

**NO JOBS
IN THE ARTS**

AMBALA®
The Finest Asian Confectionery

#009

Contains personal narratives



Untitled
Litco, 2023.

Painting / Connections / Positionality
[@litco.litco](https://litco.litco)

An Interview with Litco

What is the meaning of the embrace in this artwork?

The act of embracing symbolises both comfort and contradiction. The figure clings to the shark, an entity that embodies both danger and solace, reflecting the emotional complexities of migration and human connection. It represents the need to hold onto something familiar - even when it carries risk - mirroring the way immigrants often navigate uncertainty, longing, and adaptation. The embrace becomes a metaphor for resilience, vulnerability, and the delicate balance between fear and comfort in unfamiliar environments.

What are the main themes you explore in your work?

The main themes I explore in my work include human connection, absence, and emotional processing through participatory and interactive art. My creative projects such as *Sze You Tomorrow?* examine loss, distance, and fragility, often reflecting on personal relationships shaped by migration and disconnection. I incorporate memory, liminal spaces, and reimagine Hong Kong cultural rituals to question presence and absence. Through audience participation, I encourage reflection on longing and the fragility of human bonds.

How does your practice challenge how we look at interconnectedness?

My practice challenges perceptions of interconnectedness by exploring how migration, distance, and absence reshape human bonds. A recent project, *Sze You Tomorrow?* looked to preserve my connection with my friend Szeto: the project evolved into a search after her disappearance. Using missing person posters, fading figures, and immersive installations, I highlighted the fragility of memory and relationships across borders. Ultimately, my artworks examine the instability of connection in transient spaces, urging reflection on how migration alters emotional ties and how we navigate loss across time and distance.



Spirit House
Sarogini Reddiar, 2025.

Painting / Generational Trauma / Childlore
@saroginireddiar

An Interview with Sarogini Reddiar

What does this piece communicate?

This piece explores the idea of carrying fragments of the self, the psyche, including the inner child, with a reverence for the parts of memory held by each. Inspired by religious icons, I created it reflecting on my journey from childhood trauma, dissociation from parts of memory, towards healing. My parents returned to their home country when I was a young adult—it highlighted my own fractured sense of belonging that I wanted to heal.

How do you use folklore in your work?

I enjoy playing with archetypes, centring these in my work as they exist innately from childhood in our psyches, and as they're added to by cultural transmission. I draw in folkloric archetypes to represent the protective parts of the personality that help us navigate the interrelated experiences of childhood and motherhood, learning and play. The idea that in play and learning, these parts might experience the worlds of perception and imagination without any distinction.

What emblems of diasporic childhood are present in your work?

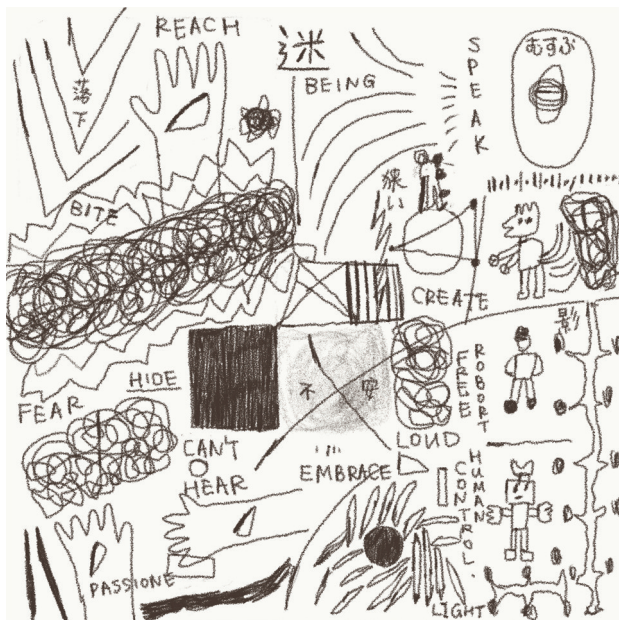
My childhood was shaped by a sense of belonging to many cultures but not to one, that we weren't able to bring our history with us in material form. There's a repeating pattern of critical parent and lost child but the main emblem is of the functional family we carry inside. While intergenerational trauma can lead to a loss of childhood memories, the reminder that there is a knowing that invites our intuition and self-trust.



Courier
Raj Lalli, 2024.



Photography / Neighbourhoods / Identity
@raj_lalli



The State of Mind
Xin Chen, 2024.

@xinxinxin_chen
Illustration / Narrative / Ambiguity

An Interview with Xin Chen

Why is the visual mark significant to you?

The visual mark is significant to me because it captures who I am. It embodies the journey of my mind while drawing or making, reflecting my thoughts, emotions, and instincts. Each mark reveals what attracts me, what lingers in my memory, and what remains within me. It is both an imprint of my present state and a trace of my ongoing artistic exploration.

What is the role of written language in your work?

To me, written language functions similarly to visual elements, shaping the composition and experience of my work. However, it also serves as a guide, leading viewers in a specific direction—whether precise, or deliberately ambiguous. Text adds another layer of meaning, inviting interpretation while maintaining a balance between clarity and mystery.

How do childhood memories of play inform your practice?

Childhood memories of exploring landscapes evoke a sense of freedom and discovery. I played among forms and colours without questioning their meaning, finding joy in the simplicity yet richness of the experience. This instinctive engagement with space and visuals deeply influences my practice, as I seek to recreate that sense of wonder, spontaneity, and unexpected encounter in my work.

'...not just because they're easily decodable through a western gaze.'

Issue #9 delves into practices working with immigration themes, sharing a multiplicity of experiences. The content of this zine addresses **the perspectives of first, second, and third-generation migrants** connected to the Midlands.

These narratives weave through overlapping communities, spaces and timelines, capturing the in-betweens. They offer alternative re-imaginings of our shared realities, highlighting accounts that challenge the western lens.

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Dizzy Ink.

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Bus Driver
2024
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Midlands, 2025.