CRAIG WALSH & HIROMI TANGO
HOME – GWANGJU
크레이그 월시와 히로미 탱고
홈 - 광주
Images: *Home – Gwangju*, 2012,
Craig Walsh and Hiromi Tango, Gwangju Biennale,
7 September – 11 November 2012, South Korea.
All images taken in situ. Workshop and interview images
11 August – 6 September 2012, Gwangju, South Korea.
Photography: Craig Walsh. Images courtesy of the artists.
AN ASIALINK PARTNERSHIP WITH THE 9TH GWANGJU BIENNALE: ROUNDTABLE
제9회 광주 비엔날레와 아시아링크의 파트너쉽: 라운드테이블
FOREWORD

For artists Craig Walsh and Hiromi Tango, the concept of home is transformative and transient. *Home-Gwangju*, poses questions for both participants and audiences as to what home means to them. Home is universally acknowledged as a place of one’s own, and a space to be on one’s own, yet it is the physicality of home that remains ajar. We acknowledge nomadic cultures in which homes are mobile and provide a refuge or comfort. Walsh and Tango ask us to question what is home? Can a person make a place home for another? Is there a difference between a place you happen to live and a place you think of as home? Is it a history? What is the relationship of home and family? Is home defined by an internal feeling or by external conditions? The acceptable failure to answer such questions drives this latest project and straddles the gap between knowledge and experience.

Asialink first collaborated with Australian artist Craig Walsh for a residency in Hanoi in 2001 and then again for the David Broker curated touring exhibition *Streetworks: inside outside Yokohama*, developed from a solo project included in the *2005 YOKOHAMA Triennale of Contemporary Art: Art Circus*. To again be working with Walsh and collaborator Australian/Japanese artist Hiromi Tango for the *9th Gwangju Biennale 2012* is a great privilege and Asialink would like to extend gratitude to Gwangju Biennale curator Alia Swastika for her support and project dedication. Swastika is one of six co-artistic directors (from Korea, China, Japan, India, Indonesia, and Qatar) invited by the Gwangju Foundation to curate this years Biennale, under the theme *Roundtable*.

*Home-Gwangju* is an Asialink partnership between the Gwangju Biennale, curator Alia Swastika and the artists. This project has been supported by the Australian Government through the Australia Council for the Arts, the Visual Arts and Craft Strategy, the Department of Foreign Affairs and Trade and the Australia Korea Foundation.

Sarah Bond
Visual Arts Director Asialink


‘홈-광주’는 광주 비엔날레, 알리아 스와스티카와 작가들의 파트너십인 것이다. 이 프로젝트는 호주 예술 위원회, 시각 공예 전략, 외교통상부 및 호환재단의 후원을 받았다.

세라 본드
아시아링크 비주얼 아트 디렉터
The Home – Gwangju project is an expanded version of an earlier collaborative project by Craig Walsh and Hiromi Tango, developed through Craig Walsh: Digital Odyssey, A Museum Of Contemporary Art Australia touring project, conducted over 2010 – 2011. Since I began discussions with Craig and Hiromi for their inclusion in the Gwangju Biennale, I was interested to present Digital Odyssey in a new context and expanded form. Previously the project took them around Australia for two years, living in a caravan, moving from one place to another. The biennale sub-theme of Impact of Mobility in Time and Space focused concern on the phenomenon of moves, borders, exchanges and crossovers/meetings; a phenomenon we do not merely experience physically in our daily lives but also through virtual experiences.

Craig Walsh and Hiromi Tango’s project led to an interesting yet contradictory perspective on journey and the materiality of home. Differing from the images of instability throughout a journey, home represents an area where a human being lives. A home is often described as a “domestic” or “private” area; it provides borders on general social interactions and separates the individual from the larger social entity. Remarkably, along with alterations of lifestyle and the dissemination of differing archetypes of people and cultures, the definition of home keeps changing both by its social mean and physical context. It is interesting to see the shifting notion of home within our society today given the situation where the connection and disconnection of our daily relationships emerge as something absolute.

Craig and Hiromi initiated a residency project in Gwangju to observe local communities and explore how the meanings of “home” differ between Australia and Korea, given the differences in history and culture. As with Digital Odyssey in Australia, Walsh recorded impressions and opinions of Gwangju local citizens on what their individual meanings of home were. However, this time, instead of formal interviews, the video recordings show locals talking about their memories of home.

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through performance elements, underlining their recordings. Some sang songs, others read poems; all were uniquely tied to their memories.

During their month-long stay in Korea, Tango worked with various groups in Gwangju to construct the project, Gwangju Tower. Advertised at cafes and restaurants across Gwangju, locals were invited to donate personal objects to the project, that could exist as memorabilia to illustrate what home meant to them. Participants were then asked to be a part of a workshop, where these items were transformed into artworks. During the two weeks of workshops, hundreds of participants enthusiastically came, donating traditional Korean costumes, pillowcases from favorite sofas, beloved dolls, family photographs, giant bed sheets and so forth. These participants were everyday people, housewives, students and many other community groups all exchanging personal experiences on home and the journey of being home; memories of personal stories reserved and hidden in time.

On the other side of the exhibition space, across from Gwangju Tower, a giant screen made up of personal items collected in the Australian incarnation of the project was constructed. Video interviews were projected onto this sculptural screen. This presented thousands of stories from people the artists met through their Australian journey and merged with the stories and materials.
they had collected from Gwangju’s inhabitants. Coalescing interview recordings centered on personal and intimate expressions of home, Walsh portrayed the cultural diversity and differing points of view that exist within and across our various languages.

By basing this project on the simple yet essential subject of home, Walsh and Tango collaborated the interests and stories of Australian and Korean communities, to create a larger cultural narrative. In different ways Home – Gwangju traces the lives of all these people.

This project gave space for local communities to participate in the process of creation, to be part of art making, and to exchange personal and intimate stories, that are essential to their sense of self, home and family. The value of this collective work within the communities was not in the creation of a monumental artwork nor was it a big exchange of ideas. It was to create space, a small and temporary one, to meet and create a narrative of togetherness, and let it grow organically. In my point of view, the zeitgeist tension of a biennale has always been in creating new aesthetic and intellectual visions yet at the same time to embrace society to allow them to contribute.

Alia Swastika
Co-Artistic Director
Gwangju Biennale 2012

이 프로젝트는 단순하지만 곧 필요한 요소인 집이라는 주제를 기반으로 함으로써 월시와 탕고는 호주인과 한국인의 홍미와 이야기를 함께 묶어 더 큰 문화적 내러티브를 만들었다. 다른 방식으로 ‘홈- 광주’는 이 모든 사람들의 삶을 따라가보는 것이다.

이 프로젝트는 현지 주민들이 제작 과정에 참여하여 예술 작품 제작에 참여하고 집과 가족 등 자기자신에게 중요한 요소인 집에 대한 개인의 이야기를 나누는 장이 되었다. 현지인들이 이렇게 공동작업을 하는 것은 역사적인 예술작품을 만들거나 큰 아이디어를 나누는 것에 그 가치가 있는 것이 아니라 작고 임시적인 공간이지만 그것을 만들어 서로 만나고 함께 나레이션을 만들어 내고 이것이 유기적으로 자랄 수 있도록 하는 데 있었다. 내가 바라보는 비엔날레의 정신은 새로운 미학 및 지식의 비전을 만들어내면서도 사회가 기여를 할 수 있도록 끌어안는 것이라고 생각한다.

알리아 스와스티카
2012 년 광주 비엔날레 공동 아트디렉터
HOME – GWANGJU
workshop
Home – Gwangju poses many questions around the fragility and instability of contemporary existence, as well as our assumptions about the universal nature of this ideal.

The idea of home was once synonymous with security and familiarity. While for many this may still be the case, it may equally call to mind a sense of sadness, loss, dislocation of anxiety in an increasingly complex contemporary society.

As artists, we remain sensitive to these concerns and are aware of the dangers of imposing our ideas and experiences on the individuals and communities we work with, while hoping to gently and objectively illuminate the perceptions of each individual, their location and their environment.

Realising the work in a new cultural context – as part of the Gwangju Biennale – created an opportunity to expand the concept through engaging Korean culture as part of the discourse. This cross-cultural fertilisation has changed the work considerably since its incarnation in regional Australia; it has grown and expanded to include community-driven content from diverse geographical locations, further exposing the way specific environments and cultural contexts influence our interpretations of Home – Gwangju.

The contribution of the people of Gwangju has led to a greater understanding of how we value our sense of place. Through Home – Gwangju, we aim to create a space of contemplation, conversation and creative collaboration where these ideas can be articulated and explored.

Hiromi Tango & Craig Walsh 2012

‘ホーム - 광주’는 현대 사회 존재의 연약함과 불안정함 그리고 이러한 이상에 대한 보편적 성격에 대한 우리의 가정에 많은 질문을 던진다.

‘집’이라는 것은 한때 안전과 익숙함과 동격이었던 말이었다. 많은 이들에게는 여전히 그럴 수도 있지만 점점 더 복잡해 지고 있는 현대 사회에서는 슬픔, 상실, 불안의 전위 등을 떠오르게 할 수도 있다.

아티스트로서 우리는 이러한 우려에 대해 예의주시하고 있으며 우리가 함께 일하는 개인과 커뮤니티에 우리의 생각과 경험을 강요하는 것의 위험을 인지하는 한편, 개인, 그들의 지역 및 환경에 대한 인식을 조심스럽고 객관적으로 조명하고자 하는 것이 우리의 바램이다.

새로운 문화의 맥락(광주 비엔날레의 한 부분)에서 이 작업을 진행함으로써 이 단문의 일부로 한국 문화를 담는 것을 통해 이 컨셉을 확대할 수 있는 기회가 만들어졌다. 이러한 교차 문화적 활용은 호주 지방도시에서 이 작업이 진행된 이후 이를 엄청나게 변화시켰다. 성장하고 확대되며 다양한 지리적 위치에서 지역사회 위주의 컨텐츠를 포함시켜 환경과 문화적 맥락이 ‘홈 - 광주’에 대한 우리의 해석에 영향을 미칠 수 있는 방법이 다시 발견된 것이다. 광주 시민의 도움으로 창조에 대한 우리의 인식에 대한 가치를 어떻게 평가하는가에 대해 더 깊게 이해할 수 있게 되었다. ‘홈 - 광주’를 통해 우리는 이러한 아이디어가 표현되고 탐구될 수 있는 고찰, 대화 및 창조적 협업의 장소를 만들고자 한다.

히로미 탱고와 크레이그 월시 (2012년)
Craig Walsh was born in Orange, New South Wales, in 1966. Walsh’s practice explores alternative contexts for contemporary art, primarily dealing with site-specific projects that respond to existing environments and landscapes. His work has taken on a range of art forms and disciplines including theatre, architecture, and public installations.

Walsh has delivered numerous solo exhibitions including Digital Odyssey, the Museum of Contemporary Art Touring Project (2010-2011); Artefact H10515, Powerhouse Museum, Sydney, Australia (2009); Heads Up, C3West, Museum of Contemporary Art, Sydney (2008).

Walsh has participated in Jakarta Biennale XIII, Indonesia (2009), San Jose Biennial, USA (2008), Nuit Blanche, Toronto, Canada (2007), and Yokohama International Triennale of Contemporary Art, Japan (2005). He has also exhibited extensively in Asia including Japan, Vietnam, Thailand, Bangladesh, China and Korea, and has undertaken a number of residencies across Australia and Asia; The Australian Museum, Sydney (2011-12), Tokyo Wonder Site, Japan (2006), and Vietnam Architects Association, Hanoi (2001).

Hiromi Tango was born in Japan in 1976. Tango’s artworks develop organically from one project to the next, changing in response to new surrounds and the unconventional ways in which artists and audience become involved.

Responding gently to her environment, Tango’s intricate public installations are made from familiar, everyday materials, bringing to the surface memory and emotion in those that encounter them. Tango’s artworks to date have primarily been sculptural interpretations of people’s memories, feelings and interactions using donated objects and stories which she also includes in ritualistic performances.

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9th Gwangju Biennale: Roundtable


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