

INTEGRATION Welcome to our 2009 Arts News letter. Best wishes to the many artists involved in our programs, thank you to our partners, and, to our audiences, we hope you find your experience truly rewarding. Each year we choose a theme to focus on for a short comment, and this year it is *Integration*.

Key contributors to our creative lives have long recognised that we inhabit an increasingly borderless world. The nomad artist, the internationalised art experience, and the ease of whatever new communication tool being picked up in Shanghai or Sydney or Seville, all break down the barriers that our political systems still put in place. Working in the arts in particular, the old binary of 'Australia and Asia' seems increasingly outdated, leaving Australia on a cold limb outside the integrated lively tree of activity in Asia. It means we have to be more proactive about being part of this activity. Asialink has put forward the following strategies towards this:

- Membership of key arts organisations in the region
- Inclusion of an arts sector as part of the non-arts organisations in the region such as the East Asia Summit
- Being more proactive in hosting important arts conferences with our Asian colleagues, in Australia
- More strategic travel in the region built into project development – seeing this as essential development rather than an expensive perk
- More joint funding with our Asian colleagues of projects of mutual interest
- Australian arts personnel based in Asia
- More multi-lateral BIG projects

ALISON CARROLL Arts Director, Asialink



Tanah Meree performers Darwin Festival 2008

ASIALINK IS CELEBRATING ten years of support from **THE FORD FOUNDATION** in Jakarta for programs between Indonesia and Australia. The programs encapsulate the personal ties, goodwill and opportunities possible between the two countries. Encouraged by then Ford Foundation arts director Jenny Lindsay, and negotiated by Asialink's first Performing Arts Manager, Susan Strano, the core of the program enabled Indonesian arts managers to join Australian arts organisations to develop their skills, establish networks, and encourage cross-cultural knowledge and understanding. There have also been workshops held and publications produced. 2008 was the final year of the program, which has seen 23 managers located here with myriad organisations.

The specific Asialink spin-off project was the NTT/NT program which we featured in our 2008 Newsletter. It included the great musicians from Flores creating new music with Australian indigenous and non-indigenous colleagues – experienced in its finest fruition, *Tanah Meree (or Black Land)* at the 2008 Darwin Festival. Festival Director Malcolm Blaylock has called it "one of the highlights of the Festival". The visual arts part included NT and West Timorese artists. It was a pilot program to show how both groups could develop and internationalise what they currently do, extending their cultural activities and creating and delivering new products for a wider market. We thank The Ford Foundation for its fantastic support over these years.



ASIALINK ARTS

2009

ART ON TOUR SINGAPORE / BANGKOK / HANOI / KAOHSIUNG



AS ASIALINK ARTS NEARS ITS 20TH ANNIVERSARY (in 2010) we celebrate with a suite of new exhibitions. Adding to the 75 exhibitions already toured through Asia are *Erased* (partner AGNSW) and *White Hot: Contemporary Australian Glass* (partner Craft ACT & Canberra Glassworks). Continuing to tour during 2009 are *Brook Andrew: Eye to Eye* and *Under my Skin*.

ERASED profiles the diversity and strength of current Australian drawing. AGNSW Contemporary Art Curator, Natasha Bullock, has selected artists drawn from Australian urban and indigenous backgrounds including Christian Capurro, Simryn Gill, Jonathan Jones, Tom Nicholson and Raquel Omeña who explore this traditional art method of mark-making. The works engage with social issues ranging from environmental awareness, industrial relations and nationalism, to more subtle statements about image-making in contemporary culture. *Erased* will be launched in Singapore on 20 July.

WHITE HOT: CONTEMPORARY AUSTRALIAN GLASS has already thrilled audiences in Bangkok and will travel onto Hanoi and Kaohsiung later this year. *White Hot* celebrates Australian creative glass practice with this dedicated glass exhibition, the first to be toured by Asialink. Exhibition curators Barbara McConchie, Director CraftACT, Ann Jackle, Executive Director Canberra Glassworks and Sarah Bond, Manager Visual Arts Asialink, have selected works that explore themes of narrative and a sense of nostalgia while also challenging traditional notions of glass as a material and medium. Artists Nadege Desgenetez, Wendy Fairclough, Deirdre Feeney, Jessica Loughlin, Tom Moore, Brenden Scott French, Itzell Tazzyman and Janice Vitkovsky, each reveal the vibrancy and dynamism current within contemporary glass practice in Australia.

Asialink is currently working toward a publication with the history of our touring exhibition program

Images br: From *Erased*: Tom Nicholson *Flags*, 2007, installation view, dimensions variable. Courtesy the artist and Anna Schwartz Gallery. From *White Hot*: Itzell Tazzyman *Revealing Our First Nature (TRANSCENDENCE 1)*, 2007, production pine chair, metal fittings, blown clear glass. 95 x 43 x 40cm. Wendy Fairclough *Still Life #6* (detail), 2006, hand-blown & sandblasted glass 38 x 156 x 65cm.

through Asia to date. This catalogue will document both touring exhibitions and specific country collaborations which have challenged and intrigued audiences from Lahore to Seoul, and Bandung to Chiang Mai. So often people say to us "we didn't know that show started as an Asialink initiative" – stay tuned.

The Visual Arts Exhibitions Touring Program is supported through the Visual Arts & Craft Strategy, and initiative of the Australian, State and Territory Governments, and assisted by the Australian Government through the Australia Council, its arts funding and advisory body and the Department of Foreign Affairs and Trade, and through the generosity of various partners.



TOKYO SYDNEY VISUAL ARTS CONSORTIUM

THE ASIALINK-INITIATED AUSTRALIA-JAPAN VISUAL ARTS PROGRAM (formally titled The Strategic Ties for the Arts Initiative, with core funding from the Australia Japan Foundation) has 3 great projects on exhibition, first in Tokyo in late 2008, then moving to Sydney in 2009. **TRACE ELEMENTS** is a beautiful exhibition on 'spirit and memory' in Japanese and Australian photomedia, presenting the work of 10 artists, accompanied by a substantial silvery, illusory catalogue. It was on show from July to October at the very important Tokyo Opera City Gallery attracting 53 articles in the Japanese press, over 11,000 visitors, more than 300 attendees at the artists' talks, and over 300 at the opening night. It opened in Sydney at Performance Space in February 2009. Co-curator Bec Dean has described working on the exhibition with Shihoko Iida as the best professional experience of her life.

BETWEEN SITE AND SPACE, another co-curation of Hisako Hara and Reuben Keenan including Japanese and Australian artists, was on show at Tokyo Wonder Site in September and October 2008, and opened at Artspace Sydney in March 2009. The extension of this project was work made in Japan by the Australians through residencies at Tokyo Wonder Site, and similarly, Artspace hosting Japanese artists in Australia. Both organisations have wonderful facilities, and share a commitment to artist-driven experimental work. The third iteration of the Sydney-Tokyo nexus is the Museum of Contemporary Art, Sydney, working with the Museum of Contemporary Art, Tokyo (MOT) on a solo artist project. **LOUISA BUFARDECI** showed a major suite of works – 'some material flags' – in the huge public entry spaces of MOT from October 2008 to January 2009. From July 2009 her work, joined by Japanese artist Zon Ito, will be installed at the MCA, Sydney. A fourth part of the consortium was the curatorial tour of Japan by Western Sydney visual arts leaders, **KON GOURIOTIS, JOHN KIRKMAN** and **LISA HAVILLAH**, all working towards new exchanges and projects with their Japanese counterparts. All projects have the support of the participants' organisations, the AJF, the Australia Council and Arts NSW, as well as huge support in Japan.

COVER IMAGE Genevieve Grieves *Warriors* production still detail from 'Picturing the Old People', 2005, 5 channel video and audio installation. The uncropped image is reproduced at right. 'Picturing the Old People' is included in *Trace Elements*. Reproduced courtesy the artist.



FORUMS FORUMS FORUMS!



OUR EDITORIAL TALKS OF THE NEED FOR MORE FORUMS. Our experience at Asialink is that they always bring new ideas, thoughts and colleagues together. We have done a few ourselves in the last year and are gearing up for 2009.

Last year we focused on Indonesia and Japan – two key countries for us in recent times. Our Annual Forum in Melbourne wanted to show the great depth of cultural activity in **INDONESIA** today, to balance the superficial showings and discussion it usually receives in the Australian contemporary arts arena. The forum was revealing, sexy, political, human, diverse and funny. Ariel Heryanto led it beautifully with a paper giving background to the complexity of

Images br: Asialink Annual Forum 2008: Ariel Heryanto presents his paper; Indonesian dance workshop in Asialink's Yasuko Myer Room, led by Amrih Widodo.

Indonesian culture today – with great insight and depth, and with examples that had the whole audience laughing. It ended with Amrih Widodo leading us all in the basics of Indonesian dance.

This was followed by a focus on **JAPAN** in Sydney, with a public forum on the visual arts held at the Art Gallery of NSW, followed by an in-house discussion at the Australia Council with 30 Australian and Japanese artists and art managers participating. A paper on recommendations for future action was agreed (see our website: www.asialink.unimelb.edu.au/our_work

/arts/visual_arts/crafts/australia_japan_exhibitions_program/sydney_forum_2008).

This year we focus on **KOREA** – mark **FRIDAY 17 JULY IN MELBOURNE** in your diaries. You will hear from special guest Korean speakers, including Sunjung Kim and Seungwan Kang, leading curators in Seoul, as well as performing arts and literature experts, in addition to Australians who have worked successfully with colleagues there. This will be followed by smaller forums in Seoul later in the year, supported by the Australia Korea Foundation, exploring strategies for further projects between the two countries. The Melbourne forum is supported by the Australia Council and the Arts Council of Korea.

YUM CHA NEWS

Artist **MEGAN KEATING** has curated an exhibition of Taiwanese artists for the *Ten Days on the Island Festival* in Tasmania this year as a direct outcome from her Asialink residency in Taiwan in 2006. Presented at Pilmsoll Gallery, University of Tasmania in March/April, *You Are Home* is a collaborative project between the Festival, the University and the Australia China Council. The exhibition brings together a group of internationally renowned artists who address the concept of 'home' as a socio-political site and a psychological place of refuge.

ARTS STAFF Australia's leading expert on north Asian performing arts exchange, **ROSEMARY HINDE**, has joined Asialink to spearhead our Performing Arts program. With many years experience in touring performing arts programs in Australia and the region, with special focus on Japan, China and Korea, Rosemary is keen to extend Asialink's interests and capacities into South and Southeast Asia. She has a particular interest in Cambodia, so watch this space on that.

We are also delighted to welcome **CLAIRE WATSON** to the Visual Arts team. Coming to us from curatorship at Gippsland Art Gallery, Sale, Claire has already taken up an invitation to speak at the April 2009 Trans-Cultural Exchange conference in Boston, meeting colleagues there from Asia as well as the rest of the world, talking about the issues of international residencies.



One of the leaders of the NT/NT program (see Ford Foundation above), **LEON STAINER** goes to Yogyakarta in 2009 to continue his work developing print-making capacities. During the NTT/NT program Leon was based in a small village outside Kupang in West Timor (pictured at left).

He is now returning to Indonesia, but this time to Yogyakarta, the cultural centre of Java, with funds from The Ford Foundation and Arts NT.

As most people in the arts in Australia know, the Australia Council, the Federal Government's arts funding and advisory body, has seen a number of staff changes in recent months. Asialink would like especially to acknowledge and thank two key people who advised, helped and counselled us over many years: **BEN TROUT** and **ANNA WALDMANN**. Both served on our Advisory Committees, Ben on Performing Arts and Anna on Visual Arts. Both have provided smart, passionate, knowledgeable and generous advice and added valuable opinions to our deliberations, and we, like many others, are the wiser for their involvement.

Artist-in-residence in Thailand in 2008, **ALEX KERSHAW** is exhibiting at Grantpirie Gallery this year and Suntiapp Chuabonmee the Mayor of Dansai Municipality (Loei Province, North East Thailand) will be the guest of honour. Alex developed fantastic contacts in Dansai, and the daughter of the town's Spirit Leader Pasinee, will also be attending.

TWO PUBLICATIONS In the early 2000s Asialink's Arts & Community program in Indonesia included a project by **BEK CONWAY** on women factory workers in Jakarta. Bek is a member of the Gang project, a group encouraging Indo-Australia arts activity in central Sydney. The Gang team have produced a lively, wide-ranging book (with 40 contributions) about recent cultural engagement. Called **gang re: Publik** and available from thegang.org, it warms the heart of anyone interested in the often tricky relations between our two countries, and speaks to the long-standing, fun, personal and rewarding relationships possible. Asialink's Alison Carroll is a contributor. A more general 'Asia-wide' book, focused on **EDUCATING IN THE ARTS: The Asian Experience: Twenty-Four Essays**, edited by Lindy Joubert, has recently been published. A UNEVOC/APERA/Springer title, it is available through www.springer.com/series. Alison has a chapter on the 'Rise of the modern art school in Asia', examining how the different reasons for establishing such schools have affected the way art is taught and developed through the region.



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ASIALINK ARTS RESIDENCIES 2010

VISUAL ARTS
PERFORMING ARTS
LITERATURE
ARTS MANAGEMENT

THE CLOSING DATE FOR ALL 2010 RESIDENCY APPLICATIONS IS FRIDAY 4 SEPTEMBER 2009
UPDATED APPLICATION INFORMATION WILL BE AVAILABLE FROM JULY 2009
ENQUIRIES CAN BE DIRECTED TO arts@asialink.unimelb.edu.au
FOR FURTHER INFORMATION, EMAIL UPDATES OR TO DOWNLOAD APPLICATION FORMS
GO TO THE WEBSITE: www.asialink.unimelb.edu.au/our_work/arts



POSTAGE PAID AUSTRALIA

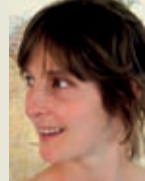
ARTS MANAGEMENT

**STEVEN ALDERTON (NSW) MONGOLIA**

Director of Lismore Regional Gallery, Steven Alderton has initiated a progressive program of contemporary Australian and international art exhibitions and digital media projects. While located with the Arts Council of Mongolia, he will develop exhibition projects with local and Australian artists, as well as a business model to promote the establishment of an arts centre incorporating studios, performance and gallery spaces. Alderton has developed a collaborative program with Shisha, a leading international agency for contemporary Asian crafts and visual arts, which will be supporting an exhibition from this residency. (SUPPORTED BY ARTS NSW AND THE AUSTRALIA COUNCIL)

**KATE BEN-TOVIM (VIC) INDONESIA**

With an academic background in classical music performance and international relations, Kate Ben-Tovim has combined her interest in arts and cultural exchange with projects in Australia, London, China and Papua New Guinea over the last ten years. She is a producer with specialist experience in music-based projects and cross-cultural collaborations. In her current role with Arts House, Melbourne, Ben-Tovim has produced two award-winning intercultural music projects that have toured nationally and internationally. She will undertake her residency in Yogyakarta at the non-profit arts centre Padepokan Seni. (SUPPORTED BY THE AUSTRALIA INDONESIA INSTITUTE AND THE AUSTRALIA COUNCIL)

**CHRISTEN CORNELL (NSW) CHINA**

Christen Cornell has worked as Rights Manager at the publishing house Allen & Unwin for three years, travelling regularly to international book fairs, selling foreign rights for books, and arranging for the export of Australian literature to the major Asian markets. She has lived and worked in China, and has an ongoing interest in contemporary Chinese literature and Chinese-Australian cross-cultural exchange. Cornell also co-runs a small, Sydney-based independent publishing company, Local Consumption Publications. She will spend three months working in China hosted by leading independent literary publisher, Shanghai 99, where she will develop translation projects with Chinese literary editors, and work with the major literary festivals in China. (SUPPORTED BY THE AUSTRALIA CHINA COUNCIL AND THE AUSTRALIA COUNCIL)

**KABITA DHARA (VIC) INDIA**

Melbourne-based editor, bookseller and book reviewer, Kabita Dhara believes that Indian and Australian writers, publishers and readers deserve more direct access to one another. At Katha in New Delhi, she will work on literature that has been translated into English from India's many regional languages, with a view to understanding the processes behind choosing a title for translation and assessing markets for it. She will also spend time with multinational publisher Macmillan, learning how they assess the suitability of titles from overseas markets for the Indian market and the channels of distribution available to international publishers. (SUPPORTED BY ARTS VICTORIA AND AUSTRALIA INDIA COUNCIL)

**STEVE ELAND (NT) CHINA**

Steve Eland has worked in arts management for the past 12 years, including working in Maningrida, Arnhem Land, being founding Director of Mass Gallery, Melbourne, and Director of 24HR Art - NT Centre for Contemporary Art in Darwin since 2005. His time at 24HR Art has seen the development of a broad range of artistic projects. Eland will be based at Zenda MOMA, Shanghai, assisting with the project 'The Edge - Contemporary Art from Hong Kong, Taiwan, Singapore, Korea and Indonesia', to further networks for developing exchange projects between the Northern Territory and Asia. (SUPPORTED BY ARTS NT AND THE AUSTRALIA COUNCIL)

**MELISSA KEYS (WA) INDIA**

Curator at Perth Institute of Contemporary Arts, Melissa Keys is responsible for curating and managing PICA's exhibition, studio and public programs. Over the last ten years she has been employed in a variety of roles at Monash University Museum of Art and Heide Museum of Modern Art, Melbourne. Throughout this time she has also been an active independent curator. During her residency at KHOJ International Artists Association in New Delhi, Keys plans to research and develop a substantial understanding of local contemporary visual art and curatorial practice and to build professional/creative relationships, with a view to co-producing a curatorial project and a series of collaborative exchanges. (SUPPORTED BY THE AUSTRALIA COUNCIL AND THE WA DEPARTMENT OF CULTURE AND THE ARTS)

**JEFF KHAN (VIC) PHILIPPINES**

Melbourne-based curator and writer, Jeff Khan is currently Artistic Director of Next Wave, a biennial festival and artist development organisation. He has held positions at Gertrude Contemporary Art Spaces (Melbourne), Perth Institute of Contemporary Arts (PICA) and the John Curtin Gallery in Perth. Khan was a Curatorial Advisor for *Rapti*, a major cultural exchange project between Australia and Japan in 2005-06. He is a founding board member of unProjects, an editorial committee member of *unMagazine* and has contributed to numerous magazines, catalogues and artists' projects. Khan will undertake a residency at Art Cabinet Philippines, an organisation that works with emerging artists. (SUPPORTED BY THE AUSTRALIA COUNCIL)

**FRANK MADRID (ACT) HONG KONG**

Frank Madrid has over a decade of arts management experience working closely with several international and Australian organisations in areas of audience development, arts and education, multicultural marketing, networking and strategic planning. He has delivered artistic content to major festivals in Australia and overseas with direct responsibility for the selecting of programming, and devising effective communications strategies and marketing campaigns. Madrid's residency at the Hong Kong Fringe Club will allow further expansion of networks and development of platforms for exchange, and sharing of knowledge and expertise. (SUPPORTED BY THE AUSTRALIA CHINA COUNCIL AND ARTS ACT)

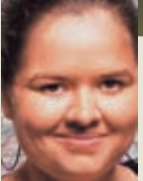
**CASS MATTHEWS (NSW) JAPAN**

An arts lawyer, Cass Matthews has advised artists through the Arts Law Centre of Australia for several years. Since undertaking a Masters of Arts Administration at the College of Fine Arts, Sydney, she has curated several exhibitions and worked on a number of international projects including The Armory Show in New York and the Biennale of Sydney. Matthews has previously studied at Yamanashi University and is returning to Japan to work with the fourth Echigo Tsumari Arts Triennial which focuses on strong community engagement with leading international and local artists. It takes place in the rural Echigo Tsumari region north of Tokyo. (SUPPORTED BY THE AUSTRALIA COUNCIL)

**REBECCA PEARCE (SA) SINGAPORE**

Rebecca Pearce is the Program Executive for the International Theatre and Dance seasons at the Adelaide Festival Centre in South Australia. She has worked on a variety of international events including the OZAsia Festival, the Adelaide Festival of Arts, the Adelaide Fringe Festival, the Adelaide Cabaret Festival, WOMAdelaide, the Edinburgh Fringe Festival, the Australian International Documentary Conference, the Dublin Fringe Festival, and the Adelaide Film Festival, in areas such as programming, marketing and publicity, and project and event management. Her residency at The Singapore Arts Festival will be spent in the programming department. (SUPPORTED BY ARTS SA AND THE AUSTRALIA COUNCIL)

PERFORMING ARTS

**LEAH BARCLAY (QLD) KOREA**

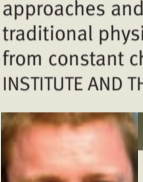
Since graduating from the Queensland Conservatorium, composer and digital media artist Leah Barclay has performed, published and produced commissioned works across Australia, New Zealand, Canada, Europe and India. She has studied with a range of international artists and been the recipient of numerous awards and grants including the inaugural Premier of Queensland's National New Media Art Scholarship. In residence at Art Centre Nabi, in Seoul, Barclay will draw on experience gained from working on projects that span film and theatre, interactive installations, live electronics and multi-platform production, to create a series of hybrid intercultural performances that can be diffused via broadband networks. (SUPPORTED BY ARTS QUEENSLAND AND THE AUSTRALIA COUNCIL)

**MARTYN COUTTS & WILLOH S WEILAND (VIC) CHINA**

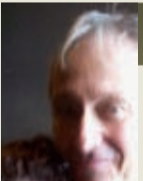
Martyn Coutts and Willoh S Weiland form the live art collaboration, Deadpan. Their work is an ongoing research-based practice that utilises multi-media, rage and nonsense to challenge the definition of performative artworks. Deadpan has shown work at Electro fringe (Newcastle) and the national live art symposium 'this is the time this is the record of the time' (Perth), and have an ongoing mentorship with Scott Rankin, the artistic director of big hART. Deadpan will be resident at the LAB in Beijing where they will explore different performative contexts to develop works that address the existence of a social responsibility to care for strangers. (SUPPORTED BY THE AUSTRALIA COUNCIL)

**ANDREW HALE & RENÉE MCINTOSH (WA) MALAYSIA**

Andrew Hale, a graduate from École Jacques Lecoq, and Renée McIntosh, a graduate of West Australian Academy of Performing Arts, formed Happy Dagger Theatre to explore the essence of theatre and its necessity for audiences in a world of blockbuster entertainment. Receiving four Equity Guild Award nominations and recipient of a 2006 Blue Room Award, their style is actor-driven, economical and physical with a reputation for vigorous collaboration and controversy. Their residency with Instant Café Theatre in Kuala Lumpur will expose them to other collaborative approaches and working methods especially with regards to traditional physical storytelling, comedy and instant creation from constant chaos. (SUPPORTED BY AUSTRALIA MALAYSIA INSTITUTE AND THE AUSTRALIA COUNCIL)

**JOSH HOGAN (WA) INDIA**

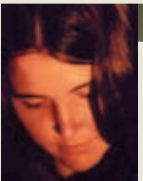
Josh Hogan works as a percussionist, composer and producer across a range of new performance media. In addition to a range of freelance projects, he is the founder and artistic director of the percussion group Taal Naan, and a member of the groups Nova Ensemble, Pi and Tetrafile. As part of his residency at the Darpana Academy of Performing Arts, Ahmedabad, he will engage in intensive study of Konnakol (South Indian vocal percussion), and seek exposure to a range of northern and southern Indian rhythmic and dance forms, as well as record and produce an album of material under his solo moniker Rusty Joe, featuring local Ahmedabad musicians. (SUPPORTED BY THE WA DEPARTMENT OF CULTURE AND THE ARTS AND THE AUSTRALIA INDIA COUNCIL)

**TIM HUMPHREY & MADELEINE FLYNN (VIC) JAPAN**

Tim Humphrey and Madeleine Flynn are composers, performers and sound designers, with a long-term collaborative practice. Curiosity about sound and artistic expression inspires them to seek partnerships in dance, theatre, installation and film. They combine their artistic and academic expression in directing the megaphone project - an installation concerned with intimate listening in public spaces. Recent collaborations with the tonny yap company (tyc) include creating scores with The Necessary Stage, Singapore and Theatre Nettle, Korea. In 2008 they worked on a sonification of data with the Garvan Institute for Medical Research. They will explore distributed networking concepts to map a sonic landscape across Hokkaido, and initiate a connection between Future University in Hokkaido and Griffith University, Queensland. (SUPPORTED BY THE AUSTRALIA COUNCIL)

**ANNA LOEWENDAHL (VIC) INDONESIA**

Theatre director, animator and performer, Anna Loewendahl is Co-director of *TransVision Arts*, an organisation dedicated to social change through performance. Loewendahl has worked with *Yspace* aerial dance, social theatre in Zimbabwe, and teaches dance to youth at risk. She directs and performs *Play at Being*, investigating philosophical questions through multimedia performance. Loewendahl's residency at Paper Moon signifies a temporary departure from an arts and theatre practice that uses a relatively fixed set of tools and strategies, to an opportunity to engage in Yogyakarta's unique culture, exchanging creative ideas that challenge her existing theatre-making praxis. (SUPPORTED BY THE AUSTRALIA INDONESIA INSTITUTE AND THE AUSTRALIA COUNCIL)

**KATHERINE PHILP (QLD) INDIA**

Celloist Katherine Philp graduated from the Queensland Conservatorium in 2008. She performs in a wide range of classical chamber music and orchestral settings as well as crossing over to collaborative world music and improvisation projects. Through improvisation, composing and arranging she explores how western musical mediums can be manipulated and crafted to work successfully with Tibetan folk and classical music. Philp will undertake a residency at the Tibetan Institute of Performing Arts in Dharamsala, India. There she will build on her knowledge of Tibetan classical and folk music traditions through collaborating with local musicians and assisting with the research and documentation program at TIPA. (SUPPORTED BY ARTS QUEENSLAND AND THE AUSTRALIA COUNCIL)

**LACHLAN SKIPWORTH (NSW) JAPAN**

Lachlan Skipworth is a Sydney-based composer, originally from Perth. He has studied composition with Roger Smalley and Anne Boyd, and spent two and a half years in Japan learning shakuhachi with Kakizakai Kaoru and revered master Yokoyama Katsuya. Skipworth was a featured composer and guest conductor at the 2008 World Shakuhachi Festival in Sydney where master performers premiered two of his works. His residency will be in Tokyo, hosted by "AURA-", an ensemble of traditional Japanese instruments directed by Minoru Miki. He will work with members of the ensemble to produce new works for this exciting combination of instruments. (SUPPORTED BY ARTS NSW AND THE AUSTRALIA COUNCIL)

**KATE SULAN (VIC) INDIA**

Melbourne-based director and dramaturge Kate Sulan is Artistic Director of Rawcus, an award-winning theatre company of performers with and without disabilities. Her work draws on dance, theatre and visual art disciplines and has been described as "a moving assertion of humanity with a wicked sense of humour". Sulan has worked with companies including Back to Back Theatre, Stuck Pig Squealing, The Women's Circus, Next Wave Festival and Malthouse Theatre. Her residency with the Darpana Academy in Ahmedabad will allow opportunities for creative dialogue, experimentation, reflection, and the seeding of new works. (SUPPORTED BY ARTS VICTORIA AND THE AUSTRALIA COUNCIL)

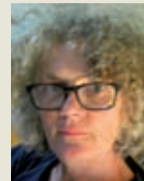
VISUAL ARTS

**JULIE BARTHOLOMEW (NSW) TAIWAN**

The inter-disciplinary practice of Julie Bartholomew is based in sculptural porcelain and digital media. Bartholomew has participated in exhibitions and residencies in Australia and Asia including Tokyo, Beijing and Shanghai. Her work will be shown in the Wollongong City Gallery exhibition *Zhongjian:Midway*, which will tour China and Australia during 2009-10. At Taipei Artists Village she will develop new work for *Vanishing Ground*, a digital/object installation documenting community life in public spaces across Asia and the effects of a rapidly expanding consumerism. (SUPPORTED BY ARTS NSW AND THE AUSTRALIA COUNCIL)

**LUCY BLEACH (TAS) JAPAN**

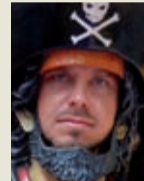
Installation artist Lucy Bleach creates works that explore and reflect the way we engage with the world. Bleach lectures at the Tasmanian School of Art and exhibits both locally and nationally. While in Japan, she will be a participating artist in the 2009 Echigo Tsumari Triennial, where she will work within the community exploring notions of touch using local domestic, industrial and agricultural materials. (SUPPORTED BY ARTS TASMANIA AND THE AUSTRALIA COUNCIL)

**JANET BURCHILL & JENNIFER MCCAMLEY (VIC) INDIA**

Janet Burchill and Jennifer McCamley have collaborated for over twenty years. Their work employs a diverse array of media, including sculpture, painting, photography and video. A major survey of their work - *Tip of the Iceberg* - was presented at University of Queensland and the Ian Potter Museum of Art in 2001. Whilst in Bangalore at '1 Shanthi Road', they will work towards a new photographic series exploring the impact of architecture and public garden-scapes on the urban experience. (SUPPORTED BY THE AUSTRALIA INDIA COUNCIL AND THE AUSTRALIA COUNCIL)

**JACQUELINE FELSTEAD (VIC) SINGAPORE**

Jacqueline Felstead is a photo-media artist. She was awarded a studio residency at the Banff Centre, Canada, in 2005 and has participated in numerous exhibitions Australia-wide, including recently commissioned works for Melbourne's City Museum in 2008. To date the exploration of shared personal insecurities forms the lynchpin of Felstead's art practice. During her residency at Objectifs in Singapore she will develop new photo-media works that intersect illuminated handwritten text with cityscapes, in a response to the country's experience of industrialization. (SUPPORTED BY THE AUSTRALIA COUNCIL)

**DAVID GRIGGS (VIC) PHILIPPINES**

Painter and photographer, David Griggs also creates large-scale site-specific installations that comment on politics, poverty, prostitution, gang tattooing and freak shows. Griggs has exhibited in numerous solo and group exhibitions throughout Australia and Asia, including *Fluid Zones Biennale* Jakarta XII (2009) and *Blood on the Streets*, Artspace, Sydney (2007). He has also undertaken residencies in Barcelona, Manila, Thailand and Burma. Griggs will be based at Green Papaya Art Projects where he will develop new multi-media work. (SUPPORTED BY ARTS VICTORIA AND THE AUSTRALIA COUNCIL)

**SOHAN ARIEL HAYES (WA) SINGAPORE**

Sohan Ariel Hayes has produced animated films, illustrations, public art sculptures, computer games and projections for theatre and still photography. Recurrent themes in Hayes' work include the physics of perception, time, love, deity, the unbearable grief of separation and its manifest symptoms in the mind and body, as well as the fantastic imagery of dreams and hallucinations. During his residency at Objectifs in Singapore, Hayes will collaborate with writer and theorist Laetitia Wilson on *DATADRUM* - a digital filmmaking percussion instrument. (SUPPORTED BY THE WA DEPARTMENT OF CULTURE AND THE ARTS AND THE AUSTRALIA COUNCIL)

**OWEN LEONG (VIC) JAPAN**

An inter-disciplinary artist exploring race and transformation, Owen Leong works with photography, video and installation. His practice examines how the body is physically, socially and culturally framed. Leong has held residencies at Chinese Arts Centre, Manchester and Cité des Arts, Paris and exhibited widely in Australia and internationally. Whilst at Tokyo Wonder Site, he will conduct research on the history of the body and performance in contemporary Japanese art. Leong will then develop a new series of photographic portraits based on his studies of subcultures in Tokyo. (SUPPORTED BY THE AUSTRALIA COUNCIL)

**DEAN LINGUEY (VIC) MALAYSIA**

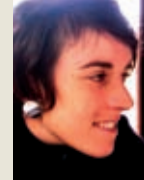
Dean Linguey's installations include elements of sound, objects, video and performance. He has exhibited in Australia, Vietnam, Malaysia and Indonesia. During his residency in Malaysia, Linguey will focus on the improvisations, ingenuity and actions of the street workers and stall owners of Kuala Lumpur. He also aims to work with local artists and, employing moving image, sound and installation practices, investigate the situation of the clan jetties of Penang (villages built on stilts). (SUPPORTED BY THE AUSTRALIAN HIGH COMMISSION - KUALA LUMPUR, AND THE AUSTRALIA COUNCIL)

**CASSANDRA SCHULTZ (QLD) INDONESIA**

Cassandra Schultz is a multi-disciplinary visual artist who creates diverse, expressive work along humanitarian, environmental and activist themes. Through the collection of found objects, Schultz explores cultural shifts in value and meaning, commodification and notions of containment and regeneration. Furthering this theme, she will use her residency at Cemeti Art House to explore the history of colonial trade in the region and investigate the subsequent impact of the rising demand for cheap mass-produced products on traditional craft practices. (SUPPORTED BY ARTS QUEENSLAND AND THE AUSTRALIA INDONESIA INSTITUTE)

**MIMI TONG (NSW) CHINA**

Sydney-based artist Mimi Tong uses photography and installation to explore architectural abstraction in the landscape. Her residency at OCT in Shenzhen represents a continuing interest in exploring cultural experience and identity that she has established with her recent exhibitions, *Unfolding Ground*, Artspace, Sydney, and *Folding Cities: China*, Tin Sheds Gallery, Sydney, both held in 2007. During her time in China, she will create new work that directly engages with the Nanshan social and architectural landscape. (SUPPORTED BY THE AUSTRALIA COUNCIL)

**LAURA WILLS (SA) INDONESIA**

Laura Wills' practice encompasses painting, installation, media arts, performance and community work. She explores ecological and social issues through a variety of found materials, including maps and other ephemera. Wills has exhibited nationally and internationally in a variety of contexts, including artist-run spaces and on community and collaborative projects. During her residency at Cemeti Art House in Yogyakarta she will develop a new body of drawing-based work on materials sourced in Indonesia, and continue her research into site-specific cross-cultural installation projects. (SUPPORTED BY ARTS SA AND THE AUSTRALIA INDONESIA INSTITUTE)

LITERATURE

**KERI GLASTONBURY (NSW) INDIA**

Keri Glastonbury is a poet, essayist and creative writing lecturer at the University of Newcastle. She is currently the poetry editor of *Overland*, an editor with the small publishing company Local Consumption and has directed 'Critical Animals: National creative research symposium' as part of Newcastle's emerging arts and media festival This Is Not Art (TINA). Her latest poetry collection, *Grit Salute*, will be published in 2009. Glastonbury will be based at The Australian Studies Centre at Himachal Pradesh University where she will work on various DIY life-writing projects, engaging with the local literary community. (SUPPORTED BY THE AUSTRALIA INDIA COUNCIL AND THE AUSTRALIA COUNCIL)

**SUSAN HAWTHORNE (QLD) INDIA**

Author of five collections of poetry, Susan Hawthorne has had her work included in *Best Australian Poems 2006 and 2008*, in Australian and international literary magazines, in metropolitan newspapers and on radio. Since 1998 she has been a Research Associate at Victoria University where she supervises post-graduate students in Creative Writing. Hawthorne is an aerialist, a student of Sanskrit and a publisher whose residency at the University of Madras will allow her to develop her skills in the art of Indian poetry rhythms. Her time in Chennai will be used to write a long poem - using the bovine as a central metaphor - that addresses the symbolic role the cow plays in both Indian and Australian culture. (SUPPORTED BY ARTS QUEENSLAND AND THE AUSTRALIA COUNCIL)

**DON HENDERSON (SA) MALAYSIA**

Don Henderson is an author and teacher whose first three novels, *Half the Battle* (2006), *Keepinitreal* (2009) and *Macbeth, You Idiot!* (2009) are aimed at young adult readers. During his residency at Arca Books he will work on a speculative fiction novel (partially set in Asia) that explores the importance of cultural diversity and the dangers of environmental exploitation. While in Malaysia Henderson is particularly keen to discover what engages Malaysian readers and make them laugh, and hopes to find some Malaysian literature that could be used in Australian classrooms. (SUPPORTED BY ARTS SA AND THE AUSTRALIA MALAYSIA INSTITUTE)

**MICHELE LEE (VIC) LAOS**

A playwright who works with Platform Youth Theatre and Victoria Legal Aid, Michele Lee has presented work in the Melbourne Fringe Festival, the Emerging Writers' Festival, 3dFest and Short + Sweet. She runs an independent theatre collective, Theatre in Bars. In 2009 she will join St Martins Youth Theatre's Emerging Writers Group. She is currently developing full-length plays *See how the leaf people run* and *In refuge*, about her people - the Hmong. Lee will be hosted by the Community Environmental Promotion and Cultural Association in Laos where she will assist with theatre programs and continue working on her plays. (SUPPORTED BY ARTS VICTORIA AND THE AUSTRALIA COUNCIL)

**JOHN MATEER (WA) CHINA**

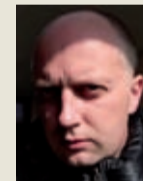
Poet and art-critic John Mateer has published five books of poems in Australia, and a number of smaller publications, often in translation, in Australia, South Africa, Indonesia, Japan, Macao and Portugal. His forthcoming books are *Southern Barbarians*, poems about the Portuguese empire; a gathering of twenty years of his South African poetry titled *Ex-White*; and a new selection of his Australian poems, *The West*. He will use his residency at the Bookroom to investigate the experience and thought of European writers Luis de Camoes, Camillo Pessanha and Victor Segalen, who lived in those regions in the early modern period. (SUPPORTED BY THE WA DEPARTMENT OF CULTURE AND THE ARTS AND THE AUSTRALIA CHINA COUNCIL)

**HAMISH McDONALD (NSW) JAPAN**

A journalist with *The Sydney Morning Herald*, Hamish McDonald has spent much of his career working from Asian cities - Jakarta, Tokyo, Hong Kong, New Delhi and Beijing - and has won Walkley Awards for his reports. His books are *Suharto's Indonesia* (1980), *The Polyester Prince* (1998) and (with Desmond Ball) *Death in Balibo, Lies in Canberra* (2001). McDonald's writing residency will take him to Temple University, where he will work on a narrative involving individuals on both sides of the Pacific war. During his time in Japan, he hopes to engage in current affairs debates of Tokyo whilst researching contemporary Japan and its historical interaction with the West since the Meiji period. (SUPPORTED BY ARTS NSW AND THE AUSTRALIA COUNCIL)

**LAURA JEAN MCKAY (VIC) CAMBODIA**

Laura Jean McKay is a writer and performer whose award-winning prose has been published and featured broadly, from *Best Australian Stories* to ABC Radio National. Her short story collection received high commendation in the Clouds of Magellan Novel Competition, and she has recently completed a Young Adult novel. She has lived and worked in Southeast Asia, with her travel writing published by Lonely Planet. McKay will use her residency to work closely with the Nou Hach Literary Project to research Cambodian storytelling. She will begin writing a novel exploring 1960s Cambodia in the build-up to the Pol Pot regime, an underrepresented period in Cambodian history set against the Vietnam War. (SUPPORTED BY ARTS VICTORIA AND THE AUSTRALIA COUNCIL)

**DAVID PRATER (NSW) KOREA**

David Prater is the editor of online poetry journal *Cordite*. His writing has appeared in a variety of Australian and international newspapers and journals, as well as online. His poem 'in a dim sea nation' was included in *Best Australian Poetry* (University of Queensland Press) 2003. In 2004, he completed a Master of Arts at the University of Melbourne, his thesis being an examination of that curious confection, marzipan. In 2005 he was an Asialink resident at Sogang University in Seoul, where he pursued his obsession with multiplayer gaming centres, PC Bangs. Prater is returning to Seoul in 2009 as a guest of the Korean Language Translation Institute. Prater's publications include *The Happy Farang* (self-published, 2000), *Will Disappear* (paper tiger media, 2007) and *Morgenland* (Vagabond Press, 2007). (SUPPORTED BY THE MALCOLM ROBERTSON FOUNDATION)

**PAM SCOTT (NSW) VIETNAM**

Pam Scott has worked in Vietnam for more than a decade, and is the author of *Life in Hanoi* (2005), *Managing for Success in Vietnam* (2008), and *The Jewels of Halong Bay: A Tale of Adventure in French Indochina* (forthcoming). She is also the creator of a 30-minute DVD *More Than Boat People: The Vietnamese Migration Experience Through Women's Eyes*, (2007). During her residency in Vietnam with The Gioi Publishing House, Scott plans to conduct in-depth interviews with Vietnamese women, collect stories about women's lives and work on a play about the issues facing those who left Vietnam and those who stayed behind. (SUPPORTED BY THE AUSTRALIA COUNCIL)

APPLICATIONS FOR 2010 RESIDENCIES CLOSING DATE FRIDAY 4 SEPTEMBER 2009

