



NO FALSE IDOLS

OTIS HOPE CAREY
LU YANG
JAZZ MONEY
RAMESH MARIO NITHIYENDRAN
NABILAH NORDIN
KUSUM NORMOYLE
KAWITA VATANAJYANKUR

13 AUGUST - 2 OCTOBER 2022



4A Centre for
Contemporary
Asian Art

List of works

Ground floor:

Nabilah Nordin, *Majesty*, 2022, mixed media site-specific installation, dimensions variable. Commissioned by 4A Centre for Contemporary Asian Art. Courtesy the artist and Neon Parc, Melbourne.

First floor (L-R):

Jazz Money, *It's Always Been Always*, 2022, neon, 97 × 99.3cm. Commissioned by 4A Centre for Contemporary Asian Art with support from the City of Sydney.

Kawita Vatanajyankur, *The Spade* (from *Field Work* series), 2020, single channel Ultra-HD video, 8min 19sec. Courtesy the artist, Nova Contemporary and Antidote Organisation.

Kawita Vatanajyankur, *Plow* (from *Field Work* series), 2020, two channel Ultra-HD video, 7min 41sec. Courtesy the artist, Nova Contemporary and Antidote Organisation.

Kusum Normoyle, *Solid (Loud) Matter* (performance documentation), 2018, solve glaze on satin rag paper, 190 × 130cm. Commissioned and presented by TarraWarra Biennale 2018. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Courtesy the artist.

Ramesh Mario Nithiyendran, *Gold Figure with Elephant Legs*, 2017, 24k gold plated bronze, 50 × 38 × 15cm, edition of 3 plus 2 APs. Courtesy the artist and Sullivan+Strumpf, Sydney

Lu Yang, *Wrathful King Kong Core*, 2016, single channel HD video, stereo sound, 14:38 mins. Courtesy the artist.

Otis Hope Carey, *Gaagal 1*, 2022, acrylic on canvas, 109.5 × 129.5cm. Commissioned by 4A Centre for Contemporary Asian Art with support from the City of Sydney. Courtesy the artist and China Heights, Sydney

Otis Hope Carey, *Gaagal 2*, 2022, acrylic on canvas, 109.5 × 129.5cm. Commissioned by 4A Centre for Contemporary Asian Art with support from the City of Sydney. Courtesy the artist and China Heights, Sydney

Otis Hope Carey, *Gaagal*, 2022, acrylic on bluegum with steel base, 160cm. Commissioned by 4A Centre for Contemporary Asian Art with support from the City of Sydney. Courtesy the artist and China Heights, Sydney

Ye shall make you no idols nor graven image, neither rear you up a standing image, neither shall ye set up any image of stone in your land, to bow down unto it: for I am the Lord your God. Ye shall keep my sabbaths, and reverence my sanctuary (Leviticus 26:1–2)

The Shigir Idol, the oldest known wooden sculpture in the world, was exhumed in 1890 from a primordial bog in Russia, preserved for over 12,500 years. The nearly three-metre tall totem tells us that as long as there have been humans, we have created and glorified gods and idols to understand the wild chaos of our world. Across millennia, humanity has deified countless beings, anthropomorphising abstract thoughts, feelings, seasons, rituals of pleasure and acts of war. Worship has been embedded in everyday life, building and toppling empires across the world.

Over time, organised religion gave rise to expansionism in human civilisation and was the driving ideology behind colonialism. The duality of power and faith was central to frequently racist nation building narratives and left in its wake erased cultures. **Jazz Money** speaks to this lost history through a mix of decolonial poetry, language and installation. She wittily retorts to decades of governmental policy and reconciliation statements with a simple protest, glowing in neon: it's always been always.

In Australia, 100,000 years of unbroken culture has been paved over by slabs of marble and bronze statues. **Nabilah Nordin** examines the process of monumentalisation, lampooning grandiosity with her site-specific installation. Nordin's self-referential structures bear the scars of their creation and proudly display the little victories and failures of material experimentation, telling a story of ambition frozen in time.

Echoing this concept of narrative, **Otis Hope Carey** shares his connection to land and water across his painting and sculpture works. Creating with synthetic paints and natural materials, Carey pours out his personality and spirit into pieces that open a dialogue, creating resonance and understanding across cultures.

In our contemporary globalised life, faith has been redefined as pertaining to individual experiences. A confluence of gender theory, religious imagery, the idea of the monument and sex inform **Ramesh Mario Nithiyendran's** rough-hewn and enticingly vibrant sculptures. Nithiyendran depicts himself with zoomorphic elephant legs in a Christ pose to create a transcultural idol of unashamedly accepting self love.

Lu Yang takes the Buddhist deity Yamāntaka as a neurological case study to question organised religion in post-internet life. The artist transposes the lexicon and learnings of faith to explore digital avatars and their role in identity politics.

Ritual and ceremony has the potential to create transcendent bodily experiences, from tantric enlightenment to ecclesial ecstasy. Considering the art gallery as a solemn space, **Kusum Normoyle** harnesses the physical power of the human voice with interventionist purpose. Normoyle's performances transform her body into a semiconductor for exchanges between amplified noise and voice that sanctify the sound of feedback.

Kawita Vatanajyankur appropriates rituals of labour that drive the hallowed profit margins of global agribusiness and fast fashion industries. Her performative videos embody industrial processes of tilling fields that propel the unsustainable cotton industry, an antithetical deus ex machina documenting a mental health crisis in India.

NO FALSE IDOLS deconstructs worship and idolisation to collectively reevaluate the meaning and power of these actions. These artists channel the intrinsic power of devotion in works that reflect upon our current social, cultural and political reality.

NO FALSE IDOLS is curated by Con Gerakaris.

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