

Polyphonies

Ames Yavuz

Opening Reception: 5 June, 2025, 6-8 PM

On view: 6 - 26 June, 2025

Location: Ames Yavuz London, 31-33 Grosvenor Hill, London W1K 3QU

Polyphonies brings together a group of artists who challenge the intrinsic hierarchies and biases of language. The exhibition features **Ibrahim Ahmed, Brook Andrew, Ana Bidart, Joy Gregory, Mehdi-Georges Lahlou, Sheroanawe Hakihiwe, Betty Muffler, Seraphina Mutscheller, Thania Petersen, Stanislava Pinchuk** and **Lizi Sánchez**.

The Greek word poliphōnia translates literally to 'many sounds', and in music, polyphony is given to mean two or more independent melodies played simultaneously. The group exhibition *Polyphonies* presents an array of voices who question dominant languages by calling forth alternative historical or non-verbal discourses. Although these narratives 'play simultaneously', they are frequently silenced by louder ones.

Translation, creolisation and colonisation have long been powerful and transformative actors across all languages. These events have often led to the creation of hybrid vernaculars that are enriched and diminished in their own particular ways, sometimes resulting in the corollary erosion or complete erasure of other tongues.

This presentation understands that language is the vessel for knowledge, history and communication, and that these are contrarily to be found in abundance outside of the written word. The exhibition includes works by several international artists who highlight the immense profundity and potential of different kinds of language, including those which rely on visual and oral articulation alone; those embodied entirely in nature, space or song, and verbal systems peppered so thickly with lacunae that much of their meaning remains beyond the page. The works presented here serve as a reminder of the complementary power of these systems, and make a case for the boundless epistemological possibilities to be found in polyphony.

Ibrahim Ahmed presents a work made from archival and found textiles, continuing his investigation into how visual and material cultures are shaped by histories of circulation, particularly across the Levant, North Africa and Egypt.

Brook Andrew presents a work on paper composed of black-and-white patterns traditionally carved into shields and trees, sometimes called dendroglyphs, inspired by his matriarchal Wiradjuri cultural heritage of western New South Wales, Australia.

Inspired by pre-historic rock art made with handprints in Serra da Capivara National Park, Brazil, **Ana Bidart** presents a 'soft diary' alongside a pigmented pad attached to a pulley system, installed such that the everyday movements of gallery visitors create marks on the diary pages.

Joy Gregory's *Gomera* (2010) is a key work from the artist's long-term research on endangered languages, here focusing on a whistling-based language from La Gomera in the Canary Islands.

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Mehdi-Georges Lahlou presents a new body of ceramic works composed of double-reading patterns, in which motifs appear and disappear depending on how the works are viewed.

Sheroanawe Hakihiwe presents a series of works on paper drawing from his ancestral knowledge of the signs and symbols of Yanomami culture and their decorative application in basketry and body painting for ritual ceremonies.

Betty Muffler's densely layered and sprawling works translate the topographical features and cultural geography of Country, specifically her birthplace at Yalungu, into a visual language.

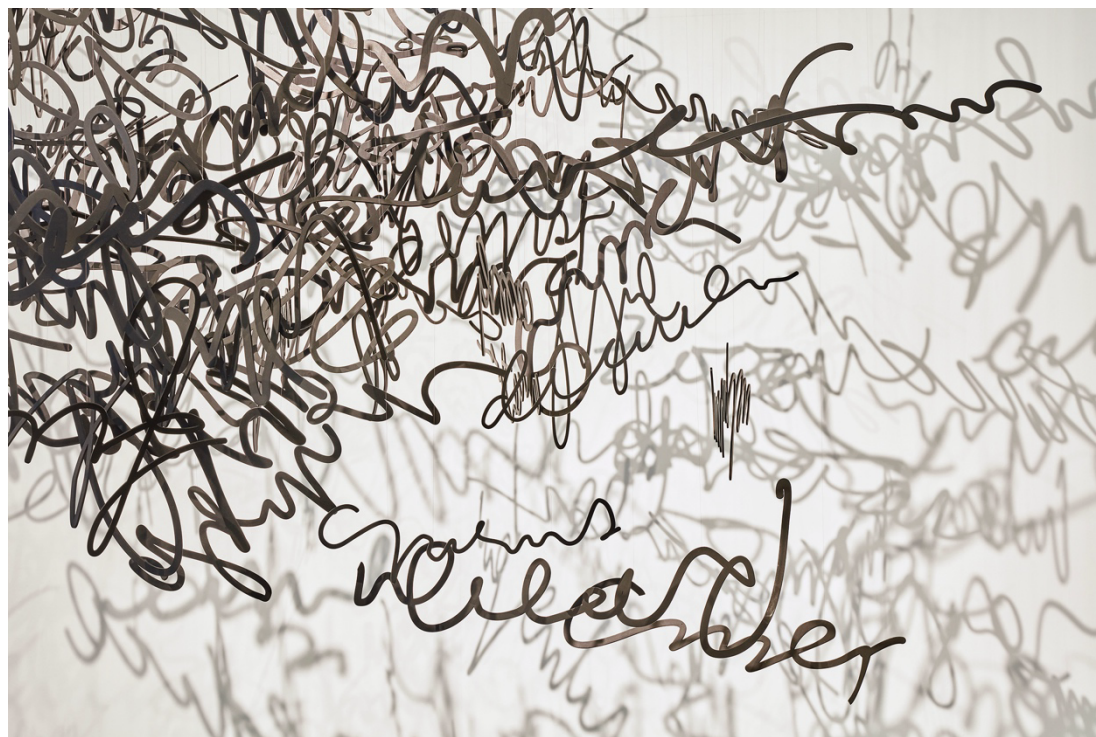
Seraphina Mutscheller layers, subtracts and cuts away layers of self-made paints to materially engage with ecological principles of 'mycelial thinking' and challenge anthropocentric ideologies.

South African artist **Thania Petersen**'s hand-embroidered textile works map imperialism across the Afro-Asiatic oceans and seas, combining Afrikaans text, hybrid figures and symbols of empire and exile.

Stanislava Pinchuk presents a series of paintings inspired by the inside covers of banned and confiscated books in Albania under dictatorial rule, calling attention to the contested framings of historical and literary canons.

Lizi Sánchez transforms notes taken during conversation into a monumental mobile, providing an encounter and entanglement with the physicality of language.

Selected Works



Detail from Lizi Sánchez, *Transcripción 15*, 2025, Acrylic, Copper Wire, Perspex, 330 x 360 cm.



Ibrahim Ahmed, *loss in translation No. 1*, Textile, 215 x 185cm.



Joy Gregory, Still from *Gomera*, 2010, Duration 10min.

About the artists

Ibrahim Ahmed

Ibrahim Ahmed (b. 1984, Kuwait) spent his childhood between Bahrain and Egypt before moving to the US at the age of thirteen. In 2014, he relocated to Cairo, where he currently lives and works in the informal neighbourhood of Ard El Lewa. Ahmed's manipulations of material, especially textile, are informed by research into the histories and movements of peoples and objects. His works in mixed media, sculpture, and installation engage with subjects related to colonial legacies, structures of power, cultural interactions, and fluid identity, generating discussion around ideas of the self and notions of authenticity within the parameters of the nation-state.

Ibrahim Ahmed presents a work made from archival and found textiles, continuing his investigation into how visual and material cultures are shaped by histories of circulation, particularly across the Levant, North Africa and Egypt, titled *Loss in Translation*. This current iteration deepens that exploration through an encounter with the Kahal family—a lineage of weavers and traders whose business has spanned five generations. Established in 1871 by Abdullah Kahhal, a merchant from what is now known as Syria, the family's story moves across colonial occupation, imperial trade routes, religious revivalism, and nationalist reform. Kahhal's life and work were deeply embedded in networks that included the Sanusis, British officials, and regional rulers. His travels took him across the Sahara, ultimately leading him to establish a carpet shop in Cairo's historic Khan El Khalili bazaar.

Loss in Translation becomes a visual archive of movement and adaptation—a meditation on how objects, like people, carry traces of borderless histories. The work invites viewers to consider how individual narratives, when expanded, form part of a collective choreography of exchange, rupture, and renewal. It subtly critiques nationalist ideologies that seek to fix

culture in time and place, instead proposing a model of culture as inherently migratory, hybrid, and porous.

Ahmed has shown his work in solo exhibitions at the ICA, Richmond (2021); Tintera Gallery, Cairo (2021); Primary, Nottingham (2019); Sara Zanin Gallery, Rome (2018); Gallery Nosco, Marseille (2018); Volta Art Fair, New York (2016); Townhouse Gallery, Cairo (2016); artellewa art space, Giza (2014) and Solo(s) Project House, Newark (2010). His work has also been included in numerous group exhibitions, including at the Sharjah Art Museum, 13th edition of the Biennial of Dakar - Dak'art, 13th Havana Biennial, 4th International Biennial of Casablanca, 12th edition of the Bamako Encounters - African Biennale of Photography.

Brook Andrew

Brook Andrew's (b. 1970, Australia) interdisciplinary art practice is driven by the collisions of intertwined narratives, often emerging from the mess of the "Colonial Wuba (hole)". His practice is grounded in his perspective as an Australian Wiradjuri (Indigenous) and Celtic person. Andrew's artworks, museum interventions, research, leadership roles and curatorial projects challenge the limitations imposed by colonial power structures, historical amnesia and complicity to centre and support Indigenous ways of knowing and being through systemic change and yindyamarra (respect, honour, go slow and responsibility).

Andrew is one of the most renowned artists of the Australia and Pacific Asia contemporary art scene. Over the last two decades, he has explored the legacies of colonial history and its hegemonic imperialistic ideologies with a research-focused practice drawing upon archives, vernacular objects and image reproduction. He has presented his work extensively, with research-based museum and public space interventions, and Wiradjuri language being central to his practice.

In this exhibition, Brook Andrew presents a work on paper composed of black-and-white patterns traditionally carved into shields and trees, sometimes called dendroglyphs, inspired by his matriarchal Wiradjuri cultural heritage of western New South Wales, Australia.

Andrew has exhibited in numerous biennales and institutions worldwide. Recent inclusions include: The National 4: Australian Art Now, Australia (2023); Sharjah Biennial 15, UAE (2023); QUEER, National Gallery of Victoria, Australia (2022); care, repair and healing, Gropius Bau, Germany (2022); 경로를 재탐색합니다 UN/LEARNING AUSTRALIA, Seoul Museum of Art, South Korea (2022).

His works are collected by National Museum of Contemporary Art, Seoul (South Korea), Museum of Contemporary Art, Sydney (Australia), Art Gallery of New South Wales (Australia), the National Gallery of Victoria (Australia), the National Portrait Gallery (Australia), National Gallery of Australia, Queensland Art Gallery (Australia), Art Gallery of South Australia, amongst others. In 2020, Andrew was the Artistic Director of the 22nd Biennial of Sydney, Australia. Andrew lives and works in Naarm (Melbourne), Australia and Medellin, Colombia.

Ana Bidart

Ana Bidart (b. 1985, Uruguay) is a visual artist based in the Yucatan Peninsula, working between Mexico and Uruguay. Ana Bidart explores the possibilities and, even more so, the impossibilities of drawing. She brings found objects together in space and across time, establishing a tangible record of ephemeral encounters.

Inspired by pre-historic rock art made with handprints in Serra da Capivara National Park, Brazil, Ana Bidart presents a 'soft diary' in this exhibition alongside a pigmented pad attached to a pulley system, installed such that the everyday movements of gallery visitors create marks on the diary pages.

Ana Bidart's work has been exhibited in Latin America, the United States and Europe, including the National Museum of Visual Arts, Montevideo; Cabañas Museum, Guadalajara; Amparo Museum, Puebla; Proyecto Paralelo, ESPAC and Sala de Arte Público Siqueiros, Mexico City; Josée Bienvenu Gallery, New York City; L&M Arts, Los Angeles and Galerie Perrotin, Paris. Recent solo exhibitions include *Long Before the Walls*, 2025, curated by Erin Li at Delfina Foundation, London, and *Sala de Nado (Swimming Room)*, 2024, curated by Martín Craciun at W-galería, Buenos Aires, Argentina.

In 2023, Bidart was an artist in residence at Delfina Foundation, London, within the FAARA Conecta program in alliance with Fundación Ama Amoedo. Other artistic residencies and research programmes include: Pivô Pesquisa, São Paulo, Brazil (2024); Flora ars+natura, Bogotá, Colombia (2018); Casa Wabi Foundation, Oaxaca, México (2016). She is the author of *Un golpe de suerte*, 2023, a drawing book for children published in Mexico by Piedra Ediciones with the support of Fundación Jumex Arte Contemporáneo.

Joy Gregory

Joy Gregory's (b. 1959, United Kingdom) practice is concerned with social and political issues with reference to history and cultural differences in contemporary society. Born in the UK to Jamaican parents, she has always been fascinated by the impact of European history and colonisation on global perceptions of identity, memory, folk and traditional knowledge.

In 2002, Gregory received the NESTA Fellowship, which allowed her to research a major piece around language endangerment, the first of this series being the video piece titled *Gomera*, which premiered at the Sydney Biennale in May 2010. Impressions Gallery, UK, hosted the first major retrospective of her work, *Lost Languages and Other Voices*, detailing Joy's career from the 1980s to the 2010s. The collection was named for two projects- *Gomera* and *Kalahari*, through which Gregory explored the relationship between landscape, language endangerment, and local knowledge. The works advocate for the cultural preservation of African indigenous languages, specifically Nju - South Africa's oldest surviving language - which was initially declared extinct in 1974 and is spoken by an estimated twenty people.

Joy has worked in art education for almost three decades and was an Honorary Research Associate at Slade School of Art (UCL) where she developed new work for the Diaspora Pavilion at the 57th Venice Biennale in 2017. She is the recipient of numerous awards and has exhibited all over the world showing in many festivals and biennales. Her work is featured in the collections of the UK Arts Council; Victoria and Albert Museum; Institute of Modern Art, Brisbane, Australia; and Yale British Art Collection. She currently lives and works in London where she teaches Fine Art Photography at Camberwell School of Art, University of the Arts London. Whitechapel Gallery, London will present the first major retrospective of the artist's work October 2025 - January 2026.

Mehdi-Georges Lahlou

Mehdi-Georges Lahlou (b. 1983) lives and works in Brussels, Athens and Casablanca and graduated from the Ecole des Beaux Arts in Nantes and the S. Joost Academy in Breda. His work has been shown in many national and international exhibitions. Lahlou's work ranges from performance, sculpture, photography and drawing. His work deals with the body, space and memory evoking cultural references, religious beliefs or social attributes. For him, the concern is to revisit all of them from the perspective of critical practices and the various processes that characterize contemporary art. He questions certain taboos and beliefs of our societies, whether they be moral, religious, philosophical, political, social, cultural or aesthetic.

Solo exhibitions include *Under the Sand, the Sun*, Galerie Transit, Mechelen (2019); *Behind the Garden*, The Botanique Museum, Brussels (2017-Curated by Simon Njami); *Of the Confused Memory*, Galerie Rabouan Moussion, Paris (2017); *And Even If Nothing Takes Root in this Oasis*, Galerie Transit, Mechelen (2016); *I Did Not Have To Cross the Sea*, Merton D, Simpson Gallery, New York (2015) and *Even the Dust Remains*, In Flanders Fields Museum, Ypres (2015).

Group exhibitions include *I is an Other/Be the Other*, Galleria Nazionale d'Arte Moderna e Contemporanea in Rome (2018); the 11th and 13th Dakar Biennale (DAK'ART 2018 and DAK'ART 2014); The Jacques & Miny Defauw Collection, Bonnefantenmuseum, Maastricht (2017); *Hips Don't Lie*, Pompidou Centre in Malaga (2016); *L'œil du collectionneur-Focus I*, Strasbourg Museum of Modern and Contemporary Art (2016); *Le temps de l'audace et de l'engagement, De leur temps*, Villeurbanne Institute of Contemporary Art (2016) and the Arab World Institute, Paris (Jardin d'Orient, 2016 - Le Maroc contemporain, 2014 - Le corps découvert, 2012). His work will be soon presented in a solo exhibition at the Musée des Beaux-Arts de Rouen (November 2019) and in group exhibitions such as the 13th Havana Biennial 2019 (13ma Bienal de La Habana) and Museum of African Contemporary Art Al Maaden (MACAAL - Material Insanity 2019). Mehdi-Georges Lahlou presents a new body of ceramic works composed of double-reading patterns, in which motifs appear and disappear depending on how the works are viewed.

Sheroanawe Hakihiwe

Sheroanawe Hakihiwe (b. 1971, Venezuela), born in a small Yanomami Indigenous community in the Venezuelan Amazon, Hakihiwe began making paper from natural fibres in the 1990s, a skill he learned by studying with the Mexican artist Laura Anderson Barbata. The artist's work now consists primarily of drawing, painting and printmaking on sheets fabricated from local plant life, including shiki, abaca, mulberry tree bark, sugar cane and bananas. He draws from his ancestral knowledge of the signs and symbols of Yanomami culture, and their decorative application in basketry and body painting for ritual ceremonies. His work forms a rapidly growing visual lexicon, or library, of Yanomami visual culture.

His recent series of monoprints are formed of rhythmic repetitions of transcribed Yanomami symbols, as well as new symbols created by his observations of his surroundings and his community. Some reference insects, animals and plants, while others have less concrete natural analogues. Hakihiwe's monoprints, drawings and paintings reveal his beliefs, rites and traditions as well as his close relationship to the natural world.

Hakihiwe was selected for *The Milk of Dreams*, the main exhibition at the LIX Venice Biennale in 2022, curated by Cecilia Alemani. Other recent group shows that the artist has

participated in include: *Siamo Foresta*, Triennale di Milano, Italy (2023); *Chosen Memories: Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond*, MoMA, New York, USA (2023); *The Yanomami Struggle*, The Shed, New York, USA (2023); Kathmandú Triennale 2077, Kathmandú, Nepal (2022); XXIII Biennale of Sydney, Australia (2022) and Les Vivants, Fondation Cartier pour l'art contemporain, France (2022).

Hakihiiwe has had various international solo exhibitions, most recently: *Sheroanawe Hakihiiwe: All This Is Us*, MASP, São Paulo, Brazil (2023); *Thororo nasipe re u no wawe wawe*, Galería Elba Benítez, Madrid, Spain (2022); *Watori*, Ana Mas Projects, Barcelona, Spain (2021); *Sheroanawe Hakihiiwe*, Fortes D'Aloia & Gabriel, Carpintaria, Rio de Janeiro, Brazil (2021); and *Urihi theri*, Lissabon Kunsthalle, Lisbon, Portugal (2021).

Betty Muffler

Betty Muffler (b. 1944, Watarru, SA) is a highly respected Pitjantjatjara Yankunytjatjara artist, senior woman at Iwantja Arts and a revered ngangkari, a traditional Anangu healer. Her contemporary practice has been widely celebrated across Australia and internationally.

Born in 1944 near Watarru, close to the border of South and Western Australia, Muffler survived the British atomic testing conducted at Maralinga and Emu Junction where many of her close family were displaced or died from the catastrophic aftereffects. Witnessing the devastating effect this event had on her family and their ancestral Country left a lifelong impact on Muffler that she addresses through her ngangkari practice and the recurring depiction of healing sites in her paintings titled 'Ngangkari Ngura' (Healing Country).

Muffler was awarded the Emerging Artist Award at the 34th Telstra NATSIAA in 2017 at the esteemed age of 73. She has since been a NATSIAA finalist multiple times and featured in the Tarnanthi Festival in 2015, 2017, and 2020. In 2020, her work *Ngangkari Ngura* (Healing Country) appeared on the cover of *Vogue Australia*—the first-time fine art has appeared on magazine's cover in its 60-year history. She later exhibited at The National 2021 at the Art Gallery of New South Wales and was a finalist for the Wynne Prize, Hadley's Art Prize, and Arthur Guy Memorial Painting Prize. In 2022, Muffler won the General Painting Award at NATSIAA, was a Wynne Prize finalist, and presented her largest solo work—a five-meter canvas—for ACCA's *Like a Wheel That Turns* exhibition. She presented a major commission in collaboration with Marinka Burton in *YOY!! Care, Repair, Heal* at Gropius Bau and her work was featured at the 14th Gwangju Biennale in 2023. From 2023 to 2024, her monumental *Ngangkari Ngura* was showcased as part of the NGV Triennial in Melbourne, Australia.

Embracing a subtle monochromatic palette, Muffler creates sublime and sophisticated paintings evoking landscapes that reveal the artist's reverence for her Country, her ngangkari spirit and her people. Muffler is based in Indulkana on the APY Lands and works at Iwantja Arts.

Seraphina Mutscheller

Seraphina Mutscheller's (b. 2002, Germany) creative practice seeks to question anthropocentrism as an ideology of human superiority, in favour of relational perspectives. Bringing variegated material languages into play, the artist manifests visual grammars of animacy, leading to work that sits between sculpture and painting. Her work emerges through a continuous negotiation of surface. Layers of self-made paints become subject to

erasure; sanded, peeled and cut away, to be once again mantled by semi-translucent pigment in solution.

Through this working process, which enacts the flux of natural terrain, Mutscheller effectuates process-relational thought: an ontology that understands the basic constituents of the world to be moments of experience, which weave together to constitute the processes by which all things unfold and evolve.

Mutscheller is the recipient of the Windsor&Newton Award at the Royal College of Art. Previously, she studied at the Slade School of Fine Art and City and Guilds of London Art School.

Thania Petersen

Thania Petersen (b.1980, South Africa) seeks to retell and reclaim histories and cultural memory through textiles, multi-sensory performance, and installations. As a direct descendant of Tuan Guru — an Indonesian prince exiled to South Africa in the 1700s by the Dutch — she delves into personal and collective histories. Her work examines the legacies of African and Asian colonial imperialism, contemporary consumer culture, and the myths of Sufi Islamic religious ceremonies.

Petersen's practice is deeply informed by the histories of the Indian Ocean and Trans-Oceanic memory, tracing the interconnectedness of cultures, migrations, and shared experiences that have shaped her community. Through her exploration of Sufi music and its sonic dimensions, she seeks to liberate oppressive narratives and resist the legacies of colonialism and apartheid. Across her work, Petersen strives to restore histories that have been erased, reclaiming lost legacies and healing the wounds of the past.

Petersen studied at Central Saint Martin's College of Art in London (2001-03). Her works are in the collections of notable museums and galleries including the Smithsonian Institution's National Museum of African Art, Washington D.C.; Zeitz Museum of Contemporary Art Africa, Cape Town; Pérez Art Museum Miami, Florida; National Museum van Wereldculturen, Rotterdam; the Oscar Niemeyer Museum, Curitiba; Tropenmuseum, Amsterdam; Dallas Art Museum, Texas; and 32BIS, Tunis. Petersen has also delivered numerous public art projects, with interventions on the streets of Verona, billboards on Sunset Boulevard, public buses in Brazil, train stations in Japan, and bus terminals in Malaysia. Petersen will be celebrated with a solo show at Blaffer Art Museum in Houston, Texas, in Autumn 2025.

Stanislava Pinchuk

Stanislava Pinchuk (b.1988, Kharkiv, Ukraine) lives and works in Melbourne, Sarajevo and Barcelona. Pinchuk is an artist working between data-mapping and information-mining, conflict topographies, legacies of literature and the politics of translation. Her practice spans film, architecture, installation, performance, drawing, tattooing, painting and sculpture. She is the current serving Official War Artist of Australia, and has previously held career surveys of her work at Heide MoMA and FAC.

In this exhibition, Stanislava Pinchuk presents a series of paintings inspired by the inside covers of banned and confiscated books in Albania under dictatorial rule, calling attention to the contested framings of historical and literary canons.

Recent exhibitions include the 17th Gjon Mili Biennale at the National Gallery of Kosovo (curated by Valentine Umansky, Tate Modern), solo institutional exhibitions at The Dallas

Contemporary Museum of Art (curated by Lilia Kudelia) and at the Australian Centre for the Moving Image (curated by Fiona Trigg). She has also shown at Manifesta Biennale 14 (curated by Catherine Nichols, Hamburger Bahnhof), the National Gallery of Australia, the National Gallery of Victoria, Salzburger Kunstverein, Art Basel Hong Kong Encounters (curated by Alexie Glass-Kantor), and the New Museum, New Inc. Columbia Architecture University Incubator (curated by Cristina Goberna-Pesudo).

Stanislava Pinchuk is the director of the roaming, radical architectural design school The Anti/Monumental Laboratory, which is currently the opening faculty unit of the experimental Masters Degree in Critical Design at the Elisava University of Architecture & Engineering in Barcelona.

Lizi Sánchez

Lizi Sánchez (b. 1975, Peru) is a multi-media artist, deeply interested in linguistics and how different processes, contexts and intentions transform the use and meaning of language. Drawing on her personal experience having migrated from Lima to London in 2005, Sánchez is fascinated by both verbal and visual language systems and how the city can be read as a person who is neither 'from here' nor truly 'of there'. Her poetic installations are a both a nod to the history of abstraction in Latin America as well as ancient asemic writing practices.

Since moving to the UK, Sánchez has been accumulating a paper trail of receipts, bank statements, her son's homework, notes from phone conversations, shopping lists, letters from back home and methodically transcribing them onto carbon-copy paper. The documents, both in Spanish and English, are intimate records of human life.

Transcripciones are an ongoing series of three-dimensional installations made up of exploded language. A meticulous note-taker, Sánchez forms her installations based on transcribed phone conversations with friends and family that seamlessly fluctuate between her mother tongue, Spanish, and her adopted language, English. She removes words from their context, rendering them in Perspex and molding them into abstracted forms, suspended from the ceiling. That what has not been said, the distance and the sensory relations with these words or elements become more important than the original message of the conversation. Each installation takes up space to be navigated by the viewer, forming new conversations in a language that can be universally understood.

Sánchez has exhibited internationally in galleries and institutions such as Instituto Cultural Peruano Norteamericano, Peru; Arróniz Arte Contemporaneo, Mexico; Whitechapel Gallery, UK; Studio Voltaire, UK; Drawing Room, UK; Walker Art Gallery, UK among others. Her work is featured in *Remains-Tomorrow: Themes in Contemporary Latin American Abstraction*, edited by Cecilia Fajardo Hill (Hatje Cantz, Dec 2022). She holds a BA in Fine Art from Pontificia Universidad Catolica del Peru, Lima and an MFA from Goldsmiths, University of London.

About the gallery

Ames Yavuz embraces its diverse cultural background through a strong international focus and perspective. The gallery's vision is underpinned by robust curatorial practices that form the core of our program and foster intercultural discourse on a global scale.

Representing a wide range of multidisciplinary artists across continents, Ames Yavuz aims to challenge, inspire, and reclaim through art. The gallery provides a platform for transformative and compelling artistic voices who bring care and attention to the most urgent conversations of our time, and celebrates storytelling with authenticity, innovation and wit.

For further information on the artists and the works, please contact:

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