



BADIUCAO

DISAGREE WHERE WE MUST

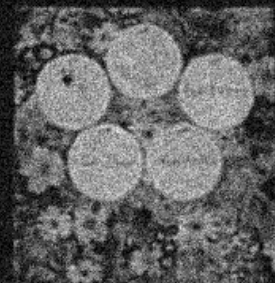
Andy

愛膳煲仔記

現及現炒有飯

7-11 PM 12-1

愛膳煲仔記
原裝村·麵食館



香港就食有飯巴-最大現炒有飯



BADIUCAO

DISAGREE WHERE WE MUST

7 AUGUST – 28 AUGUST 2025



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DISAGREE WHERE WE MUST BADIUCAO

Disagree Where We Must marks the long-overdue first major solo exhibition of Badiucao in Australia, the country he has called home since 2009. While his work has been celebrated in prestigious national museums across Europe and beyond, he has faced extraordinary resistance in mounting exhibitions on Australian soil. This delay is not due to lack of merit, but the chilling effects of Beijing’s far-reaching campaign of censorship, intimidation, and transnational repression, a campaign that has cast its shadow even over Australian cultural institutions.

Badiucao is one of the world’s most fearless and prolific Chinese dissident artists. His work confronts authoritarianism with unwavering clarity and unflinching conviction. Through bold, satirical, and visually arresting imagery, he dismantles the architecture of dictatorship and lays bare the mechanics of propaganda, censorship, and historical erasure. In Badiucao’s view, when democracy dies and free speech is silenced, truth itself is rewritten, and often forgotten. His art stands as a visual counter-narrative to the state-sanctioned myths of power.

Using his brush and pen as weapons of resistance, Badiucao documents the crimes the Chinese Communist Party would prefer the world forget. His paintings, prints, and video works in this exhibition expose the full breadth of Beijing’s human rights abuses: the genocide of Uyghurs in Xinjiang; the violent suppression of Hong Kong’s democracy movement; the systematic eradication of Tibetan cultural identity; and the expansion of transnational repression tactics used to silence dissent far beyond China’s borders — including here in Australia.

The timing of this exhibition is crucial. As Prime Minister Anthony Albanese completes his second visit to Beijing, his government’s official China

policy echoes the mantra: “We will cooperate where we can, disagree where we must, and engage in our national interest.” But this rhetoric — however diplomatic — collapses under the weight of the Chinese regime’s global ambitions. The CCP does not permit disagreement; it weaponises economic cooperation to erase it. To engage without resistance is to capitulate. To trade without conscience is to sell out democracy.

Disagree Where We Must is not simply a critique, it is a call to vigilance. It urges Australia to wake up to the cost of silence. To recognise that short-term economic benefit must not come at the expense of national sovereignty, democratic values, or the safety of those who dare to speak truth to power.

This exhibition also highlights China’s growing alignment with other authoritarian regimes, such as Russia and Iran, a sinister axis of power threatening global stability. Badiucao’s work draws direct lines between Beijing’s backing of Russia’s invasion of Ukraine, its escalating threats toward Taiwan, and its infiltration of Australian politics, academia, and media.

This exhibition is a mirror held up to Australia, demanding we ask ourselves: Where do we stand? And where must we draw the line? It is not only Badiucao’s art that challenges the system. It is the very act of exhibiting it.

This is Goldstone Gallery’s fourth first solo exhibition by a major artist since its opening in February 2025, and it has become the gallery’s trademark to do exactly that: to champion silenced and marginalised voices, and to bring powerful, confronting, and necessary art into the public eye in Australia.

巴美草
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PLATES
WATERCOLOURS

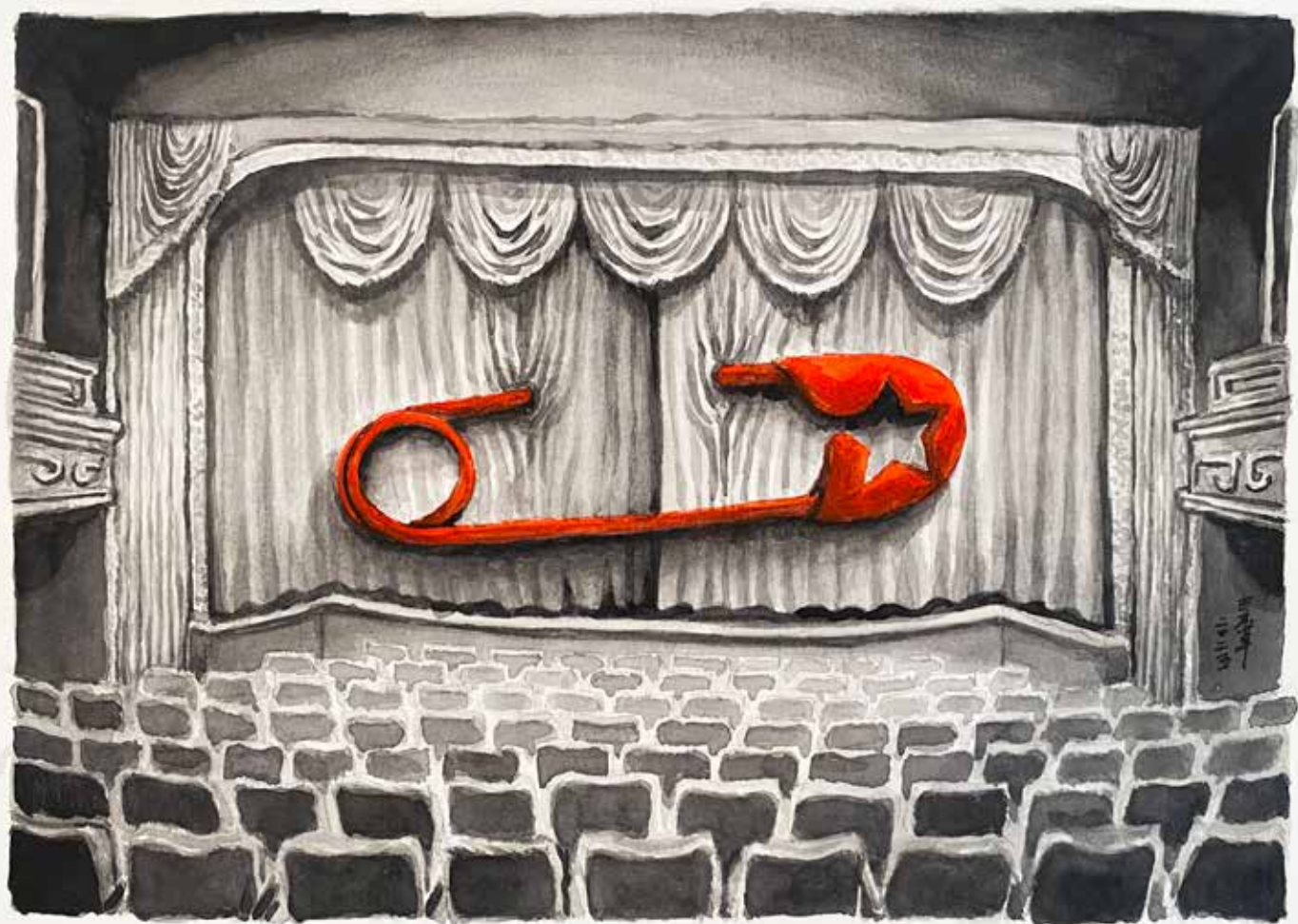


Originally commissioned for the Hong Kong Centre for Human Rights' 2024 annual report, this piece interrogates the expanding use of AI-driven surveillance technology by the Hong Kong government. Through stark visual language, the artist exposes the state's deployment of facial recognition CCTV systems as tools not of safety, but of suppression—used to monitor, track, and intimidate citizens engaged in peaceful dissent.

Beyond local repression, the work also draws attention to the broader machinery of transnational surveillance. It confronts the global implications of a system that extends its reach beyond borders, targeting diaspora communities and dissidents abroad.

This artwork functions both as documentation and resistance—a visual indictment of a government increasingly reliant on technology to curtail civil liberties, and a call to witness the erosion of privacy, autonomy, and freedom of expression in Hong Kong.

LOOK OUT
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#1



This work was originally commissioned for the 2024 Annual Report by the Hong Kong Centre for Human Rights. It offers a poignant reflection on the rapid erosion of freedom of expression within Hong Kong's cultural landscape—particularly in the fields of theatre, visual arts, and the museum sector.

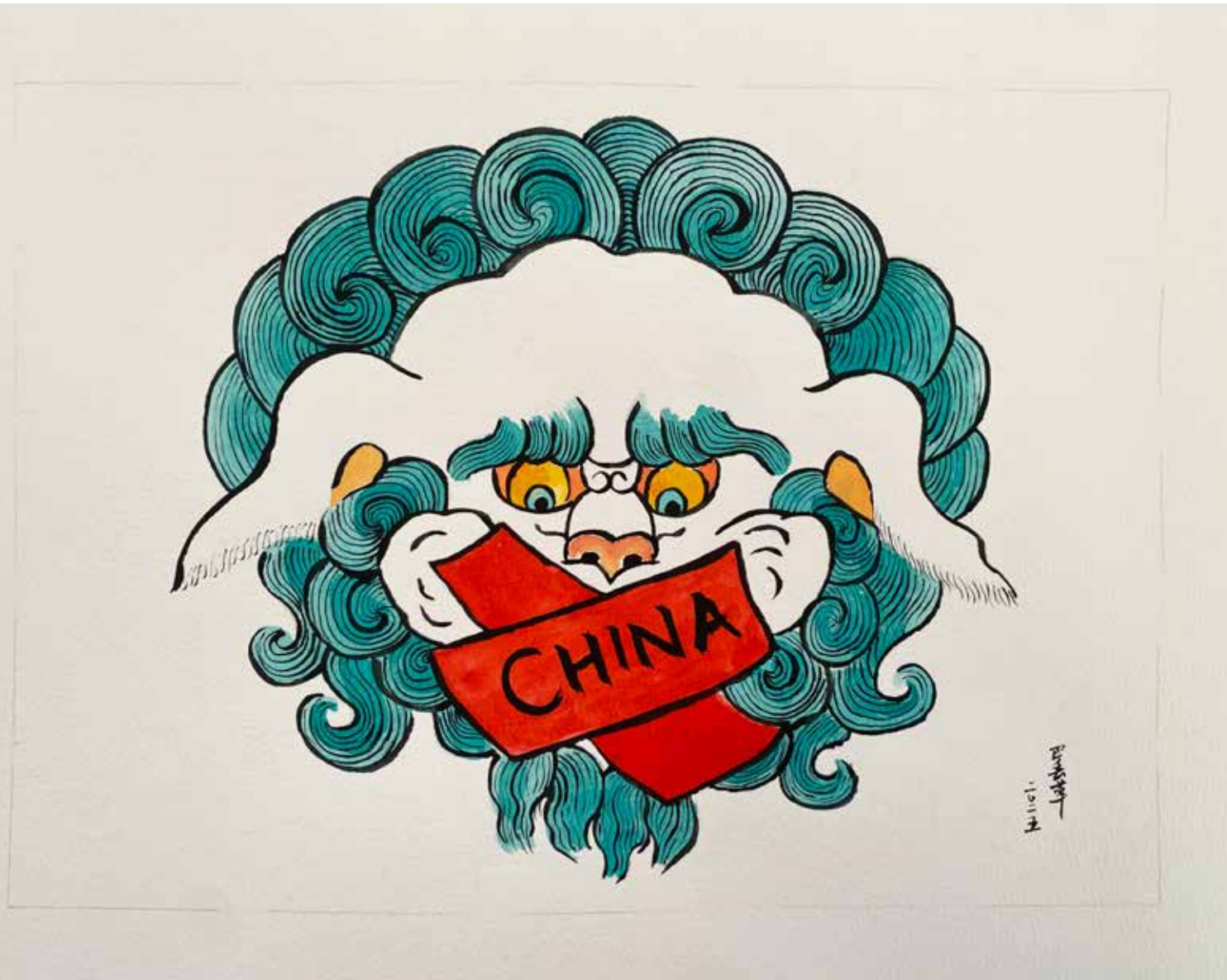
In recent years, the imposition of the National Security Law has led to an unprecedented wave of censorship across the arts. Performances have been abruptly cancelled, exhibitions shuttered, and creative practitioners silenced under the pressure of political scrutiny and fear of reprisal. This artwork documents and resists silencing, bearing witness to the cultural spaces—once vibrant and diverse—that have been stifled or erased.

Through its visual language, the piece becomes both a lament and an act of defiance. It underscores the essential role of art as a vehicle for truth-telling, and warns against a future where creativity is policed and public discourse is controlled.

THE SHOW GOES ON
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#2



A PIECE OF RED CLOTH
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#3



This work confronts the ongoing repression of Tibetan communities under Chinese state policy. Central to the composition is Lion Mountain, a revered symbol of Tibetan identity and spiritual heritage, depicted here as a quiet sentinel to the cultural and linguistic destruction unfolding around it.

The artwork vividly engages with the mechanisms of forced assimilation—specifically the erasure of the Tibetan language and the imposition of Han Chinese cultural dominance.

Through layered imagery and symbolism, the piece speaks to the silencing of a people, the loss of linguistic and cultural roots, and the quiet resilience embodied by symbols like Lion Mountain. It serves as both memorial and resistance—an urgent visual testament to the struggle for Tibetan self-expression and survival.

SILENT ROAR
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#4



This work exposes the systemic human rights abuses faced by the Uyghur people in China's Xinjiang region. Against a stark and haunting visual backdrop, it brings attention to the ongoing genocide—where over one million Uyghurs have been detained in state-run concentration camps. Within these facilities, individuals are subjected to torture, indoctrination, and forced labor.

A central motif in the work is cotton—its softness in brutal contrast to the suffering behind its production. Xinjiang's high-quality cotton has become a symbol of exploitation, woven into the supply chains of countless Chinese and international corporations. Through this image, the artist challenges viewers to confront the hidden violence behind everyday materials.

By transforming commodity into critique, this piece serves as both a document of atrocity and a call to accountability. It urges audiences to see beyond the surface of global trade and reckon with the human cost embedded in its fabric.

BOYCOTT XINJIANG COTTON
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#5



This work juxtaposes two starkly different yet disturbingly connected images: a leaked photograph from a Uyghur concentration camp in Xinjiang and the globally popular toy LaBubu, produced by Chinese company PopMart. In doing so, the piece confronts the uneasy intersection of consumer culture, complicity, and collective amnesia.

At the height of international concern over the use of forced Uyghur labor in Xinjiang's cotton industry, PopMart shamelessly supported Xinjiang cotton and sidestepped any acknowledgment of the human rights abuses involved. Despite this, the company's products—especially Labubu—have only grown in popularity, with fans around the world queuing for hours to collect the latest releases.

By placing a symbol of state violence alongside an icon of trend-driven consumerism, the artwork lays bare the absurdity of cultural memory in the age of distraction. It asks: What are we willing to overlook for the sake of aesthetic pleasure? And what does it mean when playthings become more visible than the people who suffer behind them?

TRUEFACE OF LABUBU
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#6



CHOP
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#7



AXIS OF EVIL 2.0
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#8



PEACE MAKERS
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#9



NEW WORLD ORDER
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#10



SAVE DR YANG HENGJUN
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#11



TOAST ALBO
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#12



SOME WINE WITH YOUR RIB, SIR?
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#13



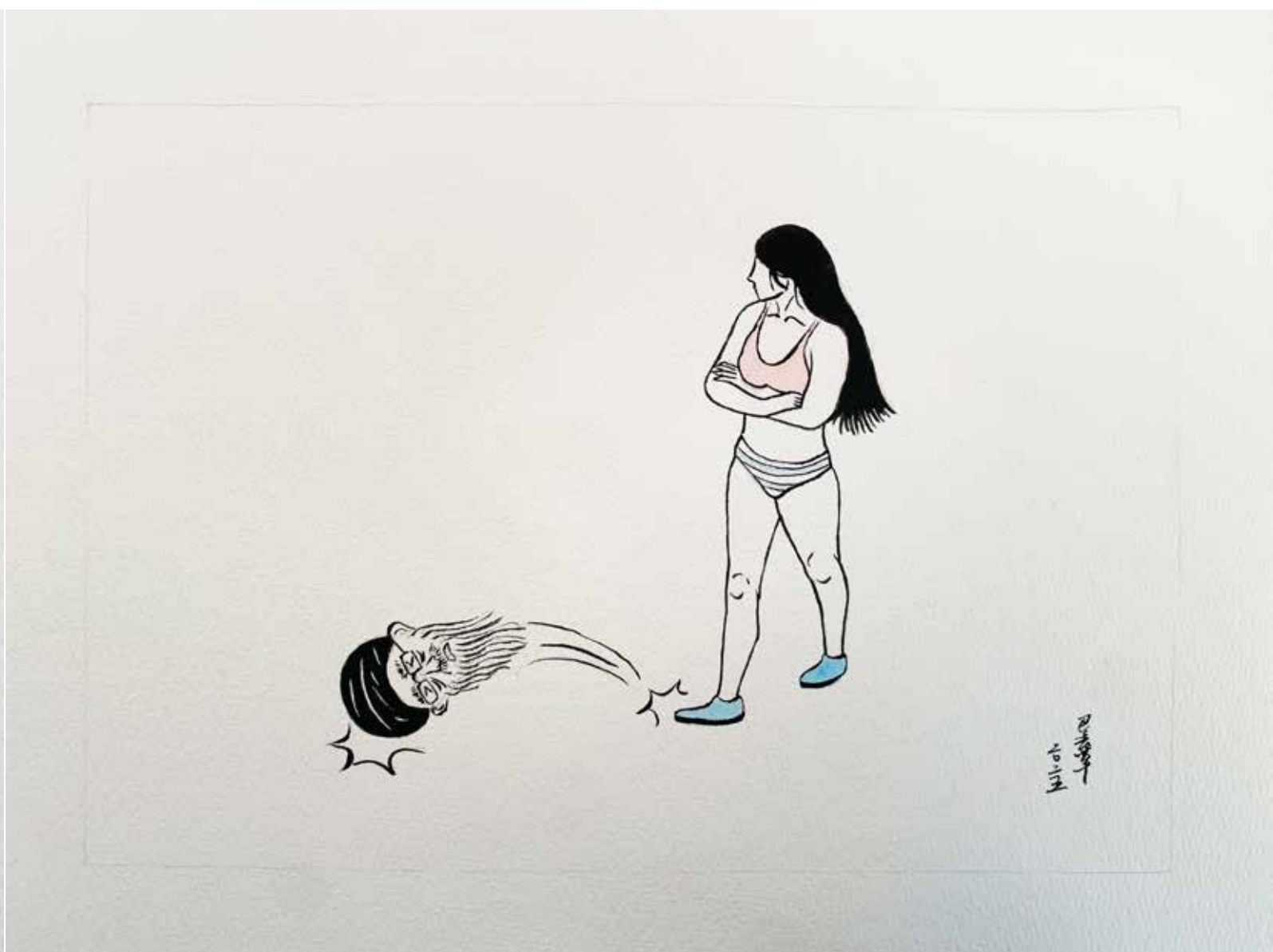
WOMAN, LIFE, FREEDOM NO1
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#14



WOMAN, LIFE, FREEDOM NO2
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#15



WOMAN, LIFE, FREEDOM NO3
 2025
 30 × 21cm (42 × 30cm framed)
 Water color on paper
 \$1575.00
 #16



WOMAN, LIFE, FREEDOM NO4
 2025
 30 × 21cm (42 × 30cm framed)
 Water color on paper
 \$1575.00
 #17

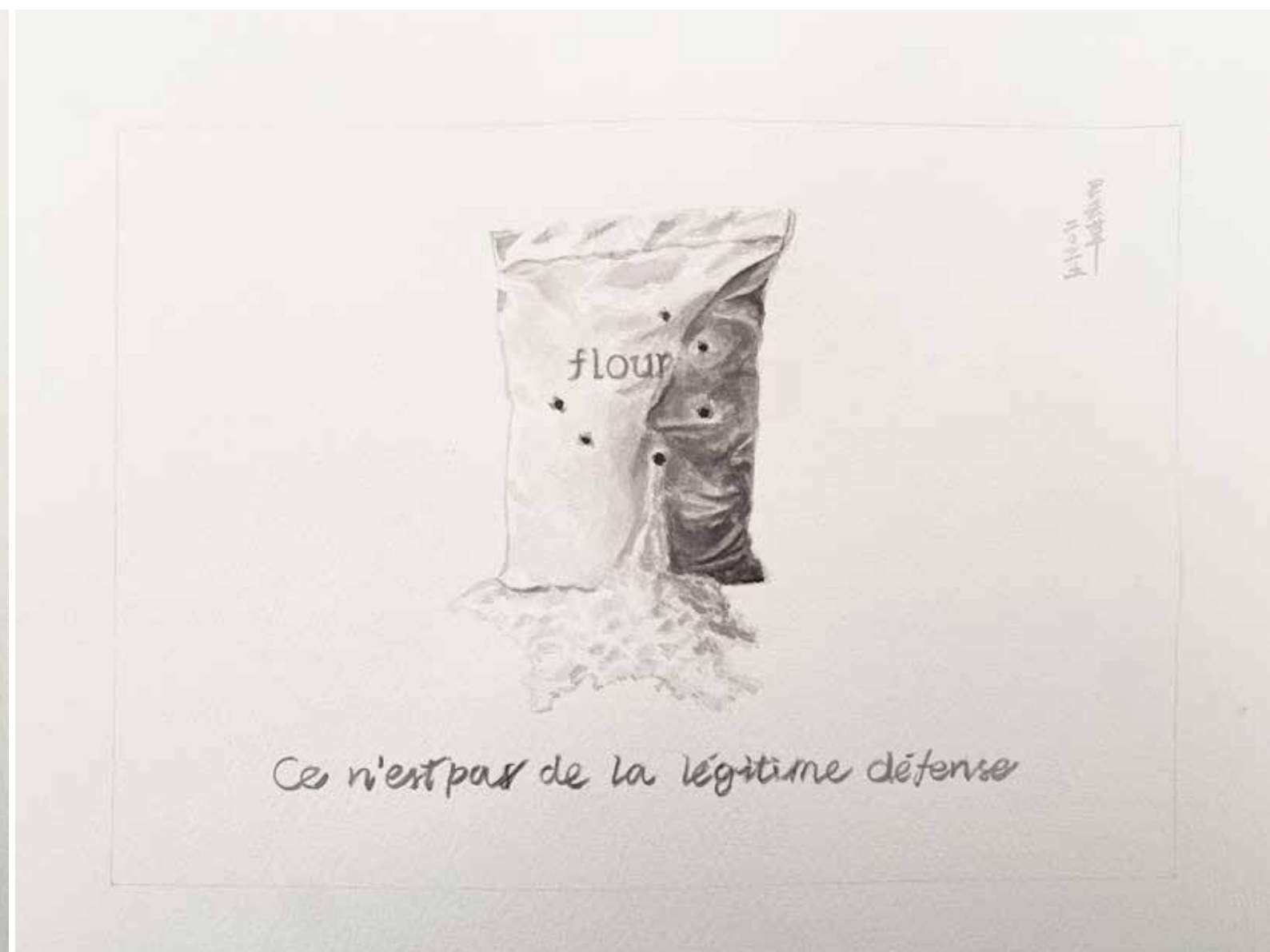


(18/19) The twins elevate ordinary, everyday objects into searing commentaries on violence and suffering in the Israel-Gaza conflict. Rendered in delicate grayscale, each image uses the precision of realism to unmask the deeper darkness lurking behind their mundane forms.

Ce n'est pas un combattant de la liberté (This is not a freedom fighter)

A single zip tie, meticulously detailed, floats against a white void. Its looped shape alludes to both restraint and violence—recalling how zip ties were used during the October 7 Hamas attack to bind Israeli civilians, including children. By titling the piece in French, Ting echoes Magritte's famous "Ceci n'est pas une pipe," subverting the notion that such acts of brutality could ever be equated with a legitimate struggle for freedom.

Ce n'est pas un combattant de la liberté
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#18



Ce n'est pas de la légitime défense (This is not self-defense)

An opened, torn bag of flour spills onto the surface, pierced with bullet holes—each a silent witness to the desperation and deprivation facing Palestinian civilians and Jewish hostages in Gaza. Flour, a universal symbol of sustenance, becomes a harrowing emblem of starvation when access to food is cut off in the name of war.

Together, these works demand a reckoning with the human cost of extremism and war's collateral damage. It does not allow the viewer the comfort of easy binaries; instead, the series calls for compassion across divides, insisting on the equal value of every life. As an outsider, the artist acknowledges the privilege of moral distance—yet these drawings invite all to reflect deeply on what it means to protect our shared humanity without sacrificing the innocent.

Ce n'est pas de la légitime défense
2025
30 × 21cm (42 × 30cm framed)
Water color on paper
\$1575.00
#19



XI'S ATTACK ON TAIWAN
 2025
 30 × 21cm (42 × 30cm framed)
 Water color on paper
 \$1575.00
 #20



FREE CHENGLEI
 2025
 30 × 21cm (42 × 30cm framed)
 Water color on paper
 \$1575.00
 #21

PLATES PRINTS ON CANVAS

This series holds deep personal and political significance for the artist, Badiuca, whose work is known for confronting authoritarianism, censorship, and human rights abuses. Originally intended for his first solo exhibition in Hong Kong in 2018, these prints were never publicly shown as planned.

Just three days before the exhibition's opening, Badiuca—long known for his anonymity—had his identity exposed. In a swift act of political repression, Chinese authorities targeted his family, subjecting them to police interrogation and threats. The artist, his loved ones, and those assisting the show were placed under immediate pressure by China's security forces. As a result, the exhibition was forced to be cancelled.

These prints now stand as a testament to that moment: a visual archive of the personal cost of dissent, and a powerful reminder of the fragility of freedom of expression in Hong Kong under growing political control from the Chinese Communist Party. They are not only artworks but historical documents—bearing witness to the silencing of a voice that refused to remain silent.



WELCOMED
2018
60 × 45cm
Print on canvas
\$2100
#22



DISOBEY
2018
60 × 40cm
Print on canvas
\$2100
#23



Ce n'est pas de la légitime défense (This is not self-defense)

An opened, torn bag of flour spills onto the surface, pierced with bullet holes—each a silent witness to the desperation and deprivation facing Palestinian civilians and Jewish hostages in Gaza. Flour, a universal symbol of sustenance, becomes a harrowing emblem of starvation when access to food is cut off in the name of war.

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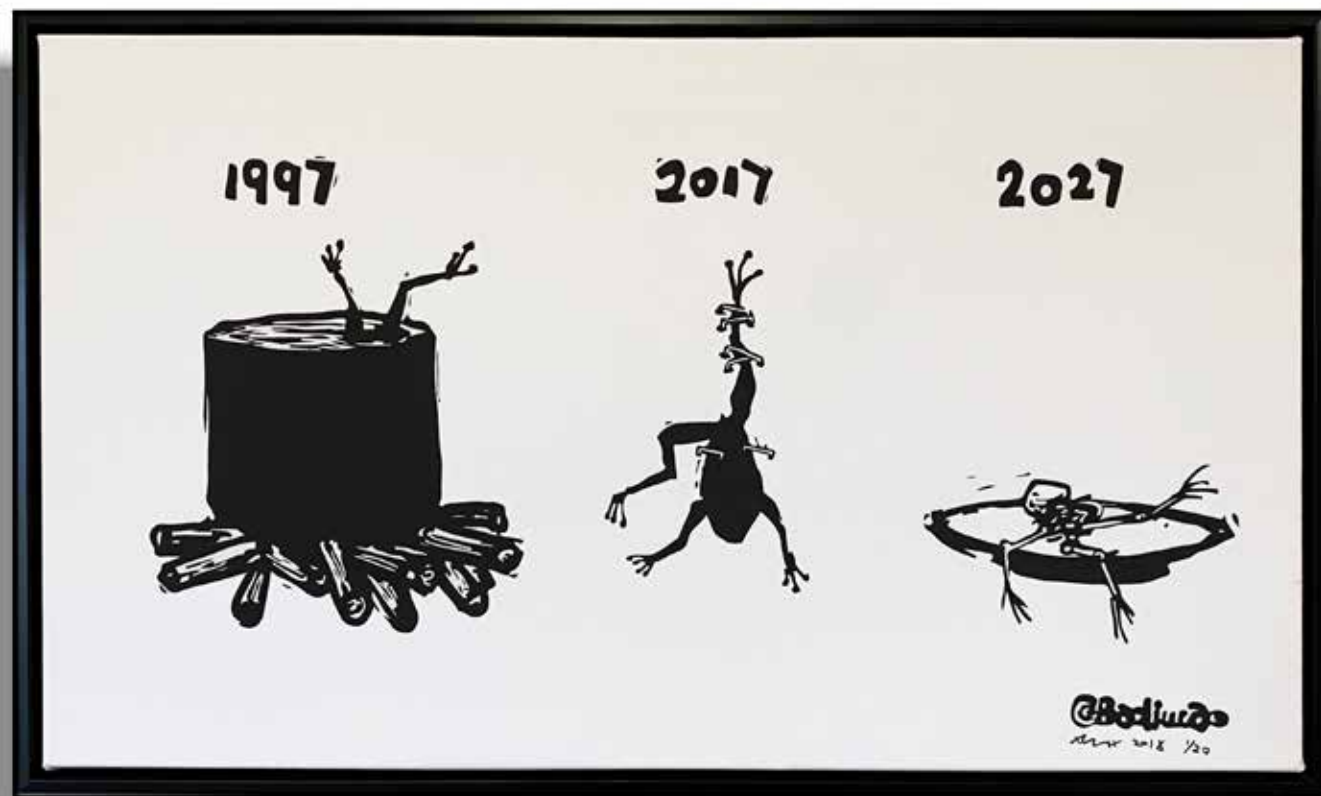
FISH BALL REVOLUTION
2018
60 × 56cm
Print on canvas
\$2100
#24



JOSHUA WONG
2018
60 × 51cm
Print on canvas
\$2100
#25



BOOK KIDNAPPING
2018
60 × 43cm
Print on canvas
\$2100
#26



BOILING FROG
2018
60 x 35cm
Print on canvas
\$2100
#27

PLATES INSTALLATION

This twin installation presents two intimately connected objects from one of the most pivotal moments in modern Chinese history—the 1989 Tiananmen Square protests. On the left, a small oil painting depicts a young student protester, rendered with quiet dignity. His expression is resolute, his gesture pointed—not just symbolically, but literally—toward the object beside him: a rare commemorative watch.

On the right stands the watch, once awarded to soldiers of the People’s Liberation Army who participated in the military crackdown on unarmed students and civilians in Beijing. Issued shortly after the massacre, the timepiece was quickly recalled by the Chinese Communist Party, recognizing that its very existence served as material evidence of state violence. Today, only a few of these watches remain—silent relics of a brutal suppression the state continues to deny and erase.

Together, these works confront the viewer with a powerful juxtaposition: youthful hope and state power, remembrance and denial. The student’s pointed gesture becomes an accusatory act, demanding that time not bury the truth, and that objects—no matter how small—retain memory even when history is censored.

This installation invites us to look closely, to reckon with material traces, and to consider: What survives when memory is forbidden? What endures when truth is silenced?



A STUDENT FROM 1989
2014
21 × 15cm (30 × 21cm framed)
Oil on paper
Only for museum collection for public display program
POA
#28



WITNESS
2023
30 × 30cm
Tiananmen massacre watch
Only for museum collection for public display program
POA
#29



