





mili mili specialise in public art led by Continuing Custodians

We are a collective of Continuing Custodians artists, designers and curators who believe in creating meaningful public spaces.

We collaborate with Community, honouring local mob's story, country-centred design and co-creation in the development of public art, placemaking, co-creation, engagement and curatorial projects.

mili mili creates inclusive spaces that speak to the past, present and the future and where all cultures are welcome.

Based in Sydney with over 30 years' experience in projects from concept to completion. We deliver artworks in any material, at any scale for our clients within the commercial, government and industry sectors.

[www.milimili.com.au](http://www.milimili.com.au)



*Jason Wing is a Sydney based artist who strongly identifies with his Chinese and Aboriginal heritage. Wing has completed many large budget permanent public artworks around Sydney. He is adept at managing a team and is committed to complying with his contractual obligations. Wing began as a street artist and has since expanded his practise to incorporate public art, photo media, installation and painting. Influenced by his bi-cultural upbringing, Wing explores the ongoing challenges that impact his wider community. Calling into question our understanding of history and of our current socio-political reality, Wing repurposes everyday objects and imagery, creating works that are both visually confronting and deceptively simple.*



# Jason Wing CV

## Education

- 2018 TAE Certificate 4, Cultural Arts, Visual Arts
- 2002 BGD (Bachelor of Graphic Design), Sydney Graphics College, Ultimo
- 1998 BFA (Bachelor of Fine Arts), Sydney College of the Arts, Rozelle

## Selected Solo Exhibitions

- 2020 Battleground, Arterial Gallery, Sydney, NSW
- 2019 What Binds us..., Manning Regional Art Gallery, Taree, NSW
- 2018 The Presence of Absence, The Glasshouse Regional Gallery, Port Macquarie, NSW  
VR Experimental landscape, Tactical space lab, St Peters, NSW
- 2015 Overseer/Officer, Tarnanthi Contemporary Art Centre of Adelaide, SA
- 2014 House Wigger, Alaska Projects, Sydney, NSW
- 2012 People of Substance, Kluge---Ruhe Museum, Virginia, U.S.
- 2011 The Other Other, Tandanya, Adelaide, SA
- 2009 Arc One Gallery, Melbourne, Vic
- 2008 Paperbark Leaflets, 4A Gallery, Chinatown, NSW

## Selected Group Exhibitions

- 2020 Three Views, Sydney Festival, Georges Head, Mosman, NSW
- 2019 Australia: Antipodean Stories, Padiglione d'Arte Contemporanea, Milan, ITA  
Mine, MONA – Museum of Old and New Art, Hobart, TAS  
Between Two Worlds, Newcastle Art Gallery, NSW  
Water Dragon: Chinese Australian Diaspora, Adelaide Perry Gallery, Sydney, NSW
- 2018 Human Jerky, Verge Gallery, Sydney, NSW  
Intervention, Counihan Gallery, Brunswick, Melbourne, VIC  
Ask us what we want, Photo Access, Canberra, ACT
- 2017 Up in the Sky/Landing Points, Penrith Regional Gallery, NSW  
Defying Empire: 3rd National Indigenous Art Triennial, National Gallery of Australia, ACT

- 2016 State of the Nation, Counihan Gallery, Melbourne, VIC
- 2015 People like us, UNSW Galleries, Sydney, NSW
- in)VISIBLE: the First Peoples and War, Lake Macquarie City Art Gallery, NSW
- 2014 Peach Spring Blossom: Cacotopia, Northern Centre for Contemporary Art, Darwin, NT and Kui Yuan Gallery, Guangzhou, China  
Chinese Whispers, Gouldburn Regional Gallery, Gouldburn, NSW  
The NAB Private Wealth Emerging Artist Award Finalists Exhibition, Sydney, NSW
- 2014 NSW Visual Arts Fellowship (Emerging), Artspace, Sydney, NSW  
John Fries Award, Galleries UNSW, Sydney, NSW  
Outlaws, Linden Contemporary Arts, Melbourne, NSW  
Yiban Yiban --- Yellah Fellah, Redtory Art and Design Gallery, Guangzhou, China  
Wondermountain, Penrith Regional Gallery, Penrith, NSW
- 2013 The Native Institute, Blacktown Arts Centre, Blacktown, NSW  
Middle Head: 33° 50' S, 151° 14' E, Mosman Art Gallery, Sydney, NSW
- 2012 Made in China Australia, Salamanca Arts Centre, Hobart, Tas and subsequent touring venues  
Look Closely Now, Lake Macquarie City Art Gallery, Lake Macquarie, NSW  
Bungaree: The First Australian, Mosman Art Gallery, Mosman, NSW and subsequent touring venues  
Making Change, National Art Museum of China, Beijing and subsequent touring venues  
Redlands Westpac Art Prize, National Art School, Sydney, NSW
- 2011 Cold Eels and Distant Thoughts, Newcastle University Gallery, Newcastle, NSW and subsequent touring venues  
Real Estate, The Cross Arts Project, Kings Cross, NSW
- 2010 Recent Acquisitions, Blacktown Art Centre, Blacktown, NSW  
OZASIA Festival, Adelaide Festival Centre, Adelaide, SA  
Living Liverpool, Casula Powerhouse, Casula, NSW
- 2009 Speakeasy, 4A Gallery, Chinatown, NSW

3.





Black(s)town, Blacktown Art Centre, Blacktown, NSW  
Seize / Collide, Object Gallery, Paddington, NSW  
2008 Premier State, Campbelltown Arts Centre, Campbelltown, NSW  
Jesus Walks, MCA lawn, Circular Quay, NSW

#### Selected Prizes and Grants

2014 Finalist, 2014 NSW Visual Arts Fellowship (Emerging)  
Finalist, The NAB Private Wealth Emerging Artist Award  
Finalist, John Fries Award  
Finalist, Alice Prize  
2012 Finalist, Redlands Westpac Art Prize, National Art School, Sydney  
Ian Potter Cultural Trust grant  
New Work grant, Australia Council for the Arts  
JUMP mentorship, Australia Council for the Arts  
Winner, Parliament of NSW Indigenous Art Prize  
2009 Finalist, Royal Bank of Scotland Emerging Art Prize, Phillip St, Sydney  
Winner, Indigenous Prize, Fishers Ghost Award, Campbelltown Art Centre  
2008 Local Indigenous Artist of the Year, Blacktown Art Centre  
Winner, Off the Wall Competition, Melbourne 08, Royal  
Exhibition Hall  
2006 Winner, Best Local Artist Award, Blacktown Art Centre

#### Selected Public Artworks and Commissions

2019 Commissioned by the City of Parramatta to create FireSticks  
Commissioned by the City of Sydney, ART & About Sydney, and the  
Australian Design Centre alongside ADC's First Nations Creative Producers  
Dennis Golding and Lucy Simpson to design a mural Gadigal Land, Australian  
Design Centre, Darlinghurst, NSW  
Commissioned to paint Pemulwuy a mural for the 2019 Wurridjal  
Festival, Ewan Park, Hurlstone Park NSW  
2016 Commissioned to paint a mural on the walls of Bankstown Art Centre for  
NIADOC week  
Commissioned to create a work in consultation with local students, Abel  
Dunn basketball court, Warwick farm  
2015 Commissioned by the City of Canada Bay Council to create Wangal Wall,  
Phoenix Park, Rhodes, NSW

2013 In between two Worlds, commissioned by the City of Sydney, Haymarket,  
NSW  
1 Blight St, Sydney, NSW  
2012 Commissioned by the City of Canada Bay Council to create The Serpent,  
Drummoyne, NSW  
2011 Mural project, Streetware 2, City of Sydney, Alberta Lane, Sydney, NSW  
Mural project, ABC Radio building, Wagga Wagga, NSW  
2010 Mural project, Adelaide Festival Centre, Adelaide, SA  
2009 Seize / Collide, Object Gallery, Paddington, Sydney, NSW

#### Residencies

2018 The Glasshouse Regional Gallery, Port Macquarie NSW  
2015 ISCP, International studio & curatorial Program, Brooklyn, New York  
2014 Artist in Residence, Western Sydney Schools, NSW  
2012 Lake Macquarie City Art Gallery, Booragul, NSW  
Red Gate Gallery, Beijing, China  
Kluge-Ruhe Museum, Virginia, USA  
2011 Wagga Wagga Regional Gallery, Wagga Wagga, NSW  
Where East Meets West, International Art Festival, Xucun Art Commune,  
China  
Eastern Tibet Training Institute, Shangri La, China  
Adelaide Festival Centre, OZASIA, Adelaide  
2010 Xucun Art Commune, Heshun County, Shanxi Province, China

#### Collections

National Gallery of Australia, Canberra, ACT  
Art Gallery of New South Wales, Sydney, NSW  
Australian National Maritime Museum  
Joni Waka, Artist Residency, Tokyo, Japan  
Artbank, Sydney, NSW  
Blacktown Council Chambers, Sydney, NSW  
Kluge-Ruhe Museum, Virginia, USA  
National Gallery of Australia, Canberra, ACT  
Xucun Art Commune, Heshun County, Shanxi Province, China  
Works held in private collections in Australia and Internationally



# PROJECT TEAM

5.

## **Jason Wing, artist (*as above*)**

as well as public art company mili mili.

## **Colin Ryan, Technical Director**

Colin Ryan is the technical and co-director of mili mili p/l and of [www.agpublicart.com.au](http://www.agpublicart.com.au) he trained as an architect and worked in the field of industrial design before establishing the AG group of companies encompassing design, manufacturing and construction. Over 40 years AG has built up an established list of clients in local, state and federal governments and for most major Australian major building companies including 20 years of service to the Lend Lease Group. Colin is responsible for design development and delivery.

## **Nicole Monks, Artist/Creative Director**

Monks is a multi-disciplinary creative of Yamaji Wajarri, Dutch and English heritage living and working on Worimi and Awabakal Country (Newcastle). Monks's practice is informed by her cross-cultural identity, using storytelling as a way to connect the past with the present and future. Her works take a conceptual approach that are embedded with narratives and aim to promote conversation and connection.

An award-winning designer and artist, Monks crosses disciplines to work with furniture and objects, textiles, video, installation and performance. Across these varied forms of contemporary art and design, her work reflects Aboriginal philosophies of sustainability, innovation and collaboration. Monks is well known for her success as a solo and collaborative artist and founder of design practice blackandwhite creative



## DELIVERY STATEMENT

Each mili mili project is carefully planned with research into material choices, technology and consideration of Knowledge holders and local mob. Adhering to a timeline ensures the flow of the project remains uninterrupted to meet project timelines. Jason Wing and the mili mili team commit to the timeline as outlined in the supplied documentation through to installation.

## STATEMENT OF CAPACITY

6.

Jason Wing and the mili mili team commit to the timeline as outlined in the EOI document through to the provided installation date. mili mili and AG Public Art have worked for over 30 years in public art delivery and have the capacity and availability to develop, document, co-ordinate, fabricate and install the work.





# COMMUNITY ENGAGEMENT STRATEGY

7.

Community Engagement is a crucial and ongoing part of a successful project. Jason and mili mili advocate for community to be engaged during the entirety of a project.

We believe it will become best practise for clients to provide a 'cultural fund' for projects such as these to ensure stakeholders and community are paid for their time and efforts. Until this is implemented mili mili is taking on this load. Engagement is unique for each project and a community engagement approach should be developed collectively alongside the client to understand their current consultation.

An example of successful community engagement would be when a project calls for a Cultural Knowledge holder or cultural advisor to guide the entirety of the project, there may be co-creation and collaborative opportunities with Community (this can vary). Employing Aboriginal arts workers to ensure marketing materials and communication is sensitive and culturally appropriate, possible stakeholder meetings, graphic design for community invitations, workshop development and delivery, online presentations, marketing, mailbox drops, video and media.

The mili mili company structure works to engage and mentor Aboriginal artist's, makers, and Elders. This is structured to provide commercial opportunities for Aboriginal people while also making the most of educational opportunities through collaborative projects and activities; each aimed at strengthening Aboriginal culture and the connection between cultures.

Jason Wing and the mili mili team have worked extensively in consultation with communities and stakeholders across Australia on artworks and design related projects. Community consultation is a critical part and requirement of all the projects we have worked on. Workshops with communities, council, schools, and other organisations is a critical stage in the creative process. All engagement is an iterative process with a feedback loop allowing for many stages of approval and development of ideas.

With advice and guidance from Deb Lennis organising workshops with the community such as:

- Bamboo and Gunyah workshops to develop form with temporary activations on site
- Invite local Indigenous and Chinese community in a landscaping planting workshop.

Jason has an ongoing relationship with Rozelle Public School where he did a recent mural and would be interested in involving children from here to create small and large scale gunya workshops made from bamboo and paperbark.



## ARTIST STATEMENT Gunyah Jia by Jason Wing

8.

I am both an Aboriginal man (Biripi, Taree) and Cantonese man (Guandong province) and proud to have both serpent and dragon blood in my veins. I have lived in the Inner West for over twenty years. I have contributed significant public artworks to the surrounding areas of Balmain including "The Serpent", Bay Run, Drummoynes, and "Memory flows" (80 metre mural) at UTS rowing club Haberfield. I also created a site specific temporary installation with Maddison Gibbs for the EDGE festival 2021. I recently painted a mural in Enmore with Maddison Gibbs for the Perfect Match Street Art program. I recently completed four large scale murals for Roselle Public School. I have a long and preexisting relationship with the area including growing up in Drummoynes, attending Sydney College of the Arts and exhibiting with Artreal Gallery in Rozelle.

The parallels with traditional Asian Culture and Aboriginal culture are remarkably similar cultures. My mothers side is Aboriginal and my father side is Chinese. Chinese and Aboriginal people have been sharing knowledge, stories, trading and more for hundreds of years pre European colonisation in Australia. Colonisation saw the displacement of Indigenous people from their lands, sea, family, culture. In the early 1800s huge waves of immigration of Han Chinese and other Chinese minority groups were enslaved as cheap labour in the goldfields. Chinese men were promised they could return to their family once they made their fortunes, however this was a sinister trap by the colony. As a result many Chinese men and Aboriginal women formed relationships as they were both social outcasts of the time. Many Chinese men realised that they were never going to make it home. Many Aboriginal men were enslaved or in prison or deceased. The survival of these two groups became linked through their communities and the intergenerational impacts of colonisation tied these two ancient cultures together.

Gunyah Jia, is a combination of two cultural words, Gunya (Aboriginal, shelter, home) and Jia (Chinese, family). Gunyah Jia is to be nestled into surrounding cliff face in Illoura Reserve, East Balmain and has direct site line links to Barangaroo. Gunyah Jia aims to celebrate ancient and contemporary stories of two oppressed cultures that combined to thrive and survive despite all the social challenges of oppression. Chinese and Aboriginal cultures formed a strong foundation together symbolised by two shelters. We all need a home to feel safe and secure from this point we can flourish. Gunyah Jia, creates a safe cultural and accessible space where people can share their stories and celebrate their resilience as a positive force and celebrate this amazing bond/union which is not common knowledge in Australia.

This work draws on the vernacular form of Indigenous shelters as well as the traditional Chinese hut form. Using the geometric form of the Aboriginal Gunyah that is created through a series of interconnecting symbolic branches of bamboo and native trees. that rest, support and strengthen and protect each other. This simple form is traditionally a domestic space, a place for gathering, dialogue, respite and sharing stories. Gunyah Jia is an efficient use of materials to create a spiralling form that allows people to access and interact with the space from all sides. One can see through the sculpture for safety reasons and there is no roof or protection from the elements to prevent people from actually using the shelter for safety reasons.

The contrast to the existing traditional European rotunda is also noted - Gunyah Jia is accessible from all sides, placed directly on the earth, does not have a central axis and is interwoven to the landscape. The arcs of Gunyah Jia allow for plants to cover and provide shade and shelter. The arcs are symbolic tracks much like a aeroplane diagram of planes flying from point to point.



# ARTIST STATEMENT

9.

The arcs act as a tracks from international trade from Chinese ships and water craft pre and post colonisation. The arcs of Gunyah Jia will also have patterns and metal work that are relevant to both local Indigenous and Chinese groups, gold embellishment will be incorporated to symbolise the Australian gold rush subject to design development and budget.

Along all waterways there would have been shelters and fires everywhere. This is noticable absent today so creating a shelter on the foreshore is a passive protest and making the invisible visible once again. The shelter states that we are still here and we still remember.

The off-centre axis of the arc form will house a central carved rock allowing for the placement of objects and or carvings relevant to healing. Seating will be integrated into the work using natural rock seats located around the periphery. There is an opportunity for local community and or Chinese Aboriginal students from Rozelle Public school to contribute to this work. The seating is an invitation for the audience to reflect and have a private moment.

The artists full vision is that at night the shelter will be illuminated in red and yellow to celebrate the continued presence and resilience of these two minority groups that have survived and thrived against all the odds. Lighting would significantly extend the artwork conceptually and provide further visibility as well as promoting a safe space at night. Lighting the artwork would make it a beacon. In this way Gunyah Jia tells a story that is about the broader context of survival and sees resilience as a positive force of change and growth, bringing people together as fire does.

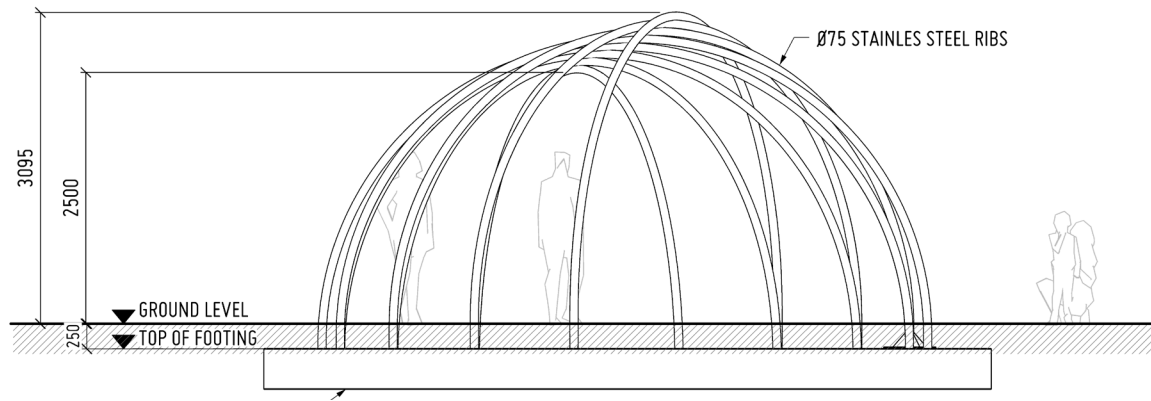
The Red and yellow lights will also symbolise the eternal flame for all unknown Aboriginal people and unknown Chinese people who have died as a result of colonisation. The red and yellow lighting is a symbolic fire which also speaks to keeping the Aboriginal sovereignty fire alive.



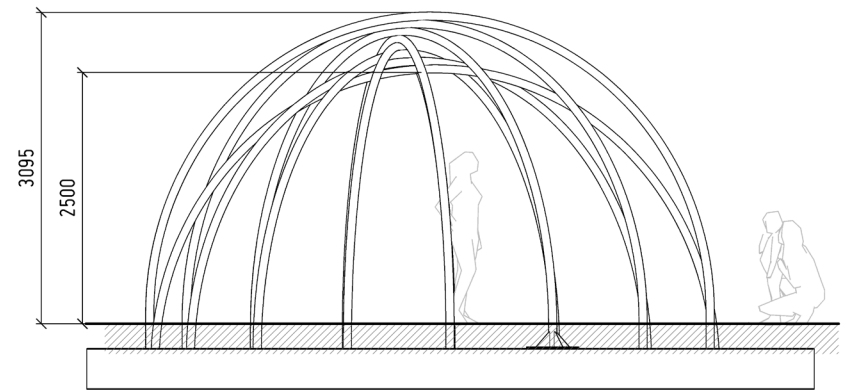




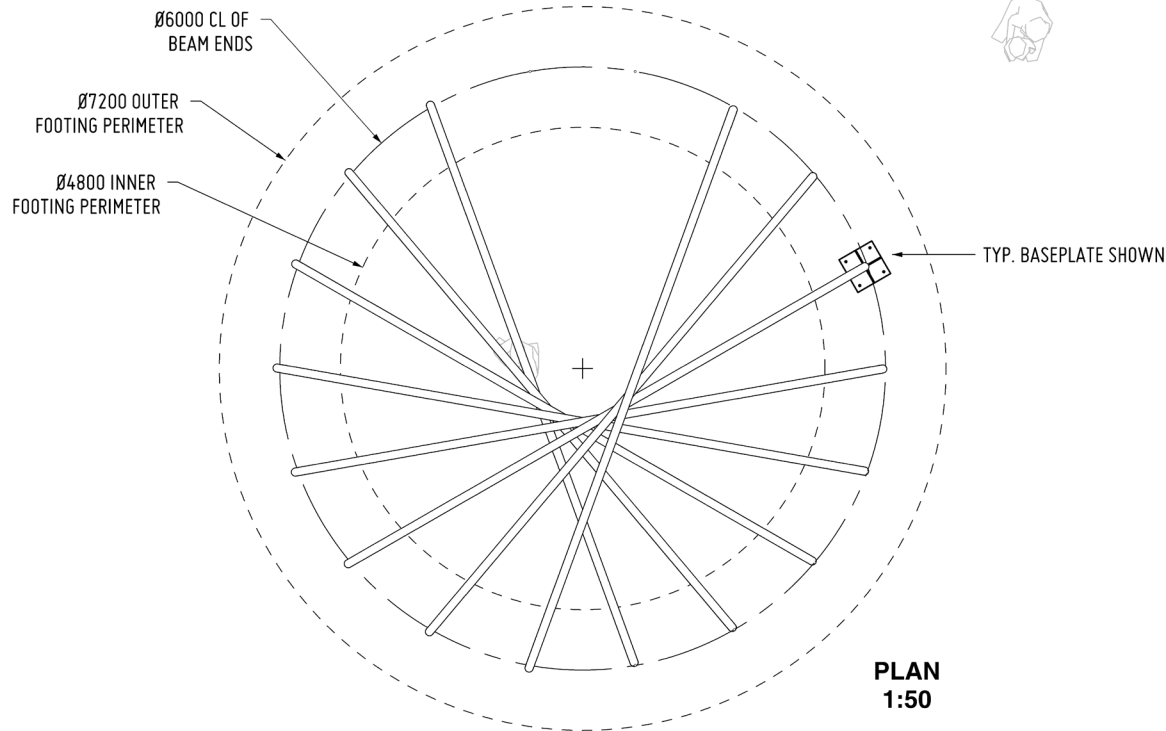




**SIDE ELEVATION**  
**1:50**



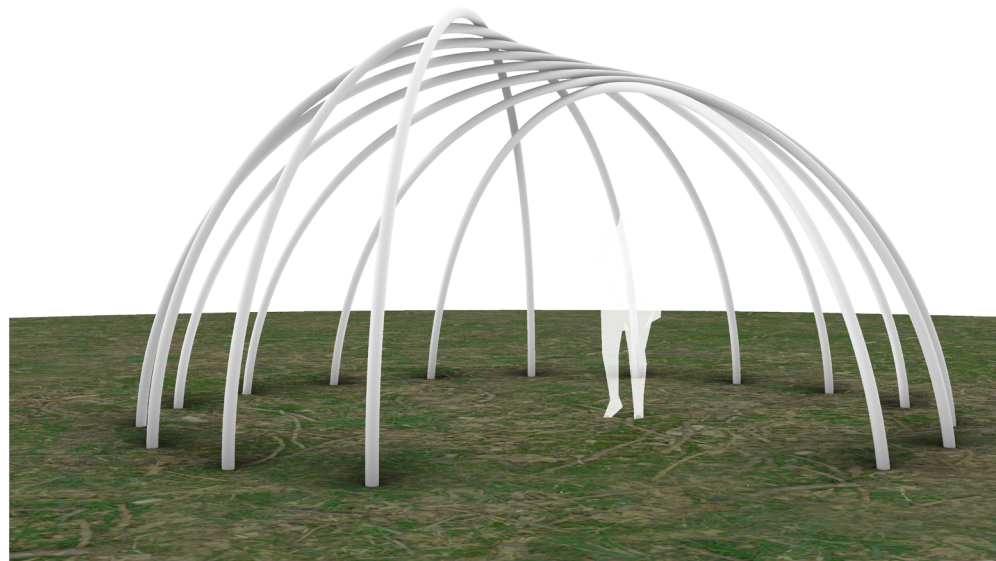
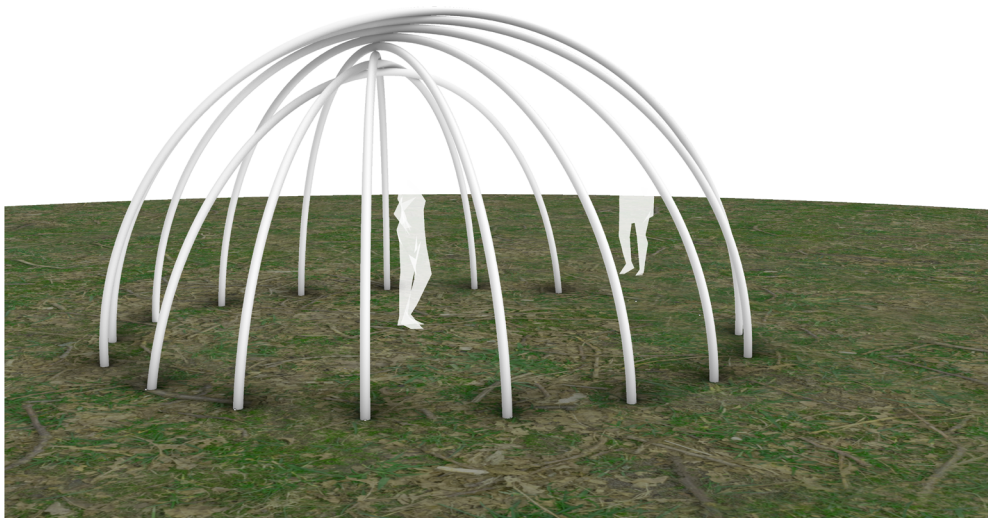
**END ELEVATION**  
**1:50**



**PRELIMINARY  
FOR DISCUSSION**  
ISSUED DATE: 22.09.2023



JOB: GUNYAH, JIA  
PROJECT: ILLOURA RESERVE,  
BALMAIN  
GENERAL ARRANGEMENT  
TITLE:  
DRG: ILL-001  
SHEET: -- of --  
SCALE: 1:50 @ A3  
REV: -  
DATE: 22. SEPT. 2023



PRELIMINARY  
FOR DISCUSSION  
ISSUED DATE: 15.09.2023



JOB: GUNYAH, JIA  
PROJECT: ILLOURA RESERVE,  
BALMAIN  
TITLE: PERSPECTIVES  
DRG: ILL-002  
SHEET: -- of --  
SCALE: 1:50 @ A3  
REV: -  
DATE: 15. SEPT. 2023





Proposed Landscaping



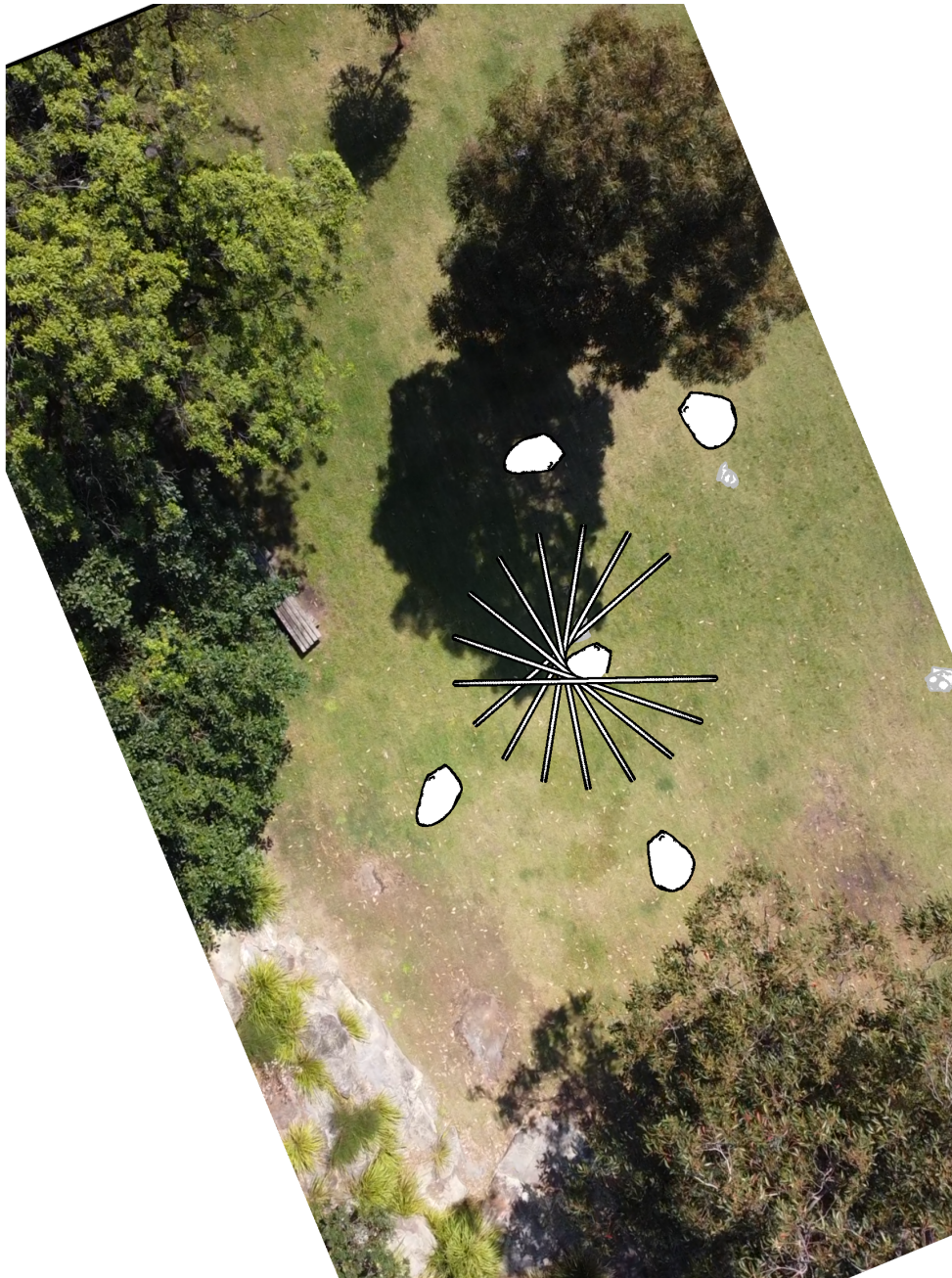
# GUNYAH JIA PROPOSED LOCATION

14.



The proposed location sits just south of councils indicated area this ensures the reserve remains uninterrupted. The artwork is carefully integrated into the landscape here where it is nestled along the sandstone rock face. The reserve opens up at this point where a gap in the trees leaves room for photo opportunities with the structure in which views of Barangaroo and the bridge may be captured.

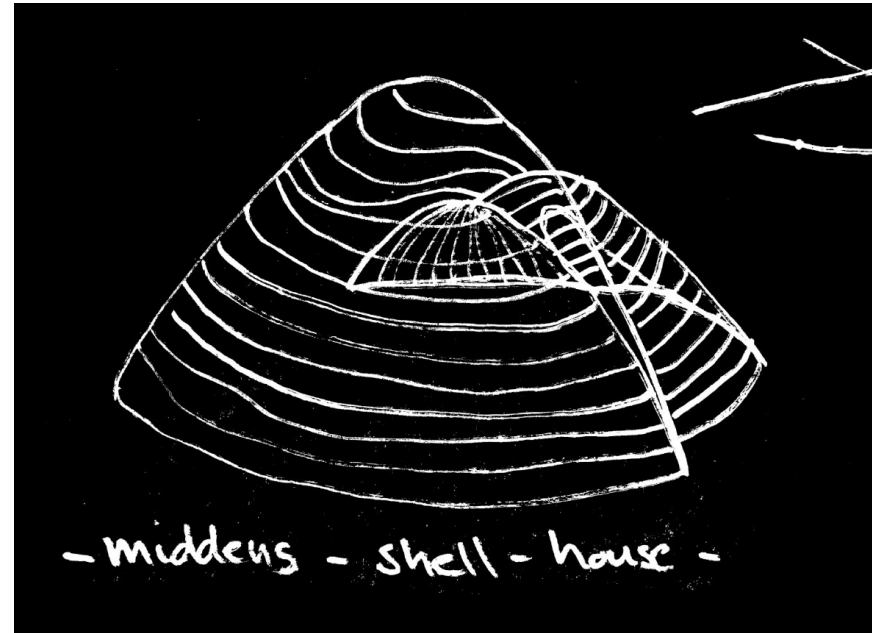
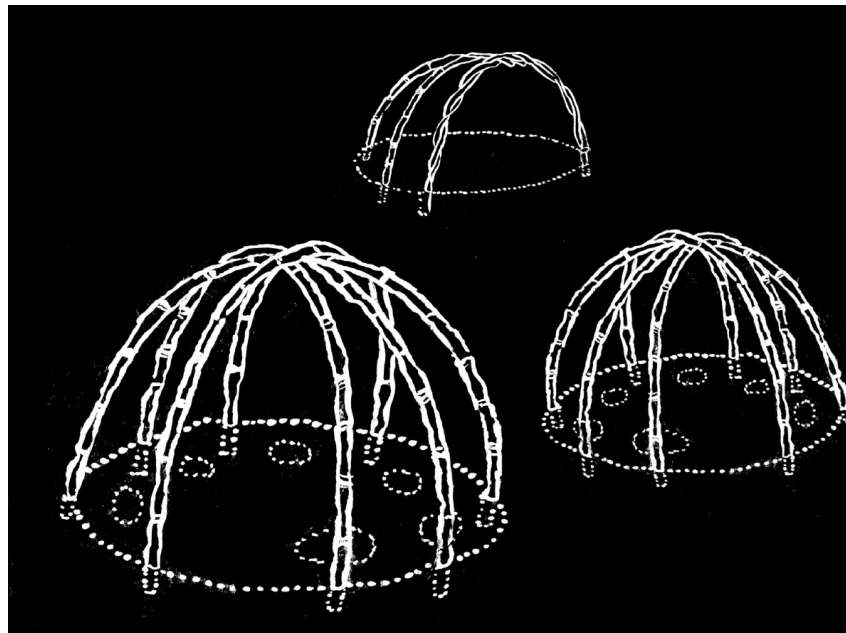
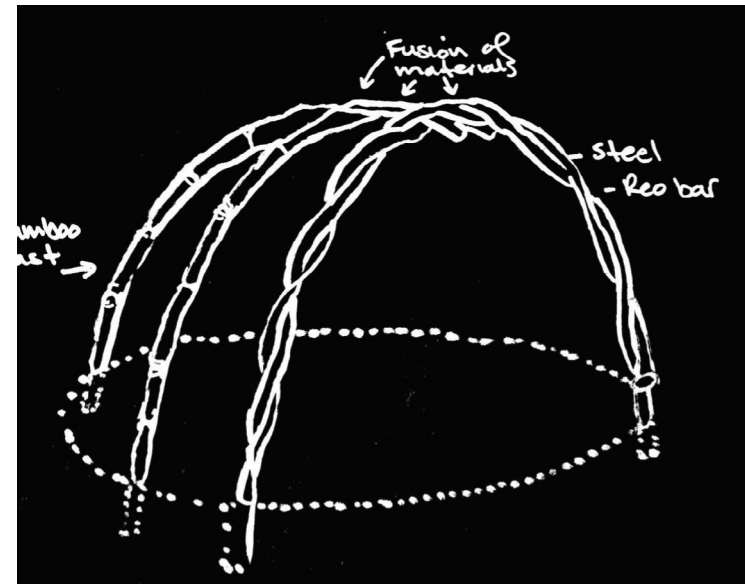
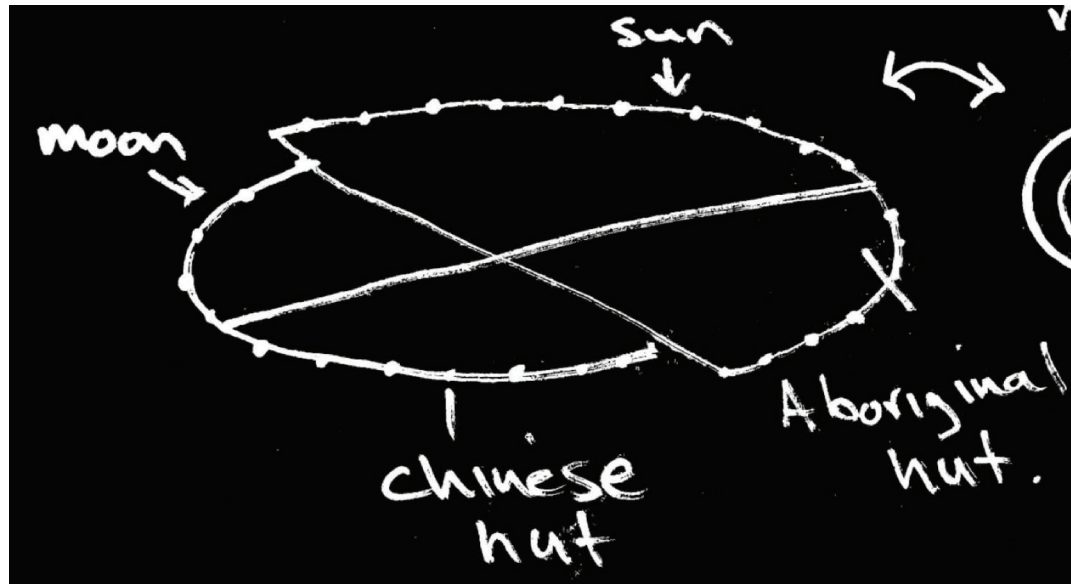
GUNYAH JIA PROPOSED LOCATION



PLAN  
1:100





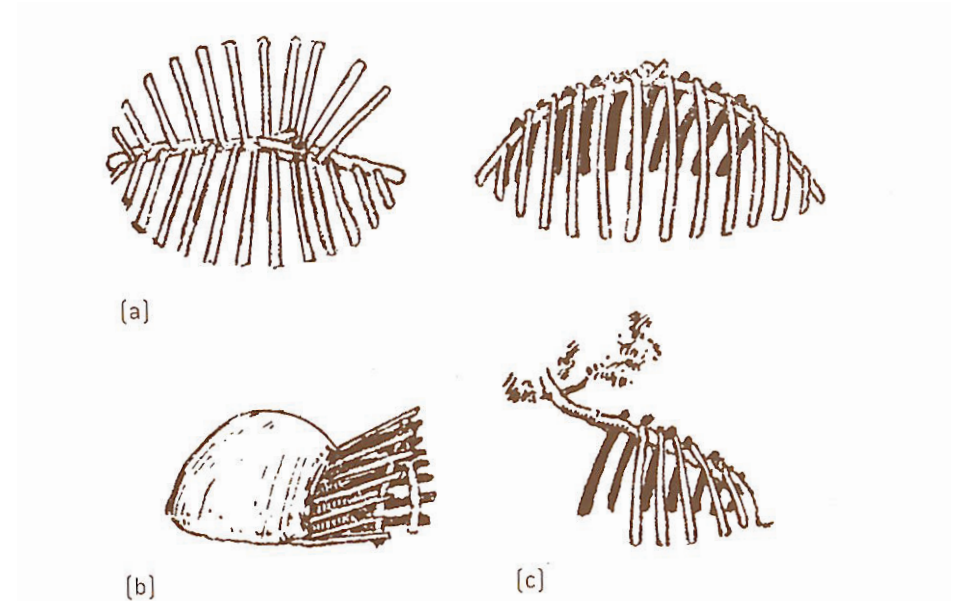


## GUNYAH JIA CONCEPT IMAGES

17.



Traditional Chinese Bamboo Hut



Gunyah Goondie + Wurley, Paul Memot, UOP

## GUNYAH JIA MATERIALS INSPIRATION



## FURTHER OPPORTUNITIES

18.

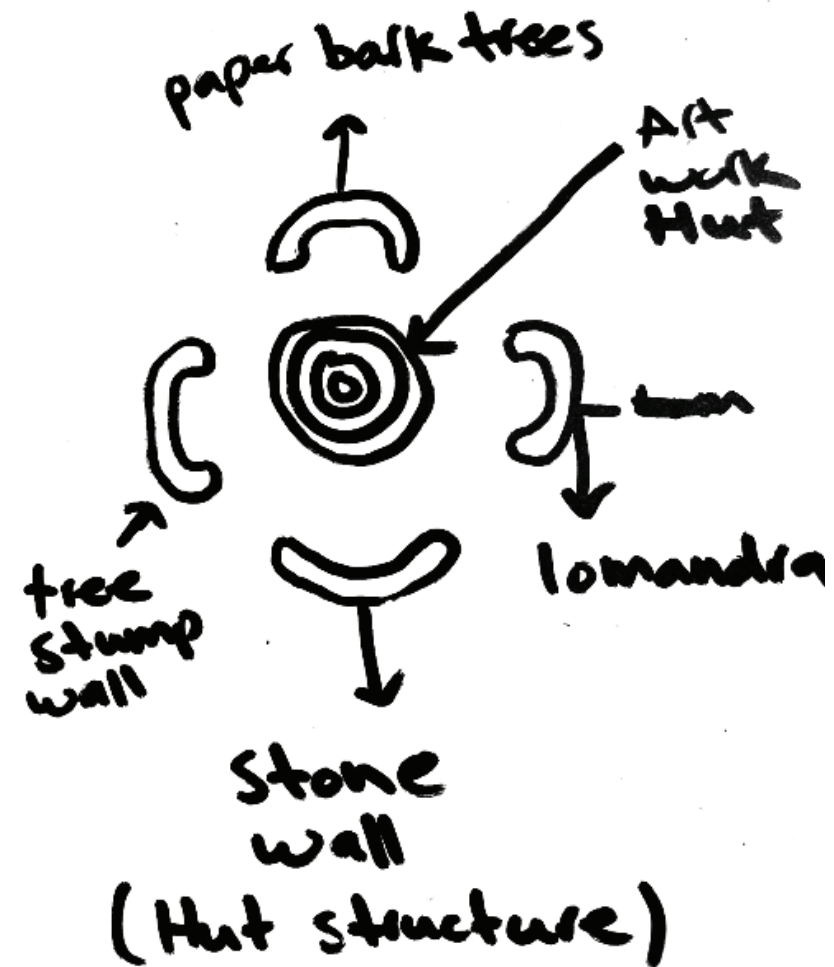
Some opportunities that lie outside of the budget include:

### Landscaping

Jason is interested in integrating landscaping around the structure some planting has been budgeted for but additional should be worked through with a First Nations Landscaper.

### Lighting

Opportunities for lighting are to be worked through with council during design development.



Initial landscaping and seating arrangement sketch







Preliminary Budget	
Artist Fee	\$20,000.00
Fabrication	\$90,000.00
Community Engagement	\$10,000.00
Engineering / Design Development	\$20,000.00
Installation	\$35,000.00
Landscaping / Footings	\$25,000.00
Total:	\$200,00.00 ex GST
Exclusions	
1. Relocation of underground services	
2. Rock or concrete excavation	
3. To be confirmed by Inner West Council – Vehicle / Barge restrictions	