Acknowledgment of Country

In the spirit of He er bu tong—A Third Way of Harmony—we acknowledge the Wurundjeri and Boon Wurrung/Bunurong peoples of the Eastern Kulin Nations as Traditional Owners of the land on which this exhibition is taking place. This has long been a place of learning, sharing, and dialogue, where knowledges travel along language, songlines, and pathways. We pay our respects to Elders past and present, and to the emerging, and we also extend this respect to Aboriginal and Torres Strait Islander artists and communities. We recognise that sovereignty was never ceded. May the exhibition's arc of Encounter–Dialogue–Coexistence-Reflection continue here, in relation to the living continuity of First Peoples' cultures.

致敬原住民传统守护者

秉持"和而不同—第三种和谐之道"的精神，我们谨此致敬本次展览所在之地的传统守护者——东库林民族联盟的 Wurundjeri 与 Boon Wurrung/Bunurong 人民。自古以来，这片土地便是学习、分享与对话之所，知识在语言、歌线与行走的路径之间传承，流动和延续。我们向过去与当下的长者，以及正在成长中的新一代致以深切的敬意，并将这份敬意扩展至所有澳大利亚原住民与托雷斯海峡岛民的艺术家与社群。我们承认，这片土地的主权从未被割让。愿本次展览的篇目："相遇、对话、共生与反思"在此地继续生长，与第一民族（First Peoples）文化的生命延续彼此呼应。

和而不同 (He er bu tong)-A Third Way of Harmony

In a time when harmony and dialogue are often overshadowed by polarisation and divergence, this exhibition, titled 和而不同 (he er bu tong)— literally "harmony without uniformity"—offers a reimagining of coexistence that sustains difference without assimilation. In this exhibition, harmony is not a state of perfect balance, but a Third Space—one that is fluid and relational, where distinct identities meet without erasure and are continuously negotiated. As articulated in Chinese Taoist philosophical principles, harmony emerges like the 阴 (yin) and 阳 (yang) in 太极 (taiji), which exist not in opposition but in dynamic reciprocity.

Curated as a multi-chaptered journey through the themes **of Encounter, Dialogue, Coexistence**, and **Reflection**, this exhibition brings together three Narrm/Melbourne-based emerging artists—**Hendrik Hu, Jenny Jingyi Cui**, and **Molly Pieroni**—whose practices trace intimate negotiations between the self and the world. Through diverse material vocabularies encompassing painting, printmaking, sculpture, and installation, their works resonate across mythic, spiritual, and psychological landscapes, staging 和而不同 as both an aesthetic and a living philosophy.

ACT I: ENCOUNTER

We begin with a confrontation of the inner struggle. **Jenny Jingyi Cui**'s triptych *惑业苦 / Suffering* (2024) explores the Buddhist cycle of pain and liberation through the "three poisons" of desire, greed, and ignorance, in which human beings continuously seek liberation but cannot escape due to these inherent natures. Alongside, **Molly Pieroni**'s *Casting a Shadow* (2025) visualises the persistence of overwhelming emotions that trail behind the self as an inescapable presence. Here, we recognise that harmony begins not in resolution but in the act of facing tension.

ACT II: DIALOGUE

The second act moves from struggle towards resonance. **Hendrik Hu** integrates personal experiences into their screenprints, as seen in *When Lei Zhenzi As a Child* and *When Yang Jian As a Child* (2024), where they reimagine Taoist deities as children, caught between innocence and responsibility. Beside them, **Cui**'s *The Mermaid Scripture* (2025) unfolds as a lino-printed book, drawing on both Eastern and Western mythologies and aesthetics to explore hybrid and transcultural femininities. Across the gallery, **Pieroni**'s painting *Head and Heart* (2025) externalises the negotiation between logic and emotion through her recurring red-and-blue language. These works transcend cultural traditions, mythologies, and psychological landscapes, creating a dialogical space where differences resonate and generate new meanings without assimilation.

ACT III: COEXISTENCE

At the centre of the exhibition, coexistence emerges as a mode of living with contradictions. **Hu**'s large-scale print derived from oil painting *The Frontier's Transport Dreaming* (2025) reflects on the coexistence of memory and modernisation in a transformed homeland, where urbanisation emerges with nostalgic landscapes. **Cui**'s mixed-media sculpture *浮生若梦 / Life is but a Dream* (2025) introduces the impermanent fluidity between dreaming and awakening, balancing delicately within the interwoven relationships of illusion and reality. **Pieroni**'s acrylic painting *In the Bath* (2025) stages the daily negotiation with intrusive thought patterns, offering a meditation on compromise in ordinary rituals as a means to coexist with intrusive states of mind. Together, these works embody 和而不同 as Taoist harmony—a state of fluid interdependence.

ACT IV: REFLECTION

Finally, I invite you to inscribe, draw a picture, or use any format to reflect on what harmony means to you or respond to the artworks on display. With your voices, let us gather and transform this space into a collective realm where we are united but distinct.