

# firstdraft

Gallery 1

6 Jul – 14 Aug 2022

## Red Inc.

Red Inc. (Casey Chen, Chris Chew, Rosemary Lee, Tya Tey, Yu Xin Jia, Morus Quin, Alicia Zhao, Richard Chaohsi Wu)

'Red Inc.' is both an exhibition and collective, featuring the work of eight East-Asian Australian artists – Casey Chen, Chris Chew, Rosemary Lee, Tya Tey, Yu Xin Jia, Morus Quin, Alicia Zhao, and Richard Chaohsi Wu – whose practices imagine what emerges from diversely hybridised cultural experiences.

Across many East Asian cultures, from China, Japan, North and South Korea, Mongolia, and Taiwan, the use of red ink has manifold meaning. In ancient China, to write the name of a living person in red ink was to wish them death, a taboo often associated with death rites and rituals – each artist has written their names at the entrance to *Red Inc.*; underlining and inscribing the multiplicity of red at the threshold of the exhibition. Conversely, the decorative use of the colour red in a celebratory context, such as in weddings and other auspicious events, could convey prosperity and fortune.

From this context emerges *Red Inc.*, which, in appropriating the abbreviated 'incorporated' (signifying the unity of its individual members), speaks punningly of their collective ambivalence towards their inherited diasporic origins. As well as Asia-specific imaginings, *Red Inc.* explores ideas and experiences that arise from 'reworlding' in hegemonic systems of the West – what remains, and what is lost. The exhibition represents contemporary interpretations of traditional mediums – including porcelain, pigment, clay, paper, and ink – and a broad array of experimental material practices.

Gallery 2

**All that heaven allows**

Foong/McGrath

Gallery 3

**Uncovering the Flesh  
in Our Satellites**

Yvette James

Gallery 4

**The Enchanting Microplastics**

Visaya HOFFIE

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**Artworks** (clockwise from left to right, top to bottom). For sales enquiries, please email [chris.ys.chew@gmail.com](mailto:chris.ys.chew@gmail.com)

### Chris Chew

*Velvet*, 2022

oil, acrylic, and vinyl on canvas

107 × 92 cm

AUD\$2,400

*Beginning (kāishǐ)*, 2022

oil, acrylic, and vinyl on canvas

107 × 92 cm

AUD\$2,400

*Crashing Wire (Hidden Dragon)*, 2022

oil, acrylic, copper and vinyl on canvas

107 × 92 cm

AUD\$2,400

*Composition with green rhombus*, 2022

oil, acrylic, and vinyl on canvas

107 × 92 cm

AUD\$2,400

*I had a flashback of something that never existed*, 2022

oil, acrylic, and vinyl on canvas

107 × 92 cm

AUD\$2,400

*Untitled (Untitled)*, 2022

acrylic, vinyl, and ink on canvas

107 × 92 cm

AUD\$2,400

### Richard Chaohsi Wu

*Reminiscing ripples on a rainy night*, 2021

artist signed limited edition print of Chinese ink painting on paper (framed)

102 × 170 cm

AUD\$2,000 UF

AUD\$3,300 F

### Morus Quin

*The Devil's Advocate*, 2021

acrylic, oil and aerosol paint on canvas

100 × 90 cm

AUD\$1,300

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(cont.)

*You Are Guilty of Her Crime*, 2021  
acrylic and oil paint on canvas  
125 × 125 cm  
AUD\$2,500

### Tya Tey

*RIP*, 2022  
diptych, graphite and gesso on marine plywood  
122 × 122 cm each  
NFS

### Rosemary Lee

*21-7*, 2021  
coloured pencil on paper  
57 × 76 cm  
AUD\$1,200

### Chris Chew

*Lotus flower superposition in the still pond*, 2022  
oil and vinyl on canvas with stone frame  
70 × 50 cm  
AUD\$1,200

### Rosemary Lee

*21-10*, 2021  
coloured pencil on paper  
156 × 78 cm  
NFS

### Alicia Zhao

*Limerence I*, 2021  
watercolour on paper  
70 × 88.5 cm  
NFS

### Limerence II, 2021

watercolour on paper  
70 × 88.5 cm  
NFS

### Casey Chen

*Lollybomb 2*, 2022  
glazed porcelain, enamels and gold lustre  
38 × 38 × 5 cm  
NFS

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### Morus Quin

*Hex Pulse*, 2022  
mixed media on fabric  
10 × 90.5 × 157 cm  
NFS

### Yu Xin Jia

紫气东来 (*Purple cloud come to east*), 2022  
acrylic on canvas  
45 × 35 cm  
AUD\$300

健身 (*Body build*), 2022  
acrylic on canvas  
70 × 38 cm  
\$880

追蝶 (*Chase the butterfly*), 2022  
acrylic on canvas  
30 × 40 cm  
AUD\$400

史奴比 (*The human love doggy*), 2022  
acrylic on canvas  
60 × 60 cm  
AUD\$880

旭日 (*Sunrise*), 2022  
acrylic on canvas  
45 × 35 cm  
AUD\$400

floor (from left to right)

### Casey Chen

*Sentimental Ornament*, 2021  
glazed porcelain, enamels and gold lustre  
45 × 45 × 38 cm  
NFS

*Sentimental Ornament 2*, 2022  
glazed porcelain, enamels and gold lustre  
40 × 40 × 25 cm  
NFS

### Alicia Zhao

*Rifting*, 2022  
recycled timber  
145 × 110 × 131 cm  
AUD\$3,000

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Ceramic artist **Casey Chen**'s practice references historical illustrations from an eclectic mix of folklore, mythology and pop culture. Blending childhood nostalgia with long-standing East-Asian ceramic traditions, Chen applies his imagery to hand-thrown plates and vases, which are then fused with geometric patterns from traditional sources. The result is a cultural pastiche, and a dynamic conversation between traditional craft and contemporary perspective.

Casey's recent work draws upon imagery and motifs from the archetypal tales of the four great classic novels of Chinese literature: *Romance of the Three Kingdoms*, *Journey to the West*, *Water Margin* and *Dream of the Red Chamber*. His resulting works are both a self-exploration and an homage to the rich and enduring history of Chinese porcelain craft and Japanese *ukiyo-e* woodblock prints. In 2020, Chen graduated from the National Art School with a Bachelor of Fine Art majoring in ceramics, and was the recipient of the annual Harvey Galleries National Art School Exhibition award.

**Chris Chew** combines the discordant modes of hard edge abstraction with the surreal. Using fields of flat colour mimicking the nostalgic and obsolete world, Chew creates a dreamlike, ethereal space both recognisable yet other – reminiscing what never really existed. Organic figures and animals occupy these impossible spaces, obscuring the line between second and third dimensions.

His experiences of being raised under Taoism and learning Chinese calligraphy finds its way into his compositions and methodologies, visually represented by oppositionary and discordant ideas (yin-yang), and Chinese text. His imaginings produce an unusual friction between enduring archaic symbolism and the fleeting ephemera of the digital and contemporary world.

**Rosemary Lee** is a Sydney-based artist, with a Bachelor of Fine Art from the National Art School. Lee is a painter, draughtsman and printmaker, predominantly working in coloured pencil. She uses her keen interest in observation to draw on everyday scenes. Her attention to detail highlights the intricacies of our surroundings.

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**Morus Quin** is a Sydney-based artist working across, performance, printmaking, painting and jewellery. Quin's work maps out culturally modified perspectives of the body, inhabiting both feminist and medical perspectives. She unravels the impacts of trauma on the body, seeking to understand the body's processes of activity and decay in response to trauma.

Through her Chinese and American background and her studies in Traditional Chinese Medicine, Quin works to expand our cultural narratives of both the body and identity and bring this expanse into a colliding, clashing and harmonising unity.

**Alicia Zhao** is a Sydney-based artist living and working on Gadigal land. Working primarily in sculpture, she explores the transformation of materials such as wood and steel into lyrical and rhythmic compositions that move through space. This sense of motion is reflected in Alicia's painting practice. With the use of watercolours, she creates playful configurations of architectural forms that are caught in the midst of invisible forces.

Alicia holds a Bachelor of Fine Art from The National Art School and since graduating has exhibited with Sculpture by the Sea and May Space Gallery.

**Tya Tey** uses drawing and painting as forms of writing, and inversely writing as forms of paint, drawing and markmaking. Her work forms an anthology through a series of multiple mirrors, implying an optical perspective of human cognition and reflecting loss and existence.

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**Richard Wu** is a Sydney-based psychiatrist who practises Chinese ink painting and writes on the psychological elements of Chinese traditional ink art.

Wu uses Chinese inkbrush painting, influenced by the Southern Song dynasty Chan style (禅画), whose masters developed their unique approach characterised by simplification of form, and brush strokes to capture one's inner world. The Chan paintings of this era formed the origin of Japanese Zen painting, although they remained relatively unknown in Chinese art history.

**Yu Xin Jia's** (Peter) artistic background begins in his EzyMart store in Darlinghurst, after running multiple gallery exhibitions under the name 'EzyArt'. These exhibitions came during a lull caused by the pandemic, but allowed Peter to showcase his love for painting through earnest, vibrant and whimsical works. His work is influenced by traditional Chinese art, as well as the Western institutional canon, unexpectedly practicing and exhibiting alongside National Art School students and graduates.

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