

Eugenia Lim

The Ambassador

A 4A Centre for Contemporary Asian Art and Museums & Galleries of NSW touring exhibition

EDUCATION RESOURCE



EDUCATION RESOURCE

ITINERARY

This education resource was written and prepared by Amy Bambach in conjunction with Museums & Galleries of NSW, 2018.

Managed by Museums & Galleries of NSW, *The Ambassador* will tour nationally between 2019-2021 to the following locations:

CONTENTS

Introduction	1
About the Artist	2
About the Exhibition	2
Key Terms	3
Timeline of Chinese-Australian Relations	4 - 7
Before you begin	8
Discussion Ideas	9 - 11
Activity Ideas	12 - 16
Links	17

Anne & Gordon Samstag Museum of Art, SA
28 February – 6 April 2019

Nautilus Arts Centre – City of Port Lincoln, SA
19 April – 1 June 2019

Riddoch Art Gallery, SA
17 January – 23 February 2020

Bega Valley Regional Gallery, NSW
24 April – 21 June 2020

Goulburn Regional Art Gallery, NSW
3 July – 14 August 2020

Griffith Regional Art Gallery, NSW
12 September – 18 October 2020

Coffs Harbour Regional Gallery, NSW
20 November 2020 – 16 January 2021

Orange Regional Gallery, NSW
30 January – 28 March 2021

SOCIAL MEDIA

Hashtags: #EugeniaLim #TheAmbassador

Eugenia Lim: @eugeniuslim

4A Centre for Contemporary Asian Art: @4a_australia

Museums & Galleries of NSW: @mgnswnsw

A 4A Centre for Contemporary Asian Art and Museums & Galleries of NSW touring exhibition. This project is assisted by the Australian Government's Visions of Australia program.



INTRODUCTION

This resource offers suggested learning activities to help audiences engage with the practice of contemporary Australian artist Eugenia Lim.

This resource will explore key ideas in Eugenia Lim's practice including:

- cultural identity
- migration and globalisation
- characters
- national and personal histories

While these activities have been written with late primary and early secondary students in mind, the concepts they address are intended to be accessible and adaptable to learners of all ages and abilities. Teachers are free to adapt these learning activities to suit their context and their students. That said, this section connects to the subject areas of Visual Arts and History (or HASS), with particular relevance to the Australian Curriculum cross-curriculum priority of Asia & Australia's engagement with Asia.

The activities contained in this resource are aimed to be used flexibly and may be undertaken before, during or after an exhibition visit. Teachers could also combine learning experiences to deliver a larger unit of work that has the potential to cover both Arts and HASS outcomes.

In this resource, you will find:

- Insight into the practice of Eugenia Lim
- A contextual timeline of Australia's engagement with China
- A glossary of terms
- A variety of discussion and making activities for use in the classroom, or the gallery.
- Links for further reading and exploration.



Above: Eugenia Lim, *The People's Currency*, 2017, performance, dimensions variable. Photo by Zan Wimberley. Courtesy of the artist.

Cover: Eugenia Lim, *The Australian Ugliness (the leg)*, 2018. Digital C-type print, 395 x 595mm. Photographed by Tom Ross. Courtesy of the artist.

ABOUT THE ARTIST

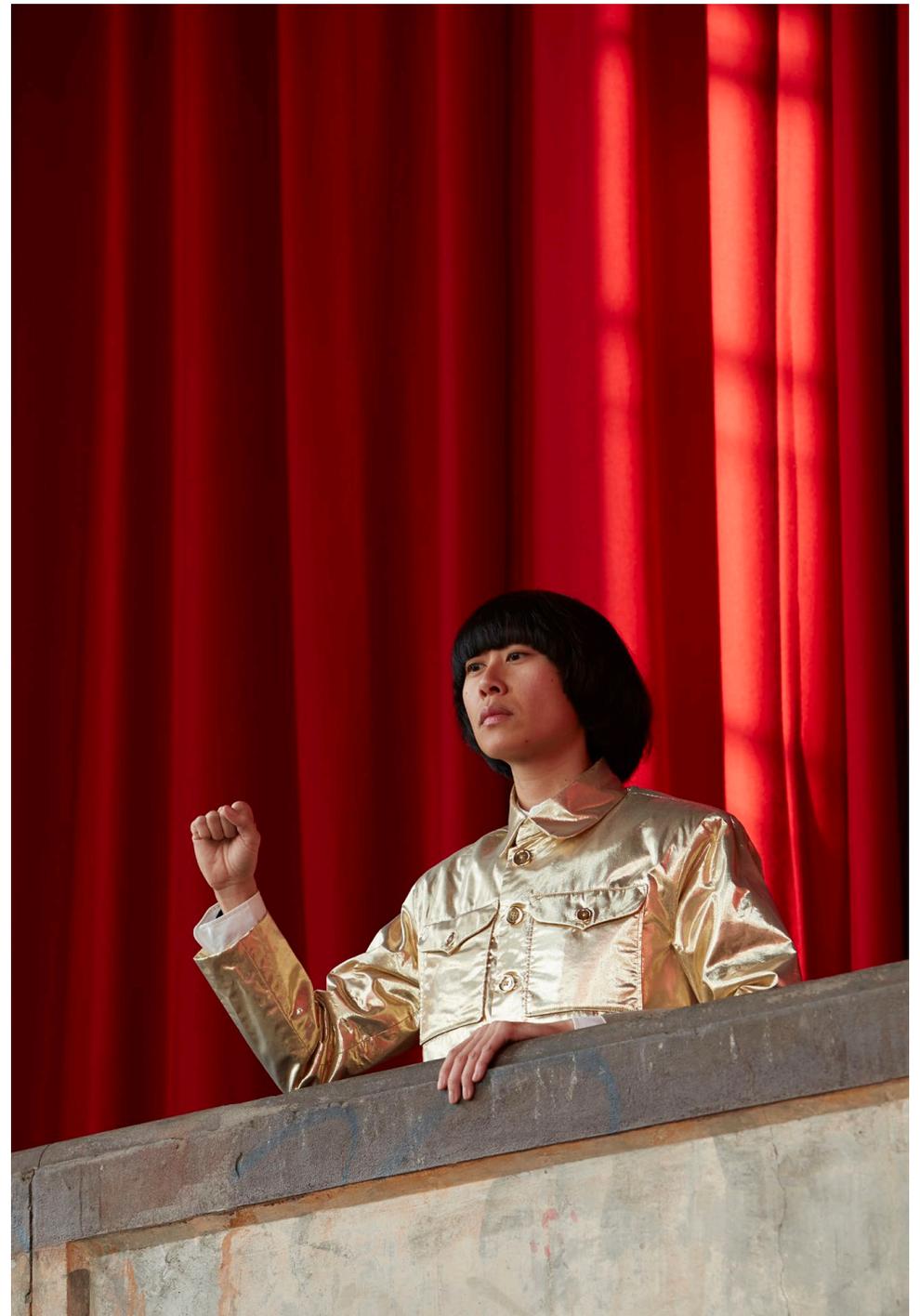
Eugenia Lim (b. 1981 Melbourne, Australia) is an Australian artist of Chinese–Singaporean descent who works across video, performance and installation. Interested in how national identities and stereotypes are formed, Lim invents personas to explore the tensions of an individual within society.

Important to Lim's work are themes of authenticity, mimicry, the historical, the anachronistic and the ways these merge together. Lim finds inspiration in sites that are both 'contemporary' and 'out of time' including model homes, suburban sprawl, historical parks and the Australian landscape. Counterpoint to these sites, Lim has performed the identities of persona including Japanese hikikomori; Miranda from Picnic at Hanging Rock and currently, a gold Mao-suited 'Ambassador'.

These invented fictional characters travel through time and cultures, exploring the concept of alienation and belonging in a globalised world. The dialogue between place and performance in Lim's work reflects the push-pull between Australian and Asian, the mono and the multicultural. She is interested in exploring how national identities and stereotypes can divide and bond our world today.

ABOUT THE EXHIBITION

The exhibition presents three artworks from Eugenia Lim's *The Ambassador* series: *Yellow Peril* (2015), *The People's Currency* (2017) and *The Australian Ugliness* (2017). In this three-part project, Lim takes on a Mao-like persona called the Ambassador, dressed in a gold suit and matching bowl haircut. Through each of these works, the Ambassador takes on new roles to uncover the Australian-Asian narrative, exploring racial politics, the social costs of manufacturing and the role of architecture in shaping society.



Above: Eugenia Lim, *The People's Currency*, 2017, performance, dimensions variable. Photo by Zan Wimberley. Courtesy of the artist.

KEY TERMS

Ambassador:

a representative or promoter for a specific activity, or, an official person sent by a country to be its representative in a foreign country.

Identity:

the characteristics determining who a person is, including qualities, beliefs and personality.

Installation art:

large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time. Installations often transform an audience's perception, or experience of a space.

Globalisation:

the process in which people, ideas and goods spread throughout the world, creating more interaction between the world's cultures, governments and economies.

Migration:

movement of people to a new area or country in order to find work or better living conditions.

Mass-production:

the manufacture of large quantities of products, often on assembly lines in factories.

National identity:

the distinctive traditions, culture, and language that describe our nation as a whole. For example, Australia's national identity is often associated with "mateship" and the "fair go".

Performance art:

Artworks that are created through actions performed by the artist or other participants. These actions may be live, recorded, spontaneous or scripted. Performances usually involve a relationship between audience and performer.

Persona:

a character played by an actor.

Stereotype:

a widely-believed but overly simplistic idea or opinion of a person, group, or thing.

Yellow Peril:

a racist metaphor that suggests the people of Asia are a danger to the Western world. The racist and cultural stereotypes of the Yellow Peril began in the late 19th century, when Chinese immigration to other countries around the world became more common.

Video art:

Artworks that involve the use of video and /or audio and rely on moving images.



Left: Eugenia Lim, *The Australian Ugliness (Bondi sunbather)*, 2018. Digital C-type print, 395 x 595mm. Photographed by Tom Ross. Courtesy of the artist.

TIMELINE OF CHINESE – AUSTRALIAN RELATIONS

Pre 1850

The earliest Chinese free settler arrived in Australia in 1818. From the 1840s, a shortfall in the labour supply saw British and Chinese agents ship indentured labourers from China.

1850s

The Victorian gold rush leads to an immigration boom of people from across the world, including Chinese migrants.

1854

Eureka Stockade rebellion, instigated by European-Australian gold miners in Ballarat, Victoria over the injustice of the goldfield licensing system and police corruption.

1854-1855

Thousands of Chinese people arrived on the Australian goldfields, mostly men. Women were rarely miners regardless of ethnicity. The Chinese miners commonly faced discrimination and harassment in the goldfields of Victoria, based on racism and fear of competition for gold as the Chinese were known as untiring workers.

1855

The Victorian government imposes legal restrictions on the number of Chinese immigrants with the Act to Make Provision for Certain Immigrants, translating anti-Chinese sentiments into law.

1857

Anti-Chinese race riot at Buckland Valley in Victoria to attempt to expel Chinese miners from the area.

1861

Almost 40,000 Chinese people (3.3% of the total population) are now living in Australia. This is not equalled until the late 1980s. In the same year, violent anti-Chinese riots occurred at Lambing Flats mining camps in NSW, widely considered the worst anti-Chinese riots in Australian history.

The pressure of public opinion against the Chinese caused the NSW Government to pass the Chinese Immigration Restriction and Regulation Act. QLD introduced restrictions in 1877 and WA followed suit in 1886.



Above: S.T. Gill, *Might versus Right* [Lambing Flat Riot, 1861], c. 1862-63, watercolour, State Library of New South Wales: < https://search.slnsw.gov.au/primo-explore/fulldisplay?docid=ADLIB110327344&context=L&vid=SLNSW&search_scope=MOH&tab=default_tab&lang=en_US >

1870s

After the gold rush subsided, Chinese miners in VIC and NSW began to move into towns and cities. The three most common occupations for Chinese people were market gardening, cabinet making, and laundering.

1881

Tensions continue over the belief that Chinese workers would compete unfairly with colonists for jobs. This leads NSW to pass laws directly aimed at restricting the influx of Chinese in 1881, 1887 and 1898.

Late 1880s

The racist term “Yellow Peril” coined to describe the alleged danger that predominantly white Western civilizations could be overwhelmed by Asian peoples.

1901

Immigration Restriction Act (White Australia Policy) introduced, which strictly controlled who could migrate to Australia. It required “prohibited immigrants” to complete a dictation test in any European language. Those who failed the test were refused entry or deported.

1901-1947

Rapid decline in the Chinese-born population in Australia from 29,000 in 1901 to 6000 in 1947.



Left: 'White Australia Policy' badge 2018, Museum of Applied Arts & Sciences, accessed 9 January 2019, <<https://ma.as/343885>>

Far left: Cartoon titled 'The Mongolian Octopus', The Bulletin, 21 August 1886. National Museum of Australia: <<http://www.nma.gov.au/defining-moments/resources/white-australia-policy>>

1951

Following the Second World War, the White Australia Policy increasingly came under question. The Colombo Plan introduced in 1951, aimed at strengthening relationships with Asia, increases migration.

1958

The Revised Migration Act introduces a simpler system of entry permits and abolishes the controversial Dictation Test.

1960s to 1970s

Chinese immigrants began to arrive in increasing numbers.

1970s

Eugenia Lim's parents migrate to Australia from Singapore as part of the Colombo Plan.

1972

Diplomatic relations between Australia and the People's Republic of China are established.

1973

The White Australia Policy, which had lasted for more than 70 years, was abolished. Decisions about who could migrate to Australia are no longer made due to race or ethnicity and multiculturalism was introduced.

1975

Australian Parliament passed the Racial Discrimination Act.

1976-1982

Post Vietnam-war over 2,000 refugees from Vietnam arrive in Australia by boat. Prime Minister Fraser supports the resettlement of over 200,000 more refugees, many of whom were ethnic Chinese.

1978

The Australia-China Council (ACC) established by the Government to foster relations between Australia and China.



Above: Jensen, Michael. 1977, [Vietnamese boat people, Darwin, November 1977, 2] [picture] Michael Jensen <<http://nla.gov.au/nla.obj-149648663>>

1980s

China and Australian begin to build up a range of common bilateral and regional interests, including strong economic ties, which continue today.

1980

Ron Robertson-Swann's public sculpture *Vault* was installed in City Square, Melbourne in 1980. It was disliked by the public and press and given the nickname "The Yellow Peril" by the newspapers, which stuck.

1981

Eugenia Lim born in Melbourne, Australia.

1989

A second wave of boat arrivals begins, with about 300 people arriving by boat each year, mostly from Cambodia, Vietnam and Southern China.



Left: Ron Robertson-Swann, *Vault*, 1980, steel plate, paint, ACCA, Southbank, City Square. Commissioned by the City of Melbourne, 1980. City of Melbourne Art and Heritage Collection: <<http://citycollection.melbourne.vic.gov.au/vault/>>

1990s to 2000s

China's need for resources is a major stimulant of Australia's mining boom.

1996

Politician Pauline Hanson makes a speech in parliament about Australia being in danger of being swamped by Asians. She wants to review immigration policy and abolish multiculturalism.

2010s

Australia-China relations are characterised by strong trade bonds. China is Australia's largest trading partner, while Australia is a leading source of resources for China. In 2014, China accounted for 34% of Australian exports.

2014

Over 90,000 Chinese international students reported to be studying in Australia.

2015

The China-Australia Free Trade Agreement formed. Chinese investment in real estate hits AUD\$6.85bn. Renewed anti-Chinese sentiment accompanies increased movement of Chinese labour into Australia and Chinese ownership of Australian land and infrastructure.

2016

Direct investment into Australia from China increases by 56%. Australian census records 3.9% of population as being of Chinese-ancestry, while Chinese-born residents make up 2.2% of population.

BEFORE YOU BEGIN

The artworks in this exhibition focus on themes including cultural and national identity, race, migration and stereotypes. Before you and your students engage with the discussion points or activities below, we recommend that as a group you come up with ground rules to create a culturally safe space.

A safe space is based on respect, where all students can feel listened to, accepted, valued, supported and comfortable expressing their ideas. Encourage students to think about what behaviour will help create a safe space (i.e. no name calling).

A helpful guideline in discussions is to encourage students to reflect on the themes in the work through their own experiences, rather than imagining or assuming about the experiences of other people. Similarly, focus on creating connection through similarities, rather than focusing on differences or stereotypes.

“An older woman of Anglo-Australian descent... said that in watching ‘Yellow Peril’, she could consider history as a narrative in which what is left out is as telling as what is left in. It made her perceive Australian ‘history’ in a new way, through Asian eyes.” – Eugenia Lim, Antidote 2017



Left: Eugenia Lim, *Welcome Stranger*, 2015, papier-mache, paint, 50.5 x 13 x 33.5 cm. Courtesy of the artist.

DISCUSSION IDEAS

CONTEMPORARY ART: PERFORMANCE, INSTALLATION AND VIDEO

“Ultimately I hope that in some way, my work will help my audience encounter other people – no matter how ‘foreign’ in terms of gender, sexuality, race, religion or politics – as fellow human beings and citizens of the world.” – Eugenia Lim, Antidote 2017

1. Before you go to the exhibition, as a group brainstorm answers to the following questions:

- Who makes art and why do they make it?
- Where can an audience see art?
- What does an artwork look like? What kind of features does it have?
- What should an artwork do (or how should it make us feel)?

After you have seen the exhibition, choose one of the works you saw. How does this work compare to your original ideas of what an artwork should be?

Fill in the blanks of the following sentence: I used to think art was _____ and now I think art can be _____.

2. After Eugenia Lim has performed *The People’s Currency*, documentation of the work remains on display.

- How would the experience of seeing the documentation be different to seeing the performance?
- Do you think the documentation of *The People’s Currency* is just as important as the performance? Why or why not?
- What are some other ways you could document live or temporary artworks for audiences to enjoy?

3. Choose one of the artworks in this exhibition. Consider:

- How is this artwork connected to something you already know about?
- Has this artwork presented ideas about this topic that extended your thinking in new ways?
- What is challenging or confusing about what you have seen?
- What questions would you ask the artist?

4. Eugenia Lim often uses symbols and themes in her work, such as the colour gold.

- Why do you think Lim uses gold in her work?
- What do you think it might mean?
- Does it carry different meanings in each of her works?

“I make art because I believe it offers the space and possibility to change the way we see ourselves in the world.” – Eugenia Lim, Antidote 2017



Above: Eugenia Lim, *The People’s Currency*, 2017, performance, dimensions variable. Photo by Zan Wimberley. Courtesy of the artist.

BELONGING & IDENTITY:

5. Think of a place where you feel at home or like you belong.

- What about this place makes you feel at home? Make a list of words that describe how you feel, or behave in this place.
- Think of a place, or situation, where you didn't feel like you belonged. What about this place, or situation, made you feel unwelcome? Make a list of words that describe how you felt, or acted, in that situation.
- Now consider the character of the Ambassador in all three artworks. What might the Ambassador perceive and feel in each situation? What about her facial expression, behaviour, actions or clothing suggests this?
- Is this the same or different in each artwork?

6. Think about what factors shape your identity, or who you are as a person. For example, your likes or dislikes, family or beliefs.

Eugenia Lim makes works that relate to identities and context. What aspects of her identity and experience does Lim draw on in her work?

"I have also grown up between two cultures as a child of diaspora and never really felt at home in any one country. This feeling of in-betweenness has become something that fuels my work." – Eugenia Lim, Antidote 2017

"What makes us perceive that someone does or doesn't belong?" – Eugenia Lim, Experimenta 2016

Right: Eugenia Lim, *The People's Currency*, 2017, performance, dimensions variable. Photo by Zan Wimberley. Courtesy of the artist.



HISTORY AND REPRESENTATION:

7. In *Yellow Peril*, Eugenia Lim reimagines history by changing the identity of the person who found the Welcome Stranger gold nugget from an Irish male to Asian-Australian female. Consider the history of Chinese miners as described on the timeline above.



- How do you think miners at the time would have reacted to Lim discovering the nugget?
- Do you think this reaction would be different now? Why or why not?

8. The name of the artwork *Yellow Peril* has a double meaning. It is the insulting nickname given to a sculpture by Australian artist Ron Roberston-Swann (seen in the photograph of Lim's parents) and a racist metaphor for Asian migration (see the glossary and timeline above).

- Why do you think Lim might have chosen this name for her artwork?
- How does the title add another layer of meaning to the visuals you see in the video?

9. A famous politician Winston Churchill once said "History is written by the victors".

- What do you think this means?
- How does this relate to Lim's works *Yellow Peril* and *The Australian Ugliness*?

10. In *The Ambassador* series, Eugenia Lim brings an Asian and female perspective to Australian history and landscapes. Why do you think it might be important for all types of people to see representations of themselves (people who look like them) in media, such as television, books, or art?

11. Use the glossary, or timeline, as starting points for discussion with your class to support their engagement with the exhibition.

Did you know the gold nugget the Ambassador finds is a replica of a real-life nugget? The "Welcome Stranger" found in 1969 was the world's largest nugget, weighing 66kg!

ACTIVITY IDEAS

1. In Eugenia Lim's works, she performs the character of the Ambassador, dressed in a gold suit. She has said that this character is a combination of Chairman Mao, Henry Ford and Terry Guo (the CEO of the company Foxconn).

- **Have you ever been an ambassador or representative before?** For example, you could have been captain for a sporting team; or an SRC member who represented your class on school council.
- **What was your role as an ambassador?** Think about what kind of activities you did, and what kind of behaviour was expected of you while you were an ambassador.
- **Imagine you have asked to be the ambassador for your favourite interest or hobby.** For example, the Ambassador for Cats, or the Ambassador for Basketball. Think about the following points:
 - **What would your mission as ambassador be?** For example, to promote that cats be chosen as pets over dogs.
 - **How would you deliver your mission as ambassador?** For example, lead a parade of kittens through the main street of town to encourage people to adopt cats.
 - **What kind of qualities or characteristics would you have as an ambassador?** For example, being very agile and aloof. Now, design a costume for yourself to wear as an ambassador. You could create an illustration of yourself as the Ambassador in costume delivering your mission, or, actually create the costume!

The style of suit Lim wears is known Zhongshan suit, or Mao suit, after Chinese Communist leader Mao Zedong's fondness for wearing them in public.



Above: Eugenia Lim, *The People's Currency*, 2017, performance, dimensions variable. Photo by Zan Wimberley. Courtesy of the artist.

EXTEND IT:

- Design a flag or business card that represents your ambassador
- Take an ambassadorial photograph in costume with the other ambassadors in your class
- Film your ambassador delivering a statement (think of the Queen's or PM's video messages)
- Develop an ambassadorial performance where you interact with an audience, like Eugenia Lim.

Eugenia Lim was inspired by artist, Tseng Kwong Chi, who also used a Mao suit in his work in the 1980s.

“As a second-generation Australian... I am nevertheless forever bound by appearance to China, an unknown motherland I visited for the first time just last month (in 2016)... Being judged on face-value for what’s skin deep has become a useful and powerful tactic for me in my work.” – Eugenia Lim, Experimenta 2016

2. Eugenia Lim’s works draw on her family’s history of migrating to Australia from Singapore and her own experience of living in Australia as a woman of Chinese-Singaporean descent.

Create a map of all the places in the world your family has lived. Print out a copy of a map and place a piece of transparent paper on top (this could be tracing paper, overhead transparencies or even a plastic sleeve).

EXTEND IT:

- Share the story of your name (first name or last name) with a friend. What does your name mean and where does it come from?
- Interview someone who has migrated from one area to another. This might be someone who has moved to a new country, or even someone who has moved to a new town. Gather information about their journey that they are happy to share with you. Create an artwork that illustrates an aspect of their experience.

Eugenia Lim’s parents immigrated to Australia from Singapore during the White Australia Policy, as part of the Colombo Plan (a Commonwealth scholarship program). What kinds of attitudes do you think they experienced?

Below left: Eugenia Lim, *New Australians (Welcome Stranger 1869/2015)*, 2015, Screen print on mylar emergency blanket, 210 x 160 cm. Courtesy of the artist.
Below right: Eugenia Lim, *New Australians (Yellow Peril, 1980/2015)*, 2015, Screen print on mylar emergency blanket, 210 x 160 cm. Courtesy of the artist.

- **First mark on your map the places where you have lived.** This might be several countries, several towns within a country, several streets within a town or maybe just in one house!
- **Now mark on your map where your ancestors have lived.** Go back as many generations as you can!

- **Reflect on your map.** How have these locations or movements influenced your identity?
 - **Layer all the maps your group has created on top of each other.** You should now see everyone’s marks combined together. What patterns or commonalities do you notice? What does this suggest the diversity of experiences in Australia?

Eugenia Lim was born in Australia and only visited China for the first time in 2016.



3. In *The Australian Ugliness* Eugenia Lim's Ambassador takes the audience on a tour of private and public architectural spaces in Melbourne and Sydney to consider the role of architecture in shaping culture and cultural diversity.

Research and collect images of director Baz Luhrman's movie *Australia*, director George Miller's movie *Mad Max*, artist Shaun Gladwell's work *Apologies 1–6*, designer Marc Newsom's *Lockheed Lounge* and Melbourne building *Eureka Tower*.

The Australian Ugliness is also the name of a 1960 book on Australian architecture by architect Robin Boyd.

Consider the following:

- What are the similarities between these images?
- What kind of vision of Australia do these images create?
 - Are there any stereotypes that you can identify?
 - What are these images missing in their representation of Australia?

In *The Australian Ugliness*, Lim wants to make space for marginal identities on screen. *The Ambassador* inserts a female, Asian presence into the landscape of Australia's 'signature' architecture, design, film and art, which Lim says is still monumental, white and male.

Considering what is missing, research and collect images from other Australian architects, designers, film-makers and artists, which fill the gaps of representation. Why do you think it might be important to have diverse representation in the media that Australia produces and shows?

EXTEND IT:

- Rewrite stories or fairy tales where you swap the roles of characters, for example Cinderella and Prince Charming. What does this revised story tell us about stereotypes and representation?
- Consider how you can bring new voices and perspectives into the Australian media landscape (including those of young people!) such as through creating podcasts or blogs.
- The original *Australian Ugliness* discussed how Australian architecture completely ignored the context of our Australian environment and position in the Asia-Pacific (and instead copied European designs). Design a house that draws on our Australian context (our landscape, weather, Asian-Pacific location etc) in its architecture.

If Eugenia Lim could change one thing about the world, it would be that women would run the world!



Above: Eugenia Lim, *The Australian Ugliness (selfie steps)*, 2018. Digital C-type print, 395 x 595mm. Photographed by Tom Ross. Courtesy of the artist.

4. Eugenia Lim often uses replicas and casts of objects in her work, such as of the Welcome Stranger gold nugget, the sculpture *Vault* and an iPhone. Often these objects are symbols for bigger ideas that relate to her experience and history.

- **Think of an object that is important to you.** It could be one of your favourite things, like a treasured soft animal, or part of your family history, like an object passed down from your parents or grandparents.
- **Bring a photograph of your object to class** (or the real object if possible!)
- **Write down the story of that object**, including when you got it, why it is important to you and what memories you have of it. Include a description of what your object is and what it looks, feels, sounds or smells like.
- **Use playdough or clay to create a replica of your object**, focusing on your favourite features of that object.
- **Display your replica** and story together with your peers in a collaborative Museum of Family Objects.

EXTEND IT:

- Experiment with making casts like Eugenia Lim. Press your object (solid objects only!) into playdough to create a mold, coat with oil and then pour in Plaster of Paris to make a cast of your object. You could even paint them gold.

Aside from the Ambassador, Lim has also performed many characters in her work including a rock star; the cannibal Issei Sagawa and a suburban beautician.



Right: Eugenia Lim, *Yellow Peril*, 2015, (video still), single-channel HD video, colour, sound, 17 minutes and 55 seconds. Courtesy of the artist

5. In *The People's Currency*, the public is invited to enter into short-term 'employment' on a factory floor. Lim is interested in the social impact of globalisation, mass-production and labour conditions.

Create your own assembly line to manufacture drawings.

The aim is to produce as many drawings as possible during your shift. The drawings all need to be of the same quality and look as identical as possible. Set a time limit for the shift like 15min, or a quota of goods, like 50 drawings. This activity works best when you keep the assembly line going for as long as possible! Instead of drawings, your assembly line could manufacture any kind of product, as long as it can be broken down into several steps.

- To create your assembly line, form a group of workers and sit in a line.
- Choose someone to be the production line manager.
- The manager makes a drawing template for their workers to recreate. This should be large and somewhere visible, like a whiteboard. The drawing should only consist of separate simple shapes or lines. There should be one shape or line for each worker to draw.
- Each worker is then assigned a shape from the sample drawing. For example, Worker 1 will draw the pink square; Worker 2 will draw the green triangle.
- The manager places a stack of papers next to Worker 1. To start, they take a piece of paper, draw their shape, pass it on and repeat. As the piece of paper travels around the assembly line, the workers must only complete their assigned section of the drawing before passing it on to the next worker.
- During the assembly line process, the production line manager should

Eugenia Lim's factory name Renminconn is a hybrid of Renminbi, the name for Chinese currency, and Foxconn, the Chinese multinational company that manufactures iPhones. Why do you think she chose this name?

sound a buzzer to signal to workers when it's time to pass on their drawing to the next worker (regardless if they are finished or not).

- Working conditions: Workers may not leave their seat for any reason and must put up their hand if their pencil breaks, or have any problems, so the production manager can assist them. The production line manager may wish to get into character to motivate their assembly line to work more efficiently!

Once your assembly line finishes their shift think about the following:

- How did it feel to be a worker on the assembly line?
- Was it hard to go fast and still meet the quality control criteria?
- What might the positives or negatives be for assembly line processes?

"Feeling uncomfortable is good. It's something everyone should practice"
– Eugenia Lim, Experimenta 2016

EXTEND IT:

- Learn more about globalisation and its economic, social, political, and cultural impacts. Brainstorm what some pros and cons of globalisation may be, research the impacts of globalisation and stage a debate.

- Engage in research to find out more about where our products come from. Documentaries such as

How It's Made or this [New York Times article](#) about the manufacturing process of an iPhone are a great place to start!

When Eugenia Lim performed *The People's Currency* in Melbourne in 2017, she ran her factory 12 hours a day for 6 days straight! Imagine what that would have felt like.

LINKS

- **Visit** Eugenia Lim's website to learn more about her artistic practice: <http://www.eugenialim.com/>
- **Read** Eugenia Lim's interview with Antidote: <http://www.antidote.org.au/artists/eugenia-lim/>
- **Watch** Eugenia Lim speaking at Experimenta Social #6: <https://www.youtube.com/watch?v=Gbg20R27kBM>
- **See** Eugenia Lim's Ambassador in action in this video documentation of *The People's Currency* at AsiaTopa in February 2017: <https://vimeo.com/233411920>
- **Read** more about Welcome Stranger –the world's largest gold nugget, found in Australia: <https://collections.museumvictoria.com.au/articles/3019>
- **Find out** more about one of Australia's more controversial sculptures, *Vault*, by Ron Robertson-Swann: <http://www.abc.net.au/news/2016-04-05/vault-yellow-peril-sculpture-tributes-scattered-across-melbourne/7248702>
- **Watch** Tseng Kwong Chi's short 1980s documentary *East Meets West* and learn about one of Eugenia Lim's artistic influences: <https://www.youtube.com/watch?v=Duary10DKB0>
- **Engage** with National Museum of Australia's *Harvest of Endurance* that represents two centuries of Chinese contact with, and emigration to, Australia: http://www.nma.gov.au/collections/collection_interactives/endurance_scroll/harvest_of_endurance_html_version/home
- **Listen** to the ABC podcast *It's Not a Race* to learn more about race, racism, identity, culture, difference in Australia: <http://www.abc.net.au/radionational/programs/itsnotarace/>

Left: Eugenia Lim, *The People's Currency*, 2017, performance, dimensions variable. Photo by Zan Wimberley. Courtesy of the artist.

