





22 October
– 18 December 2022



List of works

Ground floor:

Kali Ka Choti Behen, 2022, inkjet photographic print.

Nila, 2022, inkjet photographic print.

प्रस्फुटन, 2022, inkjet photographic print.

Daulat Te Sapa Baith Jaanda, 2022, inkjet photographic print,

First floor:

Bollywouldn't Map of London, 2022, rizograph and mural.

Trans Gunda, 2022, inkjet photographic print.

Itihaas Teri Ganga Maili, 2022, inkjet photographic print

Husband & Wife, 2022, inkjet photographic print.

Shopna Bagan, 2022, inkjet photographic print.

Shama: The Flame, 2022, inkjet photographic print.

I'm not Jasmine, I'm not Aladdin, 2022, inkjet photographic print.

External:

Death Doula, 2022, projected digital image.

All works commissioned by 4A Centre for Contemporary Asian Art.
Courtesy the Artist. 1 of 5 plus artist proof.

Welcome to *Bollywouldn't*!

TextaQueen's highly anticipated major commission celebrates the queer South Asian diaspora through decolonising and reclaiming institutions and the imagery of Bollywood film genres. *Bollywouldn't* echoes TextaQueen's constant intentions of connecting with communities and using their practice as a mechanism to bring people together.

Working beyond the texta, TextaQueen continues collaborations with queer and trans South Asian communities they connected with during a residency at ACME in London in 2019. Portraits echo familiar imagery of the Bollywood canon: celluloid stars, deities, film posters and the hand painted graphic signs, iconic to the subcontinental cinema-going experience. Digitally mapped onto buildings in and around London, TextaQueen creates the illusion that they exist as actual murals on a monumental scale against colonial structures.

Warped around the central dome of Brighton Pavilion is Kali's little sister awaiting their revolution, a three-headed furry lilac desi-punk-dyke deity standing in rivers of blood. Against the background of the Tate Modern, a hooded figure seeks justice amid snakes and ladders, an ancient Indian game associated with destiny and desire. A projection of an ancestor, Nila, lights the side of an art deco apartment block in Brixton beaming their signal of brown trans queer crip magic into the night. Emblazoned across Windsor Castle is the pregnant Shama, light and moths radiating around her. Lava from a volcano erupts and flows past a slender figure in classical pose wrapped around the Black Cultural Archives. Trans deity, Ardhanarishvara, half woman and half lord, envelops the dome of St Paul's Cathedral. Trans Gunda, an outrageously charming and fearless trans man, stands tall on the side wall of the Agha Pan & Music Zone in Southall. Cascading down the Palace of Westminster into the Thames, a shaved-headed figure stands in front of a waterfall flowing with sex toys, the monarch's head in a jar next to their feet. Disney's Jasmine and Aladdin cover the facade of the Victoria & Albert Museum engulfed in red flames.

A beautiful reclining figure surrounded by dancers hugs the curves of a glasshouse in Kew Gardens. Outside 4A, a single portrait of the Death Doula is projected onto the Parker Lane facade of the Corporation Building. They claim this building — the only dedicated space for Asian Australian contemporary visual art in so-called Australia — for the diaspora.

The use of projection mapping and documenting in the gallery expands TextaQueen's practice into murals and contemplates the impact of images outside of institutions. Surrounding the digital images is a contour line speculative map of London. The Thames River snakes through, the current flowing in waves of fluorescent pink moustaches. Plants and animals taken from the colonies inhabit the landscape. Recognisable monuments of the British empire appear throughout the map alongside buildings dear to the diaspora. Text panels signpost sites with new histories and readings of their significance to the artist.

Influenced by abolitionist, anti-colonial, and Black Lives Matter protests that reclaim and decorate colonial statues and sites, TextaQueen positions *Bollywouldn't* as a balm to diasporic displacement. The artist proposes an energetic offering to South Asian communities, particularly those marginalised within our cultures by our sexuality and gender. Alert to our own experiences and prejudices, *Bollywouldn't* inspires us to dissolve the white gaze - to imagine new worlds.

TextaQueen: *Bollywouldn't* is the inaugural recipient of the Copyright Agency Partnerships commission, an annual series to support major commissions for mid-career and established visual artists in partnership with leading cultural organisations around Australia.

Curated by Amrit Gill
4a.com.au/exhibitions/textaqueen-bollywouldnt
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#Bollywouldnt | #CAPCommission