



OZ WRITERS IN DEMAND FROM BANGALORE TO BEIJING

Australia's top authors are in high demand on the literary circuit, often booked up months, even years, in advance. Yet being invited to Asia is still a rare occurrence and the 'lure of the Orient' is treated enough to entice busy authors away from their next book and back on tour. As a result the 2004 Asialink Literature Touring Program is shaping up to be another exciting year with authors going to China and Taiwan, India, Korea and Japan.

Encouragement for the program also comes from overseas publishers keen to make the most of the opportunity to translate and publish visiting Australian authors. In China this year, People's Literature Publishing House will translate and publish *Of A Boy* by Sonya Hartnett who will travel to Beijing and Taiwan in August and September along with Raymond Gaeta whose book *The Philosopher's Dog* will be published in China to coincide with the tour. These local publications are

essential for raising the profile of Australian books in the region. Penguin India will publish three Australian titles to coincide with the tour of three authors in November. Tim Winton, who loves to stay home in WA, is intrigued and excited by the invitation to join the tour to India, as is Kate Grenville – and there is no doubt that the Indian response will be equally positive.

Children's books are highly sought after throughout Asia, and Australia, with a ready supply of talented authors and illustrators, is in an excellent position to meet this demand. Korea continues to take a strong interest in Australian children's books and based on previous Asialink tours, Matt Ottley and Alison Lester are sure to be a drawcard for the expected 250,000 people visiting the Educare Fair in November. So far only a small number of Australian children's books have entered the Japanese market, however bestselling

author Emily Rodda has been requested by several Japanese organizations. Rodda's *Delora* and *Rowan* titles are so popular, one has been adapted into an anime, due out in 2005.

The Literature Touring Program also features overseas exhibitions of new and recent Australian books and material on the industry as a whole. This year we are working with Austrade to broaden the impact of these exhibitions, as well as through bookfairs, school programs, media and other key events.

Once again the program has attracted funding from major partners: the Australia Council, the Australia-India Council, the Australia-China Council, the Australia-Korea Foundation and the Australia-Japan Foundation. Support is also provided by diplomatic posts and Austrade offices in the region, and our many partners, organizations and hosts.



RICHARD BIRRENBIRREN AND NEVILLE GULAYGULAY. SAND PAINTING, SPIRIT COUNTRY, ARTFRONT GALLERY, TOKYO. PHOTOS: DJON MUNDINE.

TOURING ART IN JAPAN

THE AUSTRALIA JAPAN ART EXHIBITIONS INITIATIVE... TWO YEARS ON

This major three-year program is now hitting bedrock: a stable base on which to grow all sorts of exciting ventures.

The last 12 months have seen the crafts exhibition from South Australia, *Light Black*, on show at the two most important art museums in Japan, the Museum of Modern Art in Tokyo and the Museum of Modern Art in Kyoto (no greater honour in honour-conscious Japan); the Aboriginal exhibition *Spirit Country* attract large and appreciative crowds (and a lot of media) in Niigata Prefecture, then in Tokyo and Hokkaido; *Patricia Piccinini: We Are Family*, hot from Venice, break records at the Hara Museum in Tokyo, and *Living Together is Easy*, a joint exhibition, on view at Art Tower Mito, just to the north of Tokyo, before coming to Melbourne from August to November 2004.

Asialink looks back on ceramic artist Robin Best explaining the fragility of her work to Tokyo collectors; on Ramininging elders Neville Gulaygulay and Richard Birrenbirren making a sand painting in the square outside the very upmarket gallery in Daikanyama where *Spirit Country* was showing, before an opening which had central desert delicacies flown in for the occasion by NT partners; on the intricacies of Susan Norrie's complex multiple video installation in Mito; and of Patricia Piccinini besieged by the media before her exhibition at the Hara Museum.

Light Black was seen by 20,000 in Kyoto, *Spirit Country* by 25,000 (paying \$10 each) in Echigo Tsumari, and *Patricia Piccinini* – well that broke records, with queues around the block on the last day. We have seen dozens of media stories on each exhibition, heard of

television and radio interviews, and been proud of the positive critical response to the work and how knowledge and acceptance of the breadth and complexity of Australian art is spreading in Japan.

So far everything has come in on budget, which is wonderful in an expensive country like Japan, and by no means an incidental issue!

We are now preparing for the photography exhibition *Supernatural Artificial* at the Tokyo Metropolitan Museum of Photography in July, and *Shimai-Toshi* from Penrith Regional Gallery going to Fujieda in November, and look forward to reporting on that next year.

Information and images from all the exhibitions are available on the website in English and Japanese: www.asialink.unimelb.edu.au/arts/japan/flash.htm

FLOATING WORLDS: ASIALINK ARTS FORUM: THURSDAY 22 AND FRIDAY 23 JULY 2004

Floating Worlds: Crossing Art Forms and Cultures in the Asia Pacific Region Asialink's fifth annual Arts Forum will bring speakers from across Asia and Australia to explore the importance of cross-artform, collaborative and cross-cultural practices for the Asia Pacific region's creative community. The intensive two-day program of workshops and plenary sessions includes: Working

Beyond the Visual Arts, Performance and the Page, Working with New Technologies, Working Across Cultures and Working in Collaboration. Speakers include: Kristy Edmunds (Melbourne), Binghui Huangfu (Sydney), Stuart Koop (Melbourne), Gridthiya Gaweewong (Chiang Mai), Jonathan Mills (Melbourne), Goenawan Mohamad (Jakarta), David Pledger

(Melbourne), Shuddhabrata Sengupta (Delhi), Prof Lung Yingta (Taipei), Danny Yung (Hong Kong).

Floating Worlds: Thursday 22 and Friday 23 July Sidney Myer Asia Centre, University of Melbourne \$75/\$35 artists, writers, performers & concession card holders. Limited places: Telephone 03 8344 4800 or email events@asialink.unimelb.edu.au

POSTCARD FROM INDIA



PERFORMING ARTS RESIDENT ANDREW HANSEN IS CURRENTLY WORKING WITH THE ISHARA PUPPET THEATRE TRUST BASED IN DELHI, INDIA.

Namaskar folks! I'm down in the large but seemingly sleepy city of Calicut (Kozhikode) in the tropical state of Kerala, in South India. Some great sights to see, palaces, elephants, festivals and museums. The most extraordinary experiences have been at this fledgling Puppet

Festival hosted by V. Ajithkumar and his company Natyadarsana. I am presenting a seven-day workshop for theatre professionals, teachers and other interested parties. It's a bit complicated doing a workshop with participants ranging from 15-61 years old, and all with such wide ranging experiences. There are also some performances here, few but interesting. A woman who performs Nokku Vidya, 'the looking practice' – puppets balanced on that little indentation between the nose and the top lip. She is the last known performer of the style, when she stops, this ancient folk practice will disappear – get the UNICEF cameras here fast. Another show we saw in a Kali Temple 200kms away was a shadow style called Thooplava Koothu – one of a Ramayana series which takes place over 21 nights from 10pm until 5am. Three fascinated foreigners,

three very old villagers, and two youths (sleeping) made up an audience of eight (plus the goddess of course), and this was a good night. The performance is ritual, unchanging for centuries, and now almost totally ignored by the populace. Weird stuff, but incredibly wonderful, and the puppeteers were so generous with their time and explanations.

The daily workshops 10am-5pm are going well I think. I've finally opened the communication channel – it has been difficult as I don't speak fluent Malayalam, and I don't know if the little tilt of the head means they understand or have no idea what the looney from Oz is trying to express. But we will find out tomorrow, if I can get the bad boys to perform well in our invented play. Monday morning I am travelling to a hill station town to give a one day workshop to an adivasi (aboriginal) group. My host Ajith has invited me to travel back to Alleppe down south 250kms, six hours by train for one day of floating in the backwater canals of which the Keralans are so justly proud, then Cochin for a couple of days and then back to Delhi. I start professional puppeteer workshops at Dadi Pudumjee's studio in the roaring, oven heat.

BEGUN AT THE SAME TIME AS THE RESIDENCIES, 15 YEARS AGO, ASIALINK'S EXHIBITION TOURING PROGRAM HAS NOW TOURED 66 EXHIBITIONS AND 450 ARTISTS' WORK TO ASIA. RECENTLY PHOTOGRAPHICA AUSTRALIS RETURNED HOME AFTER SHOWING IN BANGKOK, SINGAPORE, DHAKA AND TAIPEI. IT WAS SEEN BY 140,000 PEOPLE IN ASIA, HALF OF THEM PAYING TO SEE IT. THAT'S A HUGE NUMBER AND ONE WE THINK IS SECOND ONLY TO PATRICIA PICCININI'S RECENT TRIUMPH FOR ANY SHOW OF AUSTRALIAN ART OVERSEAS.

YUM CHA

ASIALINK HOSTS THE LAUNCH of literary journal *Meanjin's* Asia Issue in June at the Sidney Myer Asia Centre. This issue focuses mainly (though not exclusively) on Asian-Australian cultural engagements. It includes fiction, poetry, essays, memoirs and graphics by a number of Australia's best-known writers and artists of Asian and non-Asian descent who chart our fascination with Asian cultures. Asialink residents featured include Javant Biarujia, Paddy O'Reilly, John Mateer, Daniel Huppertz, Ouyang Yu and Barry Scott.

IN JULY, ASIALINK IS PLEASED to launch literature resident John Mateer's long-awaited first work of prose, *Semar's Cave: an Indonesian Journal* (Fremantle Arts Centre Press), an understated yet challenging reflection on the ethics of travel, writing and being Australian in Indonesia.

THE NT WRITERS FESTIVAL (27-30 May) includes a panel discussion: *Crossing Cultures: Imagination and Reality* featuring Asialink arts residents. Included are writers Melissa Lucashenko and Dorothea Rosa Herliany, artist Micheline Yoke Yean Lee, arts manager Fiona Carter and Sarah Tutton from Asialink as chair.

FOR THE FIRST TIME in the Southern Hemisphere with a focus on the Asian region, Res Arts (International Association of Residential Arts Centres) will meet in Australia for a major six-day conference in August 2004. *KNOWLEDGE + DIALOGUE + EXCHANGE: remapping cultural globalisms from the south* has been convened by Artspace in Sydney and Gertrude Contemporary Art Spaces in Melbourne. Asialink's Penelope Aitken will participate in a keynote session to be held at the Sidney Myer Asia Centre. www.artspace.org.au/2004/resarts

PEOPLE IN A LANDSCAPE, an exhibition of Australian prints is on show in Melbourne this year after an Asialink tour to Asia in 2000-01 and then in Europe in 2002-03. Curated by Anne Virgo, it was first shown in Manila in 2000 with a parallel exhibition of Filipino prints curated by Jane Scott, arts management resident, and Ma. Victoria Herrera (known as Boots). Now based at the University of the Philippines, Boots is currently in Melbourne to take part in the Ian Potter Art Conservation Centre's ASEAN forum. It is great to see the many and varied long-term results from Jane's Asialink residency.

STUART KOOP, Arts Management Resident to Indonesia in 2002, recently curated an exhibition titled *Concern* in Yogyakarta which featured the work of three Australian arts collectives: A Constructed World, DAMP and the Pedagogical Vehicle Project, which all seek to engage with various 'publics' on a social level outside the gallery system. A highlight was the marathon artists' talk which followed the exhibition's opening. DAMP member Narelle Desmond reported that 'it went off the rails several times then back on again. It was exhausting but fantastic. I really felt like we wouldn't get out of there until everyone understood everything about us.' *Concern* was exhibited at Cemeti Art House in April 2004 and was supported by the Australia-Indonesia Institute.

SYDNEY VIDEO ARTIST AND PHOTOGRAPHER, Emil Goh, who undertook an Asialink residency at SSAMZIE Contemporary Art Space, Seoul in late 2003, then became the first artist to be asked back to SSAMZIE for a three-month extension in early 2004. Through this enhanced exposure, Goh's work attracted even further attention and he has now been invited to participate in the Busan Biennale at the Busan Metropolitan Art Museum from August to November 2004. Other Australian participants are photographer Rosemary Laing and writer John Clark.

TWO OF THE ARTISTS REPRESENTED in *Supernatural Artificial* (curator Natalie King, Tokyo Metropolitan Museum of Art) Eliza Hutchison and Darren Sives, have been invited to be among the 15 international artists at Art Summit Indonesia later in 2004. The theme of the Summit is the performative in the arts, so both artists' work is very appropriate, and organisationally it means one crate can be diverted to Jakarta on the way home from Tokyo. Very cost effective!

ASIALINK'S ALISON CARROLL, board member of the Australia Indonesia Institute, is delighted the Institute and the Australia Council have agreed to fund a new arts program for collaborative projects between Australian and Indonesian arts practitioners. Funding comes on stream from July this year with first assessments in November. Information will be on the All website from July (www.dfat.gov.au/aii). It's an exciting new program, but it needs to work well, so please go to the website if you are interested in following through a great project in Indonesia – and apply!

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David Rosetzky, *Without Jeremy* 2004. [detail] C-type photo collage, 44 x 57 cm. Exhibited in *Living Together is Easy* Art Tower Mito, Japan, 2004. Image courtesy Sutton Gallery, Melbourne and Kaiman Gallery, Sydney



The Theft of Sita Directed by Nigel Jamieson. Performing Arts Resident to Indonesia 1999/2001 (Photo: Julian Crouch)



35,000 Days in Asia: The Asialink Arts Residency Program

"As we enter an era when global culture will assume a greater role in our lives, I suspect local cultures and traditions will reassert themselves as communities seek to affirm their difference. The Asialink residency program offers an opportunity for those of us who work in the sector to interact with our nearest neighbours in a way that supports this shift and promotes tolerance, respect and understanding." **Lindy Bartholomew**, Arts Management Resident to Indonesia

The 38 Asialink arts residencies scheduled for 2004 (see reverse side) will bring Asialink's total number of residencies to 330. This year marks the fifteenth year of the program's operation and, to celebrate, Asialink has produced a publication titled *35,000 Days in Asia*. The book contains pictures, stories and quotations from a great number of the alumni who have travelled with the program to 14 countries. Grouped together, such stories reveal a program that has become a vital part of this region's arts community. Artists, performers, writers and managers have made connections across geographies and genres and changed the way we think about contemporary arts practice.

Asialink Art's Residency Program has been supported by 330 residents, 30 funding partners, 217 host organisations, 92 national Advisory Committee members and 12 staff members at Asialink since the program was devolved from the Australia Council. Asialink thanks all of these individuals and organisations, without whom this program would not exist.

35,000 Days in Asia : cost \$10 : available from Asialink email: arts@asialink.unimelb.edu.au

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The Asialink Centre The University of Melbourne An initiative of The Myer Foundation

POSTAGE PAID AUSTRALIA

TOURING ART IN THE REST OF ASIA

PHOTOGRAPHICA AUSTRALIS Curator: Alasdair Foster. Partner: Australian Centre for Photography, Sydney. > Dhaka, Shilpakala Academy, 15 January – 3 February > Taipei, Taipei Fine Arts Museum, 21 February–18 April

UNWRAPPED: AUSTRALIAN FASHION AND TEXTILE DESIGN Curator: Meredith Rowe. Partner: Bendigo Art Gallery, > Kuala Lumpur, National Art Gallery, 12 February – 12 March > Bangkok, National Gallery of Thailand, 1–30 July > Manila, Metropolitan Museum of Manila, 9 September – 8 October

SACRED GROUND BLEEDING HEART: THE ART OF JUDY WATSON 1989–2003 Curator: Ted Snell. Partner: John Curtin Gallery, Perth. > Ho Chi Minh City, Saigon South Arts Centre, 10–20 June > Colombo, Finomenal Art Space, 5–12 July > Manila, Culture Centre of the Philippines, 5–28 August

I THOUGHT I KNEW BUT I WAS WRONG: NEW VIDEO ART FROM AUSTRALIA Curators: Alexis Glass and Sarah Tutton. Partner: Australian Centre for the Moving Image, Melbourne. > Bangkok, Chulalongkorn University Gallery, 21 July – 13 August > Beijing, Millennium Monument, October – November > Singapore, MAAP Venue, October – November

DINOSAUR DESIGNS Curator: Brian Parkes. Partner: Australian Centre for Craft and Design, Sydney. > Bangkok, Silpakorn University, September > Manila, Ayala Museum, November > Kuala Lumpur, Petronas Gallery

ASIALINK ARTS RESIDENCIES 2005

VISUAL ARTS / CRAFT
PERFORMING ARTS
LITERATURE
ARTS MANAGEMENT

THE CLOSING DATE FOR ALL 2005 RESIDENCY APPLICATIONS IS FRIDAY 3 SEPTEMBER 2004
UPDATED APPLICATION INFORMATION IS AVAILABLE FROM JULY 2004
FOR INCLUSION IN OUR POSTAL MAILING LIST CONTACT ASIALINK: 03 8344 4800
FOR EMAIL UPDATES OR TO DOWNLOAD INFORMATION GO TO THE WEBSITE:

www.asialink.unimelb.edu.au

Asialink Arts sponsors include:
The Australia Council, Arts Victoria, the NSW Ministry for the Arts, Arts Queensland, Arts ACT, Arts WA, Department of Arts & Museums NT, Arts SA, Arts Tasmania, Department of Foreign Affairs and Trade through the Images of Australia Branch, Australia-China Council, Australia-Indonesia Institute, Australia-India Council, Australia-Korea Foundation, Australia-Japan Foundation, Australian High Commissions in Malaysia and Singapore, Australian Embassy in Thailand, the Taipei City Government, and the Ford Foundation.



ARTS MANAGEMENT RESIDENCIES

**CAROLINE FRY (VIC) VIETNAM**

Caroline Fry is a painting conservator with seven years' experience and is currently employed at the University of Melbourne Art Conservation Centre. She has a Bachelor of Applied Science in Conservation of Cultural Materials, a Diploma of Education and a Post-Graduate Diploma in Museum Studies. Her work as a conservator professional involves the practical treatment of damaged easel paintings, murals and other painted materials, and advising on conservation matters. In Vietnam Fry will be based at the Museum of Fine Arts in Hanoi, and will work on the conservation treatment of a nationally significant oil painting, *Little Thuy* by Tran Van Can. Fry also plans to survey the condition of the paintings in the collection and conduct teaching workshops for other conservators, museum personnel and museum studies students. (Supported by the Australia Council)

**LIZ HUGHES (VIC) JAPAN, KOREA**

Liz Hughes has a long history of working in film and digital media. She has written and directed short films which have screened at over 130 film festivals and won 22 international awards. As Artistic Director of Experimenta, Hughes curated the highly successful *Prototype* exhibition and co-curated Experimenta's 2003 major exhibition, *House of Tomorrow*, which is touring nationally and internationally in 2004 and 2005. She will be a contributing curator for the upcoming *Media City Seoul* in Korea this year and is currently working on Experimenta's 2005 major project. Hughes' curatorial residency will be split between two hosts: Arts Initiatives in Tokyo and the Seoul Museum of Art in Korea. (Supported by Arts Victoria and the Australia-Korea Foundation)

**SARAH MCCORMACK (TAS) HONG KONG**

Sarah McCormack completed an Associate Diploma of Arts in Drama and a Bachelor of Performing Arts in Theatre at the University of Tasmania in Launceston. Since graduating, she has had extensive experience in performing arts management working with Stompin Youth Dance Company, the Melbourne International Arts Festival, the National Circus Conference, TasDance, Theatre North, the Tasmanian Circus Festival, Launceston Festival and various community theatres. Sarah was Stompin's Administrator in 2000 and became General Manager in 2002. She was assistant production manager for Stompin's *Placement in the 10 Days on the Island Festival, for Primed* (2000), and was a production assistant for Stompin's film *Destination* (1999). McCormack will undertake a mentorship program with Arena Theatre Company in Melbourne this year. In Hong Kong she will work with the Hong Kong Fringe on programming and production management. (Supported by Arts Tasmania and the Australia Council)

**SARAH MILLER (WA) HONG KONG**

Sarah Miller is the recipient of the 2004 Sidney Myer Performing Arts Facilitator's Award and has worked in the arts for twenty years as a performer, writer, producer/curator, teacher, and artistic and executive director. Since 1994 she has been Director of the Perth Institute of Contemporary Arts (PICA) in Western Australia, a position that combines the roles of executive and artistic director. PICA is a performance space which hosts, produces and presents a range of live-art practices, as well as an extensive ongoing program of lectures, workshops and temporary exhibitions. In Hong Kong, Miller will be working with Danny Yung, Director of Zuni Icosahedron and Deputy Chairman of the World Cultural Forum Corporation (WCF). (Supported by Arts WA and the Australia Council)

**VANDANA RAM (NSW) INDIA**

Vandana Ram has worked extensively in the field of community cultural development, with eight years as Program Manager at the Australia Council. During the last twelve years she has worked as a freelance arts manager and community based artist in Western Sydney, facilitating projects primarily with women and young people from culturally diverse backgrounds. Ram currently works as the Cultural Diversity Manager at Community Cultural Development NSW, with a particular focus on the cultural needs of small, emerging and refugee communities around Western Sydney. Ram's residency will be hosted by the National Centre for Performing Arts in Mumbai. She will investigate opportunities for cultural exchange between India and Australia, particularly in the field of community cultural development and models for cross-cultural work through grass roots organizations. (Supported by the NSW Ministry for the Arts and the Australia-India Council)

**JACINTA THOMPSON (SA) SINGAPORE**

Jacinta Thompson currently works at the Adelaide Festival Centre as a producer for the Adelaide Cabaret Festival. Her previous experience has been in the areas of programming, project management and presentation of festivals, special projects and youth programs with the Adelaide Festival Centre, Come Out Youth Arts Festival, Adelaide Festival of Arts, Adelaide Fringe Festival, Sydney Theatre Company and Regional Arts Victoria Schools Touring Program. During her residency with The Esplanade Theatres on the Bay, Singapore, Thompson will work on festival projects within their programming department. She is interested in exploring notions of cross-cultural presentations and working with an arts centre that presents a mix of traditional and contemporary art forms. (Supported by Arts SA and the Australia Council)

PERFORMING ARTS RESIDENCIES

**PHILIP BROPHY (VIC) JAPAN**

Film director, composer and sound designer Philip Brophy has initiated a range of trans-cultural projects between Australia and Japan, including productions on film, videos, performances, CDs as well as curatorial and published works on Japanese cinema. Brophy's interest is in post-war Japanese popular culture, particularly mass media, and their related art forms. *KABOOM!* a major exhibition on post-war animation from America and Japan, exemplified this. Curated by Brophy and held at the Museum of Contemporary Art in Sydney in 1994, this exhibition cited leading Japanese animation. In Japan Brophy will record a series of environmental soundscapes in urban and rural settings to be processed and employed in surround sound music performances throughout 2004. Brophy will also continue his research on Japanese film scores and their relation to traditional musical forms in Japanese theatre. (Supported by Arts Victoria and the Australia Council)

**ANGELA CHAPLIN (WA) INDIA**

Writer and director Angela Chaplin has been Artistic Director of Deckchair Theatre for eleven years. She was the Artistic Director of Maggie Theatre, State Theatre Company of South Australia (1988-91), Artistic Director of Melbourne's Arena Theatre (1985-88), and an ensemble member of the Mill Theatre Company. Her productions have toured to Canada, Japan, Scotland, England, New Zealand, Croatia and Bosnia. In 1992 she directed for Teatro Nacional in Caracas, Venezuela. Chaplin will collaborate with Imago Theatre in India to develop and direct new theatre works. She also plans to give master classes in directing, acting and writing. Chaplin aims to establish cultural exchange initiatives and co-production partnerships for Deckchair. (Supported by Arts WA and the Australia Council)

**ROBERT FARMER (WA) CAMBODIA**

Theatre director and performer Robert Farmer worked with the Australian Theatre of the Deaf for four years. His highly successful *Rob Roy Show*, which utilises visual skills, signed songs, storytelling and jokes, has toured to the UK, Europe, Uganda, USA and Australia. Farmer's residency will be based with the Cambodian Deaf Development Program in Phnom Penh. This residency consolidates his relationships with the Cambodian deaf community and will enable him to implement a program of theatre workshops with Cambodian deaf children. Workshops will include developing skills in acting, creative writing, educational performances and the presentation of a show. This program will enable Farmer to not only perform and present to international audiences but also establish recognition for the skills held by deaf performers from both the deaf and the hearing communities. (Supported by the Australia Council)

**RENDRA FREESTONE (NSW) INDONESIA**

Musician Rendra Freestone has studied and performed original music throughout Australia, Japan and Indonesia over the past ten years. Based on the central coast of NSW, Freestone is Artistic Director of Australian percussion ensemble The Rhythm Hunters (www.therythmhunters.com) and resident musician for West Sumatran ensemble Musik Kabau, which tours Australia annually with Nexus Arts. In Indonesia Freestone aims to record a compilation of Sumatran-based world music. He will study musical characteristics and instrumental techniques in five cultural centres throughout Sumatra, and will write five original compositions representing each area. He will also hold performance based workshops in world percussion at his host university, Sekolah Tinggi Seni Indonesia (STSI) in West Sumatra. These workshops will culminate in community showings in villages and on campus. (Supported by the Australia-Indonesia Institute and the Australia Council)

**JACQUELINE GRENFELL (VIC) & SIMON ELLIS (VIC) MALAYSIA**

Dancer and choreographer Simon Ellis and sound designer Jacqueline Grenfell are Melbourne-based artists with particular interests in interdisciplinary work and new media. Ellis' practice encompasses a range of performance making modes founded on dance and choreographic traditions. Grenfell has a strong interest in hybrid and collaborative art practices and incorporates new technologies, language and text in her compositions. Her work is further informed by travel and research in China and wider Asia. Ellis and Grenfell will undertake a residency with Chen Jing Kuan and The Hornland Dance Theatre Company in Sarawak, Malaysia. They intend to draw from the area's multilingual environment and rich traditional arts practices to create a major contemporary work supported by digital media. (Supported by Arts Victoria and the Australia Council)

**ANDREW HANSEN (VIC) INDIA**

Andrew Hansen has been a puppeteer since 1976. He was a co-founder of Melbourne's highly regarded puppet and visual company, Handspan Theatre Ltd (1977-2002). Over the last 20 years he has worked on productions for both children and adults, including theatre and touring productions, parades, festivals and one-off events. He has performed in Europe, the Americas, and Asia. Recently he has worked with schools and community organizations to develop puppet work. Puppeteer, which he founded in 1996 with designer Alison Bogg, facilitated community workshops to develop puppet works through design, manufacture and performance. During his residency in India, Hansen will present a series of workshop programs with New Delhi-based Ishara Puppet Theatre, under the artistic directorship of Dadi Pudumjee. (Supported by the Australia-India Council and the Australia Council)

**MICHAEL WHAITES (NSW) CHINA**

Michael Whaites trained as a gymnast, and studied dance at the Centre for the Performing Arts in Adelaide. He was an inaugural member of Dance North in 1985, and went on to perform with the Australian Dance Theatre from 1987 to 1990. As a member of Twyla Tharp and Dancers in New York (1991-93) Whaites participated in the Tharp/Baryshnikov *Cutting* tour and assisted Tharp on a feature film. From 1995-2000 he toured extensively as a member of Pina Bausch's German-based Tanztheater Wuppertal. Since returning to Australia he has choreographed for Australian Dance Theatre, Leigh Warren and Dancers, One Extra Dance Company and Restless Dance. In China, Whaites will work with the Guangdong Modern Dance Company to hone improvisation skills and create a new choreographic work. (Supported by the NSW Ministry for the Arts and the Australia Council)

**TONY YAP (VIC) INDONESIA**

Tony Yap is a dancer, director, choreographer and visual artist. He began his artistic career as a visual artist and extended into physical theatre where he trained, choreographed and devised new material for over a decade. Yap was one of the principal performers of IRAA Theatre and toured internationally with the company. As an independent artist he is committed to the exploration and creation of an individual dance theatre language that is informed by the psycho-physical research of Asian dance forms including Butoh, video and visual design. Yap's residency will be based with dance/theatre companies Teatre Garasi and Bimo Dance in Yogyakarta. (Supported by the Australia-Indonesia-Institute and the Australia Council)

INDONESIA-AUSTRALIA ARTS MANAGEMENT RESIDENCIES

**CHENDRA EFFENDY PANATAN AUST.**

Panatan is a contemporary choreographer and Director of CE & Dancers and Tari Indonesia. He is the Dance Coordinator for Romano Ballet and Dance Centre, Managing Director for Kreativitas Dance and the Performing Arts Coordinator for Tunas Muda School in Jakarta. Panatan is a producer for music group Metadomus, which has toured to the Netherlands. As a choreographer and arts manager, Panatan is interested in multidisciplinary dance theatre, in particular, producing collaborative dance films. His residency was based with One Extra Dance Company in Sydney and with TasDance in Tasmania. In Tasmania he assisted TasDance with their community dance program *Wild Rice*. (Supported by the Ford Foundation, Jakarta)

**HERU HIKAYAT AUSTRALIA**

An independent curator and writer, Heru Hikayat has been an active member of the arts community in Bandung, Indonesia. He was a lecturer at the Indonesian Visual Art and Design College (STISI) and graduated from the Fine Arts Department of the Bandung Institute of Technology. Hikayat has written on visual arts for several Indonesian newspapers and magazines and has curated a number of exhibitions. In Sydney, Hikayat worked with Artspace for three months assisting in their exhibitions program. He researched comparative models of public programs with the aim of setting up more public and educational programs for artist-run galleries in Indonesia. (Supported by the Ford Foundation, Jakarta)

**MUHAMMAD RAIN ROSIDI AUSTRALIA**

Muhammad Rain Rosidi is a lecturer at the Indonesian Art Institute. He is also the founder, operational manager and curator at Gelaran Budaya Art Space in Yogyakarta. He has curated a number of exhibitions and has a background in visual arts administration. Rosidi is interested in developing better arts infrastructure and improving the art education system in Indonesia. He plans to develop his art space Gelaran Budaya so it works more cooperatively with other arts spaces in Indonesia. Rosidi would like to implement educational programs which enable students to interact with and appreciate the arts. Whilst in Australia he worked with the Queensland Art Gallery, Brisbane and the Asia Australia Arts Centre, Sydney. (Supported by the Ford Foundation, Jakarta)

**YUDIARYANI AUSTRALIA**

Yudiaryani is a dramaturg and director with the Theatre Department at the Indonesia Institute of the Arts (ISI), Yogyakarta. In 1999 Yudiaryani founded Komunitas Teater Perempuan (Women's Theatre Community) in Yogyakarta. She received her masters degree in Theatre and Film Studies from the University of New South Wales in 1995. Currently she is undertaking her doctoral program at the Universitas Gadjah Mada on Yogyakarta modern theatre from 1980 to 1970. In Australia, Yudiaryani's residency was split between two organizations: Vitalistik Women's Theatre in Adelaide and the Brunswick Women's Theatre in Melbourne. She observed many different models of women's theatre ranging from circus, community, text based to political theatre. (Supported by the Ford Foundation, Jakarta)

LITERATURE RESIDENCIES

**SASKIA BEUDEL (NSW) INDIA**

Saskia Beudel's first novel, *Borrowed Eyes*, was shortlisted for the 2003 Christina Stead Prize for fiction: NSW Premier's Literary Awards, and the Kibble Dobbie Literary Award. Beudel has also published short fiction and visual art writing, and has taught at tertiary institutes in Melbourne and Sydney. She is currently completing a PhD at the University of Technology Sydney which examines cultural narratives of place and memory in northern Australia. Her second novel, set partially in India, is based around the themes of home, dislocation, yearning, and diverse notions of faith (or lack of). Beudel will spend time at Sanskriti Kendra, Delhi as well as walking in Sanska and Ladakh to research her novel. (Supported by the Australia-India Council and the Australia Council)

**ALBERT CHEN AUSTRALIA**

Albert Chen has a PhD in English from Tamkang University, Taiwan where he lectures in English. His stories and essays have been widely published in Taiwan and he has received several literary prizes including the *China Times Literary Award*, the *United Times Literary Award* and the Liang Shichiu Translation Award. Earlier this year Chen spent time at festivals in Melbourne and Sydney, meeting writers and artists. He plans to write about Melbourne as part of a sci-fi novel concerning the interaction between simulacrum and reality, and changing human relationships at a time of globalisation. (Supported by the Taipei City Government and the Australia Council with support from The Australian Centre and Trinity College, University of Melbourne)

**NICK DRAYSON (ACT) SRI LANKA**

Nick Drayson is a novelist and nature writer. His first novel, *Confessing a Murder*, was critically acclaimed in the UK and US and short-listed for *The Age Book of the Year*. His essay *Strictly for the Birds* won the 2003 inaugural international WildCare Tasmania Nature Writing Prize. Drayson's work has concentrated on the beauty and diversity of the natural world and people's reaction to it. He is now working on a project which compares Australian attitudes to nature with those of some of our Asian neighbours. Sri Lanka offers a wealth of natural and cultural history where Drayson will explore the interaction between nature and culture, and meet writers, naturalists and educators. (Supported by Arts ACT and the Australia Council)

**SALLY HEINRICH (SA) MALAYSIA**

A freelance illustrator for 19 years, Sally Heinrich has travelled widely throughout South East Asia and the Indian sub-continent. Her interest in the folklore and art of the region have been key influences in her work. Heinrich believes that art, through the medium of picture books, can bridge cultural boundaries and foster closer ties and greater understanding between Australia and Asia. In Malaysia she will work on and further research a number of book projects with Asian themes. (Supported by Arts SA and the Australian High Commission, Kuala Lumpur)

**DANIEL HUPPERTZ (VIC) CHINA**

Writer and academic Daniel Huppertz currently teaches design history and theory at RMIT, Melbourne, and recently submitted a PhD on design in Hong Kong. Huppertz has published poetry, literary criticism and fiction, as well as articles and reviews on contemporary art. In 1998 he co-founded *Textbase*, a literary journal and experimental small press (www.textbase.net). In China, Huppertz will document Beijing's transformation from an ancient capital to a postmodern urban metropolis. He will explore the juxtaposition and interaction of ancient sites and remnants of nature with contemporary consumer culture and tourism. Huppertz is the inaugural Australia-China Council Arts Fellow. (Supported by the Australia-China Council)

**TERRY JAENSCH (VIC) SINGAPORE**

Terry Jaensch studied acting for two years in New York at the Stella Adler Conservatory and the Herbert Berghof Studio. His one-man show, *Kissing Myself*, was short-listed for the 1995 Wal Chery Award and produced by St Martin's Theatre. He has read his work widely around Australia, and worked as Writer-in-Community for the City of Borondara. His first volume of poetry, *Buoy* (Five Islands Press, 2001) was Highly Commended in the Anne Elder Award by the Fellowship of Australian Writers. His work has been broadcast on radio and published in journals, both in Australia and overseas. In Singapore, Jaensch will work on a volume of poetry in collaboration with Singaporean poet Cyril Wong. (Supported by Arts Victoria and the Australia Council)

**GABRIELLE LORD (NSW) INDONESIA**

Gabrielle Lord's writing career spans 25 years, during which time she has won a Davitt Award and the Ned Kelly Award for crime writing. Her latest novel, *Spiking the Girl*, has been selected as one of the seven titles of the Federal Government's *Books Alive* initiative. Lord's work includes screenplays, a book on meditation and twelve novels including *Fortress* and *Lethal Factor*, the second novel featuring Australian Federal Police scientist Dr Jack McCain. Action in the third Dr McCain novel shifts to Indonesia. Lord is concerned with social issues affecting both Australia and Indonesia, and will spend her residency researching aspects of Indonesian life for this novel. (Supported by the Australia-Indonesia Institute and the Australia Council)

**MEREDITH MCKINNEY (NSW) JAPAN**

Meredith McKinney is a professional literary translator fluent in Japanese. In 2002 she received a Doctor of Philosophy of Asian Studies from the Australian National University. She has translated four books for publication and is currently a lecturer and tutor in Japanese and Asian Literature at the ANU. In Japan she will write a book on the Australian poet Judith Wright and work with Professor Sakai Nobuo of Tezukayama University in Osaka to translate this into Japanese. A second project will be a translation of the tenth century Japanese literary classic *The Pillow Book* which will be published in Penguin Classics. (Supported by the Australia Council)

**ROSE MOXHAM (NSW) VIETNAM**

Rose Moxham lives in Sydney and is a writer and teacher of fiction at the University of Technology Sydney. Her first novel, *The Brown Ink Diary*, was published by Random House and her second novel, *Teeth Marks*, will be published by Allen & Unwin. In Hanoi, Moxham will conduct research for a novel based on the early life and poetic vision of General Vo Nguyen Giap. The residency will assist Moxham in achieving some insight into the impact of the famous soldier and poet on Vietnamese society, culture and history, and allow her to reflect on aspects of Australian society, culture and history that are shared. (Supported by NSW Ministry for the Arts and the Australia Council)

**LINDA NEIL (QLD) INDIA**

Linda Neil has had a multi-faceted career as a writer and musician. In addition to having played performed Australia-wide and broadcast on ABC Radio National, she has written numerous documentary scripts for radio and screen. In 2003, her ABC radio documentary *The Asylum Seekers* was short-listed for a United Nations' Media Peace Prize and broadcast internationally. Her most recent documentary *Our Magnificent Obsessions* was broadcast in February 2004. Linda has a Masters in Creative Writing and currently teaches professional and creative writing at the University of Queensland where she is also a PhD candidate. In India, Neil will develop *Ahimsa: My Secret Indian Life*. This literary narrative, with its overarching theme of *ahimsa* (non-violence), is an exploration of the longing for difference, but also the acceptance of where one is from. (Supported by Arts Queensland and the Australia Council)

**PETRUS SPRONK (VIC) KOREA**

Dutch-born Petrus Spronk emigrated to Australia in 1957, and studied at the South Australian School of Art. In 1999 Spronk spent an intensive six months at Kook Min University in Seoul, teaching, exhibiting his work, and writing a fortnightly column based on his Korean experiences for his local Australian newspaper, the *Daylesford Advocate*. This year, Spronk plans a walking journey in Korea during which he will create a walking-writer's journal to be posted on his website. This will link his Australian audience with Korean students and other readers to inform, inspire and teach at the same time. (Supported by the Australia-Korea Foundation and the Australia Council)

VISUAL ARTS/CRAFTS RESIDENCIES

**PAUL CAPORN (WA) TAIWAN**

Working primarily in the fields of sculpture, animation, video and installation, Paul Caporn's work engages with scientific themes within the museum. Often this involves nostalgic play or irony dealing with technologies in a low-tech manner and describing the relationships between people, memory, time and space. Caporn has participated in four solo and more than 20 group exhibitions, public art projects and festivals. He presents art and professional practice workshops for schools and community groups. Caporn will undertake his residency at the Taipei Artists' Village in Taiwan where he will explore robotics and collaborate with Taiwanese artists. (Supported by the Australia Council)

**MARIA CRUZ (NSW) PHILIPPINES**

Philippines-born Maria Cruz studied Fine Arts at the University of Santo Tomas in Manila before completing her training at the Sydney College of the Arts and at the Kunstakademie, Dusseldorf in Germany. Cruz has held 16 solo exhibitions since 1986 and has exhibited in Australia, Asia, Europe and New Zealand. In 2000 she resided in the Australia Council's PS1 Studio in New York and she currently lectures in Fine Arts at the University of Western Sydney. In Manila, Cruz plans to make a video adaptation of *The Exorcist* using Filipino actors. The resulting work will be shown as a multi-screen video projection installation in Sydney and the Philippines in 2005. (Supported by the NSW Ministry for the Arts and the Australia Council)

**HUANG CHING-YI AUSTRALIA**

Huang Ching-Yi is a young Taipei artist working with corrugated paper, a by-product of consumer society generally used for packaging. Huang brings life to this 'characterless mass-produced material' by building up successive layers, mimicking the way organic substances reproduce, split and extend. The work is an expression of her interest in the 'irrepressible nature of self-growth, the passion of youth and the instinctive impulse toward endless expansion'. Huang Ching-Yi will be based at the Artists' Foundation of Western Australia from October to December 2004. (Supported by the Taipei Cultural Bureau)

**NICO KELLY (SA) & BELINDA NEWICK (SA) SRI LANKA**

Craft-based furniture and lighting designer-maker, Nico Kelly practises from the Jam Factory, Centre for Contemporary Craft and Design in Adelaide. Belinda Newick is a jewellery designer and maker at Zu Design Jewellery & Objects also based in Adelaide. The joint residency at Lunuganga in Sri Lanka will be a new departure point for their respective investigations into the theme of 'connection'. Nico Kelly will be exploring the detail-rich, in-between realms of Sri Lankan traditional and contemporary tropical architecture and landscape, in particular the work of Geoffrey Bawa and his expression of space, light and materials. Belinda Newick will continue researching her Dutch-Burger, French and Sri Lankan lineage, looking at connection and belonging as expressed through language, materials and textures. (Supported by Arts SA and the Australia Council)

**ROBERT NERY (NSW) PHILIPPINES**

Robert Nery was born in Quezon City, Manila, in 1955 and now lives in Sydney. Nery studied social anthropology and philosophy at Sydney University and has published film and art criticism in various magazines, including a period as editor of the journal *Photofile*, in 1989-90. He has made five films in various media including his most recent, *Black Nazarene*, a feature-length video-film which was premiered in Manila in 2003. During his residency Nery plans to begin a large video installation called *Manila Labyrinth* which follows local Filipinos on their daily journeys. He will also exhibit two series of photographs taken in Paris and Venice and hopes to research a series of essays towards a book about post-conceptual Filipino contemporary art. (Supported by the Australia Council)

**KIM PORTLOCK (TAS) INDONESIA**

Kim Portlock is a Hobart artist whose work sits in between painting and photography. The process of her painting recalls the use of photographic processes in the direct manipulations of chemistry and light and is thematically concerned with isolation, bodily memory and subjectivity. Originally from Melbourne, Portlock lived and studied in the Northern Territory for six years. During this time she worked on multicultural art projects both as an artist, coordinator and as a curator. She also travelled extensively throughout Timor and Indonesia and played a key role in initiating the in-country art study programs in Ubud, Bali with the Centre for Asia Pacific Arts at the Northern Territory University. During Portlock's residency at Sika Contemporary Art Gallery in Ubud she will continue with work that explores mortality and the fragility of human experience. (Supported by the Australia-Indonesia Institute and Arts Tasmania)

**MANDY RIDLEY (QLD) INDIA**

Brisbane artist Mandy Ridley explores material culture using a strong passion for textiles as a starting point. Other central themes in her practice are an interest in pattern, object making and the issues of craft and appropriation. Ridley uses skills gained through experience in theatre and costume construction, art project management and training in graphic design. Her work has been exhibited nationally since 1996 and is held in both Queensland collections and Artbank. In India, Ridley will work for six weeks at the Khoj artists' workshop in New Delhi and also plans to collaborate with Indian artist Reena Saini Kallat in Mumbai. (Supported by the Australia-India Council and Arts Queensland)

**NICK RITAR (VIC)**

Media artists Nick Ritarr and Kirsten Bradley work as the creative partnership entitled Cicada. Using a combination of real-time audio-visual performance, video design, shadow-play and installations, Cicada create immersive environments which explore interactions between projection, audio and everyday spaces. They use the textures and ambience of existing structures to create works that re-enliven and celebrate public space. As their residency falls during the period when Kirsten Bradley is producing work for Melbourne's Next Wave Festival, Ritarr will travel to Sammie Space alone but their studios will be linked by webcam and a voice-over IP system. Their work will explore the nature of individuals within crowds in Seoul and Melbourne and they plan to screen and exhibit this in both cities. (Supported by the Australia-Korea Foundation and the Australia Council)

**MEGAN WALCH (VIC) THAILAND**

Painter Megan Walch has lived and worked in Australia and overseas. She graduated from the University of Tasmania in 1989 after which she won a Samstag scholarship to study in America. Walch spent five years there, first completing a Master of Fine Arts at the San Francisco Art Institute in 1995 and later moving to New York. Her work has been shown in both the United States and Australia - including *Primavera* at the Museum of Contemporary Art in Sydney, 2000. Walch has been artist-in-residence at the Australian National University in Canberra and at the Taipei National University for the Arts, Taiwan. During her residency at Khon Kaen University in Northern Thailand, Walch plans to make paintings which explore the adaptation of traditional Thai culture to technology and contemporary life. (Supported by Arts Victoria, the Australia Council and the Australian Embassy, Bangkok)