



INCINERATOR ART SPACE ART SPACE ON THE CONCOURSE THE CONCOURSE OUTDOOR AREA



VISUAL ARTS PROGRAM

27 January – 20 February 2022





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27 January – 20 February 2022

Year of the Tiger

by Tianli Zu

The Chatswood Year of the Tiger artwork featured on branding and installations around the Chatswood CBD.

COVER IMAGE: Dapeng Liu, *Mountain Pavilion* (detail), 2016, oil on Belgian linen. Courtesy of the artist

OPPOSITE: Owen Leong, *Raina* (detail), 2010, pigment print on archival cotton paper. Courtesy of the artist and Arterreal Gallery, Sydney

WESTERN SYDNEY
UNIVERSITY



Institute for
Australian and Chinese
Arts and Culture

Human Beings and Nature Are One 天人合一

Temporary public installation and two exhibitions

The World That Feels Warm 有温度的世界

INCINERATOR ART SPACE

2 Small Street, Willoughby

Exhibition exploring the harmony between art, nature and humankind.

ARTISTS Ginger Jingzhe Li, Tim Johnson, Owen Leong, Tracey Moffatt and Huajie Zhang

Curated by Guan Wei. In partnership with Institute for Australian and Chinese Arts & Culture at Western Sydney University

Curious Tiger

THE CONCOURSE REFLECTION POOL

Temporary public installation by Amigo & Amigo

To bring in the Lunar New Year of the Tiger, Amigo & Amigo present the sculpture *Curious Tiger*, a giant white tiger mum that stands 10m tall peering over the edge of the Reflection Pool at The Concourse, Chatswood. At her feet four tiger cubs sit playing.

Parallel Wanderings 双行游

ART SPACE ON THE CONCOURSE + THE CONCOURSE OUTDOOR AREA

409 Victoria Avenue, Chatswood

Exhibition exploring contemporary notions of landscape and our changing relationship with nature.

ARTISTS Thomas C. Chung, WeiZen Ho, Karen Lee, Pamela Leung, Ruth Ju-Shih Li, Dapeng Liu, Jayanto Tan, Laurens Tan, Catherine Woo and Tianli Zu

A Willoughby City Council curated group exhibition

Roar into the New Year

Highlights include:

- **Lunar New Year Comedy**
- **Chatswood Tiger Beats**
outdoor concerts
- **The Magic Flute**
pocket opera
- **Golden Market**
- **Chinese New Year Celebration Day**



www.visitchatswood.com.au/lny



Mayor's Message



As the new Mayor of Willoughby I am delighted to present the fourth annual Chatswood Lunar New Year Festival celebrating the Year of the Tiger. The 2022 festival

runs from 27 January to 20 February and promises to be our most comprehensive and vibrant festival yet. We'll celebrate art, music, performance and food in every corner of Chatswood, showcasing cultures of our communities from China, Vietnam, Singapore, Korea, Taiwan and Hong Kong.

Art is at the heart and soul of every culture. In Willoughby, art deeply enriches the cultural landscape of our City and the lives of our citizens. This year the Chatswood Year of the Tiger Festival features a contemporary visual arts program across a number of exhibition spaces in Willoughby City.

A giant light art installation of a mother tiger and her four cubs will spark imaginations of children and families at The Concourse Reflection Pool. Art enthusiasts will love the thought provoking exhibition *The World that Feels Warm* at The Incinerator Art Space, while visitors of all ages can connect at an

exhibition of Australian-Chinese cultural exploration *Parallel Wanderings* at Art Space on The Concourse.

I would like to extend my sincere gratitude to our artistic partners Simone Chua from Amigo & Amigo and the Institute for Australian and Chinese Arts & Culture at Western Sydney University. This extensive lunar new year visual arts program turned from vision to reality with your significant contribution and guidance.

Please enjoy our lunar new year visual arts program and I look forward to seeing you at the Chatswood Year of the Tiger Festival as we celebrate a year of good health, good fortune and luck.

A handwritten signature in black ink that reads "Tanya Taylor". The signature is stylized with a large, looped 'T' and a cursive 'Taylor'.

Tanya Taylor
Mayor, Willoughby City Council



Year of the Tiger

Willoughby City Council is proud to have engaged renowned local artist Tianli Zu to create a beautiful artwork and hero image for the Chatswood Year of the Tiger festival. This can be seen around the Chatswood CBD including the Reflection Pool at The Concourse.

According to Chinese tradition, tigers signify bravery and energy. They are known as the 'king of beasts'. The symbol marked on its forehead is the same as a Chinese character meaning power and authority.

The movement of the tiger symbolises independence, self-esteem, vigour, strength, and optimism.

This tiger depicts a young, happy, playful and optimistic animal, in contrast to the usual perception of tigers as ferocious creatures.

The tiger consists of several traditional Chinese elements that symbolise good fortune: ancient Chinese coins; plum blossom; auspicious clouds; and the Chinese character 'Wang' sits on a lotus flower. These metaphorical and beautiful patterns reflect the characteristics of the tiger: helping

others, taking responsibility, being content, striving for perfection, being wealthy, healthy body and mind, and has many friends.

Red is the dominant colour of the tiger. Red has cultural significance in traditional Chinese culture – it symbolises luck, happiness and joy. Red represents vitality and celebration. It is also considered to be fashionable and modern in contemporary society.

The Lunar New Year celebration provides a wonderful opportunity for all members of the community to celebrate in harmony.

This depiction of the tiger manifests the continuity of traditional Chinese culture while recognising the impact and transformative effect of rapid technological changes. The tiger's figure is composed of a combination of papercuts by hand and digital manipulation.

Years of the Tiger: 1926, 1938, 1950, 1962, 1974, 1985, 1998, 2010, 2022.

ABOUT THE ARTIST

Tianli Zu (born in Beijing, China) is an award-winning Australian multimedia artist. She has a diverse practice comprising papercuts, sculpture, painting, animation and installation.



Coins



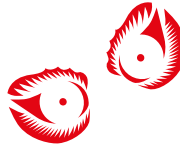
According to Chinese tradition, ancient Chinese coins symbolise harmony. The round shape represents heaven and the square represents Earth. A single coin is placed on the tiger's body – suggesting to move forward will bring good fortune and wealth.

Water



2022 is Water Tiger. The spiral water pattern is a nourishing element. It is often meaning light, and glory. It represents the journey of life as it unfolds. It also reflects Willoughby city's scenic waterways.

Butterfly eyes



A butterfly bears on tiger's eyes. According to folklore, the butterfly admires the tiger's bravery, and the tiger admires its liveliness. They represent the wholeness of small and big, soft and strong.

Plum blossom



Plum blossom is a sign of spring. It symbolises perseverance and hope, as well as beauty, purity, and the transformation of life.

King and lotus flower



The Chinese character Wang means to rule the world. It symbolises a command to avoid evil and try to seek for good luck, protection, auspiciousness and safety.

The Lotus flower symbolises purity, enlightenment, growth and rebirth. It has been composed on the tiger's forehead to redefine that its leadership is rooted in humanity.

Human Beings and Nature Are One

天人合一

Unity of humankind and nature is a core philosophical concept in Chinese culture and a core value in Taoism. It is an aesthetic view of the universe advocated primarily by Lao Tzu and Chuang Tzu. It places humankind in his/her proper relation to nature and emphasises on human and nature unification. Living in harmony with the rules of nature and the universe will lead to the integration of universe and man.

Humankind is an integral part of nature and humans and nature are originally united as one. However, with more and more rules and regulations developed by men, human beings started losing their natural dispositions and creating disharmony with nature. Lao Tzu and Chuang Tzu caution men against excessive interference, as the urge to change what by nature is already good only increases disruptions and human misery. So man needs to practise and cultivate oneself according to Taoist principles in order to liberate human nature from external shackles and to return to and be

re-united with nature. A quote from Tao Teh Ching will serve as an illumination on the state of human world and how to restore the Tao:

When the world is in possession of the Tao, the galloping horses are led to fertilise the fields with their droppings. When the world has become Taoless, war horses breed themselves on the suburbs. There is no calamity like not knowing what is enough. There is no evil like covetousness. Only he who knows what is enough will always have enough.

(Chapter 46, Tao Teh Ching, 2006, p. 107)

The natural world is governed by its inherent rules and eternal cycles. Spring is followed by summer, then autumn, then winter, and the cycle starts again as another year starts. Each season has its function. Spring is the season of sowing seeds, summer is the season of growth, autumn is the season of harvest and winter is the season of restoration. The human world

needs to follow and correspond with the same cycle to survive and thrive. Living in harmony with the seasonal changes and following the rhythms of the natural world are the foundations for the traditional Chinese health-building and wellbeing, both physical and mental, so that one can keep drawing on the essence, energy and spirit of nature.

On a metaphysical level, humans can become nature. There is a famous parable attributed to Chuang Tzu who one day dreamt that he was a butterfly, fluttering hither and thither, conscious only of his happiness as a butterfly, and unaware that he was Chuang Tzu. When he woke up, he could not be certain that he was a man dreaming he was a butterfly, or he was actually a butterfly dreaming he was a man.

When we apply this concept of unity of humankind and nature to the contemporary world which features and boasts disruptive technology and is characterised by

all kinds of other disruptions, it is not surprising to see that our relationship with nature is forever altered. Can human beings be re-united with nature?

Lao Tzu believes that “all things come back to their roots” and “to go far is to return”. According to Taoism, the heavy blow often fails where the light touch succeeds.

To restore the unity of human beings and nature, we need to allow for humility, yielding, gentleness and serenity. In the end, we must “learn to unlearn one’s learning”.

Professor Jing Han 2021

PhD (Sydney), MA, BA (Hons), NAATI

Director, Institute for Australian and Chinese Arts & Culture
Western Sydney University

The World That Feels Warm 有温度的世界

INCINERATOR ART SPACE

Exploring the harmony between art, nature and humankind.

ARTISTS Ginger Jingzhe Li, Tim Johnson, Owen Leong, Tracey Moffatt and Huajie Zhang

Curated by Guan Wei. In partnership with Institute for Australian and Chinese Arts & Culture at Western Sydney University

For the past 18 months or so, the world seems to have stopped moving and everyone's lives have been suspended. Confronted with an uncertain future, we have been locked in a state of mind fraught with hesitation, stress and anxiety. COVID-19 has created an unprecedented impact on the human world, and it is time that we deeply reflect on the journey that human beings have embarked on.

Perhaps the ancient Chinese Taoist philosophy that "human beings and nature are one 天人合一" can enlighten us. According to Taoism, humankind exists within the natural universe and for this reason needs to achieve an order and balance with nature. Human behaviour should follow the "way of heaven", also called the "natural law". In contemporary times, when we are faced with the earth's ecological and resource crises, we can clearly see the significant meaning that ancient wisdom brings to our current reality. Harmony between

humankind and nature means that nature should not be regarded as an object that may be destroyed by excessive exploration. We share the same universe with all other flora and fauna. Hence, we share the same future and depend on each other. Taoism believes that to go far is to return, and that the heavy blow often fails where the light touch succeeds. To restore the unity of human beings and nature, we need to allow for humility, gentleness and serenity. We want to live in a world that feels warm.

This exhibition is co-produced by the Institute for Australian and Chinese Arts and Culture at Western Sydney University and Willoughby City Council. It features as part of the Council's Lunar New Year Festival, following last year's successful partnership exhibition at the same art venue. The exhibiting artworks include paintings, photographs, installations and video art. We are very privileged to

feature five brilliant artists. Tracey Moffatt is an internationally renowned Australian Indigenous artist who has focused and presented Indigenous lives and history with her poetic visual language. Tim Johnson is a very well-known Australian artist whose works have been deeply influenced by Buddhism and Australian Indigenous culture. A highly acclaimed young artist of Asian heritage, Owen Leong often uses his own body to explore human existence and the relationship between people, society and nature. Ginger Jingzhe Li is a Chinese Australian artist as well as an art critic and curator. She discovers the beauty of life from a female perspective and is exceptional in her ability to surprise viewers by turning ordinary objects into enlightening artworks. Huajie Zhang is a cross-media artist from China who fell in love with this ancient continent after his arrival two years ago. He collects a wide range of natural materials including bark,

leaves and rocks and uses them to create his artworks which are imbued with warmth and magnificent power.

Each piece in this exhibition is different and distinctive. Viewers who are provided with different art forms and lenses can feel and experience the harmony between art, nature and humankind in these artworks, creating a shared living space of great diversity. We hope this exhibition will inspire passion and strength to ease and heal the trauma brought by the global pandemic.

Guan Wei 2021
Exhibition Curator

RIGHT: Huajie Zhang, *New Creatures series* (detail), 2020-2021, painted palm leaves. Courtesy of the artist



GINGER JINGZHE LI

Stream of Life, 2021, knitting and textiles and pyrography on wood boards

My Body and Soul, 2020-21, mixed media

ABOUT THE ARTWORK

Stream of Life comes from Jingzhe Li's fascination with new lives. She often imagined how a new life came into being and how this new life evolved in the dark womb. In her mind, new lives are like stars in the universe. Life is a huge gift and it is composed of a journey of surprises and adventures. In this series, she has expressed her fascination and reverie. In the stream of life, light and warmth are vital.

My Body and Soul was created while the artist was in lockdown. Isolation re-started Jingzhe Li's interest in the colour of vegetables, fruits and wine. Finding new inspiration in the colours of daily items, she started painting on empty bottles. The colourful fruits and vegetables are gifts from mother nature. It is her hope that her artistic transformations can be seen as the most natural way to heal our bodies and souls.

ABOUT THE ARTIST

Jingzhe Li has been an art critic and artist as well as a writer and curator. She won the Dean's Scholarship of UNSW College of Fine Art (COFA) in 2001 and Shaman Gallery Scholarship in 2002 and received a Master Degree of Art Administration from COFA, UNSW in 2003. She has been a highly regarded and prolific art critic in the Chinese Australian art scene and has published many articles on Chinese and Australian art in Chinese language journals and media. In recent years she has devoted herself to her own artistic creation. She is a multi-media artist and her artworks include painting, drawing, paper-cutting, etching, ceramics and sculpture.



FAR LEFT: Ginger Jingzhe Li, *Stream of Life*, 2018, knitting and silk thread. Courtesy of the artist

LEFT: Ginger Jingzhe Li, *Stream of Life* (detail), 2021, pyrography on wood boards. Courtesy of the artist

TIM JOHNSON

Crop Circles, 2020, acrylic on linen

ABOUT THE ARTWORK

Crop Circles is a painting about the worldwide phenomenon of unexplained designs that appear, often overnight, in fields of grain. These designs are usually abstract and reference cultural information as well as mathematics and even astronomy. Johnson has placed these at the centre of four of the panels, and in the second panel, has used an image of two Indigenous artists working on a painting to put his use of dots (with permission after working at Papunya in the 1980s) in context. Around these central motifs are images of water and mountains borrowed from traditional Chinese embroidery, usually at the bottom of each panel, and imagery from Tibetan thangkas that includes Buddhas, meditators and temples. There are also images of Native Americans, blues singers, UFOs, ceremonial artefacts and abstract forms that emerge during the painting process that together create a kind of ideal, mythological world.

ABOUT THE ARTIST

Tim Johnson's artistic practices, influenced by conceptual art, encompass an extensive range of media, from performance art, installation, live music, photography and painting and have been at the forefront of contemporary art practice in Australia. He is important in the debate of post-modern cross-cultural referencing and appropriation, as well as discussions about Australia's interconnection with Asia and Eastern philosophy in comparison to our Western heritage.

In the early 1980s, Johnson spent time learning from, and collaborating with, Aboriginal artists from the Pintupi, Warlpiri and Anmatyerr communities at Papunya in the Western Desert. It was a profoundly influential period in his artistic development. Since that time his work has drawn on a wide range of cultural references, combining iconography from Aboriginal, Buddhist and east Asian sources alongside his own unique personal imagery, in an exploration of artistic and spiritual connections across cultures.



ABOVE: Tim Johnson with Daniel Bogunovic, *Crop Circles*, 2020, acrylic on linen. Courtesy of the artist

OWEN LEONG

Birthmark, 2010, pigment print on archival cotton paper

Guardian Heads, 2018-2019, Hydrostone, bronze, rose quartz crystal points, steel

Force Field (amygdala), 2016, plaster and gilded brass

ABOUT THE ARTWORK

Birthmark series depicts Asian-Australian shapeshifters. Each individual proudly bears the markings of a native Australian moth on their face. Fluid identities, androgyny and ambiguity manifest the latent power of transformation in all human bodies. In this series, some individuals also bear physical wounds and scratches. Wounds are in constant state of transformation, as a site of injury or healing, or sometimes both at the same time. Leong's work evolves from the premise that identities are fluid and constantly changing and uses the body and skin as a surface across which social and cultural forces are displayed and transmitted.

Guardian Heads is a series of three sculptures cast from the artist's own head. By turning the heads upside-down, the artist is inverting culture that is imprinted on the body and mind. It is a way of looking within oneself to find a new perspective. These

are contemplative, totemic and watchful guardian figures. These sculptures show the body as landscape: human faces merge with mountain forms, while crystals and mushrooms grow from heads, arms and hands. Through a contrasting language of man-made and natural materials, these works symbolise the journey towards original nature, to experience a deeper awareness within everyday consciousness.

Force Field (amygdala) visualises the energy meridians of the body as armour. It is named after an organ located deep within the human brain, which is responsible for emotional learning and emotional memory. The metallic exoskeleton is inspired by the ritual coordinates of acupuncture meridians, and is a structure that maps the force field of healing energy. This sculpture is from a body of work informed by Chinese philosophy, medicine and healing.

ABOUT THE ARTIST

Owen Leong is a contemporary artist working with sculpture, photography, video and performance. Leong's work has been exhibited widely in Australia. He has also exhibited internationally, including the Art Gallery of New South Wales; Art Gallery of South Australia; Casula Powerhouse Arts Centre; Monash Gallery of Art; 4A Centre for Contemporary Asian Art; Singapore Art Museum; Today Art Museum, Beijing; Zendai Museum of Modern Art, Shanghai; OCT Contemporary Art Terminal, Shenzhen; and the National Museum of Poznan, Poland.

Owen Leong is represented by Arterreal Gallery, Sydney



LEFT: Owen Leong, *Force Field (amygdala)*, 2016, plaster and gilded brass.
Courtesy of the artist and Arterial Gallery, Sydney

TRACEY MOFFATT

Up In The Sky # 9, 1997, off set print

Up In The Sky # 17, 1997, off set print

OTHER, 2010, single channel video with sound

ABOUT THE ARTWORK

Up in the Sky series read like stills from a black-and-white movie, set in an Australian outback town desolated by poverty, violence and despair. The narrative of the series is non-linear, but threaded through it are the figures of a young white woman and a chubby Aboriginal baby who represent moments of peace and love amongst the menacing figures of grim nuns, withered old men and feral townspeople. Their presence speaks of the assimilationist policies and forced separations of Aboriginal families that haunt Australian history.

OTHER is one of Moffatt's fast paced montage videos which edit together scenes of interracial encounters. Moffatt utilises the clichés of cinematic representation of the 'other' to trace a pop culture history of how the west has represented its encounters with countries and peoples that are not itself. The 'other' here is a people and a place where the transgression of race, gender, and cultural norms can be imagined but which has little to do with any anthropological reality.

ABOUT THE ARTIST

Tracey Moffatt is one of Australia's most renowned contemporary artists, both nationally and internationally. She is highly regarded for her formal and stylistic experimentation in film, photography and video and is known as a powerful visual storyteller. The narrative is often implied and self-referential, exploring her childhood memories and the broader issues of race, gender, sexuality and identity. Since her first solo exhibition at the Australian Centre for Photography in Sydney in 1989, Moffatt has held over 100 solo exhibitions of her work in Europe, the United States and Australia.

Tracey Moffatt is represented by Roslyn Oxley9 Gallery, Sydney



LEFT: Tracey Moffatt,
Up In The Sky # 17, 1997, off set
print. Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney

HUAJIE ZHANG

Alchemy of Mountains and Seas, 2021, rock colour mixed material

New Creatures series, 2020-2021, painted palm leaves

ABOUT THE ARTWORK

Alchemy of Mountains and Seas series constructs a reality of illusion or an illusory reality. The structure and texture of the paintings are sharp, with deep and layered meaning. The colours and images are roaming between order and passion, which creates an effect that is rational and solid, while also being free and unrestrained.

New Creatures series was inspired during a walk the artist took in the streets of Sydney. He noticed on the footpath a dried and hardened palm leaf. He picked it up and was hit by an instant flash of inspiration. Originally scattered in all sorts of places, but once gathered one by one and brought to life by the artist, these "new creatures" assume a new life and form a new world of sky, ocean, plants and animals, death and rebirth, in silence and splendour.

ABOUT THE ARTIST

Dr Zhang Huajie is a multidisciplinary Chinese contemporary artist whose artistic practice spans painting, photography, ceramics and performance art. Zhang Huajie held a Bachelor's degree in cinematography from the Beijing Film Institute, before he received his Doctorate in Experimental Art from the Xi'an Academy of Fine Arts. He was a visiting scholar at Alfred University in America. He also has had a successful career as a film and drama director and cinematographer. He currently lives and works in Sydney.



Curious Tiger

To bring in the Lunar New Year of the Tiger, Amigo & Amigo present the sculpture *Curious Tiger*, a giant white tiger mum that stands 10m tall peering over the edge of the Reflection Pool at The Concourse, Chatswood. At her feet four tiger cubs sit playing.

The artists have presented the tiger mum as a royal, strong and powerful animal highlighting her female protective instincts and intuition. The audience can approach the tiger mum's face, enabling them to have an intimate experience with her beauty and gentle strength.

The baby cubs can be seen playing from Chatswood Library, inviting people to engage with their playful personalities.

The artists have chosen to create a white tiger as it is a mythological animal in Chinese culture. It is believed that when the tiger reached 500 years, its tail would turn white and that the white tiger would only appear when there is peace throughout the world.

THE CONCOURSE REFLECTION POOL

ABOUT THE ARTIST

Art collective Amigo & Amigo believe art brings people together, inspiring a collective sense of play and wonder. In 2012, Simone Chua founded Amigo & Amigo with the desire to create art that brings joy to public spaces. Her passion for building community has enabled Amigo & Amigo to expand, bringing on some of Australia's leading creatives and engineers. The diversity and talent at Amigo & Amigo has skyrocketed the studio's success, seeing their projects being realised internationally throughout Australia, Asia, South America, USA, Europe and the Middle East. Our artistic vision is to continuously explore the transformation of environments into memorable experiences, inviting real audience interaction with the work.





LEFT & ABOVE: Amigo & Amigo, *Curious Tiger*, 2022, hand-stitched printed fabric inflatable with LED lights. Artist impression courtesy of Amigo & Amigo

Parallel Wanderings 双行游

ART SPACE ON THE CONCOURSE + THE CONCOURSE OUTDOOR AREA + THE CONCOURSE URBAN SCREEN

Exploring contemporary notions of landscape and our changing relationship with nature.

ARTISTS Thomas C. Chung, WeiZen Ho, Karen Lee, Pamela Leung, Ruth Ju-Shih Li, Dapeng Liu, Jayanto Tan, Laurens Tan, Catherine Woo and Tianli Zu

A Willoughby City Council curated group exhibition

Parallel Wanderings 双行游 explores how contemporary Australian artists with Chinese cultural roots reinterpret and draw from Chinese landscape traditions, and present the notion of 'landscape' through the contemporary mediums of sculpture, installation, painting, video, animation and performance art. The artists in this exhibition reflect on the importance of nature and their own personal connection to the natural world. As the parameters around contemporary art practices continue to expand, the landscape genre continues to adapt with it, highlighting present-day issues, including Climate Change and urbanisation.

The title of the exhibition is inspired by the Chinese phrase *woyou*, which expresses the idea of "wandering while lying down"—a phrase associated with the viewing of traditional Chinese landscape painting. One may not be able to easily travel to a

landscape, but a painting hanging in one's home could allow an experience of 'landscape' from the comfort of an arm chair. Further, *woyou* captured the philosophic benefit one gained from viewing a Chinese landscape painting. Expressing the philosophy of Taoism, the landscape tradition emphasised the importance of harmony with the natural world.

Artworks by WeiZen Ho and Laurens Tan connect directly with Willoughby City. WeiZen Ho's process driven work *illuminations of created place* responds to her engagement with Willoughby City residents to create a performance and installation that imagines landscape creation. The Chatswood CBD is manipulated by a Chinese chengyu in an animation by Laurens Tan. In this context, the wisdom of *When the water ebbs, stones will appear* can be seen at threat when one considers the urbanisation that overlays the Scotts Creek watercourse.

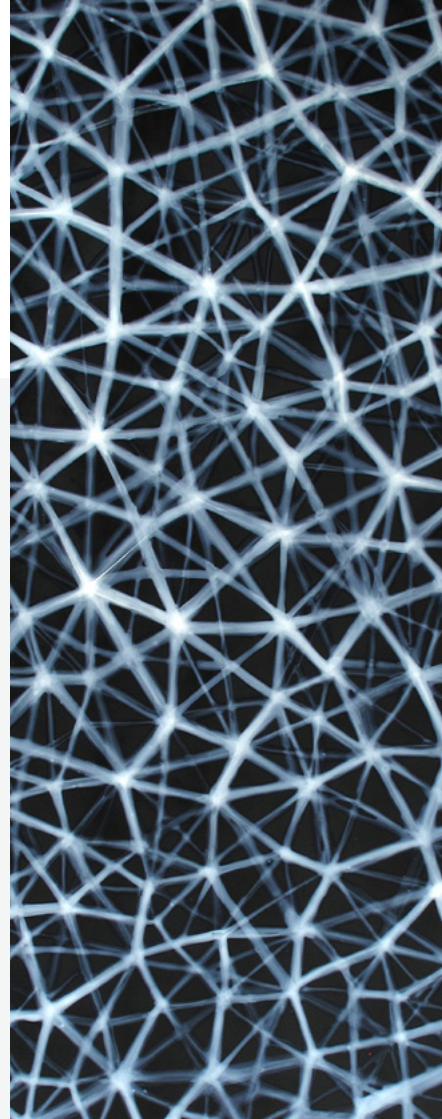
The interface between natural and human made environments is further explored in Dapeng Liu's *Mountain Pavilion*. His painting of a domestic interior employs the architectural surfaces of a room to present an expansive landscape experience for the imagined viewer, who is represented by an empty chair. The relationship between self, body and the natural environment is expressed as intrinsically inseparable in Catherine Woo's energetic semi-abstracted paintings *Particle Storm* and *Indra's Web*.

Concepts about renewal and sustainability are at the heart of Tianli Zu's *A new world on Earth*. Her animation presents a metaphorical exploration of the essence of life, and an imagining of planet Earth back in balance. Ruth Ju-Shih Li's installation *Still Life from a Distant Memory – a Winter Study Before Dawn* symbolises renewal and the natural cycles of life through its ephemeral nature. The

clay flora and fauna forms contained within the work slowly break down throughout the exhibition, to be recycled in the artist's studio.

The psychological power of landscape cannot be underestimated. The animation *"How Deep Is Your Heart?" (I)* by Thomas C. Chung expresses the capacity for 'nature gazing' to provide internal reflection. For Jayanto Tan, it is the ritual actions of the artist that can promote healing. His *Moon Gate* series symbolises a place in the world for healing, as well as immigrant journeys across land and water. Pamela Leung highlights the social nature of The Concourse's urban spaces. Her installation *Where is the Red Line?* employs red string to offer a powerful metaphor for connection.

Karen Lee's animation *Unfold* examines the geometry of the Chinese fan through abstract colour and movement. The exhibition seeks to reflect that a contemporary interpretation of landscape can be expressed through abstract or symbolic expressions, and refer to the genre by way of Chinese traditions that have associations, such as calligraphy and the substrates for Chinese painting, including the hand fan. Further, the landscape motif can symbolise narratives associated with deep psychological states, metaphysical phenomena, the migratory experience and concepts such as renewal.



THOMAS C. CHUNG

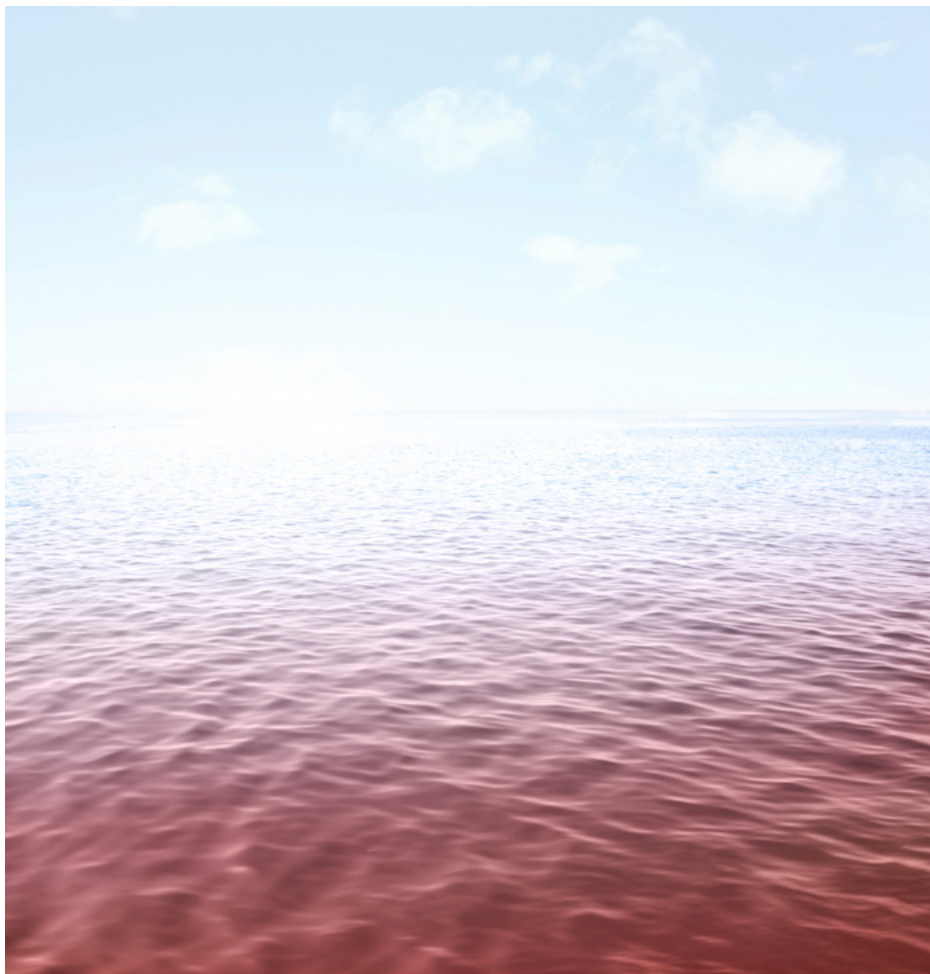
"How Deep Is Your Heart?" (I), 2022, photographic animation

ABOUT THE ARTWORK

The imagery manipulated for this video animation was taken earlier this year on the hottest day in Melbourne during the global pandemic. Thomas C. Chung was camping by a lake when he spotted an unusual series of waves whipped up by unexpected winds, tinted in colour by blooming red algae. Its absence of terra firma and visible surface agitation hinted at an intangible as if it was posturing as the sea. It gave rise to the thought, had he not known this was a lake, he could have been staring out into the ocean. This contemplative thought then led Chung to think of his past and most recent struggles during the lockdown, living a predominantly virtual life while yearning for a deeper connection with nature.

ABOUT THE ARTIST

Thomas C. Chung is a Melbourne-based Chinese-Australian contemporary artist devoting a lifelong conceptual practice to exploring the childlike psyche. In 2004, Chung completed his Bachelor of Fine Arts degree at the College of Fine Arts at the University of New South Wales. His recent exhibitions have included *STAGES: Life in Lockdown*, Monash Gallery of Art, Australia; *Future Ready: Survival Now + Next*, Anchorage Museum, USA; and *APS Mdina Cathedral Contemporary Art Biennale 2020*, Mdina Cathedral Museum, Malta. He has also been selected as a finalist for *The 40th Alice Prize*, Araluen Arts Centre, Australia and *The 65th Blake Prize*, Casula Powerhouse Arts Centre, Australia. He is currently pursuing a future in psychotherapy for further artistic research.



LEFT: Thomas C. Chung, *"How Deep Is Your Heart?" (I)*, 2021, photograph.
Courtesy of the artist

WEIZEN HO

illuminations of created place, 2022, performance-installation

ABOUT THE ARTWORK

To be *in place*, is to connect to the diverse observations, memories and beliefs surrounding that created place. In exploring this reinterpretation of landscape, WeiZen attempts to embody the sense of place via the archive of the feet; walking around the local area of Willoughby City with residents who shared their favourite tracks and places, considering the history and significance of the sites she was visiting. WeiZen believes that walking helps to activate the body memory and can elicit stories not just from the present, but can also serve as pathways to memories in other places. *illuminations of created place* as a performance-installation is also about the imagination of the beginning, the phenomenon of the first landscape. Her methodology insists on the devising process to be *of and for place*, where she is attempting to rekindle remembrances and shift our perceptions of time, beyond the accustomed chronometric manner.

ABOUT THE ARTIST

WeiZen Ho was born in Melaka, Malaysia. She devises solo and participatory works that occupy spaces of uncertainty between performance, ritual and installation. She investigates methods for accessing the memory body through image concept sketching, vocal-bodywork, improvisational techniques and mimicry of spirit possession, formalising a spirit-corporeal vocabulary. Her performance structures employ accoutrements and imagery that coalesce relationships between body, voice, sound and site.

Since founding visual/music group TUFA, performing across Australia, Indonesia, Malaysia and Beijing (1999-2004), WeiZen expanded her discipline into spatial-body choreography. Her major works include *Stories from the Body #1-#9* (2014-2019: Indonesia, Malaysia, Japan, Thailand, Australia), *the subtle beings* (Australia 2018) and *The Invisibles* (360VR film 2020). WeiZen is a featured artist in Cementa Festival

2022. She has also been the artist-curator for cross-disciplinary performance-installation events and residency concepts like *SoundBitesBody* (2012-2016: residential properties throughout the Blue Mountains), and *Performature : Performateur* (2019-2021: Articulate project, Splinter Orchestra festival and StSt.Ari).



ABOVE: WeiZen Ho, *illuminations of place* (detail), 2021, bark, charred wood, human hair and found objects on rice paper. Courtesy of the artist

KAREN LEE

Unfold Series, 2022, acetate on acrylic panels

Unfold, 2022, single-channel HD video

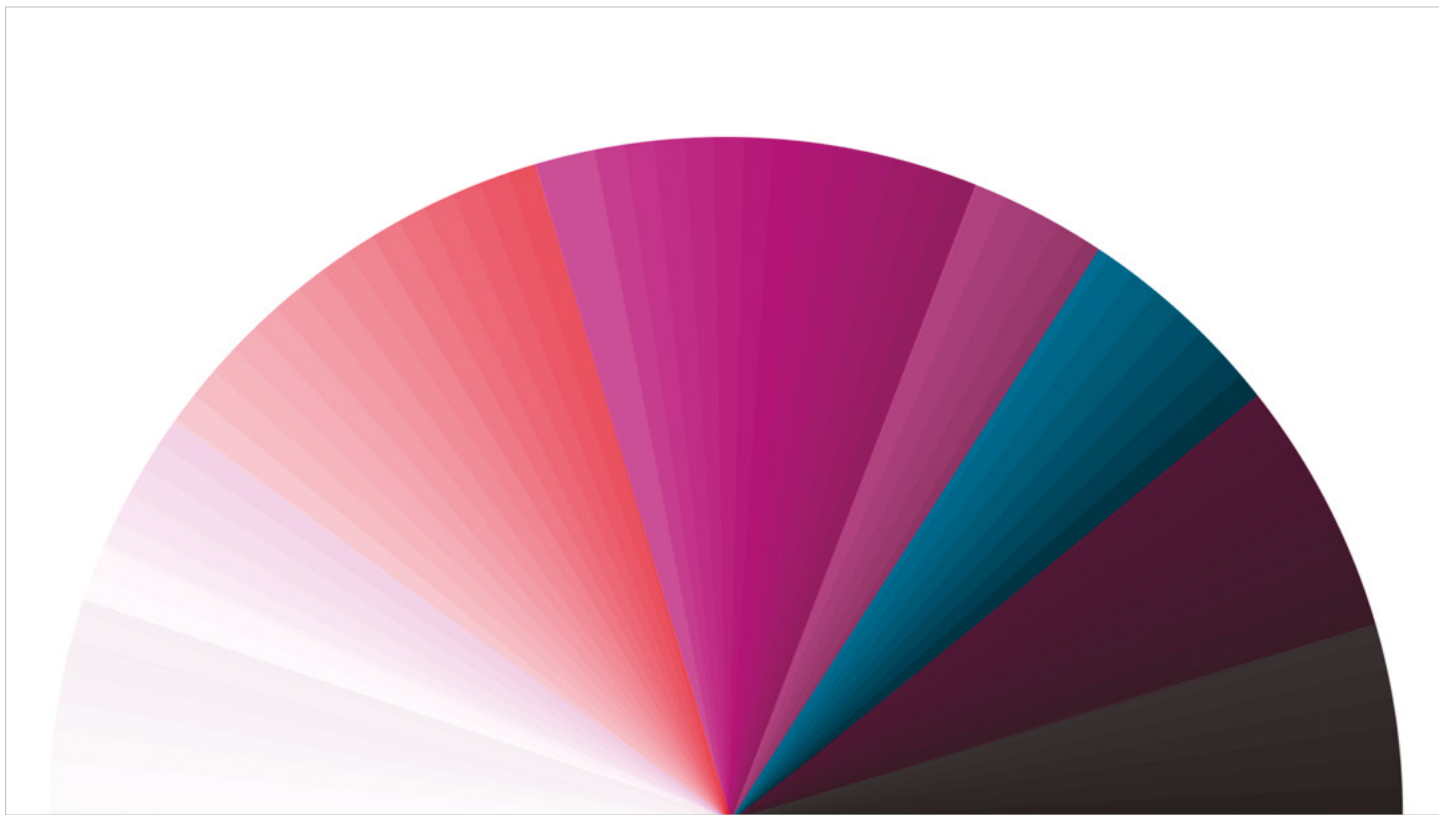
ABOUT THE ARTWORK

In Chinese art, the fan was used as a way to convey stories and abstract ideas. They would be valued as artworks within culture and society. In this series of artwork, Karen Lee explores the fan and its connection to traditional Chinese landscape painting as an abstract spatial form within a two dimensional graphic form and a video, adding colour and geometry as part of her process.

ABOUT THE ARTIST

In her work, Karen Lee explores 'Colour Resonance', the subjective sensory and emotional experience of complimentary and dissonant colour 'chords' expressed using abstraction, geometry, motion and time. She uses graphic, moving and tactile elements to blur the boundaries between the physical and digital. Lee's work extends the experience of colour beyond light and hue with a conscious intent to actively engage and challenge her audience's other senses.

Lee's work is cross-platform, working with prints that are digital and screen-printed, video, sculptural and temporal installations. She has an MFA from UNSWAD and lives and works in Sydney.



ABOVE: Karen Lee, *Unfold*, 2021, single-channel HD video still. Courtesy of the artist

PAMELA LEUNG

Where is The Red Line?, 2022, red cotton string installation

Red Line Story, 2022, single channel video with sound

Videographer: Brett Studholme. Editor: Alma Studholme. Performer: Natalie Quan Yau Tso. Music: Adrian Leung.

ABOUT THE ARTWORK

Where is The Red Line? is a continuation of Leung's practice in exploring red lines, both metaphorically and visually. This project uses a cut, reconstructed and knotted red cotton string as an element to help connect the site with its urban landscape, including its natural traits and derived human interpretations by means of an artistic language.

Throughout history and across philosophies, red string symbolises protection, faith, good luck, strength, and connection. In Eastern philosophies, the invisible red string often refers to the connections between one and other. Some schools of thought suggest that we are one with the universe, and see red string as one of the mediums that may lead us towards understanding this unity. But there is the red line that also may evoke a sense of fear, which can be used as a warning that one cannot cross over.

ABOUT THE ARTIST

Pamela Leung is a Hong Kong, Sydney based artist with a Masters of Fine Arts (Painting) from the National Art School. She has exhibited in numerous group exhibitions in Australian galleries such as MAY SPACE, Grace Cossington Smith Gallery and the 4A Centre for Contemporary Asian Art. She has also participated in exhibitions at the Xiluo Old Street Cultural Museum and Beigang Culture Centre in Yunlin, Taiwan and at the Stockholm Independent Art Fair. She has held solo exhibitions at Factory 49 in Paris, Willesden Gallery in London, the Hong Kong Visual Arts Centre in Hong Kong and at Incinerator Art Space and Factory 49 in Sydney.



LEFT: Pamela Leung, *Where is The Red Line?* (detail), 2022, red cotton string installation. Courtesy of the artist

RUTH JU-SHIH LI

Still Life from a Distant Memory – a Winter Study Before Dawn, 2022, raw clay, porcelain, wire and acrylic

ABOUT THE ARTWORK

Blooming in monochromatic flora and fauna, *Still Life from a Distant Memory – A Winter Study Before Dawn* is a celebration of renewal, natural cycles of life and the passing of time. Giving form to Li's deeply personal meditations, these chimerical microcosms of organic form are autobiographical, yet mirror and extend onward to consider the fleeting and transitory nature of the human condition. Utilising time as a material to explore this collective preoccupation, the ephemeral installation fluctuates and breaks down, embracing every stage of the cycle. The artist built the sculptures on-site with local clay and porcelain. Responding to the exhibition space, these site-specific and ephemeral works slowly break down throughout the duration of the exhibition. The clay is then collected and recycled by hand in the artist's studio to be made in to new iterations of ephemeral installations.

ABOUT THE ARTIST

Ruth Ju-Shih Li is a Taiwanese-Australian artist whose work draws on her myriad cultural and spiritual heritage, while exploring different ways of narrating both traditional and multicultural concepts of beauty, transcendence and the sublime as a cross-cultural language into the spiritual. Li draws inspiration from the language of dreams, myths and of utopia in order to examine the cultural confluence of identity as a global language. A recurring motif is her meditation on the fragile nature of the human condition in relation to the paradoxes of life, death and time. This layering of imagery becomes a metaphorical representation of the self that extends onwards to consider the transitory nature of human existence.

Li divides her time between her studio in Sydney, her birth city Taipei and her ancestral homeland of China - where her second studio is based in the porcelain city of Jingdezhen.

Li received a Bachelor of Fine Arts with Honours from National Art School, Sydney. She has held several solo exhibitions at

galleries such as MAY SPACE, Sydney, Mars Gallery, Melbourne, Tsing Hua University Gallery, Hsinchu and CC Gallery, Taipei. Her work has been presented in numerous group exhibitions in Australia, China, Taiwan, Thailand, Japan, the Republic of Korea and Turkey. Some notable recent exhibitions include the Korean International Ceramic Biennale, a solo exhibition at the New Taipei City Yingge Ceramics Museum, Taiwan, and a group exhibition at the Kyoto Ceramic Centre, Japan. Li's work is held in the collection of the Taoxichuan Museum, Jingdezhen, China, New Taipei City Yingge Ceramics Museum, Taiwan, and in many private collections. She has been a finalist in the Gosford Art Prize and the Craft NSW Emerging Artist Award. In 2022 she won the Special Prize Award at the Taiwan Ceramics Biennale International, New Taipei City and the Emerging Artist Award in the North Sydney Art Prize in 2019.

Ruth Ju-Shih Li is represented by MAY SPACE Online, Sydney



ABOVE: Ruth Ju-Shih Li, *Still Life from a Distant Memory – a Winter Study Before Dawn*, 2021 iteration, raw clay, porcelain, wire and acrylic. Courtesy of the artist and MAY SPACE Online, Sydney

DAPENG LIU

Mountain Pavilion, 2016, oil on Belgian linen

Uninhabited Space no. 13, 2019, oil on Belgian linen

Uninhabited Space no. 15, 2019, oil on Belgian linen

ABOUT THE ARTWORK

In 2015, Dapeng Liu undertook an artist residency program in the Yellow Mountain (*Huangshan*), one of the most famous mountain ranges in China, characterised for its high peaks, eccentric rock formation, centuries-old pine trees, and a breathtaking sea of clouds. After Liu's return to his Sydney home, the Yellow Mountain scenery continued to linger in his mind, with the strength of the visual impact of this natural wonder transcending time and space. To capture these feelings in this artwork, Liu blurred the boundaries between architectural space and the natural world by creating a landscape that overlaps different dimensions and perspectives. The mountains in this picture are inspired by the Yellow Mountain while the inclusion of water is a reflection of the coastal landscape of Sydney. The result is a dream-like and mysterious space that has no clear border between interior and exterior, nor between the man-made environment and nature.

ABOUT THE ARTIST

Born in Beijing in 1982, Dapeng Liu is an artist residing in Sydney, Australia. He has been a full time artist since 2014 and works primarily with oil and water based mediums. Dapeng's quest to strike a balance between the depth of human thought and the quality of artistic technique and style is the hallmark of his artistic endeavours. Such perception is well reflected among Dapeng's key landscape series of works. These paintings, often enriched with emotion and storytelling, create a fusion between the East and the West as well as the old and the new. Nevertheless, the intrinsic consciousness reflected in his works is intended to blur the boundaries between different time, space and dimension, and to delve into the intangible realms.

Dapeng holds a Master of Arts in Art History from the University of Sydney. He has held exhibitions in numerous galleries including Art Atrium, NockArt Gallery, Thienny Lee Gallery and Vermillion Art. He has been a finalist in the Archibald Prize, the Sulman Prize and the Mosman Art Prize. In 2021, his work was presented in *Sydney Contemporary*.

Dapeng Liu is represented by Art Atrium, Sydney



ABOVE: Dapeng Liu, *Mountain Pavilion*, 2016, oil on Belgian linen. Courtesy of the artist

JAYANTO TAN

Sacred Gathering in the Moon Garden, 2022, used tea bags

The Rain at the Moon Gate, 2021, used tea bags and red thread

ABOUT THE ARTWORK

As an immigrant artist, Jayanto Tan focusses on the psychological ritual of his lost homeland and family. His process involves collecting used teabags and letting them dry. The unfilled tea leaf is representative of a healing process. This is reflected in both his memories of his beautiful mother, and his own healing by collecting the used teabags from many cups of tea, in order to explore cross cultural aspects between East and West. As a whole, the work refers to immigrant journeys across land and water.

This installation is associated with ritual, meditation, healing and time. For Jayanto, the process of the art making ritual symbolises immigrant aloneness within a new social landscape. His Sumatran-Chinese perspective informs his choice of materials, as well as his belief in the healing capacity that offerings and ceremonies enacted within artmaking processes can provide.

ABOUT THE ARTIST

Jayanto Tan was born in a small village in North Sumatra from a Sumatran Christian mother and Guandong Taoism father, and now lives on Gadigal Wangal Country in Sydney's Inner West. Jayanto's work has been shown at 4A Centre for Contemporary Asian Art, Verge Gallery, Firstdraft, Australia-China Institute for Arts, the 66th Blake Prize, the Fisher's Ghosts Art Award, Incinerator Art Award and the Churchie Emerging Art Prize. He won the Georges River Sculpture Art Prize 2021. Currently, he is preparing shows for Maitland Regional Art Gallery, Art Atrium Gallery Sydney, Metro Arts Queensland and the Atrium Space at Incinerator Gallery, Victoria. Jayanto holds a Bachelor of Fine Arts and a Masters of Fine Arts from National Art School. He has been awarded grants from City of Sydney, Inner West Council, Diversity Arts Australia and NAVA.

Jayanto Tan is represented in Australia by Art Atrium, Sydney

ART SPACE ON THE CONCOURSE

OPPOSITE: Jayanto Tan, *Sacred Gathering in the Moon Garden* (detail), 2022, used teabags. Courtesy of the artist



LAURENS TAN

When the water ebbs, stones will appear. 2022, 3D and composited animation video

3D models and animation: Laurens Tan. Additional 3D: Alex Wright and Michael Tan. Editor: Noelene Lucas. Composer: SilverNuz.

ABOUT THE ARTWORK

Chatswood's multistorey urban landscape emphasises the centre as one of Sydney's major commercial and retail hubs. It provides reference points and a context for the chengyu *When the water ebbs, stones will appear*, used in this animation. It also reflects Chatswood's increasing multicultural character.

There are thousands of chengyu's or Chinese idioms which many decades, even centuries later, can provide us with foresights and the wealth of wisdom from the past in dealing with issues in our contemporary environment. We are in constant need of reminders and clues to reconnect with nature in an increasingly complex and demanding landscape.

Chatswood's urban orientation is both context and provides reference points for the chengyu. This animation makes such a link to make a timely statement, as our environments are increasingly sensitized by ecological constraints as well as by economic drivers.


ABOUT THE ARTIST

Laurens Tan is a multi-disciplinary practitioner in art and design and works as a 'local' internationally. His *Architecture of Risk* (doctoral thesis, UTS, 2006) is a body of works focused on a design of the industry's façade and interface—and the global effect on the urban ubiquity of Las Vegas, where he exhibits and has a studio since 2012. His 'global trance' continues since 2006 in another 'parallel' city—Beijing where he still leases a studio.

Laurens was born in Den Haag, Holland of Chinese parents whose grandparents migrated from Fujian in the late 1800s. Laurens spoke no Mandarin when he arrived for his Beijing residency. His work and research revels in the distance between English and Hanyu—Mandarin as signifier and inherent vehicle for thought, morals, cultural customs and attitudes.

While a resident in Beijing, Laurens' focus was on Chinese tradition and customs. His work has been curated in several contemporary survey exhibitions by Wu Hung, Dong Bingfeng and other internationally significant Chinese curators at the Iberia Center for Contemporary Art, the Today Art Museum, Red Gate Beijing and Seoul's PKM Galleries. Laurens' work has been toured internationally, and presented in numerous art museums in the United States, Canada, Germany, France, Japan, Taiwan, South Korea and Australia. Recent commissions of his work were by the University of Chicago in Beijing, the City of Sydney (2016 and 2019) and the Murray Art Museum of Albury. In Las Vegas he has been commissioned by the Barrick Museum of Art, the Neon Museum, The Clark County Rotunda, Sahara West Library and the Las Vegas City Hall.

Laurens Tan is represented by Art Atrium, Sydney



when the water ebbs, stones will appear

ABOVE: Laurens Tan, *When the water ebbs, stones will appear*, 2022, 3D and composited animation video still. Courtesy of the artist

CATHERINE WOO

Particle Storm, 2021, acrylic on aluminium

Indra's Web II, 2021, acrylic on aluminium

ABOUT THE ARTWORK

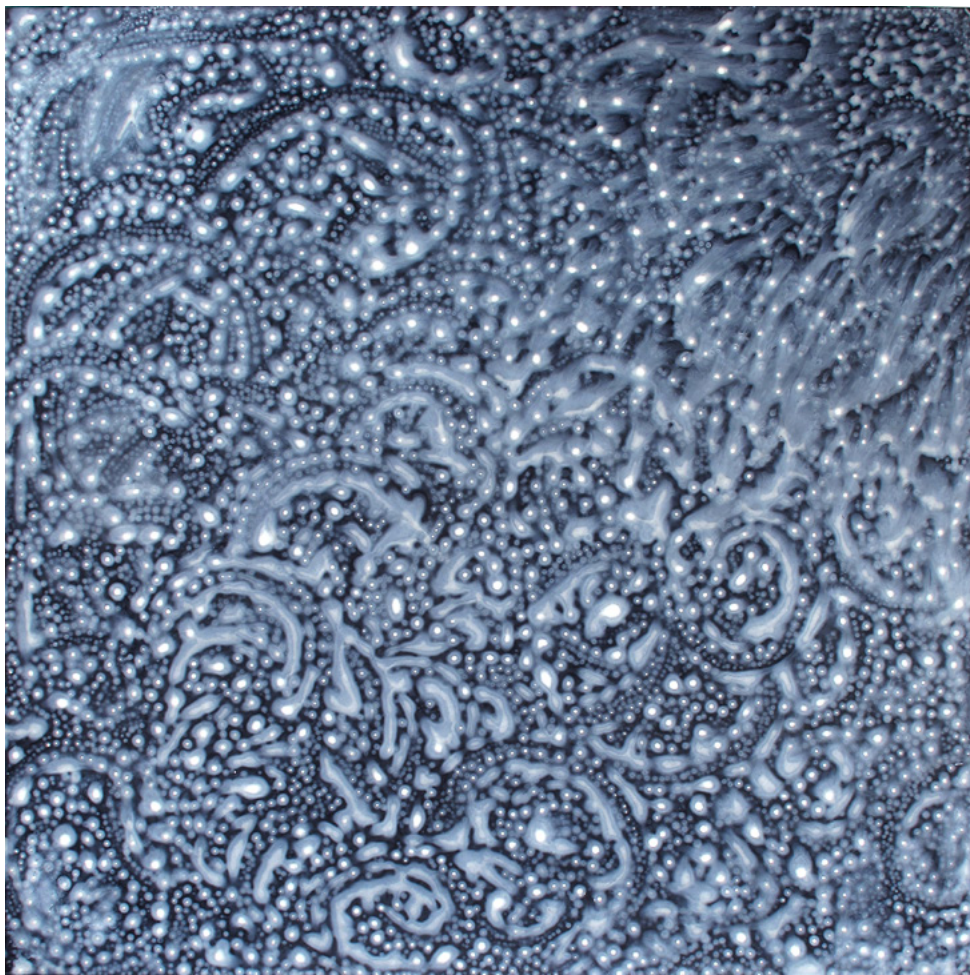
Catherine Woo's work provides a visual exploration of the inter-relationship between humans and the natural environment. By using a range of unconventional materials and processes, her delicate, abstract forms, rendered in intensely detailed surfaces, draw forth various analogies with the environment and the body. In these abstract forms she explores ambiguous spaces that allude to both macro and micro-interpretations of natural phenomena: suggesting an amorphous region where the self becomes inextricable from the environment that contains it.

At the core of Woo's practice is her collaboration and experimentation with natural forces. Highly influenced by Taoist principles, these experiments with matter and energy explore the fundamental interrelatedness and interdependence of all phenomena and the intrinsically dynamic nature of reality.

ABOUT THE ARTIST

Tasmanian-based artist, Catherine Woo is a graduate of Sydney College of the Arts and has a Graduate diploma of painting from the Australian National University, and a Masters of Fine Art from The University of Tasmania. At the core of her practice is her engagement with natural forces in an expanded painting process. Since 1997, she has exhibited across Australia as well as internationally in the United Kingdom, Korea and Hong Kong. In 2008 and 2011, Woo was awarded a New Work grant by the Australia Council Visual Art Board. She was also a finalist in the Deakin University Small Sculpture Award in 2016 and the City of Hobart Art Prize in 2002, 2011 and 2012.

Catherine Woo is represented by ARC ONE Gallery, Sydney
and Beaver Galleries, Canberra



LEFT: Catherine Woo, *Particle Storm*, 2021, acrylic on aluminium.
Courtesy of the artist and ARC ONE Gallery, Melbourne

TIANLI ZU

A new world on Earth, 2022, hand cut paper and animation. Music by Andrew Zhou

ABOUT THE ARTWORK

A new world on Earth is a video animated from the papercuts that Zu created in the past two years during the COVID-19 pandemic. They are mythical and contemporary imageries from her inner vision and psyches to evoke the essence of life.

Zu attempts to channel to a new world and it is on this Earth. Earth is our home, but it is threatened, such as climate breakdown, deforestation, pollution, health problems, and the reduction of biodiversity. We live in the 21st century that humankind is locked to escape. According to the poets and scientists, the gateway of survival is to create a new layer in the geology of the Earth.

A new world on Earth manifests the elemental breaths that keep all things balanced. It comprises a metaphorical procession with

ten phases of transformation between mysterious shadow and peculiar light intertwined with contradictions, growth, overgrown, decline, rebirth, the cosmos, and microorganisms. They are interconnected and in constant change. The video starts with a mythical beetle which symbolises regeneration, and the symbol of the sun bringing light to Earth. It ends with a multi-focused flower dance returning into the darkness of the inner body of the Earth.

A new world on Earth creates connections and renews the relationship between humankind and nature. The digital work reveals the traces of handmade, the ephemeral and emotions. It provides viewers a meditative experience, to wander, to contemplate, to regain energy, and to imagine a new world that is sustainable for our planet.

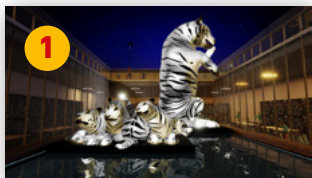
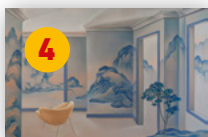
ABOUT THE ARTIST

Tianli Zu (born in Beijing, China) is an award-winning Australian multimedia artist. She has a diverse practice comprising papercuts, sculpture, painting, animation and installation. Zu's works have been exhibited and collected by art museums nationally and internationally. Zu was a finalist for the Archibald Prize, Dobell Drawing Prize, Portia Geach Memorial Award, Mosman Art Prize, Paddington Art Prize, National works on Paper, Hazelhurst Art on Paper Award, North Sydney Art Prize, and Willoughby Sculpture Prize.

Zu has spent over 30 years in Australia inventing new stories to convey philosophical ideas combining old and new, the organic and technology, the Eastern and Western. She creates large-scale papercuts by hand and cinematic animation projections that weave history and the present, using shadow and light in powerful dynamic installations. Her work captures experiences of places and cultures through intuitive and metaphysical means. She employs art to engage and comment on complex social phenomena.



ABOVE: Tianli Zu, *A new world on Earth*, 2021, video still. Courtesy of the artist



SEE MAP FOR LOCATIONS OF ARTWORKS ON THE CONCOURSE

1. *Curious Tiger* | Installation by Amigo & Amigo | THE CONCOURSE REFLECTION POOL
2. *Where is The Red Line?* | Installation by Pamela Leung | THE CONCOURSE OUTDOOR AREA
3. *Parallel Wanderings* | Video program | THE CONCOURSE URBAN SCREEN
4. *Parallel Wanderings* | Exhibition | ART SPACE ON THE CONCOURSE



SCREENING TIMES OF VIDEO PROGRAM ON THE CONCOURSE URBAN SCREEN

Hourly 10am - 7pm

Videos will run for approximately 20 minutes commencing on the hour each day in the following order;

Unfold | Karen Lee

Red Line Story | Pamela Leung

When the water ebbs, stones will appear | Laurens Tan

A new world on Earth | Tianli Zu

PERFORMANCE ART TIMES

illuminations of created place | Performance by WeiZen Ho | THE CONCOURSE OUTDOOR AREA

6.45pm, Thursday 27 January

1.30pm, Saturday 29 January

1.30pm, Saturday 12 February

PUBLIC PROGRAM

Curator's Tour and Meet the Artists 11am – 1.30pm Freeflow, Saturdays 29 January and 12 February

Parallel Wanderings | ART SPACE ON THE CONCOURSE

Q&A between Prof Jing Han and Guan Wei 11am, Saturday 29 January

The World That Feels Warm | INCINERATOR ART SPACE

Exhibition Tour with Prof Jing Han 11am, Saturday 12 February

The World That Feels Warm | INCINERATOR ART SPACE

Register VisualArt@Willoughby.nsw.gov.au



THIS PAGE: WeiZen Ho, *Stories from the Body #3 - Spice Trails*, 2016, performance for Interchange Festival. Photograph by Heidrun Löhr

OPPOSITE PAGE: (TOP LEFT) Pamela Leung, *Where is The Red Line?* (detail), 2022, red cotton string installation. Courtesy of the artist. (MIDDLE LEFT) Dapeng Liu, *Mountain Pavilion* (detail), 2016, oil on Belgian linen. Courtesy of the artist. (BOTTOM LEFT) Amigo & Amigo, *Curious Tiger*, 2022, hand-stitched printed fabric inflatable with LED lights. Artist impression courtesy of Amigo & Amigo. (BOTTOM RIGHT) Tianli Zu, *A new world on Earth* (detail), 2021, video still. Courtesy of the artist.



VISUAL ARTS PROGRAM

27 January – 20 February 2022

Human Beings and Nature Are One is part of Chatswood Year of the Tiger Festival, the North Shore's premier Lunar New Year celebrations presented by Willoughby City Council.

FREE

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INCINERATOR ART SPACE

INCINERATOR ART SPACE
2 Small Street, Willoughby
Open: Wednesday to Sunday 10am-4pm



THE CONCOURSE

ART SPACE ON THE CONCOURSE
THE CONCOURSE OUTDOOR AREA + URBAN SCREEN
409 Victoria Avenue, Chatswood
Open: Wed, Thu and Sun: 11am-5pm. Fri and Sat: 11am-8pm.
Opening hours are subject to change. Please check website.

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