancestry, *Cultural Homing Device* is a computer application which offers assistance to the culturally-disoriented. The application collects a user's cultural profile by asking a series of questions and then, by comparing the collected data against profiles from eighty-nine countries*, it produces a map of the world showing regions of close cultural alignment. In this non-historical age of translucent political, cultural and economic borders, the application helps intergenerational global travellers in their search for a way home.

* Derived from World Values Survey data.

BIOGRAPHY

Kevin Leong was born in Malaysia to Southern Chinese parents who migrated to Australia in 1982.

His predominantly Hobart-based, site-specific art practice alternates between conceptual works that execute absurd but plausible solutions to contemporary dilemmas, and aesthetic works that are distant, delicate, sensory, and spatial. An engineer and computer scientist by training, he works across a variety of media including sound, video, installation, photography, sculpture and graphic design.

His work has been widely shown in Tasmania in various exhibitions, performances and festivals, including MONA FOMA and Ten Days on the Island. He has exhibited at the Tasmanian Museum and Art Gallery, Contemporary Art Spaces Tasmania, the Salamanca Arts Centre, Carnegie Gallery, the Royal Tasmanian Botanical Gardens and at the Château de La Motte-Tilly (Aube, France.)

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Cultural Homing Device 文化归属设备 2012, touch-screen software application

梁鸿立 Owen Leong

ARTIST STATEMENT

Owen Leong is a contemporary artist exploring liminality, abjection and transformation. Working with photography, video, and installation his art blurs the boundaries between real and fictional selves to explore how the body is physically, socially and culturally framed.

His artwork visualises the structures that mark our bodies through race, gender and colour. His artistic practice explores corporeal encoding and the disruption of hierarchical systems to elicit the diffuse, and often invisible, power of white hegemony in post-colonial Australia.

Fascinated by transformation, metamorphosis and transcendence, his *Birthmark* series visualises a hybrid Asian-Australian body with native Australian moths. His work evolves from the premise that identities are fluid and constantly changing, and uses the body and skin as a surface across which social and cultural forces are transmitted.

AUTOevacuation attempts to reduce simple gestures of the body into repeated loops or holding patterns. This isolates and interrogates the structures of socially and culturally sanctioned thought and behaviour. His work grapples with an urgency to move beyond social structures that bind essentialist notions of identity to our bodies, and thus the evacuation of body language and behavioural patterns is a vehicle through which an escape from identity is staged.

BIOGRAPHY

Owen Leong lives and works in Sydney, Australia. He completed a Master of Fine Arts at the College of Fine Arts UNSW in 2005 where he was the recipient of a prestigious Australian Postgraduate Award. He has exhibited widely in Australia and internationally. Recent solo exhibitions include *Tidal Skin* at Nellie Castan Gallery, Melbourne; *Infiltrator* at Grantpirrie Gallery, Sydney; and *White Amnesia* at Sherman Galleries, Sydney.

His work has been included in major international group exhibitions including the *Liverpool Biennial Independents*, Liverpool; *Magic Spaces* at Today Art Museum, Beijing; *Soft Power* at Zendai Museum of Modern Art, Shanghai; and *Asian Attitude: Transit Forces* at the National Museum of Poznan, Poland.

A three-time finalist in the Helen Lemprière Traveling Art Scholarship, he received the people's choice award in the prestigious Bowness Photography Prize in 2009. He has been the recipient of numerous awards and grants from the Australia Council for the Arts, Ian Potter Cultural Trust, Art Gallery of NSW and Asialink. He has held residencies at Artspace, Sydney; Chinese Arts Centre, Manchester; Cité Internationale des Arts, Paris; and Tokyo Wonder Site, Japan. Leong's work is held in numerous private collections across Australia, New Zealand, and the United Kingdom.

Owen Leong is represented by Dianne Tanzer Gallery + Projects, Melbourne.

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AUTOevacuation 自动撤离 2005, digital video



Asvin (from the series *Birthmark*) 阿须云(摘自胎记系列) 2010, pigment print on archival cotton paper, 73 x 73 x 6cm

Courtesy of the artist and Dianne Tanzer Gallery + Projects, Melbourne

刘晓先

Liu Xiao Xian

ARTIST STATEMENT

Like a pendulum oscillating between two worlds, the *Home* series is an expression of an ideal meeting point. Evoking my personal experiences as a Chinese migrant in a foreign land, this series of photographs is a marriage of an idealistic dream to bring together the home that I used to know and the home that I come to know.

The idea behind the *Home* series is to combine both the old and new 'Home' into one world by forging them into the same scene photographically. In the olden days, commercial photographers take portraits of their clients in front of painted backdrops of some famous landscapes or cityscapes. In such a way, the person/people portrayed would have an impression captured like a 'travel snap' of those places they may never be able to visit in their lives. Likewise I photographed Chinese migrants (individuals or families) in front of painted backdrops of typical Chinese scenes positioned strategically in typical foreign environments and international landmarks such as to signify their yearning for their old 'Home' and their transplanted hopes in the new 'Home'. And through my lens, I played the subtle role of a witness to their aspiration of a 'Home'. And whilst I am looking at them, I am also looking back at myself.

BIOGRAPHY

A Sydney-based artist who is influenced by displacement of departure from his motherland China. Xiao Xian's art mirrors his life and reflects his migrant experiences to the world where he studies the differences and similarities between the East and the West on a wide spectrum of issues. His practice mainly focuses on lens-based mediums and later extended to exploring a variation of 3-dimensional materials. Having exhibited widely across Australia and overseas, many of his artworks are acquired by major art museums and private collectors.



Home-London 家—伦敦 2002-3, lamda print, 120 x 256 cm

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关简 Jane Quon

ARTIST STATEMENT

Sojourners both reflects upon and draws together similarities in immigration – legal and otherwise – pertaining to colonial and present-day Australia.

It reflects upon my grandfather's experiences after migrating here in the 1870s. Over the ensuing three decades, he felt the impact of racial prejudice and laws specifically designed to halt the influx of Chinese. The work also draws from my own personal experience growing up in Launceston in the 1950s, when fear of 'the yellow peril' and of 'reds under every bed' expressed Australia's xenophobia regarding the vast, crouching land-mass to the north and its non-Christian people.

Sojourners focuses upon a fear that persists between the 'then' and the 'now'. A fear of terrorism collides potently with a fear of the economic might of China. The installation suggests that whilst superficial change may occur at the level of rhetoric, Australia has demonstrated appalling underlying discrimination practices – from detention centres in the desert, subtle discrimination in policy details and legal systems, and to routine discrimination in the street.

The visual components of *Sojourners* juxtapose issues of displacement from homelands, the reconciliation of dual identity and the impact of this 'foreign' place. The alien face embodies a set of preconceptions. It arouses attitudes, fears and prejudices prevalent within the Australian psyche. The disembodied queue symbolises the enforced severing of Chinese cultural identity. The eight 'Chinese lanterns' allude to incarceration, interrogation and to the continuing legacy of racial discrimination in Australia.

BIOGRAPHY

Jane Quon, a second generation Chinese Australian, was born in Launceston. She studied Art and Education at the Tasmanian School of Art during the 1970s, majoring in printmaking and painting. After teaching, she worked at the ABC before a three-year sojourn visiting major cultural centres in Africa, India, Asia, Britain, Europe and the Middle East. She returned to Tasmania, working within primary industry and in dive charter – an experience that was to greatly affect her artwork for the next 10 years.

In 1997, Jane completed a Bachelor of Fine Art at UTAS, majoring in printmaking and art theory, first class Honours in 1998, and was offered a place to research her PhD. As an installation artist whose principal objective was to communicate to the general public marine ecological degradation, her installations crossed diverse disciplinary fields.

In 2003, Jane was offered a position as a Research Associate in Environmental Studies. Working in multimedia, she continued to research her PhD topic as a Post Doctoral Fellow at the Tasmanian School of Art in a cross-disciplinary ARC Project under the auspices of UTAS and in partnership with the WorldFish Center, Penang (Malaysia).

In recent artworks, Jane has continued to express her commitment and concern for social justice issues.

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Sojourners 旅居 (installation detail), 2012, mixed media installation, 500 x 500 cm variable

薛美玲

Pamela Mei-Leng See

ARTIST STATEMENT

The house sparrow was introduced to Australia from Britain over a 10 year period during the late 19th Century. Thought to have originated in the Middle East, the species evolved and spread with the cultivation of grain. It arrived in Northern Europe during the Bronze Age. In title, this artwork references the seemingly arbitrary nature of their presence in Australia. Released as colonies of 10 or 20 pairs, the populations quickly became established. The birds are now considered a pest owing to their consuming crop seeds, displacing native bird species and being carriers of disease. *...place like home* depicts a small colony of the birds.

The Originals makes reference to the introduction of European Rabbits to Australia by the British hunting enthusiast Thomas Austin at Christmas in 1859. He released 24 of them as part of a shipment of game at his property near Geelong. By the 1920s, this population had grown to over 10 billion. Exceeding Victorian borders, the rabbits had spread into Queensland, New South Wales and Western Australia. The European Rabbit is one of the first introduced species to turn invasive in Australia.

BIOGRAPHY

Pamela Mei-Leng See is a Brisbane based visual artist who practices a contemporary form of papercutting. She graduated from the Queensland College of Art in 1999, with a Bachelor of Visual Arts.

In 2005, See studied the craft in regional centres across China courtesy of an Australia China Council General Funding grant. In 2006, she received a Brisbane City Council Lord Mayor's Creative Sparks Young and Emerging Artist Fellowship to do a residency at the Pickled Art Centre (foundry) in Beijing. Since this time, her papercuts have been translated into glass, acrylic and granite.

See's artwork can be found in several collections including: The National Gallery of Australia, The Art Gallery of South Australia, The University of Queensland, Chinachem Group and Swires Properties International. She has also contributed to exhibitions at ISCP in Brooklyn NY, The Museum of Brisbane, and Qing Tong Museum in the City of Ordos, Inner Mongolia.



...place like home 一样家里 2011, paper, 300 x 200 cm
Courtesy of Andrew Baker Art Dealer, Brisbane.

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司徒福兴 Aaron Seeto

ARTIST STATEMENT

Fortress is a 3 channel video that was produced in collaboration with my immediate family, in a location of personal significance. The video isn't a portrait of my family as much as it's a portrait of this space. Fruit trees, patio, grass, a red brick house - these things could represent a generic suburban experience. In this work, the generic image of suburbia is given a nostalgic and mysterious treatment - partly dreamlike, partly terrifying and sometimes unrecognizable. It is a portrait that reveals itself over multiple time periods. It was deliberate that you never see the faces of individuals, only their backs or their outlines and the evidence that they inhabited this space.

This work is one of a number of works I developed in 2010 working with members of my family, as both subject and also in collaboration with them. For the last decade I have been interested in the Chinese experience in Australia, and these ideas of fortresses respond to some of these politics. *Fortress* is based on questioning how to articulate or write a history of day-to-day experiences, especially those experiences that exist outside of the cultural and social mainstream. *Who controls and what is controlled? Who protects and what or who is protected?*

BIOGRAPHY

Aaron Seeto is based in Sydney, he studied at Wollongong University and in 2006 he received an Australia Council grant to attend the International Studio and Curatorial Program in New York City. He has exhibited in contemporary art spaces in Australia, New Zealand, New York and Europe, including the Robert McDougall Gallery, Christchurch, New Zealand as part of *Scape Biennial 2004*; *Lokaal01* in Breda, The Netherlands, 2007; Gallery Korea, New York City, 2006; Centre for Contemporary Photography, Melbourne, 2005; Australian Centre for Photography, Sydney, 2009; Lake Macquarie Regional Gallery, 2009; Hazelhurst Regional Gallery, 2010; and the National Portrait Gallery, Canberra 2010.

For the last decade Aaron has been interested in archives, in particular family photo albums and other photographic records. This interest is mostly based upon a desire to make visible the alternate historical positions that experiences such as his family's Chinese-Australian experience represent. He is interested in the malleability of the narratives which surround archive records - how images degrade, how stories are formed and privileged, how knowledge and history is written.

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Fortress 堡垒 2011, 3 channel HD video transferred to DVD with sound

ARTIST STATEMENT

Registration deals with the current prejudice and judgment of mixed Indigenous and Chinese people. Judgmental people require proof of identity and validity by interrogating questions or official government documentation in regards to Aboriginal and Chinese identity. This work explores the cultural validity of individuals with mixed heritage by pigeon-holing and subjective personal prejudice. Does a person's cultural validity depend on the colour of their skin or their ethnic features? How does one classify evolving cultural identities?

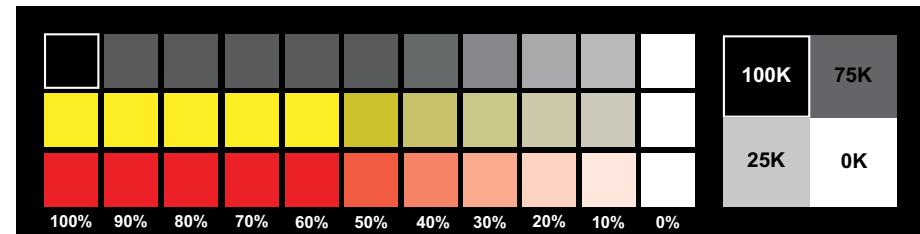
Wing Dynasty #2 shows both of my grandparents, who were encouraged to reject their cultural beliefs and traditions to assimilate into white Australian society. During the 1950s Aboriginal people could not be employed by the Australian Government. So Headband Bill told our family that we were no longer Aboriginal and that we were part Spanish and New Zealanders. Stanley Wing's parents felt that in order to be successful we would benefit more from being Australian rather than Chinese.

BIOGRAPHY

Since graduating from the Sydney College of the Arts, Jason has shown an unwavering commitment to community engagement, completing many public murals nationally and internationally. In 2012, Jason launched a major public commission titled *In Between Two Worlds* for the City of Sydney, which engulfs a 200-metre lane in the heart of the Chinatown precinct. Recently Jason held a solo exhibition at the Kluge-Ruhe Collection at the University of Virginia, VA. He also presented at the New York University for the International Network for Diasporic Asian Art Research (INDAAR) on the future of Asian art. In addition to his ongoing art practice, Jason was selected as a finalist in the Redlands Art Prize Sydney. During September and December Wing will be creating new work in Beijing in conjunction with Red Gate Gallery. Jason is an art therapist for people with physical and mental disabilities.



Wing Dynasty #2 永朝代 #2 2009, family snapshot - digital print on aluminium 100 X 150 cm



Registration 登记 2009, digital print on aluminium, 60 x 200 cm

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杨威廉 William Yang

ARTIST STATEMENT

I began as a documentary photographer in the 1970s, and then I began doing performance pieces in the theatre with image projection, talking and music in the late 1980s. This form of presentation tended towards the autobiographical as I was telling my own stories. Elements from these performative works have crept into my gallery exhibitions: narrative, texts written across photos, and theme – a search for identity.

I was born a third generation Chinese Australian. The Chinese side had always been denied and unacknowledged, partly because of the way my mother brought me up, she wanted me to be more Australian than the Australians, and partly because of the cultural attitudes of the time - all Australians were expected to assimilate, to speak English. I have had to claim my Chinese heritage, which I did in my mid thirties, and since then I have consciously sought out Chinese themes in my work.

BIOGRAPHY

William Yang was born in North Queensland, Australia. He moved to Sydney in 1969 and worked as a freelance photographer documenting Sydney's social life which included the glamorous, celebrity set and the hedonistic, sub-cultural, gay community.

In 1989 he integrated his skills as a writer and a visual artist. He began to perform monologues with slide projection in the theatre. These slide shows have become the main expression of his work. They tell personal stories and explore issues of identity. He has done eleven full-length works and most of them have toured the world. *Sadness*, his most successful piece was made into an award winning film by Tony Ayres in 1999.

William's current work is photo-based doing performances in theatres, and exhibitions in galleries. These two aspects of his work inform each other. He also conducts workshops in story-telling, and is helping other people tell their story.

www.williamyang.com

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Climbing Huang Shan 登黄山 2005, inkjet print with text, 48 x 41 cm

杨子荣

John Young

ARTIST STATEMENT

The works presented here span three decades in John Young Zerunge's oeuvre. *Manchurian Snow Walk* was created in 1979 in a desolate forest at Chengchun, Manchuria in the extreme north of China. Chinese artworks at that point were still enveloped within Socialist Realism. Young's works at the time were mainly conceptual and performative in nature. Having almost no means to create a work excepting the snow and a pocket camera to document the activity, the snow walk proved both a meditative and revelatory activity for the artist. For Young however, tramping back and forth on frozen Chinese soil from a single point of origin forged a tenuous connection to an estranged cultural base. The work reflected the experience of many in diaspora for whom only repeated episodes of travel and return build understanding of an alienated place of birth.

The second work *Flower Market (Nanjing, 1936)* is from a body of work entitled *Safety Zone*, created in 2010; the works pay homage to 21 foreigners who saved the lives of 300,000 Nanjing citizens from invading Japanese forces during the 'Nanjing Massacre' in December 1937. Carefully oil painted spring flowers are superimposed over historical photographs taken in Nanjing at a new year flower market a year prior to the massacre. Other than the image's foreboding and premonitory feel, the artist poses the question if such an image may possibly be read innocently since the massacre of Nanjing happened exactly a year after.

BIOGRAPHY

John Young Zerunge was born in Hong Kong in 1956 and moved to Australia in 1967. He read philosophy of science and aesthetics at the University of Sydney and then studied painting and sculpture at Sydney College of the Arts, specifically with conceptual artist Imants Tillers and the late musical prodigy David Ahern, with whom Young studied experimental sound, in particular the works of John Cage and Nam June Paik. He began his activities in art criticism in the late 1970s primarily to introduce post-modern discourses into Australian contemporary art.

Since his first exhibition in 1979, Young has held more than 60 solo exhibitions and over 160 group exhibitions. His works have been shown in major exhibitions both nationally, regionally and internationally, including at the Solomon R. Guggenheim Museum, New York. He has devoted a large part of his four-decade art activities toward regional development in Asia, and in 1995 was the founding president of the Asian Australian Artists' Association, now the 4A Centre for Contemporary Asian Art, a centre for the promotion of Asian philanthropy and the nurturing of Australasian artists and curators. A major aspect in Young's work at present concentrates on cross-cultural humanitarism.

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Flower Market (Nanjing 1936) #3 (small version) 花市 (1936南京) #3 (小版本 2010), digital print and oil on linen, 160 x 160 cm

周小平

Zhou Xiaoping

ARTIST STATEMENT

I was trained as a traditional Chinese brush painter in China. The black ink has been used as a major medium in Chinese painting. The ink is more than just ink; it shows sophistication and meaning as a part of the Chinese philosophy. Through the brush strokes and the movement the black ink becomes the artist's statement.

After I arrived in Australia in 1988 I began to engage with Australian aboriginals. I worked and lived in the communities for many years and during that time I attended many ceremonies. I have been told many stories about their land and dreamtime stories, some stories have been told in the public and some stories still secret. My experiences with the Australian Aboriginal people inspired me to paint this piece.

BIOGRAPHY

Zhou Xiaoping is a Chinese born and educated, Melbourne-based artist. Since arriving in Australia in 1988, he has spent many years living in Aboriginal communities in Arnhem Land and the Kimberley. His collaboration with the late Jimmy Pike resulted in the first exhibition of Aboriginal art work to China in 1996, at the National Gallery of China in 1999. Xiaoping participated as the principal artist in the exhibition titled *Trepang, China & the Story of Macassan - Aboriginal Trade* both at The Capital Museum in China and the Melbourne Museum in Australia in 2011. Since 1988 Xiaoping has had 36 solo exhibitions all over the world and published two books on his experiences in the Aboriginal communities in China. Xiaoping has received several Australian government funds in support of his art projects. The documentary film *Ochre and Ink*, broadcast on ABC1 on the Artscape program in 2012, is the story of Chinese-Australian artist Zhou Xiaoping and his journey in Australian Aboriginal communities.

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Sacred Black (1) 不容改变的黑(1) 2005, ink on rice paper, 279 x 235 cm

祖天丽

Tianli Zu

ARTIST STATEMENT

My focus is investigating the relationship between negative and positive forces, known as *yin* and *yang*. Having lived in China and Australia for equal lengths of time, I attempt to manifest that the two polarities are merely relative terms. The title of the work is ironic, revolting against attitudes of profound fertility, transforming hope into a psychological anxiety and questioning the value of morality.

My work conceals and reveals the spontaneous movement of the shadow: a metaphorical and illusive form that whilst ungraspable and obscure, can stimulate questioning, emotions and a wide range of interpretations.

The way I work is both sensual and conscious of control. Intuitively cutting paper on a large scale has helped me reconstruct my world-view on life and art. When I cut through paper, I experience a sense of 'killing'; simultaneously, I give 'birth'. Each cut sheds some light, exposing what I confront each day.

BIOGRAPHY

Australian artist Tianli Zu was born in Beijing, China. At the age of 15, she passed a national exam that qualified her to study at an art high school and university, where she undertook 8 years of classical Fine Arts training. She obtained a BFA from the Central Academy of Fine Arts in 1987. In 2010, Zu gained an MFA in research from the Sydney College of the Arts, University of Sydney. She is currently studying a PhD at the Sydney College of Fine Arts. Zu, who reconnected with the art world after living in Sydney for two decades, is actively showing in group exhibitions and exhibiting in art prizes as a finalist. Zu's research project has been supported by the Australian Postgraduate Award in 2012.

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Nüwa is Pregnant 女媧怀胎 2011, hand cut cotton paper,
Chinese tea and ink, 120 x 400 cm

TONY AYRES 托尼 艾尔斯

China Dolls 唐人妹 1997, 27 minute video documentary

Sadness 悲伤 1997, 52 minute documentary of William Yang's performance piece. William Yang (artist)

CHEN PING 陈平

General 将军 2007, oil on canvas, 182.8 x 152.5 cm

Joyful Red, Clear White 清清的白和欢乐的红 2012, oil on canvas, 182.8 x 152.5 cm

SHUXIA CHEN 陈淑霞

Egg Friends 蛋友 2011 - 2012, photographs x 4, 80 x 54 cm each

CLARA CHOW 曹克拉

I Will Learn to Love Australia (Epitaph for Dad)

我将学着去爱澳大利亚 (给爸爸的墓志铭)
2012, acrylic and enamel on cotton, 150 x 150 cm

LINDY LEE 李琳迪

Sagacious Liu 聪慧的刘 2001, inkjet print, acrylic, oil, wax, and ink on board, 160 x 60 cm

Aunty 姨妈 2001, photocopy, acrylic, oil, wax, and ink on board, 160 x 150 cm

One Nien Sees Eternity 一念到头 2009, paper, fire, 130 x 176 cm

KEVIN LEONG 梁凯文

Cultural Homing Device 文化归航设备 2012, touch-screen software application

OWEN LEONG 梁鸿立

AUTOevacuation 自动撤离 2005, digital video

Budi (from the series *Birthmark*) 布迪(摘自胎记系列) 2010, pigment print on archival cotton paper, 73 x 73 x 6 cm

Justin (from the series *Birthmark*) 贾斯汀(摘自胎记系列) 2010, pigment print on archival cotton paper, 73 x 73 x 6 cm

Asvin (from the series *Birthmark*) 阿须云(摘自胎记系列) 2010, pigment print on archival cotton paper, 73 x 73 x 6 cm

Courtesy of the artist and Dianne Tanzer Gallery + Projects, Melbourne

LIU XIAO XIAN 刘晓先

Home-London 家—伦敦 2002-3, lamda print, 120 x 256 cm

JANE QUON 关简

Sojourners 旅居 (installation detail), 2012, mixed media installation, 500 x 500 cm variable

PAMELA MEI-LENG SEE 薛美玲

...place like home 一样家里 2011, paper, 300 x 200 cm

The Originals 原来的 2011, paper, 300 x 200 cm

Courtesy of Andrew Baker Art Dealer, Brisbane.

AARON SEETO 司徒福兴

Fortress 堡垒 2011, 3 channel HD video transferred to DVD with sound

JASON WING 永杰森

Registration 登记 2009, digital print on aluminium, 60 x 200 cm

Wing Dynasty#2 永朝代 #2 2009, family snapshot - digital print on aluminium 100 X 150 cm

WILLIAM YANG 杨威廉

Self Portrait #2. 1947 自画像 #2 1947 2007, inkjet print with text, 84 x 50 cm

Climbing Huang Shan 登黄山 2005, inkjet print with text, 48 x 41 cm

The Disguise, Beijing 掩盖, 北京 1989, inkjet print with text, 36 x 60 cm

Alter Ego 改变自我 2001, inkjet print, 88 x 68 cm

Family Album 家庭相册 2009, inkjet print, 39 x 26 cm

Lindy Lee 李琳迪 1990, silver gelatine print, 28 x 41 cm

Ah Xian, Xiao Xian, Guan Wei 阿仙, 晓先, 关伟 1990, inkjet print, 41 x 27 cm

Shen Jiawei with Portrait of William Yang
沈嘉卫和杨威廉自画像 1991, silver gelatine print, 41 x 35 cm

Guo Jian. #2 郭健 #2 1988, silver gelatine print, 27 x 41 cm

JOHN YOUNG 杨子荣

Flower Market (Nanjing 1936) #3 (small version)
花市 (1936南京) #3 (小版本 2010), digital print and oil on linen, 160 x 160 cm

Manchurian Snow Walk (completed) 满洲里雪中行 (完成版) 1979, digital print from original black and white negative. Edition 1/3, 61 x 80 cm

Manchurian Snow Walk (in 2 parts) 满洲里雪中行 (第2部分) 1979, digital print from original black and white negatives. Edition 1/3, 21 x 258 cm

ZHOU XIAOPING 周小平

Sacred Black (1) 不容改变的黑(1) 2005, ink on rice paper, 279 x 235 cm

TIANLI ZU 祖天丽

Nüwa is Pregnant 女娲怀胎 2011, hand cut cotton paper, Chinese tea and ink, 120 x 400 cm

华裔澳洲人生产

Made in China AUSTRALIA

Exhibition opened by Senator the Hon. Lisa Singh

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EXHIBITION SUPPORT



SALAMANCA ARTS CENTRE

Salamanca Arts Centre (SAC) is a leading multi-arts creative hub for Tasmania connecting Tasmanian arts, artists, audiences, and arts-based businesses and organisations with national and international audiences, peers and opportunities.

SAC is an engine room for art-making and presentation; a centre for artists and designers in-studios; home to many of Tasmania's leading arts organisations across live performance (theatre, music, dance), film and writing; cultural and commercial galleries and studios for visual arts, crafts and design.

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THANK YOU

SAC thanks Craig Opie, Cath Chick, David Excell, Michelle Gopal, Amanda Connor, Hu He and Reckless Moments, Dumpling World. Greg Leong thanks Tseen Khoo, Aaron Seeto, Dean Chan, staff of the Burnie Regional Art Gallery and especially Fiona Fraser, Rosemary Miller and Colin Langridge. Rosemary Miller thanks Asialink.

Greg Leong is Director of the Burnie Regional Art Gallery and is curator for *Made in China, Australia* by kind permission of the Burnie City Council.

Curator: Greg Leong

Artists:

Tony Ayres
Chen Ping
Shuxia Chen
Clara Chow
Lindy Lee
Kevin Leong
Owen Leong
Liu Xiao Xian
Jane Quon
Pamela Mei-Leng See
Aaron Seeto
Jason Wing
William Yang
John Young
Zhou Xiaoping
Tianli Zu

Made In China AUSTRALIA

华裔澳洲人生产

Difference within difference
个中差异

Two generations of Chinese
Australian art
两代华裔澳洲人的艺术