

Passage  
游廊画廊

Photographed by Document Photography

SORN THAI RESTAURANT  
ร้านอาหารไทย เกสร

Passage  
Mikala Dwyer  
Shit Flowers  
8 August - 14 September 2015

Passage  
Mikala Dwyer  
Shit Flowers

Passage  
Mikala Dwyer  
Shit Flowers

Highlight Previous Exhibitions and Programs

Prince Trade Centre  
102/8 Quay Street, Haymarket





# Passage's Public Programs

## Dumplings with the Artist Artist Talk at Passage and Dinner

Passage hosts Dumplings with the Artist alongside every exhibition. This event is designed to bridge the gap between art and audience, inviting guests to meet the artist, break bread and bridge the divide for those that aren't usually confident to go to galleries.

During these events we invite the public inside the gallery to see the exhibition up close, hear the artist speak about their work and join in a dialogue about themes raised in the show via an audience Q&A. Afterwards, guests are invited to join us for an intimate dinner with the artist at one of the iconic dumpling restaurants below the gallery.

# How this supports the community:

## Dumplings with the Artist Artist Talk at Passage and Dinner

No-cost or low-cost participation: The artist talk and welcoming drinks is the free section to the night, followed by a low-cost dinner option for just \$30. We make no profit on ticket sales, instead we invest ticket sales into removing economic barriers to arts participation.

We believe food has the ability to bring together people and strengthen a community. The dinner format creates a relaxed, casual environment encouraging people who might not normally feel comfortable attending a gallery to engage. By centring the meal around dumplings, we are tying the cultural fabric into the event, and supporting the local restaurants the area.

And most importantly, this event provides a platform for artists to share their voice and stories.



# Dumplings with the Artist

## Artist Talk at Passage and Dinner





# Passage's Public Programs

## Passage Talks Darling Square Library Artist Talk

Also alongside each exhibition, Passage runs a public program series at Darling Square Library that includes artist talks, panel discussions, and bilingual events. Held in the Library's Ideas Space, the program creates opportunities for artists to share their work and ideas with a broader public, making contemporary art more accessible to local communities. Partnering with the library allows Passage's artists to share their stories and reach audiences beyond the gallery and engage people who may not usually attend art events.



# Eduardo Wolfe-Alegria 'Opening Ceremony'

25.01-05.03.2023

Eduardo Wolfe-Alegria interprets his memories and encounters through a lens of surrealism, drawing from tropes of mythology and fantasy to create imagery that is at once anthropomorphic, psychedelic and camp. "Opening Ceremony" is an installation that interprets the grasses and fields of Walbunja country or the Southern Tablelands where the artist lived for five years on a remote property.

Due to the weather phenomena of La Nina effecting most of Australia, this area endured increased rainfall and abnormal temperatures. It was during this time Wolfe-Alegria observed the fields near his property erupt with life, transforming what was normally dry grassland into a sea of psychedelic plants and colour. Some of the plants were introduced species or exotics, some native species like Australian orchids and lilies, as well hundreds of different types of fungi.

However, it was the influx of yellow dandelions that entranced Wolfe-Alegria and led to the creation of "Opening Ceremony". Like a field of lemon drops, Wolfe-Alegria watched the bright petals of the dandelion unfurl each morning and hug itself closed at the end of its day. Seeing this enmasse allowed the artist to observe the dandelion's beguiling rituals and ceremonial devotion to the sun; however, its unrelenting spread became a persistent reminder of the environmental imbalances it brings with it.

Though the dandelion is a sweet small flower, it is hard to ignore that such a weed can cause negative effects on Australia's native flora, and its embodiment of colonial tropes and the Anthropocene. The dandelion is tough, persistent, and competitive, drinking much of the water its neighbouring plants need to survive. Its root systems grow deep and can withstand most extermination methods, and if a broken root remains, it will regrow with an unrelenting speed. Wolfe-Alegria's dandelions tower in scale, dwarfing the foliage growing below. Their monstrous mouths gape with teeth like petals, exploring the dark undercurrents of the unassuming flower.



Eduardo Wolfe-Alegria

Opening Ceremony

25 January - 5 March, 2023





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Passage

ИЯОЗУАС

WILAND

Michaela Gleave  
The sky continues beneath  
August - 17 Septemb

Michaela Gleave  
The sky continues beneath our feet  
04.08-17.09.2023

Photographed by Document Photography

Michaela Gleave

# The sky continues beneath our feet

04.08 - 17.09.2023

Although we like to convince ourselves that we understand what is happening around us, over 80% of all matter in our universe is made up of material that cannot be perceived or detected. We call this material DARK MATTER. We believe it to exist because, without it, our current models for the behaviour of stars, planets and galaxies simply wouldn't make sense. Its gravitational effects are necessary to explain the rotation of galaxies, the motions of clusters, and the invisible structure of the entire Universe. With these concepts in mind, Michaela Gleave presents her new work, *The sky continues beneath our feet*. In this work, Gleave utilises *Passage* as a 'portal' to these non-ordinary states of understanding. She presents a constructed universe that glows 24/7, defying the time and space of the outside world.

In *The sky continues beneath our feet*, Gleave divides *Passage* into two parts, concealing 80% of the space with a polycarbonate stud wall, while 20% of the space remains visible. Behind the wall is Gleave's universe: glitter, inflated star balloons, and foam coexist in a paradoxical state—shiny and spongy, granular and continuous, opaque and transparent, reflective and matte, absorbent and repellent, fragile yet durable. Gleave's timber studded and polycarbonate wall creates a hazy 2D grid, a representation of our limited sense of dimensionality, dissecting the horizontal installation landscape and standing at odds with the rest of the space. Light filters through the wall as we peer through lenticular distortions in an attempt to glimpse, pause, rethink, and shift our assumptions on reality.

In her recent monograph titled 'The Influence of an Idea on the physical properties of the world', Michaela Gleave says, "I'm still seeking moments where I can find a schism in reality and explode that stable worldview to access other possibilities". Perhaps this rupture occurs when her constructed universe bursts from the confinement of the wall and reveals materials that defy conventional logic. Here Gleave's materials lay seemingly dormant under a focused theatre lamp, reminiscent of the properties of relativity and quantum mechanics, subtly glimmering the installation to life. Time as well seems arrested inside this space where this static assemblage continuously glows for 45 days, yet air is slowly leaking through the membrane of the stars. Over time, unattended balloons droop as they wait for Gleave to enter the space, refilling their volume with air from the outside world.

*The sky continues beneath our feet* by Michaela Gleave is a constellation of ideas, a material collection of a practice blazing with cosmic ambition, like the tail of a comet the artist has carted around with her. It is a constructed universe of party materials, air, light, timber, and reflections standing on a precipice between real and not real. Here, truth and fictions exist at a point in time where humanity seems to no longer believe in physical reality and is busy dissolving the world around us.



Photographed by Document Photography



Passage  
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Kien Situ  
TECTONIC

19.01-01.03.2024

# Kien Situ TECTONIC

19.01-01.03.2024

108 million years ago a comet collided with the surface of the Moon, resulting in the formation of a prominent crater located in the southern lunar highlands, notably named Umbilicus Lunaris (The Navel of the Moon). For Kien Situ, the concepts of formation and change are prime motifs embedded in his practice, and he emphasises that the physics that define change are critical to the nature of it. Speed, force, distance, time and in this case; rupture. This mass geological separation between the moon and the earth that allow these celestial bodies to be connected by the seeable yet invisible glue of all relationships – space, or its absence.

For Lunar New Year, Situ leverages Lunar Geographic Information System (GIS) data and architectural modelling systems to conjure this section of the moon; taking form as a monumental singular slab, hand-forged from Chinese Mo Ink and Gypsum Plaster. This particulate matter, seemingly unbounded yet with intrinsic form, assimilates itself to the strict shape and dimensions of the room. Creating an interior environment referencing an exterior world, Situ has created a bridge between the terrestrial and astral. Echoing this formation is the title of the exhibition, TECTONIC, which draws from Situ's architectural background; a term referring to how matter converges; or, how it is willfully separated.

TECTONIC connects two forces, ink and Gypsum plaster, to create a colossal peak where geology, time and identity are all interwoven. The Chinese character for the word 'Ink' (墨) is composed of two other characters - 'black' (黑) and 'earth' (土), a nod to the geological origins of the material. Ink is the prime material for Shanshui paintings (mountain-water paintings) and similarly creates the foundation of calligraphy. Both examples hold ink as something which holds great power, the ability to transmit thought across space and expanses of time. Much like many Chinese words, 墨 is also an ideogram, an image that can communicate both thought and feeling.

Interrogating distance, time, separation and connection, Situ posits the moon in the role of the "other", suspended in the sky as a dissident or exile. The moon is separated from earth in a similar way to the existing complexities and perspectives of diasporic communities living away from their homelands. Like an estranged child from its mother, the moon assumes the role of the "other", however, it's the moon's distance that endows it with a piercing perspective, offering an unfiltered view of Earth's realities as it continues to influence and command its tidal and geological movement from afar. TECTONIC materialises a lunar fragment to remind us that what separates is at once what connects us.





Push Bar to Open

Push Bar to Open

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Passage

游島前廊

Kien Situ  
TECTONIC

19 January - 1 March, 2024

Push Bar to Open

Push Bar to Open



Passage

Wang Zhiyuan  
Dictator Training Centre 王智远

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Agus Wijaya  
~/a\_love\_letter\_to\_kala  
17.01-20.02.2025

# Agus Wijaya

## ~/a\_love\_letter\_to\_kala

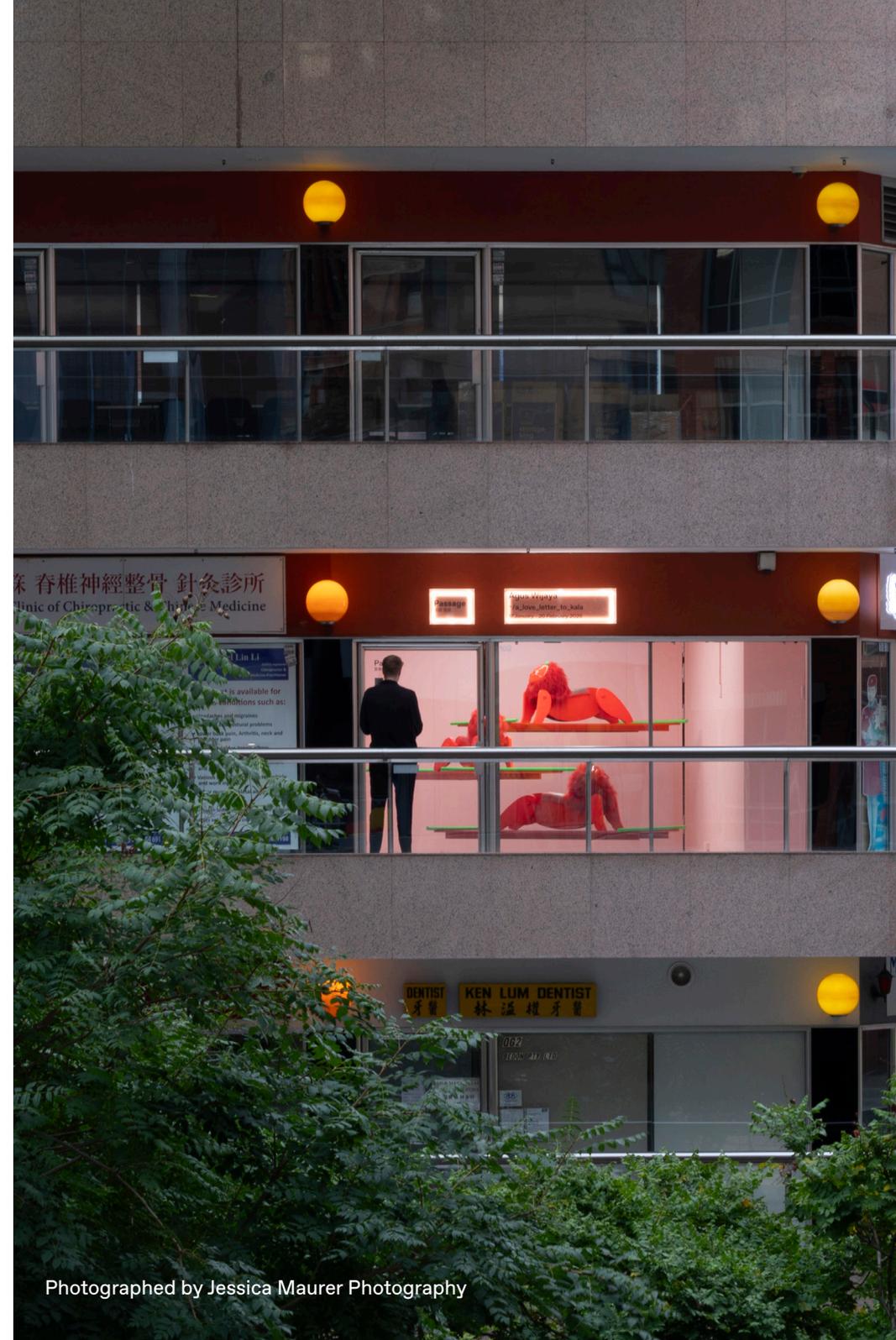
### 17.01-20.02.2025

Sisingaan ('imitation lion' / 'lion play'), a traditional lion dance from West Java, serves as a focal point in Agus Wijaya's latest exhibition, ~/a\_love\_letter\_to\_kala. Often performed to mark rites of passage or cultural celebration, it involves carrying participants on lion-shaped effigies, symbolising resistance, then celebration. Drawing on this cultural tradition, Wijaya abstracts the lion figures into large red sculptures that explore how cultural practices shift across time and borders, intertwining personal and collective memory. Through this, he questions the forces that shape us—those that bind us to our past while nudging us elsewhere.

In ~/a\_love\_letter\_to\_kala, Wijaya presents what he calls the "bad version" of the lion figures—an abstraction rather than a faithful reproduction—reflecting his journey of disidentification and complex relationship with his Chinese-Indonesian heritage. Since Dutch colonisation, Chinese-Indonesians have faced systemic marginalisation, prejudice and cultural suppression. The sculptures evoke a shifting sense of self—a space between comfort and unease—capturing the ongoing negotiation between cultural continuity and dissonance.

The exhibition's title, ~/a\_love\_letter\_to\_kala, references Kala, the Hindu and Buddhist god of time, Kala in Indonesian, means time, era or moments, and Kala in Sanskrit symbolises time, fate or death, whose domain encompasses both creation and destruction. ~/a\_love\_letter\_to\_kala serves as a love letter to time itself—its inevitable, cyclical passage and its role in shaping who we are. Just as Sisingaan figures transform across generations, rituals and interpretations, so too do we—constantly revisiting, reinventing and redefining our sense of self. Wijaya's reimagining of the lion figures acts as both a critique and homage to how cultures preserve and transform their rituals. Through his large-scale abstract sculptures and experimental new media, Agus Wijaya prompts viewers to reflect on the traditions that shape their lives and how these traditions persist, adapt and evolve over time.

Drawing on his experiences growing up in Cianjur, West Java, and his life in Australia, Wijaya bridges personal and cultural histories, questioning how identity is shaped across time and place. His fragmented lions embody a reconnection with heritage while probing the tension between preservation and transformation—whether change represents a rejection of the past or an extension of its story. By abstracting tradition, Wijaya calls attention to its context, exploring what it means to belong and evolve. In this process, there is both connection and disconnection, an ongoing negotiation between tradition and transformation that invite us to embrace both continuity and change.



Photographed by Jessica Maurer Photography

李霖 脊椎神經整骨 針灸診所  
Li's Clinic of Chiropractic & Chinese Medicine

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Agus Wijaya  
Ya love letter to kala  
19 January - 20 February 2009

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Yuriyal Bridgeman  
Haus Door  
01.08-13.09.2024

# Yuriyal Bridgeman Haus Door

01.08-13.09.2024

In Papua New Guinea, mythology is woven through the diverse threads of the country's many cultures and languages, offering a profound glimpse into the spiritual and cultural essence of its people. Central to this mythology are creation myths that narrate the origins of the world, humans, and nature, often involving powerful deities or ancestral spirits who shape the land and its inhabitants. The concept of masalai, or spirits, reflects a deep connection with the natural world, where spirits inhabit trees, rocks, and rivers, embodying both benevolent and malevolent forces. Myths are not just stories but are integrated into cultural practices and environmental respect, guiding social norms and rituals. From the highlands to the coast, these myths vary, reflecting the geographical and cultural diversity of Papua New Guinea. Each story and belief is a testament to the intricate relationship between the people and their land, revealing a dynamic world where the spiritual and physical realms are deeply interconnected.

'Haus Door' by Yuriyal Bridgeman references spiritual entities and figures in tales of sickness and health prominent in the artist's homeland in the highlands of Papua New Guinea. The exhibition presents a set of three shield paintings from 2020, collectively titled "Crown," which are both portraits and sculptural objects, revealing the dual nature of protection and vulnerability through three urban legends. The shields, or 'kuman' in the Yuri language, stand as optical weapons that represent the self, acting as banners of defence against threats to personal safety, relationships, and freedom. The exhibition revisits these works, combining them with Bridgeman's recent explorations into painting with tape, using this medium to expand his studies of shield paintings into architectural studies that cover the gallery's walls.

The first shield, "Glas Man/ Kamnul Yal," illustrates the glass man, or Sanewalemawdu, a seer who, with supernatural vision, communicates with see sprites (wild, powerful, humanoid beings) and ancestors to diagnose illness and free trapped souls, embodying the role of mediator between the physical and mystical realms. "Masalai Man/Kia Yal," represents the masalai, a shape-shifting spirit embodying nature's magic and unpredictability, appearing as a lizard, crocodile, or multi-headed creature, and symbolizing both power and vulnerability. The third shield, "Botol Man" depicts the botol meri, a dangerous shape-shifting spirit woman who lures and harms men with her sharp-toothed implements, highlighting the hidden dangers in seemingly alluring encounters.

Enveloping the shields is a dynamic series of tape paintings and reflective materials that probe the strategic play of communication when in combat or faced by mystical apparitions. The tape is employed like a web, remembering when the artist's body stretched and weaved the design onto the surface of the walls, making his mark, his sign, as both a warning and a defence mechanism. Bridgeman's exploration of tape as a medium extends his study of shield designs into architectural realms, deeply rooted in the cultural fabric of his Yuri tribe from Simbu Province.

'Haus Door' offers stories of Papua New Guinea's spiritual heritage, inviting viewers to contemplate their own narratives of protection, identity, and transformation. Sorcery and magic are part of daily life, with figures like the Glass Man—an enigmatic being capable of communicating with spirits—providing both protection and healing. As you leave Passage, you carry with you not just the vivid imagery of the shields and paintings, but a profound sense of the mystical connections that weave through our shared human experience.



Photographed by Jessica Maurer

