



Lisa REIHANA, *in Pursuit of Venus [infected]*, (still), 2015–17, multi-channel Ultra HD digital video, 7.1 sound, 64 min, courtesy of the artist and Artprojects, New Zealand at Venice, Creative New Zealand, and New Zealand at Venice Patrons and Partners.

Samstag Museum of Art announces the ADELAIDE//INTERNATIONAL — a new series of exhibitions for the Adelaide Festival

The *Adelaide//International* is a new series of exhibitions to be presented by the Samstag Museum of Art, featuring prominent contemporary artists from Australia and overseas, along with associated forum programs. The ongoing series reprises Samstag's long history of successful collaboration with the Adelaide Festival.

In 2019, two Australian artists — **Brook Andrew** and **Eugenia Lim** — and two international — **Lisa Reihana** (New Zealand) and **Ming Wong** (Singapore) — will be featured in four distinct exhibitions exploring histories of migration, the impact of cultural exchange on communities and individuals, and questions of who holds the power of narration.

Lisa Reihana's panoramic video *in Pursuit of Venus [infected]* was the most acclaimed work from the 2017 Venice Biennale and will be presented in its complete original form and extraordinary scale. In his playful work of cultural dislocation, *In Love for the Mood*, Ming Wong recasts a scene from Wong Kar-wai's iconic film *In the Mood for Love*, presenting a hapless Caucasian actress who struggles to render her script in Cantonese, Italian and English.

The 2019 *Adelaide//International* will also include premieres from Brook Andrew and Eugenia Lim, the latter of whom appears as the gold-Mao-suited persona from her celebrated series *The Ambassador*. Meanwhile, Brook Andrew's somewhat-unsettling installation aims to broaden and repair the representation of Aboriginal history.

Erica Green, Director of Samstag Museum of Art, says, "This quartet of work by four brilliant, inspired artists reanimates Samstag's engagement with ambitious contemporary art at the international cutting edge, and is not to be missed."

EXHIBITION DATES

Thursday 28 February – Friday 5 April 2019

Samstag Museum of Art // Brook Andrew (Aus), Eugenia Lim (Aus), Lisa Reihana (NZ)

SASA Gallery // Ming Wong (Singapore)

TALKS + EVENTS

Adelaide//International Forum

Saturday 2 March 2019, 10am until late

Held on the opening weekend of the Adelaide Festival, the 2019 *Adelaide//International* Forum will provide a platform for debate on our changing and ever-more-connected world and will feature a performance by Eugenia Lim. 10am – 5pm, Samstag Museum of Art.

Following the Forum, the West End comes alive from with events across the precinct! Join us for our celebratory launch party 5pm – 7pm, with music by Hartway, pop-up bar by West Oak Hotel and food by Food Lore Kitchen.

ADELAIDE//INTERNATIONAL ARTISTS

Brook Andrew: *Room B*

Australian interdisciplinary artist Brook Andrew creates multilayered artworks that question the dominance of Western colonial narratives, deliberately locating Australia and Indigenous cultures at the centre of a global inquisition. Drawing inspiration from archival and vernacular objects, Andrew works with different communities — as well as public and private collections around the world — to reveal alternative histories that are hidden beneath the legacies of colonialism.

For the *Adelaide//International*, Andrew presents the premiere of *Room B*, an installation drawn from a body of work shown at the Musée d'ethnographie de Genève in 2018 and encompassing his 2018 video *SMASH IT*. By incorporating historical documents with his own growing archive of photographs, objects and written records, Andrew not only subverts the classificatory mode of the museum cabinet but also makes it pulse and overflow with energy. Within this immersive installation, the artist links different histories and peoples previously divided by the trope of 'primitivism' and the powerful gaze of the European colonial machine. In this way, *Room B* provides viewers new ways to view the world through reinterpreting history and reframing inherited experience.

Eugenia Lim: *The Ambassador*

Eugenia Lim is a Melbourne-based artist of Chinese-Singaporean descent who works across video, performance and installation to explore how national identities and stereotypes cut, divide and bond in a globalised world.

This touring project—initiated by 4A Centre for Contemporary Asian Art and Museums & Galleries of NSW—presents Lim's most recent body of work, *The Ambassador* series. In this three-part project, Lim takes on a Mao-like persona who sits halfway between truth and fantasy, dressed in a gold lamé suit. Throughout each of her works, Lim's 'ambassador' takes on new roles in uncovering the Australian-Asian narrative, drilling down into racial politics, the social costs of manufacturing, and the role of architecture in shaping society.

In *The People's Currency* performance that forms a crucial part of her exhibition, Lim will invite the public to enter into 'short-term employment' as shift workers in a special economic zone, with visitors participating in and evaluating the impacts of global capitalism, labour markets and what it means to be a global consumer.

The Ambassador is a 4A Centre for Contemporary Asian Art and Museums & Galleries of NSW touring exhibition.

Lisa Reihana: *in Pursuit of Venus [infected]*

New Zealand-born and Auckland-based (Ngapuhi, Ngati Hine, Ngai Tu), Lisa Reihana is a multidisciplinary artist whose practice examines the way history is represented. The subjects of Reihana's portraits inhabit a reinterpreted world, which is at once both familiar, yet different, and where past, present and future are mutable.

In 2017, Reihana represented New Zealand in the Venice Biennale with the panoramic video *in Pursuit of Venus [infected]*, a moving image interpretation of *Les Sauvages De La Mer Pacifique* (1804), a sophisticated French twenty-panel scenic wallpaper depicting the Pacific voyages undertaken by Captain Cook, de Bougainville and de la Perouse. Reihana's reading of this history is darker and more nuanced, making narratives visible which were absent from the original wallpaper. Amongst the images of South Seas idylls portrayed in the original, the imperial gaze is turned back on itself by including cultural practices and first-contact narratives to reveal sexual exploitation and gender fluidity. *in Pursuit of Venus [infected]* at the Samstag Museum coincides with the 250th anniversary of Captain Cook's voyage to the South Pacific and Australia to observe the transit of Venus from the island of Tahiti on 3 June, 1769.



Eugenia LIM, *The People's Currency*, 2017, performance. This project was commissioned by 4A Centre for Contemporary Asian Art, supported by the City of Melbourne and part of the inaugural Asia TOPA Triennial of Performing Arts. Photo: Zan Wimberley.

MEDIA RELEASE

For immediate release

Ming Wong: *In Love for the Mood*

Singaporean artist Ming Wong works through the visual styles and tropes of iconic films and performances. Through reinterpretation of world cinema classics — where the artist deliberately miscasts himself and others, often playing multiple roles in a foreign language — Wong explores gender, representation, culture and identity, considering the means through which motion pictures construct subjectivity and geographic location.

Commissioned for the Singapore Pavilion at the Venice Biennale in 2009, *In Love for the Mood* is a restaging of Hong Kong auteur Wong Kar-wai's iconic film *In the Mood for Love* (2000). Wong substitutes a Caucasian actress for the roles of both Chow Mo-wan and Su Li-zhen, a man and woman whose respective spouses are cheating on them. The actress in Wong's production is not a native speaker of Cantonese, and recites the lines with difficulty — bordering on exasperation at times — even though the artist prompts her off-screen. In a performance about identity, Wong's deliberate miscasting of the female lead elevates the film's exploration of the frailty of the human heart to a universal condition encountered by all, regardless of race or language.

In Love for the Mood is accompanied by a film program curated by the Mercury Cinema. For screening times and tickets, see mercurycinema.org.au

MEDIA CONTACT

Be sure to consider the *Adelaide//International* when preparing an editorial schedule for the Adelaide Festival period. Be in touch if you would like to interview the artists or curators, or if we can assist with further images or information.

Media Images: goo.gl/RCFjMN

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“The best artwork at the Venice Biennale? That will be Lisa Reihana's in Pursuit of Venus ... Where most panoramas present a fixed viewpoint, this one moves and unfolds in a riveting animated sequence that took 10 years to complete and that deserves to be recognised as one of the key artworks of recent years.”

– THE SUNDAY TIMES, UK

SAMSTAG MUSEUM OF ART

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SASA GALLERY

Kaurna Building, Fenn Place
University of South Australia, City West precinct

GALLERIES OPEN

10am—5pm daily
Extended hours for the Adelaide//International

ADELAIDE FESTIVAL

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