

CAIRNS ART GALLERY

11 APR –
14 JUN 2026

DR CHRISTIAN THOMPSON AO

HOUSE OF GOLD

ARTWORK LABELS



The Robert H.N. Ho Family Foundation Global

Museums
& Galleries
of NSW



Australian Government
Visions of Australia



A 4A Centre for Contemporary Asian Art exhibition, in partnership with Golden Dragon Museum Bendigo, supported by The Robert H.N. Ho Family Foundation Global and touring with Museums & Galleries of NSW. This project has been assisted by the Australian Government's Visions of Australia program.

House of Gold Chapter 1 (Old Parliament Library) 2022
c-type print on Moab Slickrock Metallic Pearl paper, wet
mounted on archival backing
Series of 12 prints, each 105 x 79cm
Courtesy Studio Dr Christian Thompson AO

《黄金屋：第一章》(旧国会图书馆), 2022
彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板
十二幅摄影作品系列, 105 x 79 厘米
克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 2 (Old Parliament Library) 2022
c-type print on Moab Slickrock Metallic Pearl paper, wet
mounted on archival backing
Series of 12 prints, each 105 x 79cm
Courtesy Studio Dr Christian Thompson AO

《黄金屋：第二章》(旧国会图书馆), 2022
彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板
十二幅摄影作品系列, 105 x 79 厘米
克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 3 (Leo Baeck Centre) 2023
c-type print on Moab Slickrock Metallic Pearl paper, wet
mounted on archival backing
Series of 12 prints, each 105 x 79cm
Courtesy Studio Dr Christian Thompson AO

《黄金屋：第三章》(利奥·贝克中心), 2023
彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板
十二幅摄影作品系列, 105 x 79 厘米
克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 4 (State Library of Victoria) 2023

c-type print on Moab Slickrock Metallic Pearl paper, wet mounted on archival backing

Series of 12 prints, each 105 x 79cm

Courtesy Studio Dr Christian Thompson AO

《黄金屋：第四章》(维多利亚州立图书馆), 2023

彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板

十二幅摄影作品系列, 105 x 79 厘米

克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 5 (State Library of Victoria) 2023

c-type print on Moab Slickrock Metallic Pearl paper, wet mounted on archival backing

Series of 12 prints, each 105 x 79cm

Courtesy Studio Dr Christian Thompson AO

《黄金屋：第五章》(维多利亚州立图书馆), 2023

彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板

十二幅摄影作品系列, 105 x 79 厘米

克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 6 (National Wool Museum, Geelong) 2023

c-type print on Moab Slickrock Metallic Pearl paper, wet mounted on archival backing

Series of 12 prints, each 105 x 79cm

Courtesy Studio Dr Christian Thompson AO

《黄金屋：第六章》(吉朗国家羊毛博物馆), 2023

彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板

十二幅摄影作品系列, 105 x 79 厘米

克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 7 (National Wool Museum, Geelong) 2023

c-type print on Moab Slickrock Metallic Pearl paper, wet mounted on archival backing

Series of 12 prints, each 105 x 79cm

Courtesy Studio Dr Christian Thompson AO

《黄金屋：第七章》(吉朗国家羊毛博物馆), 2023

彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板

十二幅摄影作品系列, 105 x 79 厘米

克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 8 (National Wool Museum, Geelong) 2023

c-type print on Moab Slickrock Metallic Pearl paper, wet mounted on archival backing

Series of 12 prints, each 105 x 79cm

Courtesy Studio Dr Christian Thompson AO

《黄金屋：第八章》(吉朗国家羊毛博物馆), 2023

彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板

十二幅摄影作品系列, 105 x 79 厘米

克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 9 (Chinese Museum) 2023

c-type print on Moab Slickrock Metallic Pearl paper, wet mounted on archival backing

Series of 12 prints, each 105 x 79cm

Courtesy Studio Dr Christian Thompson AO

《黄金屋：第九章》(澳华历史博物馆), 2023

彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板

十二幅摄影作品系列, 105 x 79 厘米

克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 10 (Chinese Museum) 2023

c-type print on Moab Slickrock Metallic Pearl paper, wet mounted on archival backing

Series of 12 prints, each 105 x 79cm

Courtesy Studio Dr Christian Thompson AO

《黄金屋：第十章》(澳华历史博物馆), 2023

彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板

十二幅摄影作品系列, 105 x 79 厘米

克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 11 (Chinese Museum) 2023

c-type print on Moab Slickrock Metallic Pearl paper, wet mounted on archival backing

Series of 12 prints, each 105 x 79cm

Courtesy Studio Dr Christian Thompson AO

《黄金屋：第十一章》(澳华历史博物馆), 2023

彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板

十二幅摄影作品系列, 105 x 79 厘米

克里斯蒂安·汤普森博士工作室提供

House of Gold Chapter 12 (Golden Dragon Museum) 2023

c-type print on Moab Slickrock Metallic Pearl paper, wet mounted on archival backing

Series of 12 prints, each 105 x 79cm

Courtesy Studio Dr Christian Thompson AO. Commissioned by 4A Centre for Contemporary Asian Art & Robert H. N. Ho Family Foundation Global.

《黄金屋：第十二章》(金龙博物馆), 2023

彩色冲印 | Moab Slickrock 金属珠光纸 | 湿托裱于无酸背板

十二幅摄影作品系列, 105 x 79 厘米

克里斯蒂安·汤普森博士工作室提供, 4A当代亚洲艺术中心与何鸿毅家族基金会环球项目委托创作

***Burdi Burdi (Fire Fire)* 2021**

four-channel sound installation, red wall paint, red lighting
19m 11s (looped)

Courtesy Studio Dr Christian Thompson AO; Sarah Scout Presents, Melbourne; and Michael Reid Gallery, Sydney and Berlin

《Burdi Burdi 火火》，2021

四声道声音装置 | 红漆墙 | 红色灯光

时长 19分11秒 (循环播放)

汤普森工作室, 墨尔本Sarah Scout Presents和Michael Reid 画廊 (悉尼/柏林) 提供

***Chinese Fashion* 2021**

single channel video

1m 20s (looped)

Courtesy Studio Dr Christian Thompson AO; Sarah Scout Presents, Melbourne; and Michael Reid Gallery, Sydney and Melbourne. Commissioned by 4A Centre for Contemporary Asian Art

《中式风味》，2021

单频道视频

时长 1分20秒 (循环播放)

汤普森工作室, 墨尔本Sarah Scout Presents和Michael Reid 画廊 (悉尼/柏林) 提供

4A 当代亚洲艺术中心委托制作

***Double Happiness* 2021**

c-type print on Fuji Pearl Metallic paper

four panels, each 120 x 120cm

total framed dimensions 250 x 250cm

Courtesy Studio Dr Christian Thompson AO; Sarah Scout Presents, Melbourne; and Michael Reid Gallery, Sydney and Berlin

《双喜》，2021

彩色冲印 | 富士金属珠光纸

四联, 每幅120 x 120厘米

总画框尺寸:250 x 250 厘米

汤普森工作室, 墨尔本Sarah Scout Presents和Michael Reid 画廊(悉尼/柏林)提供

***New Gold Mountain (Xin Jin Shan)* 2021**

c-type print on Fuji Pearl Metallic paper

four panels, each 120 x 120cm

total framed dimensions 250 x 250cm

Courtesy Studio Dr Christian Thompson AO; Sarah Scout Presents, Melbourne; and Michael Reid Gallery, Sydney and Berlin

《双喜》，2021

彩色冲印 | 富士金属珠光纸

四联, 每幅120 x 120厘米

总画框尺寸:250 x 250 厘米

汤普森工作室, 墨尔本Sarah Scout Presents和Michael Reid 画廊(悉尼/柏林)提供

For Kids

The *'House of Gold'* series explores the strong connections between Christian Thompson's First Nations Bidjara heritage and first-generation Chinese heritage from the Gold Rush era.

Christian's work looks at what it means to be 'Australian' and understanding where we come from. For many of us, our families' journeys are complicated and made up of many cultures and nationalities.

Take a moment to reflect on what being Australian means to you.

If you made artwork about your personal history, what would you call it?

For Kids

Burdi Burdi means 'fire fire.' For many of us, fire makes us think of the colour red. This vibrant colour has many different meanings, depending on what culture you come from.

The metaphor of fire can also be thought to be within ourselves and our own spirits – our own inner flame and energy. By creating a space for us to reflect on our own inner fires, Christian Thompson draws on sounds and language that have been neglected. He offers us imagined flames to take with us in our senses.

How do you find your fire? What does it feel and sound like to you?

For Kids

Double Happiness and *New Gold Mountain (Xin Jin Shan)* expand on Christian Thompson's use of native flowers and portraiture. In the past, the artist described his work as anti-portraits. Unlike traditional portraiture, they utilise carefully constructed set-designs and backdrops; rather than simply focusing on the artist's face.

You can see how the artist has played with the ideas of being visible and invisible, through masking himself with native plants and flowers.

Have you ever wanted to make yourself invisible? What would your anti-portrait look like?

For Kids

Chinese Fashion is a beautifully crafted video documenting the artist's family recipe being made. As a raw demonstration of how to cook 'Chinese fashion', the video speaks to the small comforts of sharing meals with family.

Chinese Fashion represents what a meal can mean to people who come from many different cultural backgrounds.

What kind of meal represents your family? How would you cook it? How does it taste?

House of Gold

For Christian Thompson, the *'House of Gold'* series synthesises his separate but interlinked identities of artist, performer, academic and researcher conceptually grounded through the idea of scholarly study as autobiography. Embracing his First Nations and Chinese migrant heritages, this new and evolving body of work utilises historical sites of colonial power to subvert practices of authority and exclusion by autoethnographic intellectual pursuit. Thompson physically occupies pre-Federation buildings, including the neoclassical-style Parliament House and State Library of Victoria; the Dennys Lascelles Ltd. woolstore built of local bluestone (currently the National Wool Museum); and a Victorian style red brick warehouse (now housing the Museum of Chinese Australian History), to rewrite long standing national narratives with crucial details historically erased by colonial authorities.

Taking its name from a line of poetry from the Song Dynasty, 书中自有黄金屋 or 'a book in the hand holds a house of gold', Thompson's self-portraits depict the artist reading various fiction and non-fiction texts, curated with biographical intent. The disparate locations and bibliographical references coalesce into a new national identity far removed from vainglorious depictions of British explorers, bushrangers and stockmen. Thompson encourages us to consider the intimate intricacies of our identity—both as 'Australian' and individually—as part of better understanding life on a stolen continent.

House of Gold

对克里斯蒂安·汤普森而言,《黄金屋》系列立足于将自传作为学术研究的理念,融合了他作为艺术家、表演者、学者与研究者的多重身份,这些身份彼此独立却又内在相连。他积极接纳其原住民与华人移民双重背景,在这组渐进演绎的新作品中,他利用殖民体制下的历史场所,透过自我民族志式的知识探寻,反转权威与排斥实践。汤普森在创作中置身于联邦成立前的历史建筑中,包括新古典风格的维多利亚州议会大厦与维州州立图书馆、丹尼斯·拉斯凯尔斯有限公司青石建造的羊毛仓库(现为吉朗国家羊毛博物馆),以及维多利亚风格红砖仓库(现为澳华历史博物馆),通过身体的介入,找回被殖民政府长期抹杀的重要历史细节,重新书写沿袭已久的国家叙事。

展览标题取自中国宋朝诗句“书中自有黄金屋”。汤普森的摄影自画像作品表现艺术家在阅读各类小说和非虚构文本,书单经过精心挑选,传达传记意图。他将截然不同的拍摄场所与书籍所承载的文献参考编织在一起,构建出一种全新的国家身份形象,完全脱离了那些荣耀化的英国探险家、丛林强盗和牧民的格式形象。汤普森鼓励大家重新思考我们作为“澳大利亚人”和我们个人错综复杂的身份问题,从而更深刻地理解在被殖民者夺取的大陆上的生活。

Burdi Burdi (Fire Fire)

Burdi Burdi (Fire Fire) is an immersive installation reflecting on generations of resilience and resistance from Christian Thompson's family and wider community. Bringing forward over 60,000 years of narrative, cultural storytelling and experiences, we hear the artist singing in his grandfather's native Bidjara language, now officially classified as severely endangered. Underscoring Thompson's incendiary vocalisations is a simmering bed of droning synthesisers and restless breathwork aurally harmonising with the gallery walls, bathed in fiery red. The work is atmospherically dense and carries the weighty burden of colonial oppression, yet protects the embers of generational memory: even if Thompson sings just one word, his language will live on.

As a metaphor for creation, *Burdi Burdi (Fire Fire)* also speaks to Thompson's Cantonese lineage. Migrating to the colony in the 1850s, Thompson's grandmother Harriet and great grandfather George anglicised their surname 林 [Lin/Lam] to 'Woods,' and Harriet in particular became a leading figure during the artist's formative years. Through this reading, this work takes on a celebratory tone with red embodying auspiciousness, prosperity and vitality, as Thompson honours this side of his family with pride.

Burdi Burdi (Fire Fire)

《Burdi Burdi 火 火》是一件沉浸式装置作品，反映了克里斯蒂安·汤普森家族及其广泛社区几代人的坚韧与抵抗。艺术家用其祖父的母语比杰拉语高歌，带给我们蕴含六万多年的叙事、文化讲述与体验。比杰拉语被列入官方濒危语言名单。汤普森激荡的歌声之下，是合成器低沉的嗡嗡声和急促不安的呼吸声，声效与红色灯光笼罩的展厅墙面交织共鸣。作品氛围厚重，承载着殖民压迫的沉重负荷，但也同时守护着代代相传的记忆余烬，即使汤普森的歌声只唱出一个字，他的语言也将永存。

作为创作的一种隐喻，《Burdi Burdi 火 火》也表达出汤普森的广东家族血脉。汤普森的祖母哈丽雅特与曾祖父乔治十九世纪五十年代移民澳洲殖民地，他们将家族姓氏“林”英语化，改为Woods。祖母哈丽雅特在艺术家成长期间的影响至关重要。通过这段阅读，作品呈现出一种庆典的基调，红色代表着吉祥、繁荣与活力。汤普森满怀自豪，向其华裔家族致敬。

Chinese Fashion

The earliest recorded Chinese restaurant was established on the frontier Ballarat goldfields by John Alloo (born Chin Thum Lok)¹, and while primarily serving Western meals, provided a selection of Cantonese-style soups and paved the way for the rapid proliferation of Chinese cuisine across the colony. Almost one century later in 1948 Roy Geechoun (Lee Lock Gee Choun) published *Cooking the Chinese Way*, the first cookery book for non-Chinese Australians substituting traditional ingredients for those more commonly found in local grocers, bringing Cantonese staples into the homes of burgeoning suburbia.

In *Chinese Fashion*, Christian Thompson traces a more personal, hidden history of Australian-Chinese food, centring on his matrilineal family recipe of their eponymous DIY meal. Thompson's family dish 'Chinese fashion' is a no-nonsense stir fry of tofu, onion and cabbage, loosely playing off the flavours of hand-shredded cabbage (手撕包菜 [shǒu sī bāo cài]) yet eschewing the traditional wombok for western cabbage. Filmed in the artist's studio, *Chinese Fashion* is part cooking instructional part love letter to the simple honesty of comfort food, relishing in the sense memories of family gatherings over shared meals.

¹depicted in *The diggers and diggings of Victoria as they were in 1852* series, published by James J. Blundell & Co., Melbourne, 1855

Chinese Fashion

澳大利亚最早记载的中餐馆是由John Alloo (出生姓名Chin Thum Lok), 在巴拉瑞特淘金区开建。该餐馆虽然以西餐为主, 但也供应多款广东风味的汤品, 为中餐在整个殖民地的迅速传播奠定了基础。近一个世纪后的1948年, Roy Geechoun (又名Lee Roy Gee Choun) 出版了《中式烹饪》, 这是第一本面向非华裔澳大利亚人编写的烹饪书, 采用当地杂货店常见的食材替代传统食材, 将广东家常菜肴带入新兴郊区的家庭中。

在作品《中式风味》中, 克里斯蒂安·汤普森追溯了一段更具个人情怀、鲜为人知的澳大利亚华人餐饮历史, 具现其母系家族的一款同名自制餐。汤普森家的“中式风味”是一道简朴的家常炒菜, 主要食材是豆腐、洋葱和卷心菜, 跟手撕包菜的味道有些类似, 但用的是西式卷心菜而非传统的黄芽白菜。视频是在艺术家的工作室拍摄的, 既是烹饪示范, 也表现出对简朴又温馨的菜肴的喜爱, 作品满载着家庭聚餐中共享美食的记忆。

Flower Walls

Christian Thompson's '*Flower Walls*' series (2018–ongoing) see the artist submerged in native desert flora, birthed from nature as a visualisation of childhood experiences wandering the landscape of central Queensland. In *Double Happiness* and *New Gold Mountain (Xin Jin Shan)*, Thompson interweaves flowers and foliage from Southeast China to speak to his intersectional identity. While the artist has consistently employed botanicals as accoutrement throughout his two decades practice, these works invert their relationship to highlight Thompson's connectedness to Country.

The works are an aesthetic cornucopia of overlapping botanical textures, a sensorial extravagance relishing in the delights of nature. Glimpsed among the fronds and flowers is Thompson's face and hands, simultaneously revealing and hiding among the dense arrangement. Within *Double Happiness* the artist's visage appears twice, representing his dual identity alongside additional pairs of hands, hinting at his ancestors in centuries gone by. By utilising a 'flower wall,' Thompson alludes to what is seen and unseen, referencing enduring legacies of invisibility for both First Nations peoples and early Chinese migrants, erased from social and cultural memory through the burdens of colonisation and racially-motivated policy making.

Flower Walls

克里斯蒂安·汤普森的《花墙》系列(2018年开始创作)将艺术家隐没于本土沙漠植物之中。作品源于大自然,是他童年漫步于澳大利亚中部昆士兰自然景色的视觉呈现。在《双喜》和《新金山》中,汤普森融入了来自中国东南地区的花卉与枝叶,以表达多重交织的身份。艺术家在二十多年的创作中一贯运用植物元素作为装饰,但是这套作品却颠覆了以往的表现方式,凸显他与族国土地的密切相连。

作品呈现出丰富交叠的植物纹理,感官上极尽自然的华美与繁盛。在浓密的枝叶间,观者隐约可见汤普森的面容与双手,若隐若现,展现出显与隐的双重张力。在作品《双喜》中,艺术家的面孔出现两次,象征其双重身份,同时多付手的出现则暗示着远古祖先的存在。通过“花墙”的形式,汤普森暗示了被看到与未被看到的状态,呼应了原住民和早期华人移民在殖民统治及种族政策影响下,被社会与文化记忆所抹去的永久性隐形遗产。

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