

SAME SAME/DIFFERENT

Bankstown Biennale returns for a thought-provoking edition led by a First Nations and CaLD curatorium. Helmed by Coby Edgar, Jason Wing and Rachael Kiang, this iteration proposes equitable multiculturalism – enabling cultural connections that resist universalism.

Same Same/Different underscores meaningful connections without erasing the distinct qualities of individual experiences. Instead of othering through assimilation or rejection, the phrase places an emphasis on common ground. The premise of respectful co-existence is underpinned by First Nations' worldviews of interconnectedness.

The 3rd Bankstown Biennale is supported by the NSW Government through Create NSW.

ARTISTS

Karla Dickens . Jamie Eastwood . Maddison Gibbs
 Edwina Green . Morgan Hogg . Gillian Kayrooz
 Wona Bae and Charlie Lawler . Gary Lee
 Ruth Ju-Shih Li . Jazz Money . Claudia Nicholson
 Joan Ross . Sallvage . Kien Situ . James Tylor
 Wen Dung-Chuan . Jason Wing

CURATORS

Coby Edgar . Jason Wing . Rachael Kiang



PROGRAM

Please scan the QR code to register your interest in our Bankstown Biennale programs and subscribe to our e-newsletter for more information on our upcoming Sydney Festival programs.

**BANKSTOWN
ARTS CENTRE**

**3RD BANKSTOWN
BIENNALE**



FUNDED BY **CREATE NSW**

FROM THE ARTIST

GALLERY

Ruth Ju-Shih Li

Autobiographical in nature, *Florilegium II* is an ephemeral wax sculpture, built around a single cotton wick on an antique candle holder. Extending on Ruth's ephemeral clay practice, this work and her *Etude* series are a venture into new ephemeral methodologies, materials, ritual, and performance. Stable until it is lit, the sculpture is frozen in time awaiting its activation through the introduction of fire.

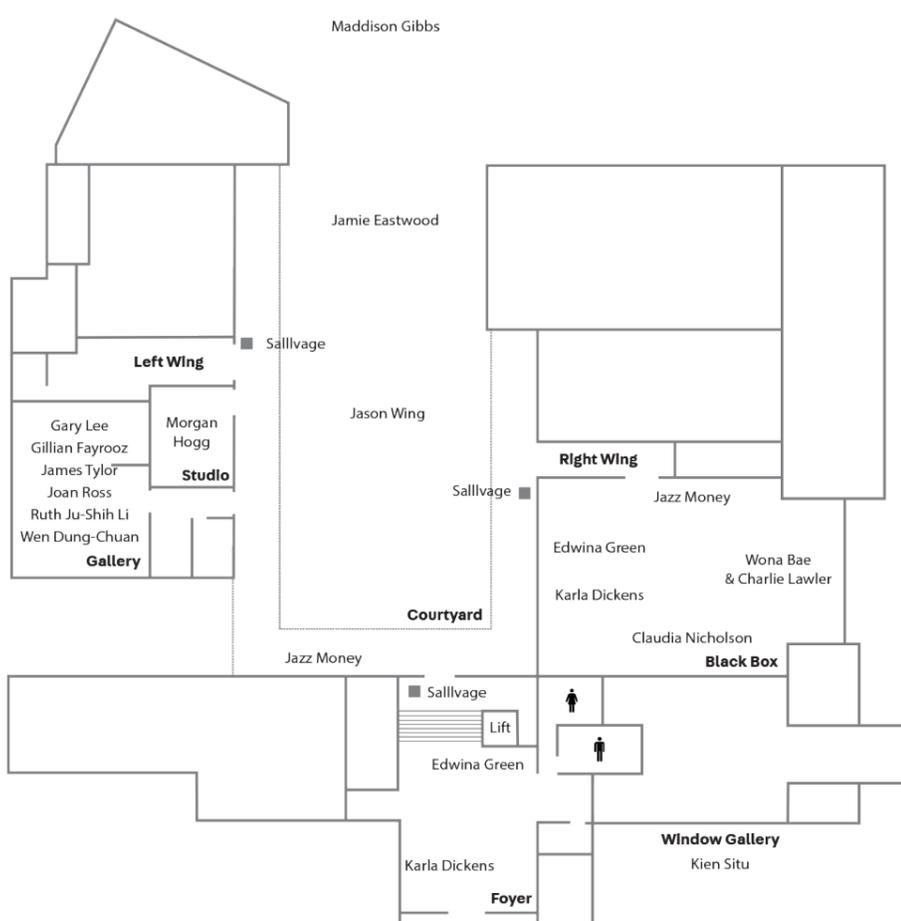
Utilising time as a material, Li's ephemeral installations are a meditation on the cycles of life and the gradual passage of time, embracing every season, including the changes and return to earth, presenting actions of personal reflection and giving form to Ruth's deeply personal meditations. *Beinfg* is a celebration of the beautifully diverse cultural and spiritual practices and the intersection of these practices as a universal common ground - foundational to the human experience.

Gillian Kayrooz

From The Palm Of documents Auburn Community Centre's multifaceted role as a vibrant hub for cultural sustenance and gathering, with community regulars stepping into the role of artistic collaborators. Through an open call, locals with deep connections to the centre – whether attending for prayer, social groups, or volunteering – were invited to contribute a dish of personal significance, offering food as their contribution to a growing, table-top artwork.

Wen Dung-Chuan

Having resided in Australia for ten years, Wen's initial curiosity about Western culture has transformed into a rediscovery of his emotional connection to Taiwan, sparking a profound reflection on the meaning of home. In *Home*, a bird's nest integrates multiple layers of memory associated with the artist's home, including the rote learning experienced during his studies in Taiwan and the daily recitation of the Heart Sutra by his late grandmother.



James Tylor

Economics of Water highlights the environmental damage to the Murray-Darling River system from poor water management by the State and Federal governments of Australia. This series of photographs of the drought-affected Menindee Lakes have been overlaid with gold geometric shapes that symbolise the human infrastructure of water diversion for commercial agriculture and settlements.

Joan Ross

Imagine if when the colonials arrived in this country that they kindly and politely asked 'Would you like to dance?' and that there was consideration and respect and not so much superiority of position and race, less of the car crash that I see it as. *Would you like to dance* looks at both the big C of colonisation and the marriage of Darug woman Maria Lock to a colonist Robert Lock, a colonial man in 1824. If consideration and courtesy exist, then yes, maybe we could dance.

Morgan Hogg

Don't Cry My Moko acts as a healing space for us to piece ourselves together. An unfinished Tivaevae and a pearl trapped in its shell, an act of infinitely navigating ourselves and our ancestral lineage. Recognising the 'enua' we stand on and the place we originate from, this work investigates the familial diasporic materiality that is interwoven throughout our histories. As this space replicates my Nanna's garage, we have a contemplative moment - making us question and doubt our level of pasifikaness that we hold, a breaking point of feeling Plastik.

COURTYARD

Jazz Money *All Our Seasons* is an invitation to see the world through poetry. Across 52 posters with pairings of image and phrase, the work becomes a sort of playable poem - a huge deck of cards to be arranged and rearrange by the viewer. The images come from my own personal collection of photographs I have taken, archival images I have collected and the scraps of life that just seem to collect. The piece is a call and response between images, text and the audience to become a kind of 'choose-your-own-adventure poem.'

Jamie Eastwood

As Aboriginal people, we have cared for Country for thousands of years. We knew if we cared for Country, Country would care for us. Many of the waterways around Bankstown Arts Centre were abundant in natural resources, including fish, eels, aquatic plants and shellfish. These resources were harvested substantially, only taking what was needed and never more than enough. The wood carvings are a response to carving for Country.

sallvage

Bulayabru Gulgan (Three Paths) reflects on the ways that the attitudes of being, doing, and knowing can be reflected in sound - through the medium of field recordings from the artist's traditional Kombumerri Country (Gold Coast). Gurgling, dripping water flows, complete in and of itself, simply being in an endless process of becoming. Bird cries, mutated through an electronic lens, are not simply a background for the human stage - they are active tokens of the agency of the nonhuman world (an agency often denied in Western paradigms).

Maddison Gibbs

Transfiguration is a series of spirit figures. I draw these entities taking markings, shapes, movement, energy and stories from plants and Country who I see as family, ancestors, living memories and equals and who hold a deep connection to this land. These plant spirits dance in the wind as a celebration of the plants' life and nature as equals to humans. They are the knowledge holders, the mothers and the life-givers. I have reinterpreted these plants' spirits to encourage people to see beyond what is just visible to the eye.

Jason Wing

Warrior Spirit is a visual reminder of Aboriginal ancestors past. These reminders are for the next generation of warriors. I aim to make the invisible semi-visible. I am exploring the broad representation of Aboriginal culture without figures beyond pre-existing representational survival memorials. *Warrior Spirit* also refers to local massacre sites such as Salt Pan Creek and other local conflicted territories and waterways since colonial invasion, 1770.

Gary Lee

Mr and Mrs Lee depicts the only photographic image I have of my maternal great-grandmother who was known as Widji Nelson, a Wardaman Aboriginal woman from the Katherine region. At the time of this photograph, in 1912 at Adelaide River Station, she was Widji Lee, partnered with the man beside her in the photograph known as

Harry Lee, a Chinese man. With this artwork I want to assert and pay homage to the identity of my great-grandparents as people important not just to my family history but to Northern Territory history. The handcolouring allows me to emphasise and celebrate their prominence, and to commemorate their union.

Nate 17, Jailen and Kane celebrate contemporary Aboriginal/Indigenous Australian male beauty and cultural diversity across Larrakia Country.

BLACK BOX

Jazz Money

Constructed from soil found on-site, *riverbanks town* uses poetry to uncover histories of the location where the Bankstown Art Centre now stands. Metaphorically excavating the layers of recent history, colonial history and ever-present Dharug history, the poem evokes a deep-time understanding of place. The title alludes to the riverbanks that gave Bankstown its name in the early days of settlement in Western Sydney, while the poem draws in many contemporary and ancient narratives of the ground beneath our feet, inviting the audience to consider the multitude of stories that inform this place.

Wona Bae and Charlie Lawler

Strata is a multi-layered installation exploring the interplay between the material and immaterial, gradually revealing its complexity as viewers move around it. Drawing from geomorphology, the work maps the undulating marks of erosion on sedimentary stone, contemplating Earth's vast, layered history and humanity's fleeting presence within an eternal cycle of transformation. Combining 3D scanning technology with traditional carving techniques, Bae and Lawler highlight the asymmetry introduced through human and machine touch, evoking the losses of information that underscore our limited understanding of the natural systems shaping the world and the contradictory logics embedded within social, political, and ecological structures.

Claudia Nicholson

When visiting Colombia in 2011, I collected a found VHS home video of young people taking their first communion. Primera positions this moment of catholic ceremony and transubstantiation as akin to the experience of intercountry adoption; an imperceptible moment of radical transformation. Original music by Joan Banoit.



Karla Dickens

Please scan the QR code to read the accompanying poem for the work *A Bell, A Crow and Empty Buckets*.

Edwina Green

Eco Binded is a developed chronicle of Green's 2019 video work, *Ochre, in Pink*. The evolution of this work was necessary, and relevant to Green's expanding practice, working with text, and connectivity of language. This work, filmed in Green's hometown of Queenstown, Tasmania, was created on her first solo trip home, and climbing Mt Owen to a small open plain of sandy, pink ochre. The intentional isolation needed to connect, speak, and relate to this space in an ever-changing context, the crushing of ecologically damaged soil; the practice of walking on this Country, as a way to regain autonomy, and radically reclaim.

FOYER AND WINDOW



Karla Dickens

Please scan the QR code to read the accompanying poem for the work *Toad Destruction*.

Edwina Green

Kangaroo Confessions explores and considers the relationship between materiality and authenticity, specifically relating to First People's artists and artworks. Often blakfullas are given a recipe or a guide on what we can and can't make that is defined not by our own communities, cultural lore or responsibility, but rather Western and capitalist ideas of who the artist should be and the work the artist creates.

Kien Situ

Shanshui (Columns, Triptych) is a series of sculptures that sit between the architectural and geological in an inverted manner. The interior space of the sculpture is topographic, like a torqued landscape within, whilst the exterior is smooth and architectural. Although it appears subtractive or eroded, it has been formed additively - an inversion on the nature of ruin. The three sculptures are hand-formed, abstracted landscapes from the Three Sacred Mountains of China.