

языковой обмен

wymiana językowa

تبادل اللغات

dalang ngawiyamana

डालंग नावायामाना

語言交對

sprachaustausch

زبان کا تبادلہ

ngunggilanha

výměna jazyků

trao đổi ngôn ngữ

language exchange

language exchange

24 February –

08 June 2024

FCMG

featuring

Marian Abboud

with Think+DO Tank

Rainbow Chan

Anne-Louise Dadak

Kuba Dorabialski

Deanna Hitti

Jannawi Dance Clan

L-FRESH The Lion

Jazz Money

Audrey Newton

James Nguyen

Rachel Schenberg

Exhibition text

by Amy Prceovich

When someone asks me if I speak Croatian, the first syllable I offer as a response is “no”. I then elaborate by explaining that I could speak Croatian until I went to preschool, at which point I’m told that I refused to speak that “funny language”. Presumably I wanted to avoid taunting or teasing, and decrease the likelihood of me sitting alone in the playground within a solitary language vacuum. Today I still know many words in Croatian, but my family’s language no longer rolls off my tongue in a familiar way and I’m rarely one hundred percent certain of how to use any individual word.

However, if someone were to ask me “can you exchange meaning in Croatian?” I would answer that question with an immediate response of “yes, I can”. While there are very few Croatian sentences that I can offer to a conversation, I can still intuit the content of an exchange by piecing together the Croatian phrases I do know in order to follow the flow. I can weave together the emotions and body language of my parents as they are speaking. In doing so I can comprehend the meaning of words whose precise definitions hover beyond my linguistic reach. When I pay close attention to how the personal relationships in my extended family manifest – as warm hugs, silence, repetitive topics of conversation, an intermingling of English and Croatian – I can follow narrative arcs that range from conversational chit-chats to a sharing of intergenerational histories. These familial exchanges emphasise language as a social space and lead me to question: how can we give equal weight to multiple linguistic worlds while living in a predominantly English-speaking colony?

Language Exchange honours the web of social relations that operates within many multilingual communities. It celebrates how these relations allow linguistic connections to culture to grow and be nourished. In many instances the exhibition artists have looked to their elders, siblings, cousins, and friends to accumulate words in their cultural languages, and fortify a shared linguistic heritage. In this way language exchange is positioned as community work via collaborative acts of offering and receiving meaning.

Each artwork reminds us that regardless of how close or how distant we may feel from our cultural languages, they remain steadfastly within us. This is evidenced by the way inherited languages continue to manifest in the body, on the tip of the tongue, in letters, in the ear, and through the land. By embracing language as interpersonal and fluid, the exhibition presents a dialogue between the layered experiences of

joy,

sorrow,

resistance,

recognition,

and revival

that stem from the loss, acquisition, and maintenance of cultural languages.

Marian Abboud with Think + DO Tank *To Love and be Loved...* *I Will Live To Tell, 2024*

In *To Love and be Loved...I Will Live To Tell*, Marian Abboud explores the writings of Muhyiddin Ibn Arabi and Dr Refaat Alareer.

Ibn Arabi writes that all our existence is, is an attempt “to Love and be Loved”. He lived a life filled with imagination, travel, and new encounters in the 6th Hijri (12th century CE).

The late artist Dr Refaat Alareer was killed by Israeli forces along with his family on December 7th, 2023. In a poem anticipating his death, Dr Alareer writes, “If I must die / you must live / to tell my story”.

This work explores the relationship between language, in particular historical multilingual texts and modern-day stories of the world, and the necessity of narrative for survival.

This is a participatory artwork that invites you to take strips of material with fragments of printed text and images, and rearrange them to make your own meaning. Add them to the live artwork, creating new narratives that are in constant dialogue.

In doing this, we interrogate the process of storytelling itself. Who gets to speak, who gets to frame the tale, to determine what matters and what doesn't?

To Love and be Loved...I Will Live To Tell is produced in collaboration with the community and multilingual bookstore Lost in Books, and includes a curated selection of books by Think+DO Tank staff.

ماريان عبود بالتعاون مع

Think+DO Tank

أَنْ تُحِبَّ وَأَنْ تُحَبَّ... سأعيش الحكيم

أَنْ تُحِبَّ وَأَنْ تُحَبَّ... سأعيش لأحكي
في أن " تُحِبَّ وَأَنْ تُحَبَّ.. سأعيش لأحكي",
تستكشف ماريان عبود مقولات محي الدين ابن عربي
حيث كتب أن كل ما في الوجود هو محب ومحبوب. من
خلال كتاباته نستكشف حياة مليئة بالخيال والسفر
واللقاءات الجديدة من القرن السادس الهجري/ الثاني
عشر الميلادي. وكذلك قصائد الفنان الراحل الدكتور
رفعت العريز، الذي قتلته قوات الاحتلال الإسرائيلي
مع عائلته في 7 ديسمبر 2023. في قصيدة تتوقع
وفاته، كتب الدكتور العريز: "إذا كنت سأموت / يجب أن
"تعيش / لتحكي قصتي"

يستكشف هذا العمل اللغة وبالأخص النص التاريخي
وعلاقته بالحاضر، قصص العالم اليوم، وضرورة السرد
للبقاء باستخدام النصوص والصور.
إنه عمل فني تفاعلي يدعوك أن تأخذ شرائط مطبوع
عليها نصوص و صور تم فصلها عن النص الأصلي ثم
إعادة ترتيبها بحيث تكون أنت معنى جديد خاص بك،
وإضافتها إلى العمل الفني الذي ينجز بشكل لحظي
بهدف انشاء قصص جديدة تتشكل عبر حوار مستمر
وبذلك يتم تفحص عملية سرد القصة نفسها. من له
أن يتكلم، ومن له أن يضع إطاراً للحكاية، ليحدد ما
يهم وما لا يهم؟

أَنْ تُحِبَّ وَأَنْ تُحَبَّ... سأعيش لأخبر، بالتعاون مع
متعددة اللغات، سيتم Lost in Books المجتمع ومكتبة
أى ضاً عرض مجموعة مختارة من الكتب التي أعدها
Think + Do Tank Staff.

Marian Abboud phối hợp cùng với Think+DO Tank *Để Yêu và Được Yêu...Tôi Sẽ Sống Để Kể Lại, 2024*

Trong tác phẩm *Để Yêu và Được Yêu...Tôi Sẽ Sống Để Kể Lại*, khi Marian Abboud khám phá văn phẩm của Muhyiddin Ibn Arabi, ông viết “tất cả những gì chúng ta tồn tại là để Yêu và Được Yêu”. Khám phá này viết về một cuộc sống được lấp đầy bởi trí tưởng tượng, các chuyến hành trình và các cuộc gặp gỡ mới từ thế kỷ 6 theo lịch Hijri (thế kỷ 12 theo Dương lịch) và cố nghệ sĩ Dr. Refaat Alareer, người đã tử thương cùng gia đình bởi lực lượng Israel vào ngày 7 tháng 12 năm 2023. Trong một bài thơ dự đoán trước về cái chết của mình, Tiến sĩ Alareer viết, “Nếu tôi phải chết / bạn phải sống / để kể lại câu chuyện của tôi”.

Công trình này khám phá mối quan hệ giữa ngôn ngữ, đặc biệt là văn bản đa ngôn ngữ cổ đại và ngày nay, những câu chuyện của thế giới, và sự cần thiết để thuật lại câu chuyện sống còn, thông qua sử dụng văn bản và hình ảnh.

Đây là một tác phẩm tương tác. Mời bạn lấy các dải vật liệu có chứa một đoạn văn bản và hình ảnh bất kỳ; sắp xếp chúng theo ý của riêng bạn; thêm chúng vào tác phẩm trực tiếp để tạo ra các câu chuyện mới trong cuộc đối thoại đang diễn ra.

Và bạn tự hỏi về quá trình thuật lại câu chuyện. Ai sẽ là người nói, ai là người xây dựng câu chuyện, để xác định điều gì quan trọng và điều gì không quan trọng?

Để Yêu và Được Yêu...Tôi Sẽ Sống Để Kể Lại, được phối hợp với cộng đồng và tiệm sách đa ngôn ngữ Lost in Books.

Một bộ sưu tập sách được chọn lọc bởi nhân viên Think + Do Tank cũng sẽ được trưng bày.

Chun Yin Rainbow Chan

生沙 *Saeng Saa*, 2024

生沙, 形容蟠桃同個妹仔生得好靚!

The artwork 生沙 *Saeng Saa* delves into the cultural practice of 哭嫁 or “bridal laments”, a pre-marital ritual among the 圍頭 (Waitau/ Weitou) people, the first settlers of Hong Kong. For Waitau women, arranged marriages were akin to a kind of death, severing ties with their homes and rendering them perpetual outsiders within their groom’s families. To express this profound sense of loss, brides would perform a lament cycle, involving days of singing and weeping in front of loved ones. For centuries, these laments were orally transmitted from women to girls. But as the practice of arranged marriages faded in the 1960s, so did the songs.

生沙 *Saeng Saa* is an expanded silk painting to which song lyrics are added in Chinese calligraphy, embroidery, linocut printing, and resist dyeing techniques. The focal point of this work is the saturn peach, taken from a lament inspired by fruits. In the lyrics, the bride compares herself to a beautiful peach sighing in the shadows. Chan highlights “生沙” (pronounced Saeng Saa), the Waitau phrase for beautiful, by intricately embroidering it with vintage 14-carat gold thread. The delicate nature of the gold thread is mirrored in the carefully unraveled, frayed bottom edge, evoking a tension between the acts of repair and undoing.

Chan, with Waitau ancestry through her mother, first heard about the obsolete lament ritual in 2017. Since then, she has been learning the songs from elderly Waitau women in Hong Kong’s New Territories, assisted by her mother as a translator. Aware that she is still learning about Waitau culture and her relationship to it, Chan describes her creations as “imperfect acts of translation”, through which she explores diasporic connections and disconnections from her country of origin and her Australian lived experience.

Anne-Louise Dadak

Zwischen (part 2), 2024

This project examines the overlap of familial languages both conceptually and literally, through physical layering of hand drawn texts; a process of both learning and remembering. The shapes and spaces that emerge between the overlap of English, German, and Czech form a new visual language that illuminates what exists in the in-between. These quiet spaces become tangible, taking shape and solidifying outlines, questioning what is carried forward and what is left behind.

Continuing the exploration from *Zwischen (part 1), 2022*, deadstock Czech glass beads (from the now defunct former Czechoslovakian company Železnobrodské Sklo) are reworked to create new shapes and in-between spaces. Representing an entangled history, a political and linguistic overlap between Czech and German culture, the recurring use of these beads gently interrogates the evolving nature of cultural heritage through examining artisanal practice and the politics of labour.

Anne-Louise Dadak

Zwischen (part 2), 2024

Dieses Projekt erforscht die konzeptionelle und wörtliche Überschneidung bekannter Familienprachen durch die physische Überlagerung handgezeichneter Texte; Lern- und Merkprozesse. Die Formen und Zwischenräume, die zwischen den Überschneidungen von Englisch, Deutsch und Tschechisch entstehen, bilden eine neue Bildsprache, die das Dazwischen beleuchtet. Diese stillen Zwischenräume werden greifbar, nehmen Gestalt an, verfestigen Konturen und stellen die Frage nach dem Vorangetragenen und dem Zurückbleibenden.

Nach der Umfrage von *Zwischen (Teil 1)*, 2022 werden tschechische Glasperlen (von der inzwischen aufgelösten ehemaligen tschechoslowakischen Firma Železnobrodské Sklo) überarbeitet, um neue Formen und Räume zu schaffen. Die wiederholte Verwendung dieser Perlen stellt die miteinander verflochtene Geschichte sowie die politischen und sprachlichen Überschneidungen zwischen der tschechischen und deutschen Kultur dar und erforscht auf subtile Weise die sich entwickelnde Natur des kulturellen Erbes durch eine Untersuchung der handwerklichen Praxis und der Arbeitspolitik.

Tento projekt zkoumá koncepční i doslovné překrývání familiárních jazyků prostřednictvím fyzického vrstvení ručně kreslených textů; proces učení i zapamatování. Tvary a prostory, které vznikají mezi překrýváním angličtiny, němčiny a češtiny, tvoří nový vizuální jazyk, který osvětluje to, co existuje mezi tím. Tyto tiché prostory se stávají hmatatelnými, získávají tvar a zpevňují obrysy, zpochybňují, co se nese kupředu a co zanechává.

V návaznosti na průzkum z *Mezi (část 1)*, 2022 jsou české skleněné korálky (z již zaniklé bývalé československé společnosti Železnobrodské Sklo) přepracovány tak, aby vytvořily nové tvary a meziprostory. Opakované používání těchto korálků, které představují propletenou historii, politický a jazykový přesah mezi českou a německou kulturou, jemně zpochybňuje vyvíjející se povahu kulturního dědictví prostřednictvím zkoumání řemeslné praxe a politiky práce.

Kuba Dorabialski

Broken English is My Mother Tongue, 2020

When I go to school in Australia, I was put in this class for not-speaking guys. I was shock because, what you mean I don't speaking English? I speak very good English. I watch Sesame Street and understand all this marionette. Woman in the shop asking about to have chocolate or what, I say "yes please" and all this ones. But I later understand in fact I am not speaking English. I am speaking Broken English.

Many years later, when I am an adult, I was watching video someone make of me reading a poem. I was so horrify! The sound of my voice is so foreign to me! It was so Anglo-Australia! Sometime in my life I have forgot Broken English accent and become art school Anglo from Western Suburbs.

I was so disgusting of my accent that I stop reading poems, but then I think to myself: Kuba ty skurwielu, time to return to you mother tongue. Time to speak this Broken English.

When I started school in Australia I was put in a special class for ESL children. I was horrified to learn that I couldn't speak English. I thought I spoke English just fine. Little did I know, it was actually Broken English that I spoke.

Many years later, as an adult, I was involved in a little open mic poetry community. Someone posted a recording from one of these events, and once again I was horrified; this time by the sound of my voice. It sounded so foreign to me. So Anglo-Australian. I had dropped my guard somewhere along the way and my Broken English had given way to an Art School Anglo-Aussie English with hints of Westie.

It took a while to recover from this shock and I momentarily stopped performing my work. After a while it became apparent to me that the only way to reclaim my voice was to return to my mother tongue: Broken English.

Deanna Hitti

M is for Madraseh *(school), 2023*

هو (M is for Madraseh) حرف الميم مثل مدرسة عمل شخصي يعكس اختفاء اللغة اللبنانية داخل عائلتي أثناء نشأتي في بيت ثنائي الثقافة في أستراليا. وإنّ كتاب الفنان هذا مستوحى من كتاب قراءة اللغة العربية في طفولتي حيث أنّ اللغة العربية هي اللغة الأولى التي تعلّمت قراءتها وكتابتها والتحدّث بها كطفلة. وقد علّمني والديّ المهاجرين اللغة الإنجليزية استعداداً للمدرسة. وقاما بوصف أصوات الأحرف وكيفية رسم الأبجدية الإنجليزية باستخدام اللغة اللبنانية. وفي هذا العمل يعود كل حرف إنجليزي إلى غرض من بيت عائلتي باستخدام اسمه العربي. وهنا أشدّد على میراثي اللبناني لاستكشاف الهوية الثنائية الثقافة وطرح الأسئلة حول معنى أن تكون أستراليا في الوقت الحالي.

لقد تم تركيب النص على طريقة السيانوتايب (الطباعة الضوئية) المطبوعة يدوياً. هذه الصور الشبكية هي نسخ للوحات المستشرقين الفرنسيين في القرن الثامن عشر. ومن خلال إنشاء كتبي الخاصة، أقوم بإعادة تجميع هذه الصور نفسها لأحكي قصة عائلتي. ومن خلال

M is for Madraseh (school) is a personal work reflecting on the disappearance of Lebanese language within my family while growing up in a bi-cultural home in Australia.

This artist's book is inspired by my childhood Arabic textbook/reader, as Arabic was the first language I learnt to read, write, and speak as a child. I was taught English by my migrant parents in preparation for school. They described the sounds and how to draw the English alphabet using the Lebanese language. In this work each English letter corresponds to an object from my family home using its Arabic name. Here I draw on my Lebanese heritage to explore bi-cultural identity and pose questions about what it means to be Australian in current times.

The text is overlaid onto hand printed cyanotypes. These ghostly images are reproductions of 18th century French orientalist paintings. In creating my own books, I re-package these very same depictions to tell my family's story.

Jannawi Dance Clan

Dyalgala (embrace),

2024

Warrami wellamabami iyura.
Giyara-di dah Durimin jalarinya
Gillygan daranga-da-ba Wiyanga-
dyingurananang
Buruberongal-bidjigal-kadumba dane-yuin-
ingina-byallla-ra

Step back in time and embrace Dyalgala, our ancestral women of the Dharug. Everyday tools light the way. Women carry the fire made of paper bark reeds and resin. Bound in string, smoke dances out and around our bodies sealing protection around us, bringing healing within. Dyalgala brings to life my spiritual connection to our cultural artefacts through song and dance.

*Statement by Artistic Director Peta Strachan.
Dharug translation and concept development for
artwork in collaboration with Matthew Doyle.*

L-FRESH The LION

Mother Tongue, 2020

“ਮਾਂ ਬੋਲੀ” ਆਸਟ੍ਰੇਲੀਅਨ ਰੈਪਰ, L-FRESH The LION (ਨਾਮ: ਸੁਖਦੀਪ ਸਾਧੂ) ਦਾ ਲਿਖਿਆ ਗੀਤ ਹੈ। ਇਹ ਗੀਤ ਮਾਂ ਬੋਲੀ ਪੰਜਾਬੀ ਨਾਲ ਉਸ ਦੇ ਰਸਤੇ ਦੀ ਕਹਾਣੀ ਹੈ | ਇਹ ਇੱਕ ਕਹਾਣੀ ਹੈ ਜੋ ਆਸਟ੍ਰੇਲੀਆ ਵਿੱਚ ਬਹੁਤ ਸਾਰੇ ਪ੍ਰਵਾਸੀ ਭਾਈਚਾਰਿਆਂ ਵਿੱਚ ਆਮ ਹੈ। ਰੈਪਰ ਸ਼ਰਮ ਅਤੇ ਪਛਤਾਵੇ ਦੀਆਂ ਆਪਣੀਆਂ ਭਾਵਨਾਵਾਂ ਨੂੰ ਸਾਂਝਾ ਕਰਦਾ ਹੈ ਅਤੇ ਆਪਣੀ ਪੰਜਾਬੀ ਭਾਸ਼ਾ ਅਤੇ ਆਪਣੇ ਸੱਭਿਆਚਾਰਕ ਇਤਿਹਾਸ ਨਾਲ ਉਸ ਦੇ ਟੁੱਟਣ ਬਾਰੇ ਗੱਲ ਕਰਦਾ ਹੈ। ਉਹ ਆਪਣੀਆਂ ਉਮੀਦਾਂ ਦੀਆਂ ਭਾਵਨਾਵਾਂ ਨੂੰ ਵੀ ਸਾਂਝਾ ਕਰਦਾ ਹੈ ਕਿਉਂਕਿ ਉਹ ਆਪਣੀ ਮਾਂ-ਬੋਲੀ ਭਾਸ਼ਾ ਨੂੰ ਮੁੜ ਸੱਖਣਾ ਜਾਰੀ ਰੱਖਦਾ ਹੈ।

Mother Tongue unfolds as a sincere narrative detailing L-FRESH The LION's journey of losing fluency in his ancestral language of Punjabi, his Mother Tongue. The song encapsulates the shared experiences of numerous migrant and BIPOC communities, resonating not just within Australia but also across the globe. It delves profoundly into the emotions of shame, sorrow, and disconnection that L-FRESH has grappled with, depicting the profound loss not only of his ties to Punjabi, his initial language, but also to the fundamental essence of his cultural heritage. It also speaks to the complex relationship between hope and vulnerability as L-FRESH continues to revive his connection with his mother tongue language.

Mother Tongue was written about my story with my native language, my mother tongue. As a kid, English wasn't the first language I spoke. It was Punjabi. My experiences of being born within two, sometimes competing cultures meant I lost touch with my language. I lost my fluency because I was conditioned to think my language wasn't cool. *Mother Tongue* explores my regret in letting my language go, and how I'm working now to relearn it so I can keep close to my roots.

Audrey Newton

The Shape of the Words,
2024

دنیا میں کچھ ایسی پراسرار خوبورتیاں ہیں
جنہیں ہم سمجھنا نہیں چاہتے

Jazz Money

abandon to begin, 2024

*Mudhanygindagirri banginha?
Wudhagarbigirridyu ngadhigu
yalmambildhaanygu.
Ngali yanhagirri. Ngianhi marumbul ngan.*

Learning Wiradjuri is more than learning the shapes of a language in the mouth or figuring translations back and forth to English. This language does not neatly translate to English because this language is of a place and that place has no need for the concepts and controls that English holds in its foundations. To truly learn Wiradjuri is to understand that the language is the soil from which the culture grows, that Country is embedded in the language, and language is born of Country. Each part is inextricable from one the other, wherein the language holds the knowings and the knowings are the language. Wiradjuri language is the voice of Wiradjuri Country, to speak is to speak Country. And so to embrace this learning, the colonisers' thinking must be unlearned. English can no longer exist as the translation point, it must be abandoned to truly understand. This video work is a process of accepting English as a tool in fighting colonisation and learning to move beyond its confines to the truth of Country and the languages it speaks.

James Nguyen and Nguyễn Thị Kim Nhung *Vietnamese* *Acknowledgement* *of Country, 2017*

Dì tôi hỏi tại sao tôi luôn nói Lời Cảm ơn Đất nước thay mặt dì, và tại sao tôi luôn nói cái đó bằng tiếng Anh... ngôn ngữ của những người xâm lược. Dì muốn tự mình nói Lời Cảm ơn, và muốn nói bằng tiếng Việt. Khi kết hợp tiếng Việt “bồi” của tôi với tiếng Anh “bồi” của dì để viết bản nháp không hoàn hảo này, chúng tôi bắt đầu nói về lịch sử thực dân của Việt Nam, về việc phải di tản, lưu vong, và sau đó tái định cư vào Đất bị chiếm đoạt của người khác.”

My aunty asked me why I was always saying the Acknowledgement of Country on her behalf, and why I always did it in English ... the colonisers' language. She wanted to say the Acknowledgement herself, and wanted to say it in Vietnamese. Fusing my broken Vietnamese with her broken English to write this imperfect draft, we started to talk about the colonial histories of Vietnam, of being displaced, exiled, and then resettled onto someone else's stolen Land.

Rachel Schenberg

on or in, 2024

Данный текстовый видео диптих рассматривает восприятие пространства через язык. Высказывается предположение, что на то, как мы выражаем отношение к пространству и месту действия, влияют различные семантические структуры языковых систем (т. е. грамматики). Работа сосредоточена на использовании предлогов в обоих моих унаследованных языках, русском и английском, а также на том, как каждый из них артикулирует реляционную логику позиционирования.

This text-based video diptych contemplates the perception of space through language. It considers the proposition that the way we conceptualise space and spatial relations is affected by different semantic structures of language (ie. grammar). The work centres use of prepositions in both of my inherited languages, Russian and English, and how they each articulate relational logics of positioning.

