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The unseen ties that bind, roots are complex networks that provide sustenance, foster connection, and encourage resilience. A group of trees may be perceived as separate beings, but beyond the visible is a system of interrelatedness. Tenacious and steady, roots provide a staunch foundation allowing one to weather the storm.

The artists in *Roots* contemplate ritual and reclamation. Ritualistic artmaking practices act as a way of grounding oneself and connecting with lineage and identity. Knowledges and values thought to be lost, forgotten or submerged beneath the surface are brought to light. Imbued with memory, emotion, nostalgia and care, the works in *Roots* act as a testament to survival and the strength we draw from community.

Monica Rani Rudhar

Daughter of the Same House, 2021

glazed terracotta, gold lustre

15 cm x 30cm (each), installed 160cm x 100cm

Daughter of the Same House is a work that memorialises a pair of hand made earrings that were gifted to me as a one year old by my Bhua (aunty). In Indian tradition young girls get their ears pierced as symbol of protection, and a sign of cultural heritage and upbringing. The 24 carat gold earrings were a ritualistic welcome into the family, and as they are still worn, possess a heightened sense of sentimental value that connects me to what feels like a distant heritage and far away family. Worn not only as an adornment of the body, these earrings have also become a proud visual marker of my ancestral roots and identity.

Made of glazed terracotta and gold lustre, each piece has been hand built, replicating the form of the earrings. Through repetition the tactility of the material offered moments of meditation during its production enabling me to further reflect on their meaning. After misplacing them briefly, a play on scale and quantity comments on our inability to reproduce the originality of objects, further exemplifying and paying homage to gravity and weight of their significance.

For sales and commission inquiries, contact monica.rudhar@gmail.com

Edwina Green

(Untitled) Kelp Bag, 7, 2019–ongoing body of work

harvested nerocystis luetkeana, natural fibre twine

12 cm x 32 cm

This work is apart of on going body of work, beginning in early 2019 as the artist begun working with bull kelp as a medium. This work recreates traditional kelp water carriers, as an act of reconnection, reclamation and revitalisation, while also addressing the reality of intergenerational disconnection and it's impacts of familial ties.

Maissa Alameddine*Act I: Burden, 2021–22*

dual channel video, colour, sound

4 min 32 sec, aspect ratio 16:9

A performance/work exploring my burden of inheritance and transfer of heritage. A familiar concept that has become an internal dialogue between my relationship with the ancestral plants that I surround myself with. The work was born out of a dormant isolation I have long experienced as a diaspora living away from the community and cultural practice.

Through examining the way I wish to connect to this land though the transference of the familiar is probably not strange to the migrant experience, but provides a starting point for this work. The pandemic kept my Lebanese vine tree (areeshi) from its natural purpose. This coveted plant amongst families is about sharing, women gatherings, family gathering, shade, meditation, storytelling, identity, longing and most importantly food. The abundance of vine leaves and the beauty of my areeshi is considered neglect. This work explores my actions, or lack of. Attending to the areeshi requires; time, patience, a love for cooking and a tribe to cook and feed. This work examines the complex visceral displacement and subsequent questions connected to this plant. Why do I have a Aareeshi in my garden?

The song ruminations are fragments of folk songs about welcoming visitors to the joyous occasions of being...

		تحت العريشة		
			under the areeshi tree	
Together		سوى		
	قعدنا		we gathered	
			سوى	Together

Talia Smith*It's OK, you don't need to, 2019–22*

digital prints on matte paper

dimensions variable

It's OK, you don't need to is a collection of photographs taken over a three year period featuring imagery from my ancestral homelands of the Cook Islands and the backyard of the country I now call home. The photographs float upon and next to each other, slowly shifting between here and there without ever giving a full conclusion. The installation speaks to the passing of time, the way in which we weave culture and history through our own lived experiences no matter what country we may be in and that identity is never something fixed but rather fluid, always moving, always changing.

Jannawi Dance Clan*Korrobori Ancestral Spirit (Women), 2020*

single channel video

6 min 11 sec

Korrobori saw This Land and was pleased. She caused plants to grow to give her food, and caused trees to grow to give her shelter in which to rest, and caused the flowers to bloom on the plants and the trees to make her glad with what she had created. Kurrobori was happy, she had made This Land beautiful.

Credits

Choreographer, Concept Peta Strahan

Creative Producer Kate Richards, WSU

Videographer/Composer Miguel Felipe Valenzuela

Additional Camera Sam Freeman (drone); Sean James Cassidy (studio)

Jannawi Dancers

Peta Strahan

Dubs Yunupingu

Guppi Yunupingu

Bianca Williams

Aroha Pehi

Katie Leslie

Mia Niuqila

Jumikah Donovan

Shanaya Donovan

Songman Traditional Dance Matthew Doyle

Contemporary star music (the late) David Page

Recorded on Dharug Land at Shaw's Creek Aboriginal Place, NSW and on Gadigal Land (Sydney Props and Photo Studio)

Thanks to Jasmin Gulash; Corina Norman, Raelene Billedo of Dharug Ngurra

Aboriginal Corporation; to Shaw's Creek Custodian Julie Webb; NSWNPWS

NC Qin*Flow: River of Knives, 2021*hammered and rusted steel panels, fused and
carved plate glass, neodymium magnets

185cm x 80cm x 7cm

Buddha once said, "Holding onto anger is like drinking poison and expecting the other person to die."

Rivers are known as the veins of the earth in Chinese culture. *River of Knives* shows a metamorphic landscape of the body being rusted and punished by the blades of wrath, the mountains feel like they're on fire mimicking the burning one feels in the heat of anger.

This work is an exploration in materiality in a medium other than glass. As a sculptor working intimately with materials I often describe how the material is molding me as much as I am molding it, the imposition of will is never just a one way street. If working with glass has instilled within me the virtues of patience and resilience then working with steel has made me experience strength and working through physical pain. Each mark of the mountains in the steel panels are hammered out with a chisel, the vibrations of thousands of blows traveling and echoing through the nerves of my fingers to the fiery ache in my shoulder.

Nadia Refaei*Make Kabsah with Me, 2020*

single channel video, glass, paper, cumin, ginger,
cardamom, turmeric, black pepper, allspice, cinnamon
13 min

Make Kabsah with Me weaves together personal and broader narratives – situating our familial history of migration within the larger history of migration through West Asia, the complexities of the Arab cultural landscape and the immigrant experience in Australia.

A traditional dish of the Arabian Peninsula, and a favourite food from my childhood, the evolution of kabsah acts as an indirect record of the impacts of colonisation, economic inequality and shifting borders.

These fragments of conversation between me and my father, explore the crucial role of daily and domestic rituals in mapping complex histories. This work is both a documentation and demonstration of how oral histories and ritual are used to pass on intergenerational memory, culture and knowledge.

This work also reflects on the preparation of food as a format for communication and exchange online, and a medium for learning - particularly in response to the relationship between food and tokenism in the so-called multicultural landscape of Australia.

This work has been commissioned by 4A Centre for Contemporary Asian Art, 2020.

Mika Benesh*Amulets, 2022*

sterling silver, glazed stoneware, ruby, amethyst, sapphire,
blue topaz, citrine, peridot, rose quartz, green quartz, black spinel
5 x 2cm, 9 x 3cm pendants

Too often, protective amulets from Jewish Iraq, Iran and Kurdistan are collected by colonial institutions as relics of lost worlds. Sitting in archives of disuse, these artefacts can't keep us safe the way our ancestors made them to.

Like us, these objects' stories don't end just because they've left their countries of origin; many are still passed down through families, between friends and lovers in exile. And what of those trapped in the archives? Will we ever be reunited?

P A R I

ROOTS

MAISSA ALAMEDDINE, MIKA BENESH, EDWINA GREEN, JANNAWI DANCE CLAN,
NADIA REFAEI, MONICA RANI RUDHAR, TALIA SMITH, NC QIN

10. 04. 2022
– 22. 05. 2022

ORGANISED BY BRENTON ALEXANDER SMITH, AMY TOMA & TALITHA HANNA

Searching for a glimpse of the future in these archives of lost worlds, the wearable amuletic pieces attest to the living nature of our cultural practices. Combining traditional amuletic styles and formulas with new family mythologies, queer blessings and homoerotic medieval Judeo-Arabic poetry, these enduring protective symbols have been transformed by our travels. We still need to keep each other safe, though.

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