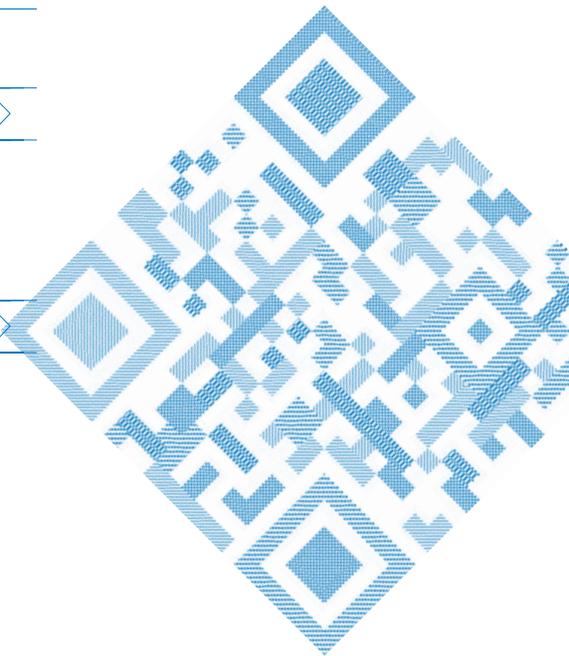
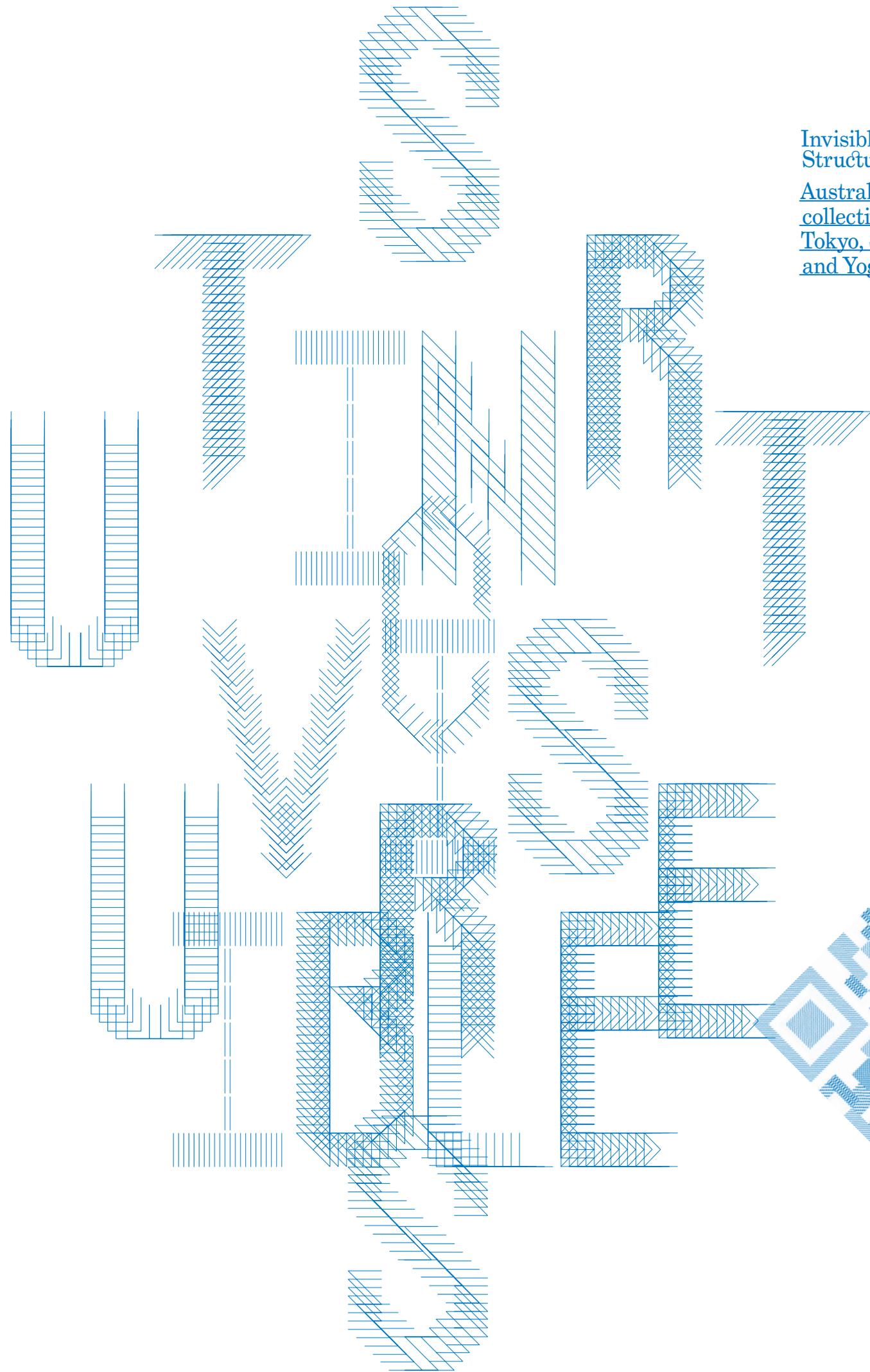
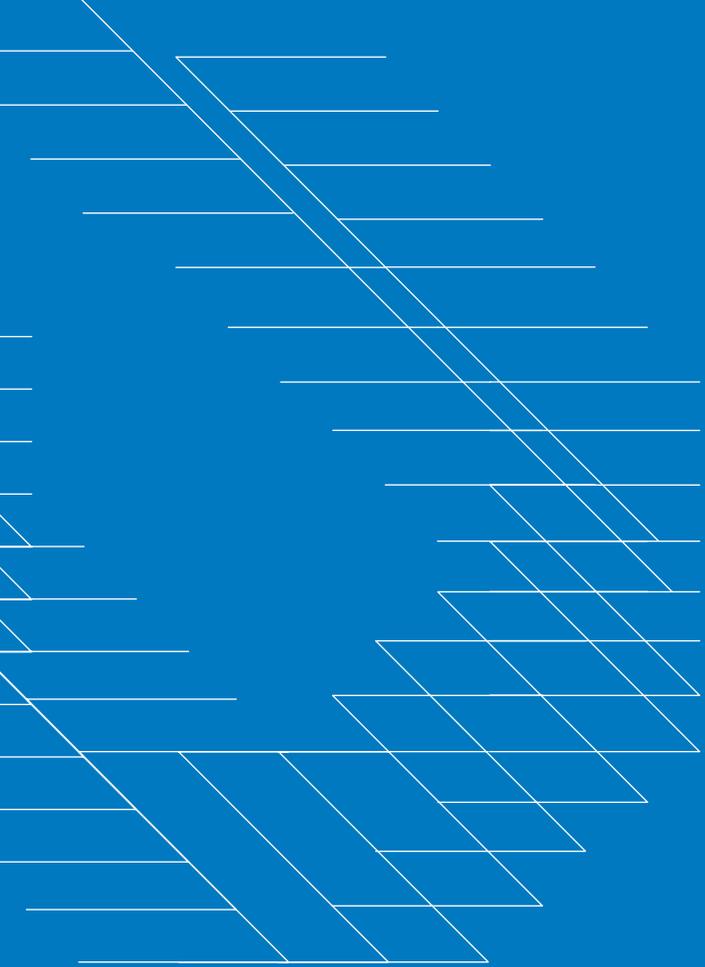
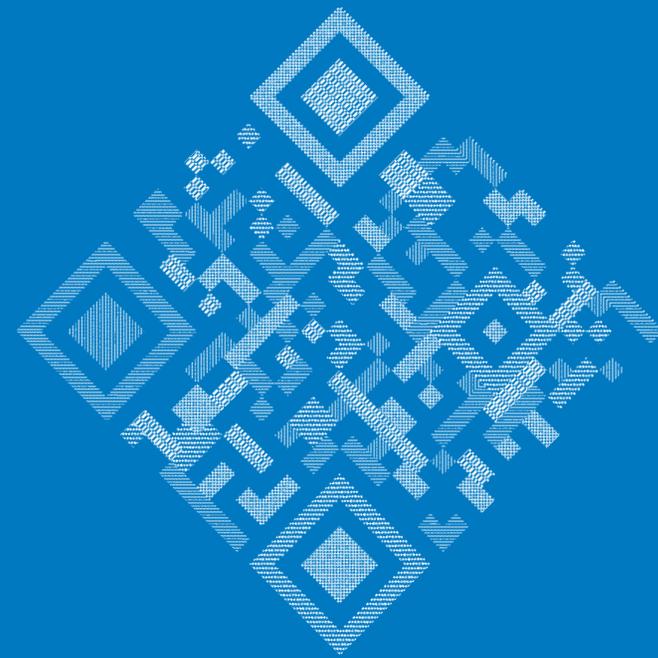


Invisible
Structures:
Australian artist
collectives in
Tokyo, Singapore
and Yogyakarta.





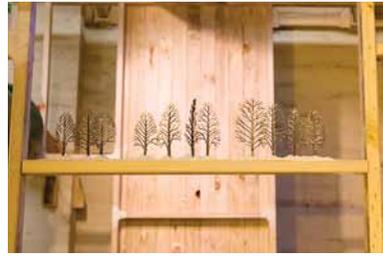
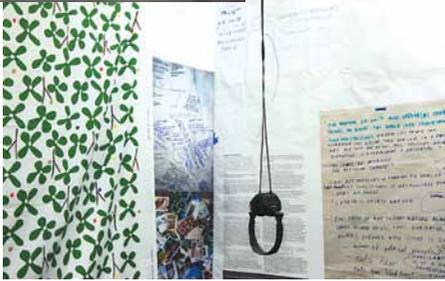
This project has been organised and developed by Asialink in partnership with Next Wave and is supported by the Australia Council for the Arts, the Australian Government's arts funding and advisory body, through the Visual Arts and Craft Strategy an initiative of the Australian, State and Territory Governments. The Asialink Visual Arts Touring Exhibition Program is supported by the Australian Government through the Department of Foreign Affairs and Trade.



01

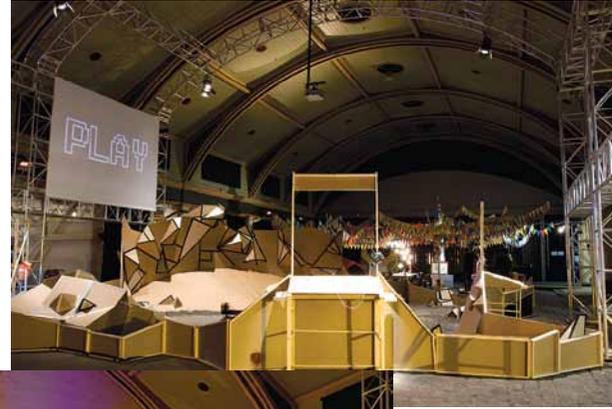


02



03

01 Y3K. 'Untitled' (installation detail) 02 Y3K. 'Untitled' (installation detail) 03 Boxcopy Contemporary Art Space, 'Simple Pleasures' (installation detail) 04 Six_a Inc., 'Supercharger' (installation detail) 05 Six_a Inc., 'Supercharger' (installation detail)



05

04



06



07

06 Boxcopy Contemporary Art Space, 'Simple Pleasures' (installation detail) 07 Y3K. 'Untitled' (installation detail) 08 Boxcopy Contemporary Art Space, 'Simple Pleasures' (installation detail) All works presented as part of *Structural Integrity* at the 2010 Next Wave Festival, Melbourne, Australia.

08



Invisible Structures:
[Australian artist collectives in Tokyo, Singapore and Yogyakarta.](#)



Y3K @ ART CENTER ONGOING
TOKYO, JAPAN
♦ 3/12/10-10/2/11

BOXCOPY CONTEMPORARY ART SPACE
@ POST-MUSEUM
SINGAPORE
♦ 8/12/10-4/2/11

SIX_A INC. @ HOUSE OF NATURAL FIBER
YOGYAKARTA, INDONESIA
♦ 2/5/11-30/5/11

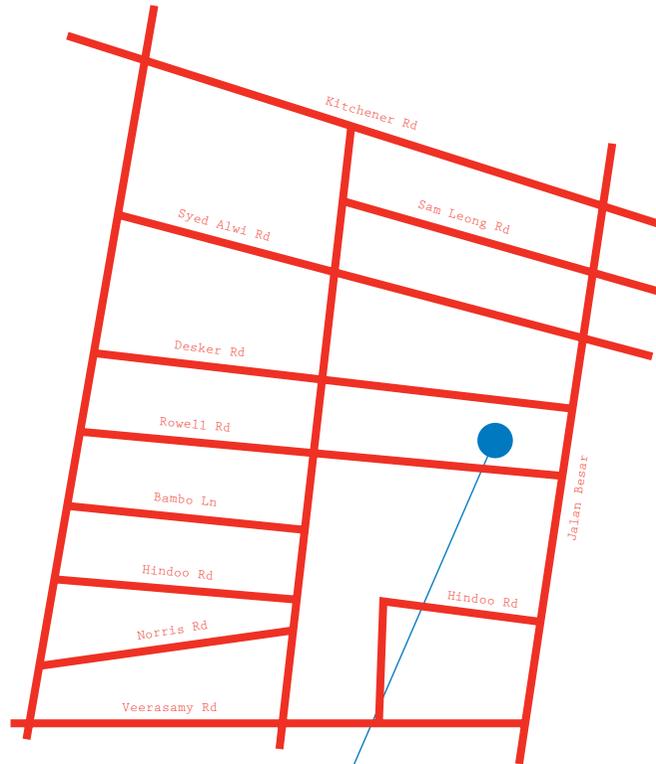
Next Wave is a biennial festival and artist development organisation, presenting genre-busting new work by the next wave of Australian artists. Spanning all art forms and encouraging interdisciplinary practice, Next Wave fosters new work which is challenging, critically engaged and provides a forum for new encounters between artists and audiences. www.nextwave.org.au

Asialink is Australia's leading centre for the promotion of public understanding of the countries of Asia and of Australia's role in the region. Established in 1990, Asialink is a key provider of information, training and professional networks. It is a non-academic centre of The University of Melbourne and an initiative of the Myer Foundation. The Asialink Visual Arts program offers opportunities for Australian visual artists and craftspeople to spend time working in Asian countries, and initiates and facilitates exhibitions of contemporary art and craft between Australian and Asian countries and initiates special bilateral projects in focus countries. www.asialink.unimelb.edu.au

Design: People Collective.
www.peoplecollective.com.au
 Photography: Shea Bresnehan.
 ISBN: 978 0 7340 4200 2

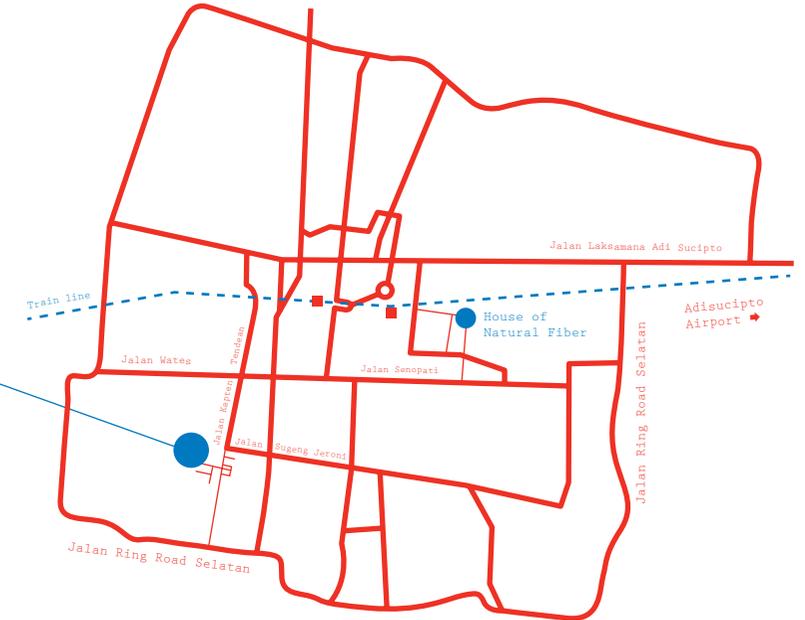


Scan the QR code to access the Invisible Structures website from your phone.

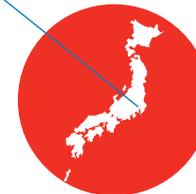
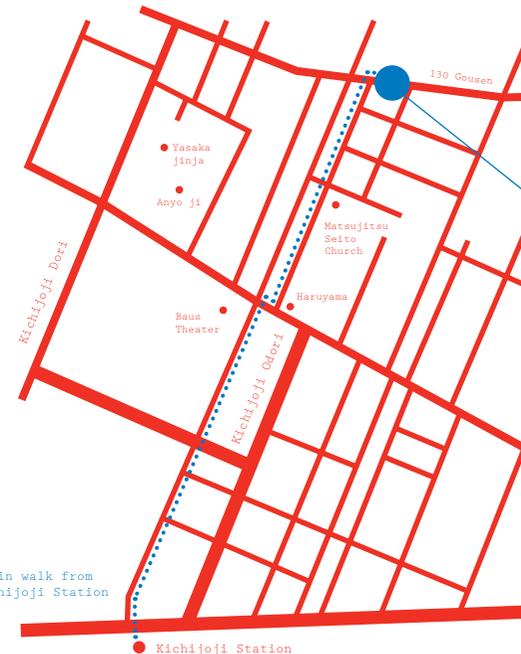


Post-Museum
 107+109 Rowell Rd
 S209033, [Singapore](#)

Sangkring Art Space
 Nitiprayan, Rt.1 Rw.2
 No. 88 Ngestiharjo,
 Kasihan, Bantul,
 Yogyakarta, 55182,
[Indonesia](#)



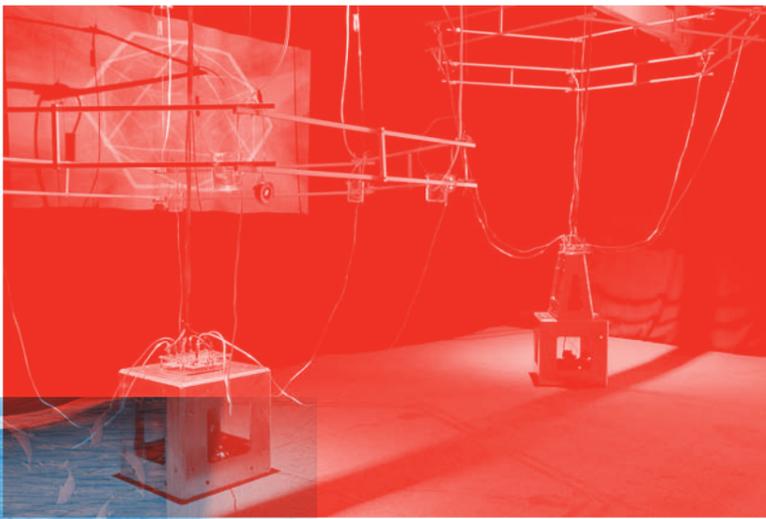
NOTE: Six_a's residency outcome with House of Natural Fiber will be presented at the satellite site, Sangkring Art Space.



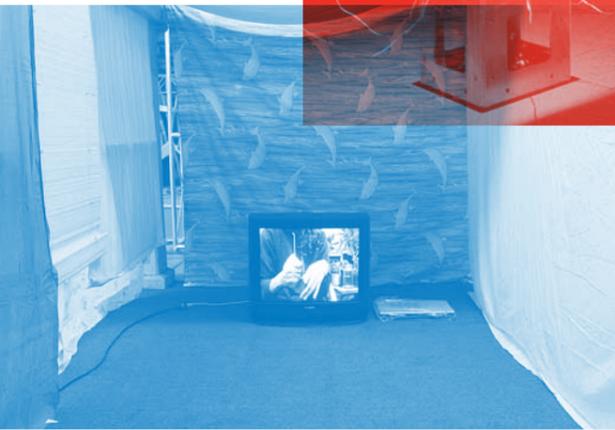
Art Center Ongoing
 180-0002 Tokyo-to,
 Musashino-shi, Kichijoji,
 Higashi-cho 1-8-7, [Japan](#)

9 min walk from
 Kichijoji Station

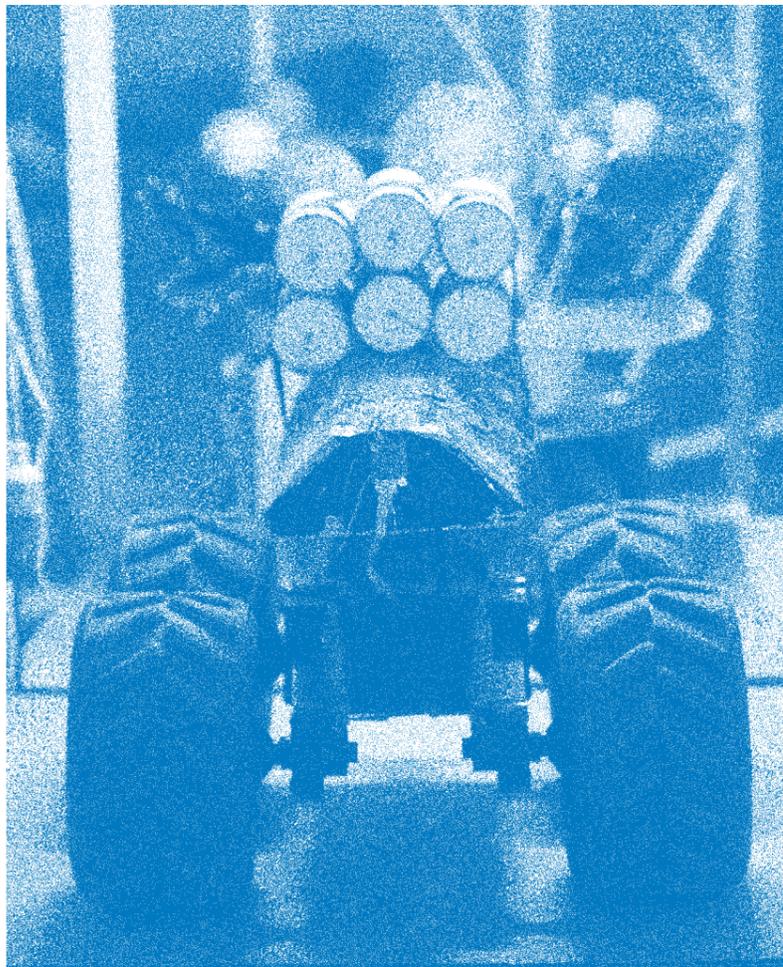
● Kichijoji Station



02



01



03

Australian artist collectives in Tokyo, Singapore and Yogyakarta.

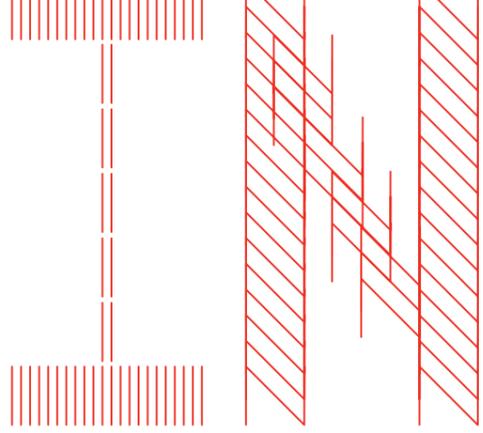
FOREWORD BY ULANDA BLAIR

Invisible Structures:

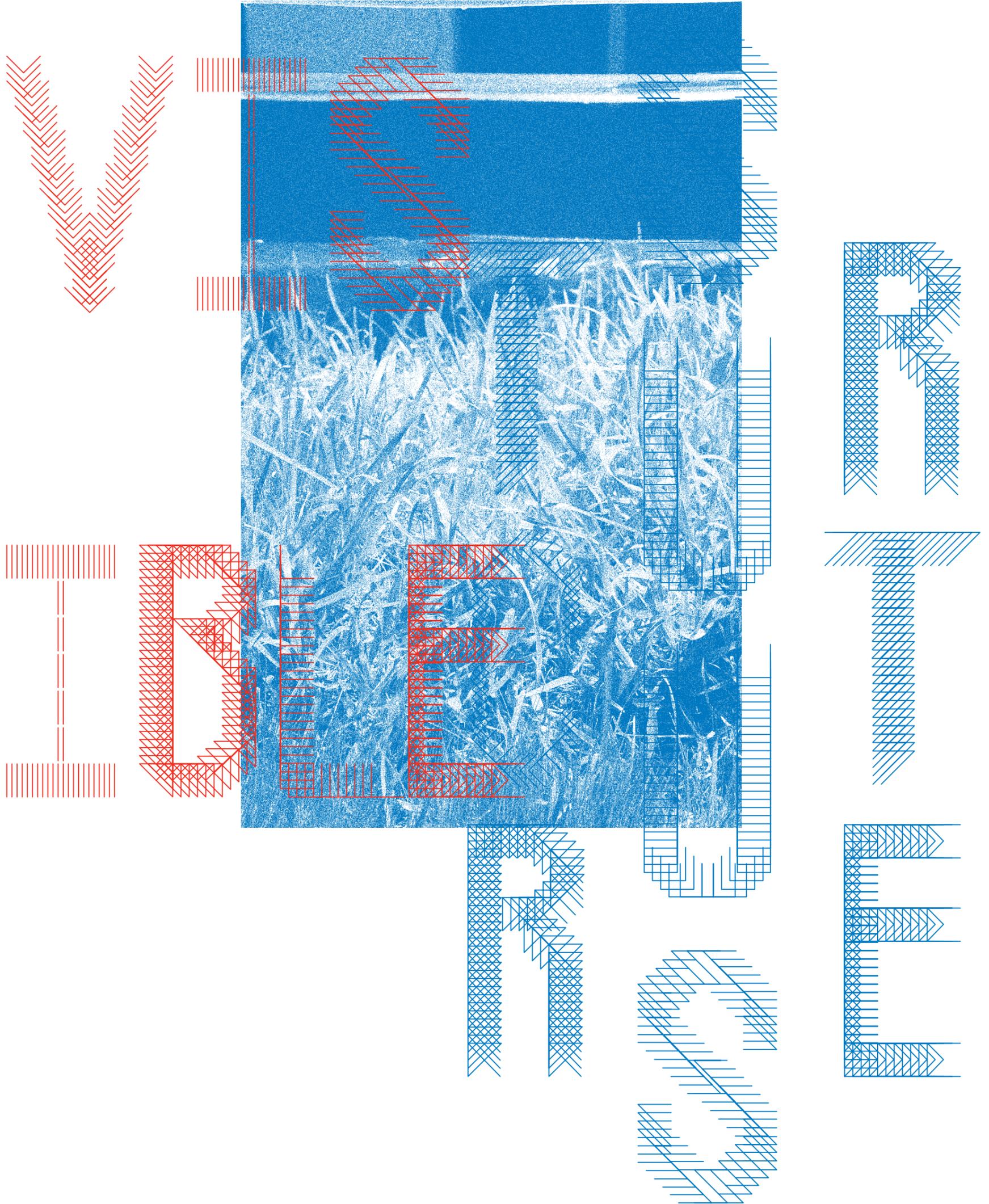
Australian artist collectives in Tokyo, Singapore and Yogyakarta presents three Australian artist collectives on separate residencies across Asia. The project is the second-stage of *Structural Integrity*, a high-profile exhibition, residency and cultural-exchange project involving 11 local and international Artist Run Initiatives (ARIs) that was

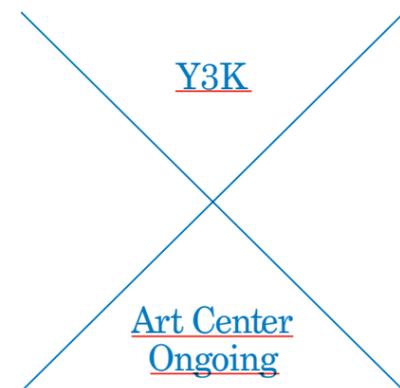
part of the 2010 Next Wave Festival, held in Melbourne, Australia in May 2010. *Invisible Structures* embraces collaborative and process-based projects, presenting opportunities for an even deeper engagement between the participating Australian and Asian artists, and between the artists and the various local people and communities they encounter.





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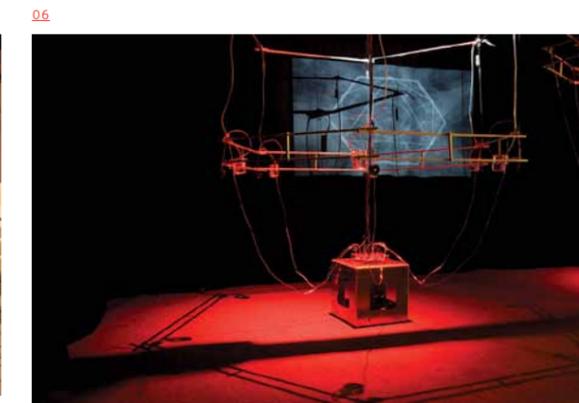
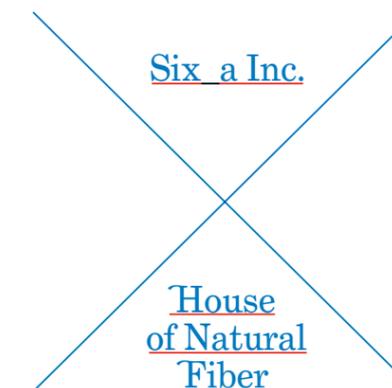


Boxcopy Contemporary Art Space (Brisbane) aims to engage with experimental and innovative artistic practice and supports young and emerging artists, particularly those based in Brisbane. Boxcopy is dedicated to delivering a program that encourages critical engagement with a range of mediums, ideas and approaches to art practice.

www.boxcopy.org

Post-Museum (Singapore) is an independent cultural and social space which seeks to examine contemporary life, promote the arts and connect people. It is a ground-up project initiated by Singaporean curatorial team p-10 and it opened in Singapore's Little India district in 2007. Through its activities, Post-Museum aims to respond to its location and community as well as serve as a hub for local and international cultures. Located within its premises are Show Room (exhibition space), Food #03 (contemporary vegetarian café), Back Room (multi-purpose space), artists' studios and offices. Post-Museum's activities cover many areas including art, design, architecture and work by Non Government Organisations.

www.post-museum.org

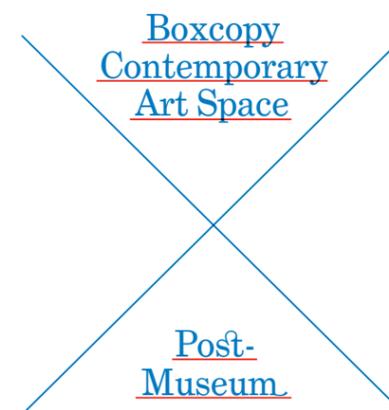


Y3K (Melbourne) is a project-by-project, open-model contemporary art gallery, incorporating multi-functional spaces. It facilitates and curates group and solo expos, projects, retail, publishing, office, landscape, architecture, multi-disciplinary design, artist dinners, video and film screenings and other events. Y3K is a project run by artists which is engaged with independent and represented praxis, other art spaces and programs, institutions and various projects nationally and internationally. Y3K is initiated and operated by James Deutsher and Christopher L G Hill.

www.y3kgallery.blogspot.com

Art Center Ongoing (Tokyo) is a multifaceted art complex that introduces the work of must-see artists who are leading today's trends in contemporary Japanese art. Alongside the main gallery space is a cafe and a bar – a communal space where visitors are invited to read old and new art books. The complex also includes a library booth that provides extensive information on artists, compiled by our own artist network. Art Center Ongoing actively develops special events such as symposiums and live events that search for the possibility of expression that is 'ongoing.'

www.ongoing.jp/menu_en.html



Six_a Inc. (Hobart) provides a supportive environment for artists to take risks and experiment within their practice, and to receive constructive technical and curatorial assistance in their attainment of conceptual resolution. Six_a Inc. encourages its raw, fresh, process-driven vision by encouraging artists to engage with evolutionary development between the stages of initial conception through to installation and exhibition. Six_a Inc. supports an inclusive art culture that incorporates a cross pollination of art, music, film, writing, sound and performance, and whenever possible, offers a platform for these different media to co-exist in dialogue, and without hierarchy.

www.sixa.net.au

House of Natural Fiber (HONF) (Yogyakarta) is a mobile, new-media art laboratory. HONF artists concentrate on the principles of critique and innovation. Since its inception in 1999, HONF has consistently focused on cultural development and new-media art, running numerous new-media art projects and workshops. In each and every project, HONF concentrates on interactivity with people and environments, consistently striving towards the development of art with technology.

www.natural-fiber.com

A person becomes a person or a thing becomes a thing only through its relationship with other persons or things, its relative size, position, distance, and direction from them... A structural relationship of forces involving the other gives rise to things, words, and a sense of existence. The world can be seen as geometry.

– Lee Ufan¹

The title of this project, *Invisible Structures: Australian artist collectives in Tokyo, Singapore and Yogyakarta*, is intended to resonate on multiple levels. Not only does it describe the way that the participating artist collectives approach the making of their work for the project, but it also references the differing contexts within which it is being developed, and the conditions under which it is received. Spanning three individual residencies across three different countries, *Invisible Structures* asks the participating Australian artists to engage directly with unfamiliar cities and their citizens, and in the process make visible the ever-mutable and often unseen structures that impact their art's creation and reception.

Invisible Structures grew out of *Structural Integrity*, a large-scale cultural exchange project involving 11 artist collectives from around Australia and Asia that was presented at the 2010 Next Wave Festival in Melbourne.² Encompassing a one-month residency program, a large-scale exhibition, and an artists' forum, *Structural Integrity* celebrated the diversity, dynamism and tenacity of

contemporary Artist Run Initiatives (ARIs) across Australia and Asia. Working on-site at the Meat Market in the month leading up to the 2010 Next Wave Festival, each artist collective was asked to create a large-scale structure or pavilion that extended their individual histories, cultures and artistic principles. The exhibition explored the unique social, political and cultural conditions that have inspired the establishment of ARIs in the region, and that have shaped their motivations and activities over time.

Invisible Structures then, is an attempt to further investigate these new and mutating forms of collective organisation, specifically through participatory practice and an engagement with a wider regional audience. For *Invisible Structures*, three of the Australian artist collectives from *Structural Integrity* are now undertaking reciprocal exchanges in Asia, in collaboration with an artist collective they worked alongside at the 2010 Next Wave Festival. And so whilst *Structural Integrity* called for bombastic structures that responded directly to the cavernous space of the Meat Market building in North Melbourne, *Invisible Structures* instead provokes intimate engagements, complex negotiations and spontaneous experiments in unfamiliar public spaces. In *Invisible Structures* it is the unseen tools of art production – the conversations, the communities, the social processes and creative philosophies – which are brought to the audience's attention by the Australian artist collectives.

Melbourne-based independent art project Y3K, founded and directed by James Deutsher and Christopher L G Hill, span global and local collaborations, and multiple disciplines. For Y3K, the lines between art and commerce are continually muddled, as art, fashion, architecture, dinner-parties, graphic design, publications, video screenings, workshops, and other social events jostle for cultural equivalence. Y3K's *Invisible Structures* contribution is thus a self-reflexive project that examines how they as artists, curators and coordinators relate to Art Center Ongoing on a creative, social and market level, across multiple creative platforms.

For *Invisible Structures*, Hill is performing a one-off live sound performance in and around a 'social sculpture', created in collaboration with local artists and others he meets through Tokyo's Art Center Ongoing. The sculpture, which comprises objects lifted from the artist's immediate surroundings in Tokyo, will in-turn frame

THE ART OF ENCOUNTER

Ulanda Blair

the development of Deutsher's solo exhibition at Art Center Ongoing, whose centre-piece will be a series of small clay sculptures created with local potters and glaziers. Deutsher's clay sculptures will explore the disjunction between self image and shared image, and highlight the artist's role in the exchange of materials, currency, communication and commodity in our global, networked society. Y3K are also distributing Hill's recently published novel though Art Center Ongoing; a document which extends and adds to the overflowing creative context that they, and we, occupy.

For *Invisible Structures*, Brisbane's Boxcopy Contemporary Art Space is presenting 'The Knowledge' in collaboration with Singapore's Post-Museum. Directly referencing the 'Knowledge of London' examination system which tests London taxicab drivers' intimate knowledge of their city, Boxcopy's project seeks to uncover secret

histories of Singapore, to playfully mobilise new understandings and knowledge of the place through their own personal experiences. By forming a free delivery company that provides unlimited services around the city by foot, bicycle and public transport, Boxcopy's activity spills beyond the Post-Museum gallery walls, across the fabric of the city. Their project can only be read in parallel with local practices, and within the neighbourhoods that local artists and others live and work.

Boxcopy's 'The Knowledge' not only sees the partial dissolution of the art object, but it recognises, documents, intervenes and reinfects the Singaporean landscape, calling forth the endless signs and languages, etiquettes and habits, transactions and regulations that usually remain unseen. As foreigners navigating an unfamiliar landscape, the Boxcopy collective are well placed to mediate these culturally idiosyncratic and ephemeral interactions, and to bring them to local attention.

Finally, Six_a Inc. from Hobart are partnering with House of Natural Fiber (HONF) in Yogyakarta, to further explore their mutual interest in lo-fi technology and collaborative arts practice. For *Invisible Structures*, Six_a are exploring new and pseudo-scientific methods of generating energy, developing and presenting lo-fi electronic devices that are capable of producing their own power. Six_a's residency outcome will encapsulate

performance, workshops, small-scale experiments and an ambitious collaborative installation, and will extend HONF's own mission to make interactive art projects for, and with, different communities in Yogyakarta. Six_a's project will endorse the two collective's shared values of mass-collaboration, artistic agency, communal generosity and artist-audience interactivity, again making solid the more intangible aspects of the two ARIs' organising structures.

Invisible Structures celebrates the experimental, inquisitive, process-driven and open-ended nature of much collective arts practice, across different cultures. Maintaining a deliberately speculative edge, the project closes the gap between contemporary art's making and its reception, embracing new relationships, connections and disconnections.

¹ Lee Ufan, 'Fragments' from the catalogue "LEE UFAN", published by Toshi Shuppan in 1993. No. 61 - No. 100 (1973 - 1993).

² The exhibition component of *Structural Integrity*, curated by Jeff Khan and Ulanda Blair, was presented from 13 - 30 May 2010 at Arts House Meat Market, North Melbourne, Australia, as part of the 2010 Next Wave Festival. The 11 participating Artist Run Initiatives included Art Center Ongoing (Tokyo), Boxcopy Contemporary Art Space (Brisbane), FELTspace (Adelaide), The House of Natural Fiber (Yogyakarta), Locksmith Project Space (Sydney), Post-Museum (Singapore), Six_a Inc. (Hobart), Tutok (The Philippines), Vitamin Creative Space (Guangzhou), West Space (Melbourne) and Y3K (Melbourne).

(reverse) ⁰¹ Y3K, 'Untitled' (work-in-progress) ⁰² Art Center Ongoing, 'Welcome Stranger' (installation detail) ⁰³ Boxcopy Contemporary Art Space, 'Simple Pleasures' (installation detail) ⁰⁴ Post-Museum, 'All Together Now' (installation detail) ⁰⁵ Six_a Inc., 'Supercharger' (installation detail) ⁰⁶ House of Natural Fiber, 'S.A.T.U (Saturn Analogy of Trans-Urgency)' (installation detail). All works presented as part of *Structural Integrity* at the 2010 Next Wave Festival, Melbourne, Australia.