

Reanne Chidiac

In Your Wake - After the Village Women, The Mahfel, The Forty-First Day, 2016

Acrylic, *ahwe*, charcoal and chalk
on canvas board; ceramics, timber,
ground *ahwe*

Following the death of a loved one, Maronite friends and family share their grief during the *mahfel*, akin to a three-day wake without the body. Women are often shrouded in black clothes, a sign of mourning, that they wear for 40 days to 40 years. *Ahwe*, Lebanese coffee, is passed around among the assembly. Traditionally, the dregs in each cup tell every future – life, love, death – but time briefly stops at each of these points of grief: during the *mahfel*, after the well-wishers have left and when one decides to shed the black shrouds of public mourning.

Dylan Goh

吃饭 (*Chi-Fan*), 2023

Minigame

Illustrator: Amy Ge

Web developer: Jane Fan

吃饭 (*Chi-Fan*) is a visual arts / heritage studies project tracing the intimate stories and migration of family recipes across the contested “Chinese diaspora”.

Materialising as a minigame, audiences enter animated kitchens featuring audio ruminations about the recipe, photo essays of the cooking methodology and intimate vignettes of domestic spaces.

By playfully weaving these interpretations of a ‘family recipe’, 吃饭 (*Chi-Fan*) presents an alternative version of the ‘Chinese diaspora’ - beyond surnames, passports, or dialects.



*The artist is researching audience experiences of 吃饭 (*Chi-Fan*). Please complete the voluntary survey via the QR code.*

Dylan Goh

kaikai, 2019

Installation: bold-patterned
tablecloth, casted zongzi (粽子),
rotating turntable

kaikai is a re-creation of my grandma's dinner table which centres around her handmade zongzi (粽子), a glutinous rice dish involving hours of labour in preparation of ingredients, wrapping and cooking.

A translation of 'food/meal' in Pidgin English, *kaikai* references my family's migration from Hong Kong to Solomon Islands to Australia. It is an ode to the endurance of culinary handicrafts and its ingrained values of compassion, generosity, and love.

Lindsay Kelley

Baking Strange, 2023

Mixed media installation comprised of *After Adelaide Hendle, 2023*; *Oven Cam: Kandos Country Women's Association, 2020* with videographer and editor David Ryan; and *Until Golden, 2023*, produced on unceded Gadigal-Bidjigal, Ngunnawal-Ngambri, Wiradjuri, and Cabrogal Land.

Baking Strange seeks to defamiliarize the Anzac biscuit recipe literature and its methods. Included works emerge from archival research at the Australian War Memorial and participatory taste workshops conducted by the artist in collaboration with the Kandos branch of the Country Women's Association, CEMENTA, Inc, and editor and videographer David Ryan. Tins are on loan from the Sugar Australia archives in Yarraville and the private collections of Mike Dwyer, Megan Fizell, and Dianne Rutherford. The installation documents the ongoing multiyear research project "Tasting History: Biscuits, Culture, and National Identity" (ARC DE190100080). Research was conducted in compliance with UNSW Human Research Ethics protocol HC190344, now Australian National University Human Research Ethics protocol 2022/478.

Mylyn Nguyen

43 The Crescent, Fairfield NSW 2165, 2023

Pencil, gouache, pastel, paper, plastic, battery operated LED light

85 Ware Street, Fairfield NSW 2165, 2023

pencil, gouache, pastel, paper, plastic, fibre, battery operated LED light

Courtesy of .M Contemporary

Growing up in South Australia, my family made a weekly pilgrimage to the only Asian grocery in town. I saw people who looked like me, ate the same foods as me, and was in another place besides my home that smelled like fish sauce; I belonged.

We moved to Sydney when I was 12. Every weekend, we would visit a different Asian community centred around food: Cabramatta, Fairfield, Bankstown, Chatswood. We no longer had to travel to feel the sense of belonging; it was mixed in around us, not sectioned off and existing only in a 'Chinatown'.

Mariam Slewo

Ritual, 2021

Video, sound, 4:10 mins

Ritual is a nonlinear visual narrative that encompasses the exploration of memories that would otherwise be forgotten. It serves as a document of a community fragmented across many continents and the fear of not being able to remember. It is a study of trying to learn and connect to a multitude of stories and places where these memories took place.

Tied into this recollection is the exploration of the divinity of grapes throughout Assyrian history and their continual presence in ongoing rituals.

James Tylor

Mai : Kurna Contemporary

Food, 2020-23

Collectable recipe cards

2 planter boxes with indigenous food plants (on veranda)

Courtesy of N.Smith Gallery

Mai : Kurna Contemporary Food is a food-based art project exploring the development of a new Kurna cuisine called 'Mai', using indigenous and non-indigenous foods to tell our rich and unique history within Australia. The project includes a contemporary Kurna Miyurna cookbook called *Mai : Kurna Contemporary Food* that contains recipes highlighting the Kurna Yarta nation's history, culture, environments, and the ecosystems of the Adelaide Plains in South Australia. The word 'Mai' means vegetable food in Kurna Warra language, but it is not unique to the Kurna Warra language, many other Aboriginal language groups also use 'Mai' for food.

Elizabeth Willing

Licks (Banana, Strawberry, Blueberry, and Apple Cinnamon), 2019-23

Flavoured corn worms connected with saliva, cardboard pedestals

Courtesy of Tolarno Galleries Melbourne

Licks is a series of sculptures made from puffed corn snacks. The worm-shaped puffs, made sticky by being licked, are pressed inside cardboard boxes to form durable sculptures. *Licks* balance the organic cellular form of the snacks with the hard-edge minimal qualities of their modular crate. The puffed snack is light, much like Styrofoam; a packaging for the gut. This 'food' reeks of industrial production, systems that break food into molecules and reassemble it via extrusion into conveniently handled units. This is the first stage of food 'digestion', before our bodies easily, or not so easily, consume it again.

Justine Youssef

*With the toughest care, The most
economical tenderness, 2022-23*

Distilled scented oil, 3D printed vessel

This multisensory work incorporates a scented oil made of the Blessed Milk Thistle (*Silybum marianum*), a therapeutic plant native to Lebanon that becomes invasive under certain climates. First introduced by settlers to Dharug Country for medicinal use, the plant quickly eluded cultivation, and its presence is now considered highly noxious to local ecosystems. The scent of Blessed Milk Thistle unfolds both a space to interrogate histories of settler relationships to land, and a portal to access traces of the plant's restorative properties, knowledge of which has become erased through displacement.

Siying Zhou

Taste Your Memory, 2020-23

Mixed media installation: video,
sculpture, drawings

I developed this body of work from a participatory project, *Taste Your Memory* (2020). When the Victorian government first implemented the lockdown policy to prevent the break-out of COVID-19, my anxiety towards my identity grew intensively, along with my desire to reach others. From April to September 2020, I exchanged recipes for favourite childhood dishes with 16 participants living in Melbourne/Naarm. We swapped the recipes via emails, made the dish individually, and shared our memory associated with the dish via Zoom meetings.