

ALL THAT SHINE · A Dialogue Between Chinese and Australian Women Artists

万物生辉-中澳女艺术家对话展



中国文化中心 悉尼
CHINA CULTURAL CENTRE SYDNEY

中华人民共和国驻悉尼总领事馆
Consulate General of the People's Republic of China in Sydney

DANDIZI CHEN

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MATERIAL GIRRRRL

万物生辉
ALL THAT SHINE

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and Chinese Women Artists
中澳女艺术家对话展

Curator
Nicholas Tsoutas

China Cultural Centre in Sydney
Level 1, 151 Castlereagh St, NSW 2000



主任寄语

继成功举办“讲·述”和“自然·爱”艺术展之后，悉尼中国文化中心第三次策划并举办“中澳女性艺术家对话展”。这次的展览以“万物生辉”为题，邀请了11位来自不同文化背景的中澳女艺术家在同一主题下进行对话，通过艺术作品展览展示、艺术思想碰撞交流等方式，从女性的视角诠释女性艺术家的生活态度和对当下社会的理解，展示新时代女性艺术家的角色意识与精神追求，以女性艺术汇聚女性力量、彰显女性智慧。

这些中澳女性艺术家努力打破艺术与生活、科学的界限，积极寻找和运用多种新材料和新技法。她们的情感和观念性的融入使材料成为了艺术家的语言，让材料拥有了生命和灵魂，变为承载人类思想的当代作品。当材料、观念、艺术家三者尽善尽美地融于艺术之中，无疑拓展了作品的表现力、想象力和感染力，也为古老的艺术注入了新的生命活力。

特别需要说明的是，这次参展的中国青年艺术家是近年参加“青年艺术100”项目的优秀代表，她们以独特的视角来表达对于时代变化、人文精神和自我发展的思考，由此开创了全新的艺术空间。期待此次展览持续搭建中澳女性艺术家交流与合作的平台，让更多的澳大利亚朋友领略两国女性艺术家的当代风采，进而促进交流与互鉴，激发和碰撞出更多的艺术灵感。

感谢澳大利亚著名策展人Nicholas Tsoutas，正是他独到的眼光和专业的高度，成就了这个来之不易的展览。

预祝此次展览取得圆满成功！

悉尼中国文化中心主任
肖夏勇

MESSAGE FROM THE DIRECTOR

Following the success of 'WHOSE STORY IS THIS? ... anyway!' and 'AIR WATER LOVE', this exhibition marks our third time creating a dialogue between Chinese and Australia women artists. This year, we are proud to have eleven Chinese and Australian women artists from different cultural backgrounds, to have a dialogue under the same theme - all things shine. By exhibiting these fascinating artworks and promoting artistic exchange, this exhibition explores the attitude and understanding of social life from female perspective, celebrates the value and the values of women today, and highlights feminine power and feminine wisdom.

For those Chinese and Australia women artists, looking at and making art has become an exciting exploration of new media and new ways of creating & presenting art. They are no longer limited to making just paintings, collages & sculptures with traditional materials, for art can be made from anything as well as be about anything. They give the material life and soul, which makes the artworks more powerful and creative.

A special mention goes to Art Nova100, which introduced the participating Chinese emerging artists, who expressing their thinking of changing times, humanistic and self-development from a unique perspective. We hope this exhibition would be a great platform for Chinese and Australia women artists to have a creative dialogue, while promoting art exchanges and mutual learning between the two civilizations.

I take this opportunity to extend my gratitude to Nicholas Tsoutas, the curator of this exhibition for his unique vision and professionalism, making this challenging exhibition possible.

I wish the exhibition a complete success.

Xiao Xiayong
Director
China Cultural Centre in Sydney

MATERIAL GIRL

万物生辉 ALL THAT SHINE

MATERIAL GIRRRRL 万物生辉, ALL THAT SHINE, is the third exhibition presented by the CHINA CULTURAL CENTRE, developed in support of the INTERNATIONAL WOMENS DAY 2022, with the aim of acknowledging and celebrating the achievements of women in the arts, and the art of women. This exhibition follows the successful contributions to this important discussion, AIR WATER LOVE in 2021, and WHOSE STORY IS THIS?...ANYWAY! in 2020. However, equally significant is that all three interrelated exhibition projects, focused particularly on the critical dialogues between Chinese and Australian women artists in a cross cultural engagement that examines and analyses the different approaches to art making within these two cultures, as well as the intersections of concern that function between them. Such engagements are crucial in developing a greater appreciation and understanding of the different cultural processes and attitudes that inform women artists in each culture, and more significantly create a platform that privileges and promotes a speaking together free of limits and constraints. Art is one such platform that allows such dialogues to occur in a reflexive and uninhibited way.

This year however, we have expanded our strategy of inclusivity. Previously the dialogues were between Australian artists representing Australia's cultural diversity, and Australian Chinese artists. This exhibition continues to explore these bilateral relationships however with an important difference that shifts the focus to a dialogue between Chinese women artists from mainland China, along with China's global diaspora, and again with women artists drawn from Australia's cultural complexity. Australian indigenous artists have been included in all 3 exhibitions.

Australia is an important nation within the Asia Pacific, and it is crucial that we not only understand our position within this Asian environment, but to develop better mutual relationships with China which is an important cultural and economic neighbour. By focusing on the cultural practices of contemporary women artists, the objective is to give priority to women to lead the way in exploring and developing such mutual understandings that allow our communities to engage with respect to better understand the intersections, similarities and differences within our contemporary art practices and cultural desires.

In this regard this exhibition is not just about celebrating women artists, as it is more than that. It's about rewriting the histories that have excluded women from the art process's, by privileging their visibility and by shining a bright light on the power of their agency.

In 2022, the curatorial focus of MATERIAL GIRRRRL 万物生辉, ALL THAT SHINE, will shine a bright light on the complexity of materials that artists use in the production of their work, and the materiality of the artwork by women artists.

Today all contemporary art functions in an expanded field where the production of art and art objects, is not limited by convention or expectations or traditions or media disciplines. Every material is now available to artist for the conceptual expression of their ideas and art has expanded to include everything. No material now sits outside the possibilities of the artist's ideas and of the artwork itself. It's as if the artist has absorbed the full potential of all that is the world and all that the world has to offer, to such an extent it is no surprise that everything is possible in artists practice, and every material itself has the capacity to function within the field of art, and to change how we perceive art and how we consider its function in our society.

This emphasis on the materiality used by artists, this looking at materials drawn from the everyday world is looking at materials and the art that they produce differently, changes the way we see and perceive the artwork. We are being asked to see it differently and to think about it differently. In turn by re-imagining the capacity of the artwork through a different lens, we not only acknowledge a different agency for the work and for art but more significantly it provides us with a different framework from which to see, think and experience the world itself. This empowers both the artist and the artwork to abandon the traditional understanding of art as a representational practice, in order to better comprehend the cultural social and political values that both the artist and their materials exist in. This provides the artists with an agency to dialogue, that exceeds and functions beyond the art object, with the real world, engaging and responding with the wider social and cultural contexts of the real worlds of gender, sexuality, colonialism, environmental concerns, social justice, consumption, equality and global histories. This democratization of materials used in art, this expanded choice of materials utilized for the production of art, empowers artists with an agency that stimulates a new way of thinking which emphasizes what artists can do, whilst rethinking the context and our relationships with art itself.

Art and the materials of art are not defined or differential or limited by gender or sexuality. MATERIAL GIRRRRL 万物生辉, ALL THAT SHINE, clearly articulates the breadth of materials that women access in relation to the construction of their ideas. Materials themselves are not considered gender specific and this is evident in the exhibition where the women artists undermine the conventions and traditions of media by including materials that may not necessarily be immediately apparent such as building materials eg MDF, organic gum-nuts, or wool from recycled jumpers, or the body in performance and the relationship between the performed actions and their video re-presentation, or animation that is made digitally, or fluorescent light tubes, or the very act of sleeping or trying to sleep, or ephemeral neon words over the seascapes or plastic waste, or even cities and building, or singing. Everything and anything is considered as material that allows the artist to deepen our understanding of the world we live in. This exhibition articulates a philosophic and political approach that is underscored by the potential of women's priorities in their relationship to materials and art making and informed by the changing attitudes and developments in feminist thinking in the context of the expanded use and potential of materials in art.

On behalf of the artists, I would like to express our gratitude to the China Cultural Centre in Sydney, and in particular the director XIAYONG XIAO, for his ongoing support, commitment and encouragement for this significant exhibition of Chinese and Australian women artists contribution to the 2022 INTERNATIONAL WOMENS Day.

Curator Nicholas Tsoutas

DANDIZI CHEN

陈丹笛子



I have rearranged vignettes from Godard's *Masculin Féminin*, without flavoring them with any other images or texts. The original film features Paul and Madeleine, a young man with left-wing passions for revolution and a young woman enchained by consumerism. Taking the scene with the two of them in a cinema, I have placed Paul on the left and Madeleine on the right, with Paul's monologue after his two-month social research running in the middle. Randomly shot pictures of places in Paris where people gather are shown, such as streets, cafes and metro stations; Paul was collecting opinions on various topics: "What do you think about mini-skirts? How do you react to an accident? If your lover left you for a black, would you mind? Do you know about the famine in India? What do you know what a Communist is? Do you use birth control pills or a thing in your vagina?". In my narration, Paul first appears to be closely observing Paris in the 1960s and then closes his eyes in disappointment, whereas Madeleine plays with her hair as always, a bit curious but even more indifferent and ignorant. This narration echoes with the theme of the original film: the divide of values between men and women, even of society as a whole.

BIO She was born in 1990. She graduated from the oil painting department of Guangzhou Academy of Fine Arts in 2015. Dandizi's works are characterized by a symbiosis of media: Her use of video, installation, photography, and literature form integral parts required to illuminate intimate, short-lived moments in time, and human emotion. Her works explore the perception and experience of encounters with reoccurring phenomena of the natural and artificial world. Dandizi's art explores central themes such as self-knowledge and observation of her lived environment. Revealing the fleeting nature of hidden connections between a unique moment and emotion is at the heart of her creative process.

Dandizi Chen was assisted by ARTNOVA 100, Beijing Mingtai Culture & Art.

Gender Analysis: Opinion Polls, 2016.
Single-channel video, HD, black and white, silent, 2min 59s.



EUPHEMIA AUGUSTINA LEODA BOSTOCK



My name is Euphemia Augustina Leoda Bostock. I am a proud Bundjalung-Mununjali woman, born in Tweed Heads in 1936. Most people call me Phemie, except for my family, grandchildren, great grandchildren and extended family who call me Barbin. In our home, four generations of family live, love and learn from each other. Growing up, I was very lucky with the parents I had and my four brothers. They supported me in raising my two beautiful daughters, Cheryll and Tracey, and throughout my development as an artist. My daughters, in turn, continue to lovingly support me and lend a critical eye to the works I create. Having worked in a range of art forms and media over the last 40 or so years, starting with sculpture and moving on to screenprint, lino print, textile design and pottery, I use the techniques and knowledge I have learned through each of these in the materials and forms I love. My love of working with clay and experimenting with glazes to create ceramics inspired by my cultural memory, family, nature and the people around me, led to the creation of my ten coolamons – each one representing and celebrating each of us ten Aboriginal artists who were the founding members of Boomalli Aboriginal Artists Cooperative. As a sculptor, in 2005 I collaborated with my dear friend, Jan Shaw (my teacher at the Sculpture Society many years before), on the Warawara Friendship Stone commissioned by Macquarie University and housed in the Sculpture Park there. Because I love working with fabrics, especially silks, transforming and bringing them to life with dyes and paints, it seems natural that I use them in my art and see myself as a textile artist.

BIO Euphemia Bostock is a proud Bundjalung-Mununjali woman and Elder. Affectionately known as 'Phemie', she has worked across many mediums including textile, printmaking, design and sculpture from the early 1960s. The 'Possum Skin' textile was collected by the National Gallery of Australia in 1988 and was exhibited in the New Indigenous Gallery, which opened in 2011. As a sculptor, Phemie has collaborated with sculptor, Ms Jan Shaw, who was initially her teacher at the Sculptor Society 40 years ago. Their work "Warawara Friendship Stone" was commissioned by Macquarie University for their Sculpture Garden. Phemie has exhibited extensively in Australia and internationally. She is currently the Chairperson at Boomalli and is continuing to create inspiring works. Her history of creating images ranges from travelling to Paris in 1987, as a textile and fashion designer, to having her work reproduced by Australia Post in 1999 for the Design Australia Stamp Series.



Boomalli Founding Members Coolamons, 2012.
Ceramic, ten parts, glazed, unglazed & hand painted, various dimensions.

PEIHUA CHEN

陈佩华



Based on the special physical and psychological reasons of women, usually they treat things delicately and emotionally, and they are particularly concerned about survival issues, children's issues, emotional issues, and so on. As a female artist, some of Chen Peihua's works also take them as themes of her creation. "Folk Songs of a City" is a surreal expression of social realities. Chen once lived in the countryside years ago, where two people standing distantly said hello and communicated with each other by the way of folk song. Folk songs can do well in the expressing of different situations and different emotions. Nowadays, she is living in a city, in which the natural mountains have been replaced by artificial "mountains", namely the high-rising buildings. Since 2017, the artist has collected more than six thousand pieces of Hakka folk songs in the south of China, based on which one hundred of city folk songs with a form of traditional Chinese folk song have been created. These songs tell a variety of stories. Hawkers, city inspectors, online celebrities, white-collar workers, out-seller and real estate sales, etc., they sing and express themselves by the way of folk song. In terms of creative method, it is influenced by the Japanese Butoh. The performers' bodies are painted in white like who do in Japanese Butoh. It forms a strange contrast between those white-faced singers and the high-rising buildings, creating a pure stage effect.

BIO Finding and extracting elements from things and events in daily life, Chen Peihua usually transplant them into different environments and gives them new meanings. Influenced by surrealism, it expresses a reality with a visual way, and it is through a personalized narration to express a universal issue. Chen is interested in oral traditions, native songs and plays. To concern about people's living conditions at present, it visualizes and makes real the oral scene. Most of the works are videos, animations and installations.

Peihua Chen was assisted by ARTNOVA 100, Beijing Mingtai Culture & Art.



Folk Songs of a City, 2018. Performance video, 11min 8s.

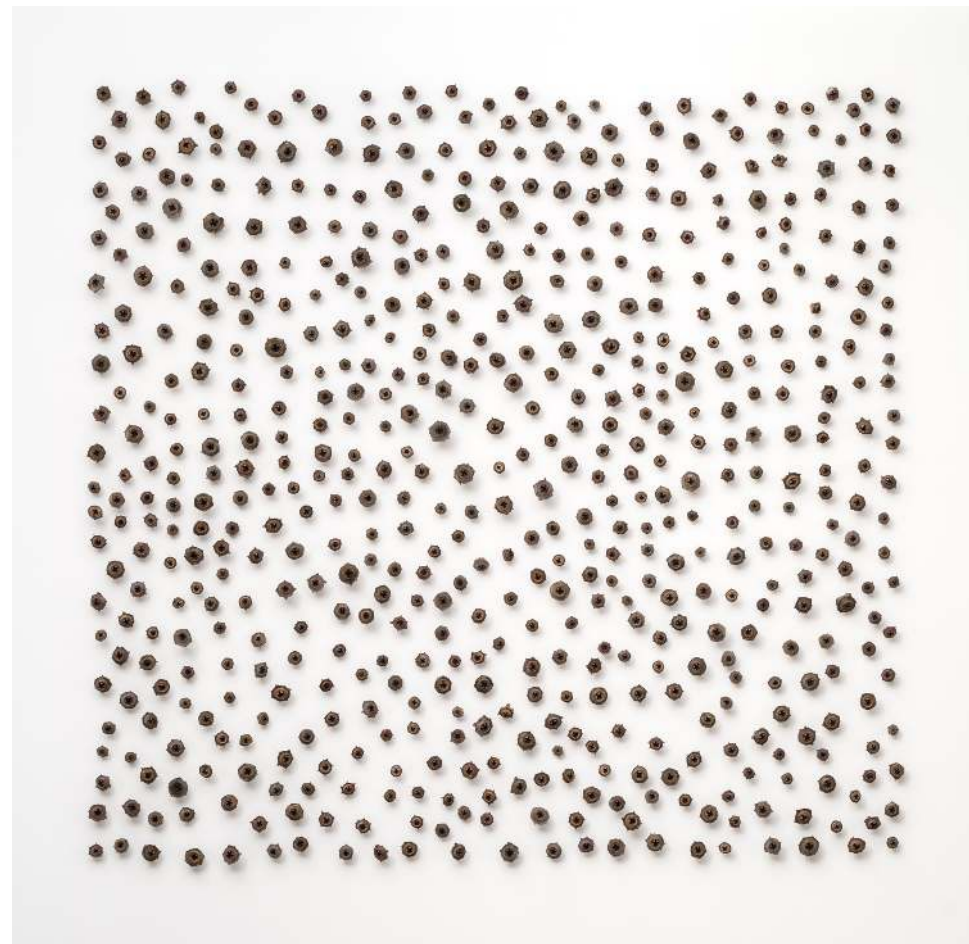
MARIA FERNANDA CARDOSO



I marvel at the stunning geometry of eucalyptus gumnuts. These woody fruits usually feature four-, five-, or six-pointed star shapes—though sometimes I have found in them seven- or eight-pointed stars. To me, the eucalyptus is an artist, and the gumnuts are their artworks: they produce perfectly shaped wooden sculptures, and their function is to protect and release the seed so the tree can reproduce. Like flowers, the reproductive parts of any plant are often the most beautiful and extravagant. As a trained sculptor, I can only dream of carving with such skill. The eucalyptus tree does it naturally, after practising for over 100 million years to get these shapes right. Since I can't make so many beautiful and diverse sculptures by hand, my job as a human artist is to make others 'see' these perfectly shaped self-made wooden sculptures. By pinning the gumnuts to the wall, I create my own geometrical patterns and organise them into what I consider 'wall drawings'. I use the white of the wall as if it were a really large piece of paper. The contrast of dark colours and shapes against the white wall creates an optical tension between positive and negative space, foreground and background. It gives a simultaneous sense of fluidity, order and disorder. I love how the resulting pattern plays with the eyes of the viewer. To accompany these wooden sculptural drawings, I have made a series called Sandstone Drawings, a hybrid art form that is both sculpture and drawing. I have carved abstract patterns in deep lines so the shade inside makes them look dark, contrasting with the exterior of the stone. The result is a sort of stone graffiti. With this technique, I make three-dimensional drawings that wrap around blocks of sandstone of various small sizes. Gumnuts and Sandstone are both elements of the most typical of Australian landscapes and go together in an ancient relationship, now juxtaposed for my first show at Sullivan + Strumpf Gallery Sydney.

BIO Sydney-based artist Maria Fernanda Cardoso (born 1963, Bogota, Colombia) blends nature, art, science, and technology to transform unconventional materials into awe-inspiring installations, sculptures, performances and videos. Her beautiful work invites us to experience the wonders of nature. She is a recipient of the prestigious Creative Australia Fellowship from the Australia Council for the Arts, has exhibited at New York MoMA, the Centre Pompidou, the New Museum of Contemporary Art in New York, PS1, Fundacion La Caixa in Barcelona, the DAROS Foundation in Zurich, and the Centro Reina Sofia in Madrid, and has recently being acquired by the Tate / MCA Joint Acquisitions Program. Throughout her four-decade career, she has used a variety of means to explore our complex and awe-inspiring world: microscopes to capture the sex organs of invertebrates and plants; shearing and dyeing sheepskins to create murals; arranging preserved frogs into abstract patterns; filming the mating rituals of Australian peacock spiders; or using emu feathers to create avant-garde capes and hats. While never limited by materials or methods, her curiosity about worlds-within-worlds permeates everything she does.

Maria Fernanda Cardoso is represented by Sullivan+Strumpf.



594 *Eucalyptus Kingsmillii* medium square, 2020. Eucalyptus kingsmillii gumnuts, metal pins, 162x168x6 cm. Photography by Mark Pokorny.



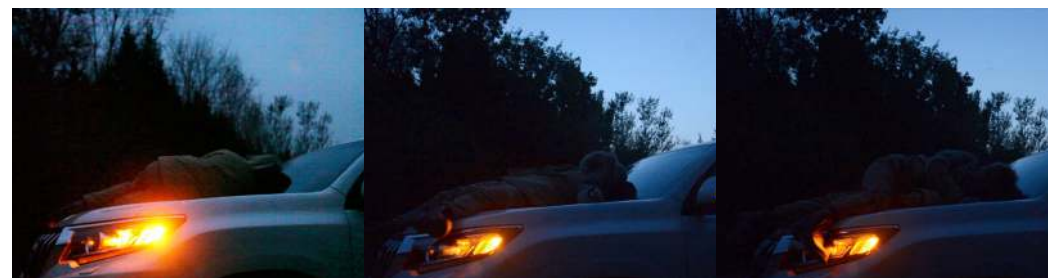
Gumnut Sphere EFGC-GCS, 2021. E. Fowlers gap gumnuts, seeds, rubber, monster clay, sand, metal and metal plinth, 13.5x13.5x13 cm.



Large gumnut sphere CCGS, 2021. *Corymbia calophylla* gumnuts, seeds, rubber, monster clay, metal and concrete plinth, 12x12x12 cm.

QIYAO CHEN

陈琪瑶



Being a female artist, or creating as a female, could make a different way to observe from a male artist. But it's not on a conscious level that affects my attention or ideas. My interest lies in the social reality that everyone has to experience. My experiments occupy urban and rural spaces, from the very public context of streets, to natural sites. I need to interrogate my experiences of the everyday and people's repetitive lives through walking around. In this situation, I tend to use my body as a bridge to build a connection between me and the special scenes. It is not because I need a female performer in works that I use my own body. I want to be physically involved in that space directly, and I happen to be a female. It can be seen that the gender of the body in my work is blurred, because the body in the work represents only a tiny individual in society and it does not matter whether it is male or female.

BIO Qiyao creates actions-based film works and performances that intervene in the social fabric of everyday Chinese society. Through direct encounters and physical involvement, she explores conceptual cognition and social values with her poetic imagination and keen observation.

Qiyao Chen was assisted by ARTNOVA 100, Beijing Mingtai Culture & Art.

Chorus, 2021. Performance video, 52s.

Insomnia, 2021. Performance video, 55s.

The Switch, 2021. Performance video, 40s.

ELIZABETH DAY



Unravelling opportunity shop jumpers have amongst a variety of other processes become part of the meaning and intent of my work. I also use references to gardening and other traditionally domestic (female) everyday activities. During my art school education I became a painter but always felt at a distance from that substance and its masculine traditional histories, as well as an elitist idea about artists being special or distinct individuals, deserving of some elevated status. The unravelling began as a play on Jackson Pollock's drip paintings that the tendrils of wool described. Possibly growing up in the north of England, where weaving, knitting and in general fabrication of cloth were a fundamental part of the history of the industrial revolution, gave me a desire for connectedness with that tradition, but also a sense of collectivity. I think that my work embraces traditions of care. Opportunity shop garments, apart from their implications about recycling are imbued with the DNA, memories and even scents of their former owners. It is the dimensions of a life being lived that make these coloured threads richer than paint could ever be. In making a series of work that in part derives from my work in marginal spaces, where there is often a need for re-evaluation and 'unravelling' I find the use of these garments appropriate. Likewise in the unravelling of words that are integrated into the stitched surfaces, I evoke thoughts and circumstances that are part of Australia's ongoing colonial history. The vitality and vibrancy of the colourist works allude to an aspirational transcendence of histories.

BIO Elizabeth Day completed a Creative Arts Doctorate titled *Discontinued Narratives of Migration* in 2013. She is a visual artist who has exhibited nationally and internationally over the last 30 years. Her work is site specific-installation that has its origins in earth art. Her work currently focuses on colonial sites, in particular the idea of the prison on the landscape. It is an image that references the meeting of British Law on the indigenous landscape. She is a curator at the Boom Gate Gallery at Long Bay. Her new writing project *Working in the Trouble* is about the lingering abject space of incarceration on the Australian landscape and the ongoing impact of trauma and violence ensuing from the earliest colonial encounters. She is currently an artist in residence at CarriageWork's Clothing Factory.



From Invisible Words/Invisible Worlds, 2019-21.

All works are fabricated from unravelled garments, stitched onto muslin and felt backing structures, various dimensions.

YANG LIU

刘阳



I am fond of artistic expression of black humor. In this work, I have no intention of criticizing anyone, because, after all, what exists is reasonable. However, there are more or less problems. With a well-ordered situation, our society may face ideological imprisonment. Pursuing freedom and humanity liberation may balloon the desires and turbulence toward material for human beings. Adhering to tradition may give rise to stereotyped and conservative thinking patterns. Innovating and lifting a restriction may lead to the loss of ourselves and our direction. Therefore, I'm trying to stand at different angles and observe as calmly as possible, and am hoping to express parts of my thoughts in a humorous and sarcastic manner.

"Sacrifice at Guangsheng Temple" is my attempt at artistic expression. When I first wanted to do this work, I just thought I wanted to express my feelings about traditional murals and ancient civilizations. But when I really started, I realized that the artist always seemed to have an identity, and I could never express myself outside of that identity. At the beginning, the protagonist I set was a woman. As the leader of the troupe, she drove the whole plot. But I find that as a woman, we always want her to be beautiful and brave. But a lot of times we have to put in more effort to show her backstory. I also get confused sometimes. If a man is flattering and obscene, he doesn't need too much explanation, and the audience won't even hate him. I don't have an answer to this question yet. Of course, I don't want the audience to hate any of my characters. Both male and female characters.

Yang Liu was assisted by ARTNOVA 100, Beijing Mingtai Culture & Art.



Sacrifice at Guangsheng Temple, 2018-19. Digital drawings, 9min 28s.

BEATA GEYER



Metropolis 2022 is a site-responsive installation, chromatic intervention that explores various intersections between painting, sculpture and architecture. 'Neither painting nor sculpture', my installations are conceptual elaborations upon colour, space and form. Abstract, direct and temporal, my work responds to the site, engaging with the architectonics of exhibiting spaces. Exploring a notion of instability of form through colour movement, my projects examine perceptual contingencies and disjunctures of form and structural systems. In my work, form and colour enter a continuous process of formation, a process of construction motivated by engagement with the site, the materials and the viewers. Since ancient times, Western culture displayed an aversion towards colour, chromophobia permeating art literature and architecture. For Aristotle colour was an inessential, an ornament, "...a random distribution of colours would never yield as much pleasure as a definite image without colour". Colour has often been perceived as corrupting or contaminating, relegated to the realm of superficial, excessive, inessential and feminine. Danish philosopher Soren Kierkegaard identified intense saturated colours with childhood. He claimed that such colours were "too strong, too harsh for our dim eyes" implying that a more restrained and subtle use of colour was better suited to the complexity and stresses of modern adult world. In architecture, form and structure were traditionally perceived as 'masculine' and enduring. Colour has often been considered the 'feminine' element in architecture, decorative and cosmetic, which changes according to fashion.

BIO Beata Geyer is a visual artist and curator based in the Blue Mountains whose artistic practice encompasses a variety of media, from painting, sculpture, photography and video to large scale, site-specific installations, architectural interventions and public art projects. She graduated from the University of Sydney, Sydney College of the Arts with a Masters of Visual Arts Degree. She previously studied Architecture and Urban Design at the Warsaw University of Technology and Photography and Design in London at the City of Westminster College. She has exhibited in Europe, Middle East, USA and Australia and worked on public art in commercial developments.



Detail of *Metropolis*, 2022



Metropolis, 2022. Paint, wood, MDF, studio view, Blue Mountains, various dimensions.

YI PANG

庞怡



The red sea, 2021. Photography.

The mirage, 2021. Video still 1,
video duration: 3min.

The mirage, 2021. Video still 2,
video duration: 3min.



In *Sea series* (A series of photo, video), we can record a moment or a period of time in different ways and then play it back over and over again, but that recorded moment will always be in the past when we look at it. These seascapes present visions, memories and the flow of time, each moment never returning. The flow of the sea seems to be repetitive, but is actually ever changing, everything exists and at the same time does not exist. Everything flows with time, because each wave is new, it constantly perishes and arises. People often stand in front of the sea, to be comforted, each one has its mirage. The flashing neon lights symbolize memories, those memorable moments of life. The static clock face floats in waves, its failure and inaction seeming to remind us that subjective wishes cannot prevent time from flying. If we return to the two basic elements, mountain and water. In China, Shan shui (mountain - water) is a Chinese term that evokes the literary and pictorial landscape. A familiar oriental landscape, this was in fact my initial inspiration. Water can take many forms such as lake, river, waterfall and sea. In French, the sea and the mother are pronounced the same way ("mer"/"mère"). I think that's why I chose the sea. And when you are on the seashore, what does your mirage look like?

BIO Born in Liuzhou in southwest China, a small town with a modest economy but a beautiful natural landscape. After studying at the local high school, I continued my studies in France in the field of graphic design and later on art history and aesthetics. Currently, I now live and work in Paris as a photographer, while I am involved in cultural and artistic exchange projects. The fact that I have lived for a long time shuttling between the oriental and the occidental mindsets has allowed me to observe and see certain landscapes and phenomena from different angles.

Yi Pang was assisted by ARTNOVA 100, Beijing Mingtai Culture & Art.



ROX DE LUCA



Being a woman artist in this 21st century, marred by a global pandemic, continues to be a challenge. Staying positive, making work with materials destined for landfill, thinking about my relationship to the world and working towards a better future sustain me. My early self-portrait-based paintings expressed grief, sexuality, and identity drawing on the experiences of being a dutiful daughter of Italian migrants. Reflecting on the memories of my late mother also informed much of my work. I have almost always used discarded materials and given them another life, for example discarded aluminium offset printing plates or old book covers destined for the tip. In 2010 I instinctively began collecting colourful, weather-worn plastic materials on nearby beaches whilst my young son was enjoying the surf. What began as a quiet pastime has developed into a passionate material-based expression of caring. Navigating the art world as a woman artist continues to be difficult. Remembering my mother's migrant and artist journey continues to be an inspiration. Honouring and learning about the work of the many women artists (of the past and present), and other artists who have been ignored because of their class or gender difference because "established" cultural institutions have marginalised them, is a constant source of strength.

BIO "My art practice focuses on concepts of consumption and waste. The bundles and sculptural installations I make derive from the plastic detritus I collect from my local Bondi Beach and nearby Rose Bay. Sometimes plastics are accessed from other sources too—like pristine tamper-proof aviation seals or construction industry cable ties. The process of collecting begins with gleaning, often solo, and sometimes with local volunteer clean-up groups, along nearby coastlines. This gleaning is followed by the cleaning and sorting of the plastics by colour and size which is a fastidious process, as is the jewellery-like threading of the components onto wire threads that follows. When completed, these works stand in stark contrast to the ease of disposability associated with the materials that arrive on our shorelines or accumulate as landfill, evidence of our collective human neglect and destruction of the environment that sustains us".



Gleaning for plastics: From the beach and beyond, 2022. Plastic, various dimensions.

WENMIN TONG

童文敏



Tong Wenmin's work often focuses on the intersection between individual perception and the external environment, stimulating visual poetry and inspiring action through behaviors that at first seem counter-intuitive. Through often simplified or regulated movements, her work hints at the allegorical character of the body and action within a semantically rich context.

BIO Tong Wenmin (b. 1989, Chongqing, China) received her BFA at Sichuan Fine Arts Institute in 2012. She won the Grand Jury Prize of Huayu Youth Award in 2018, the First Prize of the 8th New Star Art Award by Deji Art Museum in 2018, Nomination Prize of The 5th Contemporary Sculpture Award in 2017, the Accolade Artist by Documentaries of Chinese Performance Art in 2016. Her recent solo exhibitions include *As if Gone from the World*, OCT Boxes Art Museum, Foshan, China (2021); *Emerald*, WHITE SPACE BEIJING, Beijing, China (2019); *Escape from Discipline*, Thousand Plateau Art Space, Chengdu, China (2019); *Above The Tree*, Organ Haus Art Space, Chongqing, China (2017). Recent group exhibitions include *ON I OFF 2021: Carousel of Progress*, He Art Museum, Foshan, China (2022); **A* Wet Run Rehearsal*, The 13th Shanghai Biennale "Bodies of Water", Power Station of Art, Shanghai, China (2020); *Sunset on a Dead End: The Notorious and Their Inexplicable Modes of Existence*, Power Station of Art (PSA), Shanghai, China (2019); *A White Space Odyssey*, WHITE SPACE BEIJING, Beijing, China (2019); *Unidentified Landscape*, BARRAK, Okinawa, Japan (2018); *Responding: International Performance Art Festival and Meeting 2018*, Fukushima, Tokyo Japan (2018); *The 11th ZAZ International Performance Art Festival*, Petach Tikva Museum of Art; *Performance Art Platform*, Tel Aviv, Israel (2016); *Thirty Years of Body Art Performance Happening Project Art Documents of China*, Beijing Minsheng Art Museum, Beijing, China (2016); *XVII-International Art Festival*, Interakcje, Piotrkow Trybunalski, Poland (2015), *Inward Gazes: Documentaries of Chinese Performance Art*, Macau Museum of Art, Macau, China (2015). Tong Wenmin currently works and lives in Chongqing.

Wenmin Tong is represented by WHITE SPACE BEIJING.

Wenmin Tong was assisted by ARTNOVA 100, Beijing Mingtai Culture & Art.



Star on the Earth, 2016. Performance, Bangkok, Thailand, single-channel video, 6min 11s.

DANDIZI CHEN

Born in 1990. Graduated from Guangzhou Academy of Fine Arts 2015.

SELECTED SOLO EXHIBITIONS

2020 *Tropical Room*, Hua International, Beijing
2018 *A Severe Hangover*, Canton Gallery, Guangzhou

SELECTED GROUP EXHIBITIONS

2021 *Fear, No Fear*, Times Art Center, Berlin
2021 *Polyphonic Strategies: The Moving Image and its Expanded Fields*, New Century Art Foundation, Beijing
2020 *A Long Hello—The Eighth Huayu Youth Award Finalist Exhibition*, UCCA Center for Contemporary Art, Beijing
2020 *Under the Sign of Saturn*, ShanghART M50
The South is Not an Island, OCAT Shenzhen
2020 *Touching Feeling*, Hua International, Beijing
2019 *Materializing Memory: Contemporary Video Art From China*, Art Gallery Frick Fine Arts University of Pittsburgh
2019 *Story Born After The '85 New Wave Generation Y of Contemporary Chinese Art*, Beijing Contemporary Art Expo, Beijing
2018 *Inner Scapes*, Galleria continua, Beijing
2018 *Crush*, Para Site, Hong Kong
2017 *Chinese Video Artists Festival*, Mexico national culture Digital Center and Museum of Arts of Querétaro, Mexico
2016 *Fleeting Memories & Written Notes*, Capsule Shanghai, Shanghai, China
Finalist in the *HUAYU Youth Award* in 2020

EUPHEMIA BOSTOCK

POSITIONS

2012– Chairperson, Boomalli Aboriginal Artists Co-operative
2005 – 2015 NSW Aboriginal Women's Collective
1987 Founding Member, Boomalli Aboriginal Artists Co-operative

ACHIEVEMENTS

2019 Speaker at the launch of the RAP at Facebook, Barangaroo
2019 AIME Ambassador, Recycled Fashion Campaign
2018 Inner West Senior Citizen of the Year
2018 Elder-In-Residence – Museum of Arts & Applied Sciences
2018 Australian Design Centre, NAIDOC Artist
2005 Sculpture Collaboration with Jan Shaw titled Warawara for Macquarie University
1999 Australian Postage Stamp Design

1987 *Printemps Fashion Show*, Paris

COLLECTIONS

Aboriginal and Torres Strait Islander Commission
Australian National Gallery
Macquarie University National
Museum of Australia Royal Australasian College of Physicians
Museum of Arts and Applied Sciences

PEIHUA CHEN

Born in Foshan, Guangdong Province, lives and works in Beijing.
2018 Graduated from School of Experimental Art, CAFA, with a master's degree

EXHIBITIONS

2021 Yellow Box Art Museum, Qingdao, Shandong Province
2020 *First Yanjiao Biennial*, Yanjiao, Hebei Province
2019 *Art Nova 100*, Guardian Art Center, Beijing
2018 *MEI EXHIBITION*, Himalayas Museum, Shanghai
2018 HISFF, Beijing
2018 *Graduate Students Exhibition of Central Academy of Fine Arts*, Beijing
2017 *Art Nova 100*, Today Art Museum, Beijing
2017 *Hole in Every Corner*, NA, 798 Art Zone, Beijing
2016 *Look! Look!, The First Hua Jiadi Biennale*, Beijing
2016 *Negotiating Space, The 3rd CAFAM Biennale*, CAFA Art Museum, Beijing
2016 *Quantum Republic*, Second Round, Beijing

MARIA FERNANDA CARDOSO

Born in Bogota, Colombia 1963

EDUCATION

2012 PhD, Sydney College for the Arts, Sydney University

SELECTED AWARDS AND PRIZES

2020 Established *Fellowship New Dimensions Create NSW* in partnership with the Museum of Contemporary Art Australia
2017 Winner Public Art Competition, *The Weeping Willow of War*, Australian War Memorial
2015 Winner Public Art Competition *While I Live I Will Grow*, Green Square Public Art Program commissioned by the City of Sydney
2014 Fellowship, Australian Council for the Arts
2010 International Arts Critic Association, USA

Award, best exhibition, 2010 *Dead or Alive: Nature becomes Art*, Museum of Art & Design, NY
COLLECTIONS

Artbank, Australia
Biblioteca Luis Ángel Arango, Bogotá, Colombia
Blanton Museum Of Art, Austin, U.S.A
Daros Latinamerica, Zurich, Switzerland
Museum Of Contemporary Art, San Diego, U.S.A
Museum Of Contemporary Art, Sydney, Australia
National Gallery Of Australia, Canberra, Australia
National Gallery Of Victoria, Australia
Tate Modern, London, UK

SELECTED SOLO EXHIBITIONS

2021 *Gumnuts and Sandstone*, Sullivan+Strumpf, Sydney
2018 *On the Origins of Art*, Sicardi Gallery, Houston, TX, U.S.A.
2018 *Naked Flora*, Adelaide Biennale of Australian Art, Jam Factory, Adelaide, SA
SELECTED GROUP EXHIBITIONS
2021 *MCA Collection: Perspectives on Place*, Museum of Contemporary Art Australia.
2021 *The Future is Humanity*, Sullivan+Strumpf, Sydney, Australia
2019 *Australia, Antipodean Stories*, PAC Padiglione d'Arte Contemporanea. Milan, Italy
2019 *The Lover Circles his own heart*, MCA Museum of Contemporary Art, Sydney, Australia.
2018 – 2019 *Human non Human*, Powerhouse Museum, Sydney, Australia
2018 *Divided Worlds*, Adelaide Biennale of Australian Art, The Jam Factory, Adelaide, SA
2017 *A Working Model of the World*, UNSW Galleries, Sydney, Australia
2016 *On the Origins of Art I and II*, Museum of Old and New Art (MONA), Hobart, Tasmania
2016 *Frágil: Arte Australiano Actual*, Salón del pueblo, XIII Bienal de Cuenca, Ecuador
2016 *Persona Étrangement humain*, Musée du quai Branly, Paris, France

QIYAO CHEN

Born in Fujian Province, China, 1996

EDUCATION

Master of Fine Arts, China Central Academy of Fine Arts in Beijing

SELECTED AWARDS AND EXHIBITIONS

2021 *Art Nova 100 Annual Exhibition*, Guardian Art Center, Beijing
2021 *Hereditary Territory*, Powerlong Museum, Shanghai
2019 *The 10th New Star Art Awards*
2019 *Zeng Zhushao Sculpture Fellowship*, China

Sculpture Museum, Datong
2017 *The 3rd Hubei Youth Sculpture Biennale*, Wanlin Art Museum, Wuhan

ELIZABETH DAY

Born in UK, currently based in Sydney and Bruny Island Tasmania.

EDUCATION

2020 PhDxtra Deakin University, commenced Working in the Trouble
2009–2013 Doctorate of Creative Arts, University of Western Sydney
2002–2004 Master of Arts Administration, COFA, UNSW

1994–1997 Master of Fine Arts, COFA, UNSW

SELECTED SOLO EXHIBITIONS

2020 *OLDER THAN LANGUAGE*, Long Gallery Hobart
2020 *Constructive Reductive*, Griffith University
2020 *Ngurra*, The Stores Gallery, Parramatta Gaol
2020 *Hauswerk*, McClelland Gallery
2019 *Invisible Words/Invisible Worlds*, Articulate, Sydney
2018 *Abstraction, Abjection, Activism: The Fragility of Goodness*, Moonah Arts Centre, TAS.
2017 *Invisible Words/Invisible Worlds*, Parramatta Justice Precinct, The Big Anxiety Festival
2011 *The Law Is Not Always Just*, Conny Dietzschold Gallery, Sydney.
2010 *Liverpool/Liverpool, the skin of translation*, Casula Powerhouse, Liverpool NSW and Dickens Gallery, St. Georges Hall, Liverpool UK (presented as part of the Liverpool Biennial).
Currently employed as a curator at the Boom Gate Gallery, Long Bay Correctional Centre. Elizabeth Day has been the recipient of nine Australia Council Grants. She recently published in *Art, Care and Ethics*, (Routledge) 2021.

YANG LIU

EDUCATION

2021 Character Animation of California institute of arts
2015 Bachelor of Fine Arts in Mural Painting

BEATA GEYER

EDUCATION

2001 Master of Visual Arts, Sydney College of the Arts, USYD
 1999 Bachelor of Visual Arts, Honours, Class 1, Sydney College of the Arts, USYD
 1990 Diploma in Design, Photography, City of Westminster College, London

1984 Bachelor of Science in Architecture, Faculty of Architecture, Warsaw University of Technology

SELECTED SOLO EXHIBITIONS

2019 *REPUBLIK*, Articulate Project Space, Sydney
 2016 *Colouring Space*, Woodford Academy, Blue Mountains
 2014 *OBLIQUE*, Articulate Project Space, Sydney
 2013 *Relative Location: Colouring Space*, Blue Mountains City Art Gallery, Katoomba
 2011 *MONUMENT Factory 49*, Sydney
 2010 *dRIFT*, Breenspace Sydney
 2008 *Milk City*, Breenspace, Sydney
 2008 *Sun Water No Air*, SNO, Sydney
 2006 *Polychromatic*, Not An Unproductive Fiction, Artspace, Sydney

SELECTED GROUP EXHIBITIONS

2021 *Blue Too WayOut*, Kandos
 2020 *BLUE*, Blue Mountains City Art Gallery
 2020 *FABRIK*, Penrith Regional Gallery, Solo, Articulate Project Space, Sydney
 2019 *Soft Machines in Ferment*, APS, Sydney
 2019 *Mapping*, Braemar Gallery
 2019 *2nd Worldwide Apartment and Studio Biennale*, Blue Mountains
 2018 *Imperceptible Resistances*, Everglades Gardens, Leura
 2018 *COLOUR RUN*, Braemar Gallery, Springwood
 2018 *AT8*, APS, Sydney
 2017 *Explorers: Narratives of Site in Contemporary Art Practice*, Woodford Academy

YI PANG

1981 Born in Liuzhou, Guangxi, China
 2006 Graduated from Ecole Supérieure d'Art et de Design, Amiens, France with a BA in Design
 2008 Graduated from Ecole Supérieure d'Art et de Design, Amiens, France, with a Master's degree
 Yi Pang is currently living and working in Paris, working in photography, multimedia and cultural exchange.

SELECTED SOLO EXHIBITIONS

2018 *The new butterfly dream*, Lafine Gueule, Paris

2017 *Drifting Around*, Imagin Gallery, Lyon

SELECTED GROUP EXHIBITIONS

2021 *Portrait of a Woman*, Les rencontres de la Caylarié, Salon d'Art de Réalmont
 2021 *The new butterfly dream*, Salon des Arts Grauhet Bisque
 2020 *Labyrinth of our dreams*, La Pampa, Rond point de Gresse, Albi
 2020 *Portrait of a Woman*, Women's theme exhibition at IESA Gallery, Paris
 2019 *Sea Series*, Beijing Youth Art 100
 2013 *Tomorrow*, Autumn Salon, Paris
 2012 *Birds*, Grand Palais, Paris
 2010 *Life Stories*, Paris, New European Image
 2008 *Childhood*, Lianzhou International Photography, Women Photographers Unit
 2008 *Ideas Under the Red Line*, Shanghai Museum of Arts and Crafts

ROX DE LUCA

Rox De Luca is a visual artist working on the lands of the Gadigal people of the Eora Nation, in Bondi Beach, Sydney.

EDUCATION

1985 Bachelor of Arts Canberra School of Art
 1988 Graduate Diploma in Arts Administration, University of NSW

SELECTED SOLO AND GROUP EXHIBITIONS

2021 *Hundreds&Thousands*, Fremantle Arts Centre
 2019 *Gleaning for plastic, on the beach for Art+Climate=Change*, Melbourne
 2013&2016 *Sculpture by the Sea*, Bondi
 2016 *Hidden*, Rookwood Cemetery
 2018 *Sentient Visibility*, Grace Cossington Smith Gallery, Sydney
 2018 *Making: memory*, Articulate, Sydney
AWARDS AND RESIDENCIES
 2022 Woollahra Gallery at Redleaf Residency
 2021 Gunyah Residency
 2019 Fremantle Art Centre Residency
 2022 Plastic Free Biennale and Sister Glitter *Nullius for Plastic Free*, Kandos, NSW.
Finalist, Women's Art Prize, Ravenswood
Fisher's Ghost Art Award
Deakin Small Sculpture Award

WENMIN TONG

1989 Born in Chongqing, China
 2012 Graduated from Sichuan Fine Art Institute, Chongqing

Currently Works and lives in Chongqing, China

SELECTED SOLO EXHIBITIONS/ PERFORMANCES

2021 *As if Gone from the World*, OCT Boxes Art Museum, Foshan, China
 2019 *Emerald*, WHITE SPACE BEIJING, Beijing
 2019 *Escape from Discipline*, Thousand Plateau Art Space, Chengdu, China
 2016 *Stars on the Earth*, Rebel Art Space, Bangkok, Thailand

GROUP EXHIBITIONS/PERFORMANCES

2022 *ONIOFF 2021: Carousel of Progress*, HE ART MUSEUM, Foshan, China
 2021 *Art Nova 100*, Guardian Art Center, Beijing
 2021 *BOOMERANG-OCAT Biennale*, OCAT Shenzhen, China
 2021 *Research-based Curatorial Project Shortlist Exhibition*, OCAT Institute, Beijing, China
 2021 *Tangle of Revolution and Political Soul*, SGA Shanghai, China
 2021 *Hyper_Connection*, 751 International Design Festival, Beijing 751 Art District, Beijing, China
 2021 *Super Fusion*, Chengdu Biennale
 2021 *Flesh to Body to Object*, zapbeijing, Beijing
 2021 *To Be the Better One-The Methodology of the New Generation: New Work, New Identity, New Direction, New Life*, Wind H Art Center, Beijing, China
 2020 *Twelve Years: The Archives of Scene*, UP-ON International Live Art Festival 2008-2020, Luxehills Art Museum, Chengdu, China
 2020 **A* Wet Run Rehearsal, The 13th Shanghai Biennale "Bodies of Water"*, Power Station of Art, Shanghai, China
 2020 *Koganecho Bazaar*, Vol.2, Koganecho Area Management Center, Yokohama, Japan
 2020 *After Hope: Videos of Resistance*, Asian Art Museum, San Francisco, USA
 2019 *From Streets to Methodology: Performance Art in Southwest Area of China*, A4 Art Museum, Chengdu, China
 2019 *Concept, Form and Daily Life*—The 3rd Shenzhen Biennale of Contemporary Art (BCA)
 2019 *The 7th Up-On International Live Art Festival*, Tianfu College of Southwestern University of Finance And Economics, Chengdu
 2018 *BARRAK*, Okinawa, Japan
 2018 *Shift: Blue Roof Museum Exchange*, Wallace Gallery Morrinsville, New Zealand
 2018 *The 6th Up-On International Live Art Festival*, Blue Roof Museum of Chengdu, China
 2018 *Responding: International Performance Art Festival and Meeting*, Fukushima, Tokyo
 2018 *Yang Jian und Tong Wenmin*, Atelier am Eck, Düsseldorf, Germany

SELECTED RESIDENCY AND SCHOLARSHIPS

2021 The Swiss Arts Council Artists Residency
 2019 Offshore Residency, *No Trace Art Season*, Dinawan Island, Malaysia
 2018 Kulturamt, Landeshauptstadt Düsseldorf, Germany

Please note that all artists' statement, biography and CV have been edited and substantially abbreviated to accommodate the limitations of catalogue space. Nicholas Tsoutas

EXHIBITION DATE

31/3/22 - 27/5/22

EXHIBITION LOCATION

China Cultural Centre in Sydney
Level 1, 151 Castlereagh St, Sydney NSW 2000

OPENING HOURS

Mon - Fri, 10am - 1pm & 2pm - 5pm
Excluding both Chinese and Australian Public Holidays

策展人前言摘抄 Nicholas Tsoutas

为庆祝2022年国际妇女节，支持女性艺术家并聚焦女性艺术家的艺术成就，继成功举办2020年“讲·述”展和2021年“自然·爱”展之后，悉尼中国文化中心第三次举办中澳女性艺术家对话展。本次展览主题确定为“万物生辉”。

这三次展览具有同一深远意义：促进和建立中澳女性艺术家间的沟通，探讨和分析跨文化背景下不同的艺术创作形式，以及他们共同关注的社会议题。这样的交流具有重要价值，不仅能够促进文明互鉴，增进相互理解，更重要的是提供了一个特别为女性艺术家搭建的、可以畅所欲言的平台。而艺术，正是这样一个可供自由对话的形式之一。

ACKNOWLEDGMENTS



MATERIAL GIRRL · ALL THAT SHINE -
A Dialogue Between Chinese and Australian Women Artists
万物生辉 · 中澳女艺术家对话展 is hosted by
悉尼中国文化中心 China Cultural Centre in Sydney
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MATERIAL GIRRL · ALL THAT SHINE -
A Dialogue Between Chinese and Australian Women Artists
万物生辉 · 中澳女艺术家对话展 were generously assisted by our partner
青年艺术 100 | ART NOVA 100
北京名泰文化艺术有限公司 Beijing Mingtai Culture & Art Co., Ltd
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Chaoyang District, Beijing, China



Catalogue and graphics designed by
Angela Xinyi Zhou
Website: www.AtHearts.com

Maria Fernanda Cardoso's artworks are
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Wenmin Tong's Artwork is courtesy of
WHITE SPACE BEIJING.



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