EVERY 23 DAYS:
20 YEARS TOURING ASIA
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Asialink celebrates twenty years as a leader in Australia-Asia engagement through business, government, philanthropic and cultural partnerships. Part of the celebration is the publication of this booklet to commemorate the Touring Visual Arts Exhibitions Program which has been a central focus of Asialink’s work over this whole period.

Artistic practice encourages dialogue between different cultures, with visual arts particularly able to transcend language barriers and create immediate and exciting rapport. Asialink has presented some of the best art of our time to large audiences in eighteen countries across Asia through exhibition and special projects, celebrating the strength and creativity on offer in Australia and throughout the region.

The Australian Government, through the Visual Arts Board of the Australia Council and the Department of Foreign Affairs and Trade, is pleased to provide support to Asialink as it continues to present the talents of artists of today to an ever increasing international audience.

The Hon Stephen Smith MP
Minister for Foreign Affairs
Every 23 Days: 20 Years Touring Asia documents the journey of nearly 80 Australian-based contemporary exhibitions’ history that have toured primarily through Asia as a part of the Asialink Touring Exhibition Program. This publication provides a chronological and in-depth overview of these exhibitions including special country focused projects and an introductory essay reflecting on the Program’s history.

Since its inception in 1990, Asialink has toured contemporary architecture, ceramics, glass, installation, jewellery, painting, photography, textiles, video, works on paper to over 200 venues in Asia. These exhibitions have been prepared in partnership with museums and galleries around Australia and hosted by collegiate institutions and organisations throughout the region. In these, the work of over 600 Australian and Asian artists have been shown to audiences numbering in the hundreds of thousands. To date, Asialink exhibitions have toured to 18 countries in Asia: Bangladesh, Brunei, China, India, Indonesia, Japan, Hong Kong, Korea, Laos, Malaysia, Nepal, Pakistan, Philippines, Singapore, Sri Lanka, Taiwan, Thailand and Vietnam as well as within Australia.

Alison Carroll
Director Arts Asialink

Sarah Bond
Director Visual Arts Asialink
When you ask yourself what has achieved the largest audiences for Australian visual culture outside its shores, you may not believe it but the mantle must be awarded to the Asialink Visual Arts Touring Exhibition Program. With nearly 80 exhibitions toured internationally in and around 18 countries over a 20 year period the frequent flyer miles for art are astonishing. To date, there have been 309 openings, that effectively equates to an exhibition of Australian artwork opening every 23 days in the region.

Initially developed and financially supported under the Keating government, the Asialink Arts Program began as all things do – modest, full of hope and fuelled by passion and determination. The main aim of the program was and remains to encourage and facilitate exchange of cultural material and information between Australia and Asian countries, with a particular focus on contemporary art and arts people travelling from Australia. Like all Asialink programs, the emphasis is on partnerships between Australia and Asian colleagues and extending this to making opportunities for both these colleagues and artists to reach new audiences in our own region.

Central to the partnership is the arrangement with the artists whose work we tour. Looking at the list of recent and current touring exhibitions reads like a who’s who of the Australian art world. Artists include Brook Andrew, Gordon Bennett, Robin Best, Shaun Gladwell, David Griggs, Destiny Deacon, Fiona Hall, Akira Isogawa, Tracey Moffatt, Callum Morton, James Morrison, Patricia Piccinini, Judy Watson and Philip Wolhagen. But also included are younger, emerging artists, artists from regional centres, and artists working in special media that often receive less attention. Asialink has consciously worked with artists from around Australia, from Tasmania to the Northern Territory with special focus exhibitions, as well as urban centres. Glassmakers, ceramicists, designers, architects, textile artists, photographers and video artists have all earned a special focus through the program.

One may ask why do artists want to be involved in touring? There are numerous reasons, but key is being able to have their work shown in an international context and see how it is received, something increasingly important to most artists today. Local and international curators see touring exhibitions in Asia, getting access and knowledge more immediately than they often get in any other way and exhibition catalogues remain on international curators’ shelves and desks long after the opening. Asialink frequently hears of follow up invitations to artists and curators after an event due to positive word of mouth and these works being placed in an international setting. More prosaically, the artists receive copies of the publication and media; they present it and where it was shown on their biodata information, adding to their profile – an all-important part in the business life of the artist today.

One special reward to artists is the amount of media these exhibitions receive, usually far larger than is normal for contemporary art in Australia. Patricia Piccinini’s exhibition We are family in Tokyo received 112 print media articles, with many articles going to literally millions of readers. Asialink includes copies of the print press for all partners, including exhibiting artists.
which shows both the attention their work is receiving internationally, and also criticism of the show from a very different cultural point of view – all very useful to practitioners.

Patricia Piccinini’s work featured on the front cover of: BT Magazine, vol.56, 2004

The build up of knowledge or even subliminal awareness that Australian art exists as part of the world cultural map is important, so continuity of a program is vital, repeating the message that Australia has artists of note and wants an audience for them. An outcome is that gradually Asian-based curators increase their knowledge of what happens in Australia, many travel to inspect further and follow up on contacts to make new collaborative projects. The energy of engagement is central to this, and keeping it focused, of high quality, and of substance crucial to the long-term enjoyment of the work made.

The audience for these exhibitions varies. The art world comes, artists come, and the opening party attracts key people of the community, from politicians to business leaders, to leading members of society. Art has a special attraction for many in prominent positions in Asia, seen as an important part of life, either through Confucian appreciation of the arts, or a general understanding that culture is a rewarding undertaking. There are artists’ talks, forums and seminars around many exhibitions to further the debate and engagement with the local audience. Each exhibition is sent with a curator who is expected to give special talks either in the exhibition or an associated venue. The general public is also invited, and their feedback often the most revealing and honest of all.

Asialink endeavours to count specific audience numbers where it can (averaging 9,000 visitors per exhibition), though this is a practice not universally undertaken in the region. This should be taken in context of course. In Japan, almost all venues charge admission, equivalent to AUD10. For our first three-year Japan program we were able to count figures: nearly 300,000 visitors for seven exhibitions.

The Exhibition Touring Program, in Australian terms, is enduring, and our modus operandi has remained constant. Our focus is on being flexible and responsive; as noted before it is on partnerships and also on ‘value-adding’. We endeavour to remain unbound by (unnecessary) rules. Asialink works in a cross-cultural environment, with people coming together with very different perspectives and expectations. The trick is trying to see the end point and how to get there in the best and easiest way possible. We work with others. It is obvious to us that if everyone agrees to a project and wants it to happen, the best way is to pool resources and work together. No contract will see one through a tricky project – as almost all cross-cultural ones are – like the trust built between people through partnership.

Our exhibition partners in Australia are as diverse as the artists we include. As a national body, Asialink generates opportunities for Australian visual arts organizations to build profile and opportunity in Asia. We work with some of Australia’s leading bodies including the National Gallery of Victoria, Melbourne, the Institute of Modern Art, Brisbane, the Art Gallery of New South Wales, Sydney, the Australian Centre for the Moving Image, Melbourne and the Museum of Contemporary Art, Sydney, and regional galleries from smaller cities like Devonport in Tasmania or Cairns, as well as contemporary spaces, university galleries and with ARIs (Artist Run Initiatives). Partner galleries enable the development of substantial exhibitions with curatorial and logistical support needed for international tours, and in turn, Asialink can provide funds for more substantial catalogues, as well as international opportunities for engagement of the organisation’s staff and associates. Our Australian partners are not paid a fee, rather Asialink asking that they see some reason for developing a tour with us, whether professional development of staff, a broader international experience for their whole program, or the support for Australian arts’ visibility overseas. Asialink has not produced the program internally, rather believing that partnerships bring in different views and ideas than Asialink could engender, as well as views from around the country, while it also means we share the use of resources.

A vital part of the program is sending curators with their exhibitions to the first venue, and then other colleagues to later venues, spreading the opportunity to work internationally. This is key to building lasting and effective relationships in the region as it offers an opportunity for Australians to enlarge their professional experience of working in Asia, encouraging personal contacts, on-going communication and further projects. They are exposed professionally to a different culture in which they are engaging, as well as thinking through new projects for the future. As one curator memorably said in the early days ‘you could never have told me what it would be like’.

Our partners in the region have ranged from Karachi to Kupang to Kuching. We have worked in almost every country of the region: from the most
spectacular national museums to the smallest gallery space, as long as it meets our conservation and security needs. Almost all Australian heads of mission have been asked to officiate at these events, and they do so with eloquence, as well as providing support for the opening events, and equally importantly support with promotion to the media.

We have worked closely with a core group of Cultural Officers at our Embassies and High Commissions and trust their judgements and can not do this work without their in-country knowledge and hard work. Piyarat Suksiri in Thailand stands out for her enthusiastic realism, understanding and commitment to working on a program such as ours over a long period of time. We are all lucky to have people like her to work with. Charmaine Toh, Bo-Young Lim and Willa Santiago are some of the others we gratefully acknowledge and whom we thank.

While the core program has been touring Australian art in Asia, Asialink has developed exchange programs and special region or country focused programs in South Asia, in Korea and in Japan and expect this to be the way of the future. Projects like Fire and Life in India included curators and artists from both places and shown in both places; Foundations of Gold included artists from five Business Partner Cities networks (that Melbourne was a part of) to celebrate the discovery and use of gold in Victoria, creating an exhibition which toured to all cities; Rapport was an early exchange of artists, curators and venues with Singapore; Saisampan paired Thai and Australian artists to work together to create new work for show; and Patterning asked curators in Indonesia and Pakistan to respond to the Australian work with art from their own cultures on this theme, all shown together.

Recently exchanges with Korean and Japanese curators have been at the forefront, leading to major exhibitions of work from those cultures shown in Australia. Asialink has initiated these exchanges and is glad they have had on-going impact in Australia, illustrating how it needs just a little pro-activity to release a great deal of good will and response from colleagues overseas. The recent exchange with Eastern Indonesia, creating new work, shown there and in Australia marks a new focus in working with more marginal cultural contexts. All these projects have been initiated by Australia, something Asialink believes we need to keep doing with focus and energy. This is not an aid program per se, though cultural development and capacity building occurs in all cases. We ask of partners overseas to contribute what they can – whether it is equal intellectual contributions or equal funding. It makes for good partnerships and good relationships, relationships that have continued to grow throughout our history. This is also important: that continuity, time, knowledge, and commitment are there and acknowledged, virtues strongly valued in Asia.

Visitig Hanoi in 2010, Alison Carroll recalls a visit there 20 years ago, when almost no other Australian arts person had visited. She stayed in a military hotel, walked the streets with few consumer goods and those only smuggled from China, bought a couple of unloved but excellent water puppets, and listened to the eagerness of both young artists and older cadres so keen to engage. The artists were so keen to talk, to see what was happening overseas – in this case in Australia – to have their work seen and valued elsewhere: a group of young artists milling around her, talking, her slightly embarrassed by the desire and how to respond to it. Her talking with the head of the Artists Association and again seeing that desire, with the dignity of authority, in that person’s eyes as well. Out of that experience came her request to the Queensland Art Gallery’s committee meeting for the inaugural Asia Pacific Triennial to include Vietnam in the 1993 APT and the first official invitation from a foreign museum to a contemporary Vietnamese artist. Much has happened with Australian art and artists in Vietnam since, much of it through both this touring program and the associated Artist in Residency scheme, a response to this universal desire to ‘engage’.

Professor Salima Hashmi opens the exhibition Patterning: In Contemporary Art, Layers of Meaning: National College of the Arts, Lahore, Pakistan

Artist Georgia Chapman lights the flame to open the exhibition Foundations of Gold in Mumbai
Our South Asia focus followed an announcement from then Howard Government Minister Tim Fischer for the 1997 Year of South Asia, wanting to build contacts there, and is an example of the way even within one region of Asia the circumstances are so various. In Bangladesh our focus was the Bangladesh Biennale, a huge and very enjoyable fiesta of South Asia and Islamic-focused countries’ art. Australian artists won various prizes and had considerable focus at these huge events (where for example the Prime Minister welcomed the audience of thousands of people seated in a huge auditorium and Australian High Commissioners leapt up to accept prizes on behalf of their countrymen). In contrast, in Colombo, our focus was small and personal, working with the beautiful, small spaces of the privately run Barefoot Gallery, rooms opening out onto fish ponds and gardens. In Lahore, the connection was with something else again: the venerable, beautifully housed Raj-built red brick rooms of the College of Arts Gallery, presided over by one of the key people working in South Asian art, Professor Salima Hashmi. In India, our focus has been on key events like the Australian promotion in 1996, with a 10-city collaboration of Australian and Indian artists that still resonates today. Friends made on that project, like Shireen Gandhy in Mumbai, are friends today. Chaitanya Sambrani who came to Australia for this project, remains here as a key expert on South Asian art. Korea was a focus in the mid 1990s and again is one today. Asialink did nine projects, with key support from the Australia-Korea Foundation and individuals within the Department of Foreign Affairs and Trade (Alison remains grateful to Paul Molloy for his enthusiastic, sensible support of this early venture), initially asking four leading, younger Korean curators to come to Australia, speaking at the Museums Australia conference and then travelling and meeting Australian colleagues. One of those curators, Kim Sun Jung, remains a key colleague in Korea to this day. We did three major exhibitions at the Seoul Arts Centre: Gabrielle Pizzì’s collection of Aboriginal art, a craft/design show curated by RMIT University Gallery and an exhibition curated by Tim Morrell, then Curator of Contemporary Art at Queensland Art Gallery. It got major coverage in the Korean press, including full-page colour articles, going to an audience of literally millions of people. We also did smaller exchanges and projects with colleagues in Seoul and Australia. One exchange project, between Art Sonje and the National Gallery of Victoria lead to a major Australian show in Korea and the first (and still only) major Korean contemporary art exhibition, Slowness of Speed, in Australia – in 1998.

From that came the beginning of Asialink’s Japan program. Asialink was invited to take a group of Australian visual arts curators to Japan, to see and meet likely partners, but it needed support to actually initiate projects from this. The Australia Japan Foundation stepped in as a core supporter of two three-year programs of visual arts focus with Japan. The two programs are interesting in their variation – showing how things can move. The first iteration came from Asialink advertising to the public gallery sector for expressions of interest which eventuated in seven projects being realised in Japan. Five were straight exhibitions of Australian art, two collaborations. The five included a major Aboriginal show from Melbourne Museum being at the wonderful Echigo Tsumari Triennial, and Patricia Piccinini’s Venice Biennale show, at the Hara Museum (receiving the highest attendance ever for that museum), to smaller ventures. The second iteration was much more collaborative from the start – with forums, curatorial visits, and joint exhibitions the feature. One great outcome is leading younger curator Shihoko Iida spending two years in Australia (2009-2011), supported by the Japanese Government, a wonderful example of professional involvement that will surely lead to the next step of activity. Another outcome is the Utopia project, a roving biennial art event for the whole Asia Pacific.

Along with these specific programs Asialink has interwoven special exhibitions that respond to local conditions. We were asked to include the regions of the Philippines, not just to focus on Manila. So Kawing was born, with artists from the Northern Territory going to four regional centres of the Philippines for an extended stay, making work and exhibiting it on site. It meant that Techy Machero showed her huge bamboo sculptures on local Palawan beach, a notable trouble site for foreigners, but with the locals saying they would look after her, and 400 guests travelling from Puerto Princesa for the opening. Asialink ‘returned’ 10 artists who had undertaken residencies in Malaysia for an exhibition called Sekali Lagi, ‘once again’, making new work together, staying at our partner venue Rimbun Dahan. We asked artist-run-initiatives of Australia and the region to work together on projects, and memorable exchanges occurred in Ho Chi Minh City and Singapore as well as Australia. We did a series of
small shows we called *Bright Sparks*, with small catalogues aimed at ease and cost effectiveness.

Asialink has also extended visual arts into cross media programs in Indonesia, where cultural forms are much more harmoniously integrated, so Megan Kirwan Ward’s project with women in Sumatra to extend their textile skills to objects that have audience’s internationally is included in the *Swimming with the Tide* arts & community program, and where print and paper making skills refined in workshops by Northern Territory artists are used by confreres in West Timor, leading to exhibitions of their work in Darwin, Kupang and Melbourne.

Visual arts training programs for museum professionals from Asia, with specific art museum workshops in Kuala Lumpur, Singapore and Australia, and visual arts professionals included in training programs for visitors from other countries like Vietnam have been developed and supported by Asialink. With support from the Ford Foundation in Jakarta we have produced booklets on arts management practice for use in Indonesia, including one dedicated to exhibition touring.

The longevity and the success of the Asialink Visual Arts Touring Exhibition Program is accredited to two chief attributes – passion and support. Passion and commitment from gallery partners and artists both here and abroad and the support from bodies such as the Australian Government, The University of Melbourne and the Myer Foundation that have enabled Asialink to respond, initiate debate and explore issues in the region through important cultural exchange.

Australia has the advantage of regional closeness and, we believe, sympathy for the nuances of cultural international shifts, but we have, perhaps more than ever, to be proactive about engagement in this changing world. The desire remains for touring Australian art, new generations are engaged but all with a similar interest. It must also be acknowledged that there is much more international activity than there was 20 years ago and Asialink celebrates this shift. Asialink was early on the scene in Hanoi, and many other places, and the access and opportunity is now vastly more sophisticated, complex and varied but what remains and key to a rich and engaging future, are the relationships.

**Alison Carroll**  
Director Arts Asialink  
**Sarah Bond**  
Director Visual Arts Asialink

POST-SCRIPT

The Touring Exhibition Program was born from Alison Carroll’s desire to develop a structure around the experience of independently curating the exhibition *Art from Australia, Eight Contemporary Views*, which she toured from the late 1980s into 1990 around the National Galleries of South East Asia. This was at a time when such a general ‘national’ show was appropriate. Gaining some initial tour support from the Australian Exhibitions Touring Agency, Carroll, from a State Gallery background and with little hands-on experience, had to learn to do the mechanics of touring quickly: freight, packing, insurance, registration. This was all a new world and one result was that she had learned the tools of the trade. So, looking for a structure, and after an initial meeting with Jenny McGregor, then Consultant to the Commission for the Future, working on the Asia agenda, it was decided to pool resources: art knowledge and organisational umbrella to form a structure that has endured for 20 years. Asialink moved from the Commission to the University of Melbourne, and grew exponentially.

A number of other supporters were influential in this period: Neil Manton, then Director of Public Diplomacy at Department of Foreign Affairs and Trade who believed in the program from the start, and his head Les Rowe, who agreed to give the first funding support, and Frances Lindsay, then Chair of the Visual Arts Board and Noel Frankham, Director of the Board, who were behind the first funding from the Australia Council for the Arts. It is a lesson in helping new ideas that the people who do are remembered with affection and gratitude.

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1. See pages 30, 34, 38.  
2. See pages 33, 34.  
3. See pages 52, 55, 61, 64, 68, 70, 73, 74, 80, 81, 84.  
4. See page 80.  
5. See pages 52, 55, 61, 64, 68.  
6. More information on this Japan program is available in two specially Asialink produced booklets: Sun Gazing (2005) and Sun Walking (2009).
ASIALINK VISUAL ARTS TOURING EXHIBITIONS 1990–2010

COMPILED BY
SARAH BOND
ALISON CARROLL
CLAIRE WATSON
This initial period from 1990-1991 saw the development of ideas, gaining of funds, setting up committees and processes and initiating new dialogues with key contacts in the region. The exhibitions 6 x 6 and Vietnam were developed in this period and paved the way for Asialink’s Visual Arts Touring Exhibition Program as it stands today.

6 x 6: A SELECTION OF CONTEMPORARY AUSTRALIAN PRINTS
Curator Anne Kirker
Artists Ray Arnold, Diane Mantzaris, Milan Milojevic, Ann Newmarch, Graeme Pebbles, Judy Watson
Partner Queensland Art Gallery, Brisbane
Tour Bangkok, Khon Kaen, Chiang Mai, Brisbane (1992-1993)

The first Asialink touring exhibition was curated by experienced prints curator Anne Kirker, as a tight but lively exposition of a variety of leading Australian artists working within this particular medium. It was known that there was interest in Bangkok in particular in exploring the capacity of printmaking to communicate issues of the day. And indeed reports reflected the success of this initial venture: the ‘exhibition was an important contribution to the life of the university’ (President of Khon Kaen University, Vanchai Vatanasapt), ‘received enthusiastically’ with ‘several hundred students and staff viewing the exhibition during the first few hours. Students who attended made comment about the exhibition’s originality and value to them as a learning experience’ (Robert Pounds, Australian Embassy). In an associated public program, Roger Butler, curator of Australian Prints from the National Gallery of Australia, led a week-long workshop on art museum curatorial issues for twenty art curators, directors and artists in Bangkok, a very early initiative in arts management engagement in Asia.
ABOVE Opening event: Silpakorn University, Bangkok
Australian Ambassador John McCarthy, Sompon Rodboon, Anne Kirker
BELOW Publicity in Bangkok
**VIETNAM: A PROJECT BY ROZALIND DRUMMOND AND GEOFF LOWE**

**Curator** Juliana Engberg  
**Artists** Rozalind Drummond, Geoff Lowe  
**Tour** Hanoi, Ho Chi Minh City, Adelaide, Melbourne (1992-1993)

*Vietnam: A Project by Rozalind Drummond and Geoff Lowe* was a different venture to a tour of existing work (like *6 x 6*), with work developed and made in situ in Vietnam in collaboration with local artists – a very direct engagement. Responding to the new interest in engagement with Asia of the early 1990s, Geoff Lowe reported ‘the Vietnam trip was the best experience of my artistic life…it opened doors and opportunities that would not otherwise have been possible…I received the best response ever to an exhibition. What was unique was the high level of engagement in the art at an opening.’

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**AUSTRALIA GOLD: CONTEMPORARY AUSTRALIAN METALWORK**

**Curators** Ray Stebbins, Peter Timms  
**Artists** Susan Cohn, Mark Edgoose, Mari Funaki, Marian Hosking, Junji Konishi, Andrew Last, Carlier Makigawa, Christopher Mullins, Miyuki Nakahara, Beatrice Schlabowsky, Janine Tanzer  
**Partner** Royal Melbourne Institute of Technology, Melbourne  

Asialink’s third touring exhibition was of a different order: a major group exhibition. *Australia Gold* presented work by Australian metalsmiths, made in partnership with the leading tertiary institution of the day teaching in this medium. Metalsmithing remains one of the key media of the design/craft area in Australia, with many highly accomplished practitioners. The team was led by Ray Stebbins, then head of RMIT’s Gold and Silversmith Department and curator Peter Timms. The success of the exhibition was evident, with it being requested and seen in seven cities over two years. The curators and artists traveled with the exhibition, often giving workshops at each host city.

The interest in the work was reflected by attendance, with on average 4,500 per day visiting the Singapore Design Centre, reporting it as the highest attendance of any show in the venue. Ray Stebbins reported that the opening ‘was packed as was the seminar conducted by Beatrice Schlabowsky and myself.’ Artist Junji Konishi accompanied the exhibition to Tokyo and commented: ‘14,000 people per day saw the exhibition at Daimaru. We then moved the show to the Australia Embassy and asked our special guests for an opening party there. Many remarked on the quality of the exhibition. Ray Stebbins gave a lecture (which I translated) at Tokyo University of Fine Art and the staff told me later it was the best lecture by a foreign guest in recent memory.’

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**1993**
LOCATION:
CONTEMPORARY PHOTO
BASED WORK FROM AUSTRALIA
Curator: Juliana Engberg
Artists: Ed Burton, Rozalind Drummond, John Dunkley-Smith, Graeme Hare, Paul Hewson and Linda Maria Walker, Geoff Kleem, Ewen McDonald, Ian North, Robyn Stacey, David Stephenson, Kevin Todd, Anne Zahalka
Partner: Australian Centre for Contemporary Art, Melbourne

Location: Contemporary photo based work from Australia presented the work of twelve artists who work with photography and explore the notion of ‘place’. Exhibiting artist Ian North from Jakarta commented: ‘Lively interest on the part of the media, plus conversations with various Indonesians … and the attentive audience at the symposium generally, all indicate that the exhibition is having some impact and that it will continue to do so…’
This exhibition included 121 photographs depicting the people of the ASEAN region in childhood, at work, at leisure and practising their rituals and cultures. Over 60 photographers were represented from Brunei, Indonesia, Malaysia, Philippines, Singapore and Thailand. *EYES on ASEAN* was devised by Asialink to commemorate the 25th anniversary of the Association of South East Asian Nations in 1992, primarily aimed at celebrating the people of the region.

As curator Frances Lindsay explains ‘Transcultural Painting’ consciously conveys the interactive process by which artists absorb and transmute influences from a range of sources, including cultures other than their own…’ The exhibition focused on the relationships with China, through Lee’s and Young’s cultural backgrounds in China and Hong Kong respectively, and Clark’s interest in the European style which paid homage to Chinese art, *chinoiserie*. Reflecting the renewed interest in the Asia Pacific region in the early 1990s, artist John Young in his opening speech at Tamsui Arts Centre said: ‘The days when Australia only looked towards Europe and North America in terms of contemporary art is a thing of the past. I hope this exhibition will be the beginnings of many future cultural exchanges between artists, critics and art institutions between this part of the world and Australia.’
ABOVE  John Young On Liberty #1, 1993, oil, acrylic and ink
superimposed on canvas, 2 panels, each 120 x 213.3 cm
BODY AND SOUL:
PRINTS BY VERA ZULUMOVSKI & PHILLIP DOGGETT-WILLIAMS
Presented for Asialink’s program: Bright Sparks
1997 Year of South Asia
Curator Roger Butler
Artists Phillip Doggett-Williams, Vera Zulumovski
Partner National Gallery of Australia, Canberra

Body and Soul was part of a program of smaller exhibitions, entitled Bright Sparks, designed to travel to a diverse range of venues outside of the larger museum network, in this case to venues in southern Thailand and to new countries for Asialink: Bangladesh, Nepal and Sri Lanka. Curator Roger Butler invited two printmakers to be involved, exploring social themes of diversity and belonging.

CHANGING PLACES:
CROSS-CULTURAL ART FROM AUSTRALIA
Presented for Asialink’s program: Bright Sparks
Curator Judy Kean
Artists Annie Franklin, Meng Hoeschle, Robert Kleinboonschathe, David Mpetyane, John Smith
Partner Museum and Art Gallery of the Northern Territory, Darwin
Tour Kuala Lumpur, Penang, Kuching (1995)

A second response to the Bright Sparks program was an exhibition of artists from the Northern Territory. Curator Judy Kean states: ‘The five artists included in Changing Places offer diverse perspectives on living and working across or between cultures…. Each of them has opened him or herself to the influences of unfamiliar physical and cultural environments, and each has done so for a period of time within one distinctive area of Australia.’

The exhibition traveled to smaller centres in Malaysia, with Penelope Aitken of Asialink reporting from Kuching where the exhibition shared a venue with other projects: ‘The Changing Places opening by the mayor was great. The whole combination of art by school kids, past Atelier residents from the Philippines and Bali, current Atelier members as well as us, guaranteed a big audience and lots of fun.’
**SEASONS OF THE KUNWINJHU: ABORIGINAL ART FROM WEST ARNHEM LAND**

**Artists** Tony Bangalang, Danny Djorlom Nalorlman, Gabriel Maralngurra, Peter Nabarlambarl, Lofty Nabardayal Nadjamerre, Samuel Namundja, Lawrence Nganmirra, Thompson Yulidjirri

**Curator** Ronni Ellis

**Partner** Department of Foreign Affairs and Trade

**Tour** Shanghai, Beijing, Guangzhou, Bangkok, Chiang Mai, Hanoi (1995-1996)

Because of experience of touring art in Asia, Asialink was asked to tour an existing exhibition of paintings by artists from West Arnhem Land *Seasons of the Kunwinjku*, curated by the Department of Foreign Affairs and Trade, to six Asian venues.

**SHIFTING GROUND: THE PERFORMANCES, PRINTS AND SELF-PORTRAITS OF MIKE PARR**

**Curator** David Bromfield

**Artist** Mike Parr

**Partner** The University of Western Australia, Perth

**Tour** Manila (1995)

The exhibition of large-scale prints of self-portraits by Mike Parr was held at the Australia Centre, then part of the Australian Embassy, and the performance ‘Daybreak’ held over 24 hours at the Cultural Centre of the Philippines. The Philippines has a visual art history of dramatic performance, so Parr, dressed in bridal finery, lying on a bed surrounded by dead chickens and much blood, received a very passionate response from an audience of 400 and the press, with one reviewer commenting ‘It’s a bizarre blend of the exotic, the absurd, the psychotic even’ (Patrick D. Flores, *The Philippines Daily Inquirer*, 28 January 1995).

**SYMBOL AND NARRATIVE: CONTEMPORARY AUSTRALIAN TEXTILES**

**Presented for Asialink’s program: Bright Sparks**

**Curator** Margaret Ainscow

**Artists** Moira Doropoulos, Pamela Gaunt, Holly Story, Rose Marie Szulc

**Tour** Bangkok, Chiang Mai, Kathmandu, New Delhi, Jaipur, Ahmedabad, Mumbai (1995)

Symbol and Narrative, which included the work of four textile artists commenting on the modern world from Perth and Melbourne, was a third iteration of the Bright Sparks program, and focused on the smaller centres of South Asia as well as the main cities of Bombay and New Delhi. The interest in textiles is apparent from the report of artist Pamela Gaunt in India: ‘I gave three talks in Delhi and three in Jaipur. The venues were great. The exhibition was very well received; people were very excited…. I was on radio in Delhi and TV in Jaipur and the exhibition had a lot of newspaper coverage.’
VIBRATION:
WORKS BY THREE CONTEMPORARY
AUSTRALIAN WOMEN ARTISTS
Presented for Asialink’s program:
Bright Sparks
Curators Seva Frangos, Margaret Moore
Artists Louise Forthun, Michele Sharpe, Kim Westcott
Partner The Art Gallery of Western Australia, Perth

Vibration was the first exhibition created in partnership between Asialink and the Art Gallery of Western Australia, and a fourth in the Bright Sparks series. It’s inclusion of the work of three women artists dovetailed well into its Beijing showing at the conclusion of the 4th United Nations World Conference on Women.
**1996**

**ALTERNATIVE REALITIES: AUSTRALIAN ARTISTS WORKING WITH TECHNOLOGY**

*Presented for Asialink’s program: Bright Sparks*

**Curator** Rachel Kent

**Artists** Peter Callas, Moira Corby, Ross Harley, Rosemary Laing, Patricia Piccinini

**Partner** The University of Melbourne

**Tour** Hong Kong, Melbourne, Shanghai, Beijing, Seoul, Taipei, Tamsui, Kaohsiung, Bangalore, Chandigarh (1995-1996)

*Alternative Realities* was the longest running *Bright Sparks* exhibition. Focusing on artists working with new media was in these early days, the mid 1990s, considered groundbreaking. Mark Napier of the Australian Consulate General in Shanghai reporting ‘the exhibition left a particularly deep impression as there has not previously been anything like this in here before.’ The words of curator Rachel Kent found resonance throughout the region. She wrote ‘these artists explore in different ways the possibilities, as well as the limitations, of technology in their work. The impact of technology upon the body, the urban landscape and the shaping of history is considered, while a critical look is cast at the darker side of technological progress.’

**AUSTRALIA: FAMILIAR AND STRANGE**

*Presented for the Asialink program: Messages: Art from Australia*

**Curator** Timothy Morrell

**Artists** Howard Arkley, Eugene Carchesio, Dale Frank, Tim Johnson, Maria Kozic, John Nelson, Madonna Staunton, Kathy Temin, Judy Watson, Judith Wright

**Tour** Seoul (1996)

*Messages: Art from Australia* was the title given to a group of Asialink exhibitions held simultaneously in Seoul in 1996 at the major venue the Seoul Arts Centre. Using three large exhibition spaces, the shows recorded 9,092 visitors, with 874 on the first day. The opening was reported by the Australian Embassy as being the ‘biggest and best attended’ of any Australian cultural event in Korea.

**VOICES OF THE EARTH**

*Presented for the Asialink program: Messages: Art from Australia*

**Curator** Gabrielle Pizzi

**Artists** Jimmy Bungurru, Stephen Kawuulku, Gladdy Kemerre, Leah King Smith, Emily Kame Kngwarreye, Narputta Nangala, Peggy Poulson Napurrurla, Gloria Petyarre, William Sandy, Alan Winderoo Tjakamarra, Ronnie Tjampitjinpa, Mick Namarari Tjapaltjarri, Turkey Tolson Tjupurrula, Fred Ward Tjungurrayi, Gideon Tjupurrula Jack

**Partner** Gallery Gabrielle Pizzi, Melbourne

**Tour** Seoul (1996)

A second part of the *Messages* series was a collection put together by Gabrielle Pizzi including major works by many of Australia’s leading Indigenous artists. Gloria Petyarre paintings contrasted with Leah King Smith’s installation to bring alive the richness of this important aspect of Australian art for the first time in such a major way in Korea.
The third part of *Messages, Aurora* presented a range of craft/design by leading practitioners across the five media noted in the title, and continued the Asialink partnership with RMIT Gallery that began with the tour of *Australia Gold* (1993). The exhibition underscored the high quality of work made by these Australian artists in these specialist fields. After being shown in Seoul, the exhibition was requested by a further nine cities. An unexpected one was Dhaka in Bangladesh, but the report of the accompanying artist, Andrew Last, reflects the various strands of response that such an exhibition can command: ‘Aurora was the first exhibition of this kind of work seen in Bangladesh. About 400 people fronted for the opening including the Minister for Culture (with body guards and entourage), the Director General of the host academy, the Australian High Commissioner and myself being of the chief notorieties. We all made speeches and made that evening’s late TV news.’
**FIRE AND LIFE**

**Curators** Alison Carroll, Julie Ewington, Victoria Lynn, Chaitanya Sambrani

**Artists** Australia: Jon Cattapan, David Jensz, Joan Grounds, Derek Kreckler, Judith Wright India: N.S. Harsha, Surendran Nair, Jayashree Chakravarty, N.N. Rimzon, Pushpamala

**Tour** India: Bangalore, Baroda, Calcutta, Delhi, Mumbai (1996); Australia: Sydney, Melbourne, Brisbane, Canberra, Perth (1997)

Five Australian artists from Brisbane, Sydney, Canberra, Melbourne and Perth traveled to India in September 1996 to spend four weeks working with a partnered Indian colleague in New Delhi, Mumbai, Madras, Calcutta and Bangalore, preparing an exhibition in each city. These opened in October 1996 as part of the Australia India *New Horizons* celebration. Reciprocal residencies and exhibitions took place in the partners’ five Australian cities in 1997. It was a complex and ambitious enterprise, that involved two partners from India, curator Chaitanya Sambrani and associate Shireen Gandhy, touring Australia and meeting with curatorial colleagues at various times, working together to select artists whose work would resonate in each country, who would work positively with a colleague from another culture, and who could create exhibitions of merit in very short time frames. This demanding itinerary was skillfully managed by Suhanya Raffel and other partners (galleries in each city, hosting organizations and funders) all contributed, with the results being wonderful, insightful exhibitions of new work and new understandings. Working together across cultures and with artists of significant personal achievement is challenging, but to do so with the pressures of creating work with a certain period additionally pressing. Two catalogues and 10 exhibitions later, this project is remembered as ground breaking in both countries.

**ABOVE RIGHT** Pushpamala Indian Lady, 1997

**RIGHT** The Fire and Life team in the gardens at Sanskriti Kendra
NEIL TAYLOR AND DOH HEUNG-ROK

Curator Chung Mie-Young (Korea)
Artists Australia: Neil Taylor
Korea: Doh Heung-Rok
Partner POSCO Gallery, Korea
Tour Seoul (1996)

The agreement with POSCO Gallery was part of Asialink’s focus on Korea in the mid 1990s, with the additional link to this space through the giant steelmaker POSCO being the key partner for Australia’s BHP, hence the focus on two artists working with metal. Bahk Young Taik, curator at POSCO Gallery explains: ‘These two artists broaden the range of our visual perception with their metallic media and at the same time pursue the realm where people and sculptural works can interact with each other in a living space.’

RAPPORT:
EIGHT ARTISTS FROM SINGAPORE AND AUSTRALIA

Curators Natalie King (Australia), Tay Swee-Lin (Singapore)
Artists Australia: Hany Armanious, Carolyn Eskdale, Christopher Langton, Nicola Loder Singapore: Amanda Heng, Salleh Japar, Baet Yeok Kuan, Matthew Ngui
Partners Monash University Gallery, Melbourne / Singapore Art Museum, Singapore
Tour Singapore, Melbourne, Canberra, Brisbane (1996-1997)

Rapport was a very early joint exhibition created by leading young curators in Australia and Singapore, inviting four artists from each place to exhibit in a major exhibition to tour to both countries. The curators stated: ‘Rapport is a cultural project marking a new partnership between international institutions, artists and cultural workers. The exhibition consists predominantly of art works by younger artists who are working across media from photography to found objects, inflatables to sculpture. The resulting installations negotiate personal issues such as childhood, coupling, materiality and spirituality that are pertinent to each artist’s own cultural background.’ The Australian artists traveled to Singapore to install their work, noting the value of such an experience. Nicola Loder memorably said that being in Singapore ‘opened a new wing of the library’ for her. After being seen by 20,000 viewers in Singapore, the exhibition then traveled to three cities in Australia, the first major showing of contemporary Singaporean work to be seen in these places.
Giao Luu/Confluence: An Exhibition of Australian & Vietnamese Artists with Common Links

Curator Ian Were with Nguyen Xuan Tiep

Artists Australia: Donal Fitzpatrick, Helga Groves, Ian Howard, Geoff Lowe and Jacqueline Riva, Katy Munson, Debra Porch, Julie Shiels, Nguyen Minh: Dang Thi Khue, Do Minh Tam, Nguyen Luong Tieu Bach, Nguyen Minh Thanh, Nguyen Thu, Nguyen Xuan Tiep, Truong Tan, Vu Dan Tan,

Partners Performance Space, Sydney / Object Magazine, Sydney

Tour Hanoi, Ho Chi Minh City (1997)

A further example of exhibition collaboration initiated by Asialink was Giao Luu, where all the artists, from both Australia and Vietnam, had had some contact with the other country, meeting, talking, travelling, engaging in each other’s culture in some way. Led by Ian Were, working with Nguyen Xuan Tiep, the opening in Hanoi demonstrated the palpable interest and goodwill created through these connections. The idea of this exhibition complimented the celebration at the time of 25 years of Australia-Vietnam relations. ‘This exhibition tells the story of people meeting over the last few years through their experiences as artists in each others’ countries. This exhibition enables us to participate in the journey which these artists have made’ (Lisa Filipetto, Australian Consul General, Ho Chi Minh City).
OTHER STORIES: FIVE AUSTRALIAN ARTISTS
Presented for Asialink’s program: 1997 Year of South Asia
Curator Alison Carroll
Artists Rosalie Gascoigne, Fiona Hall, Mike Parr, Rosslynd Piggott, Hossein Valamanesh

Other Stories presented the work of five major Australian artists who tell stories. The focus was planned as a response to the interest in narrative in South Asia, with the reflection of, in this case, Australia being ‘the other’. With this in mind, Les Murray’s long poem The Idyll Wheel: Cycle of a Year at Bunyah, New South Wales was included in the catalogue and had an excellent response from the audience in its own right.

The exhibition followed Body and Soul, Aurora and Patterning as the fourth exhibition prepared for the 1997 Year of South Asia. The majority of the seven-city tour was in South Asia, with Karachi and Lahore in Pakistan important venues, as was the less frequently visited venue of Kathmandu, where 500 guests, including the Prime Minister and ‘most cabinet ministers’ attended the opening.

The exhibition was Australia’s contribution to the 1997 Bangladesh Biennale in Dhaka, which provided a huge audience of locals and also international artists and delegates, as well as a Gold Prize for Hossien Valamanesh. The Biennale is regional, of Asian work (including the Middle East), and the positive response to Australia’s work has led to many further efforts by Asialink to respond to their requests for involvement.

PATTERNING: IN CONTEMPORARY ART, LAYERS OF MEANING
Presented for Asialink’s program: 1997 Year of South Asia
Curator Merryn Gates
Artists Vivienne Binns, Fassih Keiso, Damon Moon and Steven Goldate, Munupi Arts and Crafts Association, David Sequeira, Jaishree Srinivasan, Wilma Tabacco, Sara Thorn, Constanze Zikos
Partner Canberra School of Art Gallery, Canberra
Tour Manila, Lahore, Canberra, Yogyakarta, Ubud, Bandung, Jakarta (1997-1998)

This exhibition explored the use of patterning in a variety of traditional cultures in Australia in contemporary visual practice, including the relationship between decoration, ritual and function. It was seen as an idea that could work well for another new model in curatorial collaboration where the Australian exhibition was met by an equivalent local version curated autonomously in each country. This would provide a specific local context for audiences and media, and allow for more meaningful dialogue between the participants.

The most significant ‘matching’ was in Indonesia where curator Jim Supangkat oversaw a major selection of work to parallel the Australian imagery. The exhibition opening in Yogyakarta took place despite rioting in the streets due to the political situation, with 200 people attending. Asialink was told by people in Yogyakarta that it was important the opening went ahead, to demonstrate the value of culture even in times of political trouble.
ABOVE Fassih Keiso Sasha and Natasha Knead each other in red square, 1996, (documentation of work with performance) acrylic and black and white photographs on board, 306 x 208 cm (Patterning: In Contemporary Art, Layers of Meaning)
1998

**SENSE**

**Curators** Stuart Koop (Australia), Jae-Young Kang (Korea)

**Artists Australia:** Fiona Foley, Geoff Lowe

**Korea:** Kyung-Hee Shin, Ki-Won Park

**Partners** Centre for Contemporary Photography, Melbourne / Whanki Museum, Seoul

**Tour** Seoul, Melbourne (1997)

Sense was an exhibition exchange project between Whanki Museum, Seoul, and the Centre for Contemporary Photography, Melbourne, where two artists from each country showed in turn at their partner’s institution. Rather than joint artwork or a joint exhibition, it was a literal exchange, but one that built relationships and understanding in a different way. Four small bilingual catalogues, boxed together, were produced, a good example of the individual artists work being able to be presented by itself and in the context of the whole project.

**AFFINITIES: ELEVEN ARTISTS FROM KOREA AND AUSTRALIA**

**Curators** Yvonne Boag (in collaboration with Nick Vickers), Therese Kenyon

**Artists Australia:** Yvonne Boag, Peter E Charuk, Jayne Dyer, Ruth Johnstone, David Thomas

**Korea:** Yong-Jin Hwang, Won-Chul Jung, Hyun Mi Lee, Won Gi Sul, In Kie Whang, Dong Koo Yun

**Partners** The Tin Sheds Gallery, University of Sydney / Walker Hill Art Center, Seoul

**Tour** Sydney, Newcastle, Canberra, Seoul (1998-1999)

This exhibition evolved from Australian artists with interest in engaging with peers in Korea, who wished to extend these experiences with a joint exhibition. The paintings, prints and installations evoked the richness of our different environments, traditions and symbols.

**A COMMON WEALTH OF ART: TRADITIONS, IMAGINATIONS & INDEPENDENT NATIONS**

**Curators** Alison Carroll, Melissa Chiu, Michael Snelling, David Williams,

**Artists** Tim Johnson, Queenie McKenzie

**Partner:** National Art Gallery, Malaysia

**Tour** Kuala Lumpur (1998)

A Common Wealth of Art presented over 100 works of art from 18 Commonwealth countries, and despite the seemingly traditional nature of the venture, the outcome was an exhibition of dynamic individualism. Asialink contributed to this large-scale exhibition by touring works of Tim Johnson and Queenie McKenzie. National Art Gallery Director Wairah Marzuki wrote: ‘The exhibition was a great success attracting a wide range of visitors to view the art works from various Commonwealth nations.’
ENJOIN
Curator Ingrid Hoffman
Artists Merlinda Bobis (with Virginia Hilyard, Jane and Phillip Ulman), Sebastian Di Mauro, Fiona Foley, Judith Kentish, Ed Koumans
Partner Cairns Regional Gallery, Cairns
Tour Manila, Cairns (1998-1999)

Keen to include galleries’ involvement from around Australia, Asialink approached Cairns Regional Gallery to work towards preparing an exhibition from their perspective for tour. As is often the case, the selection and focus of artists comes from a different, important kernel of understanding than from more major centres, with works that expand the scope of what Australian art can be.

UNHOMELY
Curator Jason Smith
Artists Howard Arkley, Stephen Birch, Colin Duncan, Tracey Moffatt, Sally Smart, Kathy Temin, Louise Weaver, Lisa Young, Anne Zahalka
Partners National Gallery of Victoria, Melbourne / Artsonje Museum, Kyongju
Tour Seoul, Kyongju (1998)

Unhomely was the first major exhibition of Australian work at the leading Artsonje Center complex in Seoul with the main component then shown at the Artsonje Museum in the regional city of Kyongju. Jason Smith stated ‘The Australian artists who accompanied me to Korea found the experience invaluable to their careers and the ongoing situation of contemporary Australian art in its international contexts.’ Exhibiting artist Louise Weaver reported ‘The experience of travelling to Korea to install and exhibit my work was extremely rewarding.’

THE SLOVENESS OF SPEED – CONTEMPORARY KOREAN ART
Curator Kim Sun Jung (Korea)
Artists Bae Bien-U, Choi Jeong Hwa, Kim Soo Ja, Kim Young-Jin, Lee Bul, Park Hong-Chun, Yook Keun-Byung
Partners National Gallery of Victoria, Melbourne / Artsonje Centre, Seoul
Tour Melbourne, Sydney (1998-1999)

Following the Unhomely exhibition, leading Korean curator Kim Sun Jung from Artsonje curated a reciprocal exchange exhibition The Slowness of Speed to introduce the work of leading Korean artists to Australia for the first time. It was shown at the National Gallery of Victoria and the Art Gallery of New South Wales to a great deal of attention. The Slowness of Speed remains the most important exhibition of contemporary Korean art to be seen in Australia to this day.
A TRANSIT THROUGH PARADISE
Curator Suhanya Raffel
Artist Fiona Hall
Partner Queensland Art Gallery, Brisbane
Tour Colombo (1999)

Asialink responded to the interest in exhibiting prominent individual artists’ work by asking partners to create solo exhibitions which might find particular responses in particular places. The combination of Sri-Lankan born curator Suhanya Raffel, with her excellent links to the Lunuganga Trust in Colombo, the interest in Colombo in Fiona Hall’s work (seen in Other Stories, see previous), and the artist’s own mercurial interest in the history and environments of places like Sri Lanka led to a rewarding experience for all concerned. Hall went to Sri Lanka early making new work for the exhibition, staying at the Lunuganga Trust’s estate south of Colombo, and became entranced with aspects of Sri Lankan life which has led her to return frequently to the country and for many there to welcome her with affection. The influence of that project remains in her work, and in Sri Lanka memories, to this day, an excellent example of this program’s ongoing reach and impact.

H.E. Kathy Klugman, Australian High Commissioner in Sri Lanka stated: ‘The opening was terrific. Fantastic response and a good turn-out. Good press and there is a lot of interest in the Asialink program…. Fiona was well received by the Sri Lankans.

Her work struck a chord. It was also terrific to have an artist of her standing and with her accomplishments come. This was noticed and appreciated by the Sri Lankans…. The whole experience was a great success. A very positive experience…The visit was also a terrific first step in the partnership with the Lunuganga Trust. As with any young relationship, first impressions matter a lot and Fiona made a good impression. Her visit whet the appetite for future projects. We at the High Commission feel privileged that Australia has managed to develop this relationship.’
INTERNAL TRAVEL
Curator Alison Carroll
Artist Hossein Valamanesh
Partner National College of Arts, Lahore
Tour Lahore (1999)

A similar solo exhibition of leading Australian artist Hossein Valamanesh was prepared for Lahore, the cultural centre of Pakistan, with Hossein and Angela Valamanesh traveling beforehand to prepare new work for the show. The work by Valamanesh, growing up in neighbouring Iran which is often reflected in his imagery and aesthetic, was both instinctively understood in Lahore, and provocative because of how he extended this to new ideas and different expressions. Understanding Urdu, Valamanesh provided a foil to the simplistic idea of ‘Australia’, as well as producing work that promoted comments from the visitor’s book: ‘I’ve never quite experienced the atmosphere that exists in this gallery as I write. This is amazing’ and ‘this is the best one-person exhibition ever at the NCA.’ An image of this exhibition, with the work on the floor made in Lahore, is on the cover of this publication – an evocation of the particularities of place and work that inspires such comments.

SEKALI LAGI:
AUSTRALIAN ARTISTS REVISIT MALAYSIA
Coordinator Penelope Aitken
Artists Sandra Appleby-Lake, Brian Ash, Matthew Calvert, David Castle, Brigid Cole-Adams, Annette Douglass, Rod McLeish, Anne Neil
Partner Rimbun Dahan
Tour Kuala Lumpur (1999)

Sekali Lagi, meaning ‘once again’, presented new work by eight artists who had all undertaken Asialink Residencies in Malaysia. Serendipitously, all eight worked in three dimensions, so an exhibition of their new work was curatorially sympathetic on this level as well as because of their shared experience. It was thought to be more effective on an artistic, as well as financial, level for the artists all to travel back to Malaysia, rather than just sending their (large, three-dimensional, freight-hungry) work, all made possible because of the generosity of partner and host, Rimbun Dahan, an estate on the outskirts of Kuala Lumpur supported by Angela and Hijjas Kasturi. Annette Douglass explained ‘The environment inspired us all into action. Within 48 hours of arriving we were discussing and sorting ideas, setting up studio areas, purchasing and finding materials and sharing a general sense of excitement. We were all curious to hear about each other’s prior residency experience and discovered that each was very different and all challenging, rewarding and pretty fantastic as we talked about the influence it had on us.’
ART AND LAND: CONTEMPORARY AUSTRALIAN VISIONS

Curator Kevin Wilson

Artists Scott Avery, Irene Briant, Greg Creek, Fiona Foley, Mary Napangardi Gallagher, Christine James, Catherine K, David Keeling, Leah King-Smith, Ingo Kleinart, Danny McDonald, Victor Meertens, Harry Nankin, Patrick Pound, Gregory Pryor, Walala Tjapaltjarri, Kevin Todd, David Wadelton, Heather Winter, John Wolseley

Partner Noosa Regional Gallery, Noosa

Tour Chiang Mai, Bangkok, Khon Kaen, Vientiane, Manila (2000)

Different places in Asia have different experiences and interests. A group exhibition on ‘landscape’ was thought to be an ‘introductory’ theme to new audiences in smaller centres like Vientiane in Laos which had never seen Australian art before. Curator Kevin Wilson, who had accompanied Asialink exhibitions before and was aware of some of the challenges of smaller centres, created an unusual, elegiac exhibition of subtlety and beauty on this theme.

FLOW/ARUS

Curators Zanita Anuar (Malaysia), Wayne Tunnicliffe (Australia)

Artists Australia: Robyn Backen, Stephen Birch, Destiny Deacon, E-Art ASEAN, Emil Goh, Jon McCormack, Patricia Piccinni, Michael Riley

Malaysia: Tg. Sabri, Tg. Ibrahim, Ivan Lam, Liew Kung Yu, Hasnul Jamal Saidon

Partners Art Gallery of New South Wales, Sydney / Balai Senai Lukis Negara (National Art Gallery Malaysia), Kuala Lumpur

Tour Kuala Lumpur (2000)

Arus/Flow presented contemporary electronic media art from Malaysia and Australia. The works ranged from very high end electronic media to lo-fi electronic media: Tg. Sabri, Tg. Ibrahim and Ivan Lam’s collaborative work using an outdated fax machine, or Destiny Deacon’s colour photocopies.

The High Commission Report noted: ‘the positive response and media generated underlined the fact that such joint projects... are able to very effectively communicate Australia’s commitment to engaging with this region in the spirit of partnership.’

BETWEEN REMOTE REGIONS / DI ANTARA DUA PEDALAMAN

Curators Sharifah Zuriah Aljeffri (Malaysia), Niranjan Rajah (Malaysia), Justine van Mourik (Australia)

Artists Australia: Ian Abdulla, Nyukana Baker, Billy Cooley, Margaret Dagg, Elizabeth Doldge, Siv Grava, Hayden Jarrett, Kaltijiti Arts and Crafts, Yvonne Koolmatrie, Niningka Lewis, Yilpi Marks, Mona Mitakiki, Eva Wangelene

Malaysia: Raphael Scott Ahbeng, Jainal b Amambing, Mohammed b. Ambi, Bong Choo Chew, Norman Choo Si Yau, Bangie ek Embol, Kilan bt. Husman, Silvester Ikun, Sylvester Wielding Ak Jussem, Kumbu anak Katu, Adrian Dominic Ho Fui Ken, Dato’ Mohammed Yaman Hj Ahmad Mus, Nancy ak Ngali, Zaimie b. Sahibil, Sarimah bt Hj Samad, Datu Ruslan Sulai, Magdalene Tai, Rohani bt Ukon, Sudan ak utau

Partners Country Arts SA / National Art Gallery of Malaysia, Kuala Lumpur


Between Remote Regions was a large collaboration involving 32 artists from Australia and Malaysia, focusing on the art created in regional centres of both countries. Initiated by Country Arts SA, the exhibition was launched in Adelaide for the Telstra Adelaide Festival 2000 and then toured to several regional towns in South Australia. In 2001, Asialink took on the tour in Malaysia, opening at the National Art Gallery of Malaysia and subsequently touring to several state capital cities in Malaysia including Kuching (Sarawak) and Kota Kinabalu (Sabah).
ABOVE: Ylipi Marko, Batik on silk habutai / Batik atas habatai sutera, 1999, Batik on silk, 150 x 103 cm
(Between Remote Regions / Di Antara Dua Pedalaman)
PEOPLE IN A LANDSCAPE: CONTEMPORARY AUSTRALIAN PRINTS
Curator Anne Virgo
Artists Rick Amor, Rosalind Atkins, Janangoo/Butcher Cherel, Graham Fransella, Euan Heng, Ruth Johnstone, Kitty Kantilla, Lily Karadada, Martin King, Deborah Klein, Kevin Lincoln, Akio Makigawa, Tommy May, Maryanne Mungatopi, Janice Murray, Andrew Sibley, Freda Warlapinni, Judy Watson, John Wolseley, Pedro Wonaeamirri
Partner Australian Print Workshop, Melbourne

People in a Landscape was, in part, an extension of the rewarding Art and Land exhibition which was literally about landscape; this was about people within that space. It was also a celebration of printmaking in Australia, selected from the collection of the Australian Print Workshop to show the depth and engagement of many artists with this medium. The physicality of printmaking was always important, with workshops by the Australian Print Workshop master printers being a central part of the engagement. After being launched in Manila, curator Anne Virgo was instrumental in extending the tour of the work to many venues in Asia and then into Europe. She saw it and the accompanying publication, as a significant opportunity to promote the work of both the artists and the role of the Workshop internationally.
**CIRCLING THE SQUARE: CONTEMPORARY METALWORK BY THE GRAY ST WORKSHOP**

*Curator* Alexandra Bowen  
*Artists* Julie Blyfield, Sue Lorraine, Leslie Matthews, Catherine Truman  
*Partner* Object: Australian Centre for Craft and Design, Sydney  
*Tour* Bangkok, Chiang Mai, Singapore, Kuala Lumpur, Bandar Seri Begawan (2001-2002)

*Circling the Square* was an exhibition of new work by the members of South Australia’s established Gray Street Workshop – a collectively run jewellery studio and access space based in Adelaide. Accompanying the exhibition to four of the five venues, the visiting artists from Gray Street undertook a series of lectures and workshops for tertiary students, arts associations and the public.

Catherine Truman reported: ‘the experience of being able to accompany our exhibition was extraordinary. It was a fantastic opportunity to directly work and communicate with an audience of another culture and exchange views about contemporary western and Asian craft issues’. To date, this is the only exhibition Asialink has toured to Brunei.

**KAWING: FOUR REGIONAL PHILIPPINES EXHIBITIONS**

*Curator* Cath Bowdler  
*Artists* Dennis Bezzant, Jacki Fleet, Winsome Jobling, Techy Masero  
*Partner* 24HR Art - Northern Territory Centre for Contemporary Art, Darwin  

*Kawing*, a Tagalog word meaning link in a chain, was a response to the request from the Philippines to focus on regional centres rather than just Manila, so Cebu, Baguio, Davao and Puerto Princesa were selected as sites for four artists from the Northern Territory to visit and create site-specific work. Cath Bowdler selected the artists and they relished this opportunity. Their aim was to spend one to two months making work while they were away and to have four small exhibitions running more or less concurrently. However, what developed was a much larger project both in numbers of individual exhibitions (12 in total) and in scope of collaborative work (see main essay for the story of Puerto Princesa). It was brought together for a final exposition in Darwin, opened by the Chief Minister.

*BELOW* Techy Masero *Arandungao It Bura-Burak*, 2002, bamboo and raffia  
(*Kawing: Four Regional Philippines Exhibitions*)
FOUNDATIONS OF GOLD

Curators Alison Carroll, Suzanne Davies, Beatrice Schlabowsky

Artists Georgia Chapman, Eugene Chua Gin-Minn, Monika Correa, Simon Cottrell, Brenda V. Fajardo, Kim Ki-Ra, Makiko Mitsunari, Pamela Stadus, Blanche Tilden, Caroline Williams

Partners City of Melbourne, Melbourne / RMIT Gallery, Melbourne


Foundations of Gold celebrated the 150th anniversary of the discovery of gold in Victoria. A cross-cultural collaborative project, it presented 10 artists from Australia and Asia with an opportunity to share the beauty, meaning and dreams associated with gold.

Artists from five Asian countries were invited to Australia and 'twinned' to collaborate with a Melbourne artist working in a similar field. Artists represented various disciplines – painters, glass artists and textile artists as well as gold and silversmiths. The pairs were provided with gold, donated by the Australian Gold Council, and encouraged to create new work exploring the idea of gold in any of its manifestations – physical, aesthetic and cultural.

Artists Georgia Chapman and Monika Correa delivered a lecture in Mumbai to 250 guests at the Taj Mahal Hotel. Correa was quoted in The Indian Express (15 September 2001) as saying: 'It was really interesting and challenging collaborating with Georgia Chapman. Challenging because one had to make it work...like an arranged marriage! We both worked quite closely and yet I feel the works reflect our backgrounds well.'


10TH ASIAN BIENNALE, BANGLADESH

Project Manager Penelope Aitken
Artist Craig Walsh
Partner Bangladesh Shilpakala Academy, Dhaka
Tour Dhaka (2002)

Following Other Stories, Craig Walsh was invited to participate in the 10th Asian Biennale and presented the work *Blurring the Boundaries*, where he created the illusion that a gallery was slowly filling with water whilst monumental fish swam throughout the space.

GLOSS

Presented for Asialink’s Australia Japan Visual Arts Partnerships Program 2002-2004

Curators Larissa Hjorth (Australia), Itaru Hirano (Japan), Eri Otomo (Japan)
Artists Candy Factory, Martine Corompt, Larissa Hjorth, Natasha Johns-Messenger, Akira Mori, Saki Satom, Masato Takasaka, Yasuko Toyoshima
Partner Centre for Contemporary Photography, Melbourne
Tour Tokyo, Melbourne, Adelaide (2002)

*Gloss* was an exhibition by young Japanese and Australian curators selecting artists from each country to participate. Curator Eri Otomo described the creation of the project as a response to the rapid broadening of the forms of expression in contemporary art, with a focus on exhibitions and magazines. Over 45,000 people viewed this exhibition. Exhibiting artist Yasuko Toyoshima noted: ‘It was a great experience to have participated in *Gloss* – not only in conventional gallery sites but also through the magazine format which made another reality for my art.’

PETER CALLAS: ANTI-TERRAIN

Curator Stuart Koop
Artist Peter Callas

*Peter Callas: Anti-terrain* quite literally ‘mapped’ the artist’s travels and work from 1986. Colin Khoo from *The Star* described *Anti-Terrain* as exploring ‘…themes as diverse as the globalisation of the media, technological development, nationalism and international cultural relations inspired from his travels in countries and cultures as diverse as Japan and Brazil.’ Originally not intended for tour to India, the requests from that country made in response to Callas’ experience of working there, led to the honour of a solo exhibition at the National Gallery of Modern Art in Mumbai, where, it was said, the previous solo exhibition had been by Picasso.
ABOVE  Forest Clearing (Sincretismo) from the series
Um Novo Tempo: Reimagining Brazil, 1999,
digital print on photographic paper, 120 x 212 cm
(Peter Callas: Anti-Terrain)

LEFT  Installation view: National Gallery of Modern Art, Mumbai
(Peter Callas: Anti-Terrain)
SAISAMPAN:  
SOUL TIES – AUSTRALIAN AND  
THAI ARTISTS IN COLLABORATION  
Curator Somporn Rodboon  
Artists Chaiyot Chandratita,  
Peerapong Duangkaew, Joan  
Grounds, David Jensz, Noelene  
Lucas, Bannarak Nakbanlang, Araya  
Rasdajrmrarnsook, Wendy Teakel  
Partner Chiang Mai University,  
Chiang Mai  
Tour Chiang Mai (2002)  

Saisampan: Soul Ties was a visual  
arts project involving a return visit to  
Thailand of four leading Australian  
artists who had undertaken Asialink  
residencies there since 1991, selected  
from the group by leading Thai curator  
Somporn Rodboon. This was a change  
for Asialink in inviting an overseas  
curator to select the Australian  
work, and meant a great ownership  
on the Thai side, which included a  
bilingual catalogue. Responses from  
the artists included Wendy Teakel  
saying ‘the project Saisampan was  
difficult and extremely hard work, but  
aren’t all things that are worth doing?  
The project was an affirmation of  
friendships, creativity and the human  
spirit.’  

ABOVE RIGHT Noelene Lucas Wood Water Stone,  
2002, mixed media, dimensions variable  
RIGHT David Jensz Treadmill,  
2002, motorcycle tires, steel and gold leaf
2003

**DANCING UP COUNTRY: THE ART OF DOROTHY NAPANGARDI**
Curator Vivienne Webb
Artist Dorothy Napangardi
Partner Museum of Contemporary Art, Sydney

At the time of this exhibition, Dorothy Napangardi had recently enjoyed a rapid rise to prominence. Despite this, a major exhibition of her large paintings which reflect her life and people in the central desert had not been shown in Australia or internationally and so it was seen as an opportune time to develop a solo exhibition of her work.

**LIGHT BLACK**
Presented for Asialink’s Australia Japan Visual Arts Partnerships Program 2002-2004
Curator Janice Lally
Artists Robin Best, Sue Lorraine, Catherine Truman
Partner Jam Factory Contemporary Craft and Design, Adelaide
Tour Adelaide, Tokyo, Kyoto (2003)

Characterised by clean lines and refined shapes, the works in Light Black focused on scientific and anatomical phenomena – in particular organs and organisms of absorption, filtration, liquid retention and storage – represented in engraved porcelain, heat coloured mild steel and burnished and coloured carved wood. The aesthetic and content of the work was immediately of interest to Japanese curators with the exhibition accepted by the very prestigious National Museum of Modern Art in Tokyo (MOMAT) and also its sister venue in Kyoto. MOMAT produced a beautiful bilingual catalogue for both venues. Robin Best noted how well the work was received and said being in Tokyo for the exhibition was “the experience of a lifetime”.

*BELOW* Dorothy Napangardi Kamkurturlangu Jukurrpa, 1999, synthetic polymer paint on linen, 122 x 128 cm
Asialink invited Alasdair Foster to consider extending the showing of his exhibition *Photographica Australis*, which had been presented in Europe, to tour Asia, acknowledging the interest in photography in the region and the previous lack of a major show of Australian work. The wide-ranging group exhibition was an introduction of the work of the artists to a new audience which responded with extraordinary interest: attendance figures were 5,000 people in Bangkok, 18,000 in Singapore, 50,000 in Taiwan and 68,000 in Dhaka, a total of 140,000, far outweighing the audience of 30,000 in Europe. The article header from *The Straits Times*, Singapore stated: ‘If you have time for only one event… *Photographica Australis*’ (18 August 2003).

Foster visited each venue to meet with colleagues, extending his knowledge of Asia and to develop opportunities for exchange. He said, speaking on the exhibition’s presentation within the 11th Asian Art Biennial in Dhaka: ‘the Biennale delegates constituted one of the most diverse and stimulating groups of people I have experienced. It allowed me unprecedented access to talk with individuals from countries with which I have previously had no contact, and, in some case, to discuss possible subsequent projects.’ Michael Riley also was awarded a Gold Prize in Dhaka, later presented to him in Sydney by the Bangladeshi High Commissioner.
**TIME OUT OF JOINT**  
**Curator** Carmen Grostal  
**Artists** Helga Groves, Caroline Ho-Bich-Tuyen Dang, Nelia Justo, Hanh Ngo, Trinh Vu  
**Partner** Footscray Community Art Centre, Melbourne  
**Tour** Hanoi, Melbourne (2003)

*Time out of Joint* explored themes of dislocation, broken narratives and the meanings and impact of memories. The Australian Embassy, Vietnam, commented ‘the distribution of catalogues and the media release resulted in excellent media coverage with nine articles in Vietnamese and English language print and coverage on Hanoi Television.’

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**SPIRIT COUNTRY:**  
**CONTEMPORARY AUSTRALIAN ABORIGINAL ART**  
**Presented for Asialink’s Australia Japan Visual Arts Partnerships Program 2002-2004**  
**Curator** Jennifer Isaacs  

**Partners** Melbourne Museum, Melbourne / Art Front Gallery, Tokyo  
**Tour** Melbourne, Shanghai, Matsunoyama, Kushiro, Tokyo (2003)

*Spirit Country: Contemporary Australian Aboriginal Art* included works from the Gantner Myer Collection, gifted to and exhibited at the Melbourne Museum, then toured to Shanghai and Japan. An excellent partnership with the Melbourne Museum resulted, with links made to Japan on various levels, including to Indigenous populations in Hokkaido. Carrillo Gantner, Asialink Chair, and Baillieu Myer, Asialink Patron, were closely involved with the exhibition’s tour through Japan, and senior staff including Director Patrick Greene visited it in situ. The exhibition was a central part of the 2003 Echigo Tsumari Triennial, which that year focused on Indigenous culture and the land, particularly of Japan, and in this case Australia. The Canadians, on the strength of the Australian involvement, were also invited to include work by their Indigenous peoples. Art Front Gallery in Tokyo produced a major catalogue in Japanese that has been widely distributed throughout Japan. An international conference on Indigenous issues was held with National Museum of Australia’s Director Dawn Casey invited to speak. After touring to Hokkaido the exhibition was shown in central Tokyo, with Djon Mundine and two artists preparing a sand painting outside the venue, accompanied by a smoking ceremony. *Spirit Country* attracted 28,000 visitors during its three-month tour of Japan and was heavily publicised through television, national newspapers and radio. *The Nikkei Weekly* reported it was: ‘One of the biggest draws of the Ancient Future Festival’, the Australian Government’s year of celebration in 2003 (10 November 2003).
Unwrapped: Australian Fashion and Textile Design was an exhibition featuring contemporary fashion and textile works by over 20 contemporary designers from across Australia. Unwrapped included a wide range of media including wild kangaroo fur, hand-printed textiles and clothing, wool creations and collaborative artwork combining printed Aboriginal designs with hand quilting. Visitor comments from the exhibition in Singapore included ‘I feel so inspired! Thanks!!’ and ‘Wonderful pieces of work, flabbergasted.’
I THOUGHT I KNEW BUT I WAS WRONG: NEW VIDEO ART FROM AUSTRALIA

Curators Alexie Glass, Sarah Tutton
Artists Guy Benfield, Philip Brophy, Amiel Courtin-Wilson, Daniel Crooks, DAMP, Destiny Deacon, Virginia Fraser, Shaun Gladwell, Lyndal Jones, The Kingpins, Marcus Lyall, James Lynch, Tracey Moffatt, TV Moore, Patricia Piccinini, David Rosetzky, Ivan Sen, Monika Tichacek, Craig Walsh
Partner Australian Centre for the Moving Image (ACMI), Melbourne
In contrast to a solo painting exhibition by a leading, older Indigenous artist like Dorothy Napangardi was the show of inner Sydney designers Dinosaur Designs. A very successful design group formed by the three artists named, they work with unusual materials – often coloured resins – making simple and distinctive sculptural objects for people’s wear and domestic use. This exhibition yielded impressive attendance figures, particularly in Taiwan where they recorded 12,415 visitors in three weeks. One comment in the visitor book stated: ‘I never realised that polyester resin could be the medium for making elegant and stylish jewellery until I saw Dinosaur Designs.’
LIVING TOGETHER IS EASY
Presented for Asialink's
Australia Japan Visual Arts Partnerships Program 2002-2004
Curators Jason Smith (Australia), Eriko Osaka (Japan)
Artists Fiona Hall, Rosemary Laing, Kaoru Motomiya, Tetsuya Nakamura, Samuel Namunjdjja, Susan Norrie, David Rosetzky, Taro Shinoda, Ricky Swallow, Tabaimo, Tadasu Takamine, Akira Yamaguchi
Partners National Gallery of Victoria, Melbourne / Art Tower Mito, Mito
Tour Mito, Melbourne (2004)

A major part of the Japan Visual Arts Partnerships Program 2002-2004, this joint exhibition evolved from leading Japanese curator Eriko Osaka traveling to Australia with the view of investigating the possibility of such a venture and inviting Jason Smith to be her Australian partner. This brought in the National Gallery of Victoria, to join with Osaka’s Art Tower Mito and the Japan Foundation. It became a model of joint arrangements: organizationally, financially, curatorially, and artistically. It was based on each side agreeing to the principle of the arrangement, then supporting “their” side equally. It makes for a very easy, cost effective arrangement, and, interestingly, remains the last time a significant selection of contemporary Japanese work has been seen in Melbourne. It attracted a large audience of mostly under 40 year olds. The 12 artists in Living Together is Easy presented a variety of works – videos, sculptures, paintings, installations, and photographs, which was seen by over 140,000 people.
SHIMAI-TOSHI
Presented for Asialink’s
Australia Japan Visual Arts
Partnerships Program 2002-2004
Curator John Kirkman
Artists Brook Andrew, Michael Butler, Prins (a.k.a Haro), Regina Walter
Partner Penrith Regional Gallery, Emu Plains
Tour Fujieda (2004)

The City of Penrith, near Sydney, and Fujieda City in Japan’s Shizuoka Prefecture have been sister cities since 1984, with the exhibition Shimai-Toshi developed to celebrate the 20th anniversary of this relationship. Shimai toshi means ‘giving of gifts between sisters’ and the exhibition took the form of a symbolic offering of gifts between two regional sister cities and communities. The four artists and curator traveled to Fujieda for the exhibition and anniversary celebrations, along with a delegation of 25 others from the City of Penrith. Curator John Kirkman made this a very successful venture because of long engagement with Japan and has followed this with further projects.

PATRICIA PICCININI: WE ARE FAMILY
Presented for Asialink’s
Australia Japan Visual Arts
Partnerships Program 2002-2004
Curator Linda Michael
Artist Patricia Piccinini
Partners Australia Council for
the Arts / Hara Museum of
Contemporary Art, Tokyo
Tour Tokyo (2004)

We are Family was initially shown as Australia’s contribution to the 2003 Venice Biennale. Taking advantage of existing interest in Japan of her work and the allure of “Venice”, Asialink approached the important Hara Museum for their interest in being the only other international venue. The Museum accepted with alacrity. The Museum advised that the show was ‘a record-breaking phenomenon.’ At their press conference there were more than 30 journalists – more press than the Hara Museum had ever had for any previous exhibition – very much aided by the presence of the artist and her ability to discuss her work. It was covered in 112 newspaper articles. Her catalogue sold out in days and there was standing room only at her University lecture.

Exhibition curator Linda Michael said ‘the showing of We Are Family at the Hara Museum was a complete success. It looked wonderful in the galleries, received a great deal of publicity which translated into high attendance figures, built on existing presence of an Australian artist in Tokyo, and strengthened Australian links with a fine Tokyo museum.’

ABOVE RIGHT Patricia Piccinini discusses her work with Her Imperial Highness Princess Takamado: The Young Family, 2002-3, silicone, acrylic, human hair, leather, timber, 80 x 150 x 110cm (irreg.)
RIGHT Patricia Piccinini Still Life With Stem Cells (detail), 2002, silicone, polyurethane, clothing, human hair, dimensions variable
AKIRA ISOGAWA: PRINTEMPS–ÉTÉ
Curator Katie Somerville
Artist Akira Isogawa
Partner National Gallery of Victoria, Melbourne
Tour Melbourne, Singapore, Manila, Bangkok, New Delhi, Mumbai (2005-2007)

The impact of this solo exhibition by a leading Australian artist, in this case Japanese-born but Australian (tertiary) educated fashion designer Akira Isogawa, was multiform: a beautiful and creative show that revealed the artist’s thinking, a show of a leading internationally recognised designer, and the revelation of how a creative person from one strong and influential culture like Japan can find greater freedom to explore both his heritage and his new surroundings, in those new surroundings. The exhibition focused on the creative process that Isogawa embarked upon over a five month period in the lead up to the presentation of his spring/summer collection in Paris in 2004. This elusive process, which is not usually accessible to the public, was revealed through a range of objects, working drawings, sounds, images and completed garments, something acknowledged by visitors at various venues. Said one commentator in Singapore: 'It’s brilliant to see Akira Isogawa’s work and also his thought/work processes throughout the whole collection'. And a reviewer in Manila wrote ‘a cursory look at the exhibit is simply inexcusable, because Isogawa’s works require a thorough study… It is well worth the time of anyone seriously pursuing a career in design’ (C. Mendez Legaspi, Business Mirror, 20 January 2006).
**CALLUM MORTON: TOMORROW LAND**

**Curator** Stuart Koop  
**Artist** Callum Morton  
**Tour** New Delhi, Chandigarh (2005)

*Tomorrow Land* was Australia’s contribution to the 11th Triennale India – attended by over 100,000 people. Asialink was invited to be the practical touring partner for the project once the selection of Morton had been made. Morton developed new work specifically for the Triennale based on the Tower of Shadows in Chandigarh designed by Le Corbusier. Shown at the Lalit Kala Academy in New Delhi and then in Chandigarh itself, the work included a three dimensional work positioned in the centre of the exhibition space, surrounded by prints celebrating architectural icons. Morton’s work won one of 10 major awards for outstanding work at the Triennale, judged by an international jury.

**OPEN LETTER**

**Curator** Binghui Huangfu  
**Artists** Dadang Christanto, Emil Goh, Selina Ou, Vienna Parreno with Krzysztof Osinski, George Poonkhin Khut with John Tonkin, Melissa Ramos, Koky Saly, Phaptawan Suwannakudt, My Le Thi  
**Partner** Asia-Australia Arts Centre, Sydney  
**Tour** Bangkok, Manila, Kuala Lumpur (2005-2006)

Binghui Huangfu, Director of 4A in Sydney, selected Australian artists of mostly South East Asian descent to explore the realities of leaving one’s home to live in another culture and how this affects their practice. The exhibition was envisaged as an ‘open letter’ between South East Asia and Australia. The group is part of a generation from this cultural background emerging to take prominent places within the Australian art world. The human side of this exhibition included video interviews with each artist discussing the influence of their background on their work, what it meant to live in Australia and links to the countries of their parents.
Presenting the work of nine leading Australian artists working in photography and video, *Supernatural Artificial* was a highly charged and moody exhibition that uncovered the un-natural and theatrical in contemporary photographic practice. For a major exhibition of Australian photography to be shown at the Tokyo Metropolitan Museum of Photography was a coup, and very well received by the Tokyo audience. It attracted 25 print media articles, with a circulation of nearly 200 million people, and the Museum reported ‘we had so many visitors in comparison with our usual data…. We’d like to have more interchange between the Australian and Japanese art scene’ and indeed this laid the way for the next exhibition there, with the work of Destiny Deacon (see 2006). Due to the overwhelming response achieved in Japan, *Supernatural Artificial* then toured five other countries, including selected works being exhibited at the 2006 Asian Art Biennale Bangladesh in Dhaka.
A SECRET HISTORY OF BLUE AND WHITE: CONTEMPORARY AUSTRALIAN CERAMICS
Curator Stephen Bowers
Artists Stephen Benwell, Robin Best, Bronwyn Kemp, Vipoo Srivilasa, Gerry Wedd
Partner JamFactory Contemporary Craft and Design, Adelaide

A Secret History of Blue and White highlighted the diversity and strength of Australian ceramics, positioning them within European and Asian design histories. Curator Stephen Bowers identified the assumptions and ceramic histories associated with ‘blue and white’ from the willow patterns of China coming to Europe as did the technique of porcelain. He also brought into focus the impact of technology and trade, revealing its effect on the development, interpretation and evolution of designs and patterns, alluding in the title both (ironically) to the very well known basis of ‘blue and white’ ceramics themselves and the (less ironic) less well-known socio-economic circumstances surrounding them. The North Asian basis of the blue and white concept meant that the Australian works were immediately intriguing to these audiences, curious to how such a local idea could be translated by such culturally different artists. As with Akira Isogawa, the freedom with how such traditions can be translated in Australia was provocative and of interest to these audiences, and the influence of the exhibition is being seen now in new works made in a number of the places where it toured.
FROM AN ISLAND SOUTH
Curator Jane Stewart
Artists Julie Gough, David Keeling, Jonathan Kimberley (collaborating with poet Jim Everett), Bea Maddock, David Stephenson, Richard Wastell, Philip Wolfhagen
Partner Devonport Regional Gallery, Devonport
Tour Lahore, Kuala Lumpur, Taipei, Bangkok (2006-2008)

The first Asialink exhibition curated from Tasmania, the artists in *From an Island South* explored the complexities underlying the island culture, especially through the interpretation of its unique landscape. Curator Jane Stewart explained that although each artist ‘… is passionate about the Tasmanian landscape, their works are more than representational depictions of a beautiful place.’

DESTINY DEACON:
WALK & DON'T LOOK BLAK
Presented for Asialink’s Australia Japan Visual Arts Partnerships Program 2005-2009
Curator: Natalie King
Artist Destiny Deacon
Partners Museum of Contemporary Art, Sydney / Tokyo Metropolitan Museum of Photography, Tokyo
Tour Sydney, Tokyo (2006)

Following the success of *Supernatural Artificial*, this major retrospective prepared for the MCA in Sydney was shown to great interest at the major photography/new media museum in Tokyo. This was the first survey by this leading Australian Indigenous artist to be shown in Japan. Spanning fifteen years of Deacon’s career, the exhibition highlighted photographic, video and installation works that established her in the Australian and international art worlds. The exhibition attracted nearly 10,000 visitors with 250 invited guests attending the opening reception.

The exhibition was the first to travel to Lahore for a number of years, and the rapt attention of audiences to the words of curator Sean Kelly is palpable in photographs, belying much of the simplistic media about that country. An art student there noted the need for engagement saying ‘This is the first time I have seen such an artistic exhibition featuring new techniques and ideas.’
Destiny Deacon
Walk & don't look blak.

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RE: SEARCH – ART COLLABORATION BETWEEN AUSTRALIA AND JAPAN

Presented for Asialink’s Australia Japan Visual Arts Partnerships Program 2005-2009

Coordinator Sarah Bond
Curators Katie Lee and Dean Linguey, Mark Feary, David Teh
Artists Damiano Bertoli, Sue Dodd and Bianca Hester, Katie Lee and Dean Linguey, Ruark Lewis and Jonathon Jones
Partners Experimenta, Melbourne / Sendai Mediatheque, Sendai
Tour Sendai (2006)

Re: search presented new site-specific media artworks from Australia and Japan as part of a strong partnership between like organisations, Experimenta in Melbourne and Sendai Mediatheque based in that northern Japanese city. The selection of artists was based on the hope that they would find synergies, challenges and inspiration from each other’s work. Ashley Rawlings wrote in The Japan Times ‘what holds Re: search together is the strength of the work on show – whether the exhibition is defined as international or local, or as a self-questioning product of the globalised age, its concerns are inherently contemporary’ (14 December 2006). Australian artists David Haines and Joyce Hinterding said they were ‘presented an irresistible opportunity to realise a ‘work of our dreams...’ A significant bilingual catalogue was produced.

RUN ARTIST RUN

Coordinator Sarah Bond
Curators Katie Lee and Dean Linguey, Mark Feary, David Teh
Artists Damiano Bertoli, Sue Dodd and Bianca Hester, Katie Lee and Dean Linguey, Ruark Lewis and Jonathon Jones
Partners 1/2doz., Sydney / a little blah blah, Ho Chi Minh City / Conical Inc, Melbourne / p-10, Singapore / Plastique Kinetic Worms (PKW), Singapore / Ryllega, Hanoi / West Space, Melbourne
Tour Melbourne, Hanoi, Ho Chi Minh City, Singapore (2007)

Asialink invited three Australian-based Artist Run Initiatives to develop a project in partnership with four Asian-based Artist Run Initiatives. Asialink’s Sarah Bond states ‘run artist run was part exhibition, part residency but above all collaborative. It was the chance for artists and curators who had previously worked together (both physically and in cyberspace) to meet up and delve deeper into ideas face to face....’ While Asialink initiated this series of independent projects, it was the generosity, passion and will from the ARIs that resulted in its ultimate success and in establishing an ARI exchange model for the future.

Three exhibitions were presented: Intersection, a project by Katie Lee in collaboration with sound artist Dean Linguey, was an exhibition/residency in association with Ryllega Gallery and a little blah blah. An Index of Kindness, curated by Dougal Phillips for 1/2doz. was a partnership with p-10 and involved Ruark Lewis and Jonathon Jones travelling to Singapore to produce site-specific installations and performances. West Space East was a project developed by West Space, in partnership with Plastique Kinetic Worms (PKW). Curator Mark Feary and participating artists Damiano Bertoli, Sue Dodd and Bianca Hester undertook a series of workshops and discussions in Singapore prior to mounting the exhibition at PKW.
Streetworks: Inside Outside Yokohama featured works by two leading Australian video artists, Shaun Gladwell and Craig Walsh. Their works were a highlight at the International Triennale of Contemporary Art Yokohama 2005, selected for display there in very different circumstances to making a new exhibition to tour further. Asialink had seen the interest in Patricia Piccinini’s work in Japan, partly as a result of it having been in the Venice Biennale. Could the work of these two artists, shown in Yokohama, form a new touring show that both highlighted the specific work and also gave wider access to what had been seen in this major exposition in Japan? David Broker was asked to curate such a show and the answer was a resounding ‘yes’. The exhibition kept being requested; the response was very positive, concluding its tour in Indonesia as part of the main visual arts event for the special focus year by Australia, in2oz Creative Australia (2008), where both artists and the curator traveled. Craig Walsh was invited back to participate in the 2009 Jakarta Biennale and it gave curator David Broker his first taste of Indonesia, a place he says he regrets not having engaged with previously.

View Masters – Remix
Presented for Asialink’s Australia Japan Visual Arts Partnerships Program 2005-2009
Curator Jane Hindson in collaboration with Kojima Takashi, Osaka Arts Aporia Artists Nathan Gray, Haco, Miyamoto Hiroshi, Dylan Martorell, Geoff Robinson, Mariko Tajiri, Kojima Takashi, Umeda Tetsuya Partner West Space, Melbourne / Osaka Arts Aporia Project, Osaka Tour Osaka (2007)

Four Australian artists attended field-recording workshops in Osaka with their Japanese colleagues to create a new work for exhibition in January 2007. The work focused on the aural peculiarities and soundscapes of Osaka and Melbourne tramways and train lines. According to Jane Hindson, the collaborative project enabled the artists to ‘continue their ongoing relationship with the Japanese ARI sector while building knowledge and experience in hybrid art project management at an international level.’
THE WORLD IN PAINTING

Curator Zara Stanhope
Artists John Citizen, Amanda Davies, Diena Georgetti, Raafat Ishak, James Morrison, Nancy Naninurra Napanangka, Elizabeth Newman, Boxer Milner Tjampitjin
Partner Heide Museum of Modern Art, Melbourne
Tour Chiang Mai, Bangkok, Manila, Hanoi, Melbourne, Newcastle, Morwell, Warnambool (2007-2009)

*The World in Painting* brought together eight of Australia’s most distinguished artists who collectively present personalised worlds through painting, ranging from domestic interiors to dream-like landscapes. Given that painting is a tradition with a history reaching back over thousands of years, the exhibition addressed how painting can manage to retain its contemporary relevance and freshness. As a direct result of Zara Stanhope’s engagement with the touring exhibition in Asia, four Asian artists were invited to contribute to the exhibition at Heide Museum of Modern Art in Melbourne. Asialink partnered with NETS (Victoria) to tour the exhibition within Australia.
The first major survey of the artist’s work, *Brook Andrew: Eye to Eye* focused the politics of difference and, closely entwined, the implications of ‘the gaze’. Through portraiture, taxidermy, and neon lettering, Andrew addresses the challenges of intercultural communication, making connections between local and global experiences. Adopting a combination of traditional and contemporary elements, Andrew honours his Wiradjuri ancestors. When presented in Manila, exhibition curator Geraldine Barlow commented: ‘It was a great privilege to see Filipino audiences reacting and relating strongly to Brook Andrew’s work. It was wonderful to see the video screening space in which the Interviews 2007 were shown packed full with about 40 students avidly watching the questions and replies, laughing at the humour in the work...’ Andrew traveled to Bangkok for the official opening where according to the Australian Embassy, *Eye to Eye* recorded the highest visitation numbers of any Australian exhibition to date.
DIORAMA OF THE CITY: BETWEEN SITE & SPACE

Presented for Asialink’s Australia Japan Visual Arts Partnerships Program 2005-2009

Curators Hisako Hara (Japan), Reuben Keehan (Australia)

Artists Exonero, Alex Gawronski, Paramodel, Gail Priest, Tim Silver, Hiraku Suzuki

Partners Artspace, Sydney / Tokyo Wonder Site, Tokyo

Tour Tokyo, Sydney (2008-2009)

In this collaborative project, three Sydney-based artists undertook a six-week residency at Tokyo Wonder Site, engaging with Japanese artists and developing work in preparation for a major exhibition in Tokyo. Artspace reciprocated by hosting the Japanese and Australian artists as they developed an exhibition in Sydney. The project sought to strengthen and expand artist networks in the Asia-Pacific region, while introducing audiences in both countries to new and innovative practices in installation, performance and media art. Artspace and Tokyo Wonder Site are similar organizations, sited in the centre of major cities in both countries, with the position of the leading ‘contemporary art space’. Both with their residency opportunities and interest in international engagement, they are ideal partners for such a project. Diorama of the City was one of three ‘Sydney Consortium’ projects and part of the Australia-Japan Visual Arts Partnerships Program 2005-2009.
TA TEUT AMARASI – AWAKENING
Curator Joanna Barkmann
Artists Australia: Winsome Jobling, Leon Stainer West Timor: Zarid Baksuni, I. Gusti (Roy) Desrond, Jubilina Yohana Francis, Agustina Obe Koroh, Katarina Kimon Koroh, Melsy Mangu Koroh, Mira Samaria Koroh, Moses Koroh, Quinta (Inta) Koroh, Robert Maurits Koroh, Simon Petrus Obe Koroh, Rafael Mangu, Nelson Muni, Markus Muni Partkais, Mel Anderson Natu, Fredy Tamonob, Johannis Yulianna
Partners Charles Darwin University, Darwin / Nomad Art Productions, Darwin / Museum and Art Gallery of the Northern Territory, Darwin / Yayasan Kelola, Jakarta
Tour Darwin, Kupang, Melbourne (2008)

In 2007, Darwin artists Winsome Jobling and Leon Stainer conducted a series of workshops in Bau, West Timor, introducing fine paper-making and print-making techniques to Sanggar Ulm Nima, a community of weavers, with the aim of providing opportunities for longer-term economic benefits and a revival of cultural activity in the area. The print series was exhibited in conjunction with traditional textiles from the community and presented at the 2008 Darwin Festival followed by shows in Melbourne and Kupang Museum.

TRACE ELEMENTS: SPIRIT AND MEMORY IN JAPANESE AND AUSTRALIAN PHOTOMEDIA
Presented for Asialink’s Australia Japan Visual Arts Partnerships Program 2005-2009
Curators Bec Dean (Australia), Shihoko lida (Japan)
Artists Phillip Brophy, Jane Burton, Alex Davies, Genevieve Grieves, Sophie Kahn, Teiji Furuhashi, Seiichi Furuya, Chie Matsui, Lieko Shiga, Kazuna Taguchi
Partners Tokyo Opera City Gallery, Tokyo / Performance Space, Sydney
Tour Tokyo, Sydney (2008-2009)

Another element of the Australia-Japan Sydney Consortium, Trace Elements: Spirit and Memory in Japanese and Australian Photomedia was an exhibition encompassing both the traditions and the innovations of photomedia practice, from black and white photography to interactive video installation. It considered the ways in which contemporary artists are addressing the intrinsic relationship of photography to time, memory and the metaphysical association of the medium to phantasmagoria and the semblance of lived experience. The exhibition reached an audience of over 11,000 people. The strong partnership of young curators had been formed on a tour of Japan by Bec Dean with Reuban Keehan of Artspace and Sally Breen, where she met Shihoko lida and realized they shared ideas and interests in common. From this they developed a very close relationship and this exceptional exhibition that was shown in the important Tokyo Opera City Gallery and then in Performance Space in Sydney. Bec Dean said exhibition was ‘the most important exhibition of my career to date and sets a benchmark for future projects’ (Artlink, vol. 28, no.4). Shihoko lida, as a result of this project, has decided to spend two years working in Australia.
The exhibition Under My Skin selected five artists from the hundreds who had undertaken Asialink Artists Residencies in Asia over the 20 years of the program, to reflect the influence and variety of that experience on their work – how the experience had got ‘under their skin’. Each of the five disparate artists (who had been to the Philippines, Vietnam, Taiwan, India, Singapore and Korea) revealed a unique understanding of the worlds in which they were immersed, worlds unknowable to the passing tourist or the casual observer. The exhibition attracted over 14,000 visitors. In Seoul it was part of Platform Seoul 2009 a major annual international art event, directed and curated by Kim Sun Jung, who had been involved with the earlier Asialink projects, Tracey Moffatt (1999) and Unhomely (1998).

Abundant Australia was originally presented at the 11th Venice Architecture Biennale and revealed a diverse range of styles and concepts key to Australian architecture. Asialink approached the AIA to tour this highlights exhibition, previously shown at Object Galleries, Sydney, as a direct response to the growing interest it had noted from the region for Australian design and architectural practice. Forums on architecture were held in Bangkok and Kuala Lumpur to coincide with the exhibition. Participating architect Chris Bosse noted in Kuala Lumpur that ‘the conference and the exhibition were very well received.’ Brian Parkes Deputy Director of Object, Sydney, installed the show in Singapore and said: ‘The exhibition looked outstanding…and much interest was generated in Australian architecture. I met and have maintained contact with several influential designers, architects and curators.’
ERASED: CONTEMPORARY AUSTRALIAN DRAWING

Curator Natasha Bullock

Artists Vernon Ah Kee, Christian Capurro, Simryn Gill, Jonathan Jones, Tom Nicholson, Raquel Ormella

Partner Art Gallery of New South Wales, Sydney

Tour Singapore, Bangkok, Chiang Mai, Khon Kaen (2009-2010)

Curator Natasha Bullock invited six internationally prominent contemporary artists who focused on challenging the traditional notions of drawing in their practice. She states ‘As an inherent part of the creative methodology of drawing, this exhibition highlights how erasure is a generative strategy, one that proposes a future of political, social, environmental and aesthetic transformations.’ This was the first drawing-based exhibition to tour with Asialink.
LOUISA BUFARDECI;
SOME MATERIAL FLAGS
LOUISA BUFARDECI & ZON ITO
Presented for Asialink’s
Australia Japan Visual Arts
Partnerships Program 2005-2009
Curators Rachel Kent (Sydney),
Fumihiko Sumitomo (Tokyo)
Artists Australia: Louisa Bufardeci
Japan: Zon Ito
Partners Museum of Contemporary
Art, Sydney / Museum of
Contemporary Art (MOT), Tokyo
Tour Tokyo, Sydney (2009)

Louisa Bufardeci produced 25 large
cotton ‘flags’ that hung within huge
entry spaces and outside the major
museum for contemporary art in
Tokyo, MOT, and was viewed by over
100,000 people. Bufardeci explains:
‘Each flag used basic symbols to
illustrate statistics about fairly mundane
habits and behaviours of their citizens.
I wanted to replace the idealism
and nationalism of the typical flag
iconography with ‘real’ information
about the experiences of the people
who lived in those countries.’ While
in Japan, Japanese artist Zon Ito was
selected to return with her to Sydney
for a joint showing at the MCA, as part
of its ‘international pairings’ program.
This exchange by very well matched
institutions in Tokyo and Sydney was
the third exhibition iteration of the
‘Sydney Consortium’.

WHITE HOT:
CONTEMPORARY AUSTRALIAN GLASS
Curators Sarah Bond, Ann Jakle,
Barbara McConchie
Artists Nadege Desgenetez,
Wendy Fairclough, Deirdre Feeney,
Jessica Loughlin, Tom Moore,
Brenden Scott French, Itzell Tazzyman,
Janice Vitkovsky
Partners Craft ACT, Canberra /
Canberra Glassworks, Canberra
Tour Bangkok, Hanoi, Taiwan,
Kuala Lumpur, Manila (2009-2010)

White Hot united the works of eight
internationally renowned Australian
glass artists who are at the forefront of
contemporary glass practice. Asialink
had decided to focus on glass and
invited Craft ACT and the Canberra
Glassworks to take part following
the interest in the ceramics exhibition
A Secret History of Blue and White.
Each artist in White Hot challenges the
traditional ideas and methods of glass
making and reflects current Australian
glassmaking trends. The exhibition
attracted 53,500 visitors over the 123
days of exhibition display.

Exhibiting artist Brenden Scott French
accompanied the exhibition to Hanoi
and said: ‘The opportunity to travel
such as this, with a professional
focus, is always inspiring and upon
return it was invigorating getting back
into the studio and reflecting on the
experiences with a renewed and
energised application to my work. It
does wonders, in my practice, to know
that the possibility of communication is
still alive, rigorous and made possible
through initiatives such as White Hot.’
2010

FACE TO FACE
Curator Kathy Cleland
Artists Michele Barker and Anna Munster, Denis Beaubois, Daniel Crooks, Anna Davis and Jason Gee, Emil Goh, Angelica Mesiti, Adam Nash and Mami Yamanaka, David Rosetzky, Rachel Scott, Stelarc, John Tonkin
Partner d/Lux/MediaArts, Sydney
Tour Bangkok, Singapore, Manila (2010-2011)

Face to Face’s tour of Asia followed a successful Australian national tour. It included a range of media including digital photography, video and interactive installation, all of which provide an engaging perspective on how digital technologies are reshaping our understanding and experience of contemporary identity. Curator Kathy Cleland states: ‘In today’s media saturated environment, the archetypal mirror image is only one of many technologically mediated images of the human face that are now available to us. Over the last 150 years, new imaging and media technologies… have initiated many new ways of representing the human face as a visual image. These different media forms mirror the human face in different ways and affect how we see and understand ourselves. They also play an important role in creating our sense of self and self-image.’

STRUCTURAL INTEGRITY
Curators Ulanda Blair, Sarah Bond, Jeff Khan
Artists various
Partner Next Wave Festival, Melbourne
Tour Guangzhou, Yogyakarta, Singapore (2010-2011)

Structural Integrity was a project focused on collaborations between Australian-based and Asian-based Artist Run Initiatives, and builds on the earlier success of run artist run (see 2007). The project outcomes here – exhibitions, performances, recordings – were all informed by an initial residency/exhibition that took place in Melbourne as part of the 2010 Next Wave Festival. This involved artists from all over Australia and Asia collectively building a large-scale structure or ‘pavilion’ that communicated their individualistic artistic principles, inside a vast historical building, the Meat Market. Asialink in partnership with Next Wave developed a second stage focused on a series of residencies being undertaken by three selected Australian ARIs in Asia, working with ARI networks established in the earlier Melbourne-based project.
VENUE LIST

Australia
Artisan, Brisbane
Asia-Australia Art Centre/Gallery, Sydney
Bathurst Regional Art Gallery
Bendigo Art Gallery, Bendigo
Cairns Regional Gallery, Cairns
Canberra School of Art Gallery, Canberra
Centre for Contemporary Photography, Melbourne
Conical Inc, Melbourne
Contemporary Art Centre of South Australia, Adelaide
Devonport Regional Gallery, Devonport
Festival Theatre Foyer, Adelaide Festival, Adelaide
Gertrude Contemporary Art Spaces, Melbourne
Gosford Regional Art Gallery
Heide Museum of Modern Art, Melbourne
Hilton Hotel, Cairns
Ian Potter Gallery, University of Melbourne, Melbourne
The Ian Potter Centre: NGV Australia, Melbourne
Institute of Modern Art, Brisbane
JamFactory Contemporary Craft & Design, Adelaide
Latrobe Regional Gallery, Morwell
Monash University Museum of Art, Melbourne
National Gallery of Victoria, Melbourne
Newcastle Region Gallery, Newcastle
Object: Australian Centre for Craft and Design, Sydney
Parliament House, Canberra
Perth Institute of Contemporary Art, Perth
Queensland Art Gallery, Brisbane
Queen Victoria Building, Sydney
RMIT Gallery, Melbourne
Southgate, Melbourne
Tamworth Regional Gallery, Tamworth
The Art Gallery of New South Wales, Sydney
Tin Sheds Gallery, University of Sydney
Tolarno Galleries, Melbourne
Victorian College of the Arts, Melbourne
Wagga Wagga Regional Art Gallery
Warrnambool Art Gallery, Warrnambool
Watt Space, Newcastle
Waverley City Gallery, Melbourne
West Space, Melbourne
24HR Art, Darwin
Bangladesh
National Gallery, Bangladesh, Dhaka
Shilpakala Academy, Dhaka

Brunei
Centrepoint Hotel, Bandar Seri Begawan

China
China Millennium Monument, Beijing
Design Institute, Beijing University of Technology, Beijing
Hong Kong Visual Arts Centre, Hong Kong
Lingnan Gallery, Academy of Fine Arts, Guangzhou
Song He Tang, Beijing
University of Science & Technology, Hong Kong
Wangfeng Gallery, Beijing
Zhongshan Library, Guangzhou
Zhu Quizan Gallery, Shanghai

India
Chitrakala Parishath, Bangalore
Gallery Chemould, Mumbai
Gallery 88, Calcutta
Government Museum & Art Gallery, Chandigarh
Indira Ghandi National Centre for the Arts, New Delhi
Jawahar Kala Kendra, Jaipur
Jehangir Nicholson Museum of Modern Art, Mumbai
Karnataka Chitrakala Parishath, Bangalore
Lalit Kala, New Delhi
MS University Faculty of Fine Art, Baroda
National Gallery of Modern Art, Mumbai
National Institute of Design, Ahmedabad
Prince of Wales Museum, Mumbai
Sakshi Gallery, Bangalore
Sanskriti Kendra, New Delhi
Taj Gallery, Mumbai
YB Chavan Centre, Bombay

Indonesia
Australian Chancery, Jakarta
Eastern Hall, Institut Teknologi, Bandung
Gedung Pamarin Seni Rupa, Jakarta
Jogya Gallery, Yogyakarta
Museum Puri Lukisan, Ubud
The National Gallery of Indonesia, Jakarta
National Museum of Indonesia, Jakarta
Taman Budaya, Gajah Mada, Yogyakarta

Japan
Australian Embassy, Tokyo
Art Tower Mito, Mito
Daimaru Gallery, Osaka
Echigo Tsumari Art Triennial, Echigo Tsumari
Fujieda City Museum, Fujieda
Hara Museum, Tokyo
Hillside Forum, Tokyo
Kushiro City Museum, Kushiro
National Museum of Modern Art, Kyoto
National Museum of Modern Art, Tokyo
Museum of Natural Science, Matsunoyama
Nadiff Bookstore, Tokyo
Sendai Mediatheque, Sendai
Museum of Natural Science, Matsunoyama
Tokyo Opera City Art Gallery, Tokyo
Tokyo Metropolitan Art Space, Tokyo
Tokyo Metropolitan Museum of Photography, Tokyo
Tokyo Wonder Site, Tokyo

Korea
Artsonje Center, Seoul
Artsonje Museum, Kyongju
Cheju Art Association, Cheju Island
Gallery Art Beam, Seoul
Gallery Bing, Seoul
Gallery Sagak, Seoul
Hong, Seoul
Jeonju International Film Festival, Seoul
Posco Gallery, Seoul
Samuso: Space for Contemporary Art, Seoul
Seoul Arts Centre, Seoul
Ssamzie Space, Seoul
Walker Hill Gallery, Seoul
Whanki Museum, Seoul

Laos
Lao Cultural Hall, Vientiane
Malaysia
Balai Seni Lukis Negara (National Art Gallery), Kuala Lumpur
Kuching (South) City Hall, Kuching
Muzium Darul Ridzuan, Perak
Petronas Gallery, Kuala Lumpur
Rimbun Dahan, Kuang
Sabah Art Gallery, Kota Kinabalu
Sarawak State Library, Kuching
University Sains Malaysia, Penang
Valentine Willie Fine Art Gallery, Kuala Lumpur
Wei-ling Gallery, Kuala Lumpur

Sri Lanka
Barefoot Gallery, Colombo
Finomenal Gallery, Colombo
Gallery 706, Colombo
Lionel Wendt Gallery, Colombo

Taiwan
Kaohsiung Museum of Fine Arts, Kaohsiung
Mountain Art Gallery, Kaohsiung
National Museum of History, Taipei
Pacific Cultural Foundation Gallery, Taipei
Tainan Cultural Centre, Tainan
Taipei Fine Arts Museum, Taipei
Taiwan Museum of Art, Taichung
Tamsui Centre of Art, Tamsui

Thailand
Amari Watergate Hotel, Bangkok
Art Centre, Chulalongkorn University, Bangkok
Australian Embassy, Bangkok
Bangkok Art and Cultural Center, Bangkok
Chiang Mai University Gallery, Chiang Mai
International School Library, Bangkok
Juldis Hat Yai Plaza, Songkhla
Khon Kaen University, Khon Kaen
National Gallery, Bangkok
Satul Wattana Conference Hall, Satul
Silpakorn University, Bangkok
Songkhlanakarin University, Pattani Campus, Pattani
Srinakharinwirot University, Songkhla
The Queen's Gallery, Bangkok

Nepal
Annapurna Hotel, Kathmandu
Dwarika's Hotel, Kathmandu
Indigo Gallery, Kathmandu

Pakistan
Alhamra Arts Council, Lahore
National Arts Council, Islamabad
National College of Arts, Lahore
National Art Gallery, Islamabad
VM Art Gallery, Karachi

Philippines
Ateneo Art Gallery, Manila
Australia Centre, Manila
Ayala Museum, Manila
Cultural Centre of the Philippines (CCP), Manila
Dagukan Gallery, Davao
Gallery Luna, Cebu
GSIS Gallery, Manila
Metropolitan Museum of Manila, Manila
Pagdiwata Arts Festival, Puerto Princesa
Tamawan Village Gallery, Baguio
University of the Philippines, Manila
Yuchengco Museum, Manila

Vietnam
A little blah blah, Ho Chi Minh City
Australian Embassy, Hanoi
Gallery Vietnam, Ho Chi Minh City
Hanoi Art Institute, Hanoi
Hanoi University of Fine Arts Gallery, Hanoi
Ho Chi Minh City Museum, Ho Chi Minh City
New World Hotel, Ho Chi Minh City
Ryllega Gallery, Hanoi
South Saigon Arts Centre, Ho Chi Minh City
Van Ho Exhibition Centre, Hanoi
Vietnam Fine Arts Museum, Hanoi
39 Hang Bai, Hanoi

Singapore
Earl Lu Gallery, LaSalle–SIA Gallery
Nanyang Academy of Fine Arts
P-10
Plastique Kinetic Worms (PKW)
Singapore Art Museum
Singapore Design Centre
The Arts House
The Esplanade
The Substation
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