

BITTERSWEET



CASULA
POWERHOUSE
ARTS CENTRE

8 August – 27 September 2020
Extended Digital Program from 28 September

CASULA POWERHOUSE ARTS CENTRE

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Cover Image:
C.A Moses, *Untitled*, 2020 (detail). Courtesy the Artist.

BITTERSWEET

8 August – 27 September 2020
Extended Digital Program from 28 September

Bittersweet is a survey of emerging and mid career Fijian art. It is a talanoa: a laying down of artworks and stories some sweet, and some bitter.

Both iTaukei and Indo-Fijian artists have been invited to interpret ideas around food, language and stories. The artworks are representative of new and old ideas of Fiji and the ways they have been shared and remade, to create space for both histories. The exhibition speaks to the experiences of artists living in diaspora as well as the connection to their island home: Fiji.

Curated by Western Sydney based emerging curator Shivanjani Lal

Artists: Manisha Anjali, Mohini Chandra, Quishile Charan, Yasbelle Kerkow, Shivanjani Lal, C.A Moses, Dulcie Stewart, Luisa Tora & Sangeeta Singh and Emele Ugavule

We would like to acknowledge the Cabrogal Clan of the Darug Nation who are the traditional custodians of the land that now resides within Liverpool City Council's boundaries. We acknowledge that this land was also accessed by peoples of the Dhurawal and Darug Nations.

FOREWORD

Casula Powerhouse Arts Centre is proud to present the new exhibition *Bittersweet*, a poignant showcase of contemporary Fijian art through the works of 10 Indigenous Fijian and Indo Fijian artists from Australia, New Zealand and the United Kingdom.

The Liverpool region has a significant Fijian-Indian community, with Hindi the second most spoken language in the region after English, and so we are particularly delighted to be part of this project that shares stories of living far away from a homeland. With over 150 languages spoken in Liverpool, our programming is dedicated to these global and local communities by representing culturally diverse stories which allow our audiences to reflect on the world. We hope *Bittersweet* encourages conversations between generations, so old and new ideas of home can be shared and remade.

I would like to thank each of the artists for their commitment and generosity in presenting their works: Manisha Anjali, Mohini Chandra, Quishile Charan, Yasbelle Kerkow, Shivanjani Lal, C.A Moses, Dulcie Stewart, Luisa Tora & Sangeeta Singh and Emele Ugavule. Through a combination of existing works and new commissions you

have all met the unique challenges of exhibiting work in this building.

Congratulations to Shivanjani Lal for curating this project with care and rigor. Shivanjani first proposed this exhibition through our biennial artist callout in 2018. The artist callout is a fundamental component of our programming as it gives our team a vital opportunity to continually meet local artists and ensure that their voices and experiences are reflected in our programming. As a Western Sydney artist and curator herself, we have been excited to support Shivanjani to realise her ambitions for this exhibition. In the two years this project has been in development, we have witnessed her exponential growth as an artist within Australia and the Asia Pacific region, including her awarding of the 2019 Emerging NSW Visual Arts Fellowship.

Like so many projects this year, *Bittersweet* has experienced serious set-backs due to the continuing impacts of COVID. I am disappointed that many of the artists will not get the chance to see this exhibition in-person due to travel restrictions, however, I am proud of how well each has met the challenges and opportunities of this moment.

Bittersweet is a different exhibition than it would have been and, as a consequence, has more opportunities for artist and audience engagement, including: this interactive catalogue featuring each of the artists talking about their artworks in their own words, a 3D tour, a film program, an in-person conversation on 26 September, and *Bittersweet Postal Society* a poetry workshop facilitated by Manisha Anjali and embracing the joys of sending handwritten notes through the postal service. I hope you take advantage of these wonderful offerings.

I would like to thank our government partners, Create NSW and Liverpool City Council for their on-going support of Casula Powerhouse. I also acknowledge the Carstairs Prize, funded by a private donor and administered by the National Association for the Visual Arts, for providing funding support to this exhibition directly to its curator. And finally, I would like to acknowledge the centre's staff for their enduring commitment and care to this exhibition and its artists, and their adaptability in meeting the challenges of these times.

– **Craig Donarski**

Director Casula Powerhouse Arts
Centre, Liverpool City Council

CURATORIAL STATEMENT

Bittersweet is a survey of emerging and mid-career Fijian contemporary artists. It is a talanoa, a way in which conversations or in this case artworks can be shared which lead to a collective understanding. These conversations are both bitter, and sweet. iTaukei (Indigenous Fijian) and Indo-Fijian artists, have been invited to navigate histories, offerings, ideas of craft and acts of return — speaking to new and old ideas of Fiji and our lives in diaspora.

The following artists have made work which speak to their current experiences as artists living in diaspora across Australia, New Zealand and the United Kingdom: Manisha Anjali, Mohini Chandra, Quishile Charan, Yasbelle Kerkow, Shivanjani Lal, C.A Moses, Dulcie Stewart, Luisa Tora and Sangeeta Singh and Emele Ugavule have created works that speak to the relationship each has with Fiji and how their connection to the Island colours their art.

Manisha Anjali ushers audiences into the exhibition with a sound work, a ritual which is an aural offering for those entering to be mindful and is a signpost for spirits of family and ancestors to be comforted by the presence of kin.

Mohini Chandra's work explores what happens when you return home, after everyone has left. This three part video work asks the question: what do we hold onto when all that is left behind is memory?

Quishile Charan collaborates with the women in her family to learn craft techniques. In this work, they helped her source natural materials often used in food, but repurposed to create a textile which speaks to the love she has for them.

Yasbelle Kerkow uses fish skin tanning as a way to create the foundation of their set of unique state prints. These prints connect cultural practices learned from family and printmaking skills learned in Australia to explore ideas of skin and mark making.

Shivanjani Lal's work is a series of instant prints; printed onto recycled brown paper sourced in Bombay. The images on the prints were taken during two recent visits to Fiji in 2019. The series is part of an ongoing archival project, with Lal taking 100 photographs on each return visit to Fiji to create a contemporary archive which accounts for familiar places such as her family farm (Yalava) as well as locations important to her family (Ba, Rakiraki

and Korotogo). The number 100 is an arbitrary number, which enables her to take images and still have time to be with her family.

Returning for C.A Moses is difficult. Currently based in the UK, Fiji and its familiarity is found in his Barra Amma (Mother's sister) who lives in Kent, a woman who has spent over forty years living away from the Pacific. These photographs of her in her home speak to what we hold on to and remember as we move further away from the island in both time and distance.

The archive is everything to Dulcie Stewart. Through researching contemporary painted Fijian Street signage, Dulcie recreates the visual language of the Fijian markets stalls and shops, reminding of the special place these sites have for diaspora. The signage becomes a metaphor where imperfections become memories, the island signage cannot be replicated all we can do is approximate the village market. All we can do is remember.

Luisa Tora and Sangeeta Singh's collaborative work filmed in a suburban backyard in Auckland captures them molding clay. Through the video, we see the artists pushing and pulling to create a new landscape which speaks to

their relationship as artists, friends and Fijians living in diaspora.

Emele Ugavale uses collage and storytelling to share a tale of her family. Her Father lived with her Dada (Uncle in Fijian Hindi) after her Dada's father passed away. As a consequence her father's Fijian isn't great his Fijian Hindi is better. Language and story becomes a lens in which ideas of the past are both connected and distorted in the act of a story being shared.

These artworks speak to the relationships the artists have with their family and the environment, and interrogates ideals of how we hold on to values in diaspora, how we navigate distance, and how we remember where we come from through ritual, food and storytelling.

This exhibition is an outcome of two searches. The first search was my searching for artist-peers within the Pacific arts community. Beginning online and then slowly into the real world through coffee catch ups and food; these relationships built into friendships and peers which developed into the conversations that have led to this exhibition. In the development of this project I broadly researched Pacific projects within Western Sydney

CURATORIAL STATEMENT

that focused specifically on Fijian experiences, including two projects that were produced by Casula Powerhouse: the 2009 anthology 'Shifting Location: Indo-Fijian Writing From Australia' edited and introduced by Subramani, and the 2007 exhibition 'Chutney Generation: An Australian-Fijian-Indian Cultural Extravaganza'. And most recently, I have spent time researching 'Marama Dina', a 2019 exhibition at Campbelltown Arts Centre of indigenous Fijian women who used tattooing as a way to speak to contemporary experiences of womanhood. Through this research, we see the legacy of our community within this landscape and an art history that ties us to Western Sydney just as much as our familial relationships connects us to Fiji. With *Bittersweet* I hope to share our knowledge with our community in Liverpool and inspire potential alongside future generations.

– Written by **Shivanjani Lal**
August 2020



MANISHA ANJALI

Flower Incantation, 2020

audio

Flower Incantation comprises of vocal improvisation and poetry which is an offering for ancestral spirits and ghosts. Vocal improvisation and poetry evoke the offering of a prasad, which traditionally includes fruit and sweets. The incantation is part-prayer and part-instruction, playing with sounds of prayer objects like bells and flowers in both Fiji-Hindi and English. This is a balm for restless plantation spirits and the historically displaced descendants. This prayer is for the purpose of cross-generational healing, to welcome all those who enter the space, including the deceased. In Hinduism, women are traditionally prohibited from performing rites related to appeasing the deceased. This work borrows elements from tradition but also dismantles it. It dismantles by prescribing a sense of ritual not prescribed by religious patriarchy that oppressed ancestral women and by opening up a way to communicate with ancestors with aural offerings.

Hear from the artist
in their own words:



MOHINI CHANDRA

Kikau Street, 2016

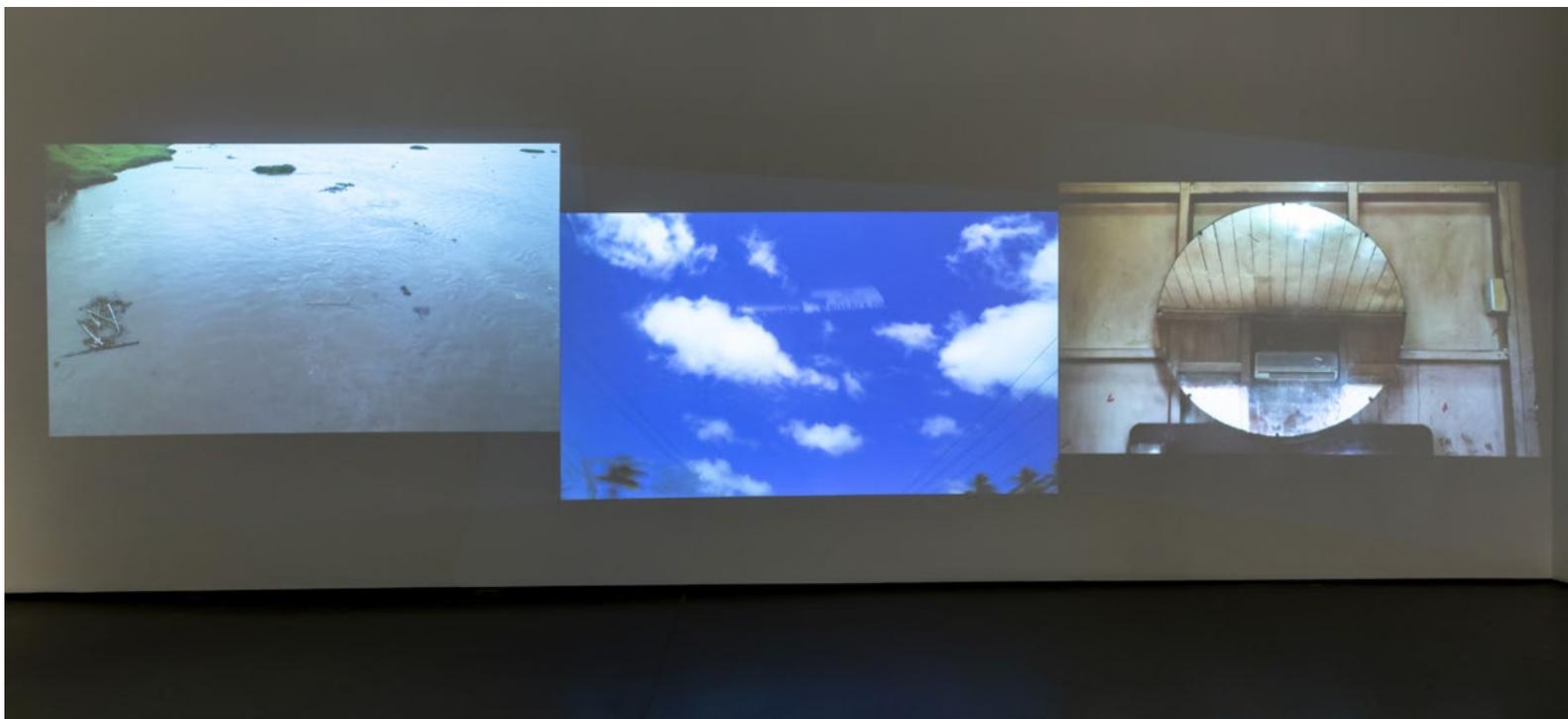
HD Video-projection

This is how my mother, when she wanted the little outboard to come and pick us up... she would shine this. This was a signal for the boatman to come... and then we used to get on the boat and go.

My father's house in Kikau Street, Suva, Fiji. Childhood home. The last of our family have migrated to the USA. A wedding dress left behind. Downtown Suva. Pacific metropolis. Port. Rusting boats from around the Pacific rest here. Island Studios kept busy with Green Card and Passport Photos. Nausori. A river flows there. Cyclonic. The weather is changing. The river, swollen. Colonial sugar mill, plantations, barracks. The bridge. Great-Grandfather cut the cane. Rebellion. The interior. A volcanic landscape. On the beach, a shipwreck. At night they say, voices can be heard.

Kikau Street is from the ongoing *Paradise Lost* project currently being made in Fiji and India.

Hear from the artist
in their own words:



QUISHILE CHARAN

Phool, 2019–2020

textile made of cotton, embroidery thread and natural dye: hibiscus, genda (marigolds), aam ke patti (mango leaves), tej patti (curry leaves), kasera ke patti (cassava), papita ke patti (paw paw leaves)

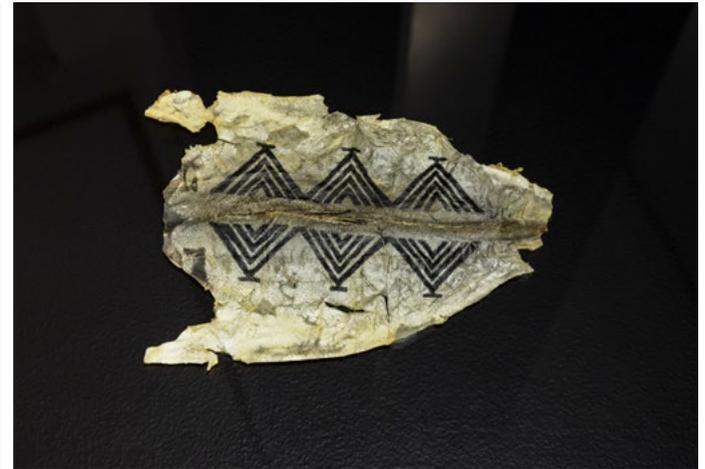
Phool (flower), is a textile work which was first created back home in Nadi 2019 with the support of my family. *Phool* was created to honour the craft practices in Fiji, specifically the embroidered pillowcases and duvet covers made as gifts for loved ones. Cotton was dyed with plants that are a part of everyday use in Fiji, predominantly used for khaana (food), the dyeing process sought to understand the use of plants for daily care, gardening and spiritual use instead. Working from oral histories of my Aaji and her bahini's years of eco and natural pigment dyeing, plants were collected from three locations across Nadi and a two part dye process was enacted with the guidance of my Aaji, her bahini, my Amma and Taji.

Phool is a part of my ongoing work to uphold and maintain the textile traditions of my elders. In conjunction with dyeing, the textile was stencilled with red and yellow hibiscuses and adorned with embroidery as a personal labour undertaken to honour the many pillows and blankets that the women in my family have made as acts of loloma/pyaar (love). For the exhibition *Bittersweet*, *Phool* is revisited with more embroidery techniques being explored. New hibiscuses are created to make a textile landscape that looks to love and cherish the craft practices of the women in my family. Like how *Phool* is used for offerings, this textile stands as an offering of pyaar and exchange with my family and the various ways that they enact care.



Hear from the artist
in their own words:





Saqa, 2020

saqa (trevally fish) skin, cotton thread

In this piece the women's tattoo symbol for a fish basket has been printed onto tanned pieces of Saqa (trevally) skin. The Saqa is a significant fish to my family, we would only eat this fish. Customarily we would protect and trade other species of fish.

This customary practice is a way of sustainably using and caring for our oceans. This work honours the role that Fijian women have in protecting our oceans and marine wildlife.

Hear from the artist
in their own words:



Yasbelle Kerkow's Saqa was created for the Print Council of Australia's Superpowers project, funded by a VicArts grant from Creative Victoria

SHIVANJANI LAL



***Chhaapaa*, 2020** brown paper print

There is a blue house on a hill, with yellow walls inside and fading rose coloured curtains. It is, as my Fua calls it, a lucky house. It overlooks the Sigatoka River, it holds my heart like no

other place. With each return, I feel it slipping away from me.

Chhaapaa (meaning photograph), includes a series of polaroids printed onto brown recycled paper sourced and printed in India. This photographic print series moves away from found images within my familial archive to create a

contemporary archive. These images examine what is left behind and what I want to hold onto for the future of my relationship with this landscape. In particular these images examine my relationship with our family farm: Yalava in Sigatoka, Fiji. The series is part of an ongoing archival project, with the

intention of taking 100 photographs on each return visit to Fiji.

Hear from the artist
in their own words:



C.A MOSES

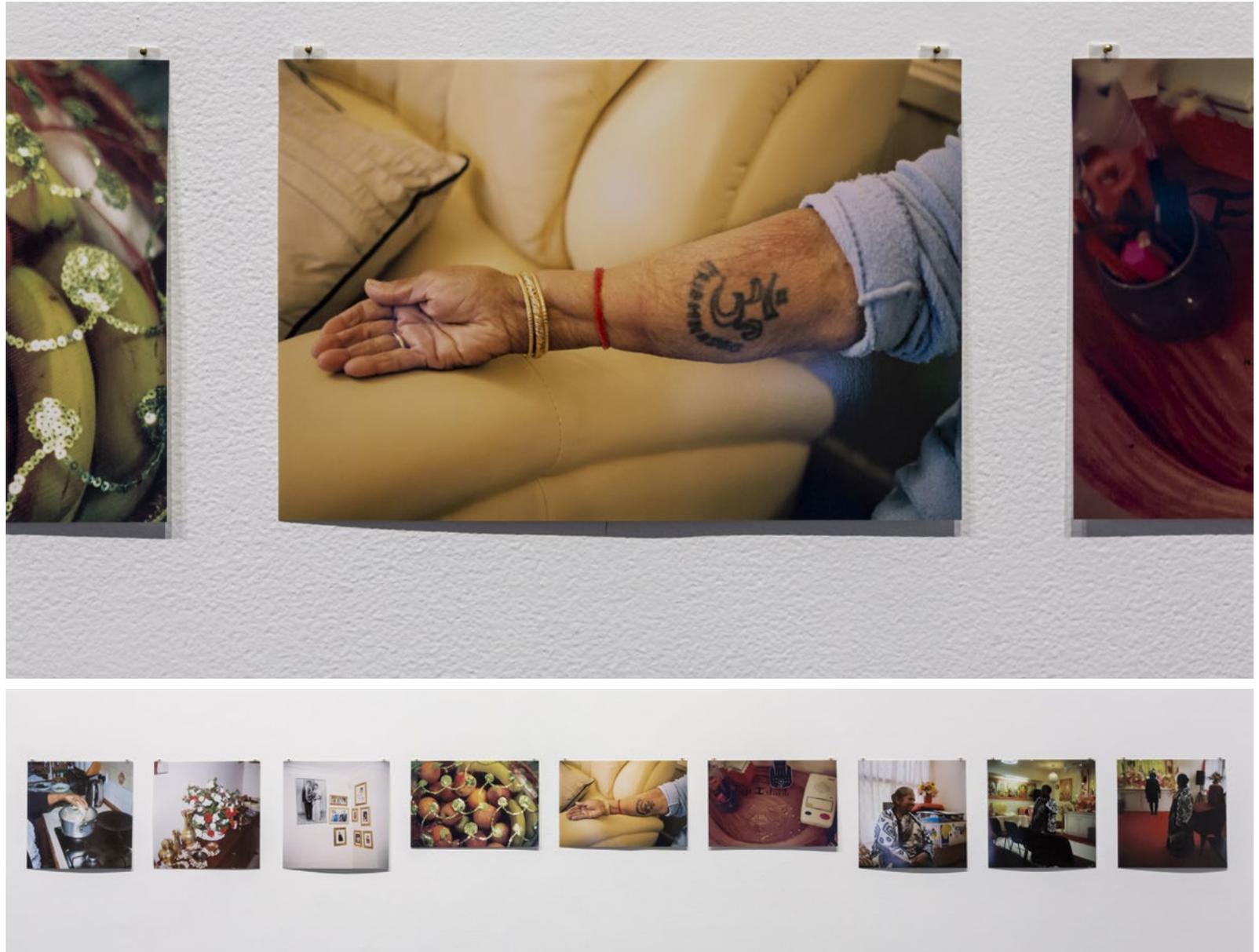
Bittersweet, 2020

inkjet print

For *Bittersweet* I'm contributing a series of photographs based around my maternal great aunt. She moved from Fiji to England in the 1960s, and my photographs form an exploration of her diaspora experience.

The photographs are unstaged, documentary style. Of the total nine images, six are square images taken on medium format film — three of those are heavy flash photos of the house and of my great aunt cooking. Another three are darker images of her in the temple she helped establish in Gravesend. Finally, there are three 35mm images; a detail shot of a temple offering, a shot of a Fiji Islands coffee table, and an image of my Nani's Om tattoo.

My work is a brief exploration of the threads of religion, food, and family and how they link to a specific diaspora experience. I think of my great aunt who knew nothing other than Fiji and moving to the heart of the empire, and establishing a life and community for herself there. I relate to it myself; each generation to my grandparents were born in different countries, and my own experience immigrating to Scotland from Australia.



Hear from the artist
in their own words:



DULCIE STEWART

The Colonial Wholesale, 2020

paint/site-specific text-based
wall painting

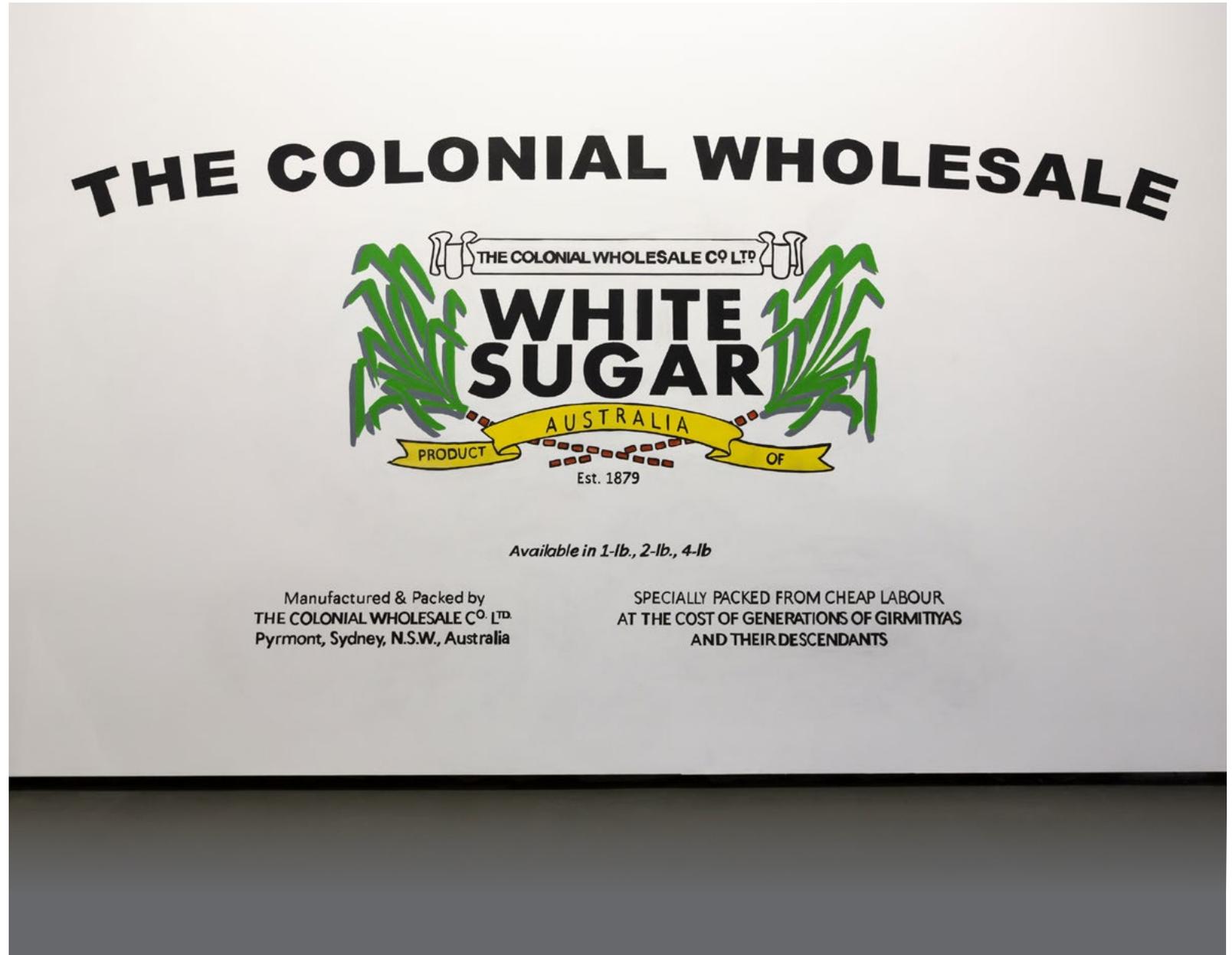
The Colonial Wholesale highlights Australia's imperialist agenda in the Pacific region in the late 1800s and early 1900s.

Sir John Bates Thurston, a British colonial official and later Governor of Fiji, described the Colonial Sugar Refining Company (CSR) as 'the most selfish company in the Australasia's.'¹ CSR, established in Sydney, operated sugar mills in Fiji from 1880. This was a big motivator for bringing over 60,000 Indian indentured labourers to the country to work on white owned plantations, and eventually on CSR owned plantations.

Selling the 'colonial brand', Australia profited from a cheap and controllable labour pool at the cost of generations of Girmittiyas (indentured labourers) and their descendants.

¹ D. Scarr, 'A Short History of Fiji' (1984).

Hear from the artist
in their own words:



LUISA TORA & SANGEETA SINGH

I Carry You, 2020

4 channel video
camera: Ralph Brown

We, Sangeeta Singh (Nakelo, Tailevu) and Luisa Tora (Kadavu) are long-time friends and collaborators and in *I Carry You* we turn the camera on ourselves. We push and pull at the clay held between us. The forms seem to develop arbitrarily. A closer reading of the work reveals a delicate balancing act unfolding. We appear to be moving in a slow dance likened by a friend to the manner that wrestlers lock their palms before a bout. We trust each other to bear the other's weight when necessary. This allows us to free up our movements and to allow fluid

intuitive forms to emerge from the clay. This performative work explores how relationships between people and the vanua interact and influence each other over time.

"You can see it in our landscape. You can taste it in our food. You can hear it in our language. It's in our music and in our poetry," says Tora.

Each video and sculpture in *I Carry You* captures a conversation between friends and symbolises a specific moment in time.

Hear from the artists
in their own words:



EMELE UGAVULE

Veitari vata ena yalo nanamu/ Bound together by hope, 2020

mixed media collages and sound

There are many small details that my parents have slowly revealed to me about their lives prior to my existence, each story helping me understand who they are just a little bit more. Preparing to become a mother myself, I have been intrigued by the role those pivotal moments have had in shaping my parents and their parenting style.

One of those is my Ta's relationship with my Dada. They are childhood best friends turned brothers after Dada's own father past away. In an act of solidarity and love, my Tutu sent my Ta to live with Dada's family to help them manage their farm. My Ta was blessed to be raised by two incredible Mothers; one iTaukei, one Indian - both Fijian. Today, our families are still bound together by the love and respect their parents instilled in them for each other's way of life.

In this work, my Ta shares in Hindi a memory of his childhood with Dada. In the same way that our Fijian diaspora are pieces of other people's stories cut from memories and glued together, I chose to interpret and share Ta's story with you as a collage zine, highlighting moments that stayed with me in his re-telling.

Hear from the artist
in their own words:



PUBLIC PROGRAMS

'KAISE HAI? I HOW ARE YOU?'

Saturday 26 September, 11am - 1pm

Western Sydney curator Shivanjani Lal and academic Dr. Asha Chand join together for a conversation considering the importance of memory, objects and ideas of home, and how these experiences shape their world.

Casula Powerhouse invites audiences to bring an object from home that's significant, or has a valuable memory. In this program, we will explore how we imbue objects with importance and value; and how they shape our past, present and future.

Dr Asha Chand is Associate Dean International in the School of Humanities and Communication Arts at Western Sydney University. Asha was born in Tavarau, Ba, Fiji and was Chief of Staff at The Fiji Times when she migrated to Australia in 1998.

Her 2012 PhD titled 'The Chutney Generation: Fiji Indian Migration, Match-Making and The Media in Sydney' captures the complexities of traditional societies meeting modern ones, all juxtaposed against global dynamics and continuous cultural change. She describes her three months long 'Chutney Generations' exhibition (which she curated) at the Liverpool Museum in 2006 as the pinnacle of her story-telling career. In 2018 she received the



Shivanjani Lal (left) and Dr Asha Chand (right)

Photo of Shivanjani Lal by Jacquie Manning, courtesy Parramatta Artists' Studios.

Mahatma Gandhi Pravasi Samman award at the House of Commons in London, followed by the 2019 Hind Rattan (Jewel of India) award in Delhi in 2019.

She received Australian national Carrick award in cognition of her teaching (2006) and the Vice Chancellor's excellence award in 2015 for teaching (developing hybrid online modules).

Shivanjani Lal is a twice-removed Fijian-Indian-Australian artist and curator. As an artist living in Australia, she is tied to a long history of familial movement; her work uses personal grief to account for ancestral loss and trauma.

She is a member of the indentured labourer diaspora from the Indian and Pacific oceans. She employs intimate images of family, sourced from photo albums, along with video and images from contemporary travels to the Asia-Pacific to reconstruct temporary landscapes. These landscapes act as

shifting sites for diasporic healing - from which she emerges.

A fundamental concern in the work is how art develops and represents culture as it transitions between contexts, while also probing the experiences of women in these situations of flux.

BITTERSWEET POSTAL SOCIETY 4 week project starting on 28 September

Life at the moment is complicated and uncertain. Our world as we know it has been turned upside down and our connection to others has become vital. But how do you become connected when our way of connection has been taken away? We turn to other means such as; online zoom chats, phone calls, e-mails, even...old school letters!

Casula Powerhouse is offering the opportunity to participate in a community writing project called 'Bittersweet Postal Society.' The project aims to connect people and to create beautiful poetry, inspired by the current exhibition, *Bittersweet*.

Participants will be sent letter-prompts written by artist, Manisha Anjali over a 4-week period. Each week a new prompt will be added to our website with details about what to write where to send it. Consider it an old-school



pen-pal experiment with poetry as the basis. You will also be able to attend an online meeting with the artist to discuss the ideas and concepts from your letter writing prompts.

Manisha Anjali (pictured above) is a writer and artist working with text, performance and installation. Her practice and research explores narratives and languages of dreams and exile.

PUBLIC PROGRAMS

BITTERSWEET ONLINE FILM SCREENING Tuesday 6 October 2020

This online film screening presents two films made by filmmakers with deep connections to Fiji. Much like the artists in the exhibition, these filmmakers interpret ideas around language and stories, and what it means to have a connection to place.



Don't Forget to Go Home

(2020) 12mins

Directed by Victoria Singh-Thompson

Two Fijian-Indian sisters escape their cousin's wedding to get high on disobedience and drugs.

Joining their friends, a pair of sisters enjoy a wild night out in the heart of Sydney. Featuring clever cinematography that captures both youthful abandon and slowly altering states of consciousness, *Don't Forget to Go Home* dramatises the tensions between culture and queerness, rebellion and responsibility.

Warning: Contains scenes of drug use.

Rating: Unclassified 18+

Language: English and Hindi



The Land Has Eyes

(2004) 87mins

Directed by Vilsoni Hereniko

The Land Has Eyes (Original titled *Peara Ma 'On Maf*) is the only dramatic feature film ever made by a Native of Fiji (2004) that has won international acclaim. The film is shot entirely on the island of Rotuma, one of Fiji's 330 islands. Written and directed by Vilsoni Hereniko who hails from Rotuma where he grew up for the first sixteen years of his life, this first feature had its world premiere at the prestigious Sundance Film Festival in North America and won several awards, including best dramatic film at the Imaginative Film and Media Arts Festival in Toronto, Canada; it also screened at more than 30 international film festivals around the world.

Rating: PG

Language: Rotuman & English

BITTERSWEET CONVERSATIONS Saturday 10 October 2020

To mark Fiji Day, Casula Powerhouse will release a series of audio conversations featuring the *Bittersweet* artists. Conversations will include the artists speaking with each other about their practice and how their connections to Fiji inform their artworks in *Bittersweet*.

ACKNOWLEDGEMENTS

Curator - Shivanjani Lal

Exhibition Producer - Casula Powerhouse Arts Centre

Artists - Manisha Anjali, Mohini Chandra, Quishile Charan, Yasbelle Kerkow, Shivanjani Lal, C.A Moses, Dulcie Stewart, Luisa Tora & Sangeeta Singh and Emele Ugavule

Photography - Chantel Bann or courtesy of the artists. Images are copyright of the artists

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Daniel Charet - Site Caretaker (Internal)

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Catalogue design - Mandarin Creative

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