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

All works presented as part of Structural Integrity at the 2010 Next Wave Festival, Melbourne, Australia.

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) 06 Boxcopy Contemporary Art Space, 'Simple Pleasures' (installation detail) 07 Boxcopy Contemporary Art Space, 'Simple Pleasures' (installation detail) 08 Y3K, 'Untitled' (installation detail)

Y3K @ Art Center Ong Museum, Tokyo, Japan 03/12/10—10/2/11
Boxcopy Contemporary Art Space @ POSUM, Singapore 08/12/10—4/2/11
Six_a Inc. @ House of Natural Fiber, Yogyakarta, Indonesia 02/5/11—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 Bresnahan.

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Scan the QR code to access the Invisible Structures website from your phone.
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.
Invisible Structures: Australian artist collectives in Tokyo, Singapore and Yogyakarta.
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

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, constantly striving towards the development of art with technology.

www.natural-fiber.com

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

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 10-10 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 spaces), Food #03 (contemporary vegetarian café), Book Room (multi-purpose spaces), artfed studios and offices. Post-Museum’s activities cover many areas including art, design, architecture and work by Non Government Organisations.

www.post-museum.org

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www.natural-fiber.com

Y3K (Melbourne) is a project-by-project, open-model contemporary art gallery, incorporating multi-functional spaces. It features and curates group and solo expos, projects, retail, publishing, office, landscape, architecture, multi-disciplinary design, artfed 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 related 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 café 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

Y3K

Art Center Ongoing

Ongoing

Six_a Inc.

House of Natural Fiber

Post-Museum

Boxcopy Contemporary Art Space

Y3K

Art Center

Ongoing

Six_a Inc.
Invisible Structures: An artist collective working across three different countries, Invisible Structures asks the participating Australian artist collectives to work closely with unfamiliar cities and their citizens, and in the process make visible the ever-mutable conditions under which it is received. For Invisible Structures, three participating artist collectives approach the making of their work for the project, and often unseen structures that impact the process make visible the ever-mutable 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 title of this project, Invisible Structures: Australian artist collectives in Melbourne, Singapore and Yogyakarta, 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. The postcard—an iconic branding device 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 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 artist 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 muddied, as art, fashion, architecture, dinner-parties, graphic design, publications, video screenings, workshops, and other social events just so 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 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 glazers. Deutsher’s clay sculptures will explore the disjunction between self image and shared image, and highlight the artist’s role in the material of exchanges, 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 their ongoing investigation of the place through their own personal experiences. By forming a free delivery company that provides unlimited services across 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 reinfected the Singaporean landscape, calling forth the endless signals and negotiations under which 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 collectives’ 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.

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