



**Updated:
17 November 2022**

Accessibility information

This document contains accessibility information about the *Bollywouldn't* exhibition and its related public performance program occurring on November 17th, to help prepare you for your visit to our venue. This includes information such as access and the venue, sensory information, content and cultural notes.

This is a live document, which will continue to be updated with upcoming public programs related specifically to the *Bollywouldn't* exhibition

If you have any questions or concerns please contact the staff at 4A directly, hello@4a.com.au or by calling +61 2 9212 0380

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4A Centre for Contemporary Asian Art

Location

4A is situated on unceded Gadigal Land. The address is 181-187 Hay St, Haymarket

Getting here

- By train: 4A is a 5-minute walk from Central Station. Exit at Eddy Avenue and walk across Belmore Park.
- By light rail: 4A is next to Capitol Square stop or a 2-minute walk from the Haymarket and Chinatown stops on L2 and L3 lines.
- By bus: 4A is located within walking distance to Pitt St near Campbell St (2-minutes walk), Hay St near Pitt St (2-minutes walk) and Pitt St near Eddy Avenue (5-minutes walk).
- By bicycle: Park and lock your bicycle at any of the bike racks on Pitt St or Campbell St nearby.
- By car: Nearby parking is available at Market City Car Park (5-minute walk) and Goulburn Street Parking Station (7-minute walk).

Some more details on visiting 4A can be found at

<https://4a.com.au/visit-us>

Current Covid-19 Guidelines

Wearing masks:

We request that all visitors wear an appropriate mask while visiting the Bollywouldn't exhibition at 4A. Please bring your own mask; alternatively we can provide you with a temporary mask. We recognise that this is not possible for the needs of all visitors, and advise people to be both responsible and considerate about this decision-making.

Performers and workshop facilitators will not be wearing masks whilst sharing; and visitors can remove masks to eat and drink.

Capacity and social distancing:

During the public programs and visiting the gallery space the amount of people in the space will be in flux. The gallery is open plan and we ask that you socially distance where possible.

Please don't visit 4A if you are feeling unwell or are planning to isolate

Bollywouldn't

TextaQueen

About the exhibition

+ Bollywouldn't is a balm to the displacement of diaspora. This major commission echoes TextaQueen's enduring practice of connecting with the community using texta as a mechanism to bring people together.

+Through portraiture, photography, mural painting and projection, Bollywouldn't presents decolonial narratives and the reclamation of power and space by South Asian diaspora. TextaQueen's portraits of queer South Asian community have been digitally mapped onto buildings in and around London, creating the illusion that they exist as actual murals on a monumental scale against colonial structures.

+Bollywouldn't deconstructs all the "-isms" in the Bollywood genre, giving agency back to South Asians, particularly those marginalised within our cultures through sexuality and gender identities.

Content notes about the exhibition and performance program

+This exhibition includes the themes and imagery of anti-colonialism, displacement, trauma, kink, diaspora, and sexuality.

+Some artists will also be sharing experiences of racism, colourism, casteism, histories of slavery and indentured labour; as well as other intersections of their experiences that may have experienced: discrimination, erasure or fetishisation.

+ Artists will also be referencing personal and political experiences where colonialism has violently erased diverse expressions of gender and sexuality within the subcontinent and beyond

+ It is recognised that historically gallery spaces have and continue to marginalise racialised, disabled, queer and trans communities, some artists alongside the exhibition itself reference this

4A Centre for Contemporary Asian Art is committed to creating safer spaces for all, and supporting the diversity and freedom of cultural and artistic expression of artists and communities of the Asian diaspora.

The Space

The exhibition is on two levels. The upstairs gallery is accessible via stairs or a lift from level one.

Scent is minimal, the bathroom soaps are fragrant.

Lighting is natural and soft, no additional light or AV work is in the space during the day. There is an installation in the sensory recharge space (mentioned below) that has blue lighting with an overhead projection.

A quiet space for sensory recharge, rest and reflection is situated upstairs in the annexe, please ask 4A staff if you need guidance here. There is a slight bump on the floor before entering the annexe, and the narrow space makes it inaccessible for wheelchair users.

Seats will be laid out in the gallery during the public programs in the gallery space, too

Amenities

- + There are three (3) all-gender bathrooms on the second floor
 - + A bathroom with 3 cubicles reached via lift or stairs
- + Please note, our accessible bathroom is currently out of order. Visitors are able to use the accessible bathrooms on the ground floor of [Capitol Square](#) directly opposite the gallery.
 - + You will need to head out the main entrance on level one. Turn left, and cross at the lights. Go past the pub and enter Capitol Square via the main, sliding door entrance
 - + The bathrooms are located to the left, entered via a ramp
 - + Please approach 4A staff if you would like directions. Contact hello@4a.com.au for more visitor info.
- + **This is a dry event.** There are snacks available in the upstairs gallery meeting different dietary requirements as well as non-alcoholic drinks and juice served from the 4a kitchen

Ishtyle

Public Performance Program

About the Program | Thursday 17th November 6pm-7pm | FREE

- + The program will feature three artists responding to the idea of “Ishtyle” this is a word derived from the work of Kareem Khubchandani
 - + Ishtyle is a means to describe how bodies can be accented and decorated through queer expression and reclaimed from commodification. Ishtyle forms grammars of desires, and subverts tropes in mainstream Bollywood culture that has denied or erased the complex worlds of queer, trans, and gender diverse communities across the subcontinent. Join us for a night to revel and reveal in the performances of queer, gender diverse artists from disparate lineages across the subcontinent.
 - + Artists explore what it is to create their own aesthetic languages that are disruptive to convention, to embody queer diasporas that is filled with pleasure, joy, paradox and imagination.
- + It is understood that no one-event will capture the complexities and contradictions of what it is to be queer, south asian and of diaspora as well as the ongoing and historical tensions within these regions and communities. The program seeks to add to an ongoing and challenging dialogue about what it is to create work within - and expanding upon - these markers of identity
- + The event will feature elements of spoken word, a DJ, drag, dance, Silambam, singing
- + Rakish will be soundtracking the night with a weaving together disparate and often pigeonholed genres of south asian and brown-influenced composition.
 - + Ear plugs are available for these moments
- + Salvin Kumar will be reading a letter about language, food and experiences of being a Queer person, a migrant and a descendant of Girmityas

- + Manish Interest brings us a drag performance of divinity and defiance: inspired by Ardhanarishvara, a form of the Hindu God Shiva, consisting of himself and his wife Parvati.
- + Shyamla Eswaran will draw on a mixture of spoken word, song, storytelling, Silambam and movement, Shyamla will express their journey of decolonising their dance and arts practice by embracing Queerness, connecting with and learning from other gender fluid and Queer South Asians, tracing their Girmitya lineage back to Malas in Andhra Pradesh, returning to ancestral lands in India and Fiji and integrating precolonial South Asian practices and artforms into their daily life.