

Follow You Home

Women artists from Cambodia and Australian-Cambodian diaspora

MEDIA KIT



Presented by Grace Cossington Smith Gallery in collaboration with 16albermarle Project Space

Gate 7 1666 Pacific Hwy, Wahroonga NSW 2076

4 - 27 September 2026

Curated by Lauren Elise Barlow

MEDIA RELEASE

Follow You Home

To be young, transnational and searching, is to live between worlds. Until someone takes your hand and guides you home.

SYDNEY 4 SEPTEMBER 2026, *Follow You Home* presents four young Cambodian and Australian-Cambodian artists exploring themes of a transnational generation, including diasporic life, cultural heritage, and the longing for connection.

Australia's identity is shaped by a deeply diasporic history. Long before European settlement, the continent was home to diverse Aboriginal and Torres Strait Islander nations whose hundreds of languages and nations formed the cultural life of the continent, a legacy that continues to shape the present. To-day, this foundation sits alongside one of the most diverse migrant societies in the world. As of 2024, around 8.1 million people, 31.5% of Australia's population, were born overseas, a proportion that is steadily increasing. Almost 48% of Australians have at least one parent born overseas, and more than one in five speak a language other than English at home, underscoring the reality of cultural plurality. Successive waves of migration have continually reshaped the social and cultural fabric, producing a society defined not by a single origin but by movement, adaptation, and exchange. Australia emerges as a lived and negotiated space; one marked by inherited memory, cultural translation, and the everyday reworking of our cultural mix.

For Linda Sok, Allison Chhorn, Mao Sovanchandy, and Nataly Lee, identity has been shaped by cultural flux—living between countries, languages, and traditions. Their experiences are challenged and enriched by the contrast between upbringing abroad and inherited ties to culture and country. Working across film, photography, installation, and mediums rooted in artisan Khmer traditions such as painting and textiles, they trace ideas of home as both inherited and reimagined, questioning what it means to belong to a culture that feels both distant and intimate. The works speak to living through a lens different from their parents, a home between countries and cultures, while expressing a persistent longing to maintain connection to Khmer identity. Together, they offer an intimate view into the lives of young women navigating selfhood in a globalised world, producing works that are deeply personal yet widely resonant.

Follow You Home sits within a growing movement foregrounding diasporic voices, exploring identity shaped by migration, displacement, and cultural hybridity. By focusing on a single country, Cambodia, the exhibition highlights the divergent personal experiences that emerge from shared histories of war and migration. It also creates a vital space for connection, marking the first time leading Australian-Cambodian artists Linda Sok and Allison Chhorn have exhibited together, opening meaningful dialogue within a community rarely brought into direct conversation.

Follow You Home, held at The Grace Cossington-Smith Gallery, aims to resonate with Abbotsleigh's young women, many of whom live transnationally or within migrant diasporas. By presenting themes and voices that reflect students' lived experiences, the exhibition encourages self-recognition, connection, and deeper reflection through contemporary art. It invites us to witness the beauty and tension of the transnational generation and the journey they take to define home.

Key Dates: Saturday 5 September Opening with Artist Panel Discussion
Thursday 17 September Allison Chhorn The Plastic House screening

Media Enquiries

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Nataly Lee *KID* 2025
Silkscreen print on rice sacks
variable size



Linda Sok

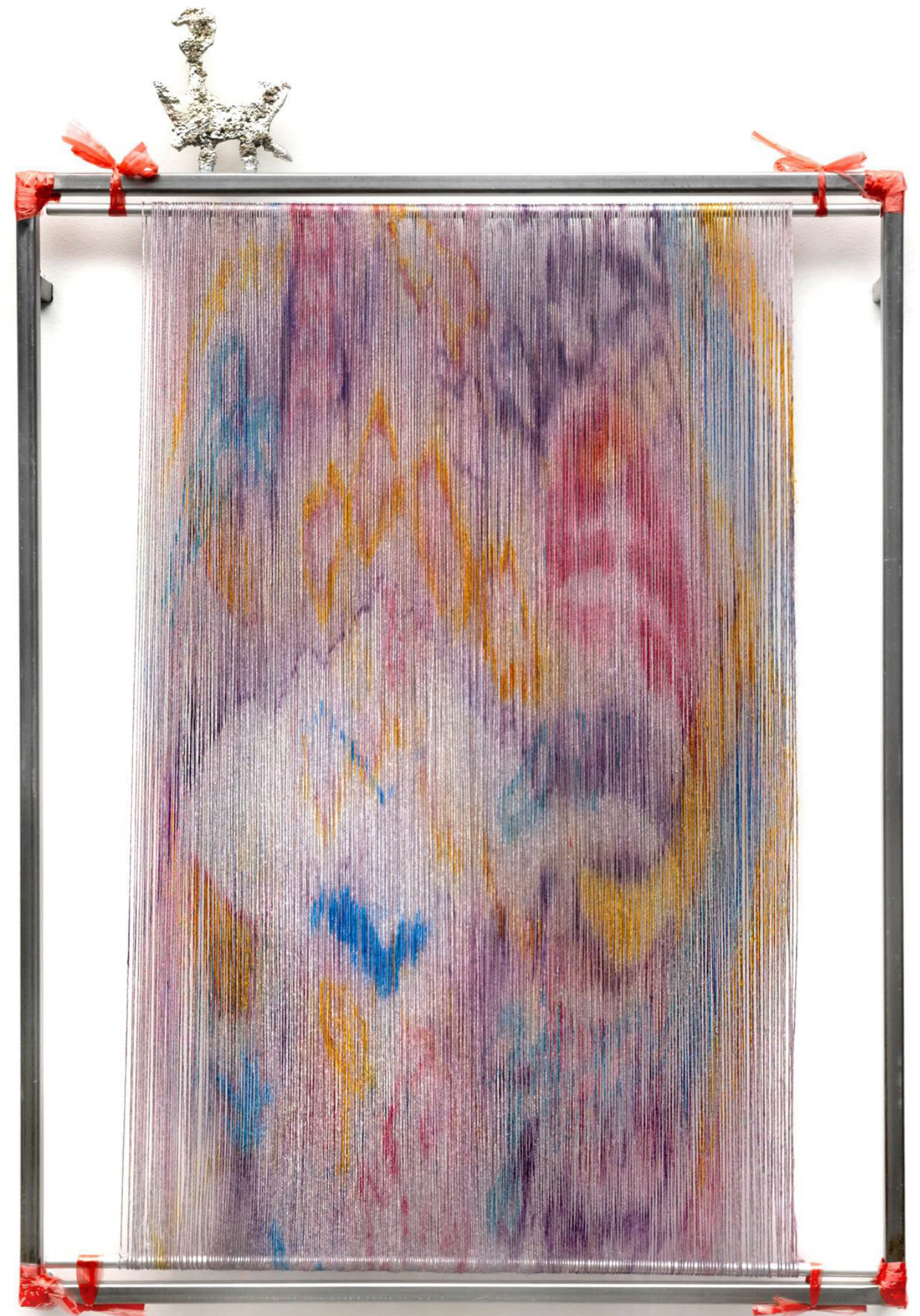
Born 1993. Lives and works between Sydney, Australia and Rhodes Island, USA

Recent solo exhibition: *Primavera*, Museum of Contemporary Art, Sydney 2026 and *Reincarnations of an altar cloth*, Campbelltown Arts Centre, Sydney 2025

Previous collaboration: *Home and Away*, 16albermarle Project Space, Sydney 2023

Linda Sok's practice is rooted in her Cambodian cultural heritage and considers her upbringing in Australia as a fracture through which she can begin to unwind and untangle personal and historical traumas. Distance and absence become inciting moments through which her practice can emerge as acts of weaving, rituals, and material translations. By positioning memory, historical and personal stories, speculations, and the imagination as equally reliable archives, she hopes to blur the lines between fact and fiction; to leave space to allow for the questioning of authority and authenticity inside the logic of colonisation. Materials such as silk, salt, sand, dye, and air-dried clay feature prominently throughout her sculptural, fibre-based practice.

Linda Sok has exhibited widely across Australia, North America, Europe, and Southeast Asia, including at Gertrude Contemporary (VIC), Institute of Modern Art (QLD), Campbelltown Arts Centre (NSW), Artspace (NSW), and Maloop (Cambodia). In 2024, she was awarded the Monash Room Emerging Artist Prize from the Australian Consulate in New York and the Dorner Prize through the RISD Museum. Sok holds a Bachelor of Fine Arts with First Class Honours and the University Medal from UNSW Art & Design, and completed an MFA in Sculpture at the Rhode Island School of Design in 2025. Her work has been featured in Artist Profile, Art Guide, and Liminal Magazine. In 2026, she will exhibit in *Primavera: Young Australian Artists* at the Museum of Contemporary Art, Australia. She is represented by Eloise Cato Gallery, Sydney.



Linda Sok installation view *Reincarnations of an altar cloth* 2025
Image: Silversalt Photography, courtesy of the artist

Linda Sok, *Flowering Moon* 2025
dye, silk, pewter, steel and polyester nylon
84 x 7 x 3 cm

Allison Chhorn

Born 1992. Lives and works in Adelaide, Australia

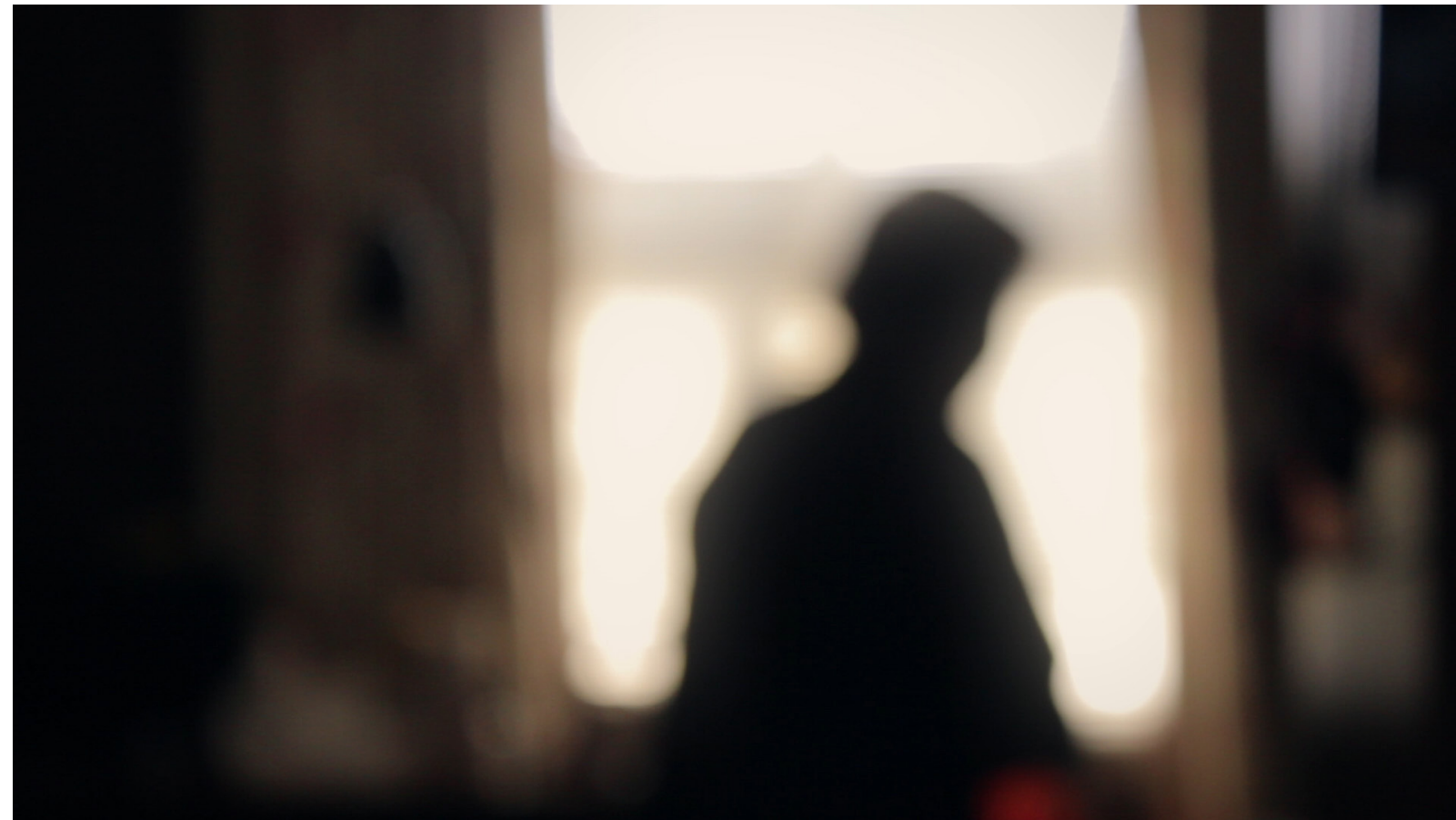
Recent projects: *Dissolve the Walls*, Samstag Museum of Art, South Australia 2025 and *Reflections in the Water*, Outer Space Gallery, Brisbane, 2025

Allison Chhorn is a Cambodian-Australian filmmaker and interdisciplinary artist living on Kaurna Land (South Australia). Her work explores the effects of migrant displacement and post-memory through impressionistic forms, often with other family members as subjects. She works between the intersections of cinema and installation where the darkened room illuminates fragments and impressions of familial history. By working between the gaps of knowledge and history left from the aftermath of the Khmer Rouge, she reimagines the threads of connection within her Cambodian heritage and diasporic identity. Through the practice of filming, photographing, listening and re-cording to her surroundings, the collected material over several years becomes both a professional archive and a tactile body of personal memory.

Allison Chhorn holds an Honours degree in Visual Arts from the University of South Australia. Her work has been presented widely across major Australian and international institutions, including the Museum of Contemporary Art Australia; QAGOMA as part of the 10th Asia Pacific Triennial (QLD), 4A Centre for Contemporary Asian Art (NSW), Samstag Museum of Art (SA), and international contexts in Cambodia and Europe. Chhorn's transition into gallery spaces has further expanded her practice. Her 2022 solo exhibition *Skin Shade Night Day*, commissioned by ACE Gallery and later featured in *The National: Australian Art Now* at the MCA, used multi-channel video and installation to evoke the sensory textures of memory and labour. Recent solo exhibitions include *Reflections in the Water at Outer Space*, Brisbane (2025), with *Fruit Tree Sun* forthcoming at Nexus Arts, Adelaide (2026). Her films have screened extensively at major international festivals, including the New York Film Festival, Visions du Réel (Burning Lights Competition), Melbourne International Film Festival, and Forum des Images, Paris.



Allison Chhorn, *Where is the House Now?* 2025
Digital video and Super 8 film, single-channel video, two-channel audio



Top:
Allison Chhorn, still from *Blind Body* 2021
digital single-channel video
Documentary/Experimental short, 15 mins



Bottom:
Allison Chhorn, still from *The Plastic House* 2019
digital single-channel video
Docu-fiction, Experimental, 46 mins

Nataly Lee

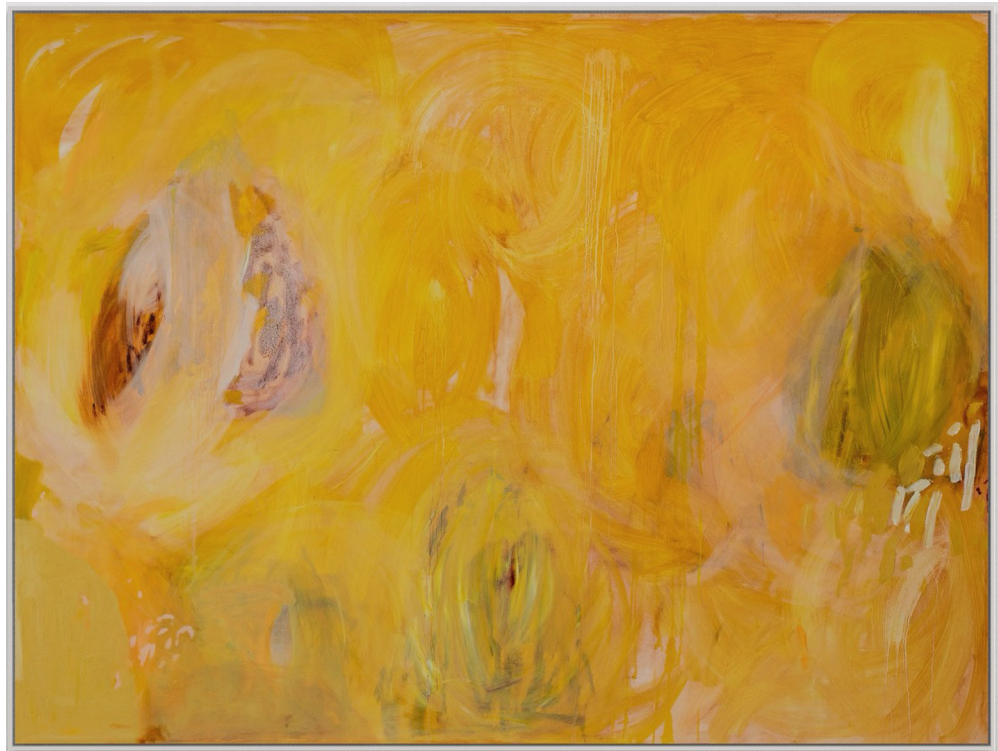
Born 1983. Lives and works between Brisbane, Australia and Siem Reap, Cambodia

Recent solo exhibition: *The land is never still, the water is never quiet*, Grey Street Gallery, Brisbane, Australia 2026 and *In our dreams we see the sun*, Treeline Urban Gallery, Siem Reap, Cambodia, 2025

Previous collaboration: Cambodian Art Study Tour, 16albermarle Project Space 2026

Nataly Lee is an emerging Cambodian–Australian multidisciplinary artist working across photography, painting, installation, and moving image. Born in Battambang during the Cambodian civil war, her family fled when she was eleven months old, spending four years in refugee camps before resettling in Australia. This early experience of displacement continues to shape her practice. Through field-based research and image-making, Lee explores memory, migration, and cultural inheritance, tracing how histories of movement and survival are carried through time, place, materials, and everyday rituals. Her work reflects a life lived across geographies, shaped by migration and a quiet search for belonging. Rooted in an intuitive relationship with colour and ritual, Lee's layered compositions evoke dreamlike spaces where memory and identity blur, conjuring the sense of being “elsewhere” familiar to those in diaspora. Her practice is deeply personal yet expansive; a quiet act of reconnection and an offering to ancestors, landscapes, and stories that linger just beneath the surface.

Nataly Lee has exhibited in both Australia and Cambodia. She holds a Graduate Certificate of Visual Arts from the Queensland College of Art, Griffith University, and has a background in graphic design and fine arts. Lee has presented solo exhibitions including in 2025 *The land is never still, the water is never quiet* at Grey Street Gallery, (QLD), and in 2026 *Shifting Landscapes* at Treeline Gallery, Siem Reap, Cambodia. Her work has featured in selected group exhibitions such as the 20th Angkor Photo Workshop international touring exhibition. In 2025, she undertook a residency with Angkor Photo Festival & Workshops in Siem Reap. Her forthcoming solo exhibitions include *Snarm* at The Condensary, Somerset Regional Art Gallery (QLD), and *The Past is a Foreign Country* at Umbrella Studio Contemporary Arts, Townsville in 2027 (QLD).



Nataly Lee, *Rice straw stacks* 2024
earth pigment and oil on canvas
150 x 200cm

Nataly Lee, *Preah Torani* 2025
hand-coiled water hyacinth, clay vessel
Dimensions variable



Mao Sovanchandy

Born 1998. Lives and works in Phnom Penh, Cambodia

Recent projects: លំហូរនៃពេលវេលា (*Flux of time*), Solo exhibition - Sna Arts Management, Cambodia 2026 and *Collective Motion*, Balai Seni Maybank, Malaysia 2025.

Previous collaboration: *All That Surrounds Us*, 16albermarle Project Space and residency a National Art School 2023

Mao Sovanchandy is an independent multidisciplinary artist whose practice explores urbanisation and social issues, as well as societal norms, through self-reflection and personal experience. As a young person, she has witnessed the erosion of her parents' familiarity to social culture, ritual, and place amid continual change. Mao's practice spans installation, performance, moving image, and social engagement, often centring on the tension between what is visible and what is forgotten. Her early works examine consumer-driven development and the rapid urban transformation of Phnom Penh, where cycles of construction and demolition have eroded French colonial and New Khmer architectural heritage and produced a new urban identity. She positions this as an era of collective forgetting, where the loss of place mirrors a loss of memory. In her recent work, Mao turns to question her identity through the recurring motif of the mirrored, faceless subject. Developed during residencies across Southeast Asia, these projects draw on the region's spiritual connection to water, particularly the water hyacinth. Mao reflects on movement, displacement, and belonging, seeking a more grounded sense of home while living and working abroad.

After graduating with a Bachelor of Science in Architecture in 2020, Mao completed the Contemporary Documentary & Photography Program 2020 and the English for Artists Program 2021 at Sa Sa Art Projects, Cambodia. Her selected group exhibitions include the Jakarta 2022 International Photo Festival (JIPFest), *The Simultaneous*, 2021 PenhArt Exhibition at Factory Phnom Penh and *Reflectance* at Treeline Gallery, Siem Reap 2022. In 2023, she completed residencies at the National Art School, 16albermarle Project Space in Sydney, Australia, and Kultx Collaborative Space in Khon Kaen, Thailand. In 2024, she joined the Beppu Project residency in Beppu, Japan, where she expanded her mixed-media practice to include improvisational performance, videography, photography, and poetry. In 2025, she participated in residencies with the GMS program in Chiang Khan, Thailand, and at Rimbun Dahan in Kuala Lumpur, Malaysia.



Mao Sovanchandy, *Demolition Building* from *Asymmetry* series 2021-2022
digital C-prints, Alford Semi Gloss
40 x 60 cm or 50 x 75 cm



Top:
Mao Sovanchandy, *13th* from *Ways of the Water* series 2025
digital C-prints, Alford Semi Gloss and digital video
Installation dimensions variable

Bottom:
Mao Sovanchandy, *5th* from *Ways of the Water* series 2025
digital C-prints, Alford Semi Gloss and digital video
Installation dimensions variable

Exhibition Personnel

Lauren Elise Barlow | Curator

Lauren Elise Barlow is a Sydney-based curator and arts educator known for her engagement with Southeast Asian contemporary art and cultural identity. She has curated exhibitions that explore complex socio-political narratives, with an agenda to decentralise Australia's western art cannon for a greater focus on Indigenous and Southeast Asian/Pacific voices. Her involvement in such dialogues is informed by her upbringing as a Third Culture Kid in Phnom Penh during the post-Khmer Rouge period. Lauren completed a Masters of Curating and Cultural Leadership at UNSW in 2022. Prior to that, she completed a Bachelor of Art Education at UNSW and Bachelor of Visual Communications at Monash. Currently, Lauren holds positions with a focus on contemporary Cambodian art with her recent shows *All That Surrounds Us: Contemporary art from Cambodia* (2023) and *Teyyetea Than Sok: Giving Alms* (2024) at 16albermarle Project Space as well as contributing to education publications, art tours and art journals on related subject matter and social culture.

16albermarle Project Space | Exhibition Partnering Gallery

16albermarle is a project space that provides Australian audiences with the opportunity to see and learn about contemporary art from southeast Asia. It is directed by John Cruthers and managed by Rosario Aguirre Mitrovic. In addition to exhibitions, public programs and education materials, 16albermarle hosts art study tours to the region, attends art fairs and runs residency programs.

Grace Cossington Smith Gallery | Exhibition Venue

The Grace Cossington Smith Gallery is a not-for-profit initiative run by Abbotsleigh, an Anglican pre K-12 Day and Boarding School for girls. The Gallery is a public gallery that shares its grounds with the School community. Its goal is to provide a compelling program of exhibitions and events that engage with a broad community of artists locally and nationally. The Gallery is committed to inspiring visitors, welcoming diverse audiences and serving the public through free admission. The Gallery provides a resource for teaching and lifelong learning for all, and engages with teachers and students from Pre-Kindergarten to Year 12, with a dynamic education program.

The Grace Cossington Smith Gallery is located on the campus of Abbotsleigh, on the Pacific Highway at Wahroonga, NSW

Linda Sok, *Deities in Temples XIII* 2024
Visuals drawn by family members, silk threads (printed then woven), dye
89 x 94 cm



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Gate 7 1666 Pacific Hwy, Wahroonga NSW 2076

Tuesday to Saturday 10 am – 5 pm during exhibitions

Media Enquiries

16albermarle Project Space

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