



Centre for
Contemporary
Asian Art

| 30
Years

30 YEARS OF 4A
FUNDRAISING AUCTION

Abdul-Rahman Abdullah

Nathan Beard

Chun Yin Rainbow Chan

Guan Wei

Mehwish Iqbal

Lindy Lee

Ruth Ju-Shih Li

Man&Wah

Nathan Nhan

Ramesh Mario Nithiyendran

Jason Phu

Nusra Latif Qureshi

Huseyin Sami

Ye Funa

Louise Zhang



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PREVIEW CATALOGUE — SUBJECT TO UPDATE

This preview catalogue is released ahead of 4A's Fundraising Auction on 25 September 2026.

Lot details, estimates, reserves, availability and order of sale may be updated prior to the auction. Please refer to the final online catalogue for confirmed auction information.

JASON PHU

Lot no. 01

“where is my home but here? i am a cat that has forgotten how agile it is, caught in an alleyway between two cars playing chicken.”, 2020

Photograph, photographed by Sly Morikawa

80 x 120cm

Edition of 5 + 2AP

Jason Phu's multi-disciplinary practice brings together a wide range of references, including traditional ink paintings, calligraphy, readymade objects, everyday vernacular, ancient folklore, personal narratives and historical events. Working across drawing, installation, painting, performance and film, Phu frequently uses humour as a device to address identity and cultural dislocation within an Australian context. Often employing stories of ghosts, spirits, demons and gods from Chinese culture as a personification of these concepts, Phu's playful subject matter convey a sense of connection to today's world while being simultaneously timeless.

Phu has exhibited extensively in Australia in solo and group shows, with significant exhibitions at Art Paris with Chalk Horse, Grand Palais, Paris (2026); CHALK HORSE, Sydney (2025); Home Of The Arts, Sunshine Coast (2024); Australian Centre for Contemporary Art, Melbourne (2022); and Museum of Contemporary Art, Sydney (2018). Phu has also been the recipient of many highly acclaimed awards, including Moving Image Commission for Young Australian Artists, Australian Centre for the Moving Image X Mordant Family (2021); Art Assembly Commission, Sydney Opera House (2019); Sir John Sulman Prize (2015); and the Freedman Foundation Travelling Art Scholarship (2015).



Provenance: donated by the artist

Estimate: \$1,200 - \$2,000

HUSEYIN SAMI

Lot no. 02

[Untitled Silver], 2026

polymer paint on polyester

31 x 41cm

Huseyin Sami was born in England in 1979 and currently lives and works in Sydney. His practice is an ongoing enquiry into—and rearticulation of—painting. His conceptual approach distills painting conventions, granting new and unpredictable potential to its distinct agents. In his pursuit of material independence, Sami relinquishes artistic agency and embraces the element of chance. Sami's invented painting apparatus, called 'painting machines', extend the time and space between himself and painting in order to invite uncontrolled and natural circumstances into the process. These inventions include tiered constructions through which paint passes before arriving on the surface and hyper-extended paint brushes used to mark distant surfaces. Sami often conducts live performances from which paintings are produced, also.

He has exhibited internationally in major exhibitions including *Equal Area*, 4A Centre for Contemporary Asian Art, Sydney (2018); *Superposition of Three Types*, Artspace, Sydney (2017); *Shut Up and Paint*, National Gallery of Victoria, Melbourne (2016); *Vivid*, The Museum of Contemporary Art, Sydney (2016); and *Primavera*, The Museum of Contemporary Art, Sydney (2004). His work is held in public and private collections internationally including the Museum of Contemporary Art, Sydney, and the National Gallery of Victoria, Melbourne.



Provenance: donated by the artist

Estimate: \$1,800 – \$2,200

GUAN WEI

Lot no. 03

Trepidation Island No.1, 2023

lithograph print on paper

45 x 66.5cm

edition 18/35

Guan Wei was born in Beijing in 1957 and graduated from the Department of Fine Arts at Beijing Capital University in 1986. He first came to Australia in 1989, and from 1989 to 1992 he completed art residencies at the University of Tasmania and the Australian National University. During this period, he was also the first artist-in-residence from China at the Museum of Contemporary Art in Sydney (MCA). In 1993 Guan Wei immigrated to Australia and in 2008 he set up a studio in Beijing. Prior to the pandemic he lived and worked in both Beijing and Sydney and over the years has made significant contributions to the art exchanges between Australia and China.

Guan Wei has held over 70 solo exhibitions in Australia and internationally, including *Nesting, or Art of Idleness* at MCA in 1999; *Other Histories: Guan Wei's Fable for a Contemporary World* at the Powerhouse Museum, Sydney in 2006; and *Guan Wei: MCA Collection* in 2019 which included his major works the *Two-finger Exercises* series from 1989 and the mural *Feng Shui* commissioned for the Bureau of Meteorology in Melbourne. Guan Wei has been included in many important international contemporary exhibitions, such as the Shanghai Biennial, China; the 10th Havana Biennial, Cuba; the Adelaide Biennial of Australian Art, Australia; the 3rd Asia Pacific Triennial of Contemporary Art, Australia; the Osaka Triennial, Japan; and the Gwangju Biennial, South Korea.



Provenance: donated by the artist
Estimate: \$3,700 – \$4,200

MEHWISH IQBAL

Lot no. 04

Hybrid Landscape, 2012

Unique print collograph on Hahnemuhle paper

36 x 30cm

edition 1/1

Mehwish Iqbal works across painting, printmaking, textiles, ceramics, sculpture and installation art. Her work provocatively explores notions of womanhood, courage, liberation, and power. She experiments with themes involving the complex, unfolding and fragile states of individuals, the monopoly of power-play, commodification of human agency, and the metamorphosis of hybrid identities.

Her work examines the geopolitical scenarios giving rise to refugee and migrant diaspora and their complex reception in foreign environments. She actively engages with various communities to generate works that respond to the vulnerabilities and survival strategies of marginalized people in present and historic contexts.

Nature holds a very sacred place in Iqbal's practice where she interweaves humans' innate relationship with their natural environment. A parallelism between the nature of animal hierarchy and the dichotomy of human agency is often presented through a juxtaposition of flora and fauna, animal symbolism and the inclusion of archaic references in her work.

Provenance: donated by the artist

Estimate: \$1,000 – \$1,500



RUTH JU-SHIH LI

Lot no. 05

Florilège VI, 2025

wax, cotton, sandalwood oil, found object

31 x 20 x 18cm

Ruth Ju-shih Li is a Taiwanese-Australian artist working across sculpture, site-specific installation and ephemeral methodologies. Her practice explores memory, impermanence, and the shared human experience through material transformation. Working with raw clay, porcelain, wax, and organic matter in transitional states, she creates ephemeral works that invite reflection, reimagination, and cross-cultural dialogue.

Li has exhibited widely in Australia and internationally, with solo exhibitions at MARS Gallery (AU), VERGE Gallery (AU) and Tsing Hua University Gallery (TW). She has participated in residencies across Asia and Australia, and her work has been recognised through awards, publications, and institutional exhibitions.

Provenance: donated by the artist

Estimate: \$2,000 – \$2,500



MAN&WAH

Lot no. 06

The Supreme 5 Treasures, 2025

inkjet print on Ilford Smooth Pearl paper

118.9 x 84.1cm

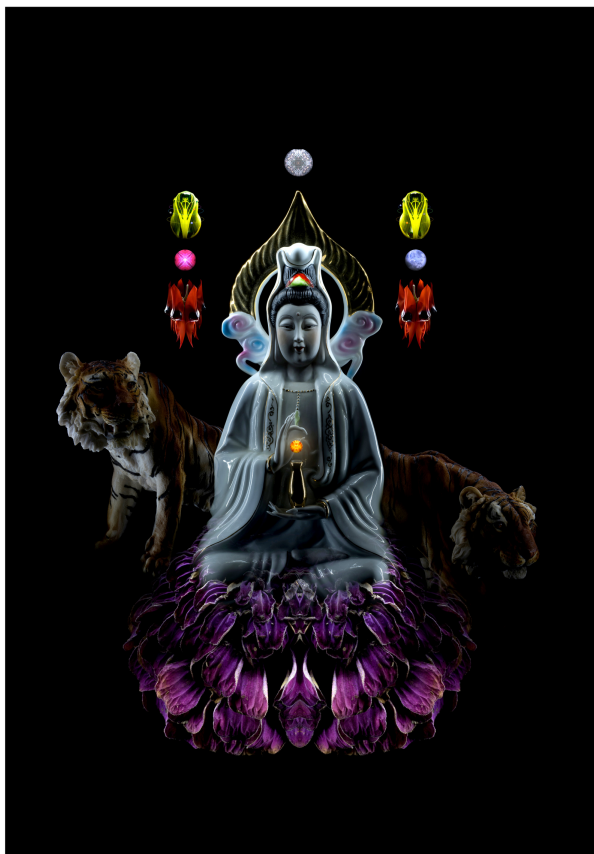
edition 1/1

Man&Wah are brothers and an artistic duo based in Meanjin/Brisbane, Australia. Over the past decade, their unique style of botanical and cosmic-inspired work has been exhibited and experienced in galleries, museums, state libraries, universities, opening events, music and entertainment festivals, conferences and public installations. They work across multiple mediums, including photography, video, audio, illustration, lighting, technology and live events.

Man&Wah's work is an invitation for people to slow down and reflect on the connections between nature, humans and the cosmos. It is also a celebration of the beauty and wonder that exists within this cosmos.

Provenance: donated by the artist

Estimate: \$800 – \$1,000



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ABDUL-RAHMAN ABDULLAH

Lot no. 07

Iftar, 2017

concrete, gold plated almonds

17 x 17 x 17cm

edition 8/30

Abdul-Rahman Abdullah (born 1977, Dharawal/Port Kembla NSW) lives on a cattle farm on Bindjareb Nyoongar Country, Western Australia.

Shaped by formative experiences as a “Muslim kid with mixed heritage”, on his father’s side he is a seventh - generation Australian descended from convict arrival in 1815, and on his mother’s side, from Bugis and Minangkabau royalty in Malaysia. Abdullah’s earliest influences growing up in inner-city Perth included comic books, fantasy novels, skateboarding, hip hop, a haunted family home, Sufism, boxing, and grunge, and “living a very grass-roots existence as a lo-fi creative kid in the 1980s and 1990s”.

After working as an illustrator, model maker and zoo designer, Abdullah developed a sculptural practice grounded in storytelling. Abdullah has been included in several solo and group exhibitions in Australia including *Journeys*, Linden New Art, Melbourne (2023); *Tarrawarra Biennial* (2023); *Free State – the Adelaide Biennial* (2022); and *Everything is true*, John Curtin Gallery, Perth (2021).

His work is held in major public collections including the Art Gallery of South Australia; Artbank ; the Art Gallery of Western Australia; and Newcastle Art Gallery.



Provenance: donated by the artist

Estimate: \$3,000 – \$3,500

NATHAN BEARD

Lot no. 08

Yim (ii), 2026

Ausmonite, wax

22 x 15 x 14cm

Nathan Beard is a multidisciplinary artist who draws from his Australian-Thai heritage to unpack the porous and precarious influences which shape the commercial and historical production of culture. In exploring the slippery intersection of family history, archives and broad signifiers of 'Thainess', Beard's work articulates the complexities surrounding authenticity and diasporic identity.

Recent exhibition highlights include *2026 Adelaide Biennial of Australian Art: Yield Strength*, Art Gallery of South Australia and Samstag Museum of Art (2026), *TarraWarra Biennial 2025: We Are Eagles*, TarraWarra Museum of Art (2025), *Ratana*, AVA (2024), *A Moment in Extended Crisis*, UTS Gallery (2024) and *A Puzzlement*, 4A Centre for Contemporary Asian Art (2023) and Perth Institute of Contemporary Art (2022).

In 2024, he was the recipient of the Debra Porch Award and the Darebin Art Prize, and in 2022 he participated in the Creative Australia's London residency at ACME studios. This year, he won the National Photographic Portrait Prize by the National Portrait Gallery.

Provenance: donated by the artist

Estimate: \$800 - \$1,200



MEHWISH IQBAL

Lot no. 09

Marked Territory, 2012

Unique print collograph on Hahnemuhle paper

40.5 x 58cm

edition 1/1

Mehwish Iqbal works across painting, printmaking, textiles, ceramics, sculpture and installation art. Her work provocatively explores notions of womanhood, courage, liberation, and power. She experiments with themes involving the complex, unfolding and fragile states of individuals, the monopoly of power-play, commodification of human agency, and the metamorphosis of hybrid identities.

Her work examines the geopolitical scenarios giving rise to refugee and migrant diaspora and their complex reception in foreign environments. She actively engages with various communities to generate works that respond to the vulnerabilities and survival strategies of marginalized people in present and historic contexts.

Nature holds a very sacred place in Iqbal's practice where she interweaves humans' innate relationship with their natural environment. A parallelism between the nature of animal hierarchy and the dichotomy of human agency is often presented through a juxtaposition of flora and fauna, animal symbolism and the inclusion of archaic references in her work.



Provenance: donated by the artist

Estimate: \$2,000 – \$2,500

RAMESH MARIO NITHIYENDRAN Lot no. 10

Figure on Red Ground, 2026

earthenware and glaze

25 x 20 x 2cm

Ramesh Mario Nithiyendran is a contemporary artist of Sri Lankan, Tamil heritage. His practice traverses global histories and languages of figuration with a particular focus on South Asian traditions. He sees the imaginative exploration of ancient pasts as a way to speculate on parallel futures and to expand ways of perceiving the present. While he works across ceramics, bronze casting, painting, drawing, and immersive installation, he is best known for his hybrid ceramic sculptures that fuse references to ancient forms with various tropes and imagery from popular culture, zoology and other discourses. Through these works he explores themes of secular and non-secular idolatry, co-existent belief systems, queer aesthetics, disciplinary and regional histories of ceramics and sculpture, monumentality, as well as self-portraiture and autobiography.

He has developed major projects in museums, biennials, multi-arts centres, and public spaces. Notable presentations include the National Gallery of Australia, the Art Gallery of New South Wales, the Dhaka Art Summit, Tramway (Glasgow), the Sharjah Art Foundation, the Kiran Nadar Museum of Art (New Delhi) and Dark Mofo festival (Hobart). In 2023, his first major international institutional exhibition, *Idols of Mud and Water* at Tramway, Glasgow, led to the acquisition of a large-scale installation comprising 100 works by the Kiran Nadar Museum of Art. His work is also represented in significant public collections including the National Gallery of Australia, the National Gallery of Victoria, and the Art Gallery of New South Wales.

Provenance: donated by the artist

Estimate: \$2,000 - \$3,000



NUSRA LATIF QURESHI

Lot no. 11

HOMESTEAD, 2007

mixed media on illustration board

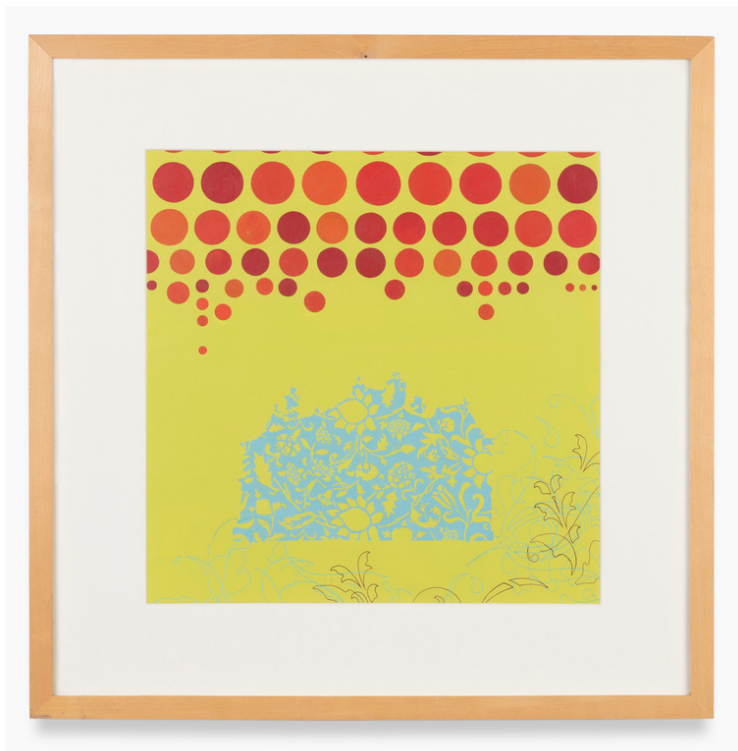
35 x 35cm

Through a meticulous process that blends painting, photography and installation, Nusra Latif Qureshi traces erased and forgotten histories to reveal the inadequacies of representation. Grounded in figuration, the artist uses imagery from the past, meaning from the present and methods from both to blur fixed identities and collapse the distance between traditionalism and contemporaneity. Small, sparing surfaces feature finely outlined silhouettes of female figures that surmise her composed tableaux. Qureshi's depiction of the mutable human form allows her to present her own subjectivity in flux, while also explore and subvert patriarchal notions of the ideal and divine.

Her work has been the subject of solo exhibitions at prominent institutions including the Queensland Art Gallery / Gallery of Modern Art (QAGOMA), Brisbane, AU; 4A Centre for Contemporary Asian Art, Sydney, AU; Shepparton Art Museum, Shepparton, AU; Smith College Museum of Art, Northampton, US; Contemporary Arts Center, Cincinnati, US, among others. Notably, Qureshi presented *Birds in Far Pavilions* at the Art Gallery of New South Wales in 2024, the artist's first survey exhibition in a major Australian institution.

Provenance: donated by the artist

Estimate: \$6,000 – \$8,000



YE FUNA

Lot no. 12

Bike Girl, 2022

ceramic

48 x 24 x 54cm

edition 1 of 2 +1AP.

Ye Funa was born in Kunming, China in 1986. She graduated with a BFA in Experimental Art from the Central Academy of Fine Arts, Beijing, China and an MFA from the Central Saint Martins College of Art, London, UK. Ye's practice is concerned with the relationship between the realities of everyday life. She is interested in the perceived connection between authority and many areas of social life such as different power structures, ethnic groups, and the fictional space of propaganda for the concept of 'perfection' in an ideological system, and utopian landscape. Her work is politically charged, subtly engaged in pastiche as a satirizing style of propaganda.

Ye Funa's work has been the subject of solo exhibitions including, *Curated Nail Residency*, MoCA Pavilion, Museum of Contemporary Art, Shanghai, China (2015); *People's Congress via their Nails-Exhibitionist's Curated Nails*, Art Museum of Nanjing university of the Arts, Nanjing, China; *Zha Golden Flowers--News from Nowhere*, V Art Center, Shanghai, China (2014); and *Ye Funa*, Galerie Pièce Unique, Paris, France (2014).



Provenance: donated by the artist
Estimate: \$10,000 – \$15,000

CHUN YIN RAINBOW CHAN

Lot no. 13

Frost, 2025

acrylic and ink on xuan paper,
incense burn marks, chalk pastel, rice glue
25 x 25cm

Chun Yin Rainbow Chan (陳雋然) is an interdisciplinary artist, vocalist, producer and multi-instrumentalist based between Naarm/Melbourne and Gadigal/Sydney. Working fluidly across contemporary visual art, music and live performance, her practice examines cultural representation, (mis)translations, matrilineal inheritance, feminist expression and diasporic identity. Central to her work is the research and reimagining of women's oral traditions, particularly the bridal laments of Hong Kong's 圍頭 Waitau/Weitou women, to whom she has deep ancestral ties. Through immersive installations combining silk painting, sound and video, she reinterprets these culturally endangered songs into contemporary artistic forms that preserve their subversive feminist voices while reflecting on loss, resilience and solidarity.

Chan holds a Bachelor of Arts (Honours) from the University of Sydney and a Master of Fine Arts (Research) from UNSW. She has exhibited and performed widely across Australia and internationally at institutions and festivals including the Sydney Opera House, Phoenix Central Park, Carriageworks, Melbourne Music Week, Iceland Airwaves, National Taiwan Museum of Fine Arts, Tai Kwun Contemporary, M+ (Hong Kong), SXSW, 4A Centre for Contemporary Asian Art, Firstdraft, Art Gallery of New South Wales, Cement Fondu, Blindside, Queensland University Art Museum, Australian National University, and I-Project Space (Beijing).



Provenance: donated by the artist
Estimate: \$600 – \$800

NATHAN NHAN

Lot no. 14

Trophy #89 all-purpose paint job, 2026

clay, glaze

42 x 31 x 34cm

Nathan Nhan is a ceramicist whose practice uses experimental making and the ceramic process as a tool to create, investigate and manifest identities within his work. Responding to the inherent materiality and cultural significance of ceramics, Nhan reflects upon concepts of place, community and identity from an Asian Australian perspective. He often employs traditional vessels as a foundation, transforming historical forms into contemporary vehicles that play with the medium's enduring epic narrative of both Eastern and Western perspectives imbued with personal stories and social commentary.

Nhan's solo exhibitions include *Proverbial*, King Street Gallery on William (2026), *That All Just Happened*, Canberra Museum and Gallery (2025), and *It's never quite as it seems*, Canberra Contemporary Art Space. He was Rigg Design Prize finalist in 2025, held at the National Gallery of Victoria (2025). Nhan's work is held in ACT Legislative Assembly Collection and Australian National University Art Collection, Drill Hall Gallery.

Provenance: donated by the artist

Estimate: \$2,800 – \$3,200



LOUISE ZHANG

Lot no. 15

Tapestry: Lotus, 2024

acrylic on canvas

51 x 41cm

A first-time Wynne Prize finalist, Louise Zhang was inspired to record her experiences of sitting by the lotus pond in Sydney's Royal Botanic Garden, located on Gadigal land. The work stems from a practice of 'slowing down and simply being,' Zhang explains, with the act of painting offering an opportunity for reflection and providing solace. Found at the harbour end of the gardens, the pond is a site that Zhang has enjoyed since childhood.

Louise Zhang works across painting, sculpture and installation, drawing on landscape, memory and colour to create atmospheric worlds that hold both harmony and tension. Accumulated memories are layered against colour to evolve remembered places into something curious and unfamiliar yet still recognisable.

Botany, cloud, stone and mountain appear across her work in forms that are dreamlike but grounded. Colour is her primary tool. Gradient skies merge dawn and dusk into a single moment, circles become sun or moon. Zhang favours potential over certainty. Her practice extends naturally into installation, responding directly to architecture and environment across galleries, museums, public art and site-specific interventions.



Provenance: donated by the artist

Estimate: \$4,500 – \$5,000

LINDY LEE

Lot no. 16

Buddha, 2003

inkjet print, oil, acrylic and wax on board

200 x 28cm (5 panels)

Over four decades, Lindy Lee has established herself as one of Australia's most influential and respected contemporary artists with a practice that explores her Chinese heritage through the philosophies of Taoism and Buddhism - principles which emphasise humanity's intimate and inextricable relationship to nature. Her work investigates the interdependence between spirit and matter, often employing elements of chance to produce works that embody this profound connection with the cosmos.

Lee has received widespread national and international recognition for her multi-disciplinary artistic practice, having exhibited in over 150 exhibitions in Australia, Canada, China, Hong Kong, Japan, New Zealand, Singapore and the USA. In 2020-2021, the artist was the subject of a major survey exhibition, *Lindy Lee: Moon in a Dew Drop*, at the Museum of Contemporary Art Australia. Receiving widespread popular and critical acclaim, the solo exhibition was one of the most visited shows in the Museum's history.

Provenance: donated by the artist

Estimate: \$6,000 - \$8,000



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LINDY LEE

Lot no. 17

Bodhisattva, 2003

inkjet print, oil, acrylic and wax on board

200 x 56cm (10 panels)

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Provenance: donated by the artist

Estimate: \$12,000 - \$16,000

