

Asialink Arts Residency Laboratory:

**FUKUTAKE HOUSE
ASIA ART PLATFORM**

**SETOUCHI TRIENNALE 2013
JAPAN**





中身

CONTENTS

4	Foreword
6	Introduction, Fukutake House Asia Art Platform
12	Jackson Slattery, <i>Monument Within A Sculpture</i>
16	Andrew McConnell, Chef Workshop
22	Public Programs
28	Biographies
30	Acknowledgements

Left: Jackson Slattery, *Monument Within A Sculpture: Part 1* (detail)
maple plywood, acrylic paint, fibreglass, balsa wood, resin and found vase
PHOTO: Kanagawa Shingo

Cover: Local granite, Shodohima quarry
PHOTO: Jackson Slattery

序文

FOREWORD

AUSTRALIAN AMBASSADOR TO JAPAN,
BRUCE MILLER
& DIRECTOR, ASIALINK ARTS,
LESLEY ALWAY



Board Member of the Australia-Japan Foundation Melanie Brock, Australian Ambassador to Japan Bruce Miller, Artist Jackson Slattery, Curator Eliza Roberts, Director, Asialink Arts Lesley Alway

PHOTO: Kanagawa Shingo

FOREWORD

In addition to our very important trade and strategic ties, Australia and Japan enjoy a long history of people-to-people and cultural exchange. Building ever-closer ties between our artistic communities is one focus of the Australian Government's efforts in Japan.

I was very pleased that Australia was selected as one of seven countries to participate in the Fukutake House Asia Art Platform project as part of the 2013 Setouchi Triennale. I congratulate Asialink Arts for managing the Australian involvement in this multi-dimensional project, exploring the important issue of globalisation, its implications for local communities and opportunities for regeneration through contemporary art and cultural tourism.

By bringing together regional artists, curators and chefs, local community members and international visitors in the Seto Inland Sea of Japan, this project helped foster understanding and dialogue between countries in our region in a most engaging way. Enabling a sharing of ideas and knowledge through a three-week residency on the island of Shodoshima, the participants installed exhibitions in the abandoned Fukuda Elementary School, exchanged recipes and delivered a range of public programs. I was honoured to participate in the opening events and to glimpse the connection formed between the visiting artists and curators and members of the local community. This was a festival that celebrated regionality and globalisation in a positive and reciprocal forum.

The Australian Government is proud to have supported this project by providing funding through the Australia-Japan Foundation. The Fukutake Foundation is to be congratulated for this important cultural and community initiative that has embraced so many regional partners.



Bruce Miller
Australian Ambassador to Japan

PREFACE

Australian writers, artists, curators, performers and producers have always been curious to explore the sophistication, innovation, rich tradition and unique humour to be found in Japanese culture. Japan has, for many years, been one of the most popular destinations for applicants to Asialink's Arts Residency Program.

Participating in the Fukutake House Asia Art Platform at the 2013 Setouchi Triennale has been an important opportunity for Asialink Arts to further enrich Australia's cultural engagement with Japan and build on relationships, knowledge and networks that have been developed by over twenty years of projects across all art forms.

The central theme of the 2013 Triennale focused on the impact of globalization, both regionally and with specific reference to the islands of the Seto Inland Sea. This project and the associated forum demonstrated how economic, societal and cultural changes driven by global forces, can also generate positive responses and bring countries and societies closer together. Working collectively on a small island in Japan, arts residency organizations and artists from Australia, Indonesia, Hong Kong, Taiwan, Thailand, Korea and Singapore celebrated art and environment to demonstrate how such projects can encourage and re-activate a community. It has been a privilege to participate in this project and experience the extraordinary and beautiful environment as well as the generosity and friendship of the people of Shodoshima.

Thank you to both Jackson Slattery and Andrew McConnell for their commitment to the project. We are also grateful for the invaluable support of the Australian Embassy in Tokyo, particularly Hitomi Toku, Cultural Officer as well as Fram Kitagawa, Director of the Setouchi Triennale 2013 and Rei Maeda, Art Front Gallery for the opportunity to participate. I would also like to acknowledge our project funders, the Australia-Japan Foundation, the Australian Embassy, Tokyo and the Fukutake Foundation whose support enabled this project to take place.



Lesley Alway
Director, Asialink Arts

導入

INTRODUCTION, FUKUTAKE HOUSE ASIA ART PLATFORM

ELIZA ROBERTS



Fukuda Elementary School, site of Fukutake House Asia Art Platform, Shodoshima
PHOTO: Kanagawa Shingo

Along with six Asian arts residency centres, **Asialink Arts**, Australia was invited to participate in the **Fukutake House Asia Art Platform, Setouchi Triennale**, Japan.

2013 marks the second incarnation of the Setouchi Triennale, an international arts festival that uses art for social change. The Setouchi islands are losing their unique characteristics due to declining economies and an ageing population. The Triennale aims to encourage a new generation of visitation to the islands - and it is working - In 2010 the festival attracted 930,000 visitors over 100 days.

The inaugural Fukutake House Asia Art Platform opened during the summer season of the Triennale on the island of Shodoshima. This international arts residency platform used art and food to question 'How have we, Asian regions, faced the globalisation?' Each participating country was asked to address how they are confronting the homogenising wave of globalisation, while drawing comparisons to the local situation. This innovative platform involved a residency for the Asian arts residency centres with their selected artists; an exhibition; a chef workshop; and symposium. It required diverse collaboration between the arts residency centres, as well as with the local community. It was more about the process than the product, and more about initiating a dialogue around globalisation, than finding solutions.

The site of the residency was poignant - an abandoned elementary school that reminded us of the plight of the island where the average age is 65. It was as though the lunch bell had just sounded and all the kids had run out to play. Photographs of the teachers and artwork by the children still lined the corridor walls four years after the school's closure. As a universal symbol for youth and future ambition, the school was a monument to the predicament of the island, but at the same time, it served to re-energise the local community through its reincarnation as the venue for this platform.

Beyond the school grounds, the island is also re-inventing itself. Once famous for local granite quarries that have now been replaced by imported Taiwanese and Chinese marble, Shodoshima has lovingly transformed itself into the 'Olive Island' in an attempt to reinvigorate its' economy. Olive plantations imported from Europe are abundant and unexpected, and have led to locally produced paraphernalia including olive-patterned seat covers and olive ice-cream.

Like the introduced olive to Shodoshima, Australia is also an island that is subject to the importation of external influences. While older traditions are dwindling in the face of globalisation, new fusion cultures are being born. Melbourne artist **Jackson Slattery** examined this commonality through his residency exhibition *Monument Within A Sculpture*. Using repetition and replication, Slattery emphasised the impact of introduced elements to the island. Similarly, **Andrew McConnell's** Chef Workshop introduced local Shodoshima participants to 'Modern Australian' cuisine, which borrows techniques and flavours from different cultures to create fusions.

Fukutake House Asia Art Platform involved widespread collaboration over an intense period, resulting in real and ongoing friendships. It was a residency model that embraced art and food as universal mechanisms that transcend cultural and language barriers, to discuss a global issue.



Jackson Slattery inspecting local granite, Shodoshima quarry, site visit June 2013

PHOTO: Eliza Roberts

ASIALINK, AUSTRALIA

Project Participants

Curator: Eliza Roberts

Project Manager: Olivia Poloni

Artist in residence: Jackson Slattery

Chef Workshop: Executive Chef Andrew McConnell and Chef John Paul Twomey

www.asialink.unimelb.edu.au/arts/setouchi_triennale_2013

FUKUTAKE HOUSE ASIAN ART PLATFORM

Participating arts residency centres

Asialink, Australia

Cemeti Art House, Indonesia

Hong Kong Arts Centre, Hong Kong

Institute for Historical Resources Management, Taiwan

Jim Thompson Art Center, Thailand

Seoul Art Space Geumcheon, Korea

The Substation, Singapore

www.fukutake-house.or.jp/en



Jackson Slattery inspecting local granite,
Shodoshima quarry, site visit June 2013
PHOTO: Eliza Roberts



Left to right: Director, Asialink Arts, Lesley Alway; Artist in residence Jackson Slattery; Curator and Asialink Arts Residencies Manager, Eliza Roberts at the Teshima Art Museum
PHOTO: Kanagawa Shingo



Day trip to Teshima with Fukutake House Asia Art Platform participants from Australia, Hong Kong and Thailand
PHOTO: Kanagawa Shingo



Fukuda Elementary School, Shodoshima, site visit June 2013
PHOTO: Eliza Roberts



Artist Jackson Slattery being welcome to Shodoshima by local school children
PHOTO: Eliza Roberts

記念碑内彫刻

JACKSON SLATTERY: MONUMENT WITHIN A SCULPTURE

ULANDA BLAIR



Jackson Slattery, *Monument Within A Sculpture: Part 1* (installation view), caretaker's lodgings
maple plywood, acrylic paint, fibreglass, balsa wood, resin and found vase
PHOTO: Kanagawa Shingo

Visual artist Jackson Slattery, who lives and works between Melbourne and Montreal, was selected by Asialink to develop a site-specific installation focused on the central theme of globalisation at Fukuda Elementary School. Slattery participated in a short site-visit to Shodoshima in June, where he cemented his concept of examining the link between Australia and Shodoshima as islands that are subject to the importation of external influences.

In July, Slattery undertook a three week residency on the island, building and installing his work alongside selected arts residents from Indonesia, Hong Kong, Taiwan, Thailand, Korea and Singapore.

The artist engaged contemporary watercolour interventions in 2D and 3D form to examine the current reality of the school as a monument. He highlighted what has been lost, what has thrived, and what holds hope for the future. Slattery perceived Fukuda Elementary School as a sculpture, a non-functional form that relates to its purpose and history.

Shodoshima, the small, windswept island in the archipelago of the Seto Inland Sea, holds a quietly powerful place in the Japanese cultural imaginary. The setting for Keisuke Kinoshita's seminal anti-war film *Twenty-Four Eyes* (1954), as well as Sakae Tsuboi's dramatic novel of the same name, Shodoshima's idyllic mountains, terraced rice-fields and quiet fishing villages have come to symbolise Japanese bucolic splendour, cultural traditions and economic prosperity under threat.

Twenty-Four Eyes tells the fictional story of a newly arrived schoolteacher and her twelve devoted students, whose lives on Shodoshima are irrevocably altered by the violent incursion of World War II. Celebrating the resilience and optimism of the island's farmers, fishermen, quarry workers, mothers and children in the face of privation, the film offers a strangely prophetic portrait of Shodoshima today, as it navigates the slippery crosscurrents of globalisation.

In the contemporary story of Shodoshima, Japanese curator Fram Kitagawa could convincingly pass as *Twenty-Four Eyes*' radical educator and protagonist. Kitagawa is the Director of the Setouchi Triennale, an international arts festival initiated in 2010 that brings contemporary art to the picturesque but declining Seto region of Japan. As younger generations depart the islands en-masse for the bright lights, education and employment opportunities of the big cities, the islands' working populations are waning, and along with it, their quality of life. In Shodoshima, empty farmhouses, abandoned schools, overgrown rice-fields and decommissioned quarries stand as a stark reminder of a community in crisis.

Now in its second iteration, Kitagawa's Setouchi Triennale is an ambitious experiment in community renewal and economic development. Modelled on the Echigo-Tsumari Triennale in Japan's Niigata Prefecture, which is also directed by Kitagawa, the Setouchi Triennale uses art as a transformative force to help revitalise depressed communities. Artworks are scattered across 12 interconnected islands in the Seto Inland Sea, where terraced rice paddies sprout

monumental land art; abandoned schools take on new life as homes for installations, performances, workshops and events; and thatched-roof farmhouses provide atmospheric frames for carefully curated art experiences. More than an exercise in cultural tourism, the festival artists are required to respond to local sites, memories and patterns of life on the islands, so as to generate new conversations between the young and the old, the rural and the urban, and the local and the global. Collaboration and exchange with the local community is at the heart of this dialogue.

Australian artist Jackson Slattery was invited to Shodoshima to participate in the Fukutake House Asia Art Platform, a 2013 Setouchi Triennale residency, exhibition and cultural exchange project. The Fukutake House Asia Art Platform sought to unpack the complexities of globalisation and its effects on Shodoshima and the greater Australasia region.

Slattery's two-part installation *Monument Within a Sculpture* (2013) used the non-functional but ideologically loaded space of the school (the setting of Kinoshita's 1954 film) as his project's 'sculpture'. Working with a local carpenter, Slattery reconstructed one of the school's overlooked downstairs spaces – the caretaker's lodgings – inside one of the upstairs classrooms. Nested inside both these spaces were rectilinear shrine-like structures, their watercolour-stained surfaces imitating veined and grainy slabs of marble and granite. Granite, once the lifeblood of Shodoshima, has since been usurped by cheap Chinese marble, making Slattery's delicate, and weightless 'monument' a formal and conceptual denial of that object's claim to immortality.

Poised inside Slattery's shrines were a hard-carved Australian Kalamata olive branch and local cherry-blossom stem, both symbols of the human-exchange that had occurred during the artist's residency. Furthermore, the olive branch tacitly acknowledged the Allied occupation, and the mutual healing that has since been undertaken by Japan and Australia. Ultimately though, Slattery's olive branch was an expression of the critical optimism that defines the Shodoshima community's experience. Acutely aware of their community's plight and yet committed to its turnaround, Shodoshima is today strewn with green and silver leaved olive groves. The trees, recently imported from Greece and Spain, support a burgeoning olive industry that could, in time, secure the island's future.

Monument Within a Sculpture acknowledged the multidimensional and cumulative ways that globalisation has impacted Shodoshima, an island that is by no means impervious to outside economic, social and cultural influences, but which harnesses its regional differences to adapt and grow. In this way Shodoshima shares a history with Australia and many other regional and remote communities in the Asia Pacific, whose histories and cultures are being lost, preserved, blended and transformed in incremental and unanticipated ways.

Ulanda Blair is a Melbourne-based writer and curator. She was the inaugural Curator in Residence at the 2010 Setouchi Triennale and Asialink Arts Resident to the Echigo-Tsumari Triennale in 2011 – 12.



Shodoshima Carpenter Sakaguehi Nato, a former student of Fukuda Elementary School, collaborating with artist Jackson Slattery to create his replica room
PHOTO: Jackson Slattery



Jackson Slattery, *Monument Within A Sculpture: Part 2* (installation view)
life-size replica of the caretaker's lodgings installed in upstairs classroom
PHOTO: Kanagawa Shingo



Jackson Slattery, *Monument Within A Sculpture: Part 2* (installation view), replica room in upstairs classroom
maple plywood, acrylic paint, fibreglass, balsa wood, resin and vase bought at Museum of Modern Art gift-shop
PHOTO: Kanagawa Shingo

シェフワークショップ

ANDREW MCCONNELL: CHEF WORKSHOP

ELIZA ROBERTS
ANDREW MCCONNELL



Fukuda Asian Diner, Architect: Ryue Nishizawa
PHOTO: Kanagawa Shingo

Executive Chef Andrew McConnell, who runs four celebrated restaurants in Melbourne, was selected by Asialink to participate in the Chef Workshop component of Fukutake House Asia Art Platform. Each arts residency organisation participating in the platform proposed a Chef to introduce their country's regional cuisine to local Shodoshima participants through a hands-on one day workshop.

McConnell introduced local Shodoshima cooks and residents to the concept of 'Modern Australian Cuisine', and used locally sourced ingredients to devise two dishes that were replicated by the workshop participants. These dishes formed the Australian contribution to a menu of Asian cuisine that was rolled out for the duration of the Triennale at Fukuda Asian Diner, a new restaurant designed by renowned Japanese architect Ryue Nishizawa, next to Fukuda Elementary School.

ELIZA ROBERTS
ANDREW MCCONNELL

Firstly, I wanted to ask you about your previous experience working in Japan and throughout Asia?

I've lived and worked in Hong Kong and Shanghai for almost 5 years - 3 years in Hong Kong and almost 2 years in Shanghai, from 1996 - 2000. During that time I travelled to Japan quite a few times. I always felt comfortable and really enjoyed travelling throughout Asia. I've spent a lot of time there, and it was an easy decision for me to participate in this Japan project.

As part of the project you were asked to cook in the regional style so you chose 'Modern Australian Cuisine'. How do you think the Japanese participants responded to this cuisine? And what does the term mean to you?

I think the participants were quite curious because there was no real preceding brief or recipes or exchange. After spending the day explaining where we are in Australia and my take on Modern Australian Cuisine, they were pleasantly surprised with the creative aspect of what we delivered.

As for my take on Modern Australian Cuisine - I don't particularly have a philosophy. I think Modern Australian Cuisine is not a static idea or ideal or position. It's something that is constantly in flux or evolution. I suppose Modern Australian Cuisine has a lot to do with our European heritage, but now incorporates South East Asian influences. It incorporates a lot of imported flavours that we now see in our markets and are exposed to through friends, travel and local restaurants. So it's a hybrid cuisine to a degree.

Are you able to talk about the dishes you cooked and why you chose to cook those particular dishes?

The dishes I cooked were based on a number of principals or ideas. It was important that we didn't design the dishes

before we went because the brief was to present a dish that represented Australian cuisine, and we don't have a solid historical Australian cuisine. I decided to improvise or create the dishes when we were there, using techniques and ideas that we apply in Australia.

It was important that we used the ingredients that were available locally, that were in season, and that would be available for the three-month duration of the Triennale. We waited until we got to the island to see what was available and from there we used various techniques that we use everyday in our own restaurants and applied them to the ingredients, or the recipes, or the dishes that we created.

We created a dish that used local seafood that we sourced, then found some wonderful basil at an incredible herb garden, and tomatoes and beans at a local organic farmers market.

Did you find it problematic sourcing any particular ingredients?

No not really, the ingredients were incredible. Just as good as we'd see anywhere around the world and the seafood some of the best I've ever seen anywhere.

Did you encounter any ingredients that you had not seen before?

Part of my journey as a chef when I travel is exploring every possible thing I can get my hands on, going to markets and food sourcing, so there's always ingredients I'm researching or looking to bring back home or incorporate into my cooking. One thing that surprised me was the fact that the olive and the olive tree was such a prominent harvest or crop on the island itself. I think the most exciting thing I ate on the island was soy sauce ice cream!

You were quite impressed with the baby calamari as well.

Yes, which is what we ended up using in the dish. **You'd never seen those before?** Not like that. At first the workshop participants were surprised when I cooked them because usually they'd eat them raw, but they still quite enjoyed it because I just touched them on the grill and didn't over-cook them.

Do you think the topic of globalisation, which was the overarching theme of the Fukutake House Asia Art Platform, could be related to food?

It can be, with food and farming and sustainability. It depends on your take of 'what is globalisation'? I think when it comes to food and cooking and ideas, there are no real boundaries anymore with globalisation. With the help of the internet, travel and cookbooks, ideas from various cultures are exchanged frequently.

In the workshop, it was more about how Asian cultures around the globe eat and farm and cook, and those philosophies of globalisation came through via the Triennale.

You just mentioned the virtual exchange of ideas and recipes online. Do you think that in-person exchange can be replaced by the internet? Or do

you think there's still benefit in exchanges like the Chef Workshop?

I think that is what I enjoyed most about the workshop - It was a lot more rewarding, enjoyable and educational doing it in that forum, in real time. There's a lot more to gain in that situation.

You were very generous in bringing Chef Jean Paul Twomey along with you. What do you think he gained from that experience?

It was his first time to Japan, and I think his first time anywhere in Asia. For him, being immersed in this experience on the islands, exposed to incredible produce, and working with the local people kind of blew his mind. He was really thrilled.

It was such a great opportunity and learning curve for him to participate in this event, but also to eat, cook and explore Japan. For a chef, the first time of doing this is pretty enlightening.

Do you think the experience will manifest itself in difference ways through new recipes or new projects?

I think what I take from Japanese cooking and their approach, is their understanding of ingredients and the element of restraint that they apply to their cooking - and the confidence they have in that approach. Knowing when to stop adding ingredients and letting certain ingredients shine.

After the recipes were created the idea is they are rolled out in the 'Asian Diner' - the restaurant next to Fukuda Elementary School. Can I get your thoughts on the architecture of the diner and the concept of rolling out different regional cuisines for the duration of the Triennale?

I think it's completely relevant and an idea that works really well. The design of the Asian Diner against the school was a beautiful juxtaposition. The way it sat between the old school



Left to right: Chef John Paul Twomey and Executive Chef Andrew McConnell sourcing ingredients for Chef Workshop at the Herb Garden, Shodoshima
PHOTO: Eliza Roberts

and the temple was just so beautiful. I'd like to go back in three years for the next Triennale, and see how it sits in the landscape and is more integrated within its surroundings.

I saw some photos after the opening - it was beautiful. The way it will age in the landscape, I think will be quite stunning. I like the idea of people being able to sit outside and experience the food from various countries that were participating in the event. I think it's really important that people come and look and experience the visual, but then take it outside and sit in this beautiful pavilion under the trees next to an old temple and share in a regional dish. It takes the multi-sensory experience of going to a gallery to another level.

While we're on the topic - are you able to sum up what you thought about Shodoshima as a whole?

I covered a bit of ground because I was staying on the other side and each day I would travel around the island at least once or twice. The island is beautiful - it's a perfect setting. It's hard to describe, quite angelic. Every place I've been to in Japan has always been frenetic and packed, which I enjoy, but to be on this island for this festival where there was this different energy was really beautiful. I enjoyed the pace of the island, I was forced to slow down and take it in.

Obviously the situation on the island is quite dire in regards to the rapidly ageing population and something I was struck by was the way the aging population was treated and how the island was equipped to deal with the issue. At 7am every morning an alarm sounds through the whole town that announces the news and the events of the day - your Chef Workshop and that sort of thing. And the crowd that attended your workshop, on a whole, were elderly. I assume that's out of the norm from your usual workshops, and I wonder what your thoughts are about this?

It was different. I'd read about various parts of Japan and the declining economy, the aging population, and all the problems that are happening. There are other places around Japan where there are different industries and different art galleries that have been brought out to rural areas to reactivate the community. So to actually go to Shodoshima and participate in this activation of the town was fascinating. It was a little bit surprising not seeing any younger people in the town, and that was a little bit sad actually, for such a beautiful and fertile island with so much potential, having come backwards so far in such a short time. For me personally, I have done a lot of demonstrations and participated in a lot of events like this around the world and it's always been quite different, where it's been quite press-focused or industry focused, and a lot of its got to do with self-promotion as well. So for me to come and participate in this event where I was actually helping people was a great feeling and something I really enjoyed.

I'm also interested in this idea that the organisers used art and food as mechanisms for breaking down language and cultural barriers



Left to right: Executive Chef Andrew McConnell and Chef John Paul Twomey, Chef Workshop with local Shodoshima participants
PHOTO: Eliza Roberts

to address the issue of globalisation. In your experience as a chef what are your thoughts on this concept of food breaking down barriers and being a universal language that people can communicate through?

It does break down barriers and food is a great catalyst for exchanging ideas. As much as globalisation and exploring other cultures of food, I'm really interested in tradition as well - so I place an equal importance on both sides.

Spending a day cooking with the people of the village and talking about my approach and exchanging the whole time, was a genuine swapping of ideas. By the end of the day I'd learnt a lot from the participants. If we were in a different situation, for example a classroom, where I was presenting and that was it, we would have come out the other end and not gained a lot from the experience. The fact that we were hands on and shared this environment all day ensured we covered a lot of ground. Food and cooking was something that everyone in the room had in common. By the end of the day it was backslapping and we were all having a good laugh.

What I thought was really nice about your workshop was that it was a very hands on approach. You really got everyone involved – slicing up peaches to precision and dishing up baby calamari salad.

Yes, it's important that everyone gets involved. I found that when we finished our workshop, that night at the Farewell BBQ the feeling of new friendship was spread throughout. It was a very close feeling in that room and there was a really lovely connection between the local community, the artists and the chefs. **And I think for them to have international and renowned chefs and artists to the island was a massive deal and I found them very welcoming and excited by the whole thing.**

I know you didn't have much time on the island, but what art were you able to see while you were there? I actually didn't have time to see much. **Did you see Jackson's work finished?** No, he'd only started painting the replica room

upstairs. All the installations were still being built. **Well in a broader sense do you think that art and food have commonalities between them?** I don't think food's art, some people do - I think food's dinner! However, it doesn't mean you can't be creative. I think a lot take an artistic approach to food presentation.

Although his work wasn't finished yet, did you see any similarities between what you were doing with Modern Australian Cuisine and what Jackson was doing with his exploration of globalisation in a local and regional context?

My exposure to what he was doing was limited but I did appreciate how he was trying to connect with the quarry, referencing the stone and how the stone is so beautiful and just not used anymore – is that correct? **Yes, because of the declining tradition.** And I thought that was quite profound. How he approached the topic of globalisation and the declining economy in that regard.

If you could take one memory from your experience starting when you got off the plane in Japan, what would it be? Good or bad?! **Well you could give us one of each!**

The worst memory was arriving in Osaka and having the octopus ball burning my mouth beyond recognition! **Oh you had third degree burns! You probably couldn't taste anything for the rest of the trip!** No, it was fine. I think the workshop for me was the highlight. I enjoyed the interaction, and even though we couldn't speak the same language we could communicate through food and ideas and just through gestures - I really enjoyed that.

Is there anything else you'd like to talk about?

The little village itself, Fukuda, where the school was - it was really beautiful. The scale of that and the way the ferry came in. That little ramshackle building where they got the eel from was really quite unique. The situation felt quite eerie. It really felt like a ghost town. **I sort of feel like I've been in a dream when I think back about it. The experience of the every day, walking to the school, waving to the locals, and it is like a ghost town, but it is incredibly beautiful.** I think that oppressive heat added to it as well. It was just so unnatural - everything about it was quite bizarre. **It was like a David Lynch movie.** I was just about to say that, very much so. Some days you were standing expecting tumble weeds to just roll past.

Obviously it was a fleeting period of time that you were there, could you see yourself maintaining contact or connections with people or going back to Shodoshima?

Yes - I'd like to maintain contact with the people. I'd love to go back to experience the island again because it was beautiful and did make a big impact on me. I would be more than happy to go back to do another workshop, for sure.

パブロワ

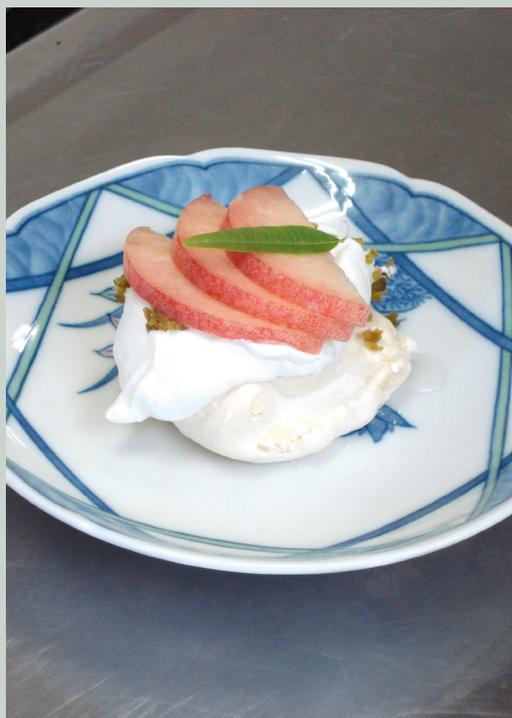
PAVLOVA WITH VERBENA SYRUP

- 100g egg white
- 130g castor sugar
- 1 tsp vinegar
- 1 tsp corn starch
- 1/3 tsp cream of tartar
- Pinch of salt
- Verbena Syrup

Whisk the egg white with a pinch of salt. As the egg whites develop volume, gradually add the sugar.

When all the sugar has been added, add the corn starch, cream of tartar and vinegar. Continue to whisk for a further 2 minutes. Place a large tablespoon of meringue on grease-proof paper and bake at 140 deg for half an hour and reduce the temperature to 120 for another half an hour.

Remove from the oven and cool. Store in an airtight container. To serve top with a generous amount of whipped cream and Verbena Syrup.



バーベナシロップ

VERBENA SYRUP

- 100g castor sugar
- 90ml water
- 12 leaves of verbena

Bring the sugar and water to a simmer, remove from heat. Tear the verbena leaves into the water and leave to cool. Strain and refrigerate.



Chef Workshop participants tasting pavlova with verbena syrup
PHOTO: Eliza Roberts



Chef Workshop participants plating up pavlova with verbena syrup
PHOTO: Eliza Roberts



赤ちゃんイカのサラダ

BABY CALAMARI SALAD

Serves 6

- 6 small pieces calamari
- 120g green beans
- 3 tbsp aioli
- 12 basil leaves
- 2 tbsp toasted almonds, sliced/chopped
- 100 ml fresh tomato sauce
- 12 fresh baby tomatoes sliced
- Spicy fennel salt for seasoning the calamari

Blanch the green beans in salted boiling water for approximately 1 minute, refresh in cold water and drain immediately. Set aside in the fridge. When cold, top and tail the beans and toss with the aioli, toasted almonds torn basil and season with salt.

To cook the calamari, clean and pat dry. In a moderate saucepan gently sauté the calamari on both sides in a little olive oil (approx. 1 minute on each side)

To serve arrange the dressed beans on a small plate, along with the sliced tomatoes. Place 1 tablespoon of the tomato sauce on and around the beans. Finish the dish by arranging the cooked calamari on the salad and season with a pinch of the fennel salt.

アイオリ

AIOLI

- 2 egg yolks
- 1 tbsp rice vinegar
- 1 tbsp mustard
- 2 cloves garlic crushed
- 500ml vegetable oil
- 2 tbsp lemon juice
- ½ tsp sugar
- Salt to taste

Whisk together the egg yolks, vinegar, mustard and garlic. Slowly add all the oil whisking all the while to emulsify. Finish with the lemon juice, salt and sugar.

トマトソース

TOMATO SAUCE

- 1 medium sized, overripe tomato
- 2 tbsp extra-virgin olive oil
- Salt

Grate the tomato on a course grater. Strain the tomato pulp and discard 2 tablespoons of the tomato juice.

Add the extra-virgin olive oil to the tomato pulp and season with salt to taste.

フェネル塩

FENNEL SALT

- 1 tsp sea salt
- ½ tsp ground fennel
- Pinch chilli powder

Mix the ingredients together.



Group photo, Chef Workshop Participants
PHOTO: Eliza Roberts

A selection of public programs was initiated throughout the opening of the Fukutake House Asia Art Platform. A Shinto ceremony officially opened the platform; Jackson Slattery led a group of elementary aged school children through a watercolour workshop; the curators participated in a symposium discussing the overarching festival theme of globalisation; and the artists and curators led a collaborative floor talk throughout the exhibition site for visitors and media.

パブリックプログラム

PUBLIC PROGRAMS



Shinto opening ceremony
PHOTO: Kanagawa Shingo

地鎮祭

SHINTO OPENING CEREMONY



Ribbon cutting by Japanese officials including President of the Fukutake Foundation, Mr Soichiro Fukutake (third from left); Shodoshima Mayor, Mr Yukio Shiota (centre); Artistic Director Setouchi Triennale, Mr Fram Kitagawa (third from right); Fukuda Asian Diner Architect, Mr Ryue Nishizawa (second from right)
PHOTO: Kanagawa Shingo

正式オープン

OFFICIAL OPENING



Fukutake House Asia Art Platform Symposium, 'How should we face the Globalization'
PHOTO: Kanagawa Shingo



Fukutake House Asia Art Platform Symposium, 'How should we face the Globalization'
PHOTO: Kanagawa Shingo

シンポジウム

SYMPOSIUM: 'HOW SHOULD WE FACE THE GLOBALISATION?'



Jackson Slattery, watercolour workshop with local Shodoshima students
PHOTO: Eliza Roberts

水彩画ワークショップ

WATERCOLOUR WORKSHOP



Jackson Slattery, watercolour workshop with local Shodoshima students
PHOTO: Eliza Roberts



Jackson Slattery, watercolour workshop with local Shodoshima students
PHOTO: Yoko Minagawa

BIOGRAPHIES

がくげいいん

ELIZA ROBERTS

Curator

Asialink Arts Residencies Manager

Eliza Roberts manages Asialink's Arts Residency Program across artform. At Asialink Roberts has curated several residency based art projects including the video screening *Seamless: Three months in Delhi with Kush Badhwar and Bahbak Hashemi-Nezhad* (New Delhi, 2012), Installation and performance piece *Body Request* with Guy Benfield (Seoul, 2011) and *Square and Square*, a public video screening of Korean artist Yongseok Oh's works at Federation Square, (Melbourne, 2011).

Roberts completed MA Art Curatorship in 2009 and BA Creative Arts in 2004 at the University of Melbourne. Previous roles include Chrisities Auction House (London), and Artbank, The Ian Potter Museum of Art and the University of Melbourne (Melbourne). Roberts is on the Board of Directors of Res Artis, the International Association of Residential Art Centres.

プロジェクトマネージャー

OLIVIA POLONI

Project Manager

Asialink Arts Assistant

Olivia Poloni is a freelance arts curator, writer and manager, assisting Asialink's Arts Residency program in 2013. In 2011 Poloni curated a two-person exhibition (Jackson Slatery and Tony Garifalakis) at Galerie Desaga (Cologne, Germany) and in 2012-13 worked as the studio manager for photographer Polixeni Papapetrou. From 2005-10, Poloni was the Gallery Manager at Nellie Castan Gallery. She has published reviews and features in art journals such as Art Monthly, Artist Profile and UN Magazine, and written exhibition catalogue essays for artists including Kate Just, Chris Bond and David Thomas, and for institutions including Centre for Contemporary Photography and Linden Centre for Contemporary Art. In 2012 she wrote an essay on German artist Robert Kraiss for his monograph *Mussu*.

Poloni has a BA (Hons) in Visual Culture from Monash University (2003) and a MA Arts Curatorship from the University of Melbourne (2005). She was a recipient of the Gertrude Contemporary Art Emerging Writers Mentorship in 2006.

アーティスト

JACKSON SLATTERY

Artist in Residence

Born Melbourne, Australia 1983. Currently lives and works between Melbourne and Montreal, Canada.

Jackson Slattery completed a BA in Fine Art, majoring in Drawing from RMIT University (2004). Recent solo exhibitions include *Wrong Formalism*, Sutton Gallery (Melbourne 2012), *Props*, Sutton Gallery (Melbourne, 2011), *Man Made Paradise*, TCB arts inc (Melbourne, 2010), *Dennis Rodmas & My Plastic Everything*, Sutton Gallery Project Space (Melbourne, 2009) and *Small Ambition*, Studio 12 Gertrude Contemporary (Melbourne 2009). In 2010 his work featured in *Primavera* at the Museum of Contemporary Art in Sydney.

Slattery's work has been included in important art prizes: finalist ABN AMRO Emerging Artist Award 2003 and Siemens-RMIT Fine Arts Travelling Scholarship Award in 2003. In 2009 he won the Metro5 Art Award and in 2005 he won the Artholes Self Portrait Prize. He has participated in a number of residencies, including the 2012 Lenikus Artist in Residence-programme (Vienna, Austria) and was a studio artist at Gertrude Contemporary between 2008-2009. In 2013 Slattery undertook the Australia Council for the Arts and Anne & Gordon Samstang ISCP Residency in New York.

シェフ

ANDREW MCCONNELL

Executive Chef

Born and raised in Melbourne, Andrew McConnell is Executive Chef and Co-owner of four award-winning Melbourne restaurants: Cutler and Co, CUMULUS INC., Golden Fields and Moon Under Water at the Builder's Arms Hotel in Fitzroy.

He was awarded Chef of the Year in the Australian Gourmet Traveller 2013, Hottest Chef of the Year in The Australian 2012 Hot 50 Awards, Chef of the Year for The Age Good Food Guide in 2010 and 2007 and Young Chef of the Year in The Age Good Food Guide in 2002.

Prior to opening CUMULUS INC. Andrew owned restaurant Three, One, Two. Voted 2007 Best New Restaurant in both Australian Gourmet Traveller magazine and The Age Good Food Guide. Andrew's first independent venture was diningroom 211. Awarded two hats in The Age Good Food Guide in every year of its operation.

しやじ

ACKNOWLEDGEMENTS

CURATOR

Eliza Roberts

ARTIST IN RESIDENCE

Jackson Slattery

PROJECT MANAGER & PUBLICATION EDITOR

Olivia Poloni

CHEFS

Andrew McConnell, Jean Paul Twomey

FUKUTAKE HOUSE ASIA ART PLATFORM SETOUCHI TRIENNALE

20 July – 4 November, 2013

718-1, kou, Fukuda, Shodoshima, Kagawa, Japan

First published 2013

Design by Jordan Dolheguy at Totem Visual

www.totemvisual.com.au

Printed by Bambra Press

Edition of 1000

© 2013 the authors, Asialink and artists.

This catalogue is copyright. Apart from fair dealings for the purpose of research, criticism or review as permitted under the Copyright Act 1968, no part may be reproduced, stored in a retrieval system or transmitted by any means without the prior permission of the publisher.

ISBN 978 0 7340 4876 9

This is an Asialink Arts Project supported by The Australia-Japan Foundation, The Australian Embassy, Tokyo and the Fukutake Foundation, Japan.

ASIALINK

4th Floor Sidney Myer Asia Centre

The University of Melbourne

Parkville VIC 3010 Australia

T: +61 3 8344 4800

F: +61 3 9347 1768

www.asialink.unimelb.edu.au

The role of Asialink Arts is to expand opportunities for cultural exchange between Australia and Asia and develop the 'Asia-capability' of the cultural sector based on the principals of partnership, collaboration and reciprocity.

Since 1991 Asialink's Arts Residency program has provided professional development opportunities for arts professionals working across artform, in exchange for the sharing of skills, knowledge and networks with host communities. Asialink Arts Residencies are grounded in personal and enduring relationships. The program promotes sustained cross-cultural dialogue by facilitating reciprocal residencies and trialing new models of engagement.

PROJECT PARTNERS



Asialink Arts Acknowledges the support of
The Australia Council for the Arts





Jackson Slattery, *Monument Within A Sculpture: Part 2* (detail)
maple plywood, acrylic paint, fibreglass, balsa wood, resin and vase bought at Museum of Modern Art gift-shop
PHOTO: Kanagawa Shingo

