



Entwined Within

7 SEPTEMBER – 1 OCTOBER 2023

ART SPACE ON THE CONCOURSE
+ THE CONCOURSE URBAN SCREEN



Entwined Within

7 SEPTEMBER – 1 OCTOBER 2023

An exhibition which illuminates the diverse ways in which emotions are expressed across cultures

ARTISTS

Noula Diamantopoulos

Jumaadi

Kirtika Kain

Shivanjani Lal

Hyun-Hee Lee

Pamela Leung

Origin Collective:

(Jordan East, Jane Fan,
Callum Howard, Pat Younis
and Alvin Ruiyuan Zhong)

Hiroimi Tango

A Willoughby City Council exhibition co-curated by Cassandra Hard Lawrie and Faye Chen.

Presented in partnership with Emerge Festival 2023.

COVER IMAGE: Shivanjani Lal, *Yalava* (detail from *Ghar*), 2023, video still. Image courtesy of the artist

OPPOSITE: Origin Collective, *Origin: Marle* (detail), 2022, interactive website. Image courtesy of the artists

Entwined Within

Entwined Within delves into the intrinsic nature of emotions, presenting unique perspectives and expressions from diverse cultural backgrounds. Contemplating the profound influence of emotions on our thoughts and actions, visitors are invited to reflect on the complexity of emotions and their significance to the human experience.

Presenting installation art, immersive experiences, technology-based and traditional art forms, this exhibition sheds light on the overlooked emotional experiences of intersectionality, alienation and third culture individuals living between worlds. *Entwined Within* explores a wide range of feelings and psychological senses—fear, anxiety, connection, isolation and love—and how the flux of our circumstances impact our shifting sea of emotion.

Providing unique cultural insights, *Entwined Within* contemplates the fabric of emotions and the transformative power of art to illuminate the intricate tapestry of our emotional landscape.

PUBLIC PROGRAMS

QUEST

An endurance performance by Noula Diamantopoulos

11am – 3pm SUNDAYS 10, 17 and 24 SEPTEMBER

ART SPACE ON THE CONCOURSE

An interactive one on one experience with the artist that will explore in a creative way your inner innate knowing.

QUEST is an interactive and collaborative social project focused on community involvement and engagement which draws on relational aesthetics and the artist's background as a practicing psychotherapist. Participants are invited to engage in a silent conversation of questions only, in which the dialogue is handwritten and no talking is allowed. This unique process of Q&Q calls participants to be curious, to think outside of the box, and to consider if the answers we seek can actually be revealed in the questions we ask.

Know Our Names

Workshop with Pamela Leung

11am – 3pm SATURDAY 30 SEPTEMBER

ART SPACE ON THE CONCOURSE

Combining AI, printmaking and calligraphy, learn how to write your name in Chinese characters and translate into spoken Cantonese.

Step into the world of Chinese calligraphy and connect with a rich cultural tradition. Using brushes, ink and printmaking techniques such as silk screening and mono printing onto delicate rice paper, you'll learn how to write your name in beautiful Chinese characters. But there's something special! With the help of smart AI technology, we'll also change your name into the sounds of Cantonese, making it even more unique. Join us to explore art, language, and who you are. Join this free drop in workshop at any time between 11am and 3pm. This workshop is suitable for both children and adults.

Tours in Other Languages

SATURDAY 30 SEPTEMBER

Cantonese 11.30am – 12.30pm

Mandarin 2pm – 3pm

ART SPACE ON THE CONCOURSE

Join Co-curator Faye Chen for an insightful tour of the exhibition *Entwined Within* in Cantonese and Mandarin languages.

Register: VisualArt@Willoughby.nsw.gov.au



ABOVE: Noula Diamantopoulos, *QUEST*, performed at Arterreal Gallery, 2013. Photo: courtesy of the artist and Arterreal Gallery

EMOTIONAL TAPESTRY: CROSS-CULTURAL INSIGHTS

*Basic human nature is similar at birth;
Different habits make us seem remote.*

性相近, 習相遠

The aforementioned phrase is derived from the classical Chinese treatise *The Three Character Classic*, encapsulating the phenomenon of universal human nature juxtaposed against variegated individual dispositions. The human species, notwithstanding its inherent affinities, finds its bearing, emotional expressions, and behaviors intricately influenced by a conflux of situational, cultural, and experiential antecedents.¹

The exhibition ***Entwined Within*** guides us on a journey to explore the essence of emotions, unveiling the diversity of emotional expression through the lenses of psychology, sociology, and neuroscience. Emotions serve as the driving force of our inner world, giving profound meaning to life and playing a significant role in our thoughts and actions.

Psychologist Paul Ekman's universal facial expression theory suggests cross-cultural emotional universality.² However, as substantiated by the exhibit's exposition, emotional expression is indelibly inflected by cultural nuances and personal differences. At the same time, new technologies such as the internet, social media, and artificial intelligence have introduced novel impacts on

emotional expression. These technological tools have altered how we interact with emotions, assuming new roles in the transmission and communication of emotions.

Emotions are not only influenced by our individual experiences but are also deeply shaped by social relationships and cultural values. Through a sociological lens, we can observe how emotions are understood, interpreted, and shared across different societies and cultures. This shared experience of emotions connects us more closely and builds a common emotional culture.

Neuroscience reveals the mechanisms of emotions within our brain. Regardless of cultural backgrounds, our brains exhibit similar physiological and neural responses to emotions. However, the influence of culture and environment on these responses results in unique expressions of emotions across different cultures. This is analogous to the 'brainbow' technique in neuroscience, where neurons in our brain interweave in vibrant colours, forming a picture rich in diversity.³ This colourful intertwining mirrors the complexity of emotions and resonates with the diversity of emotional experiences across various cultures.

Through installation art, immersive experiences, and new media, ***Entwined Within*** explores a wide spectrum of emotional experiences, delving into the intricate fabric of emotional expression within cultural diversity. Whether addressing cross-cultural intersections, challenging norms, or exploring the emotional world of third-culture individuals, the exhibition reveals the complexities of emotions and how they respond to different environments. By examining the emotional landscape, the exhibition invites contemplation about the origin of emotions, the transformative nature of art, and a deeper understanding of emotional depth and cultural interconnectedness. As viewers navigate through the emotional tableau that transcends cultural confines, they are encouraged to reflect on the diverse array of emotional experiences that unite us in our shared human journey. This introspection leads us to acknowledge the intricate threads that interlace our emotions and unite us in our shared humanity, fostering empathy and understanding across diverse cultures and backgrounds.

Faye Chen 2023

Co-Curator

¹Ron Scollon, Suzanne Wong Scollon, and Rodney H. Jones, *Intercultural Communication: A Discourse Approach*, vol. 35 (John Wiley & Sons, 2012), 166–167.

²A. Siegman and S. Feldstein, "Facial Expression," *Journal of Nonverbal Behavior and Communication* (1977): 97-114, <https://www.paulekman.com/wp-content/uploads/2013/07/Facial-Expression.pdf>.

³Tamly A. Weissman and Y. Albert Pan, "Brainbow: New Resources and Emerging Biological Applications for Multicolor Genetic Labeling and Analysis," *Genetics*, accessed August 18, 2023, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4317644/#:~:text=Brainbow%20is%20a%20genetic%20cell,few%20spectrally%20distinct%20fluorescent%20proteins>.



ABOVE: Kirtika Kain, *The Solar Line XXVIII*, 2020, tar, screen printing emulsion, copper leaf, silicon carbide on disused silk screen. Photo: Luis Power. Image courtesy of the artist and Roslyn Oxley9 Gallery

Noula Diamantopoulos

loveshouldnthurt, 2017, neon and acrylic sheet

QUEST, 2011-current, endurance performance

ABOUT THE ARTWORK

loveshouldnthurt

Continuing the dialogue launched from a public art project which Noula Diamantopoulos was commissioned to create—an enormous 60 sqm mosaic installation with the intent to raise attention to domestic violence—she created the pink neon artwork *loveshouldnthurt*. It is a forceful statement. Both in relation to domestic violence and in the broader context of all relationships.

In and of itself, love nurtures, grows us, supports us and is the force behind the sense of belonging, the experience of feeling accepted even if not understood. The State of Being love never hurts. But we are not always in a State of Love. For some, our own emotional wounds push forward and mask expectations of another in the name of love. And because we desire to be loved we fawn and in doing so disavow our love for self. *Loveshouldnthurt* IS a statement to be reminded that Love is a State of Being.

QUEST

Since 2011, Noula has embraced the medium of performance art as a conceptual and enigmatic vehicle for her continuing search for meaning, understanding and interpretation of the human psyche and the inner-self. Her performance work *QUEST*, is an interactive and collaborative social project focused on community involvement and engagement which draws on relational aesthetics and the artist's background as a practicing psychotherapist. Participants are invited to engage in a silent conversation of questions only, in which the dialogue is handwritten and no talking is allowed. This unique process of Q&Q calls participants to be curious, to think outside of the box, and to consider if the answers we seek can actually be revealed in the questions we ask.

Noula was invited to perform *QUEST* as part of the Director's Choice program at the inaugural Sydney Contemporary Art Fair (2013 and 2015), at the Melbourne Art Fair (2014) and as part of Art Month Sydney (2016).

ABOUT THE ARTIST

Noula Diamantopoulos is a multidisciplinary artist working across a variety of mediums including performance, sculpture, mosaics, neon, printmaking, painting and encaustics.

Much of Noula's work explores new ways of making, seeing and understanding both art and the world. As an artist and a practicing trauma-informed psychotherapist, she constantly strives to create work that captures and expresses those universal feelings and emotions which cannot be named or described, but are an essential part of the human condition. Her practice explores the life force and the whole 'idea of us' through her art.

Noula has held numerous solo exhibitions at galleries throughout Australia. Her work can be found in significant private collections both within Australia and internationally.

Noula Diamantopoulos is represented by Arterreal Gallery, Sydney.



ABOVE: Noula Diamantopoulos, *loveshouldnthurt*, 2017, neon and acrylic sheet. Photo: Zan Wimberley. Image courtesy of the artist

Jumaadi

An Arm and a Leg (a selection of drawings from this exhibition series), 2018, chinagraph on mulberry paper

ABOUT THE ARTWORK

An Arm and a Leg, the thought-provoking series by Jumaadi, stands as a fusion of thought and art. His creative journey spans diverse mediums, from rapid conceptualisations to poetic thought recordings. The interplay of these two realms gives rise to a visually compelling language that resonates deeply within.

Within these drawings, there is a distinct interpretation of themes such as birth, death, sacrifice, ceremony, love, despair, longing, and loneliness. He conveys these emotions through the form of dual figures or objects, weaving captivating narratives. This duality invites viewers to grasp the complexity and diversity of human emotions, prompting contemplation of intertwined inner feelings.

They are meticulously crafted using black chinagraph on mulberry paper, creating a powerful visual impact. Each piece embodies emotions, inner worlds, and memories, seamlessly blending individual and collective emotional experiences within its poetic essence.

ABOUT THE ARTIST

Jumaadi is an Indonesian born, Sydney-based artist working across a range of mediums, including drawing, painting, installation and performance. His work is in the collection of the National Gallery of Australia, the Art Gallery of New South Wales, the Museum of Contemporary Art Sydney and regional galleries, public and private collections across Australia and overseas. Since graduating with a MFA from the National Art School, Sydney in 2008, he has been involved in international exhibitions in Australia and internationally including in Asia, Russia, the United Kingdom and USA. Recently he has exhibited at the Gwangju Biennale in South Korea, the Asia Pacific Triennial (APT 10) in Brisbane and the National 4 at Campbelltown Arts Centre.

His practice is informed by personal experience as well as the political and aesthetic lineages of his homeland, including wayang kulit, a tradition of shadow-puppet plays that originated in Java and Bali. Some of his most recognisable works are large scale paintings on cloth, chinagraph drawing on paper, small and large figures sculpted from buffalo hide, paper cutouts and bronze casting.

Jumaadi is represented by King Street Gallery on William, Sydney.



ABOVE: Jumaadi, *Moon Howling*, 2018, chinagraph on mulberry paper.
Image courtesy of the artist and King Street Gallery on William

Kirtika Kain

the womb of a jackal, 2020, genuine vermilion and sindoor pigment and crushed cow dung on disused silk screen

The Solar Line XXVI, 2020, tar, silicon carbide, cardboard and tape on disused silkscreen

The Solar Line XXVIII, 2020, tar, screen printing emulsion, copper leaf, silicon carbide on disused silk screen

ABOUT THE ARTWORK

The Solar Line assembles a series of recycled silk screens found online and collected from homes around Sydney. Used in decades of textile printing, the disused screens and their embedded histories are reappropriated by Kirtika. Each screen is exposed with excerpts from the Laws of Manu (circa 100 CE), an ancient Hindu legal text that codifies caste and patriarchy. As a Dalit woman, Kirtika questions how this ancient text continues to be used as justification for caste and gender violence in modern India.

In the studio, Kirtika confronts erasure and reclamation. Here, the reverence for divine law meets the boldness, immediacy, and spontaneous nature of material play. Materials steeped in religious, studio, labour, and intrinsic value are engaged—gold leaf, tar, religious sindoor pigment, and green screen printing emulsion. Kain views gold as symbolic of the Dalit body—its qualities moulded by arbitrary value systems, yet uncorrupted by them.

Transformed into artefacts, the screens are both ancient and contemporary, fragile as skin and resilient as time-worn metals. Their tactile surfaces enshroud and obliterate text, bridging histories, geographies, and eras.

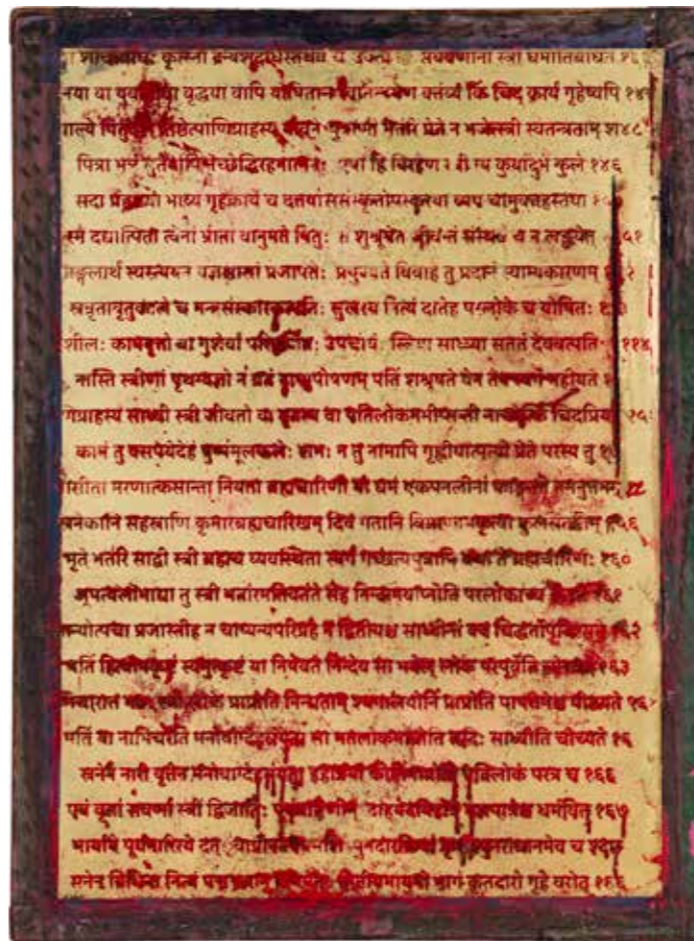
The Solar Line epitomises the intertwining nature of emotions. Much like emotions intertwine with culture, the screens interweave historical significance and modern questioning.

ABOUT THE ARTIST

Delhi-born, Sydney-based artist, Kirtika Kain examines how oppressive social hierarchies and power structures have been enforced upon and embodied by generations before her from the perspective of an outsider. Through diverse alchemical and experimental printmaking processes, Kain attempts to transform everyday materials into aesthetic object of value; thus, re-defining and re-imagining a personal and collective narrative.

In 2020, Kain received the Parramatta Artist Studio Program and was a finalist in the Create NSW Emerging Artist Fellowship. Kain has completed artist residencies in Rome and Siena and has exhibited both nationally and internationally, including in solo exhibitions at Roslyn Oxley9 Gallery, Sydney; Verge Gallery, Sydney and Firstdraft, Sydney. Kirtika has recently exhibited in the projects *Wake Up Call for my Ancestors*, Oyoum, Berlin and *Plea to the Foreigner*, African Biennale of Photography, Mali, collaborating with Dalit artists and thinkers within India and the diaspora.

Kirtika Kain is represented by Roslyn Oxley9 Gallery, Sydney



LEFT: Kirtika Kain, *the womb of a jackal*, 2020, genuine vermilion and sindoor pigment, crushed cow dung on disused silk screen. Photo: Luis Power. Image courtesy of the artist and Roslyn Oxley9 Gallery

Shivanjani Lal

Ghar, 2023, triple channel video

ABOUT THE ARTWORK

Ghar:

There is the blue house overlooking the river.
There is the yellow house where, on a good day,
you can hear the sea.

There is the red house on Darug Country.

The house my Aaji built after my Aaja passed
is blue, the colour of the sky pulled down to
form a house-shaped hole in my universe. My
definition of home. A place I can never return
to without thinking about who I am and where
I begin.

The yellow house my Nanni bought after Nanna
passed away on Thompson Street, Rakiraki, a
two-minute walk from the school she taught at.
A life remade through the loss of love.

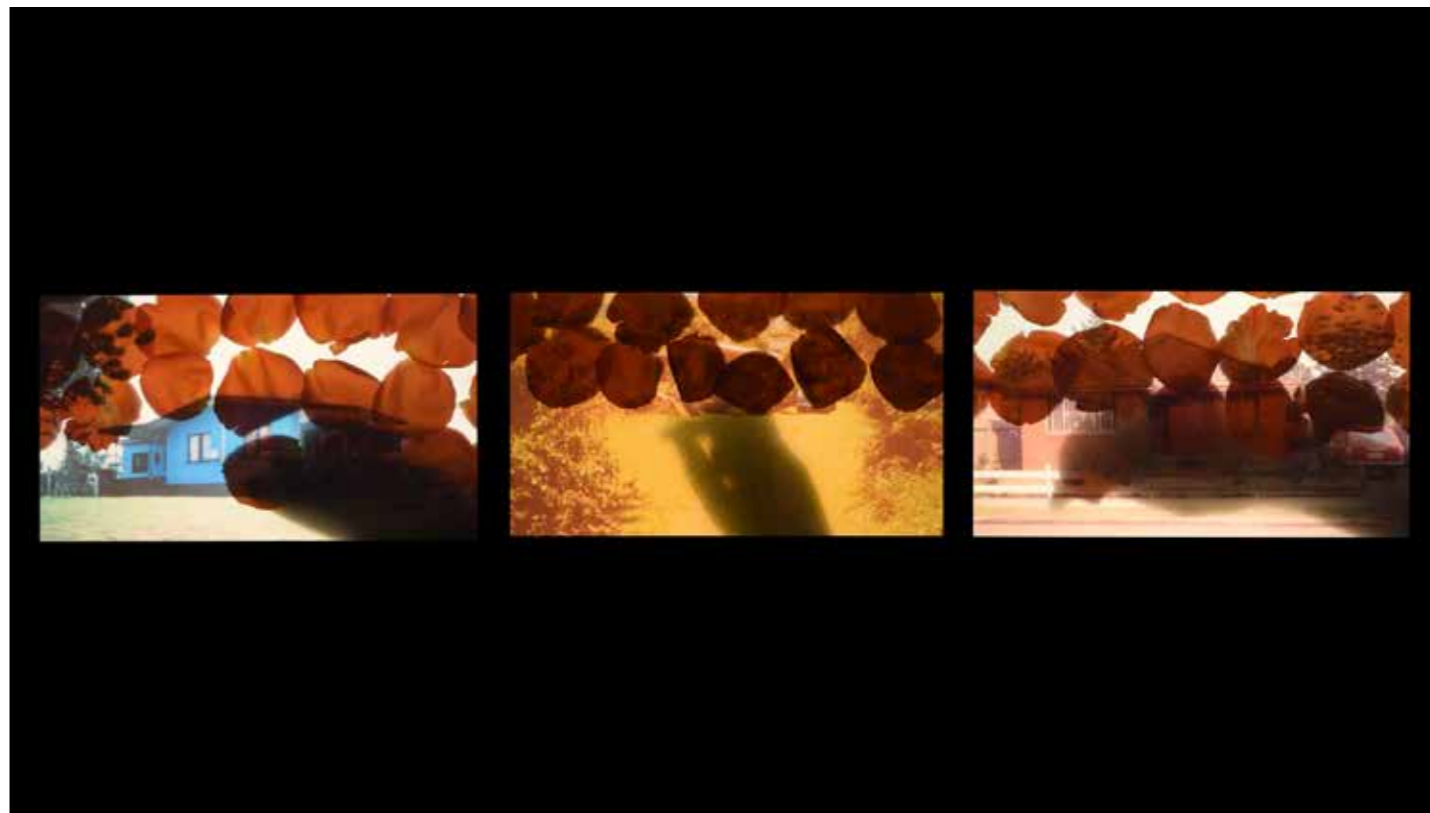
The red house, where we had four cups, four
plates; four of everything even though there
were six of us. Rooms filled with families until
they found their way. A home on a quiet road, a
street away from my Kaka.

Ghar, meaning home, explores the three
places I consider home and employs both
analog and digital methods to contemplate the
shifting memory of these places. It serves as
a poignant reminder that places hold as much
love and memory as we allow them.

Ghar takes a poignant look at how the intricate
tapestry of emotions is interwoven with the
concept of home. It reflects on the profound
influence of emotions on our sense of place
and belonging. Through my work, visitors are
invited to navigate the delicate threads that
bind emotions to the spaces we call home,
emphasising the transformative power of art to
illuminate the intricate fabric of our emotional
landscape within the broader context of
cultural intersections.

ABOUT THE ARTIST

Shivanjani Lal is a Fijian-Australian
artist whose work uses personal grief
to account for ancestral loss. Recent
works have used story-telling, objects
and video to account for lost histories
and explore narratives of indenture
and migratory histories from the Indian
and Pacific oceans. Lal's work has
been exhibited across Australia, and
internationally in New Zealand, India,
Barbados, France, Indonesia, the United
Kingdom and Italy. In 2021 she graduated
with distinction from Goldsmiths,
University of London with a Masters in
Artists Film and Moving Image. This year
she will participate in the Carriageworks
Clothing Store studio program from
June, and is an artist participating in
the City of Sydney's Creative Live Work
program for 2023-2024.



ABOVE: Shivanjani Lal, *Ghar*, 2023, video stills.
Image courtesy of the artist

Hyun-Hee Lee

Night Journey, 2019, acrylic on silk

ABOUT THE ARTWORK

Night Journey reflects my ongoing investigations into developing and maintaining spiritual and cultural connections with my family and culture. The work exposes the complex nature of emotions, memory, loss, spirituality and longing experienced by me as an intrinsic part of the diaspora to another country and culture.

Night Journey is a ten-meter-long painted silk canopy installed on the ceiling, suggestive of protection, care and safety and is dedicated to my mother whose life force and endless love, across time and distance, maintains a connection sustaining me in my long journey, psychologically and emotionally.

The night is a time for dreaming, for wishing and hope. When looking at the night sky in those times when I miss my family, I realise that they are also under the same celestial canopy as I am. Poignantly—as with memories—neither can be touched, only experienced.

ART SPACE ON THE CONCOURSE

ABOUT THE ARTIST

Hyun-Hee Lee is a Korean-Australian multi-disciplinary artist whose work traverses traditional Korean and Western art practices. She has a diverse practice comprising stitching, drawing, painting and installation with the aim to establish a spiritual and cultural connection with her country of birth. Hyun-Hee achieves this by recreating and re-contextualising traditional religious rituals, cultural practices and customs in a contemporary context.

Hyun-Hee has a Bachelor of Fine Art (Honours) from the National Art School. She was awarded the Bird Holcomb Foundation Honours Fine Art Scholarship in 2010. Also, she completed a Master of Fine Arts (Research) from the University of New South Wales Art and Design in 2015.

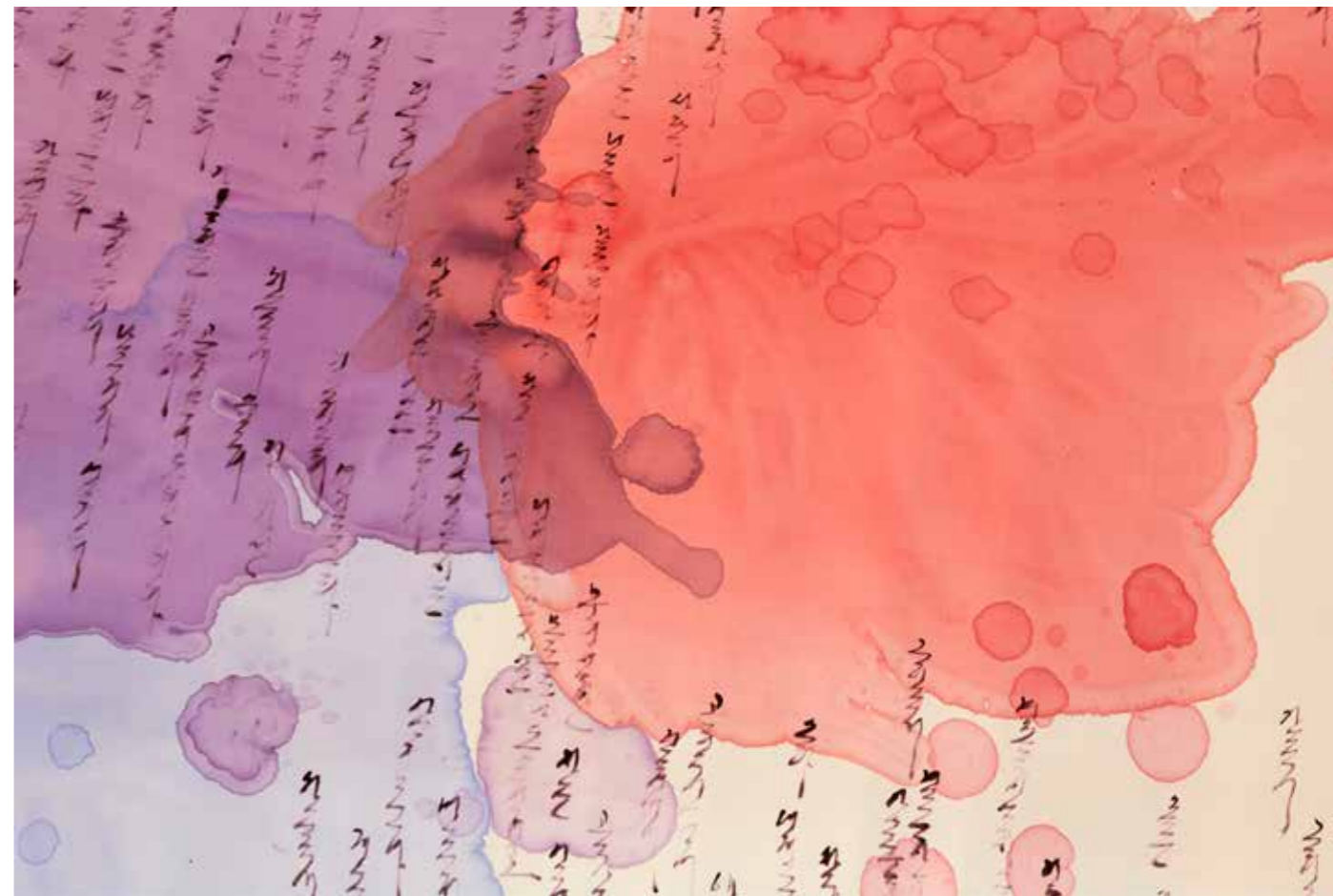
Hyun-Hee has been awarded many residencies, including Red Gate Residency in Beijing, China and the Onslow/Storrier La Cite International des Arts Paris Residency from the National Art School.

Hyun-Hee was the winner of the John Coburn Emerging Artist Award, under the auspices of the Blake Prize in 2012 and a finalist in 2013 and received acquisition award in JADA 2014, 2018 and 2022. Her works have been selected for numerous National Art Awards and Prizes including HIDDEN Rookwood sculptures 2022, 2023, Dobell Drawing Prize 2021, Hazelhurst Art on Paper Award, Adelaide Perry Drawing Prize, Fisher's Ghost Art Award, Sunshine Coast Art Prize and KAAF Art Prize.

Hyun-Hee has been selected in the City of Sydney Banner Gallery Design for the Sydney Lunar New Year Festival 2022 and 2023.

Hyun-Hee has exhibited internationally (South Korea and USA) and has had many solo and group exhibitions. Also, her work is collected in private collections both in Australia and overseas.

Hyun-Hee Lee is represented by Arterial Gallery, Sydney and Kara's Gallery, Seoul.



ABOVE: Hyun-Hee Lee, *Night Journey*, 2019, acrylic on silk.
Photo: Zan Wimberley. Image courtesy of the artist and Arterial Gallery

Pamela Leung

Why does God allow these things happen to us?, 2016 – 2023, eggshells and digital video projection with sound

ABOUT THE ARTWORK

Why does God allow these things happen to us? is a profound exploration of human suffering and resilience. Through a meticulous process, the artist cleans fragile eggshells, imbuing them with symbolism that mirrors the delicate yet enduring nature of life's challenges. Inspired by a poignant question posed by a tearful 12-year-old girl during Pope Francis' visit to Manila in 2015, this installation confronts viewers with the fragility of existence. Broken eggshells are placed underfoot, inviting participants to physically experience the sensation of 'walking on eggshells'—a visceral reminder of vulnerability and pain.

As an immigrant herself, the artist draws parallels between her journey and the fragile eggshells, both resonating with the feeling of being walked upon. This shared experience of vulnerability underscores the universality of the work, which resonates with the exhibition's theme 'entwined within' of emotional expression within cultural diversity. By encapsulating the human struggle in the face of adversity, the artwork encourages empathy, fostering connections across diverse backgrounds. In this shared space, visitors are prompted to reflect on their own emotions, forming a powerful dialogue about the interconnectedness of human experience amidst the rich tapestry of cultural diversity.

Videographers: Veronica Habib and Pamela Leung

Video Editor: Veronica Habib and Alma Studholme

Performer: Pamela Leung

ABOUT THE ARTIST

Pamela Leung is a Sydney-based artist who was born in Hong Kong and holds a Master of Fine Art from the National Art School. Leung's multidisciplinary practice includes video, sound, painting, sculpture, and installation, and is deeply informed by her personal experience and academic background. She challenges cultural narratives surrounding complex themes such as identity, immigration, and cultural hybridity. Leung's use of red as a symbolic representation of different perspectives and a unifying force is a striking feature of her work, inviting viewers to move beyond cultural differences and embrace shared humanity.

Leung has exhibited in group exhibitions globally and held solo exhibitions in Hong Kong, Sydney, Paris, London and Sheffield. She has completed artist residencies in the UK, Taiwan, and Australia, and her work is held in the Casula Powerhouse Art Centre and private collections in multiple countries.



LEFT: Pamela Leung, *Why does God allow these things happen to us?*, 2016 – 2023, eggshells and digital video with sound. Photo: Peter Morgan for National Art School, 2016. Image courtesy of the artist

Origin Collective

Origin: Marle, 2022, interactive website

ABOUT THE ARTWORK

Origin: Marle adapts and remixes existing technologies to redefine contemporary internet and web structures to create an artistic intervention into habitual passive browsing. This project features interactive multimedia vignettes known as 'microsites.' Each microsite explores unique approaches to online content as an artistic medium, woven together by an overarching narrative centred around the character Marle.

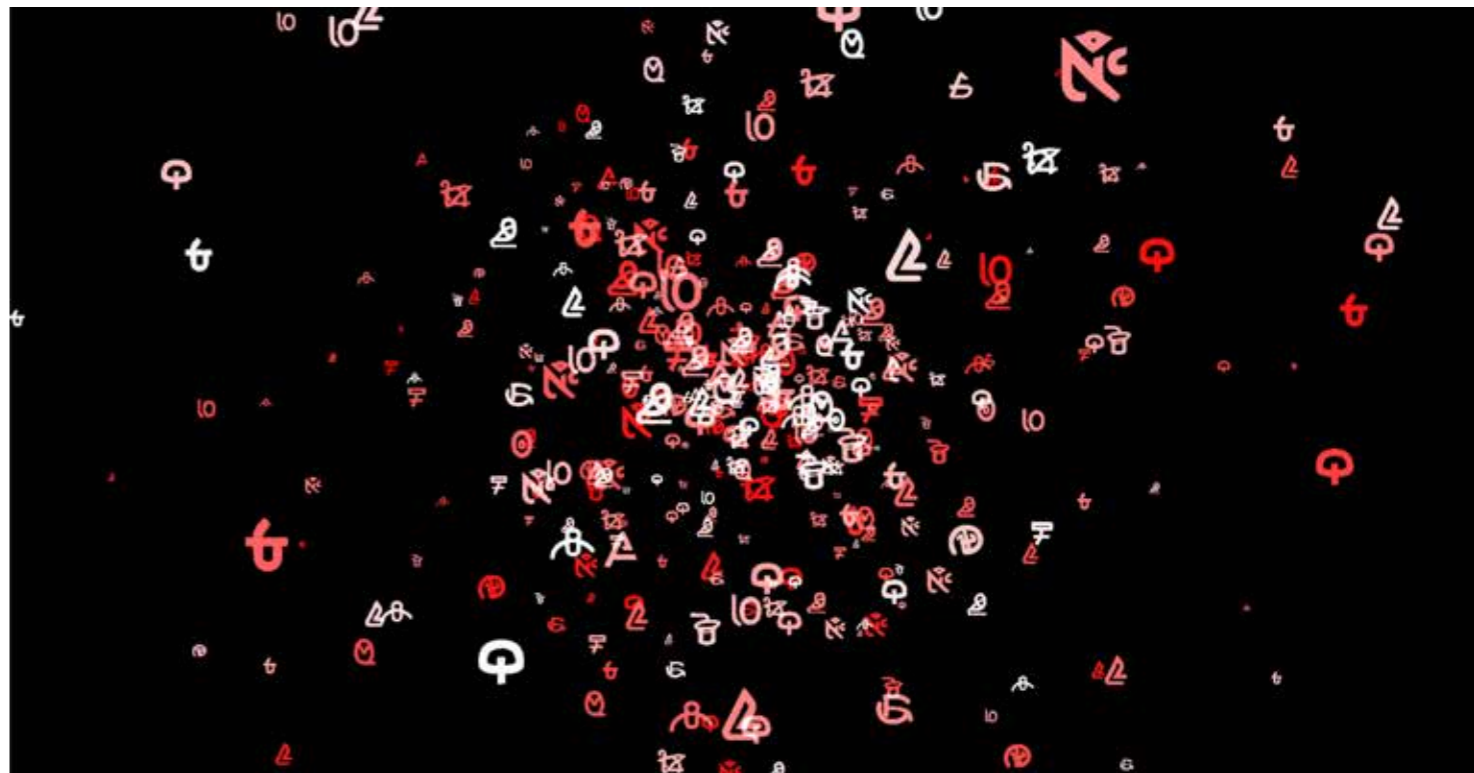
Marle, a nascent digital entity dwelling within the internet, becomes a lens through which we explore post-human self-identity, technological utopianism, and community dynamics. The work is intended to embrace subjectivity and ambiguity, to encourage the participant to derive their own conclusions about the work.

Origin: Marle connects with the themes in *Entwined Within* through metaphorical narratives of an emotional entity between worlds; an entity whose understanding of reality is shaped through the human experiences shared with the viewer, and offers to invoke a veritable empathy through artificial interaction.

ABOUT THE ARTIST

Origin Collective is a Sydney-based media arts collective consisting of the members Jordan East, Jane Fan, Callum Howard, Pat Younis and Alvin Ruiyuan Zhong. They have an interest in creating interactive and immersive experiences, typically addressing themes to do with online identities, virtual worlds, technological nostalgia and the interfaces between real and digital spaces. The members draw on a wide skill set to realise their artworks including illustration, 3D engines, web development, electronics and sound design.

Their practices, either as a whole group, in smaller units, or as individuals, has led them to collaborate and exhibit with a wide range of clients and institutions, including the 4A Centre for Contemporary Asian Art, VIVID, Adobe, RUFUS DU SOL, Anjunadeep, Marvel, Animal Logic, MONA, Fairfield City Museum & Gallery, Penrith Performing and Visual Arts, and Sydney Contemporary.



ABOVE: Origin Collective, *Origin: Marle* (detail), 2022, interactive website. Image courtesy of the artists

Hiromi Tango

Brainbow, 2023, textile, electric cables and mixed media with projected animation

Brainbow animation will play on The Concourse Urban Screen daily; 11am, 1pm, 3pm, 5pm and 7pm

ABOUT THE ARTWORK

Brainbow forms a pivotal link in an ongoing series probing our intricate relationship with technology. Rooted in prior works such as *Healing Chromosomes* and *Hiromi Hotel | Brain Flower*, inspired by the entangled world of cables and devices in daily life, it plumbs the emotional depth of our modern existence.

Amid a world dominated by devices and cables, *Brainbow* investigates technology's emotional impact. It ponders our increasing dependence on gadgets and the near-chaos when we lose online access or encounter a drained phone battery. Amid this digital turmoil, we contemplate recharging human connections lost through constant device engagement.

In one generation, societal dynamics have shifted, as virtual interactions overshadow face-to-face connections. Yet, as we benefit from digital progress, we lose qualitative aspects of human interaction, echoing Erving Goffman's concerns. This shift prompts questions about altering genetic makeup on an epigenetic level. Nevertheless,

technology enriches lives. In *Brainbow*, we harness digital world benefits and gently urge introspection on connections. As we manipulate wires and cables, we forge a personal technology relationship, acknowledging its role as a lifeline.

Deeper engagement includes Consulting Psychiatrist Dr. Patricia Jungfer's insights, questioning digital communication's brain and genetic impact. Amid these considerations, the piece invites audiences to confront evolving technology relationships in a rapidly changing world.

Brainbow underscores emotional tech influence and its potential impact on evolving emotional landscapes. This intertwining sparks dialogue on contemporary existence, weaving viewers into the exhibition's broader narrative. *Brainbow* beckons participants to explore new emotional realms through art, fostering shared human experiences transcending physical and digital divides.

ABOUT THE ARTIST

Hiromi Tango, a Japanese-Australian artist, journeyed to Australia in 1998, finding her creative home in Bundjalung Country, Tweed Heads, NSW, since 2014.

Her artistic odyssey spans universal themes, health, and neuroscience. Enriched by her cross-cultural migration, her practice explores human intricacies, sustainability, and nature's resonance. A fervent advocate of art's mental well-being impact, her journey of almost two decades is shaped by collaborations with scientists and institutions, magnifying art's affirmative influence.

In 2023, Hiromi embarks on the grand Tweed Valley Hospital Public Artwork project. This immersive venture features an enthralling film launch from August to September, culminating at the Brisbane Festival Launch on September 1st. This journey spans five vibrant locations, including Brisbane International Airport, Hotel W, Brisbane Quarters, South Bank, Brisbane Festival Garden Main Stage, and the IMB, University of Queensland.

Hiromi Tango is represented by Sullivan+Strumpf, Sydney.



ABOVE: Hiromi Tango, *Brainbow*, 2023, animation still.
Image courtesy of the artist



WE WOULD LOVE TO HEAR FROM YOU

Please complete this short survey by scanning this QR code or visit <https://culturecounts.cc/s/3iFecD>



We appreciate your feedback.
Thank you!

Entwined Within is a Willoughby City Council exhibition co-curated by Cassandra Hard Lawrie and Faye Chen. Presented in partnership with Emerge Festival 2023.

FREE

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

LEFT: Jumaadi, *The thorn of time*, 2020, chinagraph on mulberry paper.
Image courtesy of the artist and King Street Gallery on William


www.willoughby.nsw.gov.au/arts

ART SPACE ON THE CONCOURSE (Next to box office)
+ THE CONCOURSE URBAN SCREEN
409 Victoria Avenue, Chatswood

Opening Hours:

Wednesday, Thursday and Sunday: 11am-5pm
Friday and Saturday: 11am-8pm

 Chatswood NSW

 Chatswood_NSW

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Multicultural NSW

EMERGE
FESTIVAL 2023

