

THE 5TH ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART

2 DECEMBER 2006 – 27 MAY 2007
WWW.ASIAPACIFICTRIENNIAL.COM

Queensland Art Gallery / Gallery of Modern Art

APT5 TERTIARY APPENDIX

In December 2006, the Gallery celebrated the opening of the Gallery of Modern Art (GoMA) and refurbished Queensland Art Gallery, along with the opening of 'The 5th Asia–Pacific Triennial of Contemporary Art' (APT5). Presented across the Gallery's two sites, APT5 is the largest exhibition presented in the Triennial series to date, featuring the work of 37 individual artists, filmmakers and performers, and two multi-artist projects, from Asia, Australia and the Pacific. For the first time, and with the opening of the Australian Cinémathèque at GoMA, APT5 features a curated cinema program of the work of seven filmmakers.

APT5 RESOURCES FOR TERTIARY AUDIENCES

The following information is designed for use by university lecturers and students in conjunction with the thematic essays presented in the APT5 Education Resource Kit. The sections containing discussion material and relevant resources for further information are aimed at tertiary level studies in the fields of visual art, art history and theory, film, and cultural studies. Tertiary groups can explore various themes in relation to these study areas during visits to the exhibition. Lecturers can also extend the material into the context of university classes and assessment.

Tertiary students and staff are invited to participate in celebrating APT5, the opening of the Gallery of Modern Art and the refurbished Queensland Art Gallery through the range of education and public programs on offer. Visit the website or contact the Education section for information on the range of tertiary programs available, including:

ACADEMIC VIEWINGS

Viewings of temporary exhibitions are held for local and regional academic staff prior to or in the opening days of an exhibition in order to provide information and access to the works on display for teaching purposes. Academic viewings include a welcome address and refreshments. These events are held after Gallery opening hours to enable academic staff private access to the exhibition. Education and Curatorial staff are present to provide further information on tertiary programs associated with the exhibition.

An academic viewing of the Queensland Art Gallery's re-configured displays of historical Asian, Australian and international art will be held from **4.00pm on Thursday 10 May 2007** to coincide with planning for second semester subjects. For information on joining the academic database to receive updates and invitations to education events, or to book, telephone (07) 3840 7315.

NEW WAVE: CONTEMPORARY ART AND IDEAS FOR TERTIARY STUDENTS

New Wave is a program specially developed for tertiary students to explore contemporary art and ideas. The program allows students to keep up to date with local, national and international arts issues through exhibition previews, forums, artist talks and other events. The Gallery encourages lecturers to provide their students with information on the New Wave program to augment their university studies in the arts. For more information or to be included on the New Wave database visit www.qag.qld.gov.au/newwave or email new.wave@qag.qld.gov.au.

COLLECTION STUDY PROGRAM

The Collection Study Program provides access to the Gallery's Collection of over 12 000 works in a variety of media from Australia, Europe, the United States and the Asia–Pacific. Through this program, lecturers can request tailored sessions on stored art works to expand the topics covered in their classes. The program provides the unique opportunity to create thematic, historical or media specific groupings of works for small tertiary groups to view in study rooms located in either the Queensland Art Gallery or Gallery of Modern Art. **Available from second semester 2007.**

APT5 RESOURCES FOR TERTIARY AUDIENCES (CONTINUED)

UNIVERSITY VISITS TO THE QUEENSLAND ART GALLERY AND GALLERY OF MODERN ART

Visits by tertiary groups are welcomed throughout the university year. Sessions can be tailored to specific fields of study, incorporate presentations and tours by Gallery staff, and include use of the Gallery's facilities such as the Lecture Theatre.

For more information on the above tertiary programs or to discuss a group visit, please contact the Gallery's Education and Public Programs staff.

TERTIARY EDUCATION INQUIRIES

Donna McColm

Acting Program Officer, Education and Public Programs
Queensland Art Gallery
Tel: (07) 3840 7315
Email: donna.mccolm@qag.qld.gov.au

Lizzy Dixon

Project Officer, Education and Public Programs
Queensland Art Gallery
Tel: (07) 3840 7061
Email: lizzy.dixon@qag.qld.gov.au

APT5 WEBSITE

www.asiapacifictriennial.com/education

QUEENSLAND ART GALLERY WEBSITE

www.qag.qld.gov.au/education

CONTEMPORARY INTERNATIONAL ART

COMPLEMENTS THE APT5 EDUCATION RESOURCE KIT ESSAYS:

- 'APT in context'
- 'The changing art museum'

RELATES TO THE STUDY AREAS:

- Contemporary art issues
- Contemporary international art
- Contemporary Asian visual culture
- Studies in photography

While the Asia–Pacific Triennial (APT) focuses on art produced in the Asia–Pacific region, it is more than an exhibition about the work of individual artists. APT is part of an international dialogue on contemporary art and its relevance to our everyday lives, including our social and political situations.

APT is one of a number of recurring exhibitions that take place throughout the world every two or three years. This includes the Venice Biennale, Biennale of Sydney and Documenta (Germany), and more recently developed exhibitions such as the Auckland Triennial, Manifesta (Europe) and the Fukuoka Asian Art Triennale (Japan).

APT is intended to showcase contemporary art, encourage critical debate and facilitate the sharing of ideas and communication between artists, art professionals and audiences. It provides an opportunity for artists to show recent and new work to wide audiences, and for curators and institutions to explore themes and draw connections between the work of contemporary artists on an international scale.

The works and artists presented in APT5 illustrate the growing recognition that much art exists outside the traditional boundaries of Western art history. Many of the works presented in the exhibition challenge traditional political and social positions, such as histories of colonisation, while embracing the complexities of those traditions. This merger between history, art and everyday forms of visual information can be explored through the work of several artists and projects presented in the exhibition.

The works presented in APT5 encourage us to question how the terms 'contemporary' and 'international' can be used to assist in rethinking traditional boundaries.

FOR DISCUSSION

- What can the term 'contemporary international art' mean in the context of the diversity of work presented in APT5? Consider the geographical spread of artists and their locations – how many were born in a particular country but live and work in another? Consider the geographical spread of biennials and triennials – why are they developing in areas outside the main socio-political centres?
- The appropriation and reinvention of traditional art practices are major themes in the work of several artists in APT5. How is it important for these artists to explore their traditions?
 - Michael Parekowhai interprets the work of Colin McCahon and Gordon Walters (examples of Colin McCahon's work can be seen in Gallery 9, QAG)
 - Nusra Latif Qureshi and Khadim Ali transform the miniature painting tradition (examples of traditional miniatures are displayed in the Historical Asian Gallery, Gallery 2, QAG)
 - Masami Teraoka's reinvention of the Japanese tradition of *ukiyo-e* printmaking (Japanese *ukiyo-e* prints are displayed in the Historical Asian Gallery, Gallery 2, QAG).
- What links can be explored between the recent history of modernist art and the works in APT5? Explore the non-figurative work of Gordon Walters and Nasreen Mohamedi in relation to the emergence of field painting of the mid twentieth century. These artists were producing works at the same time as Frank Stella, Kenneth Noland and other American artists of the 'hard edge' style.
- How is Tsuyoshi Ozawa's collaborative project *New Nasubi Gallery* an extension of Fluxus and Conceptual art?

CONTEMPORARY INTERNATIONAL ART

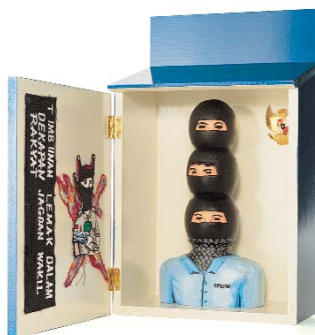
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- Crimp, Douglas. *On the Museum's Ruins*. MIT Press, Cambridge, Massachusetts, 1993.
- Lu Jie. 'Qin Ga: Miniature Long March'. *Artlink*, vol.25, no.3, September 2005, pp.52–6.
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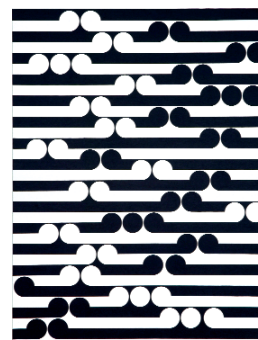
APT5 ARTISTS TO CONSIDER



Ai Weiwei b.1957, Beijing, China / Lives and works in Beijing / *Dropping a Han Dynasty urn* (detail) 1995 / Gelatin silver photograph on paper, A.P. / 3 sheets: 180 x 169.5cm (each) / Purchased 2006. The Queensland Government's Gallery of Modern Art Acquisitions Fund / Collection: Queensland Art Gallery / QAG | Watermall



Tsuyoshi Ozawa b.1965, Tokyo, Japan / Lives and works in Tokyo / *New Nasubi Gallery*, a collaborative project by Tsuyoshi Ozawa with APT5 artists 2006 / Illustrated: Eko Nugroho / Collection: Each participating artist / GoMA | Gallery 1.2



Gordon Walters 1919–95, Wellington, New Zealand / Lived and worked in Christchurch, New Zealand / *Maheno* 1981 / Synthetic polymer paint on canvas / 153 x 115cm / Purchased 1982. Collection: Auckland Art Gallery Toi o Tāmaki / OAG | Gallery 4

LONG MARCH PROJECT

Commenced 2002, Beijing, China



Wang Wenhai b.1950, Henan Province, China / Lives and works in Yarian, Shaanxi Province, China / *Mao Zedong and Mao Zedong* 2003 / Fibreglass / 2 figures: 320 x 130 x 130cm (each) / Collection: The artist / Image courtesy: Long March Project, Beijing / GoMA | Gallery 1.1



Zhou Xiaohu b.1960, Changzhou, Jiangsu Province, China / Lives and works in Changzhou / *Utopian theatre* (detail) 2006 / 11-channel sculptural video installation, fired clay, 11 DVDs (1 minute each, colour, sound), 11 television monitors, 10 sets of headphones / 140 x 400cm (diam.) (approx.) / Collection: The artist / Image courtesy: Long March Project, Beijing / GoMA | Gallery 1.1



Qin Ga b.1971, Inner Mongolia, China / Lives and works in Beijing, China / *The miniature long march* (detail) 2002–05 / Type C photographs / 23 sheets: 75.5 x 55cm (each) / Collection: The artist / Image courtesy: Long March Project, Beijing / GoMA | Gallery 1.1

INQUIRIES

Project Officer, Education & Public Programs, Queensland Art Gallery tel: 61 (0) 7 3840 7061 fax: 61 (0) 7 3840 8865 email: lizzy.dixon@qag.qld.gov.au

WWW.ASIAPACICTRIENNIAL.COM/EDUCATION

FILM & NEW MEDIA

COMPLEMENTS THE APT5 EDUCATION RESOURCE KIT ESSAYS:

- 'Questioning performance'
- 'Moving image'

RELATES TO THE STUDY AREAS:

- Animation
- Art and new media
- Multimedia technologies
- Video art and culture

While film, video and performance art are leading forms of contemporary art in the twenty-first century, it is only since the 1970s – and more popularly in the 1980s and 1990s – that the collection and presentation of the moving image in the art museum context have raised questions about the role of the moving image in art and our everyday lives.

The Gallery's 'Kiss of the Beast' exhibition (2005) was the first exhibition held under the auspices of the Australian Cinēmathēque, now located at the Gallery of Modern Art. The exhibition explored new ways to integrate visual art, film and social history, and indicated the future direction of Australian Cinēmathēque programming, including the moving-image works and displays in APT5.

The APT5 cinema program features the work of a variety of artists who engage with the moving image, from the films of actor–director Jackie Chan to the Thai filmmaker Apichatpong Weerasethakul. The media gallery display and specially developed media viewing rooms allow the films of Jackie Chan to be juxtaposed, establishing comparisons not readily apparent in a commercial cinema context. At the same time, video art and documentary works by artists such as Zhou Xiaohu, Qin Ga and Dinh Q Lē explore new formats and ways of incorporating moving-image works into the gallery space.

In APT5 the presence of documentary film through the display of elements of the Gallery's opening performance program leads us to consider the residual impact and trace of the 'event' after its occurrence. These and many other forms of moving image in APT5 illustrate the complex intersections between art and film.

FOR DISCUSSION

- How do some of the artists in APT5 explore significant historical events through film and new media?
- Discuss the role of film in an art museum context.
- Examine the works in APT5 which incorporate film, video and new media – how does the use of these media enhance the work?
- How do the demands of moving-image works, such as narrative and duration, affect the way we engage with moving image as a form of contemporary art?
- Discuss how new technologies have been incorporated with more 'traditional' art forms in APT5.

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- Davis, Douglas. 'The museum of the Third Kind'. *Art in America*, vol.93, no.6, July 2005, pp.75–81.
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- Jones, Amelia. *Body Art/Performing the Subject*. University of Minnesota Press, Minneapolis, 1998.
- Magowan, Fiona. 'Dancing with a difference: Reconfiguring the poetic politics of Aboriginal ritual as national spectacle'. *The Australian Journal of Anthropology*, vol.11, no.3, 2000, pp.308–21.
- Wu Hung & Phillips, Christopher. *Between Past and Future: New Photography and Video from China*. Steidl Publishers, Göttingen, 2004.

FILM & NEW MEDIA

APT5 ARTISTS TO CONSIDER



Dinh Q Lê b.1968, Ha-Tien, Vietnam / Lives and works in Ho Chi Minh City, Vietnam / Dinh Q Lê in collaboration with Tuân Andrew Nguyễn and Hà Thúc Phú Nam / *The farmers and the helicopters* 2006 / 3-channel video installation, High Definition Video, 15 minutes, colour, sound, ed. 1/10 / Dimensions variable / Collection: The artist / **GoMA | Gallery 1.1**



Jackie Chan b.1954, Hong Kong / Lives and works in Hong Kong / Production still from *The Young Master (Shi Di Chu Ma)* 1980 / Director: Jackie Chan / © 1995 STAR TV Filmed Entertainment (HK) Limited / Image courtesy: Fortune Star Entertainment (HK) Limited, Hong Kong / **GoMA | Media Gallery**



Yang Fudong b.1971, Beijing, China / Lives and works in Shanghai, China / *City light (Chengshi zhiguang)* 2000 / Mini DV, 6:40 minutes, colour, stereo, ed. 3/10 / The James C Sourris Collection. Purchased 2003 with funds from James C Sourris through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery / **QAG | Gallery 6**



Zhou Xiaohu b.1960, Changzhou, Jiangsu Province, China / Lives and works in Changzhou / *Utopian theatre* (detail) 2006 / 11-channel sculptural video installation, fired clay, 11 DVDs (1 minute each, colour, sound), 11 television monitors, 10 sets of headphones / 140 x 400cm (diam.) (approx.) / Collection: The artist / Image courtesy: Long March Project, Beijing / **GoMA | Gallery 1.1**



Production still from *The Wild, Wild Rose (Ye Mei Gui Zhi Lian)* 1960 / Director: Wang Tianlin / Image courtesy: Cathay-Keris Films, Singapore

HONG KONG, SHANGHAI: CINEMA CITIES FILM PROGRAM

2 March – 27 May 2007

As part of APT5, the Australian Cinēmathèque will present the most important historical program of Chinese film to be seen in this country. Hong Kong, Shanghai: Cinema Cities is being presented midway between the centenary of mainland Chinese cinema in 2005 and that of Hong Kong cinema in 2009, and takes audiences on a thematic and chronological journey through the interconnected film histories of these cities. The program features silent era gems showing the divas and dives of Shanghai from the 1920s onwards, the drama of the streets immortalised in epoch-making films of the following decades, and the full-blown musicals and melodramas of the 1950s and 1960s. Visit www.asiapacifictriennial.com for full details of the films.

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Project Officer, Education & Public Programs, Queensland Art Gallery tel: 61 (0) 7 3840 7061 fax: 61 (0) 7 3840 8865 email: lizzy.dixon@qag.qld.gov.au

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SOCIAL & CULTURAL CONTEXTS

COMPLEMENTS THE APT5 EDUCATION RESOURCE KIT ESSAYS:

- 'Organising the world'
- 'Talking about history'
- 'Local traditions, contemporary concerns'

RELATES TO THE STUDY AREAS:

- Indigenous studies
- Asia–Pacific contemporary art
- Australian studies
- Cultural studies

A defining characteristic of APT5 is the way in which the artists engage with history and tradition, and offer alternative insights into the histories and cultures of the Asia–Pacific region.

An important tenet of many works in the exhibition is the interpretation of history – what is included and excluded in accepted versions of history. Many of the artists offer personal points of view or alternative versions of major historical events that have shaped our understanding of the Asia–Pacific region.

The importance of tradition is a key feature of many APT5 works, influenced by the fact that the artists are today positioned within a growing contemporary culture – one affected by histories of colonisation, globalisation, and the impact of these phenomena on local traditions in the Asia–Pacific region.

Some of the artists draw fascinating insights into traditional art practices. These include Pacific weaving techniques, Mughal miniature painting traditions, Chinese Ming and Qing dynasty furniture and porcelain, Han dynasty urns, and Neolithic vases. These traditional practices enter into the field of contemporary art and draw attention to the social and political contexts in which tradition continually develops and transforms itself.

Not only do artists in APT5 engage with the social and political histories of their own countries, they also suggest the influence of Western art history on local practices. In some works, local and Western techniques or approaches are juxtaposed, drawing attention to the important position of the art museum, or the interconnectedness of 'traditional' and 'contemporary' art. In this way, new discussions are initiated which debate the concepts of culture, history and tradition in our rapidly changing society.

FOR DISCUSSION

- Is it possible to separate the terms 'traditional' and 'contemporary'?
- Do the works in APT5 suggest that tradition is a static or continually changing concept? How?
- Are traditions resistant to the culturally destructive processes of colonisation and, in more recent years, globalisation? How are these ideas present in APT5?
- In what ways do artists from the Asia–Pacific engage with Western art history? In what ways does contemporary art from the Asia–Pacific subvert the values asserted by Western history and art?
- Consider the place of Indigenous art forms, histories and narratives within the context of contemporary international art.

SOCIAL & CULTURAL CONTEXTS

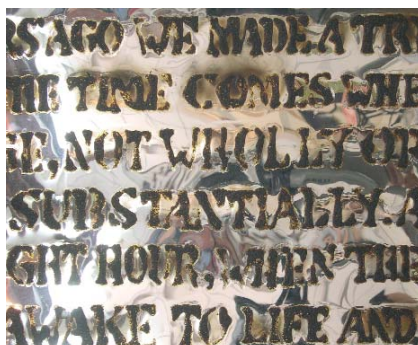
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- Thomas, Nicholas. **Possessions: Indigenous Art/Colonial Culture**. Thames and Hudson, London, 1999.

APT5 ARTISTS TO CONSIDER



Khadim Ali b.1978, Quetta, Pakistan / Lives and works in Quetta / *Untitled* (from 'Jushn-e-gulle surkh' (Celebration of red tulips) series) 2004–05 / Gouache on wasli paper on card / 3 sheets: 21 x 15cm (each approx.); 2 sheets: 25 x 19cm (each approx.); 1 sheet: 19 x 28.7cm (each approx.) / Purchased 2005 / Collection: Queensland Art Gallery / QAG | Gallery 15



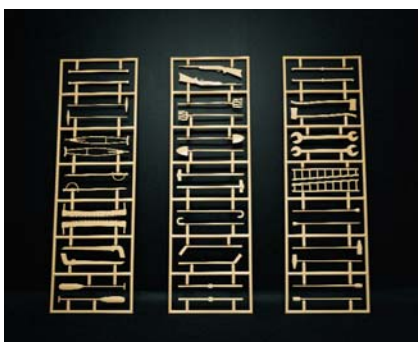
Jitish Kallat b.1974, Mumbai, India / Lives and works in Mumbai / *Public notice* (detail) 2003 / Burnt adhesive on acrylic mirror, wood and stainless steel frames / 5 panels: 198.1 x 137.2 x 15.2cm (each) / Collection: Shumita and Arani Bose, New York / GoMA | Gallery 1.3



Dennis Nona b.1973, Badu Island, Australia / Kala Lagaw Ya People / Lives and works in Brisbane, Australia / *Sessere* 2004 / Hand-coloured linocut, ed. 3/45 / 112 x 200cm / Purchased 2005 / Collection: Queensland Art Gallery / QAG | Gallery 6



Paiman b.1970, Melacca, Malaysia / Lives and works in Seri Manjung, Perak, Malaysia / *Muhammad taib 1* (from 'The Code' series) 2005 / Watercolour and ink on paper / Purchased 2006 / Collection: Queensland Art Gallery / QAG | Gallery 6



Michael Parekowhai b.1968, Porirua, New Zealand / Nga-Ariki and Ngati Whakarongo / Lives and works in Auckland, New Zealand / *Acts II* 1994 / Wood with enamel paint / 3 components: 284 x 90 x 40cm (each) / Purchased 2004. The Queensland Government's Gallery of Modern Art Acquisitions Fund / Collection: Queensland Art Gallery / QAG | Gallery 4

INQUIRIES

Project Officer, Education & Public Programs, Queensland Art Gallery tel: 61 (0) 7 3840 7061 fax: 61 (0) 7 3840 8865 email: lizzy.dixon@qag.qld.gov.au

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