

## The Artists

### proppaNOW

#### Vernon Ah Kee

Vernon Ah Kee was born in North Queensland, and lives and works in Brisbane. His recent works employ a conceptual use of text with minimal expression to explore the white/black dichotomy in Australian popular culture. Ah Kee holds a Bachelor of Visual Arts degree with honours and is currently undertaking a Doctorate of Visual Arts at the Queensland College of Art where he also lectures on contemporary Indigenous Australian art. Previous group and solo shows include *Mythunderstanding* at CASCA in Adelaide in 2005, *Fantasies of the good* at Bellas Milani Gallery in 2004 and *If I was White* in 1991 at the Metro Arts building Brisbane. He is a member of the proppaNOW collective.

#### Tony Albert

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.

#### Richard Bell

Richard Bell was born in Charleville, Queensland and lives and works in Brisbane. Bell's work succinctly presents complex political ideas through short bursts of text presented on large multilayered canvases which incorporate newsprint, stencil prints and textural paint. At the centre of his work is the alienation of Aboriginal people from their land and culture as a result of European invasion. His work has been exhibited both nationally and internationally and is represented in collections including the National Gallery of Australia, the Queensland Art Gallery and the Art Gallery of NSW. He was winner of the Telstra National Aboriginal & Torres Strait Islander Art Award in 2003. He is a member of the proppaNOW collective.

#### Jennifer Herd

Jennifer Herd was born in Brisbane and lives and works there. Her current mixed-media works look at the impact of frontier conflicts in colonial Australia and reflect on issues concerning Aboriginal people. She holds a Master of Visual Arts degree from the Queensland College of Art and is currently undertaking a Doctorate of Visual Arts at the Queensland College of Art. Some recent exhibitions include: Teiss Prize First Prize Winner, QCA Gallery, Griffith University, South Bank 2003; Strand Ephemera, Perc Tucker Gallery, Townsville 2004; *Cultural Copy* at the Fowler Museum, Paul Getty Gallery in California in 2004; *There goes the neighbourhood* at the proppaNOW studios in 2006.

### Jon Cattapan

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.

### Dadang Christanto

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.

### Julie Gough

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**

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.

### **Araya RASDJARMREARNSOOK**

Araya RASDJARMREARNSOOK was born in Trad, Thailand in 1957 and currently lives and works in Chiang Mai, Thailand. She studied at Silpakorn University, Bangkok (BFA, 1980; MFA, 1986) and completed an MFA in 1990 at Hochschule für Bildende Künste, Braunschweig, Germany. Araya has worked in a number of different media - as a printmaker, as a sculptor and installation artist and, since 1998, as a video installation artist. She is a lecturer in the Faculty of Fine Arts at Chiang Mai University and a published author.

Araya has an impressive and extensive exhibition history. She has held solo exhibitions in West Germany, San Antonio (USA), Sweden and London as well as many exhibitions in Thailand. She has participated in major exhibitions held in Bern, Paris, Turin, Berlin, Helsinki, Sollentuna (Sweden), Limerick, New York, San Francisco, Singapore, Tokyo and Sydney. In Australia, Araya's work has been exhibited in the *First Asia-Pacific Triennial* in Brisbane (1993), in the 10<sup>th</sup> *Biennale of Sydney* (1996/7) and in a collaborative work with Elision at Fremantle Gaol (1999). In the past few years, Araya's video installations have been included in the 2006 *Taipei Biennale*, the 2006 *Gwangju Biennale*, the 2005 *Venice Biennale*, the 54<sup>th</sup> *Carnegie International* in Pittsburgh, USA in 2004, and the 8<sup>th</sup> *International Istanbul Biennial* in Turkey in 2003.

### **Michael MEL**

Michael MEL was born a member of the Moge tribe in the Highlands of Papua New Guinea in 1959. He was awarded a PhD in Drama and Performance from the Flinders University of South Australia, and has won international recognition as a performance artist, thinker, university lecturer, curator, teacher, mentor and supporter for young artists from Papua New Guinea and the Pacific. He holds at present the position of Head of the Department of Expressive Arts and Religious Education at the University of Goroka in Papua New Guinea. He was represented in the *Second Asia-Pacific Triennial* in 1996, worked as a curator for the Queensland Art Gallery's *Third Asia-Pacific Triennial* in 1999 and was a major speaker at the two associated conferences in 1996 and 1999. He was also an advisor for the Centre Jean-Marie Tjibaou in Noumea, and the curator for Papua New Guinea for the *Noumea Biennale* in 2000, Co selector for the Pacific Festival of Arts in 2000 and for the *Shrines for the Next Millennium* project (a part of the Olympic Arts Festival, Sydney) in 2000 and is a participant in the South Project, Melbourne. He was Co-Chair for the Indigenous Commission for the Eleventh World Congress of Comparative Education Societies in Seoul, Korea, 2001, a keynote speaker at the Art and Human Rights Conference, Humanities Research Centre ANU (2003), presenting a paper: 'Arts and Human Rights in an Indigenous Context in the New Millennium' and a performance for the exhibition *Witnessing to Silence* at the National Museum of Australia. In 2006 he was honoured by being made Laureate by the Prince Claus Fund in the Netherlands.

### **'We Refuse to Become Victims'**

#### *Gembel*

Street kids, unemployed youth, school and university students meet, eat, play and make art at their 'headquarters' at the Borja da Costa Memorial Park in Dili, East Timor. Since 2003, they have been learning and producing woodcuts, etchings and recycled paper which they sell to fund their activities and existence on the edge of independent East Timorese society.

#### *Taring Padi*

Taring Padi (teeth of the rice plant) is a diverse and multi-skilled group of artists and cultural activists who have lived and worked collectively in Central Java since the fall of Suharto's military regime in 1998. They were instrumental in organising some of the radical cultural protest and performance that animated the student movement of 1998, and continue to use their art to push for democracy, social justice and education amongst rural, urban and international settings.

#### *Culture Kitchen*

Canberra-based print artists formed Culture Kitchen in December 2006 in order to communicate their artistic, social and political concerns. 'We Refuse to Become Victims' is their first collaborative project. The group intends to expand in the future and undertake local projects in the Canberra region as well as further collaborations with overseas artists and collectives.