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**Front Cover**
- LARISSA HJORTH Visual Arts resident at SSamzie Space, Seoul, 2005

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- Directed by I MADE SIDIA, host to resident and media collaborator ANDRISH SAINT-CLARE, Indonesia, 2006

**Inside Front Cover**
- Buddha’s Birthday celebrations, Seoul, 2001

PHOTO: RICHARD GIBLETT
The use of travelling is to regulate imagination by reality, and instead of thinking how things may be, to see them as they are.

SAMUEL JOHNSON

‘Artist in Residence’ is a term for an artist who lives and practises their art for a period of time with a host organisation, away from their usual environment. Such placements have significantly contributed to the health and vibrancy of the arts community in the Asia-Pacific region.

The Asialink residency is a perfect opportunity for any artist wishing to further the depth of their own work through cultural exchange, or to embark upon research or fieldwork for individual projects. My experiences in India were overwhelmingly positive whether it was sipping chai under a mango tree while teaching English to a ten-year-old barber, or slipping crazily through the muddy streets of Dharamsala on my way to meet the Dalai Lama. What the residency provided for me was the space and time to immerse myself in a culture that is radically different from the community that I normally live and work in, as well as the opportunity to transform these experiences into works of literature that will hopefully resonate with readers both in Australia and India.

TIM DENOON (NSW) Literature Resident to India, 2001

The Asialink Arts Residency Program currently sends up to 40 artists, performers, writers and arts managers between Asia and Australia each year. Established in 1989 by the Australia Council, with three Visual Arts/Craft Residencies in Thailand and Malaysia, the residency program was devolved to Asialink in 1991. Asialink has developed and administered the program since then, expanding it into the areas of Performing Arts and Arts Management in 1996 and Literature in 1997. Adjuncts to the residency program are the Australia Japan Arts Network which sent five senior arts managers to Japan between 1997 and 2002, and the Indonesia
Australia Arts Management Program which has invited 17 Indonesian arts managers to Australia since 1999. By the end of 2007, 449 residents will have travelled between Australia and Asia.

These artists, performers, writers and arts managers spend three or more months working on projects they have devised. Each resident is hosted by an arts organisation or tertiary institution and the interaction between the resident and the host is an important aspect of the program. Residents commonly present talks and lectures, present workshops or engage in formal teaching. Many also direct performances, organise events, exhibit work in solo and group exhibitions and undertake readings. The program promotes both artistic development and involvement with the local community and emphasises the importance of meaningful cultural exchange and dialogue.

Residencies have taken place in 18 countries to date: Australia, Bhutan, Cambodia, China, East Timor, Hong Kong, India, Indonesia, Japan, Korea, Malaysia, Pakistan, The Philippines, Singapore, Sri Lanka, Taiwan, Thailand and Vietnam.

WHY?

The confidence and maturity that this residency has given me is difficult to put into words or to give a monetary value to. It will though, I’m sure, continue to influence my work long into the future. The residency in Hong Kong has enabled me, as an emerging choreographer, to place my work in a global context.

JAMIE REDFERN (Qld) Performing Arts Resident to Hong Kong, 1999

There are as many reasons to live and work in another country as there are people seeking to do so. Asialink’s Residency Program outcomes include:

• increased opportunities available for arts practitioners to work in the Asian region
• catalysts for an on-going involvement with the host country
• further exchanges, collaborative projects, reciprocal residencies and institutional links
• opportunities for the next generation of arts practitioners to become acquainted with the art, cultural forms and the arts infrastructure of the host country
• an alumni of arts practitioners who are a resource of experience and knowledge of contemporary cultural issues in Asia
• the development of new creative work.
Perth artist Megan Kirwan-Ward, who travelled on an Asialink Residency in 2000 to Indonesia, established and now maintains an experimental textile workshop in Padang, Sumatra. The workshop employs five artists who collaborate on the research and development of new works for sale and exhibition. Kirwan-Ward sees this ‘as a solid precursor to the next ten years of my life’. Just as importantly the residency program can provide Asian audiences and peers with a better idea of real life in contemporary Australia.

A residency is not only a period of professional growth. It is also significant personally, as this view from a Visual Arts/Craft Resident to Korea attests:

> I am finding myself, all of a sudden, in a world without ordinariness… This is the prize we receive for the act of leaving home. For the act of stepping out of our comfort zone. For the act of leaving the familiar for the unfamiliar. For the act of swapping the easy for the difficult. The prize is that we get to perceive the world as new and with that the understanding that it is possible, with some hard work and concentration, to do so with any world, even the one in which we live familiar and comfortable lives.

PETRUS SPRONK (Vic) Visual Arts/Craft Resident to Korea, 1999

For most grant recipients the residency has been their first extended visit to their host country and a radical departure from their own culture. For some artists, however, the residency signifies a personal journey, retracing immigrant paths. Jazz musician Kym Purling came to Australia as an infant refugee from Vietnam adopted by South Australian parents. His residency at the Conservatorium of Music in Ho Chi Minh City therefore not only served as a professional development opportunity for Purling to broaden his knowledge of jazz in Vietnam but also provided the first occasion to discover his ancestral roots.

> This introduction to my country of birth was a fulfilling experience practically and emotionally and certainly laid a solid foundation for the achievements which were made during the residency... I couldn’t have asked for a better response. That was the beginning of long-standing friendships with five young Vietnamese musicians with a real love for music.

KYM PURLING (SA) Performing Arts Resident, 1996

KYM PURLING Resident at the Conservatorium of Music, Ho Chi Minh City, Vietnam
Tasmanian painter and installation artist Megan Keating was curious to discover more about her mysterious Chinese grandfather who came to Australia in the 1930s to run a business on the NSW goldfields and who left behind a daughter, Megan’s mother, who he never knew. The work Keating created during her residency in Beijing reflected the coexistence of modernity and tradition in China using objects she collected from the streets. Through these investigations she juxtaposed her mother’s displacement from that culture with the complexity of roles of women in China. She has since held several exhibitions in Hobart, Melbourne and Sydney which have continued to explore the theme of displacement, using the paper-cutting technique she learnt in China.

HOSTS

Each resident travels as an individual but is provided with a network of contacts in Australia and Asia to support them. Rather than building ‘bricks and mortar’ studios, Asialink has established strong relationships with hosts and institutions throughout the region to provide a flexible and constantly changing list of destinations for residents to live and work in. Residencies take place in capital cities as well as regional centres and hosts include university departments, galleries, writers’ organisations, festivals, philanthropic trusts, theatre companies, government art departments and more. In terms of scope and prestige they include the Shanghai International Festival, Taipei International Artists’ Village, Kelola Foundation in Central Java and Keio University, Tokyo, to name but a few. (A full list of host organisations is included on the back cover of this publication.)

I think that any residency is a fantastic opportunity to respond to new and interesting stimuli, free from the restraints of over-identification. The Rimbun Dahan Asialink residency was over four months, which I found a very workable allocation of time. It instilled just enough desperation to get something under way quickly in the studio and time to respond to the local culture around me in a way I feel was considered, direct and confronting.


FUNDING PARTNERS

Asialink offers each resident a grant of up to AU$12,000. Over the last 18 years nearly 5.7 million dollars in funding has been raised to send 449 artists to hosts overseas. The Australia Council remains the core funding partner of the program supporting around 15 full residencies
across all art forms each year and nearly all of the administration costs. To add to the number and scope of the residencies, Asialink has had regular support from other funding bodies.

All eight Australian State and Territory Government Arts Departments have supported between one and five local artists each year, recognising that Asialink’s national status can provide a springboard to the Asian region for all regional centres of Australia.

The bilateral councils within the Australian Department of Foreign Affairs and Trade also significantly support the program. The Australia-China Council, the Australia-India Council, Australia-Thailand Institute, the Australia-Indonesia Institute and the Australia-Korea Foundation have funded up to four half placements every year since the program expanded to include Literature, Performing Arts and Arts Management Residencies.

To date funding has been sourced from a total of 32 partners. Some of these have contributed one-off sponsorships attached to particular residents or hosts, while others have been ongoing for the duration of the program. The Australian Embassy in Bangkok and the Australian High Commission in Kuala Lumpur, for example, have contributed regular amounts for the duration of the program ensuring that at least one visual artist will travel to these countries every year.

Residencies in Australia have been made possible through funding provided from overseas sources such as the Ford Foundation in Indonesia and the Taipei Cultural Bureau in Taiwan. In recent years the Ford Foundation has generously funded a major internship program for Indonesian arts managers to come to Australia, along with specific workshops in Indonesia. Organisations such as the Australia-Indonesia Institute have also supported incoming Indonesian artists, especially since Reformasi in 1998.

Individual residents are generally supported by a combination of State and Federal Government funding, and occasionally private philanthropic donations. The residency program is fortunate in being able to satisfy a range of funding priorities across various government bodies including promoting contemporary Australian arts and culture overseas, fostering bilateral relationships and assisting the professional and artistic development of Australian arts practitioners. This enables Asialink maximum leverage in fund-raising for the program.

I would never have been able to do as much on my own, and found that the residency opened doors and created opportunities for me that I will be able to build on in future visits. Just showing my
business card with the Asialink logo on it gave me immediate credibility in all sorts of situations.
GILLIAN RUBINSTEIN (SA) Literature Resident to Japan, 1999/2000

In Australia, government support for artists is accepted with more than gratitude – it is associated with artistic credibility. Decisions on specific funding to individuals are made by changing Asialink’s committees of peers, a system trusted by both the artistic and wider communities.

Asialink’s national Advisory Committees have included more than 112 eminent and influential individuals who have an interest in Australia engaging with the world. They come from the arts, philanthropic, academic and government sectors and range from heads of institutions (such as art schools or funding bodies) to artist peers. Some committee members are past residents and others have worked with past residents as directors, curators, producers and publishers and have experienced the influences residents bring to their work on their return.

AND SO….

Eighteen years, 449 residencies and 5.7 million dollars later the program 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 of contemporary arts practices.

Many residents returned to their host country independently and have maintained links through teaching institutions which have increasingly sought to be connected to the Asian region. Painter Yvonne Boag has listed some of the highlights of her relationship with Korea since 1995:

I am now up to my 24th visit to Seoul. I have had six one-person shows there and been in many group exhibitions. I have arranged an exchange exhibition between Hong Ik University and the National Art School in Sydney. I have found $18,000 to make a CD ROM and catalogue to accompany this exhibition. One hundred and sixty prints by students and lecturers from the print departments of both institutions will be exhibited in March at the Cell Block Gallery at the National Art School in Sydney and in April 2004 at the Hong Ik Gallery in Seoul. In 1997 I organized Affinities an exhibition of six Korean and five Australian artists. They exhibited at The Sir Herman Black and
the Tin Sheds Galleries in Sydney University – in Seoul at the Walker Hill Art Center. I will go to Daegu in March 2004 to make a CD ROM of the Daegu Textile Fair. This will be made by my company Turtle Lane Studios. I am beginning to do business in South Korea involving my company which specializes in software designed to capture events and provide CD ROMS for cultural institutions. I am hoping in the future to spend a year in Seoul with my family pursuing both my artistic and business interests there. As you can see my residency in Seoul in 1995 has led to a long-term commitment to working with Koreans.

YVONNE BOAG (NSW) Visual Arts/Craft Resident to Korea, 1995, writing in 2004

Whether it is for a single period or extended over a career, the Asialink Arts Residency Program has had a lasting and profound effect on all involved.

Penelope Aitken

*Artists and managers are denoted by the State they came from at the time of their residencies; many have moved since.
Nearly 20 years of arts residencies represents a generation of Australian artists, performers, writers and managers who have had profound personal and creative experiences working with their counterparts across the Asian region – our region.

Artists are vocal and articulate. They make great ambassadors. Their work is about building a common language. They touch hearts and minds. Artists are very powerful people.

CARRILLO GANTNER AO, Patron, Asialink

This book represents the story of over 440 artists, writers, arts managers and performers who have been inspired and challenged by their experience working in our region.

Asialink looks to a future full of further stories of surprise and delight, of performances given, poems written, exhibitions held, of rethinking long-held beliefs, of making new and lasting friends, of surmounting problems, of pride in oneself and pleasure in new company.

We congratulate those who have taken part in this program in the past and look forward to meeting new colleagues throughout the region in the years to come.

SID MYER, Chairman, Asialink
The following list includes all members of Asialink Arts’ national Advisory Committees since each program began. Each committee member serves for approximately three years.

### PERFORMING ARTS

- Andrew Abbott
- Phillip Adams
- Michael Atherton
- David Barmby
- John Beckett
- Wendy Blacklock
- Amanda Browne
- Daryl Buckley
- Kate Champion
- Sally Chance
- Teresa Crea
- Andrew Donovan
- Wesley Enoch
- Richard Evans
- Cate Fowler
- Keith Gallash
- Carrillo Gantner
- Paul Grabowsky
- Sue Hunt
- Jan Irvine
- Robin Laurie
- Graeme Leak
- Liza Lim
- Jennifer Lindsay
- Jonathan Mills
- Michael Mitchener
- Michael Nation
- Sue Peacock
- Ian Pidd
- Ravi M. Ravichandhira
- Gavin Robins
- Philip Rolfe
- Hellen Sky
- Ben Strout

### LITERATURE

- Dewi Anggraeni
- Philip Ayres
- Bruce Bennett
- Merlinda Bobis
- Jose Borghino
- Joe Bugden
- Brian Castro
- John Collins
- Gail Cork
- Andrea Goldsmith
- Susan Hawthorne
- Ivor Indyk
- berni m janssen
- Stephanie Johnston
- Gail Jones
- Jill Jones
- Ramona Koval
- Mabel Lee
- Stephanie Luke
- Hamish McDonald
- Patrick Morgan
- Paddy O’Reilly
- Carol Robertson
- Gig Ryan
- Christina Thompson
- Chris Wallace-Crabbe
- Beth Yahp

### VISUAL ARTS

- Julia Tsalis
- Graeme Watson
- Fiona Winning
- Xiao-Xiong Zhang

### PENNY AMBERG
- Penny Amberg
- David Ambrose
- Annabel Anderson
- Chris Caines
- Christopher Cannan
- Jon Cattapan
- Betty Churcher
- Melissa Chiu
- John Davis
- Max Delany
- Julie Ewington
- Anne Craig
- Geoffrey Edwards
- Gregson Edwards
- Noel Frankham
- Mari Funaki
- David Haines
- David Hansen
- Pat Hoffie
- Andrea Hull
- Adrian Jones
- Peter Lancaster
- Frances Lindsay
- Gerald Lynch
- Victoria Lynn
- Carlier Makigawa
- Neil Manton
- Marco Marcon
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<th>Literature</th>
<th>Performing Arts &amp; Arts Management</th>
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<td>Penelope Aitken, Alison Bennett, Robyn Adler, Annie Mulroney, Georgia Sedgwick, Colin Simpson</td>
<td>Nikki Anderson, Christine McKenzie, Amanda Lawrence, Helen Papadimitriou</td>
<td>Swee Lim, Jo Caust, Susan Strano, Chris Thompson</td>
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**ASIALINK PAST & PRESENT PROGRAM MANAGERS**

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<tr>
<th>Jenny McGregor</th>
<th>Rod McLeish</th>
<th>Laura McLeod</th>
<th>Linda Michael</th>
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<th>Julianne Pierce</th>
<th>John Quinn</th>
<th>Suhanya Raffel</th>
<th>Annette Seeman</th>
<th>Adrian Sever</th>
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<td>Mitsuo Shoji</td>
<td>Ted Snell</td>
<td>Michael Snelling</td>
<td>Linda Sproul</td>
<td>Anthony Taylor</td>
<td>Hossein Valamanesh</td>
<td>Anna Waldmann</td>
<td>Lisa Warrener</td>
<td>David Williams</td>
<td>Jenny Zimmer</td>
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**DIRECTOR & FOUNDER OF THE RESIDENCY PROGRAM**

Alison Carroll
45,000 days in Asia: The A Milne Arts Residency Program
Korea

香港

台湾

Hong Kong

Taiwan
MARK MORDUE is a feature writer, editor, filmmaker and travel writer. During his residency in China he worked on his first novel based around an Australian journalist working in modern day Beijing. Through this character he explored the changing nature of Chinese society and communist rule as it grapples with economic development, as well as the complicity of western journalists in the events and forces occurring around them.

My time in Beijing along with extensive travel within China interviews and research, and ongoing links - that established a clear set of foundations for the book I wish to write. Indeed my time in China was the revolutionary experience every writer hopes for – the leap from a vague idea into something real and possible. I left the country very excited and intend to return to further my research and complete my novel.

MARK MORDUE at Peking University, Australian Studies Department, 2001

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**MARK MORDUE at Peking University, Australian Studies Department, 2001**
<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Helen Fuller</td>
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<td>Rodney Pople</td>
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<td>Lindy Lee</td>
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<td>Gregory Pryor</td>
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<td>Liz Coats</td>
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<td>George Gittoes</td>
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<td>Philippa Veitch</td>
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<td>Elizabeth Cross</td>
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<td>Robin Best</td>
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<tr>
<td>Iain Mott</td>
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<td>2005</td>
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<tr>
<td>Hermie Cornelisse</td>
<td>TAS</td>
<td>2007</td>
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</table>

In China I was a bag lady on a bicycle, scouring the street, listening and watching. A language encoded with no tools to decode, my place caught between the physical and the temporal. Making meaning of this became a negotiation between fact: conventional observations, and fiction: constructions, allusions.

JAYNE DYER, Artlink December 1998
The opportunity to spend three months living and working in China has had quite profound implications for my understanding of both China and my sense of Australia's place in the world and its future direction.

JAMES BRADLEY, China, Nov 05

*Flower Killing* directed by PHILLIP ADAMS with the Guangdong Modern Dance Company, Guangzhou, 2001
Last night’s 10 Yuan concert really broke fresh ground - two blue/green eyed foreigners (one man and one woman) and Chengdu locals standing on the stage when to everyone’s surprise a mahjong table rose from the orchestra pit. This original idea is a Chinese-Australian collaborative performance. Electric Mahjong: by means of a microphone’s megaphone effect the performers played mahjong while at the same time producing a wild and wonderful music, climaxing repeatedly with percussive cadenzas. So how can one not call the artistic ingenuity superb?  Sichuan Daily Newspaper, 28 January 2002

VANESSA TOMLINSON is a percussionist, solo interpreter of new music, an orchestral musician, a chamber musician, an educator and an improviser. During her residency, Tomlinson worked with the Sichuan University Department of Music, teaching and collaborating with Zou Xiangping on a series of new compositions. She also studied Sichuan Opera Percussion, Mandarin and learnt about a variety of folk traditions. The collaboration, Electric Mahjong, was performed in Chengdu and also later performed as part of Drums in the Outback (Mt Magnet, WA) and the Totally Huge New Music Festival (Perth). Vanessa has been passing on her Sichuan Opera Percussion experience through a large scale work with 12 percussionists from the Western Australian Academy of Performing Arts.
<table>
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<tr>
<th>ARTS MANAGEMENT</th>
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<tr>
<td>Jo Porter</td>
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<td>Michelle Glaser &amp; Katie Major</td>
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<td>Chuan Zhao</td>
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<td>Csaba Buday</td>
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<td>Peter Sheedy</td>
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<tr>
<td>Kelli McClusky &amp; Steven Bull</td>
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<td>Paul Caporn-Bennett</td>
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<td>Penelope Cain</td>
<td>NSW</td>
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‘Tips for Taiwan’ Don’t say no. If you must say no say maybe. If you really, really, really, must say no, say that you said yes but the committee was unable to say yes at this time. But in the future, of course the committee would say yes. Maybe.

MICHELLE GLASER & KATIE MAJOR at Fubon Art Foundation and Taipei Artists’ Village

...everything is terrific here. Had a really exciting day on Friday – 30 volunteers turned up to assist with the live artwork experiment, so it was this huge parade of umbrellas throughout the market – just beautiful and a little chaotic. We’re at a healthy stage now with the piece and are working our way thru ideas to present for the exhibition, which opens on 4th Nov...

KELLI McCLUSKY & STEVEN BULL at Taipei Artists’ Village

panopticon, KELLI McCLUSKY & STEVEN BULL (pvi), performance, Taipei 2003
INCARNATE, HELLEN SKY & JOHN MCCORMICK performed/webcast from the Hong Kong Arts Centre (Digital Now 2001) and Dancehouse in Melbourne.

HELLEN SKY & JOHN MCCORMICK, founders of Company in Space, explore the potential of communication technologies for new pathways between image, sound and the human body. During their combined residency with the Hong Kong Arts Centre they developed the infrastructure and conceptual ideas for using the internet as a mechanism for collaborative exchange of live performance practice between China and Australia.
My residency was invaluable for setting up initial contacts in Asia. Since then I have maintained and continued to establish new networks. In my role at the Studio, Sydney Opera House I have presented the *Little Asia Dance Program*, with successful outcomes, one of our productions has toured as part of the Little Asia Theatre Network. A new collaborative project is also planned for late 2004 which has grown from my participation in a recent Asian creators meeting in Hong Kong.

**Virginia Hyam** at Hong Kong Arts Centre, 2001

---

Theatre Director Tony Strachan directed a show *Untie the Boat From The Ugly Wharf* with six deaf actors from Theatre of Silence in Hong Kong. The work is entirely performed in a universal gestural language, with fencing wire props and atmospheric slides and utilises the all-body performance style of the Deaf theatre.

**Tony Strachan** at Arts with the Disabled Association, 2002

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**Arts Management**

<table>
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<tr>
<th>Name</th>
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<td>Nadeyn Barbieri</td>
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<td>Geraldine Tyson</td>
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<td>Simone Lourey</td>
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<td>Lena Nahlous</td>
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<td>Vanessa McRae</td>
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**Performing Arts**

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<td>Mike Canfield</td>
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**Visual Arts**

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<td>Stephen Eastaugh</td>
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My residency was invaluable for setting up initial contacts in Asia. Since then I have maintained and continued to establish new networks. In my role at the Studio, Sydney Opera House I have presented the *Little Asia Dance Program*, with successful outcomes, one of our productions has toured as part of the Little Asia Theatre Network. A new collaborative project is also planned for late 2004 which has grown from my participation in a recent Asian creators meeting in Hong Kong.

**Virginia Hyam** at Hong Kong Arts Centre, 2001
My interest and fascination in all forms of Japanese theatre has not only taken me to Japan on at least six occasions but has had a strong influence on my work. I welcomed the opportunity to work with Urinko Theatre, a company whose work was primarily in the children’s area and they were keen to open up and explore a more visual way of presenting performance.

PETER WILSON, highly regarded for his contribution to the changing face of puppet and visual theatre nationwide, worked with Gekidan Urinko Theatre, a young people’s theatre company in Nagoya and Theatre Kazenoko in Tokyo. *Moon Play*, which he directed with Urinko, has toured regional Japan whilst *A World of Paper*, which was directed with Kazenoko, has toured nationally in Australia and in Canada.

**AJAN RESIDENCIES**

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**ARTS MANAGEMENT**

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**LITERATURE**

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**AJAN** The Australia-Japan Arts Network was an initiative of the Department of Foreign Affairs to develop a network between high-level arts managers and their organisations in Australia and their counterparts in Japan. The project placed five key Australian arts managers in significant Japanese cultural institutions between 1998 and 2002. The program was funded by the Australia Council and the Australia-Japan Foundation and managed by the Asialink Centre in coordination with the Australian Embassy, Tokyo and the Department of Foreign Affairs and Trade, Japan Cultural Bureau.
I had decided that my protagonist Lenny Aaron would stay in a typical, grungy gaijin house and Aoi-So Inn more than fulfilled my expectations. I spent hours snooping around, spying on the other residents. English teachers who stay in Japan too long go a little bit...well, barmy. It’s all going straight into the book.

CAROLINE SHAW at International Centre, Doshisha University, Kyoto

Burnout 2006, BEN MORIESON, Echigo-Tsumari Art Triennial, Japan, 2006
Although the cross-cultural experience of living in a small rural location in Japan was challenging, it was also absolutely enriching, exciting and unique. Since returning I have set up my home studio for Japanese woodblock printing and am spending current research time expanding these new skills in my own practice. I have also organised workshops and talks for both the general public and students, both Indigenous and non-Indigenous, and I am currently preparing a grant application with a Top End community to do a workshop with the women. SUZANNE KNIGHT
It is often less tangible outcomes that are the most profound, the knowledge of culture, art and artists that is exchanged in residencies such as this, the increased depth of curatorial and professional knowledge that benefits both countries, the two way requests for an opinion on this or that…these are indicators of the slow accretion of trust and understanding that lead to longer term networks and projects.  

MICHAEL SNELLING at Fukuoka Art Museum

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**In the Pleasure Quarter**

Being foreign is the democracy that allows the Nigerian, in all the accoutrements of a gangsta, to address me as brother

And offer a special discount to a nice place where the girls are all foreign

- Russian, Brazilian, Australian – and all speak English.

We are, perversely, brothers: of the same continent, slave and master, ear and mouth,

in the weird dialect of Shinjuku, this thoroughfare where crowds blur into clouds.

*What tradewinds brought him here? and those girls? and me?*

Our common tongue is illusory, necessary, a kind of coin minted by being stamped on.

JOHN MATEER, 2003
While I was in Korea I felt I was a cultural ambassador for Australia. Now that I’m here I find I’ve become a cultural ambassador for Korea.

WILMA TABACCO returned from Kook Min University, Seoul
LIFE plus TV, 2003, RODNEY GLICK in collaboration with Lynnette Voevodin, digital image from compressed video footage taken from the rooftop of SSamzie Space, Seoul
From February to June, 2001, I undertook an Asialink residency at SSamzie Space, in Mapo district, Seoul, South Korea. I was the first official foreign resident at SSamzie Space, and felt that not only was I learning about a totally new culture, but that my hosts were also learning from having a foreign artist in their midst. For this and many more reasons I found the residency in Seoul excellent and challenging.

RICHARD GIBLETT at SSamzie Space, Seoul

Korea is a country currently still divided by conflicting ideologies. It has a history that speaks of these endless cycles of beauty and destruction, all of which document the struggle to live a meaningful life. The country of my origin [Germany] had been divided too - in some ways I felt very much at home.

ANDREA KLEIST at Artsonje Centre, Seoul
Hiking, Korean style. Picture: SOLRUN HOAAS, 1999

YVONNE BOAG at her opening at Dong In Gallery, Seoul, 1995

EMIL GOH, Remake Ring, triple video projection, SSamzie Space, Seoul
Pakistan

پاکستان ۴۵ هزار روز هنری اسلامی
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### PERFORMING ARTS

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<td>Bernadette Walong</td>
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<td>Adrian Sherriff</td>
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<td>Judy Watson</td>
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<td>Kate Daw</td>
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This is a country in which religious narratives still contribute to the social imagination. Any illiterate peasant seems to carry in her head the complicated goings-on of dozens of gods and goddesses, deriving from august texts like the Mahabharata. GAIL JONES at the University of Delhi.
The more I spoke about contemporary Australian writing the more I realised that this was of immense interest and that there was a dearth of knowledge about our current writing. CHRISTINE MCKENZIE at Katha

Following her residency McKenzie managed the Asialink Literature Tour to India in 2003 with authors Peter Carey and Kim Scott. The tour generated enthusiastic responses to contemporary Australian writing and Scott’s novel *Benang* reached number nine on the Indian bestseller list.

India

The fruits of Bernadette’s residency will be ones that will mature over a period of time…the seeds she so carefully planted will be nourished by further interaction with Australian dancers through exposure to contemporary dance techniques. Devissaro, Artistic Director of the Academy of Arts Research, Training and Innovation, writing about BERNADETTE WALONG

A residency at Sanskriti is clearly held in very, very high regard in the Indian art world providing access to the highest echelons of Indian culture.

CHARLES GREEN & LYNDELL BROWN at Sanskriti Kendra
Through my time in Bhutan I now have a very different perspective on many different things. For example, having been in Bhutan for the rice harvest I will never again eat a bowl of rice without a silent word of thanks for the people who worked to grow and harvest it by hand. My residency was a rich source of inspiration which will influence many areas of my life and work into the future.

NICOLE PLÜSS, Resident’s Report, Bhutan, 2005

When I went to Azad Kashmir I got an idea for a new novel. The next day... I was able to do mind maps on the characters and write up an outline. This rarely happens so quickly but all that I had been seeing and hearing for the last five weeks suddenly erupted into this story and I began writing it immediately.

ROSANNE HAWKE, Pakistan, 2006
This week is the beginning of a 10 day festival which has a nightly parade starting from the Temple of the Tooth...each night it grows bigger and bigger with hundreds and hundreds of dancers and drummers coming down the street predominantly dressed in white being lit by men carrying baskets of fire on long poles. Interspersed between the dancers came the elephants...they are dressed like glowing gems. TIM NEWTH at Kandy Tooth Relic Temples Annual Procession, Kandy

From August to September I concentrated on meeting Sri Lankans from a wide cross-section of social backgrounds, from the Colombo elite, academics, writers, film-makers, photographers and dancers, to victims of the conflict and those who live in its midst. I travelled in the north of the island, surveying potential locations for the film and studying the local idiom. In the second part of the residency I was mainly in retreat at Lunuganga, writing up to twelve hours a day, seven days a week in one particularly productive five-week stretch during which the structure, characters and scene breakdown of the film all came strongly into focus. I estimate there remains at least another couple of months work to fine tune dialogue/character etc, but the residency in Sri Lanka made it possible for me to lay well-formed foundations for the script like no other approach could have.

CHRISTOPHER KREMMER at Lunuganga, Bentota

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**LITERATURE**

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**PERFORMING ARTS**

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<td>Lauren Black</td>
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**PERFORMING ARTS**

TIM NEWTH was hosted by Vishawapadma Sansadaya (Universal Lotus Society), Kandy and the Sama Ballet, Colombo. Immersed in the celebrations and rituals of Sri Lanka, Newth explored the interconnectedness between religion, art and theatre. These influences can be seen in the fire techniques and masks used in the production of *Tracks, Snakes, Gods and Deities*, 2004.
I also recorded sounds from the garden, the kitchen, the village and from across the lake. The sounds that captured my imagination were sweeping; and washing against stone and Buddhist chanting from across Deduwa Lake. The sound of sweeping is a daily sound in Sri Lanka. I recorded the sound of sweeping in different locations around the gardens. It was like an orchestra of sound textures with groups and different combinations of gardeners working in synchronicity.

SUE PEDLEY
at Lunuganga, Bentota

SOUTH EAST ASIA

East Timor
Cambodia
Indonesia
Thailand
Malaysia
Singapore
Vietnam
Philippines
Australia

45,000 days in Asia: The Asialink Arts Residency Program
I am most grateful to this residency, for it helped stretch the mind, and put me in contact with situations which, frankly, cannot be duplicated at home. It leads you to unexpected places in the imagination, and produces unexpected effects and after-effects, perhaps months and maybe even years after the residency itself.

JAVANT BIARUJIA at Universitas Indonesia, Jakarta

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<td>Danius Kesminas</td>
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<tr>
<td>Wanda Gillespie</td>
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The great news in terms of my Bali residency is that the Wayan Kulit production that I had proposed for the Adelaide Festival, that would pool together the experiences I gained through my residency... has been booked by the Adelaide and Melbourne festivals for 2000.

As well as its hugely successful tour of Australia, NIGEL JAMIESON’S now world-famous production, The Theft of Sita, had three extensive international tours. It was described by The Age as ‘...sheer enchantment...[with] breathtakingly beautiful images.’
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
at Cemeti Art Foundation, Yogyakarta
Ikan Bo’ot, directed by SIMONE O’BRIEN, East Timor, 2005

So if I have not been writing, directing, producing, teaching, overseeing local stilt makers (another first), sourcing velcro & local sewing machine mechanics, making costumes, and commissioning 10 metre fish to be made as well as backdrops painted on local antique tais (traditional weavings), I have been busy travelling in the districts, wrestling with crocodiles and carving up the brown room of waist high muddy roads in the search of adventure, and research into traditional tales, weavings and medicinal practices. My god it’s been amazing.

SIMONE O’BRIEN, East Timor 2005

It was also a great and very rare opportunity for deaf Cambodian people to watch a performance so full of humour that they could understand fully.

DELPHINE KASSEM, Managing Director, Sovanna Phum Theatre.
Host of Robert Farmer, Cambodia 2004
Working with About Art Related Activities and Thai artist Sakarin Krue-On opened my eyes to the tensions and possibilities between traditional arts practice and contemporary life. Traditional art making practices, such as mural painting, were used to explore the craziness of life in one of the world’s most hot and crowded cities. Past, present and future seemed to blur in a way that made our Australian (Western) emphasis on the new and the now seem shaky and futile.

SARAH TUTTON at Project 304 and About Cafe & Studio, Bangkok

My daily routine was to spend time in the office/classroom they allocated for studio space, and almost every day something unexpected happened. It became a morning ritual to imagine how the day might unfold and even though I was always wrong, I enjoyed comparing my imaginary version of the day with reality.

DAVID JENSZ at Khon Kaen University, first published in Artlink, Vol 18 #4 December 1998 p.33
The performance installation entitled *Beauty Suit* investigated contrasting notions and structures of beauty within Thai and Australian societies. *Beauty Suit* was an entertaining and chaotic mix of media including video, photography, installation, performance and sound.

KATHERINE OLSTON at Chiang Mai University Art Museum
As an Indigenous Australian I was amazed at the parallels existing between the Indigenous people of Borneo and ourselves. Whilst there I produced seven silk paintings of which half were of a cross-cultural nature. I also found myself becoming an unofficial cultural ambassador, attending functions with the Chief Minister and his wife.

EVA WANGANEEN at Society Atelier Sarawak, Kuching

[The residency program] is something no other country has attempted [in Malaysia], on this scale, and it reaches huge numbers of creative and influential people as an example of Australian energy and openness, no matter what the political relationship between the two countries is like...it reinforces personal ties and cultural contacts.

ANGELA HIJJAS, Director, Rimbun Dahan, Malaysia
I have just returned from 14 days in the jungle, staying at Rumah Garie long-house, where I commissioned three ikats of my own design. I am sure I am the first westerner to design the Pua Kumba ikat. The weavers there are always busy splitting their day between harvesting, housework, cooking and preparing the looms. I watched them prepare the looms manually and tie the warp threads. This was done by hand: painstakingly repetitious and with incredible attention to detail and accuracy. I learnt how the warp was prepared with a ball of yarn hand rolled in a dish from one side of the wooden loom to the other. My son and I helped with this laborious task. I was amazed to learn that the intricate ikat designs are stored in the heads of the weavers and they do not make drawings. As they tie the warp threads they have an understanding how the pattern will look when they untie it. By contrast I made drawings as I see the designs visually on flat paper with color blocked out. My ikats were the first commission these master weavers had attempted based on a paper design. It was imperative that I spent the time in the longhouse, to get to know the weavers, so we could be on the same wavelength.

SARA THORN at Balai Seni Lukis Negara, Kuala Lumpur and Society Atelier Sarawak, Kuching
For us at the Substation, the daily presence of Russell and Rebecca added much to making our arts space alive and vibrant. We were inspired and provoked by their performance and projects.

LEE WENG CHOY, Artistic Director, the Substation, on the combined Visual and Performing Arts Residency of RUSSELL MILLEDGE and REBECCA YOUDELL, Bonemap, 2001
apore

Singapore’s position literally at the crossroads of South East Asia and its polyglot population and wide acceptance of multi-cultural life and religious tolerance makes it a fascinating and instructive introduction to Asia.

Andreas Ross at the Singapore Symphony Orchestra

Guan Wei is a Chinese born artist who emigrated to Australia in 1989. Now based in Sydney, he consolidated his national and international reputation in 1999 with a survey exhibition at the Museum of Contemporary Art, Sydney and a major work in the Third Asia Pacific Triennial in Brisbane and in the Kwangju Biennial in Korea in 2000. His painting focuses on east/west interactions, often with humor and whimsy but also with political critique. His residency at La Salle College of the Arts was Guan Wei’s first visit to Singapore where he presented a major exhibition at the Earl Lu Gallery.

Guan Wei. Looking for home, 2000
(detail) acrylic on canvas,
24 panels 290cm x 770cm overall.
Courtesy the artist
and Sherman Galleries, Sydney
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_Burning the Boundaries, CRAIG WALSH, video projection, 2001_
I created the illusion that the foyer of the building slowly filled with water whilst monumental fish from the local market, swam throughout the space. The work was only viewable from the street and on the opening night, and for many of the following nights, half the street was blocked with motorbikes and pedestrians trying to work out how the building was filling. There was a real reluctance to open the glass doors of the space in fear that the water would spill into the street.

CRAIG WALSH, Vietnam Architects’ Association, Hanoi

from the play Meat Party by DUONG LE QUY

Steve Kele in Hanoi

I saw dozens of young people sitting in groups reading my poems out loud to each other. For a poet I doubt there can be an experience much more rewarding!
BAMBUCCO, led by Artistic Director SIMON BARLEY, creates singular, visually dramatic structures made from bamboo, appearing over some days yet gone the next week, leaving a lasting memory of place and moment. During his residency in the Philippines in 1999, Barley presented a bamboo installation ARCH in Manila for the Australian Government Festival All The Best From Australia as well as an installation at the Baguio Arts Festival. Barley says of his residency: "the most important outcome was that it helped me begin a discourse with Filipino artists and climbers... and to complete works both ambitious and audacious. Bamboos works now feature in international festivals from Moscow to Manchester using crew members from Australia, the Philippines and Europe.
As I finished this workshop I felt such optimism about the arts and its power to communicate life and life experiences. MARIA-LOURDES DORONILA
I was able to enjoy every aspect of my experience from the moment my plane left Indonesia for Perth. As the plane was landing I could see the tiny houses beneath me, the patterns of the houses set out like nodes on bamboo, the green expanses stretching out in different directions. I felt as though I were still seeing my own country, even though I had just left it. DOROTHEA ROSA HERLIANY, 2000

Trained in classical Javanese dance, SARDONO KUSUMO is an internationally renowned Indonesian director, teacher, dancer, filmmaker and choreographer. His ‘Distinguished Artist Award’ by ISPA, the International Society for the Performing Arts in 2003, is in recognition of his work and his addition to artistic practice internationally. During his residency Kusumo worked closely with Liminal Theatre and the Victoria College of the Arts’ postgraduate students.

You had an immense impact upon the students. Your ability to interface your own traditional training and your experiences of Western Art was inspiring.

Lindy Davies, Head of the School of Drama, VCA on the residency of SARDONO KUSUMO
At the beginning of the year, it was part of my private agenda that I would work towards a bilingual book of poetry. ...When it was time to go home again, I knew exactly how the novel would look. I was delighted, even though I knew that there was still a lot of work ahead of me.

DOROTHEA ROSA HERLIANY at La Trobe University and University of WA

One aspect of the residency we found very interesting... was the feeling of being foreign. This was actually an extraordinary experience for us, as for the first time we were responsible for not only making art but living in an environment that was very new to us.

WILDAN ANTARES & BINTANG HANGGONO
I am so pleased to find myself capable of taking up the challenge of being placed in a totally different environment outside my home country. It is a self-identification phase, learning deeply about my strengths and weaknesses, discovering new values and realising what I need to do to be successful in my professional and personal life. LEILI HUZAIBAH, Ausdance Victoria, Dancehouse, Melbourne and Ausdance National, Canberra

The Indonesia Australia Arts Management Program is managed by Asialink in partnership with Kelola, a non-government arts organisation based in Jakarta, Indonesia. Funded by the Ford Foundation, Jakarta this program has supported 17 residencies in Australia for Indonesian arts managers and artists, as well as specialised arts management workshops conducted in Indonesia by senior Australian arts practitioners.

My discussions with various people have shown many opportunities to bring the richness of Indonesian culture to Australia.

Music manager RICKY ISKANDAR at Musica Viva, Sydney

Theatre director JONED SURYATMOKO with Liz Jones at La Mama, Melbourne, 2007
<table>
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<tr>
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<td>Samuel Indratma</td>
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There is a general lack of opportunities for arts managers to train [in Indonesia]. There are no dedicated courses in arts management in the country. Kelola and Asialink are basically rowing solo, and on the whole having to do much of that informally through mentorships, fellowships and workshops. Momentum is on the side of the optimist, however. The recognition within the sector of the need to skill up is now so strong that it must surely lead to the establishment of such opportunities.

IAN PIDD, freelance director of theatre and festivals
Asialink Arts Residencies in Asia are advertised each July for:

**LITERATURE**

**PERFORMING ARTS**

**VISUAL ARTS**

**ARTS MANAGEMENT**

Residencies for Asian artists in Australia are coordinated with partners in Asia supported by funding from Asia.

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