

Front cover:
Mai Nguyen-Long *Keala* (2008) papier mache mongrel dog
(avian mesh frame) 85 x 40 x 46cm (courtesy Casula Powerhouse) one of the
twelve imaginary mongrels created by the artist for the installation *Pho Dog*

Kunapipi is a biannual arts magazine with special but not exclusive emphasis on the new literatures written in English. It aims to fulfil the requirements T.S. Eliot believed a journal should have: to introduce the work of new or little known writers of talent, to provide critical evaluation of the work of living authors, both famous and unknown, and to be truly international. It publishes creative material and criticism. Articles and reviews on related historical and sociological topics plus film will also be included as well as graphics and photographs.

The editor invites creative and scholarly contributions. The editorial board does not necessarily endorse any political views expressed by its contributors. Manuscripts should be double-spaced with notes gathered at the end, and should conform to the Harvard (author-date) system. Submissions should be in the form of a Word or Rich Text Format file sent by email attachment to acollett@uow.edu.au. Image files should be high resolution tif format and submitted on compact disc if larger than 1mb. Please include a short biography, address and email contact.

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BOITRAN HUYNH-BEATTIE

'Less Seen Art, Made by Vietnamese-Australian Artists'

The fall of Saigon in 1975 witnessed an exodus that scattered Vietnamese refugees throughout the globe. Australia has a thriving Vietnamese community that contributes diversely to the national social fabric. However, on the subject of art (and other cultural forms), the community's leadership tends to adopt a political perspective of polarity and in some cases with emotional fascism. This article sheds some light onto art made by five Vietnamese Australian artists, whose visions are democratic, humanitarian, socially responsible and often satirical. These characteristics can be defined as shared Australian values as observed and portrayed by: My Le Thi, Mai Nguyen-Long, Hoang Tran Nguyen, Garry Trinh and Khue Nguyen. Vietnamese-Australian artists do not have a supportive network of commercial and national galleries promoting their cause, as seen in some other Asian Australian communities. One is left to ponder whether the sensitive politics within the Vietnamese-Australian community curb progress in this area.

BOITRAN HUYNH-BEATTIE

Less Seen Art, Made by Vietnamese-Australian Artists

Throughout 2010, Australian SBS television viewers had the opportunity to enjoy the first episodes of *Luke Nguyen's Vietnam*, a cooking-while-travelling series, presented by Vietnamese-Australian chief chef of the Red Lantern Restaurant in Sydney. With a distinct Australian accent, he effortlessly guided audiences through the beautiful Vietnamese landscape and the exotic delights of its cuisine; charming viewers into learning about a Vietnam very different to the one universally presented through news reports of the Vietnam War.

Luke Nguyen is typical of many second-generation Vietnamese migrants whose success owes much to the efforts of their parents. The collapse of Saigon's regime in 1975 forced Nguyen's father to flee. In 1977 he escaped Vietnam by boat and arrived in Australia in 1978. The Fall of Saigon was the beginning of the greatest migration in Vietnamese history; an exodus that scattered some 2.7 million refugees who settled in about 90 different countries around the world. The Vietnamese community in Australia, with an estimated population of 200,000 is the third largest (after the US and France), and the Vietnamese language is the sixth most spoken in Australia (after English, Chinese, Italian, Greek and Arabic). This introduction presents a familiar story about the Vietnamese community in Australia. This article however, tells a lesser known and controversial facet of Vietnamese-Australian visual art culture.

ART IN THE EYES OF BEHOLDERS

MY LE THI — A VISION OF HUMANITY BUT ONCE DISOWNED BY HER COMMUNITY

In 2002, the Presbyterian Ladies College (PLC) Sydney applied for and was approved the Access Asia Grant from the Board of NSW Department of Education and Training. With the Board's advice and her own research, Anita Ellis, Director of the Croydon Centre for Art, Design and Technology incorporating the Adelaide Perry Gallery of PLC, decided to invite My Le Thi as an Artist-in-Residence for four weeks. For the project, over 50 State schools (art teachers and students) came to PLC to talk to My Le Thi about her process of art making, worked with her toward an exhibition and learned more about Vietnamese culture. 'In this age of intolerance My Le Thi offers a vision of acceptance and commonality for all who walk the earth, despite colour and race' (Ellis 1). The teachers were excited to see the number and quality of artworks produced by the artist and her student-collaborators. After electing to invite a prominent Vietnamese person to launch the exhibition that My Le titled *Bốn Màu Cơ Bản* (Four Basic Colours) (fig. 1) at

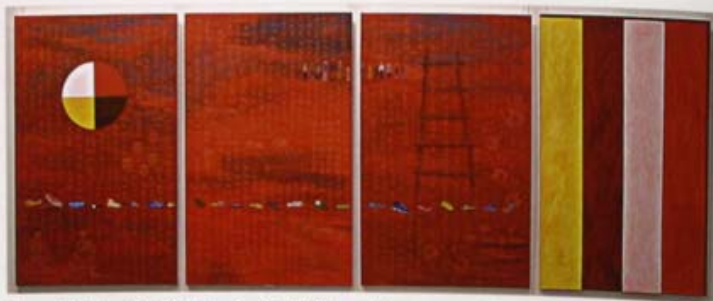


Figure 1. My Le Thi, *Bốn Màu Cơ Bản* (2002), acrylic on canvas, 150 x 85 x 4 cm.

the P.L.C. Croydon Gallery, the school nominated the Vietnamese Consulate of NSW as a fitting choice. Information about the opening spread rapidly throughout the Vietnamese community, but the staff were unprepared for the harsh reaction from several of its quarters. A Vietnamese representative requested that My Le Thi cancel her show, the editor of the Vietnamese weekly, *Saigon Times*,¹ threatened to wage a protest in front of the school, and the president of the Sydney branch of the Vietnamese Community Association sent an email to the artist categorically disowning her.

Throughout her career, My Le Thi has used four basic colours (white, black, yellow and red), to represent the diversity of human skin colour and as a metaphor expressing opposition to racial discrimination. Through the use of painting, installation, and video, she expresses ideas about human feelings and her sense of justice. As Ashley Carruthers explained in the exhibition catalogue, *Voices of Minorities*, 'My Le's enduring solidarity with those who have experienced oppression, flight and persecution from culturally diverse backgrounds, including Indigenous Australians, is a testament to her broad-based capacity to empathise with the 'other'. (11) My Le Thi was included in the Asia Pacific Triennial at the Queensland Art Gallery in 2001, and between 2001–2009 her works were included in several touring exhibitions organised by Casula Powerhouse Art Centre Sydney and Ivan Dougherty Gallery of the College of Fine Arts Sydney. My Le Thi is an established Vietnamese Australian artist, who has exhibited in Germany, Hong Kong, Singapore, Taiwan and the U.S.²

For the installation *Four Colours* (1997), My Le Thi displayed four masks of the far-right nationalist Australian politician Pauline Hanson³ in black, white, yellow and red. The work was My Le's defence of Asians and Aborigines, after Hanson proposed abolishing multiculturalism and maintained that Aborigines were no more disadvantaged than white Australians. Another installation *Naked in Public* (2001) (fig. 2), shows a small group of papier-mâché skeletons, resting or standing on the main street of the inner Sydney suburb of Marrickville, a community of Greek, Lebanese, Portuguese, Chinese and Vietnamese ethnic



Figure 2. My Le Thi, *Naked in Public* (2001). (Photo: Elisa Johnson)

groups, among others. The skeletons symbolise the fundamental character of human beings, stripped of skin colour and body shape. During the time when the Australian public became alarmed over the increasing influx of culturally diverse boat people arriving on its shores under the Howard government,⁴ My Le Thi offered her services to detainees in Sydney's Villawood Detention Centre. As part of a rehabilitation process, she urged them to create artworks to help overcome some of their trauma. Their works were included in an installation, *Behind the Fence* (fig. 3) in a travelling exhibition titled *Isle of Refuge* (2003–2005),⁵ which was curated by Ashley Carruthers, Rilka Oakley and My Le Thi at the Ivan Dougherty Gallery.

The harsh reaction from the leadership of the Sydney branch of the Vietnamese Community Association toward My Le Thi is based in an attitude that is prevalent in the diaspora — to identify, at least symbolically, with the regime of the former Republic of South Vietnam and oppose what they see as the illegitimate dictatorship of the Communist Party of Vietnam (Carruthers 2008 71). Therefore, the exhibition and everyone associated with it were threatened with a boycott, for offering the honour of opening an exhibition to the Vietnamese Communist Consulate General in Sydney.

The Vietnamese Diaspora in Australia is primarily an anti-communist refugee community and easily aggravated by all forms of communist propaganda. On the 28th October 2003, four thousand Vietnamese protested in front of the headquarters of Australia's Special Broadcast Service Radio (SBS) against the broadcast of Vietnamese news *Thời Sự* from Hanoi. The news program was regarded as a mouthpiece for communist propaganda. SBS eventually ceased the



Figure 3. My Le Thi, *Behind the Fence* (collaboration with Villawood detainees, 2004–2005). (Photo: My Le Thi)

broadcast due to the fact that *Thời Sự* generated a 'community hurt' even to those who only heard about it.⁶ On the 2nd November 2005, more than ten thousand Vietnamese demonstrated in front of Sydney Town Hall, against a touring music show from Vietnam entitled *Duyên Dáng Việt Nam* (Charming Vietnam



Figure 4. Mai Nguyen-Long, *Pho Dog Installation*. (Photo: Boitran Huynh-Beattie)

Gala), which was sponsored by Vietnam Airlines and the Vietnamese newspaper *Thanh Niên* (Youth) from Vietnam. This 'Air Vietnam-funded extravaganza' was understood to be 'the latest and boldest initiative in an ongoing propaganda offensive aimed at infiltrating "communist" popular culture into the overseas Vietnamese community' (Carruthers 2008 72). The protest was dominated by placards satirically stating, 'Harming Vietnam Gala' by dropping the 'C' from the original title of the show.⁷ In the end, commonsense and courage prevailed, because the exhibition went ahead, the consulate general opened it, and both My Le and the Presbyterian Ladies College received positive public response.

MAI NGUYEN-LONG — ART VERSUS CENSORSHIP

Time and again, Vietnamese Australian art exhibitions have been plagued by the diasporic community's attempts at censorship. It is a constant burden borne by Vietnamese artists as exemplified in the touring exhibition, *I Love Pho* (2007–2009), curated by Cuong Le at Casula Powerhouse Arts Centre. *I Love Pho* consisted of six artists but was slightly expanded when it travelled to Footscray Community Arts Centre Melbourne and Breadbox Gallery in Western Australia. One artist, Mai Nguyen-Long (also known as Mai Long before 2010), displayed an installation titled *Pho Dog* (fig. 4), consisting of twelve mythical papier-mâché mongrel dogs. Born to a Vietnamese father and Australian mother, Mai Nguyen-Long spent most of her childhood and teenage years in the Philippines and Papua New Guinea.⁸ Mongrel dogs became a humorous, somewhat self-mocking portrait symbolising her hybridity but also expressing the confused world of a young expatriate, who later re-integrated into the broader Australian social landscape.

Mai Nguyen-Long's *Pho Dog* installation triggered a considerable uproar when the exhibition opened at the Breadbox Gallery in Perth. The Perth branch of the Vietnamese Community Association singled out one of the mongrels, *Keala*, as particularly offensive because it displayed the Vietnamese communist flag beside that of the former Republic of South Vietnam (the cover); moreover, the latter was placed on the buttock of the papier-mâché dog.⁹ *Keala* is actually decorated with patterns from flags of the US and Australia as well as North and South Vietnam. The placement of these patches was inadvertent because they were spread out on a canvas without consideration for where they would end up on the body of the dog. The artist did not take into consideration the Vietnamese conventional Confucian belief that 'the nose [of the dog] should be more precious than the buttock'.¹⁰ The mixture of patterns from these national flags not only provides a striking contrast of bright colours but also represents the mismatch of contemporary identity; moreover, it speaks to the historical tie that Vietnam had with the US and Australia. The accusation from the leaders of VCA was absurd — the patterns of both Vietnamese North and South flags run from the body to the buttock of *Keala* — but the fuss had to be made about one flag only.

The issue became more heated when it was reported on Australian Broadcasting Commission's Television program *Lateline*, and a representative of



Figure 5. Mai Nguyen-Long, *Godog* (2009), papier mâché (avian mesh frame) 190 x 157 x 82 cm. (Photo: Mai Nguyen-Long)

the Vietnamese Community Association stated that 'Art should not hurt people' (Stewart online). Senior members of the Vietnamese Community Association demanded the removal of the whole installation from *I Love Pho*. As a compromise,

Mai Long accommodated the request by covering her installation with a black cloth. However, it did not satisfy the community leaders, who then threatened to boycott all her future shows, which they did. Mai Nguyen-Long's *Godog* (2009) (fig. 5) was met by a hundred or so Vietnamese protesters at the Casula railway station, opposite Sydney's Casula Powerhouse Arts Centre at the opening of the exhibition, *Nam Bang*.¹¹ Her *Godog* installation included a performance in which the artist, in a highly ritualistic ceremony, incinerated a 190cm tall papier-mâché dog as an act toward levelling any differences, hatreds and misunderstandings resulting from war and its polarities.¹²

HOANG-TRAN NGUYEN — 'HOME' OF A DISPLACED HOME

Many artworks made by Vietnamese-Australian artists continue to be inspired by Vietnam-related themes, but they do not always clash with community values. Since 2005, the Archive of Vietnamese Boat People has been organising 'Return to Shores of Freedom Tours' (to former refugee camps in Malaysia, Indonesia and the Philippines), enabling Viet Kieu (overseas Vietnamese around the globe), to pay respect to those who perished on their way to freedom.¹³ Hoang-Tran Nguyen was moved by media coverage of one such tour but was unable to participate. So, in 2005 he made his own solo journey to a former refugee camp on the Malaysian island of Palau Bidong. Video footage from the trip which he incorporated in his



Figure 6. Hoang-Tran Nguyen, *Location Migration 2* (2005) Site 1. (Photo: Hoang-Tran Nguyen)



Figure 7. Hoang-Tran Nguyen, *Location Migration 2* (2005) Site 2. (Photo: Hoang-Tran Nguyen)

installation, *Local Migration 2*, was also included in the 2005 *Big West Festival* in Melbourne, an event that emphasised the 'home' of a displaced home.¹⁴ Hoang was allocated three vacant properties provided by a real estate agency, to project the three components of his installation. The sound artist, Roger Alsop, created a soundscape for all three sites. Site 1 (fig. 6) was a vacant shop front where Hoang projected footage of the immense Pacific Ocean, taken on his way to Bidong Island. The mesmerising projection of rolling water on the huge shop window

had the threatening effect of potentially submerging the spectator. Site 2 (fig. 7) was a vacant rental property where he projected footage from a home video, made by a colleague who returned to Vietnam to relocate an ancestor's grave that would make way for a highway development. The video was made to show family members in Australia the ritual back 'home'; it presents a metaphor for the Vietnamese belief that 'Home is where the ancestor is buried'. Site 3 was a display home which he used to project a montage of an event commemorating the 25th anniversary of the original *Mad Max* film, by visiting locations in Melbourne's western suburbs where the film was made. Hoang explains: '[f]or me the *Mad Max* films depict characters existing in the liminal spaces of culture. I wanted to draw parallels with the Vietnamese Diaspora via a geography where the cultures intersect'.¹⁵ This video installation strongly suggested the transition and displacement of Vietnamese Australians and migrants of many other nationalities, who have arrived to the island continent by sea. Despite the fact that Hoang-Tran Nguyen was a boat person at the age of seven, and his work, *Local Migration 2*, is totally dedicated to Vietnamese refugees, the Vietnamese community took no notice of it; perhaps, because the work was too abstract for them.

GARRY TRINH

Garry Trinh is another artist who is concerned more about Australia's contemporary social issues than identification of and with his ethnic group. *Welcome Home* (2007) (fig. 8) is a series of twenty photographs of various houses with closed shutters. In these photographs 'Home, Sweet Home' has become



Figure 8. Garry Trinh, *Welcome Home* (2007), House 2 (series of 20). (Photo: Garry Trinh)

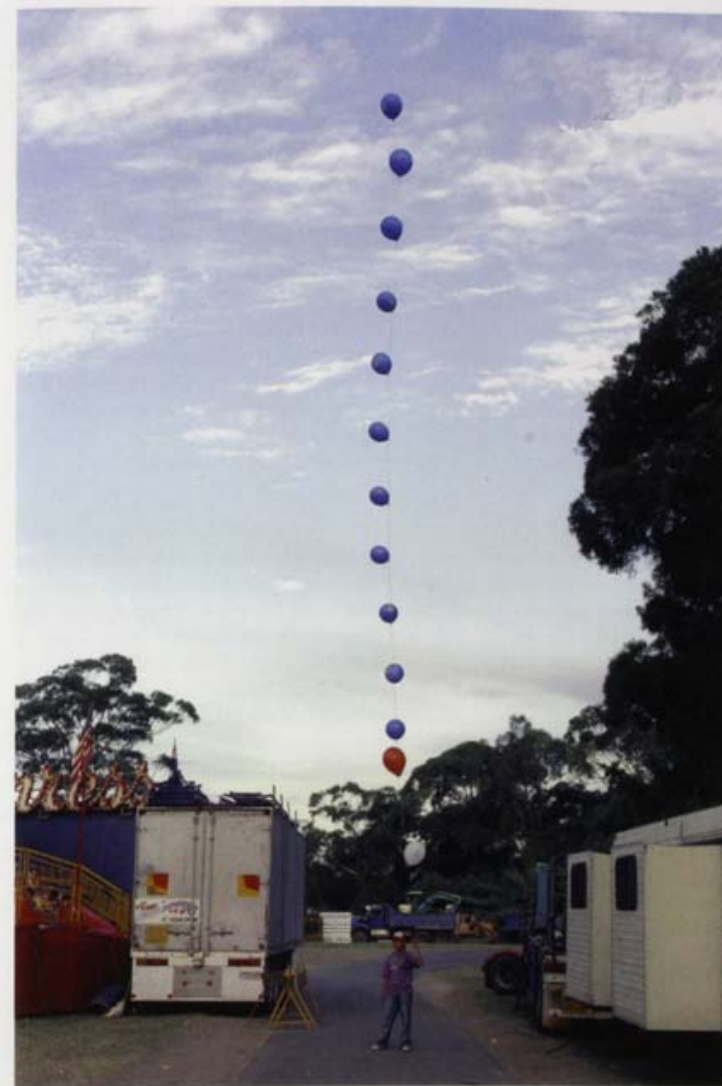


Figure 9. Garry Trinh, *Balloons*. (Photo: Garry Trinh)

a fortress, protecting the residents from uncertainty and violation. Ironically, *Welcome Home* refers to the xenophobia of the residents in western Sydney where the majority of people are migrants. Inevitably, these 'fortified homes' — as the artist calls them — deliver a message of fear.¹⁶

Garry Trinh arrived in western Sydney as a child refugee with his family, and his photographs overtly express love, concern and curiosity about that social environment. Recently, he took 'photo-walks' through several western Sydney suburbs, using his camera to create a visual diary of the space, the community, its development, (and under-development). In one photograph titled *Balloons* (fig. 9) that was taken at the Tet Festival (Vietnamese Lunar New Year), the location encapsulates the environment of 'Westies' (industrial, working class), and the line of thirteen balloons rising high in the sky, symbolises the hope of 'Aspirational Australians' (hard-working and economically successful).¹⁷ Many of Trinh's images highlight the absurdity and artificiality of the man-made environment when it invades nature: advertising billboards in weird juxtapositions, a dead fruit bat lying on the pavement partly covered by dried leaves, trees entangled by a tiled front yard (Lelick and Ruhle). Garry Trinh is not just a photographer taking snapshots; his photography records what could have easily been unseen.

KHUE NGUYEN

Gary Trinh and Khue Nguyen belong to Generation 1.5, that is, they were born in their homeland but grew up and were educated in another country. Their narratives and visual language are contemporary and relate to a wide spectrum of communities such as Australians of refugee backgrounds, those of other non-English backgrounds, and environmental groups. Khue Nguyen, an artist of the first generation, is an example of the talents brought to Australia through waves of boat people. He graduated from the Fine Arts College of Ho Chi Minh City (formerly Saigon National Fine Arts College). Both his parents taught at the college until the communist government reshuffled the staff in the 1980s to better accommodate the new political environment. In 2010, Khue Nguyen became the first Vietnamese finalist in the prestigious Australian Archibald Portrait Prize held at the Art Gallery of New South Wales. His portrait, *Unleashed* (2009), (fig. 10) portrays Khue's profile, integrated into his personal journey which involves conflict with his Vietnamese heritage and his sexual preference. With extraordinary detail Khue's head seems to burst into a chaotic world — symbolic images of dragons' claws, fish, octopuses, male and female genitalia, surrounding a pair of stapled lips. Khue's face expresses the serenity of a meditative person, but inside his head there is anarchy — the result of the journey from his homeland to Australia and his recognition of his homosexuality.

Fly Me To The Moon (2010) (fig. 11) presents a muscular male torso seen from the back, positioned as if about to fly, and *Never Felt This Way* (2010) portrays only the back of a man. However, both strongly express human emotions and vulnerability and belong to a new series titled *In Search of Sensuality*, which



Figure 10. Khue Nguyen, *Unleashed* (2009), watercolour and pencil on paper, 100 x 75 cm. (Photo: Khue Nguyen)

will be exhibited at Art Atrium gallery in Sydney, to coincide with the 2011 Mardi Gras Festival. Khue has a great knowledge of human anatomy, (through training in the Paris Beaux Arts tradition at the Fine Arts College of Ho Chi Minh City).



Figure 11. Khue Nguyen, *Fly Me to the Moon* (2010), mixed media on paper, 38 x 48 cm. (Photo: Khue Nguyen)

His new works are delicate, mobile and vigorous, referring to the traditional humanist qualities associated with the Italian Renaissance artist Michelangelo. One reviewer of the Italian draughtsman wrote: 'Michelangelo sets motion free. His figures at the gallery seem to wrestle for perfection. Their immense shoulders turn, their ribs and muscles ripple. Their bodies know no peace' (Richard 1). Similarly, Khue's characters present 'movements' of their bodies with internalised emotions. (William Yang, Speech at the Opening). *In Search of Sensuality* did not receive any harsh reactions from the conservative Vietnamese community; in contrast, one of the works was purchased by a Vietnamese. One wonders if negative criticism happens only in references of the subject-matter and gender of the artist. (So far, only woman artists have been singled out for attention [My Le Thi and Mai Nguyen-Long not being the only cases].)

LESS SEEN THAN WHAT?

Australians have been progressively exposed to more and more Asian art throughout the 1990s, after the nation's multiculturalism policy was augmented by the influx of Indochinese refugees in the late 1970s and 1980s, and Chinese migrants after the Tiananmen Square massacre in 1989. Various exhibitions of Asian art were either brought in from Asia, or organised by Asian artists living in Australia, with the facilities of a few galleries and regional museums. Gallery 4A (Asia-Australia Arts Centre) was founded in 1996 by Melissa Chiu, an expert in Chinese art. Sherman Gallery was established in 1981 as a consequence of the Director Gene Sherman's strong interest in Japanese and Chinese art. Ray Hughes Gallery was established in Brisbane in 1969 and in Sydney in 1985, and is credited with collecting and selling Chinese art well before it became a trend. White Rabbit Gallery was founded in 2000 by Kerr and Judith Neilson and according to the blurb on its website, it has 'one of the largest and most significant collections of contemporary Chinese art' (online).

The Asia Pacific Triennials (APT) at the Queensland Art Gallery and Gallery of Modern Art has offered Australians the opportunity to see Vietnamese art from Vietnam since 1993. Alison Carroll, Art Director of Asialink, was in charge of Vietnamese art in the first APT (1993), which showcased only one Vietnamese artist (Nguyen Xuan Tiep) due to the limits of time, budget and communication (the Vietnamese authorities did not have any concept about curatorship at the time).¹⁸ The second APT (1996) presented three artists (Vu Dan Tan, Mai Anh Dung, and Dang Thi Khue); the third APT (1999) again exhibited three artists (Nguyen Minh Thanh, Nguyen Trung Tin and Vu Thang). Vietnamese art selected for the second and third APTs was collated by Ian Howard, the Director of Queensland College of Art, who at the time carried out an exchange program with the Fine Arts College of Hanoi, which resulted in a documentary video recorded by Ian Lang, *the Art of Place Hanoi-Brisbane Art Exchange* (1995) and two exhibitions in Hanoi and Brisbane. The fourth APT (2002) which was designed to represent 'a core group of influential artists from the Asia-Pacific region who have challenged and shaped

the course of contemporary art and modern culture over the past four decades' (QAG website) showed no Vietnamese artists. The fifth APT (2005) consisted of a commissioned project by Vietnamese-American artist, Dinh Q. Le: *The Farmers and the Helicopters* and *The Lotusland*, and a Vietnamese film directed by Viet Linh. The latest APT (2010) presented Jun Nguyen-Hatsushiba and Bui Cong Khanh. All these works that showed in the Queensland Art Gallery and the Gallery of Modern Art were exempt from Vietnamese extremists' censorship. It is not clear whether the leadership of the Vietnamese community in Brisbane is less politicised than that in Sydney, or whether the works just did not provoke their sensibility.

Casula Powerhouse Arts Centre in Sydney (CPAC) is another publicly funded space that has consistently curated exhibitions of or including Vietnamese-Australian artists.¹⁹ However, CPAC is not a commercial enterprise, and cannot promote artists the way marketing processes require. Furthermore, CPAC has been 'handicapped by discord within the local city council' (Japser 27) and the resonance of protests in 2009 by a small group of Vietnamese-Australians that has discouraged its future involvement with Vietnamese-Australian artists.²⁰ In this social and cultural context, art made by Vietnamese-Australian artists has less chance of being showcased than that by other Australian artists of Asian backgrounds.

When Australia decided that it was in Asia, it wanted to get involved and engage with Asian countries and their people. In the case of Vietnam, it is hard to imagine that there would be any cultural engagement on a national level between Australia and Vietnam that would bypass 'a community hurt', a cross to bear for Vietnamese-Australian artists. Any cultural products from Vietnam would be seen as 'pro-communist propaganda' and would be protested by the leadership of the Vietnamese community. The five artists presented in this article were selected because their works help define the contemporary portrait of Australia — the multicultural Australia. These works created by Vietnamese-Australian artists cross borders; they are a fusion of different influences, but primarily they speak about and to the current issues of Australia. Despite the pressure of political sensitivity and indifference, art made by Vietnamese-Australian artists continues to be created, simply because the artists want to express themselves. Less seen or more seen, is another matter.

NOTES

- ¹ *Saigon Times* became a monthly from July 2010.
- ² For more on My Le Thi's works, see Melissa Chiu, 'Shifting Frames of Reference: Asian Australian Women Artists'.
- ³ Former leader of the now defunct One Nation party. For more information, see Denise Woods, 'Australia in Asia: Negotiating Pauline Hanson in the Southeast Asian Press'.
- ⁴ Prime Minister John Howard led a Liberal Party government from 1996 to 2007.

- ⁵ Between 2003 and 2005, *Isle of Refuge* travelled to 24 Hr Art Gallery, Darwin and Araluen Galleries Alice Springs Cultural Precinct of Northern Territory, Flinders University Gallery in Adelaide, Monash University Museum of Art in Victoria, Fremantle Arts Centre in Western Australia and Museum of Brisbane in Queensland.
- ⁶ Ien Ang, Gay Hawkins and Lamia Dabbousy observe that '[t]he VCA [Vietnamese Community Association] did not represent the whole Vietnamese community in Australia, only a certain highly organised section of it' (46); Carruthers agrees: '[i]ndeed if there's one thing the VCA does well, it's organising a protest' (151).
- ⁷ For Carruthers' observations see 'The Imagined Homeland of the Vietnamese Diaspora' pp. 150–52. The Vietnamese community in Australia by and large includes refugees (boat people) and migrants. The Vietnamese Community Association (VCA), however, represents only the political view of anti-communists. Carruthers' essay presents more context and explanation of the complex duality of Vietnamese politics in Australia.
- ⁸ Mai Nguyen-Long talked about her past to Neil Manton in 'Unheard Voices: Asian Artists in Australia'.
- ⁹ For more details see Hoa Pham, 'Pho Dog Fuss'.
- ¹⁰ Vietnamese, for instance, do not approve of others touching their heads, for the head is seen as 'a place to worship ancestors'.
- ¹¹ *Nam Bang!* was curated by Boitran Huynh-Beattie at Casula Powerhouse Arts Centre in April–June 2009. It voiced the aftermath of the Vietnam War through intergenerational perspectives by 25 artists from Australia, France, Korea, New Zealand, USA and Vietnam.
- ¹² For further development of this issue, see Boitran Huynh-Beattie, 'A Long Journey'.
- ¹³ Archive of Vietnamese Boat People website: <http://www.vnbp.org/english/index2.htm>.
- ¹⁴ For more information about the BigWest Festival, see http://www.bigwest.com.au/fileadmin/site_files/archives/program05.pdf.
- ¹⁵ Interview with the artist through email on 10 January 2011.
- ¹⁶ For more of Garry Trinh's works, see his website: <http://www.garrytrinh.com/>
- ¹⁷ For more analysis about Aspirational and Westies, see Gabrielle Gwyther, 'Once Were Westies', and "'From Cowpastures to Pigs" Heads: the Development and Character of Western Sydney'.
- ¹⁸ See Alison Carroll, 'Myths and Histories: A Vietnamese Story'.
- ¹⁹ Such as: *Vietnam Voices* (1997–2001 and 2009) curated by Kon Gouriots and Adam Lucas, *9 Lives* curated by Debra Porch (1999), *Generation 1.5*, and *I Love Pho* curated by Cuong Le, and *Nam Bang!* (2009) curated by Boitran Huynh-Beattie.
- ²⁰ Two proposals that were Vietnam-related were postponed by Casula Powerhouse Arts Centre in 2010.

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