



# WILLIAM YANG

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MY UNCLE'S MURDER AND OTHER STORIES

## WILLIAM YANG

### BIOGRAPHY

One of few Australian artists to have a long-term dialogue with the public, William Yang is internationally renowned for his photographic and performance works. Born in Mareeba, North Queensland in 1943, William studied architecture at The University of Queensland before relocating to Sydney in 1969. After working as a playwright with an experimental theatre company, he turned his hand to photography more seriously in 1974.

William's premier exhibition, *Sydneyphiles* (1977), documented Sydney's celebrity and gay party scene and polarised viewers with its graphic and striking imagery. Since then, William has become highly regarded for his honest portraiture, sublime landscapes and reflective examinations of Chinese-Australian cultures.

William has held numerous exhibitions of his photographs throughout Asia, Australia, Europe and North America. His work is represented in the following public collections: National Gallery of Australia, National Library of Australia, National Portrait Gallery, Art Gallery of New South Wales, Queensland Art Gallery/GoMA, State Library of New South Wales, Museum of Contemporary Art, Cairns Regional Gallery, The University of Queensland, Higashigawa-cho Municipal Gallery, Hokkaido, Japan and Tokyo Metropolitan Museum of Photography, Japan.

Since 1989, William's other major vehicle of expression has been live performance. His photographs serve as bookmarks and illustrations to his melodious, poetic monologues. Many of William's performance works have toured across Australia and the world; *Sadness* was recreated as a multi-award winning motion picture in 1999.

William was awarded International Photographer of the Year at the Higashigawa-cho International Photographic Festival, Japan in 1993. He received an Honorary Doctorate of Letters from The University of Queensland in 1998 and was awarded the H.C. Coombs Creative Arts Fellowship by the Australian National University in 2007.

William continues to explore issues of history, self and identity. He was commissioned to create a new performance piece, *My Generation*, for the opening of the National Portrait Gallery in 2008. His work was prominently featured in Queensland Art Gallery's *The China Project* in 2009 and will be included in The University of Queensland Art Museum's *National Self Portrait Prize 2009*.

William lives and works in Sydney, travelling often to Queensland and China.

### SELECTED SOLO EXHIBITIONS

- |      |   |
|------|---|
| 2009 | <i>My Uncle's Murder and Other Stories</i> , Andrew Baker Art Dealer, Brisbane<br><i>Life Lines</i> (part of <i>The China Project</i> ), Queensland Art Gallery/Gallery of Modern Art, Brisbane |
| 2008 | <i>Claiming China</i> , Australian Centre for Photography, Sydney; Monash Gallery of Art, Melbourne<br><i>Miscellaneous Obsessions 2</i> , Helen Maxwell Gallery, Canberra                      |
| 2007 | <i>Breathing the Rarefied Air of Canberra</i> , Helen Maxwell Gallery, Canberra   |
| 2006 | <i>William Yang: Selected Photographs 1968–2003</i> , Mackay Regional Gallery, Mackay; Bathurst Regional Gallery, New South Wales; Manning Regional Gallery, New South Wales; Port Hastings     |

- Regional Art Gallery, New South Wales; Bendigo Art Gallery, Victoria; Logan Art Gallery, Queensland; National Wool Museum, Geelong, Victoria; Gold Coast City Art Gallery, Queensland; Albury Regional Gallery, New South Wales; Mossman Art Gallery, New South Wales; Wollongong City Gallery, New South Wales; Cairns Regional Gallery, Queensland
- Ennongonia*, Rhur Museum, Mineralien-Museum, Essen, Germany
- 2001 *Australian Chinese*, Gallery 4A, Sydney; Luna Theatre, Brussels, Belgium; National Portrait Gallery, Canberra; Ballarat Fine Art Gallery, Victoria
- Miscellaneous Obsessions*, Stills Gallery, Sydney; Adelaide Festival Centre, South Australia
- 2000 *Images*, Andrew Baker Art Dealer, Brisbane; Grafton Regional Gallery, Grafton, New South Wales
- 1998 *Diaries*, State Library of New South Wales, Sydney
- 1997 *Friends of Dorothy*, Roslyn Oxley9 Gallery, Sydney
- Stolen Moments*, Photofeils, Edinburgh
- 1995 *Land and Sea*, Canberra Civic Centre; George Gallery, Melbourne; Barry Stern Gallery, Sydney
- Written Works*, Barry Stern Gallery, Sydney; Darwin Entertainment Centre Gallery, Northern Territory; Perth Institute of Contemporary Art, Western Australia; Salamanca Arts Centre, Hobart, Tasmania
- Patrick White*, Barry Stern Gallery, Sydney
- 1994 *Sydney Photographed*, Museum of Contemporary Art, Sydney
- 1993 *From Bondi to Ularu*, Higashikawa Arts Centre, Hokkaido, Japan
- 1991 *Australian Faces and Places*, Ordos Museum, Yi League, Inner Mongolia, China
- 1988 *Living Together*, New South Wales Bicentennial Exhibition, Sydney
- 1984 *Sydney Diary*, Hogarth Galleries, Sydney
- 1977 *Sydneyphiles*, Australian Centre for Photography, Sydney

#### SELECTED GROUP EXHIBITIONS

- 2009 *A Chinese Legacy*, The University of Queensland, Brisbane
- National Self Portrait Prize*, The University of Queensland, Brisbane
- 2008 *Men Like Me*, Midsumma Festival, Melbourne
- 2007 *Queensland: Sunshine State*, Campbelltown Art Gallery, Sydney
- National Photographic Portrait Prize*, National Portrait Gallery, Canberra
- Reveries: Photography & Mortality*, National Portrait Gallery, Canberra; The University of Queensland Art Museum, Brisbane; Mornington Peninsula Regional Gallery, Victoria
- 2006 *Australian Photographic Portrait Prize*, Art Gallery of New South Wales, Sydney
- 2005 *Australian Photographic Portrait Prize*, Art Gallery of New South Wales, Sydney
- Points of view: Australian photography 1985–95*, Art Gallery of New South Wales, Sydney
- Art and About*, Sydney

- 2004 *In a New Light: Australian Photography 1930s–2000*, National Library of Australia, Canberra  
*Jia (Family, House, Home)*, Hong Kong International Arts Festival, Hong Kong  
*Home*, Chinese Arts Centre, Manchester, England; and various UK galleries  
*Art and About*, Sydney
- 2003 *POL: Portrait of a Generation*, National Portrait Gallery, Canberra  
*Synergies*, ANU, Drill Hall, Canberra  
*Hung, Drawn and Quartered*, Tin Sheds, Sydney  
*JIA*, Gallery 4A, Sydney
- 2002 *Imaging Identity and Place*, Grafton Regional Gallery, NSW; QUT Art Museum, Brisbane;  
Goulburn Regional Art Gallery, NSW; Manly Art Gallery and Museum, NSW; Orange Regional Art  
Gallery, NSW; Bendigo Art Gallery, Vic; Albury Art Gallery, NSW; Tweed River Regional Art  
Gallery, NSW; Campbelltown City Art Gallery, NSW; Gold Coast City Art Gallery, Bundall, Qld;  
Tamworth City Gallery, NSW
- 2001 *Brownies and Blondies*, Aeroplastics Gallery, Brussels
- 2000 *Complicity*, Australian Centre for Photography, Sydney  
*Visualising AIDS: Images in Art and Design*, Ivan Dougherty Gallery, Sydney  
*A Long Life*, Queensland Art Gallery, Brisbane  
*Ecstasy*, Wessel + O'Connor Gallery, New York, NY, USA  
*Exposure*, Wemyss Gallery, Sydney  
*Mirror with a Memory*, National Portrait Gallery, Canberra  
*World Without End*, Art Gallery of New South Wales, Sydney  
*Federation*, National Gallery of Australia, Canberra  
*Surrender*, Aeroplastics Gallery, Brussels  
*Brownies and Blondies*, Torch Gallery, Amsterdam
- 1998 *On the Edge: Australian Photographers of the Seventies*, San Diego Museum of Art, San Diego,  
CA, USA  
*Waterproof*, Centra Cultural de Belem, Lisboa, Portugal  
*Close Relationships*, Australian Centre for Photography, Sydney
- 1997 *Missing*, Il Ponte Contemporanea, Rome
- 1994 *AustralAsian Exhibition*, Hong Kong (sponsored by the Australian Consulate General, South  
China Morning Post and Qantas)  
*Art in the Age of AIDS*, National Gallery of Australia, Canberra  
*+Positive: Artists Addressing AIDS*, Campbelltown City Art Gallery, Sydney
- 1993 *Personal Fictions: Art of This World*, Museum of Contemporary Art, Sydney  
*Mardi Gras*, Barry Stern Gallery, Sydney

*A View From Australia*, Australia Week Exhibition, Beijing, China

**MONOLOGUES WITH SLIDES**

- 2008 *China*, Stables Theatre, Sydney  
*Shadows*, USA tour, Marylands, Cedar Rapids, Minneapolis, Chicago, Boston, Hanover  
*China*, Stavanger, Bergen, Norway; Kunsten Festival, Brussels, Belgium; Alkantara Festival, Lisbon, Portugal; Theater Der Welt, Halle, Germany; Orego Arts Festival, Dunedin, New Zealand, Nelson Arts Festival, New Zealand  
*My Generation*, National Portrait Gallery, Canberra
- 2007 *China*, Performance Space at CarriageWorks, Sydney; OzAsia Festival, Adelaide; Melbourne International Festival, Melbourne
- 2006 *Shadows*, Under The Radar festival, New York, NY, USA; Illawarra Performing Arts Centre, Wollongong, New South Wales; Glen Street Theatre, Sydney; Canberra Theatre Centre, ACT; Judith Wright Centre, Brisbane; Caloundra Cultural Centre, Queensland; Darwin Entertainment Centre, Northern Territory; Tanks Art Centre, Cairns  
*Objects For Meditation*, Singapore. Melbourne Festival, Melbourne  
China, development stage
- 2005 *From the Inside Out*, Bathurst Memorial Entertainment Centre, New South Wales  
*Objects For Meditation*, Sydney Opera House, Sydney; Kunsten Festival, Brussels, Belgium; River Festival, Brisbane, also Oslo, Norway; Rotterdam, The Netherlands; Lyon, France; Reunion Islands
- 2004 *From the Inside Out*, Australian Centre for Photography, Sydney  
*Sadness*, *Blood Links* and *Friends of Dorothy*, Romaeuropa Festival, Rome, Italy
- 2003 Romaeuropa Festival, Rome, London, Strasbourg, Dublin, Philadelphia  
*Shadows*, Calgary, Vancouver, Toronto and Montréal, Canada  
*The Journeys of William Yang* (Performance retrospective: *Shadows*, *Blood Links*, *Friends of Dorothy* and *Sadness*), Belvoir Street Theatre, Sydney  
*Blood Links*, Singapore International Arts Festival, Singapore  
*Shadows*, Georges Pompidou Centre, Paris France; Festival d'Automne, Paris, France
- 2002 *Shadows*, Sydney Festival, New South Wales; Perth Festival, Western Australia; Adelaide Festival, South Australia; Bergen International Festival, Bergen, Norway  
*Friends of Dorothy*, Midsumma Festival, Melbourne; *It's Queer Up North Festival*, Manchester, England  
*Blood Links*, Houston, USA, Theaterformen, Hannover and Braunschweig, Spielstand 02, Frankfurt, Germany, Strasbourg, France, Bite 02, London, Theater Spektakel, Zurich, De Keuze van de Schouwburg, Rotterdam, Artsaustralia Berlin 02, Berlin, 4th China Shanghai International Arts Festival, Shanghai, Asia Society and Snug Harbour, New York
- 2001 *Friends of Dorothy*, High Performance Rodeo Festival, Calgary

- Blood Links*, Six Stages Festival, Toronto, Canada; Hero Festival, Auckland, New Zealand; Taranaki Festival, New Plymouth, New Zealand; Kunsten Festival, Brussels, Belgium; Spoleto Festival, Charleston, USA; Festival d'Automne, Paris, France
- 2000 *The North*, Culturgest Festival, Lisboa, Portugal
- Blood Links*, Little Asia Festival, Hong Kong and Taipei; Restless Gravity Festival, Swansea, St Donats, Bangor, Aberystwyth, Wales; Brisbane
- 1999 *The North*, International Festival of Arts and Ideas, New Haven, Connecticut, USA
- Blood Links*, Performance Space, Sydney
- Friends of Dorothy*, FEAST Festival, Adelaide
- 1998 *The North* toured Perth, Albany, Bunbury, Karratha, Broome (all WA); Alice Springs and Darwin (NT); Cairns, Townsville, Mackay (all Qld); Lismore, NSW; Geelong, Vic; Launceston and Hobart (Tasmania)
- Friends of Dorothy*, Performance Space, Sydney
- 1997 *The North* toured Brisbane; Adelaide; Canada; London; Germany; New Zealand
- Sadness* toured Vancouver, Canada; Edinburgh, Glasgow, Aberdeen, Scotland
- 1996 *Sadness*, queerupnorth1996, Manchester, Liverpool, Institute of Contemporary Arts, London (all England)
- The North*, National Festival of Australian Theatre, Canberra; Melbourne Festival; Belvoir Street Theatre, Sydney
- 1995 *The Fabulous Trifle*, Museum of Contemporary Art, Sydney
- Sadness* toured New Zealand; North Queensland; Darwin; Perth; Geelong; Hobart; Albury; Katoomba; London; Manchester; Minneapolis
- 1994 *Sadness*, Hong Kong Fringe Festival; Adelaide Festival of the Arts; New Zealand International Festival with seasons, Auckland; Brisbane
- 1993 *Sadness*, Asian Theatre Season, Sydney; Melbourne International Festival; National Festival of Australian Theatre, Canberra
- 1992 *Sadness*, Belvoir Street Theatre, Sydney
- 1990 *China Diary*, Belvoir Street Theatre, Sydney; Modern Image Makers Festival, Melbourne
- 1989 *The Face of Buddha*, Belvoir Street Theatre, Sydney
- Excerpt from *The Face of Buddha*, Writers in Recital, Perspecta Readings, Art Gallery of New South Wales, Sydney; Spoleto Fringe Festival, Melbourne
- COLLABORATIONS AND WORKSHOPS**
- 2006 Collaborated with Kate Champion, choreographer, with *Snapshots*
- Collaborated with Kate Shearer of Jigsaw Children's Theatre with *Emma's Dynasty*
- 2005 *Cluster*, Adelaide
- Conducted two week story telling workshop for performers at Reunion Island

- 2004 Directed *Flash Blak*, performed by Merv Bishop for Message Sticks Festival  
Worked with Cultural Diversity Cluster group, research, at Drama Department, Flinders University, Adelaide
- 2001 *Sadness*, Margaret Meade Touring Film Festival, USA and international
- 2000 *Sadness* screened at gay film festivals in London, Boston, Hong Kong, Toronto, New Zealand, Turin, and at mainstream film festivals in Tel-Aviv, Canada (Hot Docs), Amsterdam, Australia (Doco 2000), Singapore, Switzerland  
*Four Sites in Wales*, collaborative work with Mike Pearson, Video
- 1999 Collaborative work with Edwin Lung, British-Chinese choreographer, in England  
The film *Sadness*, adapted and directed by Tony Ayres, screened at gay film festivals in New York; San Francisco; Los Angeles; Austin; Montréal; Chicago; Amsterdam; Washington D.C.; Seattle, and at mainstream film festivals in Amsterdam; Hawaii; Mumbai, India; Montréal; New York; Brisbane; Melbourne  
*Sadness* broadcast by SBS TV in the *Masterpiece* series
- 1990 Commissioned by ABC TV Drama to write *The Wives of Kwong*, a mini-series about Chinese in Australia
- 1971 *Childhead's Doll*
- 1969–1971 Playwright, Performance Syndicate, Sydney: Plays included *Orestes*; *10,000 Miles Away*

#### FILM, PERFORMANCE, TELEVISION AND THEATRE

- 2008 6x6, a collaboration with Indigenous artists, Moree, NSW
- 2007 Wrote *Emma's Dynasty* for Jigsaw Childrens Theatre, Canberra  
Collaborated with Kate Champion on *The Age I'm In*
- 2004–05 Directed *Flash Blak*, performed by Merv Bishop for Message Sticks Fest  
Worked with Cultural Diversity Cluster group, research, with Drama Department, Flinders University
- 2001 *Sadness*, Margaret Meade Touring Film Festival, USA and international
- 2000 *Sadness* screened at gay film festivals in London, Boston, Hong Kong, Toronto, New Zealand, Turin, and at mainstream film festivals in Tel-Aviv, Canada (Hot Docs), Amsterdam, Australia (Doco 2000), Singapore, Switzerland
- 1999 The film *Sadness*, adapted and directed by Tony Ayres, screened at gay film festivals in New York; San Francisco; Los Angeles; Austin; Montréal; and at mainstream film festivals in Amsterdam; Hawaii; Mumbai, India; Montréal  
*Sadness* broadcast by SBS TV in the *Masterpiece* series
- 1996 *The Chinese Diaspora, Stage One*, a collaborative work with Edwin Lung, the British-Chinese choreographer, in England
- 1990 Commissioned by ABC TV Drama to write *The Wives of Kwong*, a mini-series about Chinese in Australia

1969–71 Playwright, Performance Syndicate, Sydney: Plays included *Orestes*; *10,000 Miles Away*; *Childhead's Doll*

#### BIBLIOGRAPHY

Lo, Jacqueline. 'William Yang: Ghostly Inventories' in Turner, Caroline and Williams, David. *Recovering Lives*, Research School of Humanities and School of Art Gallery, The Australian National University, Canberra, 2008

Lo, Jacqueline. 'Ghostly Inventories' in Yang, William. *My Uncle's Murder*, Andrew Baker Art Dealer, Brisbane, 2009

*William Yang: Selected Photographs 1968–2003*, Wollongong City Gallery, Wollongong, 2003

Yang, William. *Australian Chinese: William Yang*, National Portrait Gallery, Canberra, 2001

Yang, William. *China*, Currency Press, Sydney, 2008

Yang, William. *Diaries: A retrospective exhibition: 25 years of social, personal and landscape photography*, State Library of New South Wales, Sydney, 1998

Yang, William. *Friends of Dorothy*, Pan Macmillan Australia, Sydney, 1997

Yang, William. *My Uncle's Murder*, Andrew Baker Art Dealer, Brisbane, 2009

Yang, William. *Patrick White: The Late Years*, Pan Macmillan Australia, Sydney, 1995

Yang, William. *Sadness*, Allen and Unwin, Sydney, 1996

Yang, William. *Starting Again: A Time in the Life of William Yang*, Heinemann, Melbourne, 1989

Yang, William. *Sydney Diary: 1974–1984*, James Fraser, Sydney, 1984

Yang, William. 'William Yang: Life Lines' in *The China Project*, Queensland Art Gallery | Gallery of Modern Art, Brisbane,

Yang, William and Pip, Chris. *Bodywork: Confessions from the Funeral Trade*, Hale and Iremonger, Sydney, 1990

#### EDUCATIONAL QUALIFICATIONS

1998 Hon. Doctorate of Letters, University of Queensland, Brisbane

1968 Bachelor of Arts (Architecture), University of Queensland, Brisbane

#### AWARDS

2008 *Emma's Dynasty* wins Canberra Times Critics Award

2007 H. C. Coombs Creative Arts Fellowship, Australian National University, Canberra

2004 *The Journeys of William Yang*, performance retrospective, nominated for Best Special Event, Helpmann Awards, Australia

2003 *Sadness*, winner, special prize, Guangzhou Documentary Film Festival, China

2000 Finalist award, New York Expo, 2000

2000– 2002 *Sadness* the film, written and performed by William Yang, adapted and directed by Tony Ayres, voted Most Popular film at the Brisbane International Film Festival, Brisbane

- Winner of AWGIE for best screenplay by the Australian Writers Guild  
*Sadness* bestowed the Cinemedia Erwin Rado award for the Best Australian Short Film, Melbourne Film Festival, Melbourne  
*Sadness* nominated Best Documentary, winner Best Sound, Australian Film Industry awards  
*Sadness*, finalist, Television Documentary and Information Programs Cultural Issues; finalist, New York Festivals 1999 Television Programming Awards  
 Special Mention; Australian Centre for Cultural Studies Awards  
*Sadness* winner Australian Film Critics Circle Award for Best Doc. film  
*Sadness* winner of best documentary ATOM Awards (Association of Teachers Of Media)
- 1999 *Sadness*, written and performed by William Yang, adapted and directed by Tony Ayes, voted Most Popular film at the Brisbane International Film Festival  
 Awarded an AWGIE prize for *Sadness* screenplay by the Australian Writers Guild  
*Sadness* bestowed the Cinemedia Erwin Rado award for the Best Australian Short Film, Melbourne Film Festival
- 1997 *Sadness* received the Australian Film Industry award for best sound in a documentary  
 Outstanding Visual Arts Event. Gay and Lesbian Mardi Gras, Sydney, for *Friends of Dorothy*
- 1993 International Photographer of the Year: The Higashigawa-cho International Photographic Festival Award, Japan

#### **PUBLIC COLLECTIONS**

National Gallery of Australia, Canberra  
 National Library of Australia, Canberra  
 National Portrait Gallery, Canberra  
 Art Gallery of New South Wales, Sydney  
 Queensland Art Gallery/GoMA, Brisbane  
 State Library of New South Wales, Sydney  
 Museum of Contemporary Art, Sydney  
 Cairns Regional Art Gallery, Queensland  
 Queensland University of Technology, Brisbane  
 The University of Queensland, Brisbane  
 Higashigawa-cho Municipal Gallery, Hokkaido, Japan  
 Tokyo Metropolitan Museum of Photography, Japan



"Mother in Car." From the show, "My Social Murder." William Wong, 2007. The Photographs Showroom  
 My mother, Emma Wong, was thirteen years younger than her eldest sister, my Aunt Bessie Fong Lee, and they were close. My mother told me, "You know Bessie was always sick. I brought up her children. Since there was a decision to be made who'd come to me. I was the practical one. I ran the household. I learned to drive a car. Bessie never learned to drive a car, she never wanted to."

### MOTHER IN CAR (2008)

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

72 x 90 cm

Edition 20

\$5,500



*"William Fang Yuen and Aunt Bessie," from the series, "My Uncle's Murder." William Fang, 2008. The photograph shows Aunt Bessie had married Fang Yuen when she was sixteen and he was about forty. She came from Yam Creek in the Northern Territory to Moree in North Queensland to live with him. The whole family, her mother and her three siblings, came too, to live under Fang Yuen's roof, Chinese style, including Emma who was three years old.*

**WILLIAM FANG YUEN AND AUNT BESSIE (2008)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

69 x 90 cm

Edition 20

\$5,500



*"William Fang Yuen and Business Partners" From the book, "My Uncle Murder." William Fang, 2002. Yuen. Photographed by...*  
 Fang Yuen was a rich man and some say arrogant as well. He owned cane fields and a ship at  
 Morabayan. He had a company called Yuen Koo. He was murdered in 1922 by a white Russian called Peter  
 Danielchenski who was a manager on one of his cane farms. At a trial Danielchenski was acquitted of  
 first degree murder.

# **WILLIAM FANG YUEN AND BUSINESS PARTNERS (2008)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

72 x 90 cm

Edition 20

\$5,500



*"William in Cane Fields." From the series, "My Uncle's Murder." William Yano, 2008. He  
 Sixty-eight years later, I talked to many of my relatives about Fong Yano's death. Everyone had a different version  
 of the murder. I stood in the place where my uncle had been shot and I tried to put all the stories together.  
 They didn't make sense. But there was one thing they all agreed on and it was this - the Chinese at the time were very  
 upset about the outcome of the trial. They thought it was a great miscarriage of justice.*

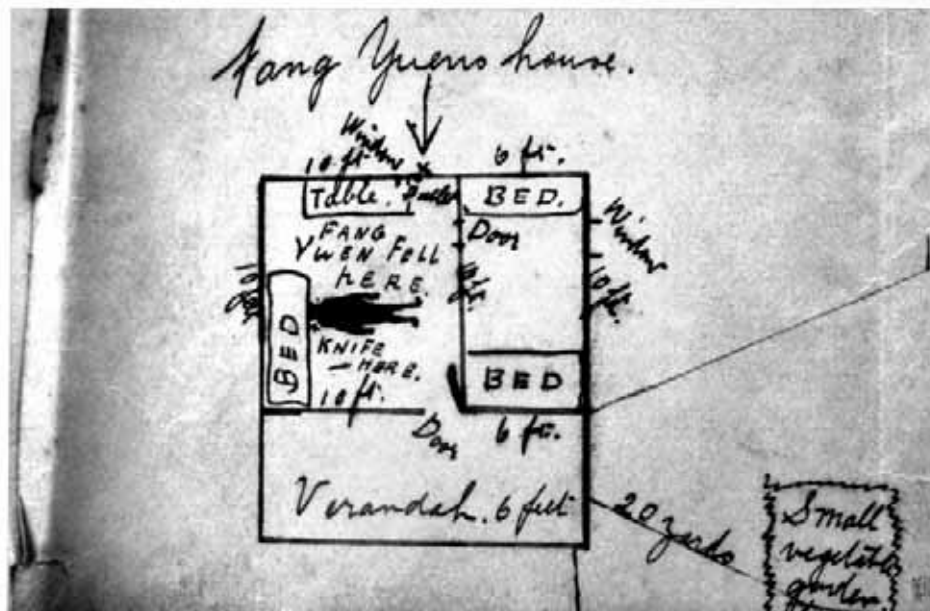
**WILLIAM IN CANE FIELDS (2008)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

72 x 90 cm

Edition 20

\$5,500



"Palace Sketch of the Murder."

From the journal, "My Murders & Ghosts."

William Lloyd, 2008-29

I found documents in the Innisfail Court House of how Fang Yun died. They shed light on the story I'd been told. All the stories had a grain of truth but over time they had become wildly exaggerated and distorted. The knife in one story had become a spear. The sketch was interesting to me because, today they would have used a camera. It was like a photograph.

## POLICE SKETCH OF THE MURDER (2008)

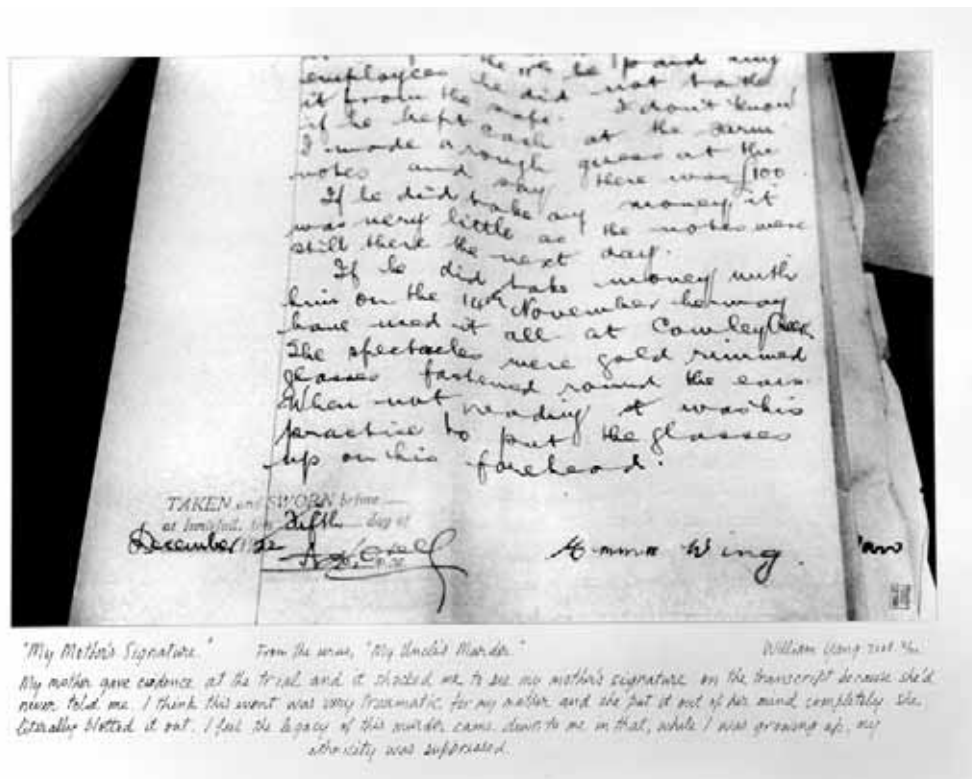
Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

72 x 90 cm

Edition 20

**\$5,500**





### MY MOTHER'S SIGNATURE (2008)

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

69 x 90 cm

Edition 20

\$5,500



# WILLIAM YANG

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PHOTOGRAPHING MATTHEW MITCHAM

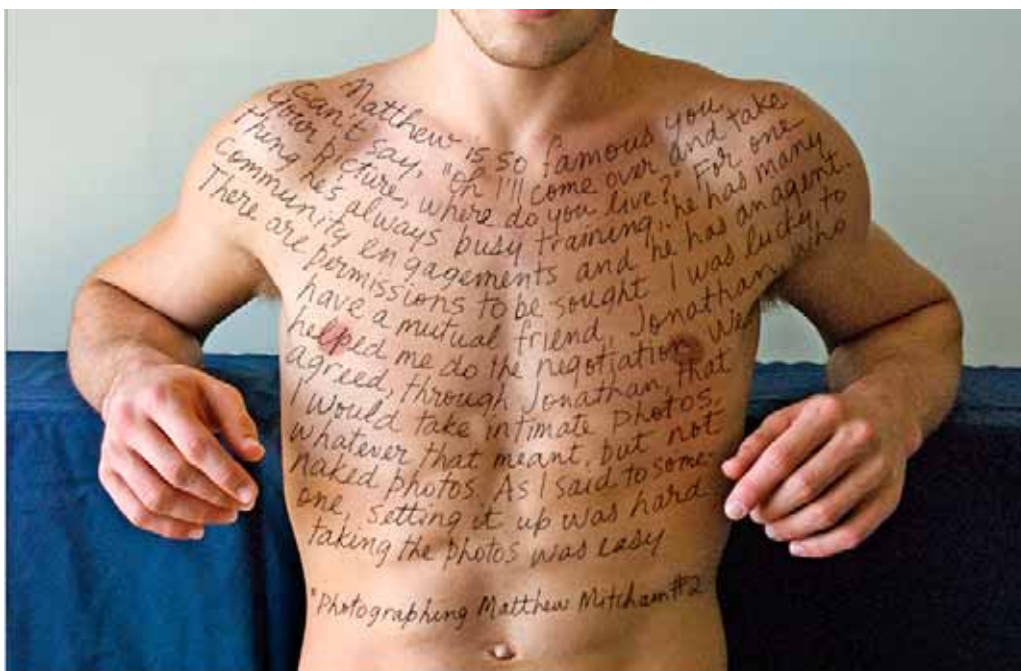


**PHOTOGRAPHING MATTHEW MITCHAM #1 (2009)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

30 x 45 cm

\$1,980 (unframed)



**PHOTOGRAPHING MATTHEW MITCHAM #2 (2009)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

30 x 45 cm

\$1,980 (unframed)



**PHOTOGRAPHING MATTHEW MITCHAM #3 (2009)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

30 x 45 cm

\$1,980 (unframed)



**PHOTOGRAPHING MATTHEW MITCHAM #4 (2009)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

30 x 45 cm

\$1,980 (unframed)

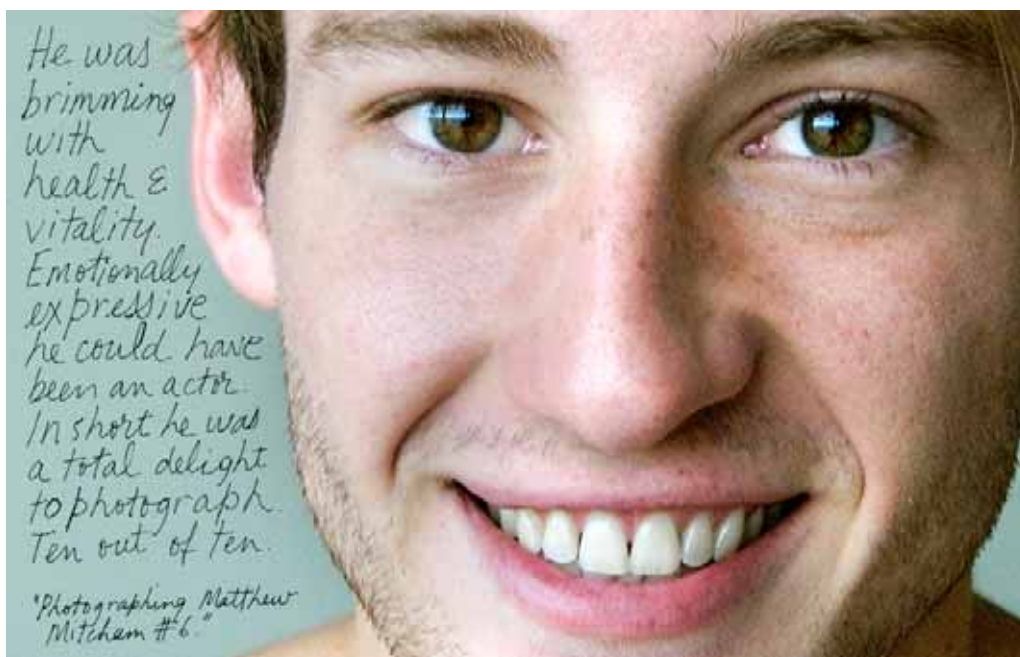


**PHOTOGRAPHING MATTHEW MITCHAM #5 (2009)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

30 x 45 cm

\$1,980 (unframed)



**PHOTOGRAPHING MATTHEW MITCHAM #6 (2009)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

30 x 45 cm

\$1,980 (unframed)

*In the past, because of the way I was brought up, I did not value my own story.*



*"Copy of Hand Coloured Publicity Photo for 'The North.'" William Yang.  
Large photo of William by Sandy Edwards. 1996. 72a.*

# WILLIAM YANG

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## LIFE LINES



**LIFE LINES #1—SELF PORTRAIT #3 (CIRCA 1948)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

60 x 42 cm

\$3,300 (unframed)



We were brought up in the Western way. None of us learned to speak Chinese, partly because my father spoke Fuhka and my mother spoke Cantonese, so English was their common language. My mother could have taught us Cantonese as it was generally left up to her to do those kinds of things, but she never did. She thought that being Chinese was a complete liability and wanted us to be as Australian as possible.

"My brother, Alan, Me, and my sister Frances."  
 Photographer Charlie Young, William Yang.  
 Circa 1948. 72.

**LIFE LINES #2—MY BROTHER, ALAN, ME, AND MY SISTER FRANCES (CIRCA 1948)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

42 x30 cm (image)

\$2,200 (unframed)



**LIFE LINES #3—SELF PORTRAIT #2 (1947)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

84 x 50 cm

\$4,400 (unframed)



**LIFE LINES #4—CLASS OF GRADE VIII, DIMBULAH PRIMARY SCHOOL (2006)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

35 x 50 cm

\$1,650 (unframed) [without cake]



When this photo was taken, my sister Frances was a nurse at Marshall Hospital, my brother Alan was attending the boarding school at Haborston and I was about to go to High School in Cairns. I never liked the tobacco farm and fortunately someone agreed my father was not in tobacco.

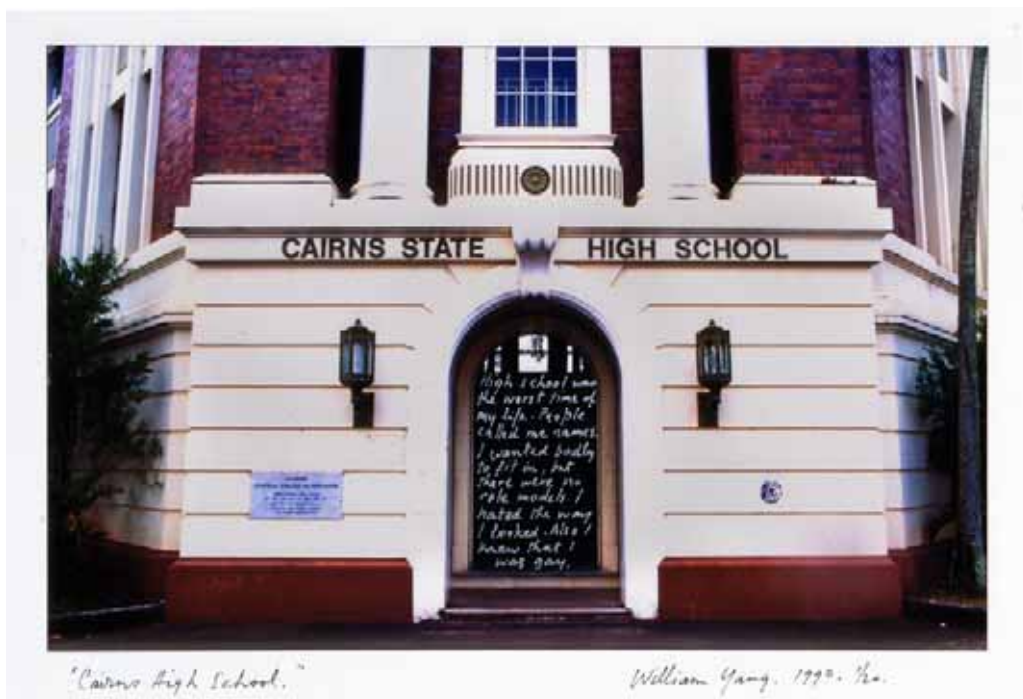
"Family at Dimbulah," circa 1957. Photographer Marie Young. William Young Co.

# **LIFE LINES #5—FAMILY AT DIMBULAH (CIRCA 1957)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

37 x 50 cm

\$3,300 (unframed)

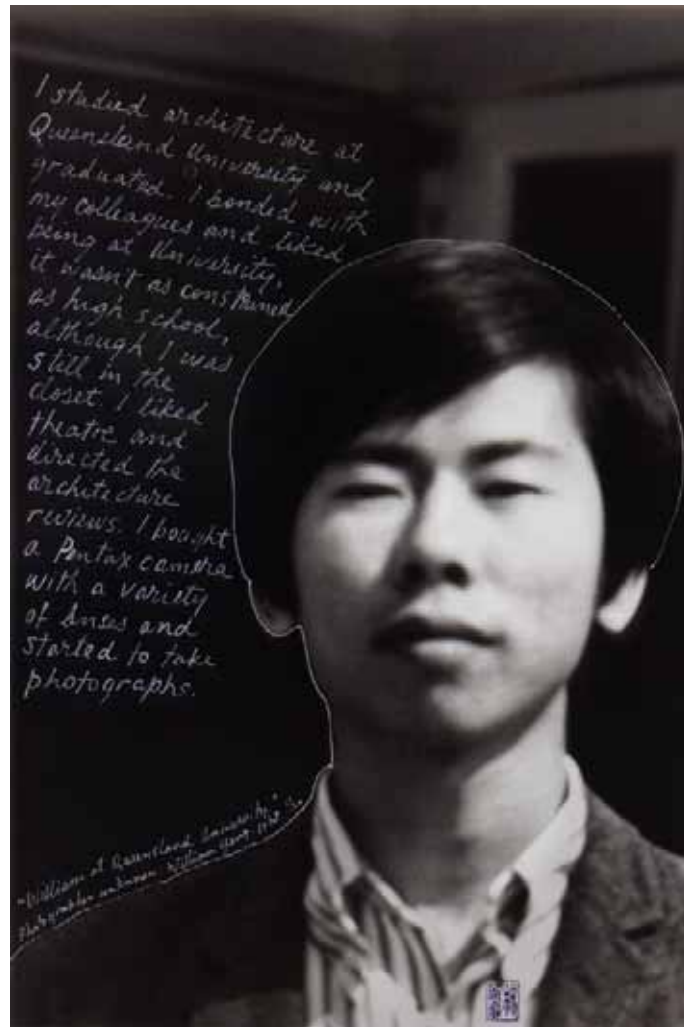


**LIFE LINES #6—CAIRNS HIGH SCHOOL (1990)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

25 x 40 cm

\$1,650 (unframed)



**LIFE LINES #7—WILLIAM AT QUEENSLAND UNIVERSITY (1968)**  
Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper  
60 x 40 cm  
\$3,300 (unframed)



*"William, Father, Mother." Graceville, Brisbane.*

*William Yang. 1974. '6a*

*There was quite a lot of parental pressure on me to return to architecture. I resisted and this caused tensions. I didn't know what I wanted to do, or rather I knew that I wanted to be an artist but didn't know how to make a living from it. My father died shortly after this photo was taken.*

**LIFE LINES #8—WILLIAM, FATHER, MOTHER, GRACEVILLE, BRISBANE (1974)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

33 x 50 cm

\$3,300 (unframed) [larger than existing]



**LIFE LINES #9—WILLIAM, RANDWICK (1975)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

30 x 21 cm

\$2,200 (unframed)



*"Allan's Dinner for Me."* William Yang, assisted by Peter Kinghorn. '91.  
*I came out as a gay man in the early seventies. It was never a conscious decision. I was swept out by winds at that time.*

**LIFE LINES #10—ALLAN'S DINNER FOR ME (1981)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

33 x 50 cm

\$3,300 (unframed)



**LIFE LINES #11—WILLIAM IN SCHOLAR'S COSTUME (1984)**  
 Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper  
 94 x 62 cm  
 \$5,500 (unframed)

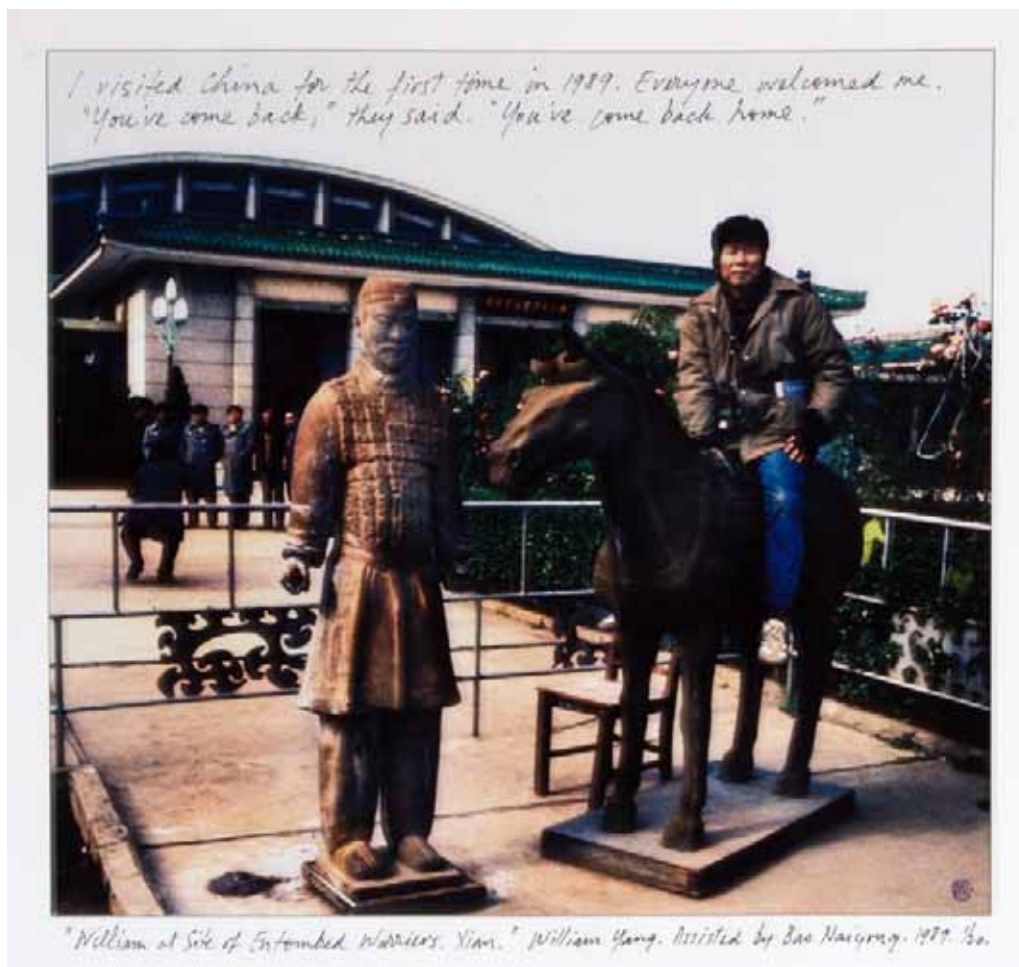


**LIFE LINES #12—THE DISGUISE (1989)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

40 x 26 cm

\$2,200 (unframed)



**LIFE LINES #13—WILLIAM AT SITE OF ENTOMBED WARRIORS, XIAN (1989)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

51 x 54 cm

\$1,650 (unframed)



**LIFE LINES #14—SELF PORTRAIT #1 (1992)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

37 x 48 cm

\$2,640 (unframed)



**LIFE LINES #15—MY FAMILY IN FRONT OF OUR OLD HOME (1992)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

33 x 40 cm

\$2,200 (unframed)

*In the past, because of the way I was brought up, I did not value my own story.*



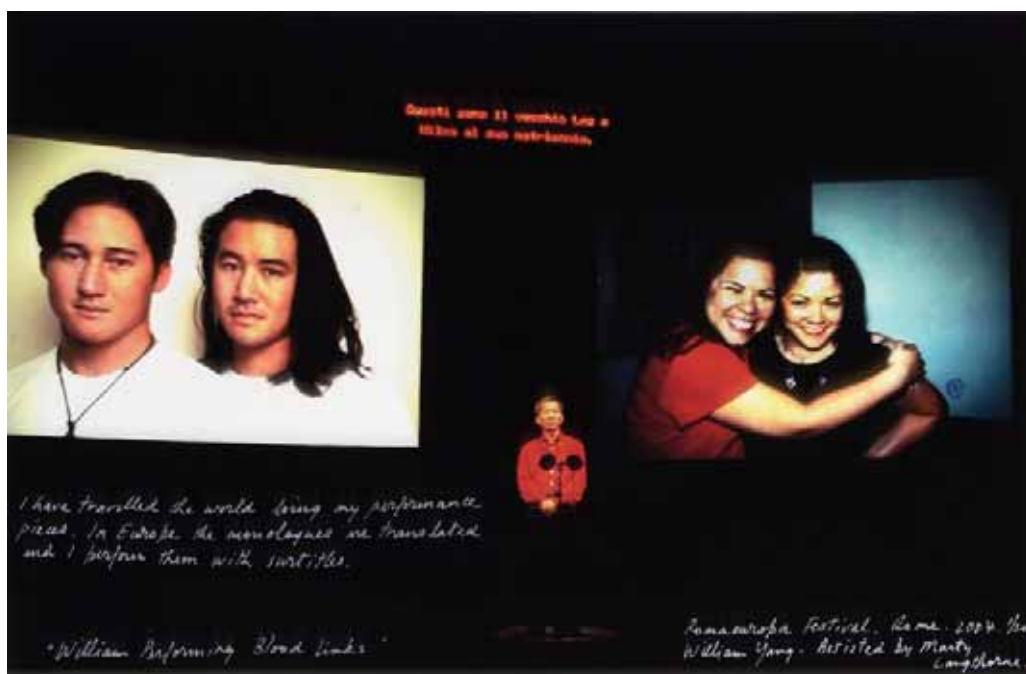
*"Copy of Hand Coloured Publicity Photo for 'The North.'" William Yang.  
Large photo of William by Sandy Edwards. 1996. 75a.*

**LIFE LINES #16—COPY OF HAND COLOURED PUBLICITY PHOTO FOR 'THE NORTH' (1996)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

24 x 30 cm

\$2,200 (unframed)



**LIFE LINES #17—WILLIAM PERFORMING BLOOD LINKS (2004)**  
 Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper  
 33 x 50 cm  
 \$1,650 (unframed)



**LIFE LINES #18—I'VE BEEN LOVED (1999)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

38 x 50 cm

\$2,200 (unframed)



**LIFE LINES #19—ALTER EGO (2000)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

55 x 71 cm

\$6,600 (unframed) [larger print]



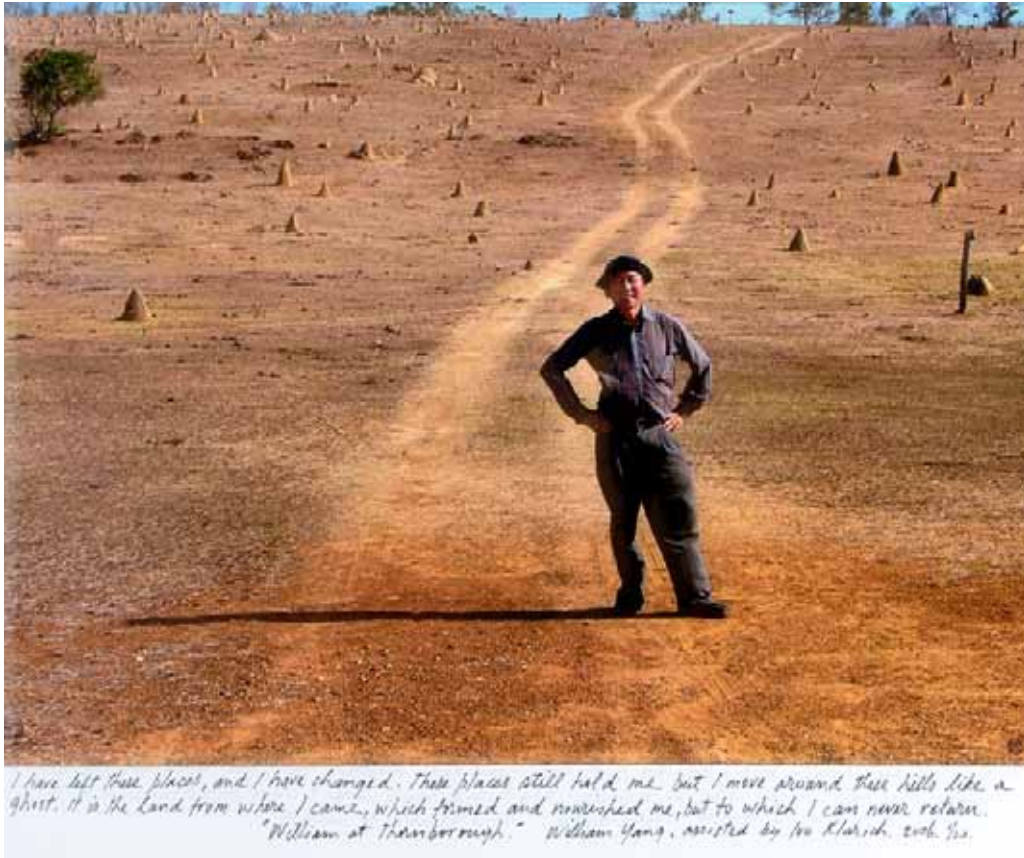
*"Climbing Huang Shan." 2005. In the early nineties I worked for CCTV on a miniseries, which was never made, "The Wives of Kwong." The series was based on the patriarch Kwong who came from China to Australia in the gold rush and who later in his life took a young bride from China, Li. At the end of the series Li is very, very old and her great grandson, Robert, takes her back to China to climb again the sacred mountain she did as a young girl. This was the first time the idea of climbing a sacred mountain came into my head, as a plot line in a kind of Chinese TV soap opera, to be carried out by a fictitious character, Robert, my alter ego. It wasn't until 15 years later that I realized I could do it myself - climb some of the sacred mountains of China. William Yang. 2005.*

#### **LIFE LINES #20—CLIMBING HUANG SHAN (2005)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

31 x 40 cm

\$3,300 (unframed) [larger print]



**LIFE LINES #21—WILLIAM AT THORNBOROUGH (2006)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

59 x 74 cm

\$4,950 (unframed) [slightly larger print]

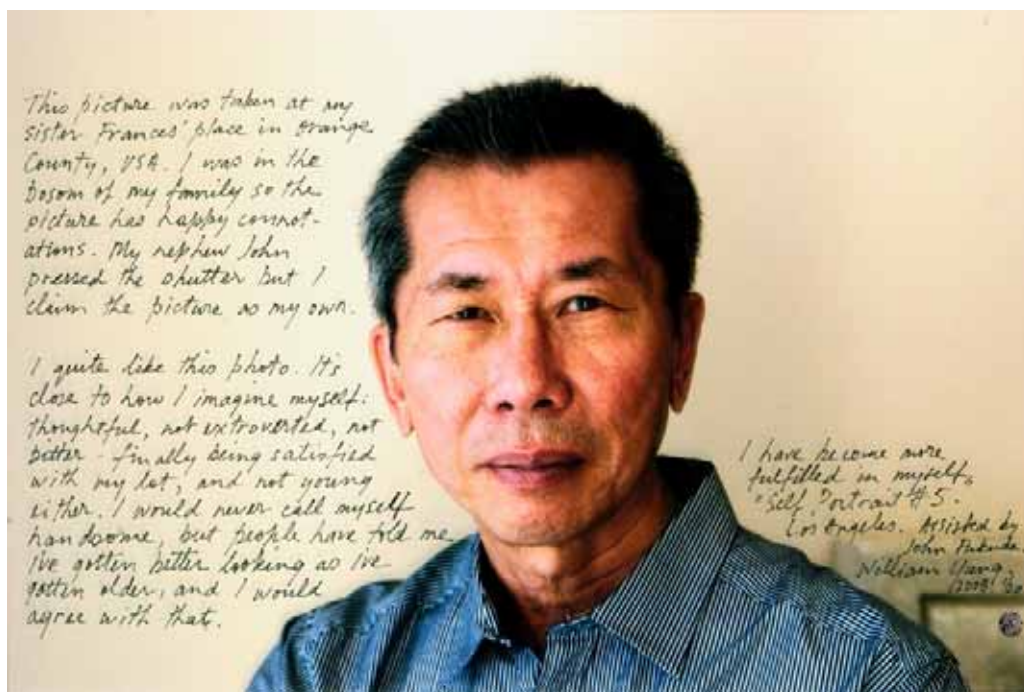


**LIFE LINES #22—BLOCKED MOONGATE (2005)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

26 x 40 cm

\$2,200 (unframed)



**LIFE LINES #23—SELF PORTRAIT #5 (2008)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

27 x 40 cm

\$3,960 (unframed) [larger print]



**LIFE LINES #24—SELF PORTRAIT #4 (EGGS)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

XX x YY cm

\$2,200 (unframed)



**LIFE LINES #25—MISCELLANEOUS OBSESSIONS #1**

28 x 40 cm

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

\$2,640 (unframed)



**LIFE LINES #26—SELF PORTRAIT WITH STARS**

70 x 46 cm

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

\$4,400 (unframed) [Different from image supplied, it has a big text written over the image]





**LIFE LINES #28—SELF PORTRAIT AT ARNCLIFFE (2009)**  
 67 x 150 cm (plus video component)  
 Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper  
 \$13,200 (unframed)



WILLIAM YANG

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MISCELLANEOUS



**THE WORKERS' COMMON ROOM OF THE BAOTOU STEELWORKS (1989)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper

\$2,640



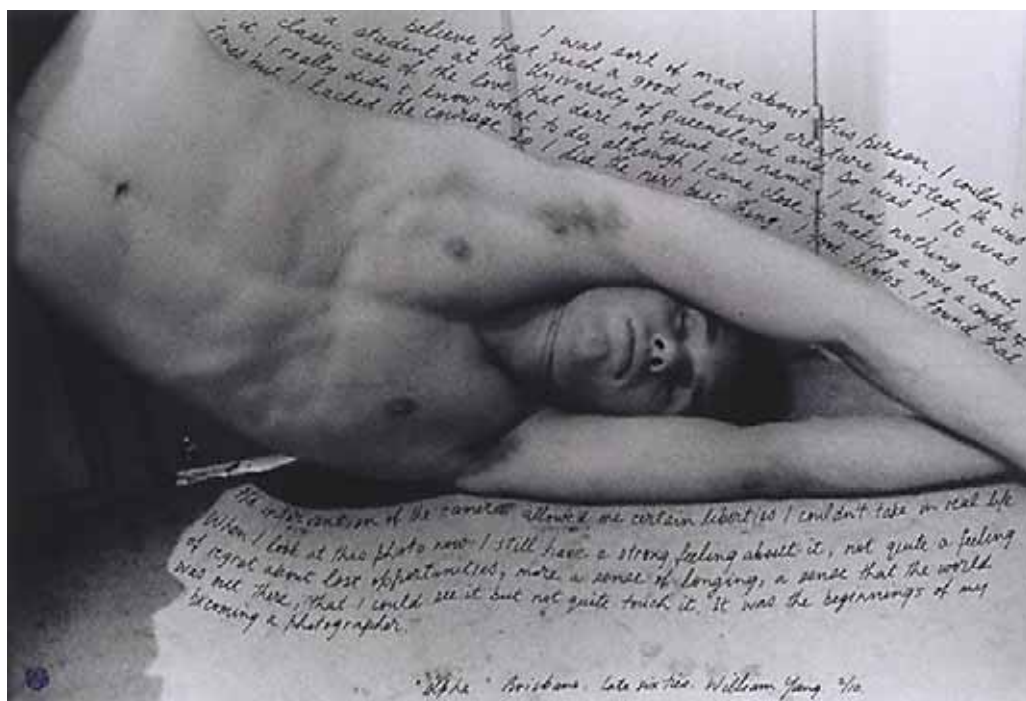
**THE HAND OF THE DALAI LAMA #1 (1996)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper  
\$3,960



**SEALS (1989)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper  
\$1,980



### ALPHA (LATE 1960s)

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper  
\$3,960



**ERASURE (2005)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper  
\$2,640



**LI RIVER (2005)**

Inkjet print—Epson UltraChrome K3™ inks on Innova Softex 315 gsm paper  
\$1,650

## Andrew Baker Art Dealer

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