

# KINGCS

*co-worm-ing,*

*Dasha Tan, Hina Omukai*

## : AS LISTENING, TO WANDER

### NOVEMBER

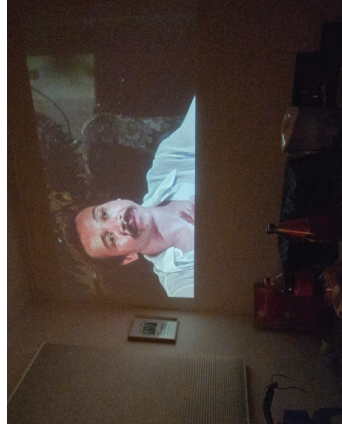
20.11.25 – 14.12.25

Artist Run

Established in 2003, KINGCS Artist Run provides a location for contemporary art practice, supporting distinctive experimental projects by artists at all stages of their careers.

Open 12-5pm, Thursday – Friday  
1 – 5pm, Saturday – Sunday  
69 Chapel Street,  
West Melbourne VIC 3003

KINGCS Artist Run acknowledges the Wurundjeri Woi-wurrung people of the Kulin Nation as the Traditional Custodians of the land on which we operate. We offer our respect to Elders both past and present and extend this offer to all First Nations people.



GALLERY THREE

*in the bin (2025)*  
CO-WORM-ING

Join us for a series of guided walks with co-worm-ing!

Whilst in-residence, they have made the gallery mobile by kitting out the KINGS Wheelie Bin with a video screen, powered by their car battery. Working offsite at the Queen Victoria Markets, they have been exploring composting as a method for collective curation. Drawing from the ethos of a community garden working bee, these sessions invite you into shared investigations. Each 'walking bee' will offer a different collective practice, including video making, embodied research, and writing.



co-worm-ing is an interspecies practice between three humans — Grey (nee Caitlin) Dear, Emily Simek, Joy Zhou — and a mobile worm farm, who meet weekly to compost and share space. This process-led collaboration has emerged through various site-responsive and participatory formats, informed by composting methodologies, as well as each person's independent practice, spanning community gardening, choreography, and spatial programming.

hyphenated—projects



VCA  
Victorian College  
of the Arts

LA TROBE  
ART  
INSTITUTE

GEORGE  
PATON  
GALLERY

LITTLE BRUNSWICK WINE CO.

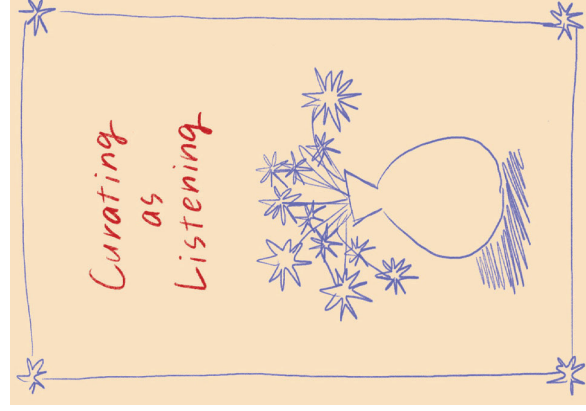
HEAPS  
\*NORMAL\*

## GALLERY ONE

### *Curating as Listening* (2025)

Hina Omukai

The ZINE explores Omukai's personal reflections on the Emerging Curators Program at KINGS. Omukai captures small and fleeting moments, times when she found herself surprised or thinking in new ways, so that she will not forget them in the years to come.



Hina Omukai is a curator whose practice grows from her engagement with contemporary Japanese art. After completing her Master's degree in Art Curatorship at the University of Melbourne, she curated *Remote Sensing*, her first exhibition at George Paton Gallery in 2025. Alongside her curatorial work, Hina practises Sogetsu ikebana, holding a teaching certificate in this Japanese art of flower arrangement. This parallel practice continues to shape the way she observes and thinks about artworks and exhibition-making.

## KINGS EMERGING CURATORS PROGRAM

### *co-worm-ing, Dasha Tan, Hina Omukai*

#### : as listening, to wander

: *as listening, to wander* is the second outcome of our KINGS Emerging Curators Program, an exhibition of new works by curators and creative collaborators reimagining curatorial practice within the space of production, as the relational act of listening. Supported by a year of excursions and lectures, this project presents the outcomes of our collective research through workshops, publications, and public programs.

*This program has been done in warmth and collaboration with Hyphenated Projects, the Victorian College of the Arts, La Trobe Art Institute, and George Paton Gallery.*

Artwork details (left to right):

#### GALLERY ONE

Hina Omukai, *Curating as Listening*, 2025, A5 zine 20 pages, accompanied with found vase(s) and fresh flowers (changed weekly)

To honour the preservation of their labour, Dasha Tan has elected to withdraw from producing an outcome. Instead, we would like to acknowledge this absence with a copy of Tom Melick's *A little history of fatigue*, Rosa Press (2020) that we explored in a collective reading in a workshop held in collaboration with George Paton Gallery.

Collective rubbings from an excursion to La Trobe Art Institute to visit *Healing and Institutional Care*, and program photographs.

#### GALLERY THREE

co-worm-ing, *in the bit*, 2025, video 00:20:23, KINGS ARI recycling bin

Walking Bees Schedule:

Saturday 22nd Nov 4 - 6pm (Opening Night Teaser)

- Tuesday 29th November 2 - 4pm, led by Emily Simek
- Tuesday 2nd December 2 - 4pm, led by Grey Dear
- Tuesday 9th December 10am - 12pm, led by Joy Zhou

GALLERY ONE

GALLERY ONE

THIS ARTWORK IS UNAVAILABLE

PLEASE FEEL FREE TO READ THE ACCOMPANYING TEXT INSTEAD

WE THANK YOU FOR YOUR UNDERSTANDING

Dasha Tan was born in Kulin Nation, with Sakha (Native Siberian), Qazaq, Cantonese (multi-generational settlement in Borneo/Malaya in the rubber tapping industry), Russian and Persian-Dagestani heritage. They interrogate colonial environmental epistemologies of emptiness that have been rendered on both Arctic Siberia and the Qazaqstani desert steppes through scientific concepts, dramaturgy, art direction, choreography, dreaming practices, architectural methodology, transnationalism//political histories, realms of breath, linguistics and performance art. They currently in work in bush regeneration and urban farming, having previously worked in a data centre warehouse.

# A little history of fatigue

Tom Melick

Tom Melick, A little history of fatigue, Rosa Press (2020)