

A
ROUND
SQUARE
BANQUET
圓.方.盛.宴.

a visual feast exploring identity and inclusion
一場關於身份認同與包容的視覺藝術盛宴

Created by Yashian Schauble
Australia China Art Foundation (ACAF)

A word from Yashian Schauble

ACAF and MCBA respectfully acknowledge the traditional custodians of the lands upon which we work and live, and the rich and diverse Indigenous cultures across what is now called Australia. For over 60,000 years, Indigenous arts and culture have thrived on this sacred land, and we honour Elders and cultural leaders past and present.

This was and always will be Aboriginal land.

Welcome to the 2025 Chinese Lunar New Year Festival Art Program

We are excited to present “A Round Square Banquet”, 圓方盛宴, as part of the official 2025 Chinese Lunar New Year Festival Art Program in Melbourne’s Chinatown. This exhibition celebrates the festive season while exploring themes of identity and inclusion.

Curated by Anouska Phizacklea, Director of the Museum of Australian Photography, “Unravelling Ecologies”, 揭開生態之謎, part II of the festival art program examines the Earth’s fragile ecosystems, encouraging reflection on humanity’s connection with nature.

Featuring eclectic artworks created by artists from Australia, China, and beyond, the exhibition blends playful and thought-provoking pieces. These artworks invite viewers to engage with

issues of cultural diversity, belonging, and environmental awareness, creating space for both joy and reflection.

The exhibition embodies Melbourne’s spirit as a multicultural city, showcasing diverse perspectives through contemporary art. It includes a mix of new works and past favorites, with many pieces exhibited in Melbourne public spaces for the first time.

Through this exhibition, we aim to celebrate unity, artistic expression, and the power of cultural and environmental dialogue. We hope it inspires warmth, love, and understanding, while highlighting the vital importance of connection—both with one another and with the natural world.

Thank you for joining us in this celebration of art, identity, and community as we come together to embrace the spirit of the Lunar New Year.

Yashian Schauble

Founder & Chair
Australia China Art Foundation
Member of Advisory Board
Melbourne Chinatown Business
Association (MCBA)



A Round Square Banquet exhibition **《圆方盛宴》**

Proudly presented by

Melbourne Chinatown Business Council (MCBA)
Australia China Art Foundation (ACAF)

An official 2025 Chinese Lunar New Year Festival
Art Program in Melbourne Chinatown

2025年1月25日至2月9日，墨尔本唐人街商会 (MCBA)
和澳大利亚中国艺术基金会 (ACAF) 有幸呈现
《圆方盛宴》，一场维多利亚州政府与墨尔本市政府官方
支持的墨尔本唐人街中国农历新年庆祝节的视觉艺术展览

Opening ceremony of the festival's premier cultural event,
the God of Wealth Day, on Sunday 2 February 2025 at 10 am.

The celebration will take place at
the corner of Russell Street and Lonsdale Street in the city.

2025年2月2日星期日上午10点
本届节日中首屈一指的文化活动——财神节开幕式
市中心Russell St和Lonsdale St的路口

Special Guided Tours during the festival day 2 Feb : 1 pm - 4 pm
2月2日财神节开幕庆典《圆方盛宴》特殊导览：下午1点至4点

Exhibition Opening hours
Daily 10 am - 4 pm
25 January - 9 February 2025

Part I: A Round Square Banquet 《圆方盛宴》
Chinese Museum, 22 Cohen Pl, Melbourne
www.chinesemuseum.com.au
Artist Talk: 1-3 pm Saturday 8 Feb 2025

Part II: Unravelling ecologies 《揭开生态之谜》
Specially curated by Anouska Phizacklea
Director of Museum of Australian Photography (MAPh)
and Guest Curator of ACAF
Flower Vasette, 247 Brunswick St, Fitzroy (upstairs)
www.flowersvasette.com.au
Artist Talk: 1-3 pm Saturday 1 Feb 2025

Part I & II Guided tours: Monday till Friday between 1-3 pm

Participating Artists

Alex Yuan Long 袁隆

Christan Thomason

Cyrus Tang

Fang Kai 方凯

Fan Xiaoyan 范晓妍

Guan Xiao 关小

Jia Qiuyu 贾秋玉

Jiang Zhi 蒋志

Jin Nv 金钗

Jin Shan 靳山

John McRae

John Zeng 曾建华

Lahem 拉黑

Leela Schauble 丽拉

Li Wenguang 李文光

Li Qing 李青

Li Jin 李浸

Ling Jian 凌健

Maya Kramer 玛雅

Mao Yan 毛焰

Maurizio Palmarin

Marion Gilson

Michael Najjar

Monica Ferreras De La Maza

Ourania (Rani) Amvrazis 拉尼

Peipei He 何佩佩

Petrina Hicks

Seckin Pirim

Shi Zhiying 石之莹

Song Ling 宋陵

Tang Yongxiang 唐永祥

Tobias Alexander

William Yang

Yang Mian 杨冕

Yang Fudong 杨福东

Yuan Jia 袁佳

Part One
A Round Square Banquet

第一单元
圓方盛宴

A Round Square Banquet: a visual feast exploring identity and inclusion

A Round Square Banquet is an immersive visual exploration of identity and inclusion, inviting audiences to engage with the profound symbolic meanings of the circle and square through active dialogue and participation. Across cultures, the circle often signifies unity, harmony, and inclusiveness, while the square embodies order, stability, and tradition. In Chinese culture, these forms carry rich cosmic and philosophical significance, symbolizing the balance between heaven and earth, the infinite and the structured, the dynamic and the rooted.

The exhibition's title, *A Round Square Banquet*, evokes a metaphorical gathering of opposites—a shared space where diverse perspectives converge. Like the banquet table, the exhibition becomes a setting for dialogue, where individuality is celebrated alongside collective appreciation. By amplifying the voices of artists from a range of backgrounds, the exhibition highlights the importance of diversity, inclusion, and social responsibility in the contemporary world.

Through its artworks, *A Round Square Banquet* skillfully merges the essence of tradition with the dynamism of modernity. It creates a dialogue between cultural heritage and contemporary practice, juxtaposing structured and organic aesthetics. The exhibition offers a nuanced approach to identity, inviting visitors to step into a liminal space where contrasts are reconciled, and differences are embraced.

The exhibition invites visitors to imagine themselves as honored guests at a metaphorical banquet, where each artwork serves as a carefully crafted “dish” to be savored. This sensory journey transcends the visual, encouraging audiences to engage with the textures, layers, and contrasts of each piece. Every “dish” is an opportunity to reflect on the interplay of coexistence, contrasting ideas, and the richness of diverse cultural narratives.

Beyond its visual appeal, *A Round Square Banquet* is a powerful catalyst for reflection and dialogue. It examines themes of harmony and conflict, urging audiences to consider how communities can coexist despite differences. By celebrating diversity, it fosters empathy and understanding, encouraging us to look beyond binaries and embrace the complexity of our interconnected world.

At its heart, the exhibition is a reminder to value the contributions of diverse communities and nurture a sense of belonging for all. It is a call to action, urging us to appreciate the cultural tapestries that enrich our societies while championing the ideals of inclusiveness and unity.

Through art, *A Round Square Banquet* transcends boundaries, weaving together a narrative that celebrates shared humanity and the beauty of diversity. It invites every viewer to take a seat at the table and savor the collective experience of an interconnected world.

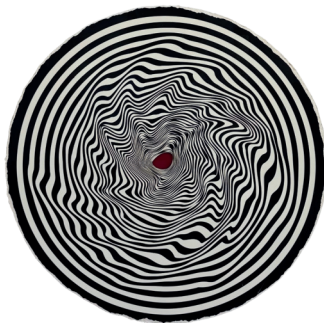
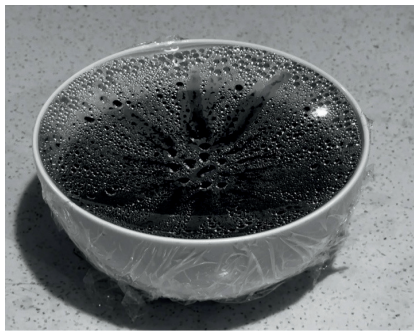
圓方盛宴： 一場關於身份認同與包容的視覺藝術盛宴

《圓方盛宴》是一場以視覺為媒介，探索身份認同與包容性的藝術盛宴，

《圓方盛宴》是一場沉浸式的視覺探索，邀請觀眾通過積極的對話與參與，深入理解圓與方的象征意義。跨越文化的界限，圓形通常象征着團結、和諧與包容，而方形則代表秩序、穩定與傳統。在中國文化中，這兩種形態具有深遠的宇宙與哲學意義，象征着天地平衡、無窮與有序、動與靜的交融。

展覽的標題《圓方盛宴》喚起了對立之物的比喻性相遇——一個匯聚多元視角的共享空間。正如宴席桌一樣，展覽成為對話的平台，在這裡，個體身份與集體欣賞並存。通過來自不同背景藝術家的創作語境，展覽強調了多樣性、包容性與社會責任在當下世界中的重要性。

通過藝術作品，《圓方盛宴》巧妙地將傳統的精髓與現代的活力融為一體。展覽在文化遺產與當代實踐之間展開對話，將有序的幾何結構與自然的有機美學相結合。展覽提供了一種細膩的身份表達，邀請觀眾步入一個對立融合、差異包容的空間。



展覽邀請觀眾想象自己成為一場象征性宴席的貴賓，每件藝術作品如同一道精心製作的“菜肴”供人品味。這場感官之旅超越了視覺層面，鼓勵觀眾感受每件作品的紋理、層次與對比。每一道“菜肴”都是一次反思的機會，探索共存、對立與多元文化敘事的豐富性。

除了視覺上的吸引力，《圓方盛宴》還是一個強大的反思與對話的催化劑。展覽探討了和諧與衝突的主題，呼喚觀眾思考社區如何在差異中共存。通過慶祝多樣性，它培育了共情與理解，鼓勵我們超越二元對立，擁抱這個複雜而相互交織的世界。

展覽的核心是提醒人們珍視多元社區的貢獻，並培養一種歸屬感。它是一種行動的號召，促使我們欣賞豐富的文化織錦，同時倡導包容與團結的理念。

通過藝術，《圓方盛宴》超越了邊界，編織出一幅慶祝人類共享情感與多樣性之美的敘事。展覽邀請每一位觀眾入席，品味這個互相關聯世界的集體體驗。

ALEX LONG YUAN 袁隆

Graduated from Camberwell College of Arts, University of the Arts London
Lives and works in Shanghai and London



Alex Long Yuan is a multidisciplinary new media artist based in Shanghai and London. He collaborates with the UN UNEP Forest for Life initiative and founded the global art project “Sustainability Resonator.” With an MA in Fine Art from Camberwell College of Arts, he explores the interplay of matter, energy, information, and human consciousness across cultures.

His work examines humanity’s place in the universe and relationships between ecosystems and human environments. Integrating traditional Chinese aesthetics with modern art, he collaborates with global experts and organizations. His large-scale installations and digital works have been exhibited in major venues worldwide, including Venice, London, and Shanghai.



袁隆 Alex Yuan Long
山石 *Mountains* 2022
丝绸, 不锈钢, Silk fabric, stainless steel
4500 x 2200 x 2500

Mountains

Mountains is an installation of fiber sculptures and music, offering an immersive experience. Wire mesh sculptures unfold like three-dimensional landscapes, casting shadows that evoke the layered aesthetics of traditional Chinese landscape painting.

Mountains symbolize humanity’s connection to nature, inspiring reverence and serving as spiritual retreats in many cultures. However, humanity’s drive to conquer mountains has caused irreversible damage.

In this installation, stainless steel represents mountain rocks, bridging nature and industry. It reflects the ancient practice of creating landscapes with stones while addressing modern reshaping of nature, provoking reflection on our complex relationship with the natural world.

《山石》

自古以来，山石是园林的核心元素，象征人类对自然的敬畏与向往。高山之巍峨激发对自然神圣性的崇敬，各地文化中多以山为寺庙与修道场所，汉武帝太液池造仙山即为典例。同时，山石亦是文人心中的精神象征，寄情诗书画卷。然而，人类对山的征服不断，移山开采破坏地貌，引发次生灾害。

在这座人类世花园中，艺术家以不锈钢纤维表现山石，金属源自山脉，又为工业产物，隐喻自然与社会的双重性。纤维的层叠通透之美，呈现出传统山水画的意境与层次。

FAN XIAO YAN 范晓妍

(b. 1983 in China)

Graduated from China Academy of Fine Arts 2008

Lives and works in Beijing, China



Fan's sculptures reinterpret modern Chinese women by combining soft, vulnerable female forms with hard metals like steel and brass. This stark contrast creates visually striking works that reflect women's strength and resilience, addressing their struggles in Chinese culture.

Inspired by daily life, childhood, and dreams, Fan sketches ideas before crafting clay models, later cast into metal. Her true inspiration comes from experiences beyond the classroom—interacting with people and exploring Chinese and international art.

Fan has exhibited in Paris, Geneva, Monaco, Beijing, and Hong Kong.



范晓妍 *Fan Xiaoyan*
弹如空 *INTANGIBLE* 2012, 158x70x35cm
不锈钢, 黄铜, 涂金Stainless Steels and gold leaf

Intangible

Intangible contrasts the human body's flexibility, symbolized by warm copper tones, with the cold rigidity of stainless steel bullets. This tension between softness and hardness reflects resilience and vulnerability.

In the artwork, the female body remains unchanged while the bullet fractures, symbolizing women's strength. Bullets, likened to air, become powerless, emphasizing resilience. Unexpected outcomes feel natural, highlighting calmness and composure in emergencies.

The piece challenges perceptions of fragility, revealing quiet strength beneath. Bullets represent external pressures, while women's grace and resilience become a countermeasure. Letting go is portrayed as a strategic response, embodying powerful inner strength.

“弹如空”

人体的柔韧（黄铜的黄色）和子弹（不锈钢的冰凉）的软硬产生反差对比。有时有些事情结果并非常态，这件子弹作品就是这样。人体丝毫没有变化，子弹却被撞击裂开。子弹像空气一样对人体没有任何影响，反衬出女性的刚强，并非所有事情都是理所应当，有出乎意料的事情也就显的相对自然。同时也表达对待紧急危险事情的一种态度，镇静，沉稳，若有所思也是女性柔弱外表之外的内核。人生好多时候需要一个人面对，一个人思考，一个人挑战并战胜自己……子弹也是外部因素的象征，女性面对外部因素的影响和干扰时一种放松自然的态度。有时适当放空也是一种很好的对策。

JIA QIU YU 贾秋玉

(b.1974 in China)

Graduated 2007 MFA from
Tianjin Academy of Fine Arts
Lives and Works in Beijing China
and Berlin Germany



The artwork “Conversation 2015” uses materials such as paper, ink, and acrylic. Two juxtaposed figures are intertwined, engaged in a silent dialogue. Intersecting lines connect them—perhaps the lines represent sound waves, and the dialogue is the content created by these lines, existing beyond the realm of reality.

“对话”这件作品采用纸、墨、丙烯材料，并列的两个人物被缠绕在一起，没有声音的对话，交错的线条联系起彼此，也许线条是声波，对话是线产生的内容，是现实之外的内容。



贾秋玉 Jia Qiuyu
对话 Z. Conversation 2015
123cm123cm
纸本丙烯水墨 Ink and acrylic on paper

Inside the Wall

A wall represents two sides of the world—inside and outside the wall encompass diverse realities. From inside the wall, I gaze outward; from outside the wall, I look inward. Different walls, different realities. Inside the Wall! Outside the Wall! This will become a series of works. The wall invites endless imagination.

“墙内”

“墙”是世界的两面，墙内和墙外包函了多样的现实，我在墙内望着墙外，在墙外看向墙内，不一样的墙，不一样的现实。墙内！墙外！将会做一系列的作品，墙，你可以一直联想。

For Jia Qiuyu, ink is more than a cultural or artistic medium—it embodies life’s essence and the tension between black and white. She explores how black can evoke poetic modernity and how whiteness creates a sacred aura in fragmented spaces. Fascinated by this duality, black ink becomes a reflection of self-discovery, with female faces transforming into ghostly, anonymous forms.

Inspired by Jewish poet Paul Curran’s idea, “the night is nobody’s face,” Jia invented a new portrait style. In works like Memory of the White, layers of black faces overlap, representing dreamlike trace memories. In Face and Physiognomy, hands obscure faces, pen strokes flow like silent tears, evoking pain and vulnerability. Some faces explode with restless passion, ghostly and theatrical, symbolizing the paradox of self-discovery—finding oneself through loss and pain.

Jia’s self-erasure reflects a female refusal of exposure, using ink to reject noise and embrace poetic melancholy. Her black-and-white tones convey a profound, modern sadness, presenting ink’s most beautiful and melancholic face. As a distinctive contemporary ink artist, Jia’s work reveals ink’s inner depth and spirit.

JIN SHAN 靳山

(b. 1977 in Jiangsu Province, China)
Graduated from East China Normal
University
Lives and works in Shanghai China



Jin Shan is a provocative artist known for using wit and satire to address social, cultural, and political issues. His work employs humor and play to engage audiences, examining human motivation and the universal drive for power beyond national boundaries, while reflecting on contemporary China.

Jin Shan's work has been featured in prominent exhibitions such as the Singapore Biennale, the 52nd Venice Biennale (Collateral Event), the X Baltic Triennial, and at institutions like the Groninger Museum, Van Abbe Museum, LACMA, and Brown University's Bell Gallery. His works are held in major collections, including M+ Museum (Hong Kong), White Rabbit Gallery (Sydney), Kadist Art Foundation (Paris and San Francisco), the Uli Sigg Collection (Switzerland), and LACMA (Los Angeles).

A graduate of East China Normal University, Jin Shan is an Assistant Arts Professor at the University of Shanghai for Science and Technology.

靳山出生于中国江苏，毕业于华东师范大学艺术系，现任教于上海理工大学出版学院。创作概念不离他对中国当代社会的关注，喜欢利用如激进讽刺文学般的方式，向观众诙谐地展现周遭社会性、文化性以及政治性问题的对抗，旨在刻画当代中国现状的同时，探究“人类动机”，是如何逾越了民族与地域的鸿沟、甚至蔓延至人类基因中隐藏的共性——无节制的权欲。

其作品曾在新加坡双年展、52届威尼斯双年展平行展、波罗的海三年展、荷兰格罗宁根美术馆、荷兰Van Abbe博物馆，布朗大学大卫·温顿·贝尔美术馆、芝加哥玛特博物馆、洛杉矶郡艺术博物馆等展出。其作品也已被香港M+美术馆、悉尼白兔美术馆、巴黎卡蒂斯艺术基金会、乌里·希克、巴黎DSL艺术收藏机构，美国堪萨斯州劳伦斯宾塞美术馆以及洛杉矶郡艺术博物馆等收藏。

JIN SHAN 靳山

(b. 1977 in Jiangsu Province, China)
Graduated from East China Normal
University
Lives and works in Shanghai China



Jin shan 靳山
争吵 *Wrangle* 2016
plastic, aluminium, paper clay, iron wire,
51x31x27cm

Wrangle

Wrangle is a dialogue between opposing ideologies, where one party seeks to bridge understanding with the other. The central image juxtaposes the face of a realist sculpture of a male steelworker with the white form of a Western female classical statue. This interplay symbolizes a tension between opposition and partial unity.

The work explores themes of identity transformation across genders while metaphorically representing the yearning of workers within the political system for humanistic freedom. By employing diverse materials and expressive techniques, the piece contrasts masculinity and femininity, perseverance and tenderness, inviting viewers to reflect on and extend their own interpretations of reality. Through this, the artist articulates an aesthetic philosophy of juxtaposition, blending contrasts to provoke resonance and imagination.

争吵

争吵是双方彼此意识形态对立，一方却试图让另一方理解自己的沟通过程。这件作品整体的形象是一位现实主义雕塑男性炼钢工人的脸，而白色穿越出去的部分是西方的女性古典神像，是一场对立而部分统一的对话。不仅包含着不同性别之间的身份转换，隐喻了政治体中劳动者对人文自由的向往。作品采用多种不同的材料及表现手法分别诠释了男性与女性，坚毅与柔美，使观众得以产生共鸣并延伸自身对现实的疑问与想象，表达了艺术家的并置美学观念。

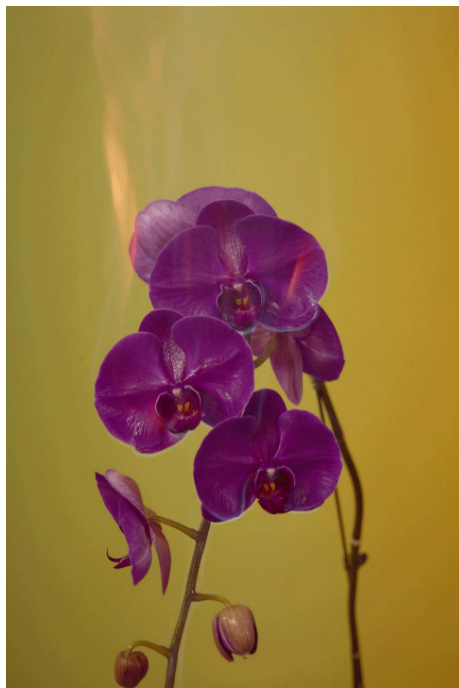
JIANG ZHI 蒋志

(b. 1971 in Yuanjiang, Hunan, China)
Graduated from China Academy of
Fine Arts, 1995
Lives and works in Beijing, China

Jiang works with a wide range of media, including photography, painting, video, and installation. Fiction and poetry have also been an important part of his artistic output. Consistently engaging with contemporary social and cultural issues, Jiang consciously positions himself at the intersection of poetics and sociology, while weaving mundane social and personal experiences into his works.

As one of the most versatile Chinese artists of his generation, Jiang Zhi has had major solo retrospectives at Aranya Art Center(2024), Pingshan Art Museum(2022),OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012).

His work has also been exhibited by international institutions and biennials, including “Art and China after 1989: Theater of the World” (Guggenheim Museum, New York, USA, 2017), the 9th Shanghai Biennial (Shanghai Power Station of Art, Shanghai, China, 2012), the 4th Guangzhou Triennial (Guangdong Art Museum, Guangzhou, China, 2012), Beijing Today Art Museum “The First Today’s Documents (2007)”, “Between Past and Future: New Photography and Video from China” (ICP and Asia Society, New York, USA, 2004), “Zone of Urgency”, the 50th Biennale di Venezia (Venice, Italy, 2003), and the 4th Gwangju Biennale (Gwangju, South Korea, 2002). Jiang was awarded the Chinese Contemporary Art Award (CCAA) in 2000, the Academic Award of Reshaping History (Chinart from 2000 to 2009) in 2010, and the Credit Suisse Today Art Award in 2012.



蒋志 Jiang Zhi
情书之3 Love Letter上No 3, 2014
艺术微喷 Archival Inkjet Print
180 x 135 cm

蒋志为中国当今最多样性的艺术家之一，他的创作包括摄影、绘画、录像及装置；小说和诗作亦是他开始艺术创作以来重要媒介。他长期深入地关注各类当代社会与文化的议题，自觉地处在于诗学与社会学这两个维度的交汇处上，并着力于如何使那些我们熟悉的日常社会和个人经验转换进作品文本中。蒋志曾于阿那亚艺术中心（2024）、深圳坪山美术馆（2022）、深圳OCAT美术馆（2016）和广东时代美术馆（2012）举办个人回顾展。他曾参与多个国际机构展览和年展，包括美国古根汉美术馆的“1989后的艺术与中国—世界剧场”（2017）、第九届上海双年展（2012）、第四届广州三年展（2012）、北京今日美术馆的“首届今日文献展”（2007）、美国国际摄影中心，和亚洲协会的“在过去与未来之间”（2004）、第50届威尼斯双年展的“紧急地带”（2003）和第四届广州双年展的“暂停”（2002）。蒋志曾获颁的奖项包括2000年的中国当代艺术提名（CCAA），2010年的改造历史（2000—2009年中国新艺术）学术大奖，以及2012年的瑞信·今日艺术奖。

JIANG ZHI 蒋志

(b. 1971 in Yuanjiang, Hunan, China)
Graduated from China Academy of
Fine Arts, 1995
Lives and works in Beijing, China

Love Letter

Within Asian culture, fire is considered to be a messenger between the mortal and immortal world. Fire in India is also regarded as medium to bear offerings to lost ones.

Love Letter is also reminiscent of the vision and belief in the biblical story “The Burning Bush”. In both Chinese and Western religions, many believe in the “holiness” of the human heart. Each and every person is capable of loving, and love is a force that drives equality and justice.

The work Love Letter itself is no longer merely personal; rather than being a letter addressed to somebody specific, it is a love letter to people from the past, in the present and the future; to all those who have loved and have been loved.

《情书》在亚洲火被认为是沟通仙凡两界之间的使者，印度的火神也被认为是“供奉的传递者”。《情书》也让人联想到“火中荆棘”的异象和信念，中西方的传统宗教绝大多数都相信在任何人心里都有“圣”，每个人心里都有可以被生发出来的“爱”，“爱”是推动平等和公正的力量所在。

对《情书》作品本身来说，它不再是仅仅属于私人性的，“这是给过去、现在和将来所有人的情书，给所有爱过和被爱过的人的情书”。



*I just want to make you happy
Even for a short moment*

*Sing a song
and say
a short moment*

我只想让你愉悦
短暂

唱着歌
说
短暂

蒋志 *Jiang Zhi*
情书之4 *Love Letter上No 4, 2014*
艺术微喷 *Archival Inkjet Print*
180 x 135 cm

JOHN MCRAE

Lives and works in Sydney, Australia

John McRae is a Sydney-based photographer with a strong international reputation, working primarily on exhibition projects, commercial photography and portraiture. Born in 1960, in Horsham, Victoria, he is a member of the Australian Institute of Professional Photography (AIPP). McRae's powerful and characteristic images have been featured in solo and group exhibitions in galleries and museums in Paris, New York, Rome, Berlin, Malta, Shanghai and throughout Australia.

Artist Statement on *Ali & Osso Buco*:

Ali sits at the dinner table, an embodiment of indulgence fused with a certain effortless refinement. A glass of red wine rests beside him, its rich colour, a perfect match for the Italian speciality of Osso Buco before him. His presence radiates a raw, unapologetic masculinity, sensuality, and sexuality, infusing the vast dining hall with an almost palpable energy that contrasts sharply with conventional notions of fine dining. A single yellow tulip, vibrant and unpretentious, symbolizes his joy—an outward expression of his unrestrained pleasure as he savours each bite, completely immersed in the moment.

Winner of the critics choice award at the 2013 "Shoot the Chef" competition held by the Sydney Morning Herald.



Portrait of Margaret Olley in her Paddington Studio, 2011

Pigment inkjet on cotton rag, 66cm x 154cm
Edition of 6 (1AP)

Artist Statement on *Portrait of Margaret Olley in her Paddington Studio*:

I had the great pleasure of photographing Margaret in her Paddington studio, a place well known for its colourful clutter and referred to by some friends as 'The Dolls House'. In my portrait, Margaret is seated in her painting chair, confronting the lens with her particular sense of candour and an uncommon frailty. As far as I know, this may well be the last photo taken of her before her death the following month. Christine France - art critic, author of *Margaret Olley* (1990), commented, "It is a wonderful photo in that it captures both the vulnerability and sense of enquiry which entered her face in the last months of her life".

The Portrait was a selected finalist in the 2012 National Photographic Portrait Prize, National Portrait Gallery, Canberra. It won the inaugural People Choice Award at the National Photographic Portrait Prize. The Tweed River Art Gallery purchased the work as part of their permanent collection with the intention of displaying the portrait as part of the Margaret Olley Art Centre, Murwillumbah.

Ali & Osso Buco, 2012

Pigment inkjet on cotton rag, 60 x 90cm
Edition of 9 (3AP)

LAHEM 拉黑

Graduated from Fudan University
Lives and works in Hangzhou, China

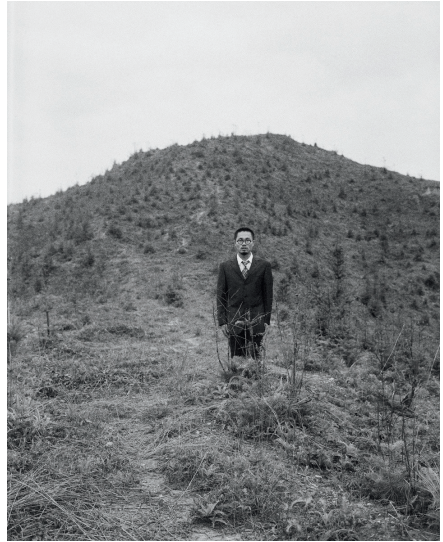
Lahem, a Chinese artist of Hakka descent, was born in southern Jiangxi Province. In 2004, he moved to Shanghai to pursue studies and now resides in Hangzhou, Zhejiang, as an artist, curator, and photography historian.

Lahem's early works challenged art authority, particularly the "white cube." His recent projects focus on individual life histories, exploring themes of body, identity, personal experience, and the connections between identity, land, memory, and history. His work examines personal destinies amid China's transformation, addressing archives, historical narratives, and global existential conditions.

Key works include National Records and People's Square and identity-centered pieces like We, Number 0151, Wander-Lost, Walking 1000 Kilometers Back to Hometown, Luo Fuping/Reborn, and Sibe. Ongoing projects include Washing Photos, Dialect Dictionary, Bread Project, and Fuchun River Project.

Primarily using images as his medium, Lahem integrates performance, installation, documentation, and painting into his work. A Fudan University graduate in Chinese Language and Literature, he is pursuing a Master's at the China Academy of Art, focusing on photographic archives and history.

In 2023, Lahem won the Jimei x Arles Discovery Award for Sibe and was invited to exhibit at the 2024 Les Rencontres d'Arles in France.



拉赫姆 (Lahem) 是一位中国艺术家，客家后裔，出生于江西省南部。2004年，他前往中国最大的城市上海求学，目前居住在浙江省杭州，担任艺术家、策展人和摄影史学者。

拉赫姆的早期作品致力于挑战艺术权威，尤其是对“白盒子”空间的权力提出质疑。近年来，他的创作聚焦于个人生命史，探讨身体、身份与个人经验等议题，并深入研究身份、土地、记忆与历史的关联。他的作品反映了中国剧变中的个人命运，同时关注档案、历史叙事以及全球语境下的生存状态。

其代表作品包括《国家记录》和《人民广场》，以及探讨身份主题的作品如《我们》、《编号0151》、《迷失》、《徒步一千公里回故乡》、《罗福平/重生》和《寺背》。正在进行的项目包括《洗照片》、《方言词典》、《面包计划》和《富春江计划》。

拉赫姆以影像为主要创作媒介，同时将表演、装置、文献和绘画融入其中。他毕业于复旦大学中文系，现就读于中国美术学院，攻读硕士学位，研究中国摄影档案与摄影史。

2023年，拉赫姆凭借《寺背》获得集美-阿尔勒发现奖，并受邀于2024年在法国阿尔勒国际摄影节举办个人展览。

LAHEM 拉黑

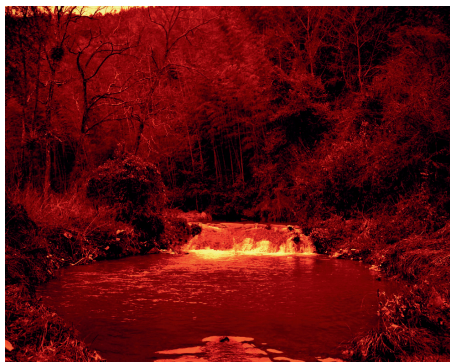
Graduated from Fudan University
Lives and works in Hangzhou, China

《寺背》

“寺背”是一个客家村落的名字，源于1949年前村口的一座无名寺庙。位于江西南部丘陵，与福建、广东交界。约五百年前，客家祖先因北方动乱南迁，有的定居江西南部，我的祖先即其中一支。更多人继续南迁至福建、广东，部分甚至远赴东南亚及世界各地。寺背村的具体起源已不可考，但它作为客家人迁徙的重要路径，历史意义深远。中国红军的长征也始于这一地区，革命遗迹至今可见。

改革开放四十余年间，中国快速城市化，大量人口从乡村涌入城市，寺背村亦不例外。近年来，乡村振兴政策鼓励农村发展。在此背景下，我回到寺背村进行艺术创作，完成了《走失》《1000公里走向故乡》《罗福平》《寺背》等系列作品，探讨身份、历史与中国人的生存状态。

《寺背》系列影像通过偏色和划痕，展现了时间与自然的“失控”之力。我与村民融为一体，成为时间与生命循环中的一部分，呈现人与土地紧密相连的神秘力量。



拉黑Lahem
可能存在的水鬼 *The Possible Water Ghost 2015*
c print, 75x60cm/140x120cm

Artist statement on Sibe:

Sibe is a Hakka village named after an unnamed temple at its entrance before 1949. Located in southern Jiangxi, near the Fujian and Guangdong borders, Sibe has deep historical roots. About 500 years ago, Hakka ancestors migrated southward from the Central Plains (now Henan) due to unrest. Some settled in southern Jiangxi, including my ancestors, while others moved further south to Fujian, Guangdong, and even Southeast Asia and beyond.

It is unclear whether Sibe existed before my ancestors arrived or was established afterward. Regardless, its location on the Hakka migration route links it to both chance and inevitability. This region later became a cradle of early Chinese revolutionary activity and the starting point of the Red Army's Long March. Many remnants of that era remain today.

Over four decades of rapid urbanization during China's reform era brought massive rural-to-urban migration, reshaping villages like Sibe. Recently, rural revitalization policies have encouraged villages to seek new development paths. In this context, I returned to Sibe to create works like *Wander-Lost*, *Walking 1000 Kilometers Back to Hometown*, and *Sibe*, exploring identity, history, and China's evolution.

The Sibe series reflects a state of “disorder” shaped by natural forces and time. Immersing myself in Sibe, I became part of its timeless cycle, capturing its mysterious connection to humanity and the land.

LEELA SCHAUBLE 丽拉

Graduated from Faculty of Fine Arts and Music, University of Melbourne.
Lives and Works in Melbourne, Australia

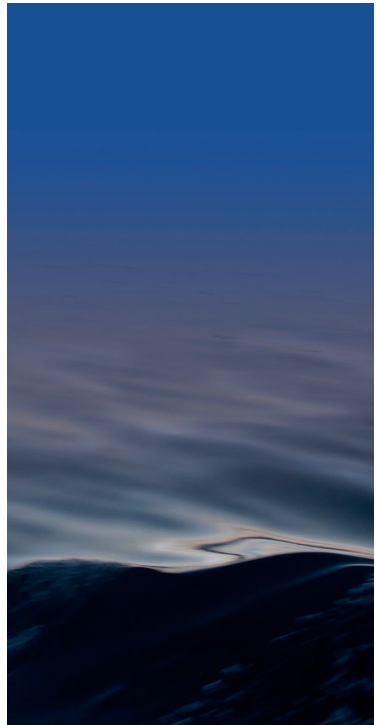
Through and *Taken through the waves* are two works born from an artist residency in the Arctic Circle.

These pieces reflect on the complexities of encountering and engaging with a new environment—understanding it, taking from it, and recognising the limitations of truly inhabiting it. Despite humanity's attempts to define a space, the Arctic wilderness remains elusive, resisting full comprehension. Each work captures how Schäuble first experienced this remote and raw landscape, leaving a profound and lasting impression.

Leela's practice often involves re-exploring places where humans have looked before, but with a fresh perspective and deeper focus. Her works aim to evoke a sense of organic momentum, urging viewers to reimagine and reconnect with the natural world.



Leela Schauble, *Through* 2016
Archival Inkjet Print on Fine Art Paper
100 x 73 cm Edition 3



Leela Schauble, *Taken through the waves III* 2021. Print on Silk Crepe De Chine, 102 cm x 200 cm.

LI QING 李青

(b 1981, in Huzhou, China)

Graduated with MFA from China Art Academy in 2007

Lives and works in Shanghai and Hangzhou China

Popular Novel “Lolita”

Lolita is Vladimir Nabokov’s (1899–1977) most popular work written in exile, which has been translated and published in different countries and critically acclaimed on an international level.

Li Qing is interested in the peculiar context in which Nabokov wrote the novel, since his writings transcend his native country and adopt a purely individualized and aesthetic style. Li Qing focused on the worldwide diffusion of the book and the cultural production in different regions of the world which relies on the local social and cultural conditions in a specific period of time. The artist collected different versions of Lolita from different places—mostly from China—with different images of teenage girls on each cover that show various interests and interpretation of Lolita’s character. As the artist stated, Popular Novel is like a “small anthropological sample.”

Photographs, postcards, maps and prints collected during the fictional journey of the writer seem to be the gains of traveling writers exploring human nature, a geographic information contrasting with Lolita’s versions.



流行小说《洛丽塔》

《洛丽塔》是流亡作家弗拉基米尔·纳博科夫（1899–1977年）最著名的作品，这本小说曾被翻译成多种语言在不同国家出版，并广受世界读者的好评。李青被纳博科夫创作《洛丽塔》的独特氛围所吸引，他的作品超越了国界，采用纯粹的个性化和审美风格。李青将关注的重点放在《洛丽塔》在全球的传播及世界不同地区的文化生产上——这一方式依赖于特定时期的当地社会和文化条件。他从多个国家（主要为中国）收集了不同版本的《洛丽塔》，不同版本的小说封面上装饰着不同的少女形象，生动诠释了世界各地对洛丽塔迥异的兴趣点及解读方式。正如李青所言，这部流行小说就好比是一个小型的人类学样本。

旁边墙上，作家在虚构的旅程中收集的照片、明信片、地图和版画似乎是旅行作家探索人性的收获，而这些地理信息与《洛丽塔》的小说版本形成对比。



Popular Novel, 2016–2024

Various editions of Lolita novel by Nabokov

Variable dimensions

流行小说, 2016–2024

纳博科夫所著小说《洛丽塔》的各种版本

尺寸各异

Images: Installation view at Fondazione Prada's Rongzhai, Shanghai

LI QING 李青

(b 1981, in Huzhou, China)

Graduated with MFA from China Art Academy in 2007

Lives and works in Shanghai and Hangzhou China



李青，1981年出生于浙江湖州，现工作生活于杭州、上海。

李青的绘画、装置和影像作品往往在相似性和矛盾中寻找理性的裂隙，通过迂回重叠的结构作用于观者的感觉和认知。他持久的绘画实践不再围绕画面四角内的工作，而是不断地延展绘画的外部空间和观看形式。

几个系列间从未中断的实验，起源于李青从2005年以来始终关心的议题，科技时代的信息与图像，观看的社会机制和权力，全球化中的人与建筑、城市的关系，消费时代的美学样式和规训，并从中调和出具备冲突性结构的新的叙事界面和表现语言。对日常空间和图像中的微观政治的捕捉，对美学传统当中的意识形态的分析，使他的作品体现一种独特的历史意识。

李青现为中国美术学院多维表现工作室导师、副教授。

Li Qing's paintings, installations, and videos explore the interplay of similarity and contradiction, engaging viewers through layered and circuitous structures. His work transcends traditional painting, expanding its boundaries and ways of seeing. Since 2005, Li has examined themes such as information and imagery in the digital age, power dynamics of perception, globalization's impact on urban spaces, consumer aesthetics, and micro-politics in daily life. His work reflects a distinct historical consciousness and critiques ideological frameworks.

Li Qing is an associate professor and supervisor at the China Academy of Art. He has held solo exhibitions at prestigious venues, including Fondazione Prada's Rongzhai in Shanghai, Song Art Museum in Beijing, and Pingshan Art Museum in Shenzhen. His work has been featured in international institutions such as LACMA (USA), Fukuoka Asian Art Museum (Japan), and São Paulo Museum of Contemporary Art (Brazil).

His works are part of collections at Fondazione Prada, Rubell Museum, Deutsche Bank, Long Museum, and Yuz Museum, among others. Li was shortlisted for the Jean-François Prat Prize in 2017 and named one of Forbes China's Contemporary Young Artists in 2023.

LING JIAN 凌健

Graduated from Tsinghua University Academy of Art and Design in 1986

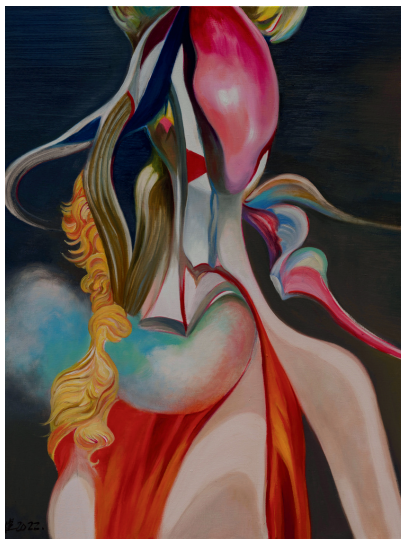
Lives and works in Beijing ,Hong Kong and Berlin



脑中的爱

凌健曾在尤伦斯当代艺术中心、今日美术馆、当代唐人艺术中心（香港）、凯尚画廊（纽约）等地举办个展，并参与路德维希美术馆（德国）、刘海粟美术馆（上海）、中国国家博物馆等群展。他以写实与夸张结合的女性肖像闻名，通过这些诱人的肖像探讨当代社会的文化与个体认知。

疫情期间，他创作了《脑中的爱》，反思人生与艺术的关系。他认为，“没有答案可能正是艺术存在的终极目标。”近年来，他重构绘画语言，将东方神秘主义、超现实主义与现实问题融合，呈现宇宙漂浮感的未来画面，强化艺术的重生与升华，探索现实与超现实的无限可能性。



Ling Jian 凌健
Love in the Brain 脑中的爱 2023,
Oil on Canvas 90 × 100 cm

Love in the Brain

Ling Jian's artistic journey merges reality with surrealism, evolving through distinct phases and arriving at a new creative stage. Drawing from art history, religion, philosophy, and humanity's perceptions, he reimagines contemporary painting by blending Eastern mysticism, surrealism, and societal issues.

During the pandemic, Ling created *Love in the Brain*, reflecting on isolation and existential questions. He described the experience as wrestling with life, art, and the mind-body connection, concluding, "The absence of answers is perhaps the ultimate purpose of art."

In recent works, Ling redefines his artistic language by blending surrealism and realism within a cosmic framework. This process of deconstruction and reconstruction reflects inner self-salvation and transcendence, symbolizing rebirth. His paintings evoke futurism while remaining rooted in Eastern mysticism, offering a bold vision of contemporary art.

Ling's work has been exhibited at Ullens Center for Contemporary Art, Today Art Museum, Beijing; Tang Contemporary Art, Hong Kong; and Klein Sun Gallery, New York. Known for provocative portraits of women, he explores themes of culture and individuality, sparking reflection on modern society's complexities.

MAYA KARAMER 玛雅

Graduated from China Academy of Fine Arts, 2008
lives and works in Shanghai, China

For nearly two decades, Maya Kramer has created sculptures and installations that probe the relationship between humans, 'landscape', and 'nature' in the age of the Anthropocene. The artist has integrated recycled materials, pollutants, and more recently weather states into pieces and tableaux that conjure beauty, estrangement, and loss. Time, entropy, and transience also figure prominently and are at times enacted in her overture and serve as a reminder of the limits of human perspective.

在过去的近二十年中，玛雅·克莱默一直以雕塑和装置创作探讨人类世时代背景下人、“风景”和“自然”之间的关系。她所构建的作品和场景融合了回收材料、污染物以及近期创作中引入的天气状况，唤起美、疏离和缺失的感受。时间、熵和短暂性亦是她关注的议题，在其创作中时而得以体现，提示着人类视角的局限性。



In *Cascade*, an aluminum panel featuring collaged and torn fragments of paper, coal, and paint also includes cut-outs of hawks. The panel is suspended in front of the wall, allowing the bright paint on its backside to cast an eerie glow through the negative spaces—reminiscent of neon lights or light pollution.

The hectic surface of the panel, punctuated by these glowing voids, speaks to the frenetic pace of contemporary life and the stark reality of species loss.

在《瀑布》(Cascade)中，一块铝板上拼贴并撕裂了纸张、煤炭和颜料的碎片，同时还包含鹰的剪影。这块铝板悬挂在墙前，其背面鲜艳的油漆通过剪影的负空间投射出一种幽暗的光芒，令人联想到霓虹灯或光污染。

铝板表面的杂乱感，以及这些发光空洞，揭示了当代生活的急速节奏与物种消失的残酷现实。

Maya Kramer
Cascade, 2017, Acrylic, Aluminum Board,
Coal, Paper, 90 × 66 × 10 cm

MAURIZIO PALMARIN

(b. 1989 Milan Italy)
Graduated from China Academy of Fine Arts, 2008
Lives and works in Berlin, Germany

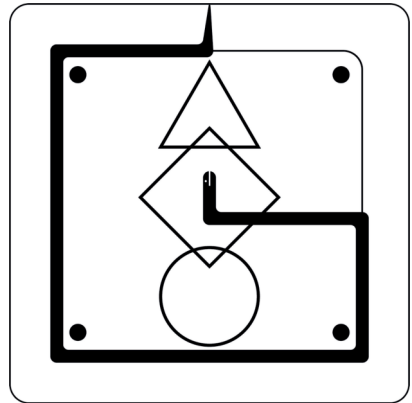
Fundamental Feast

Fundamental Feast explores duality, inclusion, and transformation through a symbolic and interactive composition. At its center is a square wooden table (73cm x 73cm) with a rough texture and vibrant red, inspired by Chinese cultural symbolism. The square signifies stability, while atop it rests the Transformer Snake, a wooden figure coiled into a perfect circle, embodying balance, fluidity, and creativity.

Within the snake's body are three geometric solids—a pyramid, cube, and sphere—representing fundamental forms of creation. Other solids, scattered across the table, morph into organic shapes resembling food like dumplings and ravioli. Some forms appear mid-transformation, while others suggest alien origins, expanding ideas of inclusivity and fluidity.

The snake's duality raises questions: is it expelling solids that transform into food or consuming food to refine them into primal shapes? The artwork's balance of monochromatic tones, realistic patterns, and golden highlights emphasizes moments of transformation.

Fundamental Feast invites viewers to reflect on creation, consumption, and harmony. Through its ambiguity and symbolic elements, it encourages engagement with themes of diversity, identity, and the cyclical nature of transformation.



Fundamental Feast 2025
73 x 73 x 25 cm
Mountain Ash Eucalyptus, Pine, stainless steel, polymer clay, paint, resin, silicon, plaster

The Totem of the land

This protective totem represents the animals of the property Yarra Yaarn in the Yarra Valley, Melbourne.

The head was crafted from clay found on the property itself, while its body is made from metal unearthed from the ground, originating from the ruins of a fire that consumed the previous historic house on this land. This metal, though rusted, retains its strength.

The Totem of the land symbolizes resurrection from ashes and earth, where the land has transformed the metal to support it and shaped the clay to give it form.



The Totem of the land 2024
Eucalyptus leaves, steel, clay 30 x 30 x 25 cm

MICHAEL NAJJAR

(b.1966, in Germany)

Graduated from Najjar graduated from the Berlin bildo Academy of Media Arts in 1993

Lives and works in Berlin Germany

f.a.s.t. (2017)

The work depicts the world's largest astronomical radio telescope, China's "Five-hundred-meter Aperture Spherical Telescope" (f.a.s.t.), located in a remote mountainous region. Built in a natural sinkhole in Pingtang Valley, this 500-meter-diameter telescope, inaugurated in 2016, consists of 4450 triangular metal panels forming a geodesic dome. Controlled by computer, it adjusts focus on different regions of the Universe to detect radio waves from pulsars, black holes, gravitational waves, and potential interstellar communication signals.

The artwork f.a.s.t. highlights the relationship between the natural environment and this colossal instrument, evoking a sublime experience through its overwhelming scale in contrast to the surrounding mountains. This interplay connects the ground to distant stars, emphasizing humanity's quest to understand life's origins and our place in the cosmos.

The artist had rare access to portray this extraordinary telescope, imagining the moment when the first extraterrestrial signals might arrive. f.a.s.t.'s immense size serves as a metaphor for the boundlessness of time and space, from the birth of individuals to the origins of the Universe itself.



Michael Najjar
f.a.s.t. 2017

Hybrid photography, archival pigment print, diasec, custom-made aluminum frame
202 x 132 cm

Michael Najjar (b. 1966, Landau, Germany) is an internationally acclaimed artist, explorer, and future astronaut based in Berlin. His interdisciplinary work spans photography, video, digital art, sculpture, and writing, critically examining technological advancements shaping the 21st century.

A graduate of the Berlin bildo Academy of Media Arts (1993), Najjar's art delves into themes such as global urban transformation ("netropolis"), biogenetic human modification ("bionic angel"), financial market virtualization ("high altitude"), space exploration's impact ("outer space"), and climate change ("cool earth").

His experiential approach includes intensive astronaut training to become the first artist in space, reflecting his commitment to merging personal experience with artistic expression.

Najjar's work has been exhibited globally, including at the Museum Ludwig (Cologne), ZKM (Karlsruhe), Saatchi Gallery (London), and Ullens Center for Contemporary Art (Beijing). His pieces are part of numerous museum, corporate, and private collections worldwide.

HE PEIPEI 何佩佩

Graduated from Victorian College of the Arts,
University of Melbourne
Lives and Works in Melbourne, Australia

Born in Shanghai China, Pei Pei received her art education after the end of the Chinese Cultural Revolution. Arriving Australia in 1987, Pei Pei started her further art education in 2005, graduating with a Bachelor of Fine Art (Honours) from Victorian College of the Arts, the University of Melbourne in 2010.

Pei Pei is fascinated by the rhythm and movement of city life and spirituality of human being in the crowded urban space, her unique art style is a blend of Eastern and Western elements bring a sense of quietude to mind at the same time pulsing with energy and rhythm of life.

Pei Pei has been involved with an array of prestigious art prizes and exhibitions including: Archibald Prize 2018; Geelong Contemporary Art Prize 2021; Paul Guest Prize 2018, 2016, 2014, 2012; National Works on Paper 2018, 2014, 2012; Arthur Guy Memorial Painting Prize 2017, 2015, 2011; Sulman Prize 2013; Dobell Prize 2011; Wynne Prize 2009, and received the People's Choice Prize in the Sunshine Coast Art Prize 2011. And Pei Pei had solo exhibition at Fehily Contemporary in 2015, at Nellie Castan Gallery in 2013 and 2012, at Yarra Sculpture Gallery in 2007. Pei Pei's works have been collected and displayed in private and public space in Australia and overseas, including City of Melbourne and Artbank.

Pedestrians

I am always excited and inspired by the vibrancy of city life and my passion has anxiously immersed me in the city, moving around, observing surroundings across the seasons.

This painting reflects my observation of the pedestrians and spirituality of human beings in the crowded urban landscape. Capturing these impressions and I simply used black brushstrokes as a medium, which seemed to bring these rhythmic patterns into my art form.

He Peipei



*He Peipei
Pedestrians 2010
Oil on Canvas, 80 x 120 cm*

PETRINA HICKS

Live and work, Eora / Sydney / Australia

Memento mori III Statement

In *Memento mori III* Hicks challenges the traditional human-centred vision of the world to emphasise the interconnectedness of humans and animals – serpents, eggs and human bind together, blurring the boundaries in an intimate vignette that proposes time in stasis.



Petrina HICKS
Memento mori III (2024)
courtesy of the artist, Michael Reid (Sydney)

Petrina Hicks is an Australian artist based in Sydney, she creates large-scale photographs that draw from mythology, fables, and historical art imagery to re-frame the contemporary female experience.

Permeated with a sense of magical realism, animals and females often appear together to represent aspects of psyche and identity, alluding to the complexity of female identity and the sentience of animals.

The porous boundaries between human and animal states and the affinity of females and animals are central to her work.

Time travelling between past and future histories, Hick's re-imagines myths, historical art imagery and fables, placing female stories at the centre.

Hicks works are held in major Australian collections including: National Gallery of Victoria, National Gallery of Australia, Art Gallery of New South Wales, Museum of Australian Photography, Queensland Gallery of Modern Art, Art Gallery of Western Australia, National Museum of Women in the Arts, Washington, D.C.

MÓNICA FERRERAS DE LA MAZA

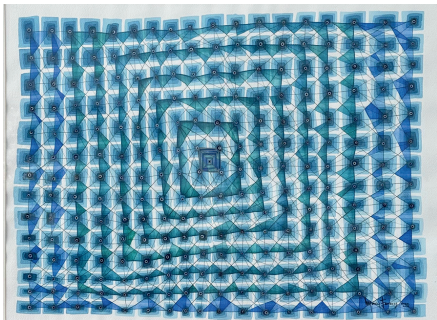
Born in Dominica Republic
Lives and Works in Basel Switzerland

Artist Statement:

With *In Speak Out*, part of serie of *YOU NEVER KNOW* (2016), I explore invisible connections—actions happening behind the scenes, like the unseen work of stagehands in a theater. These hidden processes form a complex network that operates harmoniously toward a shared intent. When revealed, they may seem magical but result from interconnected possibilities converging into deliberate outcomes.

This body of work bridges past artistic concepts, connections, and memories with new ideas, using memory as a tool to reconstruct experiences. It raises questions: How do fragments of recollection create new memories or truths? How does the mind link past experiences to the present?

By navigating these intricate connections, I've uncovered deeper insights into how moments from different epochs of my life intertwine, shaping my perception and creative process. This work reflects on the unseen forces shaping our existence.



Mónica Ferreras De la Maza is a Dominican artist based in Basel, Switzerland, with a career spanning over 25 years. She has held 20 solo exhibitions across the Dominican Republic, Switzerland, and the United States, including venues such as Galerie Eulenspiegel in Basel and the Centro Cultural de España in Santo Domingo.

Her work encompasses painting, drawing, installation, and video art, often exploring contemporary urban culture and the experiences of marginalized youth in Santo Domingo. Ferreras De la Maza's art features recurring symbols like spirals and mazes, with an obsessive use of points, circles, and lines, constructing her paintings through layered forms and colors.

She has participated in numerous group exhibitions worldwide, including at the Fondation Clément in Martinique, Palazzo Tagliaferro in Italy, and the RISD Museum in the United States. Notable recognitions include the "Specialized Publication / Book 2018" award for her book "*YOU NEVER KNOW*" by the Dominican Association of Art Critics. In 2013, she was the first Dominican artist to undertake a three-month residency at the International Studio & Curatorial Program in Brooklyn, New York, granted by the Davidoff Art Initiative.

Mónica Ferreras De la Maza
Speak Out 2016
Watercolor, color pencil, graphite pencil and
ink on watercolor paper
56x76cm

TOBIAS ALEXANDER

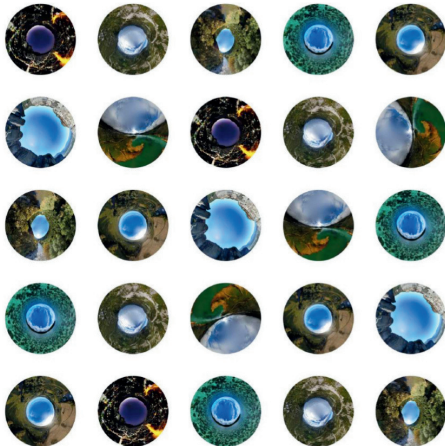
(b. 1984 UK)

Lives and Works in UK

Tobias Alexander is a UK-based artist with an eclectic ancestry who has called many countries home over the past two decades. As a teacher, documentary filmmaker, and musician, Alexander is driven by stories that inspire curiosity and provoke enthusiasm to explore new ideas.

His approach to travel photography embodies this ethos, embracing the unpredictable and venturing off the beaten path. Through perseverance and a keen eye, he captures the raw beauty of life on the road—moments of vibrancy, diversity, and unyielding fascination.

Through his lens, Alexander celebrates the untamed and unexpected, transforming exploration into a narrative that challenges viewers to see the world—and themselves—with fresh perspective.



“**REVOLUTIONS**” is a photographic series capturing 360-degree drone images during a 2024 motorcycle journey. Each circular image centers on the sky, symbolizing a universal connection, while the encircling roads represent the infrastructure that unites us. This work emphasizes that embracing the unknown fosters deeper understanding and appreciation among people.

The series celebrates global diversity, highlighting that our differences contribute to the world’s vibrancy. The philosophy underpinning this work is one of tolerance—not to reconcile contrasts, but to honor the richness they bring to life.

Motorcycle travel embodies this perspective. Challenges such as long distances, unpredictable weather, and mechanical issues transform into meaningful encounters and lasting friendships. The generosity of strangers reaffirms a shared human connection.

Similarly, capturing these images required perseverance and adaptability, often involving daring ventures to secure the perfect shot. Through this series, the artist illustrates that spontaneity and unpredictability can lead to profound experiences, suggesting that by embracing the unknown, we can overcome the fear of the unfamiliar and recognize that it is our differences that unite us.

*Tobias Alexander
Resolutions 2024
C print on fine art paper
130 x 130 cm
Editions 100*

YANG MIAN 杨冕

Graduated from Sichuan Fine Arts Institute in 1997
Lives and Works in Chengdu China

Yang Mian studied a BFA at Sichuan Fine Art Institute in 1997. Since then Mian has been teaching in the fine art department of Southwest Jiaotong University. Mian's career started in China but is now internationally recognized and renowned.

Mian has a unique practice which reimagines art historical images by digitally dissecting them at a close range and codifying a color field. This practice subsequently led to the series C (cyan), M (magenta), Y (yellow), K (black). The reconstructed images are made from acrylic using only these hues. The work is a literal merging of the past and present.

This body of works is a special representation of historical imagery that represents both Turkey and China's artistic histories.



*Yang Mian
CMYK-Mural for monastery
sumela 2016
Acrylics on canvas
160 x 160 cm*



*Yang Mian
CMYK-donor from
Huihe Temple of Xinjiang 2016
Acrylics on canvas
160 x 160 cm*

Part Two
Unravelling ecologies

第二单元
揭开生态之谜

Unravelling ecologies

A contemporary art exhibition contemplates the Earth's fragile and complex ecosystems.

Curator: Anouska Phizacklea,
Director of the Museum of Australian Photography and Guest Curator, ACAF

Unravelling ecologies presents two bodies of work that contemplate Earth's fragile and complex ecosystems.

Leela Schauble's series *Growing in the Dark* was developed during a residency with the LABVERDE's Artist Immersion Program in the Amazon Rainforest. Schauble was struck by the way plants have found a way to resist and thrive throughout cycles of change. She responded with a series of photographs that depict plants cloning themselves as they adapt to extreme changes in the environment. In her photographs plants appear to emerge from a dark inky abyss – an act of resilience and resistance in the face of global inaction to tackle climate change. This is the first time the work has been exhibited in Australia, having previously been included in *Subsequence Landscapes* at Kotaro Nukaga Gallery, Tokyo (2020).

Ourania (Rani) Amvrazis's large-scale installation *Sonic ecologies* is a new body of work that extends her practice of sculpting with sound using emergent technologies. Sound is ephemeral, fragile and constantly surrounds us: it shapes, reflects and responds to the environment. *Sonic ecologies* translates sound into a physical form, making visible the energy that you cannot see. The sound sculptures are reminiscent of architectural forms that bind together in the creation of a cityscape, placed amongst mountainous forms and hover overhead: a distillation of fragments of time, moment and memory. The complex layering of sound is echoed within the site-specific installation, highlighting the omnipresence of sound that affects every aspect of our human experience, shaping our lives and our environment.

Growing in the Dark and *Sonic ecologies* are two bodies of work that draw our attention to fragile ecologies – to biological ecosystems and energy forces. Schauble is a plea for action on climate change by world leaders, while showing nature's resistance to humanities destruction. Amvrazis makes invisible the visible, changing our perspective with how we view the world the forces that surround us.

《揭开生态之谜》(Unravelling Ecologies) 呈现了两组作品，探讨地球脆弱而复杂的生态系统。

丽拉 (Leela Schauble) 的系列作品《在黑暗中生长》(Growing in the Dark) 是在参加亚马逊雨林中 LABVERDE 艺术家沉浸计划驻留期间创作的。丽拉被植物在环境变化周期中找到抵抗和繁荣之路的方式深深打动。她以一系列摄影作品回应了这一主题，这些作品描绘了植物在适应极端环境变化时自我克隆的过程。在她的摄影作品中，植物仿佛从漆黑的深渊中浮现而出——这象征着在全球气候变化应对无所作为的背景下，植物表现出的韧性与抗争。

这是该系列作品首次在澳大利亚展出，此前曾于2020年在东京 Kotaro Nukaga 画廊的展览《后续景观》(Subsequence Landscapes) 中亮相。

奥拉尼亚 (Rani)·安夫拉齐斯 (Ourania Amvrasis) 的大型装置作品《声音生态》(Sonic Ecologies) 是她利用新兴技术以声音进行雕塑实践的全新创作。声音是短暂、脆弱且始终围绕着我们存在：它塑造、反映并回应着环境。《声音生态》将声音转化为一种物理形式，使看不见的能量得以呈现。这些声音雕塑让人联想到凝聚在一起创造出城市景观的建筑形式，同时与周围的山峦形态交织并悬浮于空中：它是时间、瞬间与记忆碎片的提炼。

这种复杂的声音层次在特定场域的装置中得以回响，突出了声音无处不在的特性，它影响着人类体验的方方面面，塑造着我们的生活和环境。

《在黑暗中生长》(Growing in the Dark) 和《声音生态》(Sonic Ecologies) 是两组引人注目的作品，聚焦于脆弱的生态系统——包括生物生态系统与能量场。丽拉 (Schauble) 的作品是一种向全球领导人发出的呼吁，敦促采取行动应对气候变化，同时展现了自然对人类破坏的顽强抵抗。而拉尼 (Amvrasis) 的作品则将无形变为有形，改变了我们看待世界及其周围能量力量的视角。

LEELA SCHAUBLE 丽拉

Graduated from Faculty of Fine Arts and Music, University of Melbourne.
Lives and Works in Melbourne, Australia

Growing in the Dark

Growing in the Dark contemplates on the themes of adaptation and resilience in the face of extreme environment changes, depicting plants cloning itself to grow from the depths of tepid shadowy water, finding ways to thrive in dark conditions. During Schauble's trip to the Amazon Rainforests she discovered the science behind the adaptive ecosystem and what risks are involved during the current climate emergency.

The photographic series was created in response to increased polarisation on the issues of climate change. As the Australian Federal Government disparage environmental issues by keeping the public in the dark through censorship and funding cuts—the need for resistance grows more poignant than ever. *Growing in the Dark* not only reflects on the deterioration of the natural world through human induced climate change but proposes hope through adapting a new way of life.



Leela Schauble, *Growing in the Dark (turn)*
2020, photographic print, 40cm x 40cm.

LEELA SCHAUBLE 丽拉

Graduated from Faculty of Fine Arts and Music, University of Melbourne.
Lives and Works in Melbourne, Australia

Leela Schauble is a Chinese-Australian artist based in Naarm/Melbourne, whose practice navigates themes of ecology, climate change, and eco-psychology. Through photography, video, and installation, Schauble creates contemplative works that explore humanity's relationship with the environment and the psychological impact of the climate crisis.

Her work has been showcased both locally and internationally, including *PHOTO 2024: A Constant State of Transformation* at the Museum of Australian Photography (2024); *Subsequence Landscapes* at Kotaro Nukaga Gallery, Tokyo (2020); *Flowers, Frames & Glitter* at Design Shanghai Festival (2017); *New Species: Experimental Media* at the Museum of Contemporary Art Chengdu (2017), *Taken Spaces* at Perth Centre for Photography (2016), and *Local Futures* at He Xiangning Art Museum, Shenzheng (2013). In 2019, Schauble was the Winner of the ILFORD CCP Salon Excellence in Photomedia Award.

Schauble's art is deeply informed by her immersive experiences in some of the world's most vulnerable and breathtaking ecosystems. Her participation in the 2015 Arctic Circle Residency shaped her Master of Fine Arts Research at the Victorian College of the Arts, exploring humanity's ecological impact. In 2018, she joined LABVERDE's Artist Immersion Program in the Amazon Rainforest, where she studied the region's resilience amidst escalating climate threats. Schauble returned to the Arctic Circle in 2024 for a summer expedition with creatives and scientists, revisiting the region to engage with its most protected National Reserves.

Schauble holds a Bachelor of Fine Arts (Honours) from Monash University (2011) and a Master of Fine Arts Research from the Victorian College of the Arts (2017). Her work reflects on environmental challenges and calls for dialogue on adaptation, resilience, and hope, creating immersive spaces that inspire audiences to reimagine their connection with the natural world.



丽拉 (Leela Schauble) 是一位生活在纳姆/墨尔本的华裔澳大利亚艺术家，其创作聚焦生态学、气候变化与生态心理学。她通过摄影、影像与装置，探讨人类与环境的关系以及气候危机带来的心理影响，创作出充满沉思的艺术作品。

丽拉的作品曾在本地及国际上展出，包括澳大利亚摄影博物馆2024年的PHOTO展览《持续转变》、东京Kotaro Nukaga画廊的《次序风景》(2020)、设计上海艺术节的《花卉、画框与闪光》(2017)、成都当代美术馆的《新物种：实验媒介》(2017)、珀斯摄影中心的《占据的空间》(2016)，以及何香凝美术馆海外年轻华人艺术家邀请展：《在地未来》(由冯博一策展) (2013)。

2019年，她荣获ILFORD CCP摄影媒体卓越奖。

丽拉的艺术灵感源于对全球脆弱且壮丽生态系统的深入体验。2015年，她参与北极驻地项目，这段经历成为她在维多利亚艺术学院攻读艺术硕士研究的基础。2018年，她参加亚马逊雨林的LABVERDE艺术沉浸计划，研究该地区在气候威胁下的韧性。2024年，她重返北极，与科学家和艺术家进行夏季探险，深入探索受保护的天然保护区。丽拉毕业于莫纳什大学(荣誉学士2011)和维多利亚艺术学院(硕士2017)，她的作品关注环境挑战，倡导适应、韧性与希望，邀请观众重新思考人与自然的关系。

OURANIA (RANI) AMVRAZIS 拉尼

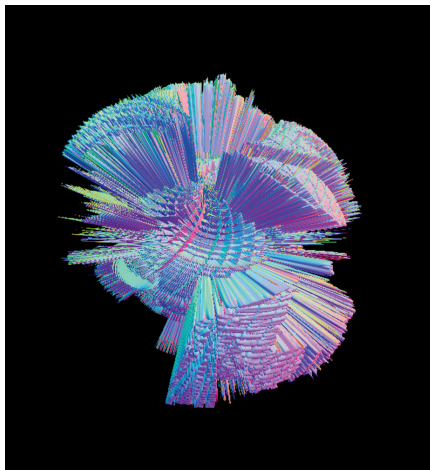
Born in Sydney Australia
Graduated from RMIT, Melbourne
Lives and Works in Melbourne, Australia



Ourania (Rani) Amvrazis is a multidisciplinary artist whose work incorporates diverse medias including photography, video, sculpture, kinetics and performance with a focus on integrating technologies within large scale public installations that are experiential and immersive. She draws on her Greek cultural background and interest in emergent technologies in the creation of site specific and immersive experiences.

Her approach is born out of experimentation and play, which enables her to be present and open to new ideas. This method embraces the limitless applications of working with materials and seeing them anew in the flux and flow of her own experience.

Her practice is centred around encouraging people to explore spaces with an open mind. She creates immersive and playful environments that encourage audiences to be present and self-reflective. This allows a dialogue to occur within themselves and those around them; connecting with oneself, others, and our world.



For more than 25 years Rani has been a teacher in Australia and internationally across primary, secondary and tertiary levels. She has a Bachelors of Education, Grad Dip (Visual Arts) La Trobe College and undertook a year at Victorian College of the Arts (VCA) before transferring to RMIT University to undertake a Master of Arts (Art in Public Space) where she finished in the top two per cent of RMIT higher education students in 2022.

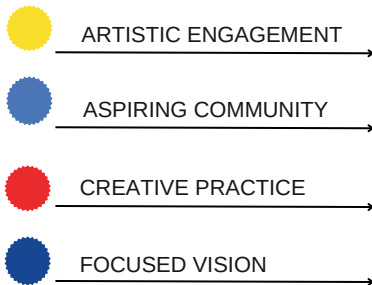
*Ourania (Rani) Amvrazis
Digital render of a 3D sculpture, as the sound
unravels 2023-24
Sonic ecologies series
Digital image*



AUSTRALIA CHINA
ART FOUNDATION

澳大利亞中國藝術基金會

ABOUT ACAF



Founded in Melbourne in 2012, Australia China Art Foundation (ACAF) is an independent, non-governmental, non-political, non-profit foundation dedicated to advancing contemporary art, facilitating international art exchanges, and nurturing creative practices. Through its residency programs, collaborative projects, and public art initiatives, ACAF empowers artists at all career stages while fostering connections among artists, curators, patrons, and institutions across Australia, China, the Asia-Pacific region, and beyond.

Over the years, ACAF has organized numerous exhibitions and public art projects in Melbourne, Sydney, Shanghai, Beijing, and Hong Kong. Its past international residency programs—hosted in Shanghai, Beijing, Shanxi, and Yunnan—supported and funded artists from diverse cultural and artistic backgrounds.

Yarra Yarran Residency Program

In February 2024, ACAF launched its new international artist residency program in the Yarra Valley, located just 50 kilometers east of Melbourne, Australia.

This residency program, a cornerstone of ACAF's mission, provides selected artists with the ideal environment to focus on their work, develop ideas, and engage in meaningful international exchange. Each residency project is guided by themes curated by ACAF, addressing contemporary global social and humanistic challenges.

Yashian Schauble, founder and chair of the Australia China Art Foundation (ACAF), is a visionary entrepreneur, philanthropist, art patron, and avid art collector. With an unwavering commitment to fostering cultural diplomacy, she supports various art institutions across Australia and China.

Yashian's passion lies in promoting cross-cultural understanding and championing international artists and art initiatives. ACAF's mission reflects this ethos: to create platforms for contemporary art, facilitate creative exchange, and enhance global recognition of diverse artistic cultures and values.

ABOUT MCBA

The Melbourne Chinatown Business Association (MCBA) is the newly officially endorsed by the City of Melbourne since 2023.

MCBA leads the way in revitalising and empowering Chinatown's businesses through innovative programs, strategic partnerships, and community engagement.

The MCBA's mission is to revitalise and empower Chinatown's businesses and community. Through strategic partnerships, advocacy, and innovative programming, we promote economic development, cultural preservation, and social equity in Chinatown.

MCBA is committed to creating a vibrant and inclusive environment that celebrate Chinatown's rich history and diverse identities.



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BUSINESS ASSOCIATION

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www.acaf.org.au

Contact ACAF

Amber Huang
Project Cordinator
contact@acf.org.au

Yashian Schauble
Founder and Chair
yashian@acf.org.au