

The 6th Asia Pacific Triennial of Contemporary Art

Gallery of Modern Art & Queensland Art Gallery, Brisbane, Australia

5 December 2009 – 5 April 2010

www.qag.qld.gov.au/apt6

MEDIA KIT



Thukral & Tagra / Jiten Thukral, India b.1976 / Sumir Tagra, India b.1979 / *Dominus Aeris - The Great, Grand Mirage (detail)* 2009 / Synthetic polymer paint and oil on canvas / Triptych: 213.5 x 213.5cm (each) / Courtesy: The artists and Gallery Nature Morte, New Delhi

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FACT SHEET

EXHIBITION SUMMARY

APT6

'The 6th Asia Pacific Triennial of Contemporary Art' shows in Brisbane from December 5, 2009 to April 5, 2010. APT6 occupies all of the Gallery of Modern Art and key spaces within the Queensland Art Gallery, including the iconic Watermill and adjoining galleries. In physical scale and geographic scope, it is the most ambitious APT to date.

APT6 features contemporary art from communities that have not been seen in the Triennial before, including works by artists from Tibet, North Korea (DPRK), Turkey and Iran, and from countries of the Mekong region such as Cambodia and Myanmar (Burma).

The exhibition presents 313 art works by more than 160 artists from over 25 countries, while the APT6 cinema programs present 260 feature and short films by more than 120 filmmakers. The works reflect a number of thematic links, among them collaboration; the influence of architecture; pop culture and the everyday; drawing as a medium; and the impact of modernity and urbanisation.

Three major multi-artist projects, developed in collaboration with co-curators working in the field, examine some of these themes. The Mekong, co-curated with Rich Streitmatter-Tran, is an ambitious consideration of art from Vietnam, Cambodia, Thailand and Myanmar. Presented with the assistance of broadcaster Brent Clough, Pacific Reggae: Roots Beyond the Reef, continues the Triennial's engagement with the contemporary culture of the Pacific and reveals reggae music's responsiveness to the influence of location and technology. The third project presents, for the first time in Australia, a major display of works from North Korea (DPRK) facilitated by Nicholas Bonner, including a group of new works from the Mansudae Art Studio and loans from Bonner's private collection.

Two thematic cinema programs, 'Promised Lands' and 'The Cypress and the crow: 50 Years of Iranian Animation', look west across the Indian subcontinent to West Asia and the Middle East (including Afghanistan, Iran, Iraq, Turkey, Armenia, Lebanon, Israel and Palestine).

Kids' APT will continue its groundbreaking program of interactive artworks and activities. It is the largest Kids' APT presented in the Triennial's history with 17 works across both sites. The 11-day APT Summer Spectacular will be held from January 16 to 26, 2010.

APT6 will be accompanied by a publication, a public opening program of performances, artist talks, lectures and a one day exhibition symposium.

THE APT SERIES

Established in 1993, the Asia Pacific Triennial of Contemporary Art (APT) is the Queensland Art Gallery's flagship international contemporary art event. It is the only major series of exhibitions in the world to focus exclusively on the contemporary art of Asia, the Pacific and Australia.

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Since the first Triennial in 1993, more than 1.3 million people have visited the exhibitions, peaking with more than 700 000 visitors to APT5 at the new Gallery of Modern Art and Queensland Art Gallery in 2006.

The Triennial series has introduced many artists to Australian audiences, and this continues with APT6.

The first three Triennials demonstrated the diversity of contemporary art practice across the region (from Pakistan to Niue) by profiling 220 artists from 20 different countries. APT 2002 was radically different in that it considered developments in contemporary art over recent decades through in-depth explorations of 16 individual artists. APT 2006 continued to develop the model of 2002 with a strong emphasis on the Gallery's Collections, and featured a selection of works from 35 artists and 2 multi-artist projects (a total of 66 artists) from our region across generations.

Internationally renowned for its collection of contemporary Asian and Pacific art, an ongoing element of the APT series is the commissioning of new works in tandem with an acquisition program for the Gallery's permanent Collection.

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ARTIST PROFILES

Minam Apang

**b.1980 Naharlagun, Arunachal Pradesh,
India. Lives and works in Bangalore, India**

Trained in traditional Buddhist *thangka* (scroll) painting, and contemporary Western practices, Minam Apang creates evocative drawings that tap into the imagery of India's cities, as well as the mythology of her native Arunachal Pradesh in India's far north-east, located between China, Bhutan and Myanmar (Burma). Her most recent body of work, *War with the stars* 2008, is inspired by folklore particular to the ancient culture of this region, traditionally conveyed by storytelling or song.

Isabel & Alfredo Aquilizan

Maria Isabel Gaudinez-Aquilizan

b.1965 Manila, the Philippines

Alfredo Juan Aquilizan

b.1962 Cagayan Valley, the Philippines

Live and work in Brisbane, Australia

The husband-and-wife team of Isabel and Alfredo Aquilizan creates works that use the processes of collecting and collaborating to express ideas of migration, family and memory. Their enormous suspended sculpture titled *In-Flight (Project: Another Country)* 2009 takes the shape of an aeroplane, constructed from hundreds of small handmade planes. Having migrated from the Philippines to Australia, the Aquilizan's work reflects personal experience, while conveying points of exchange and communication that extends beyond borders.

Chen Chieh-jen

b.1960 Taoyuan, Taiwan

Lives and works in Taipei, Taiwan

A significant figure in the development of Taiwanese conceptual art since the 1980s, Chen Chieh-jen's practice reflects on the historical events through which he lived in Taiwan's martial law period 1948–1987.

The individual's experience in communal settings, and the situation of those existing outside the mainstream, are recurring subjects, as in *On going* 2006. Chen's films are elegiac commentaries on human resilience and on issues of accountability, addressing social and economic inequities in contemporary society.

Chen Qiulin

b.1975 Hubei, China

Lives and works in Chengdu, China

Chen Qiulin's evocative works focus on daily life in rural and village communities of contemporary China, and on the peoples living along the Yangtze River — a vast population displaced by the Three Gorges Dam hydro-electric project. *Xinsheng Town no. 275–277* 2009 reconstructs a traditional house that was demolished for urban development, while the video *Garden* 2007 poetically documents flower sellers who negotiate new markets in the urban developments of the Three Gorges region.

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Cheo Chai-Hiang
b.1946 Singapore

Lives and works in Singapore

Cheo Chai-Hiang's instruction pieces from the early 1970s are regarded as Singapore's first conceptual art works. The relationship between language and meaning, and text, both Chinese and English, has been a recurrent motif. The installation *Cash converter* 2009 visually references signage found on the streets of Singapore, drawing upon Chinese-language slogans, poetry and wordplay, and toying with phrases that connect with cultural, social and financial changes in Singapore today.

DAMP

Dan Cass b.1970 Melbourne | Rob Creedon b.1969 Melbourne | Narelle Desmond b.1970 Melbourne | Ry Haskings b.1977 Melbourne | Sam George b.1987 Melbourne | Sharon Goodwin b.1973 Melbourne | Deb Kunda b.1972 Melbourne | James Lynch b.1974 Melbourne | Dan Moynihan b. 1974 Melbourne | Lisa Radford b.1976 Melbourne | Nat Thomas b.1967 Brisbane | Kylie Wilkinson b.1971 Melbourne | est.1995 Melbourne, Australia

DAMP is an artist group with 12 current members. Membership has been fluid over the years, with an alumnus numbering over 70, though not all members identify themselves as artists. DAMP's performances, actions and installations are frequently irreverent and occasionally anarchic, and many invite audience participation by temporary inclusion within the collective practice or its diffusion into the audience, deliberately confusing the two.

Solomon Enos

b.1979 Wai'anae, Hawai'i, United States

Lives and works in Kalihi, Hawai'i, United States

Solomon Enos is a self-taught artist, illustrator and cultural activist. In APT6, he presents a futuristic storytelling project, *Polyfantastica* 2006, recounting 40 000 years of Hawaiian history, developed in collaboration with scholars from the Bishop Museum in Honolulu. Beautifully illustrated and divided into four 10 000-year epochs, *Polyfantastica* draws on Hawaiian and Polynesian mythology, with intricate sequences detailing voyages, conquests, diminishing resources and land disputes within a sci-fi comic storyboard structure.

Monir Shahroudy Farmanfarmaian

b.1924 Qazvin, Iran

Lives and works in Tehran, Iran

A senior figure in contemporary Iranian art, Monir Shahroudy Farmanfarmaian's distinctive aesthetic translates Persian pictorial language into shimmering abstract forms, combining mirror mosaic and reverse glass painting techniques with Islamic geometric patterning and Sufi symbolism. APT6 presents *Lightning for Neda* 2009, a major mirror mosaic commission, based on the form of the hexagon, reflecting six virtues of generosity, self-discipline, patience, determination, insight and compassion.

Subodh Gupta

b.1964 Khagaul, Bihar, India

Lives and works in Gurgaon, Haryana, India

One of India's most prominent contemporary artists, Subodh Gupta works across diverse media and artistic forms. Gupta's works draw upon the everyday products and materials of Indian life, as well as questions of utility, travel and mobility. Gupta will present several major sculptures in APT6, including *Line of control (1)* 2008, an enormous mushroom cloud structure formed from brass utensils, which shift an image of destruction into one of abundance.

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Gonkar Gyatso

b.1961, Lhasa, Tibet

Lives and works in London, United Kingdom

Gonkar Gyatso's youth coincided with the Cultural Revolution when many traditional Tibetan art forms were destroyed or forbidden. Studying Chinese calligraphy and later traditional Tibetan *thangka* (scroll painting) he founded the Sweet Tea House, the first Tibetan avant-garde artists' association in London in 1985. Mapping the shifts in identity and belonging caused by continual migration, Gyatso employs a vernacular of colourful stickers, cut-out text and mass-media imagery to rework traditional calligraphy and *thangka* to question Tibetan typecasting.

Kyungah Ham

b.1966 Seoul, South Korea

Lives and works in Seoul

Kyungah Ham's textile project was begun in 2008 as a means to communicate with North Koreans about the dynamics of war. Information on terrorism and violence from the print media and the internet were sent, in parts, to female artisans in North Korea (DPRK) via China, to be traditionally embroidered into textiles. This simple yet risky action enabled a dialogue across the barriers of ideology and physical distance which characterise relations between South Korea and its northern neighbour.

Ho Tzu Nyen

b.1976 Singapore

Lives and works in Singapore

Ho Tzu Nyen's films expose the apparatus of cinema by mixing genres, and by making cameras and crew a part of the action. APT6 will premiere two new films. *Zarathustra: A Film for Everyone and No One* 2009 draws on the writings of German philosopher Friedrich Nietzsche to create a meditation on creativity. *H The Happy Robot* 2009 is a contemporary fable created for Kids' APT about a cardboard robot named H who lives in a future Singapore.

Emre Hüner

b.1977 Istanbul, Turkey

Lives and works in Istanbul, Turkey

Emre Hüner is interested in the intersection between systems of control and social structures, and his imagery is drawn from a range of historical sources including scientific journals, medieval bestiaries, Ottoman miniature paintings, warfare, and medical practices. His animated film *Panoptikon* 2005 assembles elements from his archive of richly detailed illustrations, juxtaposing the natural world with the machinations of a constructed universe that represents hidden, forgotten or imagined histories.

Raafat Ishak

b.1967 Cairo, Egypt

Lives and works in Melbourne, Australia

Raafat Ishak's practice is informed by his studies in architecture, his cultural heritage, and a beautifully muted graphic style. Underscored by a utopian, romantic tendency, his work is alive to the nuances of cross-cultural dialogue and transit. For APT6, Ishak presents a series of new paintings and a site specific work mixing a range of sources, including logos, symbols, flags, buildings and art motifs, exploring national borders and identities, home and belonging.

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Runa Islam

b.1970 Dhaka, Bangladesh

Lives and works in London, United Kingdom

Runa Islam's lyrical films reference the history and vocabulary of cinema. Working with super-8 and 16mm film, Islam often highlights the inherently illusory and magical nature of the medium. *The first day of spring* 2005 is an intimate group portrait of rickshaw drivers in Dhaka, Bangladesh. *The restless subject* 2008 focuses on a nineteenth century thaumatrope, an optical toy which appears to merge two images when in motion. It is installed within a sculpted space created in collaboration with Slovenian sculptor Tobias Putrih.

Ayaz Jokhio

b.1978 Mehrabpur, Sindh, Pakistan

Lives and works in Lahore, Pakistan

Ayaz Jokhio's work often employs ironic humour and the relation between images and text to question the role of art. Located in the Queensland Art Gallery's iconic Watermill, Jokhio's architectural project, *a thousand doors and windows too...* 2009, was inspired by a verse by Sufi poet Shah Abdul Latif of Bhattai describing the omnipresence of God. Jokhio draws on the formal geometry and beauty of Islamic architecture to create a space for contemplation within the gallery space.

Takeshi Kitano

b.1947 Tokyo, Japan

Lives and works in Tokyo, Japan

Kitano began his career as a comic presenter on Japanese TV, and his legendary alter ego, 'Beat Takeshi', is one of the most identifiable pop culture icons in Japan. Now a director, actor, author, comedian, artist and cult television personality, Takeshi Kitano has forged an original and idiosyncratic film practice. His *yakuza* (Japanese mafia) films and self-reflexive comedies blend action cinema with a strong sense of the absurd. fusing nihilism with humour, violent excess with deadpan characterisation. APT6 will screen a selection of the director's cult favourites, including *Zatôichi* 2003, *Hana-bi (Fireworks)* 1997, *Sonachine (Sonatine)* 1993, *3-4 x jugatsu (Boiling Point)* 1990 and *Sono otoko, kyobo ni tsuki (Violent Cop)* 1989.

Ang Lee

b.1954 Pingtung, Taiwan

Lives and works in Larchmont, New York, United States

Internationally acclaimed filmmaker Ang Lee has constructed a remarkably diverse filmography, from period dramas and literary adaptations to martial arts epics and human dramas that witness shifts in contemporary Taiwanese experience. Lee brings a deeply humanist sensibility to his films. His narratives are characterised by an empathy for the marginalisation and transformation in characters exploring their gender, sexual and cultural identity, and their filial and social duties. APT6 will screen a selection of the director's award winning films, including *Se, jie (Lust, Caution)* 2007, *Brokeback Mountain* 2005, *Wo hu cang long (Crouching Tiger, Hidden Dragon)* 2000, *The Ice Storm* 1997, *Yin shi nan nu (Eat Drink Man Woman)* 1994 and *Xi yan (The Wedding Banquet)* 1993.

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The Mekong

Artists: Bùi Công Khánh, Jun Nguyen-Hatsushiba, Sopheap Pich, Manit Sriwanichpoom, Svay Ken, Tun Win Aung & Wah Nu, Vandy Rattana

The Mekong River is one of the longest rivers in Asia, running from its source in China, through the countries of Laos, Myanmar (Burma), Thailand, Cambodia and Vietnam. Difficult to navigate, the Mekong has historically formed connections, as well as a border, between the peoples who live along its course. In recent years, with the growth of trade and investment; the development of roads and other communication networks, and increased migration and exchanges of people, information and ideas, the region has become more integrated than ever before. The Mekong platform within APT6 presents a vivid, multi-layered view of a complex and rapidly transforming region, a place that is becoming increasingly prominent culturally, politically and economically.

Bùi Công Khánh

b.1972 Da Nang, Vietnam

Lives and works in Ho Chi Minh City, Vietnam

Bùi Công Khánh's paintings, performances, sculptures and ceramics address history and contemporary society in Vietnam. Bùi's recent ceramics incorporate the traditional form of Vietnamese blue-and-white porcelain vases, which have been a trading commodity since the fourteenth century, with what he calls 'the character of the present', drawings of scenes from daily life, including motorbike riders, street signage, and romantic interludes.

Jun Nguyen-Hatsushiba

b.1968 Tokyo, Japan

Lives and works in Ho Chi Minh City, Vietnam

Jun Nguyen-Hatsushiba often employs allegorical imagery to explore the impacts of war, mass migration and social changes that have taken place in Vietnam and across the world over the past few decades. *The Ground, the Root, and the Air: The Passing of the Bodhi Tree* 2007 was filmed along the Mekong River in Laos, and realised in cooperation with 50 students from the Fine Arts School in Luang Prabang. It uses the river as a motif for the rapid pace of social change, as Buddhist beliefs and traditional ways of life compete with the desire for national and economic progress.

Sopheap Pich

b.1971 Battambang, Cambodia

Lives and works in Phnom Penh, Cambodia

The sculptures of Sopheap Pich hover between abstraction and representation, suggesting land forms, bodily organs or functional objects, using an expressive formal language. Working with rattan and bamboo, ubiquitous materials in Cambodia, Pich's poetic yet tightly realised forms connect to both traditional craft and avant-garde sculpture. For APT6, Pich presents *1979*, a new group of sculptures inspired by childhood memories of a family journey across Cambodia, at the end of the Khmer Rouge era.

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The Mekong (continued)

Manit Sriwanichpoom

b.1961 Bangkok, Thailand

Lives and works in Bangkok

Manit Sriwanichpoom's photographs are renowned for their witty and provocative commentary on Thai life and culture. APT6 presents *Waiting for the King* 2006, a photographic series taken in Bangkok during celebrations marking 60 years of King Bhumibol's rule. Bhumibol Adulyadej (Rama IX) has been King of Thailand since 1946. A revered figure, he is the longest serving head of state in the world. *Waiting for the King* is an example of Sriwanichpoom's social approach to portraiture, and a powerful allegory for Thailand's contemporary political condition.

Svay Ken

1933–2008 Takeo Province/Phnom Penh, Cambodia

Considered a senior figure in Cambodian contemporary art, the late Svay Ken made paintings in a raw, direct style providing a unique and detailed document of Cambodian society and its transformations over the past 60 years. Svay took up painting to support his family in 1993, just prior to his retirement. He later set up his own gallery, painting every day until his death. APT6 presents a group of six paintings from his last major series, 'Sharing knowledge' 2008, which features Khmer text and related imagery providing moral and spiritual advice to the young generation of Cambodians.

Tun Win Aung & Wah Nu

Tun Win Aung b.1975 Yalutt, Myanmar (Burma)

Wah Nu b.1977 Yangon, Myanmar (Burma)

Live and work in Yangon, Myanmar (Burma)

Tun Win Aung and Wah Nu are an artist couple who maintain an active studio in Yangon, Myanmar and work in a range of media. Tun Win Aung's multimedia installations and performances are often produced specifically for outdoor sites, responding to local histories and environments; while Wah Nu's paintings and video works use colour and symbolism to create dreamlike, wistful impressions of her surroundings. Both artists create elaborate exhibition models to imagine the installation of their works, which often remain unrealised due to the lack of exhibition opportunities and the space to make links between art and society in Myanmar. For APT6, Tun Win Aung and Wah Nu present a series of photographs of their exhibition models, blurring the boundaries between fiction and reality, and creating a utopian space for artistic expression.

Vandy Rattana

b.1980 Phnom Penh, Cambodia

Lives and works in Phnom Penh

Self-taught photographer Vandy Rattana has worked as a photojournalist, and is active in the development of contemporary art and photography in Cambodia. From street scenes to urban developments, Angkor tourists to intimate settings, his photographs trace the flows of everyday life in a country undergoing profound transformation. APT6 features the 2008 series 'Fire of the year', which documents one of the fires that frequently erupt in the Dteuk Tlah ('clear water') district of Phnom Penh, a community of stilt-houses built over a lake full of plastic waste.

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Tracey Moffatt**b.1960 Brisbane, Australia****Lives and works in New York, United States; and Sunshine Coast, Australia**

Tracey Moffatt works in photography, video and film, and is a key Australian artist working across issues of identity and gender, especially in relation to Aboriginal Australia. Moffatt is showing two new works in APT6. *Plantation* 2009 is a suite of 12 photographic diptychs portraying mysterious events set in gorgeous tropical locales, with evident tensions that resonate across many cultures. *Other* 2009 is a funny, dramatic and sexy six-minute montage DVD, created in collaboration with Gary Hillberg, that riffs on the ways 'the native' has been portrayed in cinema.

Farhad Moshiri**Lives and works in Tehran, Iran**

Farhad Moshiri is one of Iran's most internationally visible artists, due in part to his deft, humorous and visually seductive examinations of Iranian popular culture. For his recent 'Candy store' series, featured in APT6, Moshiri has used cake decorating tools to create elaborate, stippled patterns over painted scenes. Ambivalence, parody and play are part and parcel of Moshiri's visual language, which, while drawing heavily on the vernacular imagery of modern Iran, is also steeped in the visual traditions of Persian culture.

Kohei Nawa**b.1975 Osaka, Japan****Lives and works in Kyoto, Japan**

Sculptor Kohei Nawa is concerned with forms and surfaces and how they interact to become objects. His works often exploit the tactile nature of surfaces, as in his 'PixCell' series (2002–), in which he covers the surfaces of objects with glass beads suggestive of a molecular structure or the pixels of a computer screen. *PixCell – Elk#2* 2009, shown in APT6, encapsulates Nawa's interest in our shifting perceptions, with its skin of glass beads magnifying the object in some areas and distorting it in others.

Shinji Ohmaki**b.1971 Gifu, Japan****Lives and works in Tokyo, Japan**

Shinji Ohmaki's installations create absorbing and labyrinthine environments using everyday materials, such as flour, correction fluid, and thread, in a skilful deployment of repetition and scale. *Liminal Air – descend* 2007 combines masses of knotted thread within the Gallery of Modern Art, creating an immersive 'liminal' zone offering a profoundly physical experience in which audiences might consider ideas of eternity and the sublime.

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The One Year Drawing Project**Muhanned Cader b.1966 Colombo, Sri****Lanka | Thamoathampilai Shanaathanan****b.1969 Jaffna, Sri Lanka | Chandraguptha****Thenuwara b.1960 Galle, Sri Lanka | Jagath****Weerasinghe b.1954 Moratuwa, Sri Lanka**

The One Year Drawing Project May 2005 – October 2007 is a drawing exchange involving four of Sri Lanka's most acclaimed contemporary artists. Organised by curator Sharmini Pereira and originally published as an artists' book, the project began in May 2005, when each artist simultaneously created four unique drawings in their respective studios around Sri Lanka. These drawings were exchanged by post, finding their way between Jaffna in the north and the suburbs of Colombo in the south-west, where further drawings responded to the first set, following the 'exquisite corpse' (cadavre exquis) method used by the surrealists. Against a backdrop of political conflict, the work forms an extraordinary paper trail where ideas and drawings were assembled and circulated over a period of 29 months. This visual archive represents one of the most innovative contemporary art projects to come from Sri Lanka in recent years.

Pacific Reggae: Roots Beyond The Reef

Artists: Anstine Energy (Solomon Islands), Chief Ragga (Hawai'i, United States), Paula Fuga (Hawai'i, United States), JVDK (New Caledonia), O-Shen (Papua New Guinea/Hawai'i, United States), Sunshiners (Vanuatu/France), Tiki Taane (New Zealand), 26 Roots (Vanuatu), XX Squad (Vanuatu), Zennith (Australia)

Pacific Reggae responds to the vital connections that musicians make with reggae culture, from Port Vila to Auckland and Honolulu to Honiara. Much Pacific reggae maintains key structural similarities to Jamaican roots music, including 'one drop' drumbeats, steady bass lines and chopping guitar, while the introduction of log drums, bone flutes, ukulele and electronic beats contributes to reggae's unique sound across the Pacific. The parallel developments of home-recording studios and a music-video industry in the region have enabled a reggae scene to flourish and assert its own distinctive style. Pacific Reggae will present a series of reggae performances and video clips, live and recorded, demonstrating this rich musical form. The opening performance program will feature reggae musicians from across the Pacific and Australia, and local reggae will feature throughout public programs for the duration of APT6.

Rithy Panh**b.1964 Phnom Penh, Cambodia****Lives and works in Paris, France; and Phnom Penh, Cambodia**

The films of Rithy Panh centre on life in post-Khmer Rouge Cambodia and the struggle to reconcile the country's traumatic history with contemporary urban and rural experiences. Migrating to France in his early twenties, Pahn studied filmmaking in Paris, and in 1990 returned to Cambodia where he established Bophana Audio Visual Resource Centre in Phnom Penh, which aims to preserve and develop Cambodia's film, photography and audio heritage. APT6 includes a selection of the director's documentary and narrative features, including *Un Barrage Contre le Pacifique (The Sea Wall)* 2008, *Les Artistes du Théâtre Brûlé (The Burnt Theatre)* 2005, *Un Soir Après la Guerre (One Evening After the War)* 1998 and *Neak Sre (Rice People)* 1994.

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THE VISUAL ARTS AND CRAFT STRATEGY

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Reuben Paterson

b.1973 Auckland, New Zealand
Ngaiti Rangitini and Ngai Tuhoe
Lives and works in Auckland

Reuben Paterson's work extends the customary Maori use of design, pattern, weaving and layering by using seductive new materials: shimmer discs, diamantés and glitter dust. For APT6, Paterson presents his most ambitious work to date. Using the structure of a kaleidoscope, it conveys an interrelated narrative; the dark centre represents the beginning of the world in Maori cosmology, whereas the explosive patterns moving outward reference designs in his deceased father's tie, 1980s New Zealand abstraction, and the colours in his grandmother's favourite dress.

Campbell Patterson

b.1983 Portsmouth, United Kingdom
Lives and works in Auckland, New Zealand

Preferring to work alone and with real situations, Campbell Patterson creates video performances that combine wry humour with an element of suppressed eroticism. In APT6, Patterson is represented by a series of video works from the past five years, ranging from his meticulous documenting of gulping soda water, to his endurance performance of holding his mother in his arms for as long as possible.

Wit Pimkanchanapong

b.1976 Bangkok, Thailand
Lives and works in Bangkok

Trained in architecture, Wit Pimkanchanapong applies his interest in space and design across video, installation, commercial graphics and display. His works often take the form of spatial objects or landscapes. He also fosters many collaborations — including SOI Project, an ongoing 'laboratory' bringing together artists and practitioners from a range of disciplines. The site specific installation *Cloud* was initially conceived to transform a rock concert venue in Thailand. At APT6, it responds to and transforms the dramatic interior spaces of the Gallery of Modern Art.

Qiu Anxiong

b.1972 Chengdu, China
Lives and works in Shanghai, China

Qiu Anxiong works with film, animation and drawing, often combining these disciplines to create multimedia installations. His inimitable visual style draws upon traditional Chinese scroll painting and landscape and ink-and-brush painting techniques. *The new book of mountains and seas* 2006–09 is a two-part video work that constructs a modern version of the 'Shan Hai Jing' ('Classic of Mountains and Seas'), an ancient Chinese tale about evolution, from approximately 6000 drawings.

Kibong Rhee

b.1957 Seoul, South Korea
Lives and works in Seoul

In the installations of Kibong Rhee, audiences encounter dreamlike scenarios in which everyday objects and images are made extraordinary. For APT6, *There is no place – shallow cuts* 2008, Rhee employs light and vapour to conjure a sublime impression of morning fog as it shrouds and obscures the silhouette of a vast willow tree. A powerfully physical work, it also suggest traditional landscape painting, forming a connection between experience and representation.

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Hiraki Sawa

b.1977 Ishikaa, Japan

Lives and works in London, United Kingdom

Hiraki Sawa's video animations are subtle reflections on ideas of time and motion, travel and mobility, displacement and dislocation. Having lived in both London and Japan for many years, cultural mobility has formed a key reference for his work. For APT6, Sawa presents a new multi-channel video work featuring a range of imagery, including that of the central Australian landscape. The work explores cycles and journeys, and enables multiple narratives and perspectives.

Shirana Shahbazi

b.1974 Tehran, Iran

Lives and works in Zurich, Switzerland

Following training in photography and design in Germany and Switzerland, Shirana Shahbazi expanded her work to an architectural scale, drawing on the great cultural traditions of her native Iran and those of Europe. The enormous tableau featured in APT6 combines photography and the skills of Iranian billboard painters to juxtapose imagery from various still-life traditions, such as the European 'nature morte' and the flowers and birds of illuminated manuscripts, which reflect centuries-old exchanges of images and ideas between Persia, Mughal India, Europe and China.

Shooshie Sulaiman

b.1973 Muar, Johor, Malaysia

Lives and works in Kuala Lumpur, Malaysia

Susyilawati (Shooshie) Sulaiman's works combine an interest in language, history and memory and often constitute a kind of archive, infusing the social and artistic histories of Malaysia with her own responses and experiences. *Darkroom* 2007–09, features an evocative wooden room filled with collages created from discarded family portraits collected in Melaka (Malacca). The collages also include texts, drawings and flower petals, investing the artist's own imaginary set of relationships and narratives into the photographs.

Thukral and Tagra

Jiten Thukral b.1976 Jalandhar, Punjab, India

Sumir Tagra b.1979 New Delhi, India

Live and work in Gurgaon, Haryana, India

Thukral and Tagra have been working collaboratively since 2000. Their multimedia practice is characterised by elaborate and colourful imagery combined with wicked humour, blurring the boundaries between advertising, branding, retail and art. For APT6, Thukral and Tagra will create an installation conceived around the dreams of young people in India, in particular the Punjabi people of the country's north, where dreams involve emigrating to other countries, often at great cost to themselves and their families. In this work, the tension between aspiration and reality is filtered through a highly constructed domestic space, including paintings, sculpture, video and consumer objects.

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Charwei Tsai**b.1980 Taipei, Taiwan****Lives and works in Paris, France; New York, United States; and Taipei, Taiwan**

Charwei Tsai's art draws on the practice of calligraphy and her study of Buddhism. For APT6, Tsai presents the installation *Mushroom mantra*, working with local monks to inscribe the Buddhist *prajnaparamita* or Heart Sutra onto living fungi. The calligraphy incorporates a form of performance and over time, the organic canvas will change form and gradually decompose, reiterating ideas of impermanence and change which are central to Tsai's work. In the video work *Cleansing*, Tsai invites visitors into the Gallery's public bathrooms to wash their hands as projections of other hands, of many ages and backgrounds, do the same. *Cleansing* evokes intimacy and, through the participation of visitors, enables sharing and reflections on the sense of touch and proximity.

Vanuatu Sculptors**Chief Michel Marakon b.c.1950 Ambrym Island, Newea Village, Vanuatu | Chief Louis Wunbae b.1951 Ambrym Island, Newea Village, Vanuatu | Chief Joachin Kilfan b.c.1953 Ambrym Island, Halhal Village, Vanuatu | Bongnaim Frederick b.c.1957 Ambrym Island, Newea Village, Vanuatu | Mansak's Family Ambrym Island, Ranpupupre Village, Vanuatu | Freddy Bule b.c.1947 Ambrym Island, Fanla Village, Vanuatu | Michel Rangie b.c.1950 Ambrym Island, Olal Village, Vanuatu Live and work in North Ambrym, Vanuatu**

The Queensland Art Gallery has recently acquired a magnificent collection of guardians for tabou houses, *temar* sculptures, *mague* rite figures, and slit drums from Ambrym Island, Vanuatu. Geographically isolated, the north of the island is considered an area where *kastom* (customary government, law and religion) has been strongly retained. Made from breadfruit, trees, ferns and local fibres, these sculptures are representative of one of the most important forms of art making in Vanuatu. They also demonstrate the dynamic nature of Ambrymese culture as it responds to contemporary issues and influences. An eagerness to communicate the importance of Ambrym culture, and thus maintain it, has resulted in outsiders being given access to these rare works.

Rohan Wealleans**b.1977 Invercargill, New Zealand****Lives and works in Auckland, New Zealand**

Rohan Wealleans's practice is a unique fusion of painting and sculpture. Bulbous forms are crafted through a laborious process whereby sculptures are coated with up to 300 layers of house paint. Once completed, patches of these slick surfaces are excised with a knife to reveal a richly coloured underbelly. APT6 presents both painting and sculpture by Wealleans, as well as his Venus flytrap-like 'horrorgami' works, where horror-film posters spurt paper shards among visceral layers of paint.

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Robin White, Bale Jione & Leba Toki

Bale Jione b.1952 Moce, Fiji. Lives and works in Suva, Fiji | Leba Toki b.1951 Moce, Fiji. Lives and works in Lautoka, Fiji | Robin White b.1946 Te Puke, Aotearoa, New Zealand. Lives and works in Masterton, New Zealand

Robin White is a significant New Zealand artist whose collaborative work with Leba Toki and Bale Jione is inspired by the experience of living for many years in Kiribati, in the central Pacific. Both Toki and Jione are from Moce in the Lau group of islands of Fiji, renowned for its *masi* (barkcloth) work. Toki and her family live near the country's largest sugar mill, and this sweet commodity is the starting point for *Teitei Vou (A new garden)* 2009 which responds to interracial Fijian weddings, the artists' Baha'i faith, the history of indentured Indian labour in Fiji, and the tensions and opportunities that arise from the diversity that constitutes contemporary Fiji.

Yang Shaobin

**b.1963 Tangshan, Hebei Province, China
Lives and works in Beijing, China**

Yang Shaobin's paintings are renowned for their refined composition, rich narrative and incisive commentary on the changing social landscape of China. His recent series 'X-Blind Spot' is informed by experiences of growing up in a coal-mining town in rural China. Since 2004, he has been visiting mining districts in Hebei Province, Shanxi Province and Inner Mongolia, and documented the working conditions and social effects related to the production of coal, and the tensions between the individual and the collective in China's changing economy.

Yao Jui-Chung

**b.1969, Taipei, Taiwan
Lives and works in Taipei**

Yao Jui-Chung's practice explores the complex construction of Taiwanese culture, including its entanglement with Cold War ideology during the martial law period of 1948–87, the country's successful embrace of capitalism and the concurrent effects of multinationalism. *Everything will fall into ruin* 1990–2009, a major group of black-and-white photographs, form part of an ongoing project that considers an 'aesthetics of ruin'. Sculptures of religious idols and military structures from Taiwanese islands are pictured alongside abandoned and decaying buildings.

YNG

**Yoshitomo Nara b.1959 Hirosaki, Japan
Lives and works in Toshigi, Japan
graf media gm est.1993 Osaka, Japan**

Since 2003, YNG, comprised of Yoshitomo Nara, one of Japan's best known contemporary artists, and the Osaka-based architectural and creative design firm graf (established 1993 by Toyoshima Hideki), have been constructing playful and whimsical interactive environments. Nara's drawings, paintings and sculptures of children and animals reference punk music, anime, and Marvel comics, while his characters undercut notions of innocence by expressing anxiety or malevolence. Collaboration is an intrinsic part of graf's practice, and YNG's installation for APT6 responds to the locality, materials and architecture of its site. Inspired by the 'Queenslander' house, the work employs reclaimed timbers and found materials with Nara's drawings and objects occupying the interior spaces of the built structure.

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Ji Wenyu and Zhu Weibing

Ji Wenyu b.1959 Shanghai, China

Zhu Weibing b.1971 Heilongjiang, China

Live and work in Shanghai, China

Zhu Weibing, who trained as a fashion designer and art professor, and Ji Wenyu, with a painting background, have been making textile-based sculptures together since 2003. Their works comment on consumerism and social aspirations in post-Cultural Revolution China. The soft sculpture *People holding flowers* 2007 contains potent symbolism for Chinese culture, recalling Chairman Mao's dictum which preceded the bloody purges of his Hundred Flowers Campaign of 1957. Using the symbolism of flowers, the artists contrast the de-individualising effects of mass consumption with the subservience of the individual to the state under communism.

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The 6th Asia Pacific Triennial of Contemporary Art

Gallery of Modern Art & Queensland Art Gallery, Brisbane, Australia

5 December 2009 – 5 April 2010

www.qag.qld.gov.au/apt6

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FACT SHEET

PUBLIC PROGRAMS

During the opening weekend of APT6, visitors can enjoy a range of programs that engage with the art of the Asia Pacific region on display in the exhibition. Programs will include performances, talks and discussions held across the Gallery's two sites. A comprehensive ongoing program will also be presented throughout the duration of the exhibition.

Virtual Tour | Podcast

APT6 will be supported online by a virtual tour and audio podcast. Take the virtual tour for exhibition highlights, or download the audio podcast for further insights into the exhibition.

http://qag.qld.gov.au/online_resources/exhibition_tours

http://qag.qld.gov.au/online_resources/podcast

OPENING WEEKEND: Saturday 5 December

Artist talks

These 30 minute talks will take place in either QAG or GoMA.

10.30am / Wit Pimkanchanapong / GoMA foyer + forecourt

11.30am / Jiten Thukral and Sumir Tagra / Gallery 1.1, GoMA

11.30am / Rohan Wealleans (including artist performance) / Gallery 3.4, GoMA

12 noon / Alfredo and Isabel Aquilizan / Gallery 3, QAG

12.30pm / Subodh Gupta / Gallery 1.1

1.00pm / Shooshie Sulaiman / Gallery 3.3, GoMA

1.00pm / Charwei Tsai / Gallery 1.3, GoMA

1.30pm / Nicholas Bonner / Gallery 3.1, GoMA

1.30 + 2.15pm (repeated) / Raafat Ishak / Watermall, QAG

2.00pm / Hiraki Sawa / Gallery 2.1, GoMA

3.00pm / Ayaz Johkio / Watermall, QAG

3.30pm / Ho Tzu Nyen / Gallery 5, QAG

Artist talks – Kids' APT projects

APT6 artists give insight into their practices and works developed for the Kids' APT6 project.

12 noon / Alfredo and Isabel Aquilizan / Gallery 3, QAG

12.30pm / Nicholas Bonner / Children's Art Centre, GoMA

3.00pm / Ayaz Johkio / Watermall, QAG

3.30pm / Gonkar Gyatso / River Lounge, GoMA

In-conversation talks

A range of APT artists in-conversation with Gallery staff. Each talk will last approximately 30 minutes.

1.30pm / Monir Shahroudy Farmanfarmaian and Suhanya Raffel, Curatorial Manager, Asian and Pacific Art, QAG / Gallery 1.3, GoMA

2.30pm / Rich Streitmatter-Tran, Manit Sriwanichpoom, Bui Công Khánh, Sopheap Pich and Russell Storer, Curator, Contemporary Asian Art, QAG / Gallery 3.5, QAG

3.30pm / Robin White, Leba Toki, Bale Jione and Maud Page, Curator, Contemporary Pacific Art, QAG / Gallery 3.3, GoMA

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OPENING WEEKEND: Saturday 5 December (continued)

Discussions

1.30-2.30pm: Collaboration. Cinema B, GoMA.

Alfredo and Isabel Aquilizan / Robin White, Leba Toki and Bale Jione / Chair: Julie Ewington, Curatorial Manager, Australian Art. The notion of collaboration suggests the sharing of ideas and information between practitioners. This discussion explores the ways in which several artists in APT6 actively explore collaboration in their work, drawing upon the unique opportunities opened by the collaborative process.

3.00-4.00pm: Writing About Asia Pacific Art. Cinema B, GoMA

Chair: Lynne Seear, Deputy Director, Curatorial and Collection Development. Join curators, artists and writers from a range of perspectives for a discussion of the role of critical and creative writing focusing on the art of the Asia Pacific. Presented by Art & Australia magazine.

Artist Performances

From 10.00am / Charwei Tsai / Gallery 1.3, GoMA
11.30am / Rohan Wealleans / Gallery 3.4, GoMA
From 4.00pm / Charwei Tsai / Maiwar Green, GoMA

Pacific Reggae Sounds, 7.30-10.00pm, Long Gallery, GoMA

The APT6 opening celebration features reggae acts from across the Pacific, coinciding with the exhibition component of Pacific Reggae. Leading performer O-Shen (Papua New Guinea/Hawai'i) headlines the event, which celebrates the vital connections reggae makes from Port Vila to Auckland and from Honolulu to Honiara. O-Shen made an impact in PNG with his 1997 debut and subsequently broke into the Hawaiian market with his 2000 album *Iron Youth*. His popularity throughout the Pacific rose with subsequent albums and his 2007 release *1 Rebel* cemented his ranking as one of the region's premier artists. Pacific Reggae Sounds has been developed in consultation with Brent Clough (ABC Radio National), who has a longstanding involvement with the reggae scene in Australia and the Pacific.

OPENING WEEKEND: Sunday 6 December

Artist talks

These 30 minute talks will take place in either QAG or GoMA.

10.30am / Wit Pimkanchanapong / GoMA Foyer + forecourt
11.00am + 11.45am (repeated) / Gonkar Gyatso / Gallery 1.3, GoMA
11.00am + 11.45am (repeated) / Chen Qiulin / Gallery 3.3, GoMA
11.30am / Nicholas Bonner / Gallery 3.1, GoMA
12 noon / Alfredo and Isabel Aquilizan / Gallery 3, QAG
12.30pm / Ayaz Johkio / Watermall, QAG
12.30pm / Sopheap Pich / Gallery 3.5, GoMA
1.00pm / Subodh Gupta / Gallery 1.1, GoMA
1.30pm / Hiraki Sawa / Gallery 2.1, GoMA
1.30pm / Minam Apang / Gallery 1.3, GoMA
2.00 + 2.45pm Zhu Weibing and Ji Wenyu / Gallery 1.1, GoMA
2.30 + 3.15pm / Shinji Ohmaki / Gallery 3.2, GoMA
3.00pm / Raafat Ishak / Watermall, QAG
3.30 + 4.15pm (repeated) / Campbell Patterson / Cinema Foyer, Level 2, GoMA
3.00pm / Cheo Chai-Hiang / GoMA Foyer

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OPENING WEEKEND: Sunday 6 December (continued)

Artist talks – Kids' APT projects

APT6 artists give insight into their practices and works developed for the Gallery's Kids' APT6 project.

12 noon / Alfredo and Isabel Aquilizan / Gallery 3, QAG

12.30pm / Nicholas Bonner / Children's Art Centre, GoMA

1.30pm / Minam Apang / Gallery 1.3, GoMA

3.30pm / Jiten Thukral and Sumir Tagra / Park Level, Children's Art Centre, GoMA

In-conversation talks

A range of APT artists in-conversation with Gallery staff. Each talk will last approximately 30 minutes.

1.00pm / Rich Streitmatter-Tran and Russell Storer, Curator, Contemporary Asian Art / Level 3, GoMA

2.00pm / Norbert Napong, Principal, Olal Secondary School, North Ambrym, Vanuatu and Ruth McDougall, ACAPA Australian Centre of Asia Pacific Art / Gallery 3.3, GoMA

Artist performance

From 2.30pm / DAMP / River Room, GoMA

ONGOING PUBLIC PROGRAMS

Gallery talks

Gallery staff provide insights into aspects of the APT6 exhibition.

2.00pm Thursday 10 December

Focus on Gallery 1.1 (Reuben Paterson, Solomon Enos and Mataso Printmakers) with Maud Page, Curator, Pacific Art

2.00pm Thursday 17 December

Focus on Gallery 3.3 (Vanuatu sculptors and Robin White) with Ruth McDougall, Curatorial Assistant, Australian Centre of Asia Pacific Art

2.00pm Sunday 31 January

Focus on Australian art in APT6 with Julie Ewington, Curatorial Manager, Australian Art

2.00pm Thursday 11 February

Focus on Gallery 3.5 (The Mekong) with Russell Storer, Curator, Contemporary Asian Art

2.00pm Thursday 25 February

Focus on Gallery 1.2 and GoMA foyer (Shirana Shahbazi, YNG and Wit Pimkanchanapong) with Melissa Kavenagh, Assistant Curator, Contemporary Asian Art

Additional public programs will be announced. Please see www.qag.qld.gov.au/apt6 for more.

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FACT SHEET

FILM PROGRAMS

APT6 ARTIST FILMMAKERS

Three major filmmakers are included as APT artists.

Rithy Panh

b.1964 Phnom Penh, Cambodia

Lives and works in Paris, France; and Phnom Penh, Cambodia

The films of Rithy Panh centre on life in post-Khmer Rouge Cambodia and the struggle to reconcile the country's traumatic history with contemporary urban and rural experiences. Migrating to France in his early twenties, Pahn studied filmmaking in Paris, and in 1990 returned to Cambodia where he established Bophana Audio Visual Resource Centre in Phnom Penh, which aims to preserve and develop Cambodia's film, photography and audio heritage. APT6 includes a selection of the director's documentary and narrative features, including *Un Barrage Contre le Pacifique (The Sea Wall)* 2008, *Les Artistes du Théâtre Brûlé (The Burnt Theatre)* 2005, *Un Soir Après la Guerre (One Evening After the War)* 1998 and *Neak Sre (Rice People)* 1994. Films by Rithy Panh show at the Australian Cinémathèque from January 27 to April 3, 2010.

Takeshi Kitano

b.1947 Tokyo, Japan

Lives and works in Tokyo, Japan

Kitano began his career as a comic presenter on Japanese TV, and his legendary alter ego, 'Beat Takeshi', is one of the most identifiable pop culture icons in Japan. Now a director, actor, author, comedian, artist and cult television personality, Takeshi Kitano has forged an original and idiosyncratic film practice. His *yakuza* (Japanese mafia) films and self-reflexive comedies blend action cinema with a strong sense of the absurd. fusing nihilism with humour, violent excess with deadpan characterisation. APT6 will screen a selection of the director's cult favourites, including *Zatôichi* 2003, *Hana-bi (Fireworks)* 1997, *Sonachine (Sonatine)* 1993, *3-4 x jugatsu (Boiling Point)* 1990 and *Sono otoko, kyobo ni tsuki (Violent Cop)* 1989. Films by Takeshi Kitano show every Friday at the Australian Cinémathèque from December 11, 2009 to April 2, 2010.

Ang Lee

b.1954 Pingtung, Taiwan

Lives and works in Larchmont, New York, United States

Internationally acclaimed filmmaker Ang Lee has constructed a remarkably diverse filmography, from period dramas and literary adaptations to martial arts epics and human dramas that witness shifts in contemporary Taiwanese experience. Lee brings a deeply humanist sensibility to his films. His narratives are characterised by an empathy for the marginalisation and transformation in characters exploring their gender, sexual and cultural identity, and their filial and social duties. APT6 will screen a selection of the director's award winning films, including *Se, jie (Lust, Caution)* 2007, *Brokeback Mountain* 2005, *Wo hu cang long (Crouching Tiger, Hidden Dragon)* 2000, *The Ice Storm* 1997, *Yin shi nan nu (Eat Drink Man Woman)* 1994 and *Xi yan (The Wedding Banquet)* 1993. Works by Ang Lee show at the Australian Cinémathèque from December 27, 2009 to January 8, 2010.

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THEMATIC CINEMA PROGRAMS

Two major projects will be presented at the Australian Cinémathèque for APT6: *Promised Lands* and *The Cypress and the Crow: 50 Years of Iranian Animation*, which encompass diverse video and filmmaking practices, genres and makers, working across cinema and contemporary art. For screen times and more information visit www.qag.qld.gov.au/cinematheque

Promised Lands 5 December 2009 – 5 April 2010

Promised Lands profiles a series of key cinematic and geopolitical relationships across the Indian subcontinent (Bangladesh, India, Kashmir, Pakistan, Sri Lanka) to West Asia and the Middle East (including Afghanistan, Armenia, Iran, Iraq, Israel, Kurdistan, Lebanon, Palestine and Turkey). The subject of intense international attention, this region has been portrayed in the media largely through images of conflict and economic and political instability. *Promised Lands* looks to artists and filmmakers who find possibilities of rethinking the past and imagining the future. *Promised Lands* presents five program strands that each explores a specific nexus in the intersection of daily life, relationships to land, religious affiliations and cultural histories.

The Road to Jaffna (Sri Lanka)

In the predominantly Buddhist country of Sri Lanka, filmmakers continue to examine the 26 years of civil war between the Sinhala majority and Tamil minority. Suspended in a state of being simultaneously without war and without peace, filmmakers search for ways to reconcile history, religious myth and political rhetoric.

Cinema of Partition (Bangladesh, India, Kashmir, Pakistan)

The experience of the partitions imposed when independence from British rule was achieved in south Asia left physical, social and emotional scars that are still carried in these regions today. Large-scale border crossings and emigration occurred in attempts to flee conflict, intolerance and economic hardship, and individual and collective identities were manipulated by political interests and the media. Filmmakers and artists have responded strongly to the experience of partition, offering insights into its continuing effects and the possibility of transcending the divisions it created.

The Tree of Life (Afghanistan, Iran, Iraq, Kurdistan)

Some of the most unique and internationally celebrated cinematic voices today have emerged in Iran and its region. Many explore self-affirmation and dissent in younger generations, as well as the position of women and constructions of relationships. Working against the grain of media images of war, terrorism and religious extremism, these filmmakers defiantly articulate complex local knowledges, and a vibrant social and artistic context.

Return of the Poet (Armenia, Turkey)

At the juncture between the Middle East and eastern Europe, Armenia and neighbouring Turkey, Azerbaijan, Kurdistan and Georgia live with the legacies of political intervention and genocide. In the face of these histories, *Return of the Poet* presents works that revisit literature and art to highlight the significance of enlivening and passing on cultural practices and traditions in the contemporary world.

Eating My Heart (Lebanon, Israel, Palestine)

Contemporary cinema from Lebanon, Israel and Palestine, responding to the ongoing conflict in the Middle East, observes the interweaving of faith and nationalism, and relationships between daily life, political stability and resistance. *Eating My Heart* considers the passionate engagement of artists and filmmakers in the region who testify to historical legacies and contemporary realities, while continuing to discover opportunities for joy.

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The Cypress and the Crow: 50 Years of Iranian Animation

5 December 2009 – 5 April 2010

The art of animation in Iran today draws on rich visual languages and techniques which incorporate the artistic heritage of textile design, Persian folk tales and literature, calligraphy and miniature painting, as well as the motifs of interior design, ceramics and architecture. Many animations feature animal figures — the crow, mouse, fox, goat and many more — which have literary and symbolic associations.

This landmark program profiles influential senior figures, including Nouredin Zarrinkelk, Abdollah Alimorad, Vadjollah Fard Moghadam and Ali Akbar Sadeghi, through to the current generation of talented emerging artists, including Morteza Ahadi, Farkhondeh Torabi, Laleh Khorramian, Mashallah Mohammadi, Omid Khoshnazar, Moin Samadi and others. Animation is recognised in Iran as a medium which is closely related to drawing, painting and the graphic arts.

As an infinitely varied visual field that reworks cultural forms, Iranian animation expresses many historical lineages and geographical relationships, creating located visual worlds that are productive of new identities and forms.

For screening times and full film details please visit www.qag.qld.gov.au/cinematheque

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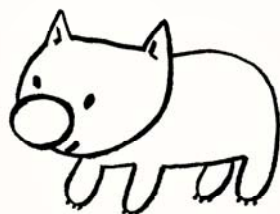
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FACT SHEET

KIDS' APT

Celebrating a decade of Kids' APT, the Children's Art Centre is presenting 17 engaging artist projects and art works displayed across both buildings, including major galleries and the dedicated Children's Art Centre spaces at GoMA. Kids' APT reflects the themes of the APT exhibition, offering children and families insights into contemporary art across the Asia Pacific region. There will also be special art work labels and tours for kids, helping young visitors engage with the works on display.



Yami, the Kids' APT mascot

Yami the Northern Hairy-nosed Wombat, one of Australia's extremely rare marsupials, will be the Kids' APT mascot. Found only in very small numbers in Queensland's Epping Forest National Park, Yami will venture out of his dark burrow to guide children through this year's Kids' APT. Exhibiting Japanese artist Yoshitomo Nara designed the mascot. Spot Yami throughout the Gallery spaces for exciting things to see and do when Kids' APT opens on 5 December.

Opening weekend

5-6 December 2009

During the opening weekend celebrations of APT6 and Kids' APT6 on Saturday 5 and Sunday 6 December, two installations designed specially for children and families will be on display in the forecourt of the Gallery of Modern Art.

Shinji Ohmaki

Memorial Rebirth 2008

Japanese artist Shinji Ohmaki's installation *Memorial rebirth* is a configuration of bubble machines that will fill the air around GoMA with bubbles, creating a spectacular atmosphere for everyone to enjoy. A timeless children's activity, the bubble display is intended to appeal to people of all ages, evoking memories of childhood for adult visitors and creating new memories for everyone visiting the Gallery.

Wit Pimkanchanapong

Fruits 2007-09

Thai artist Wit Pimkanchanapong's *Fruits 2007-09* will transform the space into a lively fruit market. Featuring a fruit stall displaying an array of paper fruits including oranges, apples, starfruit and mangosteens, the artist will invite visitors to choose a template and construct a paper fruit in exchange for a monetary donation based on the market value of the fruit. All funds raised will be donated to a charity selected by the artist.

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Kids' APT Summer Spectacular

16–26 January 2010

The 11-day Kids' APT Summer Spectacular festival of activities will be held from 10.30am to 2.30pm daily, from Saturday 16 to Tuesday 26 January 2010. On 16 January, children and families across regional Queensland will be able to participate in a satellite program of activities drawn from Kids' APT at local venues. Regional galleries in Grafton, NSW and Bendigo, VIC are also participating.

Kids' APT on Tour

16 January 2010

On Saturday 16 January 2010, regional galleries will host a free day of activities simultaneously with the Queensland Art Gallery, as part of the Kids' APT Summer Festival. Kids' APT on Tour features interactive activities for children and families created by a number of artists in the exhibition, including Ayaz Jokhio, Minam Apang and Runa Islam. The projects have been developed to reflect the themes of the APT exhibition offering children and families insights into contemporary art across the Asia Pacific region.

Kids' APT art works and projects

Minam Apang

Scribbling with script 2009

Minam Apang's drawing activity reflects the artist's interest in calligraphy, storytelling and exploring language in unexpected ways. Apang's selection of words and characters sourced from scripts across the Asia Pacific will trigger children's imaginations and encourage them to look at text from a different point of view.

Alfredo and Isabel Aquilizan

In-Flight (Project: Another Country) 2009

Using recycled objects, off-cuts and twine, participants construct aircraft within an activity space designed to evoke an airport arrivals lounge. Touching on themes of migration, family and memory, the recycled planes form a giant, life-sized aircraft suspended from the ceiling of Gallery 3 in the Queensland Art Gallery.

Gonkar Gyatso

Funky Buddhas 2009

Tibetan artist Gonkar Gyatso's *Funky Buddhas* installation invites young visitors to apply readymade puffy stickers of all things popular and familiar to APT kids. Colourful stickers will cover the pristine Buddha sculptures over the course of the exhibition, highlighting the artist's interest in the ways contemporary culture continually absorbs images and ideas.

Ho Tzu Nyen

H the Happy Robot 2009

Singaporean artist and filmmaker Ho Tzu Nyen premieres his new film *H the happy robot* in Kids' APT. The film is a modern fable about the nature of technology and traces the life of a cardboard robot named H. Screened in a theatre shaped as an oversized cardboard box, children can join H in his world.

Runa Islam

Make believe 2009

London-based filmmaker Runa Islam invites children to make their own thaumatrope, also known as a 'turning wonder'. Invented in the 1820s, the thaumatrope used to be a popular optical toy which relies on the viewer's persistence of vision and short-term memory to allow images to merge and become one.

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Ayaz Jokhio

99 Self-portraits 2009

Pakistani artist Ayaz Jokhio's mix-and-match activity is based on a self-portrait repeated 99 times. Children can transform an image of the artist by creating many new identities with a wide range of outfits drawn by Jokhio referencing different cultures, uniforms and fashions. Over the course of the exhibition, the series of portraits will be an ever-changing display.

Mansudae Art Studio / Nicholas Bonner

The fairy of the Kumgang Mountains 2009

The Korean fable *The fairy of the Kumgang Mountains* is brought to life in this large scale mural installation. Spanning the length of the Children's Art Centre corridor, the mural paintings take young visitors on a fantastical journey through evocative scenery drawn from the folklore of North Korea (DPRK).

Marcel Meltherorong

Singsing with Marcel 2009

Pacific reggae musician Marcel Meltherorong invites everyone to sing loud in Bislama — one of the many languages spoken in Vanuatu. In this multimedia interactive, children meet Marcel on film and sing along to an excerpt of his popular reggae track, *Children's Day*. Performances are recorded in the karaoke-style booth and played back on the big screen in a video clip format for everyone to watch and applaud.

Wit Pimkanchanapong

I, you, we 2009

Wit Pimkanchanapong's *I, you, we* is a multimedia interactive where images of two people's faces are captured on camera in the activity space. With a little technical magic, their facial features are fragmented and recombined to form a new portrait, with surprising results. Posters of the collaborative portrait *I, you, we* can then be emailed home or to a friend as a memento of their visit to Kids' APT.

Monir Shahroudy Farmanfarmaian

Patterns of infinity 2009

Iranian artist Monir Shahroudy Farmanfarmaian is inspired by the spiritual significance and the mesmerising visual effects of Islamic geometric patterns. *Patterns of infinity* is a computer touch-screen interactive in which participants can create colourful geometric designs. Designs can be emailed home and transformed into a three dimensional object, recalling the sculptural aspect of the artist's practice. Play online anytime

www.qag.qld.gov.au/kids

Shirana Shahbazi

Still life: Coconut & other things 2009

To create Shirana Shahbazi's painting, local children took part in a workshop to compose a series of still life arrangements based on Queensland. Photographs from the workshop were sent to the artist for selection. Shahbazi worked with Iranian billboard painters to create this immense canvas, on display in the Children's Art Centre.

Thukral and Tagra

Hi! I am India 2009

Artists Jiten Thukral and Sumir Tagra invite children to select from an array of custom-made stickers, designed to introduce children and their families to contemporary and traditional Indian visual culture. Using framed backgrounds designed by the artists, participants create collages of daily life in India today for display.

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Charwei Tsai

Water project 2009

Taiwanese artist Charwei Tsai's film for children is designed to evoke the sensation of touch, the interactive is a sequence of projected images over the hand basins in the Children's Art Centre bathrooms. The footage of animals interacting with water becomes intermingled with childrens' hands as they wash them, offering a new experience of an everyday activity.

Hiraki Sawa

Every little thing moving 2009

Japanese artist Hiraki Sawa presents a multimedia interactive which enables young visitors to join in and play with the imagery in his film *Elsewhere 2002–03*. By moving three-dimensional objects over an image-sensitive tabletop children to create their own versions of the artist's story.

Rich Streitmatter-Tran / The Mekong

My river, my future: A children's drawing project 2009

The connections young children have with their local river is the subject of this project, which features drawings by children from countries in the Mekong River region, Cambodia, Vietnam and Myanmar (Burma). The second stage of the project will take place at the Summer Spectacular in January, where children from Brisbane will depict their relationship to the Brisbane River for display and circulation amongst the other workshop participants.

YNG (Yoshitomo Nara & graf)

The cubby house 2009

A small cubby-house environment designed by YNG invites children to explore the space and view growing displays of trinkets and small objects or sit down and contribute a drawing to the collaborative sketchbooks based on themes selected by the artists.

Zhu Weibing and Ji Wenyu

The hidden garden 2009

Young children and toddlers can find a place to play in Zhu Weibing's and Ji Wenyu fabric environment, designed in the style of a traditional Chinese walled garden. Children enter the artists' world and admire the tranquil surrounds, tend to fallen autumn leaves, arrange flowers in garden beds and play with goldfish and frogs in the small pond.

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FACT SHEET

EDUCATION PROGRAM AND RESOURCES

The Gallery's education programs offer opportunities for students, teachers and lecturers, from early childhood through to tertiary levels, to engage with APT6. A variety of online resources will be available for teachers and students when visiting the exhibition, and teacher professional development workshops will be held as part of the Gallery's Look Out teacher program. For more information visit

www.qag.qld.gov.au/education.

APT6 teacher and lecturer viewing

11.00am Saturday 12 December, GoMA

Telephone (07) 3840 7255 or email schoolbookings@qag.qld.gov.au

A chance for teachers and lecturers to view APT6 and enjoy a curatorial overview of the exhibition and refreshments. Free program. Bookings are essential as places are limited.

APT6 teacher workshop day

9.00am – 3.30pm Saturday 6 February 2010. GoMA

Paid program. \$25 (includes morning tea and lunch). Bookings essential.

Telephone: (07) 3840 7255 or email schoolbookings@qag.qld.gov.au

This program provides teachers with information on the exhibition, artists, education resources and programs to engage students of all levels in the Gallery and classroom context. Teachers can participate in four sessions, which will include talks by APT6 curators, overviews of education resources and hands-on activities with APT6 artists. Teachers will receive a certificate of participation and handouts.

Online education resources - Available from February 2010

Online education resources suitable for in-Gallery and classroom investigation will be available on the Gallery's website from February 2010. These include:

- **Virtual tour:** Navigate through the APT6 spaces to see exhibition highlights. Perfect for pre-visit preparation.
- **Blog for secondary students:** An interactive blog for students to discuss artists and art works featured in APT6.
- **Behind the scenes:** A student-oriented online component of the education resource developed by secondary students includes video interviews with artists, curators and Gallery exhibition staff.
- **Kids' APT PowerPoint:** A PowerPoint featuring images and video interviews of artists involved in Kids' APT.
- **Teacher notes [PDF]:** A summary of the major themes to assist teachers self-guide their students through the exhibition. Includes curriculum information, 'before viewing' and 'after viewing' classroom activities.

Visit the APT6 website for more programs and resources, including intensive workshops and information sessions available from February 2010. To receive updates on education programs and resources, send your name, school, address, phone number and teaching level to edmail@qag.qld.gov.au

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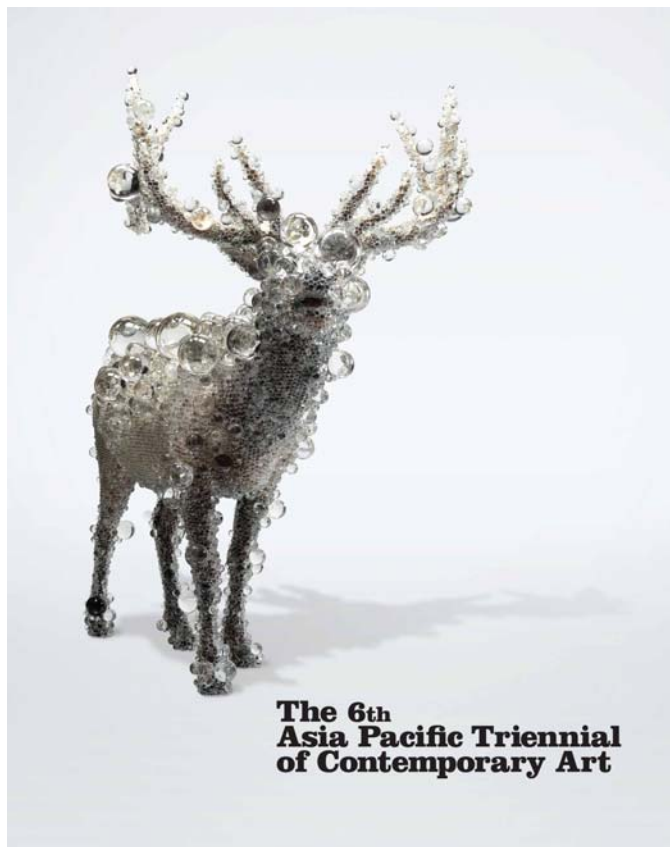
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PUBLICATION



**The 6th
Asia Pacific Triennial
of Contemporary Art**

The richly illustrated publication for 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6) features painting, sculpture, installation, film, video, drawing and printmaking by some of the Asia Pacific region's most innovative practitioners.

Lead essays by the Gallery's APT curatorial team explore the traditions and histories informing the complex artistic practice of the region and its place in an international context. The publication also features essays on each of the artists and artist collectives in APT6, and an overview of the Kids' APT program since its inception in 1999 (APT3).

This significant catalogue will have wide appeal to general audiences and scholars alike. It will be available from the Gallery Store, Gallery Store Modern and online at www.australianartbooks.com.au

260 pages, with over 250 full colour illustrations

RRP: \$44.95

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MERCHANDISE AND SERVICES

MERCHANDISE

An extensive range of APT6 exclusive merchandise, including postcards, bookmarks, notepads, jigsaws, magnets, mint boxes, mug, tea towel, posters, tote bags, pencil case, ruler, t-shirts and button badges can be purchased from Gallery Store at the Queensland Art Gallery and Gallery Store Modern at GoMA. There will also be a range of craft sourced from some of the regions in which artists live and work.

TWILIGHT MARKET

For one evening only, bring along your friends and shop at the Gallery Store's outdoor Twilight Christmas Design Market. A cash bar will be open so you can enjoy a drink under the stars as you do some Christmas shopping from local artists and craftspeople. The Gallery Store will also be open offering a great range of new books, art merchandise and homewares for Christmas.

Featuring stalls by Brisbane designers including Liana Kabel, Girls Made This, Paper Boat Press, and Blossom Creations, as well as many more.

4.00–8.00pm, Friday December 11, 2009
Gallery Store forecourt, Gallery of Modern Art
Stanley Place, South Brisbane

Note: cash and cheque payments only at the market, everyone welcome.
For further information phone (07) 3840 7147.

FOOD AND REFRESHMENTS

Watermill Cafe, Queensland Art Gallery is located adjacent to the Watermill. Open each morning for coffee, fresh muffins and toasted sandwiches, the cafe also serves a light lunch menu with daily specials and afternoon tea, scones and cakes.

Opening hours: Monday to Friday 10.00am – 4.00pm, Saturday and Sunday 9.00am – 4.00pm.
Tel: (07) 3840 7145 Bookings available. Licensed.

Foyer Bistro, Gallery of Modern Art overlooks the Brisbane River with stunning views to Mt Coot-tha. The Bistro offers a modern menu based around fresh seasonal produce and a refreshing wine list. Delicate pastries and petits fours are perfect to accompany afternoon coffee.

Opening hours: Monday to Friday 10.00am – 4.00pm, Saturday and Sunday 9.00am – 4.00pm.
Tel: (07) 3842 9916 Bookings available. Licensed.

River Cafe, Gallery of Modern Art is located on the bank of the Brisbane River on the Park Level of GoMA, this outdoor and indoor self-service cafeteria has fresh, fast and healthy offerings which change daily. Selections include sandwiches and seasonal salads along with hot food, cakes and coffee.

Opening hours: Monday and Friday 10.00am – 4.00pm, Saturday to Sunday 9.00am – 4.00pm (Breakfast served weekends only from 9am).
Tel: (07) 3842 9906.

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BAR GOMA: ASIAN POP

5.00-9.00pm Fridays 15 January – 12 February 2010

River Café and Australian Cinémathèque, GoMA

From mid-January, start your weekend at the GoMA River Cafe on Friday nights as it transforms into **Bar GoMA**. APT6 artist Wit Pimkanchanapong's specially commissioned light installation features alongside cool summer sounds of diverse Asian pop music, mixed by Bar GoMA's resident DJ. Make the most of the spectacular river and city views while enjoying the specially themed Asian food and drink menu.



Image: Production still from *Kids Return* 1996 / Director: Takeshi Kitano / Image courtesy: Celluloid Dreams

The Australian Cinémathèque features Friday night screenings of films by cult Japanese filmmaker Takeshi Kitano at 8.00pm during the Bar GoMA: Asian Pop season. Kitano's films blend action cinema and the absurd comedy. Screenings of films from the APT6 West Asia program 'Promised Lands' also feature at 6.00pm each Friday night.

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SPOKESPERSONS

Key spokespersons are as follows:

On the exhibition

Tony Ellwood, Director, Queensland Art Gallery

Lynne Seear, Deputy Director, Curatorial and Collection Development, Queensland Art Gallery

Suhanya Raffel, Curatorial Manager Asian and Pacific Art, Queensland Art Gallery

Russell Storer, Curator, Contemporary Asian Art, Queensland Art Gallery

On the Australian component

Julie Ewington, Curatorial Manager Australian Art, Queensland Art Gallery

On the Pacific component

Maud Page, Curator, Pacific Art, Queensland Art Gallery

External curators

Nicholas Bonner (Mansudae Art Studio, DPRK)

Rich Streitmatter-Tran (The Mekong)

Brent Clough (Pacific Reggae Project)

On the Cinema program

Kathryn Weir, Curatorial Manager, International Art and Australian Cinémathèque, Queensland Art Gallery

Jose Da Silva, Associate Curator (Film, Video and New Media), Australian Cinémathèque, Queensland Art Gallery

Rosie Hays, Curatorial Assistant, Cinema Programming, Queensland Art Gallery

On Public Programs, Education and APT6 Up Late

Andrew Clark, Deputy Director (Programming and Corporate Services), Queensland Art Gallery

Donna McColm, Senior Program Officer, Access, Education and Regional Services, Queensland Art Gallery.

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