

**20TH
BIENNALE
OF SYDNEY**

**18 MARCH —
05 JUNE 2016**

**Embassy of
Translation**

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OF SYDNEY**

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**Embassy of
Non-Participation**

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**18 MARCH —
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**Embassy of
Spirits**

**20TH
BIENNALE**

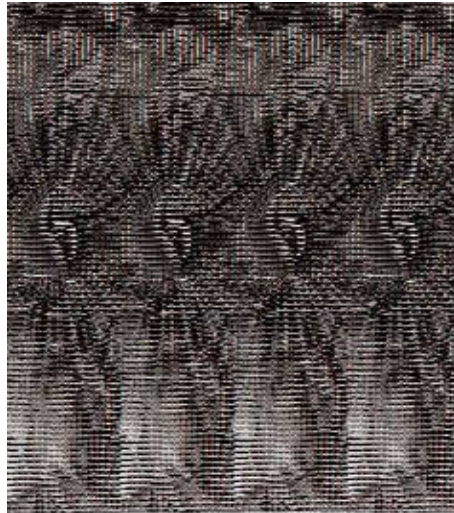
Diary of a Salesman

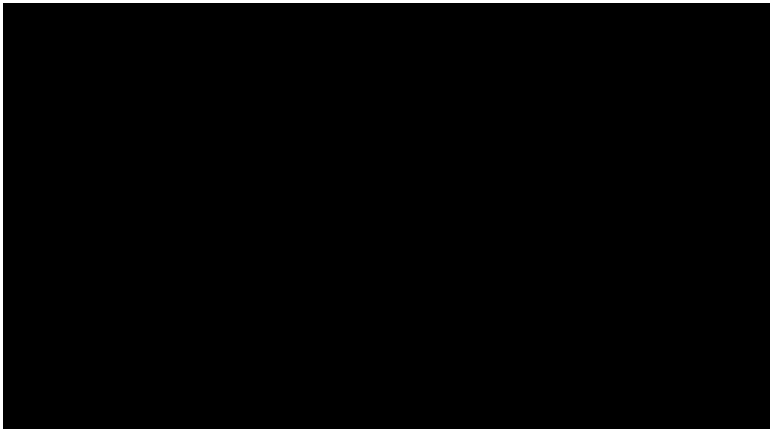
Ming Wong

I write this in the air, light as a drone, unencumbered by earthly thoughts, skimming over vast geographies, towards another stopover in Singapore Transitland. I have long since been priced out of this once homeland; I'm but a door-to-door salesman of the literature of duty-free dreams. I wish you could be reading this now in the language I have come to use, balancing between two new world orders – imagine a Sino-Anglo spoken word graphic novel, lost in translation between the said and seen.

I'm late for my appointment at the Embassy of the Real. I spy, with my one good eye, the gatekeepers over the horizon, through a gap in the haze. The Embassy is all glass and mirrors; it's hard to find the entrance. I step over thick carpet across the vast interior, recently preserved – here a truce was once signed ending an actual world war. What am I doing here? All these years I have operated alone, on the assumption that there had been no past before me, and now for the first time a history of my tribe is being written. In my mind's eye, I see the sad, cruel faces of those who were once in the position of my teachers. Who knows what mockeries await me?

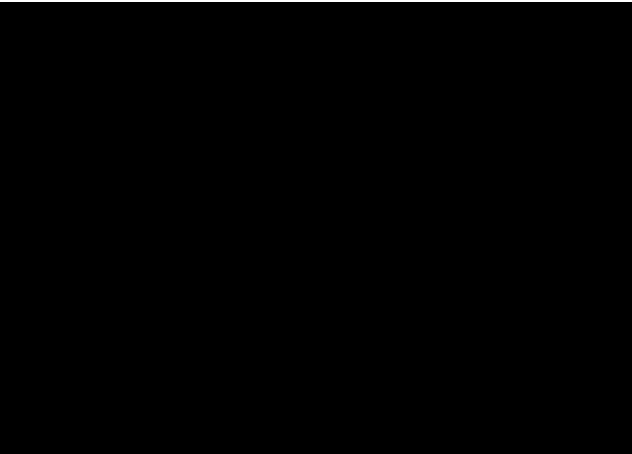
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Ming Wong

Windows On The World (Part 1), 2014 (video still)
mixed-media installation with video
Courtesy the artist and Para Site and Spring
Workshop, Hong Kong
Photograph: Glenn Eugen Ellingsen



Xu Zhen (Produced by Made In Company)

Eternity, 2013–14
glass-fibre-reinforced concrete,
artificial stone, steel, mineral
pigments, three pieces
total dimensions 340 x 1500 x 100 cm
Installation view (2015) of 'Paradise
Bitch' at White Rabbit Gallery, Sydney
Courtesy Xu Zhen (produced by
MadeIn Company) and White Rabbit
Gallery, Sydney