

CAIRNS ART GALLERY

7 FEB –
23 MAY 2026

ZANNY BEGG

*THESE STORIES WILL
BE DIFFERENT*

ARTWORK LABELS



**Museums
& Galleries
of NSW**



A UNSW Galleries and Museums & Galleries of NSW touring exhibition.

Zanny Begg and Elise McLeod

The City of Ladies 2017

Single-channel digital video, 20 minutes

Wallpaper designed by Zanny Begg

Courtesy of the artist

The City of Ladies 2017 is a non-linear video installation produced in collaboration with Elise McLeod. It takes inspiration from *The Book of the City of Ladies*, written by France's first professional female writer, Christine de Pizan. Written in Paris in 1402, Pizan imagines a utopian city built, populated, and governed by women. Begg and McLeod developed the work with a group of young Parisian feminists inviting contributions from H el ene Cixous, Silvia Federici, Sam Bourcier, Fatima Ezzahra Benomar and Sharone Omarkoy.

The participants explore life for women in contemporary Paris – a city divided over responses to terrorism and home to the inspiring Nuit debout (Rise up at Night) protest movement. Aspects of Pizan's book weave through the work, conveying both the persistence of misogyny and feminist modes of resistance.

The non-linear form of the work is created by an algorithm that randomly combines more than fifty sequences to create over 300,000 possible story variations. Its constantly changing nature generates new associations between the various narratives while allowing the work to exist within a specific time and place.

Software Development: Andrew Nicholson / Director of Photography: Laurent Chalet / Audio Design: James Brown / Audio Recording: Pascal Oberweiler / Continuity: Margot Seban / Grading: Yanni Kroenberg / Translations: Venla Coadic, Estelle Hoen / Original Music: Mere Women, La Catastrophe and La Parisienne Lib er ee / Production Co: Vs

Cast: Marie Rosselet Ruiz, Tasmin Jamlaoui, Sonia Amori, Juliette Speck, Coline Beal, Garance Kim, Katia Miran and the voice of David Seigneur. With the participation of H el ene Cixous, Silvia Federici, Sam Bourcier, Fatima Ezzahra Benomar, Sharone Omarkoy and Fran oise Picq

Zanny Begg

The Beehive 2018

Single-channel digital video, variable durations

Wallpaper designed by Zanny Begg

An Enigma Machine Production. An Artbank + ACMI Commission

Courtesy of the artist

The Beehive 2018 explores the unsolved murder of Sydney anti-gentrification campaigner and glamorous style icon Juanita Nielsen. Juanita campaigned against the violent eviction of tenants from Kings Cross and Potts Point, who were being pushed out to make way for apartment blocks. On July 4, 1975, Juanita was last seen entering a venue managed by one of Sydney's most notorious crime bosses. Her body has never been found; her murderers never charged.

The Beehive uses an algorithm to create a randomised non-linear video installation that allows multiple versions of the story to unfold. There are over 1344 versions of the film, and each viewing offers a unique insight into this unsolved mystery.

The title references Juanita's famous hairdo and a common metaphor used to describe cities. In classical times the beehive was seen as a hierarchical and densely industrious hub; in pre-Christian symbolism, the beehive was a dark cooperative womb guided by a powerful queen. This clash between utilitarian and feminist interpretations of our cities provides a poetic tension that flows through the film.

Writer/Director/Editor: Zanny Begg / Producer/Script Editor: Philippa Bateman / Line Producer: Sharon Abela / Director of Photography: Emma Paine / Sound Design: Hugh Fasher / Costume: Matthew Stegh / Makeup: Annette McKenzie / Hair: David Grainger / Casting: Zanny Begg, Philippa Bateman / Composers: Jasmine Guffond, James Brown / Singer: Mara Knezevic / Bee Choreography: Larissa McGowan and Kilia Tipa / Colourist: Yanni Kronenberg / Software Engineer: Andrew Nicholson / First Assistant Directors: Scott Ince, Sophie Renae / First Assistant Camera/Focus Puller: Sian Bates / Second Assistant Camera: Shaun Graham / Gaffer: John Domeney / Sound Recordist: Hugh Fasher / Assistants (Sound): Jayden Cooper, James Harris, Julian Nassour / Assistants (Makeup/Hair): Lorella Giannini, Gabby Stockwell, Jai Stace / Wallpaper Design: Zanny Begg / Props: Lauren Jessie Jones / Set Design Consultants: Ken Neale, Philippa Bateman / Locations: Philippa Bateman, Sharon Abela / Stills: Hugh Hamilton, Philippa Bateman / Bee Photographs: Sam Droege / Bee Handlers: Doug Purdie and Vicky Brown, The Urban Beehive / Research Assistance: Stella Maynard / 'Concrete and Glass' written and sung by Mick Fowler, 1973

Cast / The Beekeeper: Pamela Rabe / The Juanitas: Kilia Tipa, Julie Cooper, Megan Drury, Erica Englert, Amala Groom, Vashti Hughes, Emma Jackson, Jennine Khalik, Ivy D'Orsogna, Maria Tran, Ebube Uba, Amelie Vanderstock / Others: Esther: Bronwyn Penrith; John Glebe: Tim Burns; Debbie: Saoirse Nicholson / Carousel Club Cast: Frank Theeman: Nicolas Hope; Eddie Trigg: Taylor Wiese; Loretta Crawford: Nyx Calder; Jim Anderson: Sebastian Goldspink; Joe Meissner: Warren Coulton; Poker Dealer: Harrison Milas; Policeman: Adam Hilbery; Showgirl: Teneale Clifford / Interviewees: Julie Bates: sex worker activist;

Zanny Begg

Stories of Kannagi 2019

Single-channel digital video, 23 minutes

Commissioned by STARTTS (Service for the Treatment and Rehabilitation of Torture and Trauma Survivors). The project was funded by Australia Council for the Arts and STARTTS

Courtesy of the artist

Stories of Kannagi 2019 explores the impacts of colonisation and civil war on Tamil communities living outside of Sri Lanka by looking at interrelated issues of love, language, and storytelling. The film reimagines the 2000-year-old story of Kannagi, a young woman who is forced into exile by her husband's misdeeds yet defends him against injustice in their new homeland. When her husband is executed for a crime he did not commit, Kannagi confronts the King, proving his innocence through a powerful speech.

Initiated by Jiva Parthipan and created in collaboration with members of the Tamil community in Western Sydney, *Stories of Kannagi* features three Tamil writers based in Australia who, like Kannagi, use language as a form of resistance. Niromi de Soyza is the author of *Tamil Tigress* (2011), a memoir of her experiences as a child soldier in the Sri Lankan civil war; Shankari Chandran is the author of *Song of the Sun God* (2017), a three-generation saga across Sri Lanka and Australia; and Srisha Sritharan is a NSW singer and performer.

Cast: Rubi Balasingam, Shayan Rajendram, Ramesh Nithiyendran / Creative Producer: Jiva Parthipan / Producer: Bhavna Lalwani / Cinematographer: Jude Ella / Casting: Fiona Dann / First AD: Rishi Montgomery / Second AD: Tiansong Ling, Gaffa Nathan Grant, Richard Mason / First Camera Assistant: Dane Howell / Second Camera Assistant: Justin Chau / Art Directors: Zanny Begg, Grace Partridge / Costumes: Vishnugar Arunasalam / Make up: Shahmen Suku / Music: Jasmine Guffond, Kate Carr / Score: James Brown / Singing: Srisha Sritharan / Sound Design: Liam Egan / Sound: Luke Stacey / Colourist: Yanni Kronenberg

With thanks to RJ Yalavan, Karthika Ganeson YAARL, Old Parramatta Goal, Elise Mcleod, YSA Arumugam, Eelan Elangovan, Sri Sritharan, Sujan Selven, Nina Miall, Kesiken Decor, Chamu Kuppuswamy, Nedra Rodrigo and Viji Dhayanathan

Zanny Begg
The Bullwhip Effect 2017

Single-channel digital video, 6 minutes
Courtesy of the artist

The Bullwhip Effect stars Emiliqua East, a 17-year-old champion of whip cracking, in a video performance at the Livestock Exchange, a heritage-listed building in East Gippsland, Victoria. The title is an economic term used to describe accelerating unpredictability within complex supply chains. *The Bullwhip Effect* explores the unpredictability of global trade and its impacts on the Australian landscape.

Camera: Josh Heath / Audio: Jasmine Guffond / Colourist: Yanni Kronenburg

Zanny Begg

***1001 Nights in Fairfield* 2015**

Single-channel digital video, 17 minutes

Produced by Powerhouse Youth Theatre, Fairfield in partnership with STARTTS (Service for the Treatment and Rehabilitation of Torture and Trauma Survivors) Courtesy of the artist

Fairfield, Sydney, is often called “Little Baghdad” because of its large Iraqi population. *1001 Nights in Fairfield* engages with the politics of storytelling by loosely referencing Scheherazade’s struggle in *One Thousand and One Nights*, to prolong her life by entertaining a murderous King with a series of inventive cliff hangers. The film combines documentary, imaginary sequences, and improvised fiction to explore the pressure of telling a story to survive.

1001 Nights in Fairfield combines well-known stories from the book with real-life stories from members of the Choir of Love, a choir established in Fairfield by Bashar Hanna to assist in the self-organisation and cultural survival of recently arrived refugees from Iraq. The film amplifies the voices of some of Iraq’s minorities, the Chaldean, Armenian, Assyrian and Syriac communities, many of whom live in exile. The music in the film comes from the Iraqi Maqam, a 400-year-old musical tradition that emerged from the coffee houses of Baghdad. The Iraqi Maqam has a unique multicultural history that intertwines Iraq’s Jewish, Christian, and Islamic communities and has been actively used by Iraq’s exiled peoples to tell alternative histories of Iraq.

Music by The Choir of Love and Martin Al Summary / Camera: Josh Heath / Assistant Camera: William Robertson / Audio: Jon Hunter / Hair and Make Up: Wassan