



THE AUSTRALIAN NATIONAL UNIVERSITY

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# **'THRESHOLDS OF TOLERANCE'**

## **Workshop**

**11 May 2007**

**Venue: Old Canberra House, ANU**

**ABSTRACTS and BIOGRAPHIES**

Tony Albert was born in North Queensland and lives and works in Brisbane. His recent works use wordplay and images to parody stereotypical representations of Indigenous Australians which appear in mainstream culture. He completed a Bachelor of Visual Arts degree from Queensland College of Art in 2004. In 2005 he was a Participant in the Young and Emerging Curators Initiative project at the Venice Biennale. Some of his previous group exhibitions are the 23rd Telstra National & Aboriginal Islander Art Award in 2006; *The Bodies That Were Not Ours* at the 2006 Melbourne Festival; and *Nice Coloured Dolls* at the 24hour Art Space in Darwin in 2004. He is a member of the proppaNOW collective.

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## Angie Bexley

### COMMUNITIES OF TOLERANCE

Indonesian and Timorese artists working together may come as a surprise given the severity of human rights violations committed in the name of the Indonesian state during its 24 year occupation of the tiny half-island. Indeed, it is to the credit of the Timorese that they are able to distinguish the Indonesian people from its military. There is a common saying among Timorese and Indonesian activists alike, that 'justice in Timor means democracy in Indonesia'; embodying a notion and understanding of universal human rights not constrained by nation-state borders. This paper will discuss the relationships and working conditions of the Timorese, Indonesian and Australian artists that resulted in the collaboration, 'We Refuse to Become Victims'; the first installment in an attempt at building communities of tolerance.

Angie Bexley is completing a PhD in Anthropology at the Research School for Pacific and Asian Studies, The Australian National University on East Timorese youth. Having been involved in the Taring Padi artists' collective since 2000 and Gembel since 2003, Angie combines her research interests of art social movements and visual anthropology and she co-produces films of social-political interest with her husband, Jon Priadi.

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Jon Cattapan is a Melbourne-based artist whose works deal primarily with urban/social themes and representations of 'the city'. His paintings, drawings and prints have been exhibited widely in museum and commercial shows throughout Australia and overseas over the last thirty years.

His work is held in numerous public, state, regional and private collections including the National Gallery of Australia, the Art Gallery of New South Wales, the National Gallery of Victoria, the Queensland Art Gallery, the Art Gallery of South Australia and the Museum of Contemporary Art in Sydney.

In 2006 The Potter Museum of Art, University of Melbourne held *The Drowned World: Jon Cattapan works and collaborations*, a thirty-year survey curated by Dr Chris McAuliffe.

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**Dadang Christanto** is a leading Indonesian artist, with a considerable international reputation, who has been living in Australia since 1999. He was born in 1957 in Tegal, Central Java, Indonesia, and studied painting in the 1970s in Yogyakarta, graduating from the Indonesian Institute of Arts (ISI). A painter who is also known for his performance works, sculpture and installation art on themes of human rights, peace and social justice, he has been represented in many exhibitions, including in Australia, Brazil, Cuba, Switzerland, Germany, Japan, South Korea, Thailand, Canada and the United States, and continues to exhibit in Indonesia. Major exhibitions include the *First and Third Asia-Pacific Triennials* in Brisbane (1993 and 1999), the Havana Biennale (1994), *Traditions/Tensions* at the Asia Society Gallery, New York (1996), *Art in Southeast Asia 1997: Glimpses into the Future*, Museum of Contemporary Art Tokyo, the *XXIV Biennial de Sao Paulo*, Brazil (1999), and the *Kwangju (Gwangju) Biennale* in Korea (2000). He is one of the most internationally exhibited of Indonesia's contemporary generation of artists, and now one of the two or three best known outside Indonesia. While currently living in Australia he retains his ties to his country of birth, exhibiting both there and in official Indonesian representation in international exhibitions such as the Venice Biennale in 2003. He has also been a lecturer at the School of Art and Design, University of the Northern Territory and the College of Art, University of NSW, Sydney. His performance work has included participation in the *Art and Human Rights* project at the Humanities Research Centre ANU with the moving performances *Litsus* and *Searching displaces bones* created for that project.

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**Anna Edmundson** is a Senior Curator in the Aboriginal and Torres Strait Islander Program at the National Museum of Australia.

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**Debjani Ganguly** has been Head of the Humanities Research Centre from February 2007. Previously she was Director, Research Development at the Centre for Cross Cultural Research from 2005-2007. After completing her PhD in postcolonial literary studies at ANU's School of Humanities, she finished a two-year term as Research Fellow at the CCR where she completed a monograph on a postcolonial critique of social scientific representations of caste in South Asia called *Caste, Colonialism and Countermodernity*. Prior to taking up her doctoral studies in Australia, Debjani completed a Masters and an MPhil in English and Comparative Literature from the University of Bombay and was a university lecturer in English in Bombay.

Though Debjani's basic university education and training has been in Anglophone and Indian literary studies, much of her research in the last decade has been interdisciplinary, comparative and cross-cultural in scope, content and methodology. It covers areas such as postcolonial studies, globalisation studies, world Anglophone writing, comparative literature, mixed-race cultural histories, South Asian diasporic cultural productions and the global circulation of the popular cinema from Bombay, Bollywood, as the world's second cinema. She has also published in the areas of Indian literary criticism and translation studies, dalit literature and cultural history, vocabularies of violence and non-violence, religious conversion movements and post-secular approaches to studies of the sacred.

She is currently working on a world literature project on Anglophone writing in the post-Cold War period with a focus on transnational works dealing with the global immanence of terror and warfare.

## Julie Gough

### FORCE FIELD: THE PRESSURE OF THE PAST

History can be more than the past. When difficult to leave behind the physical symptoms of history active in the present become manifest. Multi generational trauma studies attest to the living impact of what for many exists only in texts. Art offers a means to bring the lived and the textual together out of an impasse of avoidance/ memory/ commemoration into an active reprocessing of personal and national stories. In this visual presentation Julie Gough will discuss how specific artworks have been produced and how site, maker and viewer are implicated in the ongoing project of reforming hidden histories.

**Julie Gough** was born in 1965 in Melbourne. Working predominantly in sculpture and installation, Julie's art and research practice often involves uncovering and re-presenting historical stories in order to re-evaluate the impact of the past on our present lives. Much of her work refers to her own and her family's experience as Tasmanian Aboriginal people. Alongside her concern to develop a visual language with which to engage with these subsumed and conflicted histories, Julie's work also undertakes to 'entice' a viewer, bringing them into a closer understanding of their roles and complicity in unresolved National stories. Julie graduated from the University of Western Australia in 1986 with a Bachelor of Arts in Prehistory and English literature. She later completed a Bachelor of Visual Arts degree (Curtin University) and an Honours (Bachelor of Visual Arts, University of Tasmania) degree in 1993 and 1994. Julie gained her MA in Visual Arts from Goldsmiths College, University of London in 1998 and was awarded a PhD (Fine Arts) from the University of Tasmania in 2001 for *Transforming Histories: The Visual Disclosure of Contentious Pasts*. Julie has undertaken residencies in Australia, Mauritius, New York and Paris and is currently on research leave from her position as lecturer in Creative Arts at James Cook University, Townsville, to take up three fellowships awarded across the fields of visual arts and historical research in 2007 and 2008. She has won numerous awards, including the Samstag International Visual Arts Scholarship, and an Australia Council for the Arts Visual Fellowship for 2007-2008. Her work has been exhibited most recently at the 2007 10 Days on the Island Festival, Hobart; the 2006 Sydney Biennale and the 2006 Tamworth Textile Biennale. Julie Gough is represented by Gallery Gabrielle Pizzi, (Melbourne).

## Pat HOFFIE

### THIS TOO IS EMPTINESS AND CHASING THE WIND

Pat HOFFIE is an internationally recognised artist based in Brisbane and is a Professor at the Queensland College of Art, Griffith University. Her formal art education includes study at the Queensland College of Art, Queensland University of Technology and the University of New South Wales, Australia. HOFFIE exhibits regularly in Australia and internationally, and her art is represented in leading public and private collections. She has received numerous national awards and is a regular contributor to national arts journals and to contemporary art debate and development. As part of her wide ranging activities, she has delivered keynote speeches at Australia's leading art forums, such as the *Biennale of Sydney, Perspecta*, the *Asia-Pacific Triennial*, which she has also participated as a curator, and the South project in Latin America.

For many years HOFFIE has been exploring issues concerning social justice in her art practice. Over the last decade she has been particularly interested in cross-cultural artistic engagements in the Asia-Pacific region. She undertook the first Australian Council's Visual Arts residency in the Philippines in 1993, where she held solo exhibitions, lectured at universities and wrote about her experiences and ideas in numerous national and international journals. The strong connections she developed with the Philippines have been reinforced by return visits and projects there and in Australia. Additionally, HOFFIE has received grants to undertake residencies in Vietnam, Japan and Spain and in 2007 will undertake an Australia-China Council residency in Beijing China and in Auckland, New Zealand.

HOFFIE's recent work deals with refugees and asylum seekers in Australia, and offers a questioning of the Australian government's current policies on migration, border patrol and refugees, and the media's role in the social maintenance of such policies.

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Fiona JENKINS studied for her D.Phil at Oxford, writing on problems of the self, art and truthfulness in Nietzsche's works. Before coming to Australia in 1997 to take up a U2000 Post-doctoral research fellowship at the University of Sydney, she taught for two years at the University of Essex. She currently teaches subjects that draw on her interests in Contemporary French Philosophy, Nietzsche, Philosophy of Gender and Feminist Theory, and Radical Theories of Democracy. She has side interests in Practical Philosophy, especially Philosophical Counselling and Socratic Dialogue. She is currently completing a book manuscript entitled *Ungrievable Lives*.

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## Anne Kirker

### JAPAN COUNTERPOINTING: THE PRINTS OF NODA TESTSUYA AND SHIMADA YOSHIKO

The conceptual and formal innovations of a number of artists trained in printmaking in Japan have shifted the print beyond traditional expectations of *hanga*. By choosing two artists for this presentation – Noda Tetsuya and Shimada Yoshiko – intercultural relationships are highlighted as well as tensions between tradition and the new and between generations and gender. Through their respective work, two totally different agendas are addressed, yet paradoxically they are united through their use of photographic imagery.

Noda, with his on-going series of prints (dating from 1968) consistently uses the term 'Diary' to title his works. He takes photographs of the familiar – his family, streetscapes in major cities of Japan, informal still life groupings – before transferring them through a screenprint process over woodblock printing. The compositional framing of his images testifies to an allegiance to *ukiyo-e* as much as to conceptual art from the west.

Shimada's etchings of the early 1990s deal primarily with the role of Japanese women in contemporary society. By investigating archival photographs of Japan's role as a World War II aggressor, she questions whether the social structure of her country has changed since the end of military conflict. Her historical revisionism situates her photo-etchings in the feminist social activist realm. Shimada's iconoclastic printmaking has moved into installation work and collaborative performances with BuBu (formerly of DumbType).

Both Noda and Shimada are products of globalisation and inter-disciplinary art practice. This Powerpoint presentation shows how the incursion of photography into printmaking can interrupt the decorative label often levelled at contemporary Japanese prints and take it into a lyrical conceptualism on one hand and an overtly political realm on the other.

#### **Biography:**

**Anne Kirker** is an independent art consultant, curator and writer. She was Senior Curator (Special Projects) at the Queensland Art Gallery, Brisbane, Australia from 2001 until 2006, before which she held the position of Curator of Prints, Drawings & Photographs from 1988 to 2001. Previously Anne held similar curatorial positions in leading public galleries in Auckland and Wellington, New Zealand. She trained in Fine Arts at the University of Auckland and later gained a Master of Arts (in art history) at the Courtauld Institute of Art, London. Currently, she is a part-time Ph.D candidate at Q.U.T. in Brisbane (her doctorate is on aspects of the contemporary print in Japan, Thailand and Australia).

Aside from an expertise in works on paper, contemporary developments in the visual arts generally are her special fields of interest. She has written extensively on art (publishing articles in Australian journals) and is the author of the influential book *New Zealand Women Artists: A survey of 150 years* (Craftsman House, 1993).

**Margo Neale** is an Indigenous Australian who has worked across art galleries, museums and universities and has held positions as art curator, author and editor. She was co-editor of the *Oxford Companion to Aboriginal Art and Culture*. Over the past twelve years she has curated several major Indigenous exhibitions and she was chair of the Pacific Panel for the Asia-Pacific Triennial exhibitions and a member of the National Advisory Board in 1996 and 1999. She is currently Principal Advisor to the Director (Indigenous) at the National Museum of Australia and an Adjunct Professor at the Australian Centre for Indigenous History, The Australian National University.

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## **Leigh Toop**

### **WORKING THROUGH DEATH: A VIDEO INSTALLATION BY THAI ARTIST, ARAYA RASDJARMREARNSOOK**

**Leigh Toop's** early art aspirations gave way to economic necessity. She spent many years working on educational programs of overseas students (sponsored by Colombo Plan and other such aid programs), for Aboriginal young people and adults in NSW, and for Unemployed youth.

In 1996 she returned to art studies at the Canberra School of Art at ANU, graduating with B.A.(Visual) Hons. Since then she has been practising as an artist and following her interest in painting, Installation art and Asian art.

Her Ph.D thesis will examine the Installation art of contemporary Thai artists in some depth. Through formal analysis of the works and interviews, she will focus on the issues involved in the production and reception of this art form in Thailand and in the wider international art world.

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**Caroline Turner** is a Senior Research Fellow in the Research School of Humanities at The Australian National University where she co-ordinates the Public Culture Programme. She was from 2000 to 2006 Deputy Director of the Humanities Research Centre at the in ANU. Prior to this she spent 20 years as a senior art museum professional. As Deputy Director of the Queensland Art Gallery she organised over 60 international exhibitions. In the mid-1980s Turner also began working in the area of contemporary Asian and Pacific art. Co-founder and Project Director for ten years for the Asia-Pacific Triennial Project which, over three exhibitions in 1993, 1996 and 1999, attracted audiences of 60,000, 120,000, and 155,000, Turner was also the scholarly Editor of the three major catalogues and the book *Tradition and Change: Contemporary Art of Asia and the Pacific*, University of Queensland Press, 1993. Her latest book on this subject is *Art and Social Change: Contemporary Art in Asia and the Pacific*, Pandanus Books, 2005.

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**Jen Webb** teaches at the University of Canberra. Her work as a cultural theorist has focussed on individual and national identity, particularly the representational and axiological aspects of being. Her research publications include the 2001 project *Resistance and Reconciliation: Writing in the Commonwealth* and a major analysis and critique of globalisation from a neomarxist theoretical perspective. She was part of a team which produced the Third Asia-Pacific Triennial of Contemporary Art. Her research interests include the field of creative production, and the ethical questions that confront individuals and organisations in the contemporary world, including questions of cultural 'marking' (gender, race, sexuality, heritage) and politico-economic action. She is also a creative writer.

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**David Williams** is an Adjunct Professor in the Research School of Humanities and was Director, ANU School of Art, 1985-2006. His research interests are in contemporary Asian and Australian Art, and for 10 years he was a member of the National Advisory Committee for the Asia-Pacific Triennial Exhibition series at the Queensland Art Gallery. He is currently Chair of the ANU Foundation for the Visual Arts and Art Monthly Australia., and Deputy Chair of the Canberra Glassworks Board. At ANU, he is a member of the Campus Planning and Development Committee and the Drill Hall Gallery Committee. In recent years, Professor Williams has been a consultant to Art and Design Schools at Monash, Griffith, Swinburne and Sydney Universities, the University of South Australia and the Council of Humanities, Arts and Social Sciences (CHASS). He is also a regular contributor to art and design conferences and journals.

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