

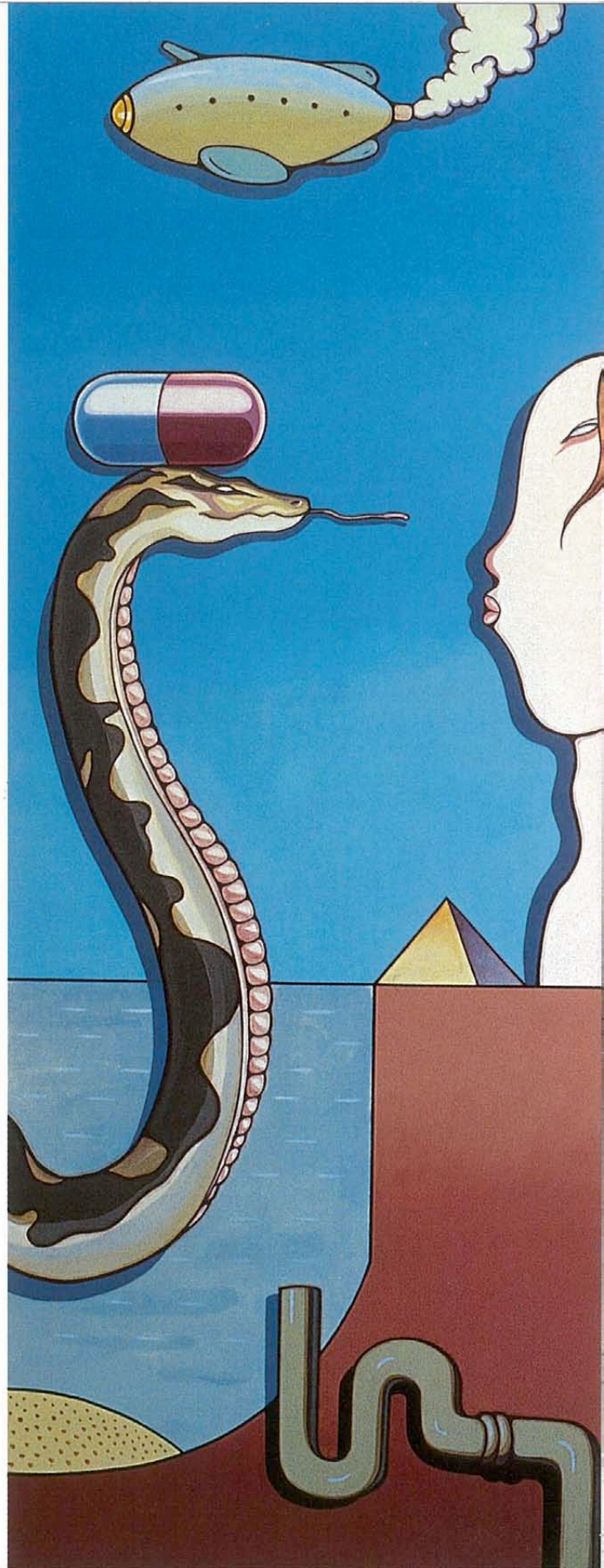
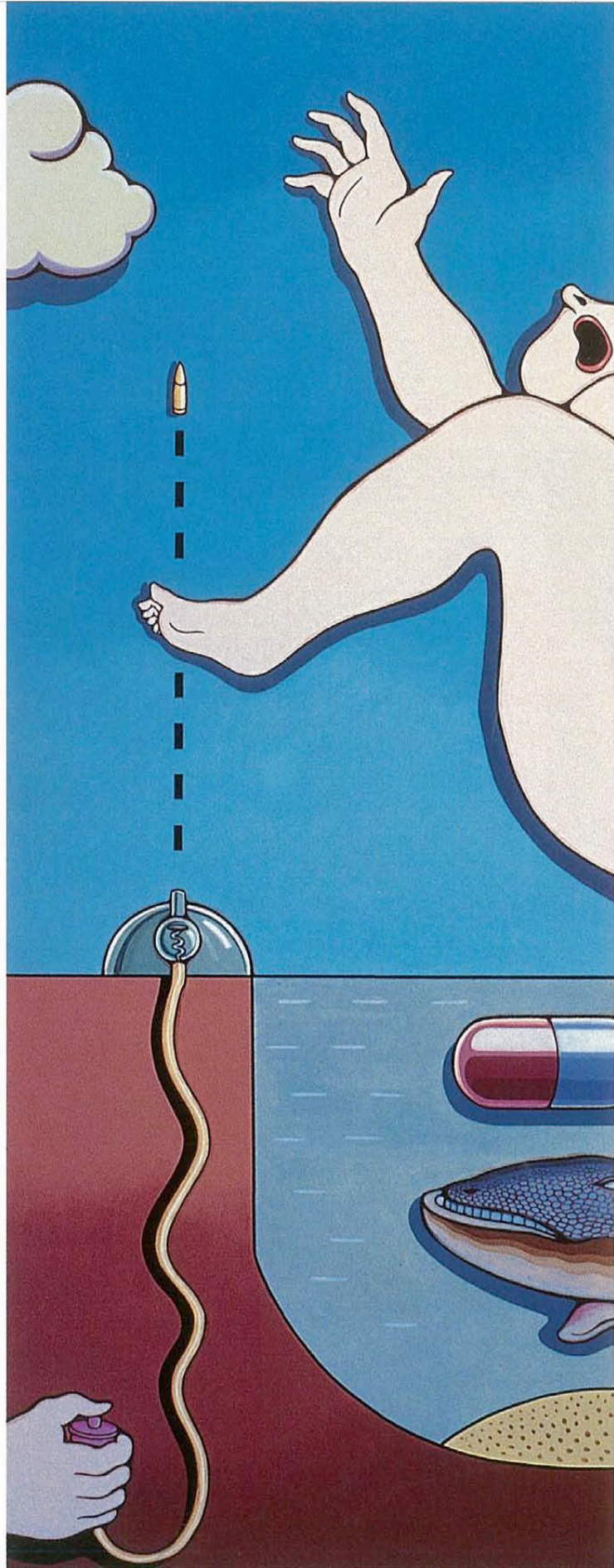


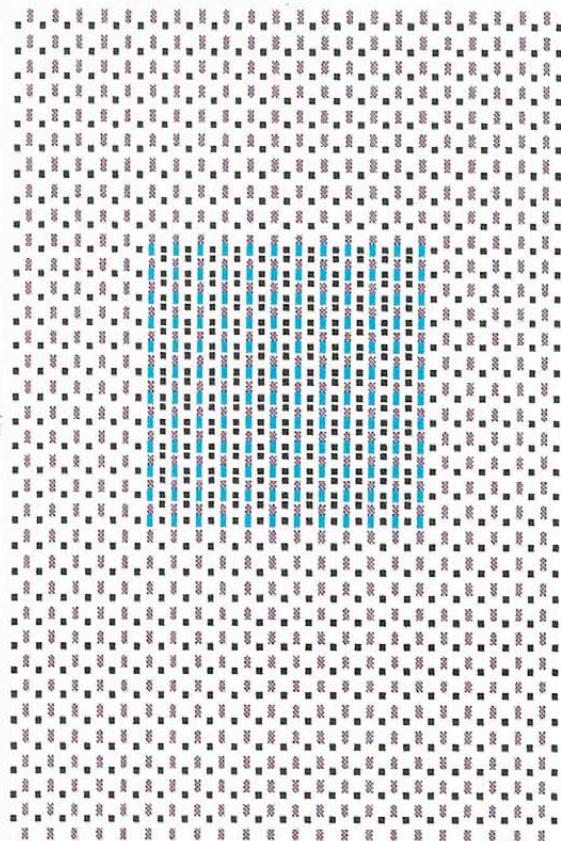
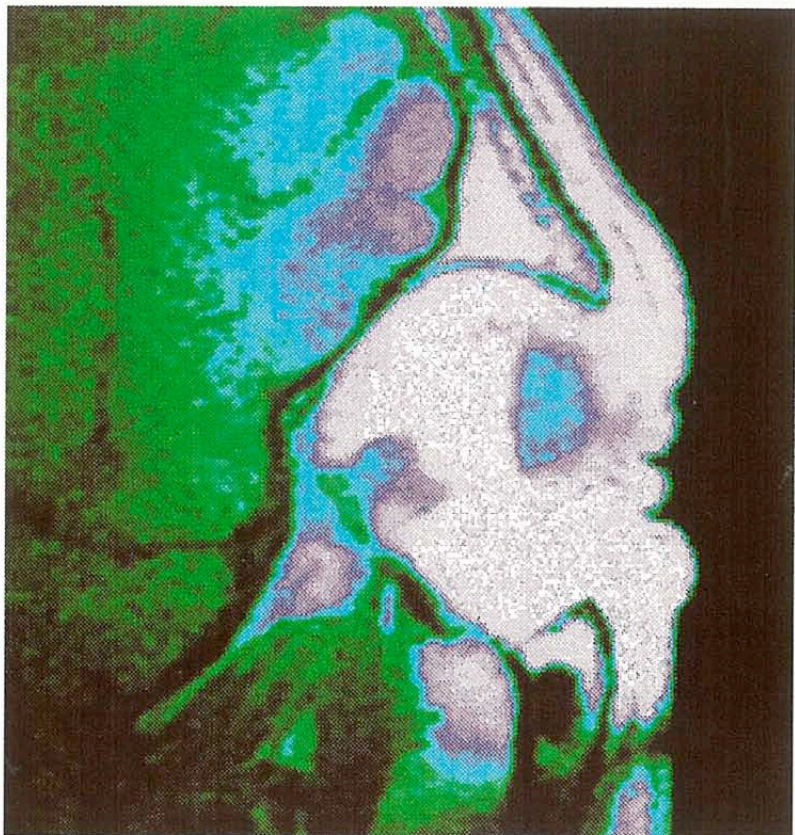


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A CONTEMPORARY PROSPECTUS FOR PILGRIMAGE

Julie Ewington

My homeland is a suitcase.

MAHMOUD DARWISH, Palestinian poet, quoted in the 'Sydney Morning Herald'

Before nation, before identity, there was travel. Or, at least, movement. For travel is a rather glamorous description for the countless arduous journeys undertaken since time immemorial across this region of the world and in order to reach it from distant shores. Whether settling or sojourning, trading, waging war or fleeing it, in Asia (as elsewhere on the globe) peoples have moved ceaselessly across natural boundaries, as they continue to move across national borders today.¹ Indeed, the American anthropologist James Clifford suggests that movement is as normal a condition of culture as fixity and in disputing his discipline's traditional focus on the village as site of culture, argues that 'If we rethink culture and its science, anthropology, in terms of travel, then the organic naturalizing bias of the term culture... is questioned. Constructed and disputed historicities, sites of displacement, interference, and interaction, come more sharply into view.'² Thus movement and change are not to be wondered at, except perhaps in societies which have been obsessed in the last century with elaborating the philosophical and material fixtures of nation, and more recently on settling the fixities of identity. If Clifford is correct, and cultural life is embedded in a series of uncertainties rather than fixities, the cultural possibilities of movement are to be celebrated.

Australians travel. More than is reasonable. In 1995 this nation of 18 million souls undertook the startling total of more than 2.5 million journeys abroad.³ For trade, of course, education, family reunion and holiday. But more than that, Australians travel because we have always done so. For us travel is a compulsive tribute paid to the restlessness on which the nation was founded. Barely suppressed myths of journeying haunt this country: it's in the blood, an integral part of the post-industrial inheritance of Australians since the late eighteenth century. I am not speaking here about the creation stories of the Aboriginal peoples, whose ancestors travelled across the land 'singing and making country', as the beautiful Yolgnu song of the Djan'kawa sisters has it. But for the rest of us, the more recent arrivals, there is not a family without a consciousness of originary arrival from a distant shore, sent or fleeing from persecution, civil strife or war, or at least from the intolerable certainties of life in another hemisphere.

Meaghan Morris once wrote that Australia was obsessed by 'export rhetoric'. She was speaking about cultural knowledge and the persistent Australian sense of intellectual life 'elsewhere'.⁴ In truth, import and export dominate contemporary Australian life, not only in political struggles around the balance of payments, and in the personal hardships of asylum seekers and the anxious reactions they provoke, but in personal impressions of the extraordinarily cosmopolitan character of contemporary Australia. I am acutely aware of the cultural complexity of the country—I am writing this in Sydney, the city which receives most incoming populations and in whose western regions the country's cultural diversity is most marked. Into the country have come people of more than one hundred ethnic and

1: See Nancy Viviani, 'Australia's Future in Asia: People, Politics and Culture', *Australian Perceptions of Asia*, *Australian Cultural History*, no. 9, 1990, p. 103 ff. and Anthony Reid (ed), *Sojourners and Settlers: Histories of Southeast Asia and the Chinese*, Asian Studies Association of Asia in association with Allen and Unwin, Sydney, 1996

2: James Clifford, *Traveling Cultures* in L. Grossberg, C. Nelson and P. Treichler, (eds), *Cultural Studies*, Routledge, New York/London, 1992, pp. 96-116, p.101

3: *Overseas Arrivals and Departures Australia*, Australian Bureau of Statistics, December 1995, 3401.0. 2,518,625 journeys out of Australia were short-term, 69,083 were intended to be a year or more.

4: Meaghan Morris, 'Import rhetoric: semiotics in/and Australia', *The Foreign Bodies Papers*, ed. Peter Botsman, Chris Burns and Peter Hutchings, Local Consumption Publications, Sydney, 1981

language groups, each with their own customs, political behaviours and cultural baggage. For many this voyage has been, to a greater or lesser extent, involuntary. And if many of these journeys originated in distress and desperation, at their conclusion Australian society has received (not always with enthusiasm) histories and cultures brought into the country. To quote James Clifford once again: 'Travel...denotes a range of material, spatial practices that produce knowledges, stories, traditions, comportments, musics, books, diaries, and other cultural expressions. Even the harshest conditions of travel, the most exploitative regimes, do not entirely quell resistance or the emergence of diasporic cultures.'⁵

Australian culture is the beneficiary of two hundred years of travelling, both in and out of the country. Of all permanent settlers from Asia, the Chinese were the earliest and the most numerous, and in the last two decades emigration to this country from China, Hong Kong, and of ethnic Chinese from Malaysia, has risen sharply. Thus it is not surprising—though it was not intentional—that the 150 year history of Chinese immigration to Australia is underlined by the presence in this exhibition of so many artists of Chinese origin. Some are second-generation Australians, like Lindy Lee, some first-



Lindy Lee
Evanescence + Transmission
(detail) 1995

generation settlers, like John Young, and some recent arrivals, like Guan Wei and Ah Xian, are the Tiananmen Square travellers of the last decade. The vernacular of these first-generation artists is still the social customs and artistic discourses of China; or they are, effectively, artistically bi-lingual and bi-cultural, working through modalities, images and emotional nuances brought from their homeland, as well as through the newer languages of art learned in Australia. I do not want to romanticise the immigrant experience. But I do want to register that immigration offers a markedly open set of artistic opportunities—Guan Wei shows very clearly how a new perspective is the source of wonder and amusement. Change is intensely stimulating, however painful, and in emigration, artists, writers and intellectuals find in their immediate circumstances the very substance of their creative practice.

Similarly, for artists in this exhibition 'Australia' and 'China' are not determining terms governing their practice, but this conjunction/disjunction does open up possibilities for exploration. The outcomes are not, however, predictable. In the last ten years the writer

Nicholas Jose wrote *Avenue of Heavenly Peace*, a novel based on his time in China as a diplomat; Neil Emmerson became fascinated with the complex codes of secrecy and publicity surrounding homosexual life in China; Brian Castro's romantic thriller *Pomeroy* stages the restlessness of a man between two countries and cultures; Alex Miller, originally from London, wrote *The Ancestor Game*, a Chinese-Australian saga of dynastic diaspora; and Rodney Pople, in an Asialink residency in Beijing, learned to draw in a hybrid of Chinese calligraphy and his native Western expressionism.⁶

Nor are these cultural conjunctions and questions confined to the experience of the first generation. They live on in us, half-remembered and imperfectly formulated, an essential component of the immigrant inheritance. I recently heard a Sydney theorist doubt a second-generation Australian artist's view that her mother's history of displacement—a Ukrainian Jew whose family had fled the pogroms of the first decades of the century—was the crucial key to her character. He was more astute when he questioned the artist about her fascination for her mother's 'lost' history. For in successive immigrant generations, family memories (and forgettings) stimulate artists to examine not only the past but their present circumstances. In his celebrated slide-performance *Sadness*, the photographer William Yang showed how his Queensland family extends many generations into the past, and how his contemporary families span several continents, ethnicities and forms of affiliation. It now seems to me that *Sadness* is an intensely Chinese project, honouring ancestors and extended families. But, not coincidentally, the project of considering one's origins and one's relations to Australian society secures for William Yang, and for other Australians distinguished by difference, a claim to their place, even to their 'authenticity', in this country.

If displacement is our common inheritance as Australians, however differently experienced, restlessness is our shared destiny. In the search for a sense of self, for the certainty of identity—the curious business of finding what the Japanese poet Basho called *The Narrow Road to the Deep North*—Australians who can travel do. (As travel figures attest, another aspect of the Australian postmodern inheritance is sufficient purchasing power.) For six modern generations this continent has been a destination. But as an origin Australia is linked, however tenuously and discontinuously, with other origins, and with the persistent sense that there are other cultures and places to account for in the search for personal and social understanding. (Often several, since many Australians are descended from multiple heritages and some, like Malaysian-Chinese Emil Goh, have a family history of several successive migrations, what the historian Wang Gungwu calls 're-migration'.⁷)

If Australia is a place of involuntary arrivals, voyages out of the country are almost all voluntary. (I am not forgetting conscription, nor the daily deportations.) Australians travel for leisure, for trade, for diplomacy, for education, to be reunited with their families, and to emigrate to their countries of origin. For artists and writers, the geographical isolation of the continent from the imperial centres of culture prompted flight almost since the start. In the 1960s Barry Humphries remarked that Melbourne was very central—in only twenty-four hours you could be on a plane and be anywhere else in the world—thus neatly summarising the ambivalence with which artists traditionally regarded Australian society. For them, London was Mecca. Humphries' own generation invariably travelled to England, to be ruthlessly satirised in his comic scripts of the period. Only thirty years later, England (and Europe) has been decisively displaced: in 1995 Australian Bureau of Statistics figures reveal more Australians travelled to Asian than European destinations.⁸

'Asia' (or, more properly, all the countries we call Asia) is now more present in the Australian imaginary because its staging is illuminated by the new proximity of the region.

6: Nicholas Jose, *Avenue of Heavenly Peace*, Penguin Ringwood, Victoria, 1989; Brian Castro, *Pomeroy*, Allen and Unwin, Sydney, 1990; Alex Miller, *The Ancestor Game*, Penguin, Ringwood, Victoria, 1992; Rodney Pople lives and works in Sydney and is represented by Annandale Galleries.

7: Wang Gungwu, 'Sojourning: The Chinese Experience in Southeast Asia', in Anthony Reid, op.cit. pp. 1-14.

8: *Overseas Arrivals and Departures Australia*, op. cit. In 1995, 512,000 Australians travelled to Europe, and 551,000 to Asia. Asia travel has been increasing steadily in the last decade.

Asian countries are literally more accessible in the 1990s, through the changing technologies of travel and communication. Thousands of young Australian travellers in Asia have been opportunistic—‘just passing through’ on their way to London on the great overland route of the 1960s and 1970s; or today visiting the expanding budget tourist resorts of Southeast Asia, most notably Bali.⁹ Many travellers are exploitative—Australian sex tourism in Asia is mirrored in Dennis O’Rourke’s film *The Good Woman of Bangkok* (1992), where the impoverished prostitute of the title wins a victory, of sorts, over the auteur. More innocuously, others simply seek cheaper shopping malls.

This is not the sum total of Asian–Australian contact. This exhibition is built on a short history of intensifying artistic contacts across cultural boundaries in Asia.¹⁰ Some travellers are Australians of Asian descent, like Lindy Lee, with families to find and ghosts to visit; others were attracted by the romance of Orientalism and returned to learn about Asian life and culture; thousands were dispatched to Vietnam by the American war and were changed for life in the bloody process; and yet others started on an ‘overseas jaunt’ and found themselves engaged on an altogether more fundamental re-orientation of their view of the world. But Asian artists are also drawn to Australian cultural life. Increased contact between Asian and Australian artists commenced with spontaneous exchanges of affiliations and exhibitions by the Japanese–Australian *Continuum* group in the early 1980s—a case of mutually satisfied curiosity.¹¹ In the last fifteen years, artists have travelled more intensively in the region than ever before, and in return Asian artists have studied and exhibited in Australia. (Or, like Simryn Gill, have become artists at least partly in response to the condition of migrancy, to England, to Australia, from her native Malaysia.)

This is a two-way road. Australian artists travel Asia to study specific disciplines, like meditation, medicine, yoga, history, languages and the arts, or to wander more impulsively in the ancient cultures of the region, for discovery and for enlightenment; and Asian artists visit Australia to work, to learn English, the new lingua franca of the international art world, to undertake residencies, or to settle permanently. And it is a new road. While cultural mediation by the great metropolitan centres of Euro–America is not by any means over, the implications of that mediation for Australian and Asian artists has been recognised. The institution of new direct forms of contact in Australia and Asia in the last decade, such as artist residencies, art school reciprocal relationships, and exhibitions like the *Asia-Pacific Triennials* and *Rapport*, the joint Singapore Art Museum and Monash University Gallery project, are developments whose significance we are only just beginning to realise.

Mass travel, and the complex consequences that flow from it such as cultural exchange, is a defining symptom of the Australian experience of postmodernity, albeit one shared with other societies. In the flux of postmodern technologies of communication, the density of contemporary global cultural interactions has attracted the attention of anthropologists and critics fascinated by movement of all kinds: migrancy, travel, colonisation and the hybridity of post-colonial subjects, and the instability of movements across the borderlines of cultural identity. A spate of recent writing—in literary theory and criticism, in anthropology, in political discourses and debates—focuses on the movements of populations in our times, and on their consequences, personal, political, cultural. This is not the sole preserve of disinterested professionals. This brilliant writing is the return of the ‘natives’ to articulate, with a great eloquence born of anger and the clarity essential for survival, the particular inequities of their position and their determination to achieve justice. Edward Said, Homi Bhabha, Trinh T. Minh-ha and Gayatri Spivak are only the most celebrated of the metropolitan writers-activists who have spoken from positions personally engaged with issues of displacement.¹²

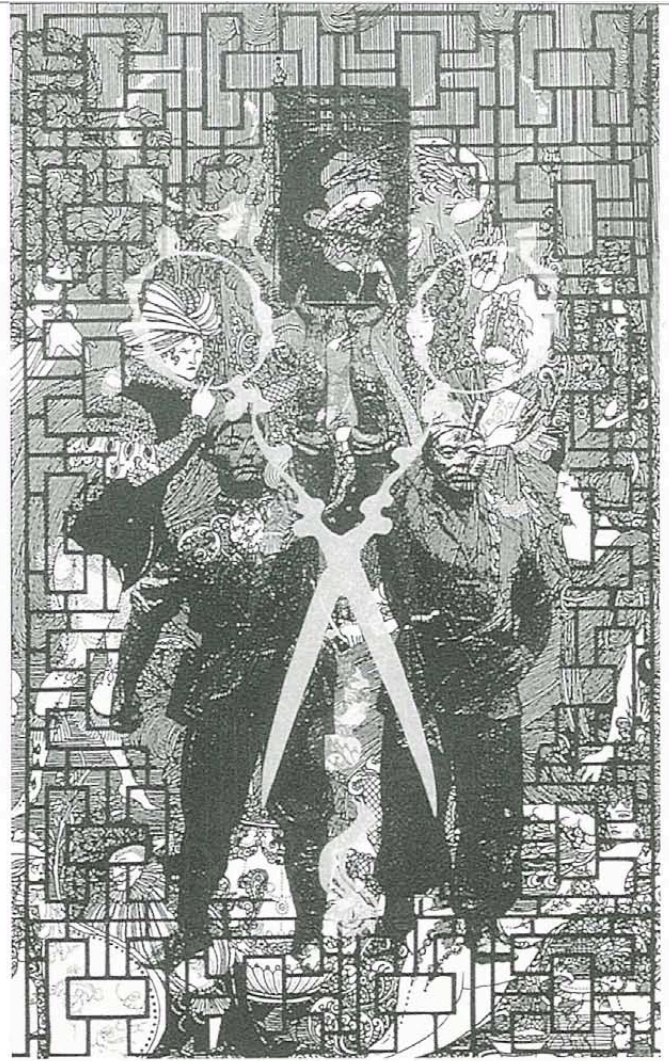
9: Adrian Vickers, *Bali: a paradise created*, Peripplus Editions, Berkeley, USA, 1989 is a very thorough account of the vicissitudes of tourist constructions of Bali, including a section on recent tourist developments, pp. 184–194, which briefly chronicles Australian tourism in the last thirty years.

10: See Robin Gerster (ed), *Hotel Asia*, Penguin, Ringwood, Victoria, 1995, especially Gerster’s useful introduction to this anthology of Australian writing on Asia, pp. 1–26

11: See Alison Broinowski, *The Yellow Lady: Australian Impressions of Asia*, Oxford University Press, Melbourne, 1992, for a detailed historical account of Australian contacts with Asia which emphasises the Australian fascination with Japan. See especially pp. 149–159 on visual arts from the 1970s to the 1990s.

12: See, inter alia, Edward Said, ‘Reflections on Exile’, in Russell Ferguson, Martha Gever, Trinh T. Minh-ha and Cornel West (eds), *Out There: Marginalization and Contemporary Cultures*, pp. 357–366; Salman Rushdie, *Imaginary Homelands*, Granta Books, in association with Penguin Books, London, 1991; Homi Bhabha, *The Location of Culture*, Routledge, London and New York, 1994; Vicente L. Raphael, *Discrepant Histories: Translocal Essay on Filipino Cultures*, Temple University Press, Philadelphia, 1995; and Iain Chamber, *Migrancy, Culture, Identity*, Routledge, London and New York, 1994

Neil Emmerson
The Rape of the Lock
(detail) 1996



These texts—widely read in Australia—express current social struggles in Europe and the United States, speaking desires and formulating demands that are the present consequences of anti-imperial struggles there. I am thinking of projects as various as the artistic collective Border Art Workshop, from the United States–Mexican border region; of the United Kingdom as the native soil of Homi Bhabha's theories of hybridity; and of Rasheed Araeen's editorship of *Third Text*, the British journal of culture and politics. But however eloquent, these writings and artistic projects are not able to theorise the Australian experience but work with others', which is analogous but not identical to the histories of Australian displacements. Thus we need to distinguish, from all these persuasive voices, how to formulate our own accounts of the great late twentieth century migrations in which we are participating.

In thinking through the condition of artists—Asian and Australian—I am interested in the notion of pilgrimage, the sacred journey undertaken in pursuit of outcomes which are never certain. Pilgrimage is a universal calling, a journey of discovery undertaken by a believer which attracts merit or, at the very least, leads to new wisdom. As the English medieval *Canterbury Tales* revealed, not all pilgrims are holy nor does the great dispensation of the road demand that they should be, for this would do away with the very purpose of the journey. For pilgrimage is, above all, about discovery of the self. All great traditions of purposeful journeying suggest that the ostensible object of the journey—a place, a shrine, a series of obstacles to be surmounted—is actually a voyage of discovery around the person of the traveller. This venerable notion appears in many cultures and in many guises. All great religious leaders travelled and the principal world religions demand pilgrimages: Christianity, Buddhism, Islam, the Hindu and Shinto beliefs.¹³

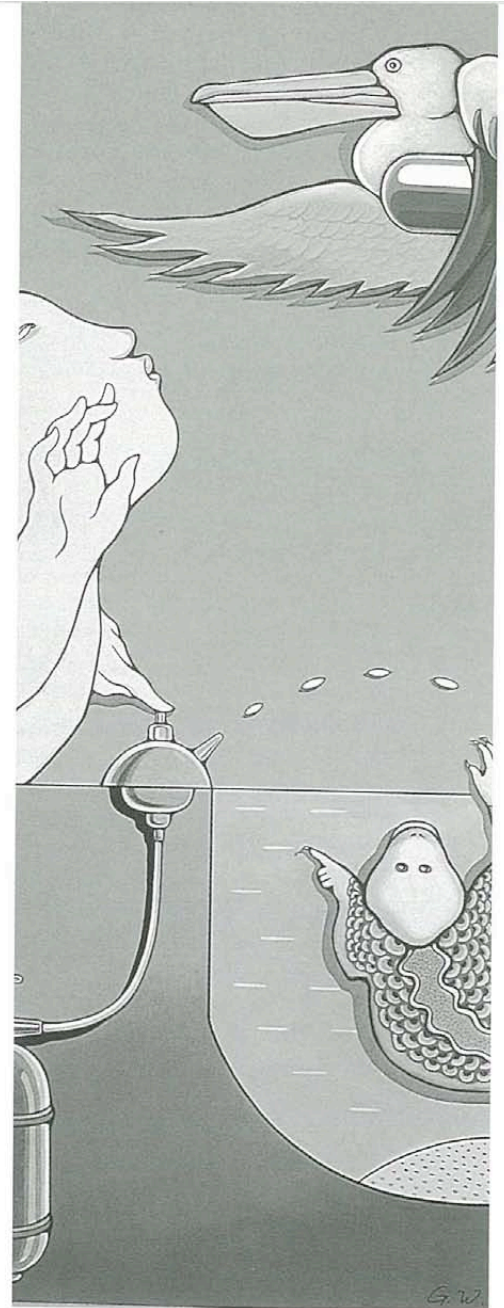
Why does self-knowledge demand distance? Why all the paraphernalia of the road—the staff, the flight details, the walking boots, the complex itineraries, the fond farewells of the mother? Precisely because the point is not to stay at home, but to be detached from everyday cares and responsibilities, and from loves and security too. Every literary tradition in the world has nourished tales of spiritual adventure played out in foreign

13: On pilgrimage, see Alan Morinis (ed), *Sacred Journeys: The Anthropology of Tourism*, Greenwood Press, Westport, Connecticut, 1992 and for a light-hearted literary account see Salman Rushdie, 'On Adventure', in *Imaginary Homelands*, op. cit., pp. 222-225. In considering the implications of different forms of travel, James Clifford noted that pilgrimage 'includes a broad range of Western and non-Western experiences and is less class and gender-biased than travel. Moreover, it has a nice way of subverting the constitutive modern opposition: traveller/tourist.' Clifford, 'Traveling Cultures', op. cit., p. 110

settings, where sequestration from one's native soil is essential for recognising oneself afresh. For artists and writers, 'pilgrimage' is a key experience, journeys undertaken in a spirit of radical self-inquiry, with no certain outcome in mind but the non-specific desire to gain wisdom. Experience is the key and the destination on the ticket is, in fact, merely ostensible. What is essential for pilgrimage is that the settings and experiences encountered on the road are the prompts and props for a theatre conjoining the self and the imagination.

Oddly enough, the myriad forms of pilgrimage have only been of interest to modern anthropologists and sociologists since the 1970s; this scholarship coincided with the development of mass tourism in the post-war period, and is an interpretive symptom of the mobility of the moment. In our present context of Australian travel, and the arrival in Australia of Asian artists, the complex relationships between travel, tourism and pilgrimage are of considerable interest. For artists there is the local piquancy that visiting great works of art and monuments is popularly seen as the modern equivalent of pilgrimage, with museums and cathedrals, palaces and shrines devotional sites of a modern sort.¹⁴ But more than these assertions of art's non-sectarian spiritual value, the suggestion that pilgrimage is a key form of travel must be addressed as an aspect of the lives of artists.

Of all the varieties of pilgrimage, artists' travels most closely resemble 'Wandering' pilgrimages, which are 'informal pilgrimages oriented towards personal expression', in the typology devised by the anthropologist Alan Morinis.¹⁵ He suggests that 'wandering pilgrimages reflect the fact that the ideals that are pilgrims' goals need not be located in time and space.' And that '...here is incomplete and unsatisfactory, and so we set out, hoping to find the Other through the act of going forth itself.'¹⁶ So far so good. But in a complementary essay in the same collection, Erik Cohen, the sociologist of tourism, argues that there are two principal types of traveller—the pilgrim traveller and the tourist traveller.¹⁷ Cohen's pilgrimage/tourism distinction suggests that pilgrims journey to the Centre of their cultures (and selves) and tourists voyage in search of difference and the Other. At first glance this is indeed a suggestive set of ideas for thinking through artists and their mobility. The pilgrimage to the Centre/tourism to the Other model is fine when the tourist and pilgrim are both from the Northern Hemisphere. But Cohen's theory runs out of room when it enters the Southern Hemisphere and travels to places that

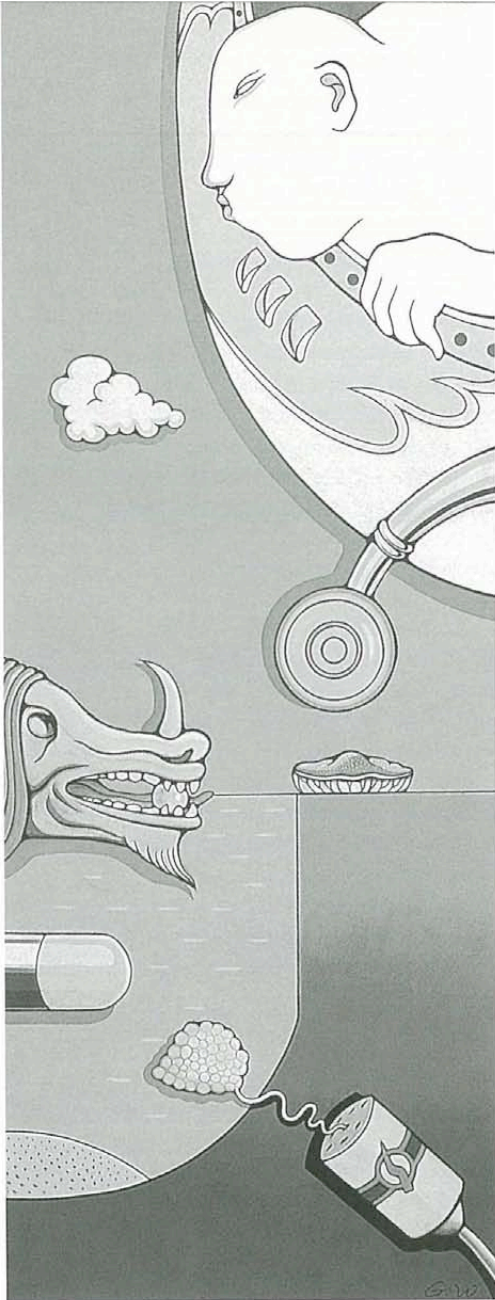


14: For a typical popular account of modern confluences of pilgrimage and tourism see Donald Horne, *The Intelligent Tourist*, Margaret Gee Publishing, Sydney, 1992, especially Chapter 4, 'The Modern Pilgrims', pp. 41-51

15: Alan Morinis, 'Introduction: The Territory of the Anthropology of Pilgrimage', in Morinis, *Sacred Journeys*, op. cit., pp. 1-28. See p. 14 and ff

16: Morinis, op. cit., p. 13

17: Erik Cohen, 'Pilgrimage and Tourism: Convergence and Divergence', in Morinis, *Sacred Journeys*, op. cit., pp. 47-61



are already thoroughly Othered. Australian pilgrims are theoretically inconvenienced by a world in which the centres of their cultures are always already Other, and where what is familiar is increasingly strange.

Yet pilgrimage in the hope of self-discovery—often spiritual, though often not explicitly so—has motivated thousands of artists, writers and intellectuals who have travelled to Australia and out of it again. How else to account for this compulsive travelling? These journeyings are an expression of the imperative to confront, to understand and to represent the peculiarity of the Australian situation. How could it be otherwise? A place like Australia, built of cultural fragments and short tenancies, produces the sense of rootlessness that intensifies atavistic longings for the certainty of belonging, and impels the search for origins. For the better part of two centuries wisdom lay elsewhere than here. And in Australia a prophet may only be heard in the land after a time spent outside it, preferably celebrated and at considerable profit. Most importantly, the impetus for Australian pilgrimage comes from the original voyages of settlement. Every journey demands its return, a mirror of the desire that impelled the original voyage. In a nation nearly entirely transported from other places, there are so many reasons to return. When my sister visited the Clare village of our Irish great-grandparents it was assumed she was 'looking for her roots.' I think she was looking 'at' them, or rather, some of them, since post-colonial settler societies are born of many

lineages. Either way, the key motive is the necessity to come to terms with the inherited and lost past. Recent accounts by immigrant Australians reveal widespread ambivalence towards both cultures—the origin and the destination—by those now simultaneously at home and displaced in either. This is the pathos of the search for origins. The past of our ancestors cannot be retrieved. We do not belong there. Their departure is not our own, and we return not as they might but as strangers, alienated from our past and not yet settled in our future (Like the sad wanderers of the ballads, maudlin to a man.)

The consequences of the Asian-Australian cultural connection are profound. Just yesterday the official figures for 1995 reported that there are now 866,000 Asian-born Australians, 5% of the total population, and that more Japanese—783,000 people—visited Australia than residents of any other country.¹⁸ But these precise statistics are only a rough

18: *Australian Social Trends 1996*, Australian Bureau of Statistics, Canberra, 1996, reported in the *Sydney Morning Herald*, 25 June 1996, p.2

19: Cheong Liew is the celebrated Adelaide chef who is the single greatest influence in the development of modern Australian cuisine strongly inflected by Asian cooking. Malaysian-born, Adelaide-based, his influence extends beyond his restaurants through many years spent as an instructor in the local culinary training college. See Cheong Liew (with Elizabeth Ho), *My Food*, Allen and Unwin, Sydney, 1995

guide to the complex and as yet unimagined changes they are heralding for Australian culture. For the images and stories and philosophies and customs that shape the experience of pilgrimage in Asia (and to Australia) are the imaginative baggage pilgrims bring home with them and keep for life. These are more important by far than souvenirs or even dietary habits—though the latter are far more influential on daily life in Australia than crudely materialist accounts suggest, as the long reach of Cheong Liew's influence on Australian cuisine proves.¹⁹ Out of these rich rememberings is built not only the substance of particular works of art and literature, but also profoundly influential ways of being in the world which now make their home in Australia. Since the project of artists is the transformation of what falls to them, and its adaptation to their audiences (whether they will it or no), the new pilgrims from Asian lands and in Asian cultures are, eventually and by indirect routes, transforming Australian life.

In understanding the conditions of our past migrancy and our present travelling, our pilgrimages to Asia and from Asia, we can comprehend the possibilities that the imaginative future holds for this country. In a sense the entire construction of 'Australia', from Terra Australis to the future Republic, has been built on an accumulation of fantasies, on wild imaginings that persist today and have not as yet been reconciled with the Dreamings of the original inhabitants of the land. The great Australian restlessness is still upon us. It will never be over. And it is shared with fellow travellers from other origins. Traders from insular Southeast Asia have been visiting Arnhemland, in northern Australia, for over four hundred years; more recent definitions of national boundaries continue to confound Indonesian fishermen and not even the rigours of the Australian internment camp at Port Hedland nor the threat of repatriation deter asylum seekers in their fragile boats. Some of these travellers do not yet enjoy the luxury of pilgrimage. But if they succeed in staying, their legacy to their descendants, to new generations of Australians, will send new pilgrims back to Asia again.

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is a critic, curator and
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Senior Curator (Museum
Education) at the Museum of
Contemporary Art, Sydney.
She has served on Asialink
Visual Arts committees since
1991, and is the leader of
the curatorial team for the
Philippines for *The Second
Asia-Pacific Triennial 1996*.
When told she travels often,
Julie Ewington invariably
replies: 'I try.'

ARTISTS

KATE BEYNON

1970 Born Hong Kong
1974 Arrived Australia
Lives and works in Melbourne

SOLO EXHIBITIONS

1996 *Li Ji*, Sutton Gallery, Melbourne 1995 1st Floor, Melbourne 1994 1st Floor, Melbourne 1993 *Knots, Bats, Characters*, Tala Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

1996 *Heirloom*, Monash University Gallery, Next Wave Festival, Melbourne; 1996 *Adelaide Biennial of Australian Art*, Art Gallery of South Australia 1995 *Artists Editions*, Sutton Gallery, Melbourne; Bellas Gallery, Brisbane; 1st Floor Fundraiser Exhibition, 1st Floor, Melbourne; Kate Beynon, Maria Griffin, Megan Marshall, Jessica Rankin, 1st Floor, Melbourne; Fringe Festival, Melbourne 1994 1st Floor Fundraiser Exhibition, 1st Floor, Melbourne; *Intimate*, with Maria Griffin and Megan Marshall, Linden Gallery, Next Wave Festival, Melbourne; *Read My Lips*, M.R.C. Ascent Gallery, Melbourne; Union Gallery, Adelaide; 1st Floor Group Show Two, 1st Floor, Melbourne 1993 *VCA Graduate Exhibition*, Victorian College of the Arts, Melbourne; *Inside*, with Maria Griffin and Megan Marshall, Victorian College of the Arts, Melbourne 1992 *Learning*, Monash Studios, Next Wave Festival, Melbourne; *Festival of Art - VCA at the Malthouse*, The Malthouse, Melbourne 1991 *The Double Lucky Ho-Ho*, with Wai-Ling, Victorian College of the Arts, Melbourne

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1996 King, Natalie, *Heirloom* (catalogue), Monash University Gallery, Melbourne; McKenzie, Robyn, 1996 *Adelaide Biennial of Australian Art* (catalogue), Art Gallery of South Australia, Adelaide; Nelson, Robert, 'Poetic characters twisted with irony', *The Age*, 6 March; Koop, Stuart, 'Kate Beynon', review, *Art + Text*, 54, May 1995 Griffin, Maria and Tu, Andrea, *Kate Beynon* (catalogue), 1st Floor, Melbourne; Daw, Kate and Tutton, Sarah, *Kate Beynon, Maria Griffin, Megan Marshall, Jessica Rankin* (catalogue), 1st Floor, Melbourne 1994 Goldsmith, Michael, Lovett, Paris, Tutton, Sarah and Woodward, Megan, 'intimate, Linden Gallery', *Art Fan* 3 + 4, Spring; Beynon, Kate, Griffin, Maria and Marshall, Meagan, 'intimate', *Next Wave Festival Visual Arts* (catalogue); Epstein, Anna, 'The Changing Face of Australian Women', *Artlink*, vol. 14, no. 1; Marshall, Megan, McCrohan, Tutton, Sarah, *Kate Beynon* (catalogue), 1st Floor, Melbourne

NEIL EMMERSON

1956 Born Melbourne
Lives and works in Sydney

SOLO EXHIBITIONS

1996 *The Rape of the Lock*, William Mora Galleries, Melbourne 1995 *Gui Nan Feng*, 24 Hour Art, Darwin and Watch This Space, Alice Springs 1994 *inhabit me (like a memory)*, Artspace, Sydney; *Gui Nan Feng*, William Mora Galleries, Melbourne 1993 *inhabit me (like a memory)*, Australian Centre for Contemporary Art, Melbourne 1991 *Carta da Parati*, Studio 12, 200 Gertrude Street, Melbourne 1990 *Cul de Sac* (with Brenda Ludeman and Kate Lohse), George Paton Gallery, Melbourne; Chameleon Gallery and St David's Cathedral, Hobart; *Pure Screen*, Studio 12, 200 Gertrude Street, Melbourne 1989 *De Engelenval*, 200 Gertrude Street, Melbourne; Roslyn Oxley9, Sydney 1987 *City of Newcastle Artist in Residence 1986: Neil Emmerson*, Newcastle Regional Art Gallery 1985 *The Heart is a Lonely Hunter*, Lake Macquarie Community Gallery, Speers Point, NSW 1984 *Etchings and Lithographs*, Print Workshop Gallery, Sydney

SELECTED GROUP EXHIBITIONS

1996 *Ecstatic and Grotesque*, Eva Bruer Gallery, Sydney 1995 *Australian Perspecta*, Art Gallery of New South Wales; *Aspects of Australian Printmaking 1984 - 1994*, National Gallery of Victoria; *Cheju Pre-Biennale*, Cheju, Korea; *Decadence*, 200 Gertrude Street, Melbourne 1994 *Amnesty International Art Auction*, Art Gallery of New South Wales; *Off the Wall: Print Projects*, Arts Victoria, Melbourne 1991 *Art Object Vending Machine Project*, Rhumbarellas, Melbourne; *Ellipses*, Michael Wardell, Melbourne; *Frustrated Cargo - Past, Present and Incoming Studio Artists*, 200 Gertrude Street, Melbourne 1990 *Inland*, Australian Centre for Contemporary Art, Melbourne; *Greenpeace Benefit Exhibition*, Linden Gallery, Melbourne; *Anti-vivisection Benefit Exhibition*, Deutscher, Brunswick Street, Melbourne 1989 *Imaging Aids*, Linden Gallery and Australian Centre for Contemporary Art, Melbourne; *Art from Elsewhere*, University of Tasmania Gallery, Hobart; *In House*, 200 Gertrude Street, Melbourne and Wangaratta Art Gallery 1988 *A Short Ride in a Fast Machine*, 200 Gertrude Street, Melbourne; *New Artists - Melbourne*, Ivan Dougherty Gallery, Sydney; *Recollections*, Print Workshop and Gallery, Sydney 1986 *Hunter Valley Printmakers*, exchange exhibition, Paris, France and Berkeley, USA; *Tracing Newcastle to Paris*, Lake Macquarie Community Gallery, Speers Point, NSW; *Spring Clearance*, Gallery Space - Cafe Gritz, Newcastle, NSW

SELECTED BIBLIOGRAPHY

1996 McKenzie, Robyn, 'Oscar Wilde meets Mao,' *The Age*, 5 June 1995 O'Riordan, Maurice, 'Bringing home the bacon in the year of the pig: Recent Cultural Exchanges in the "Gateway to Asia,"' *Eyeline*, no.28, Spring; Nelson, Robert, 'Provocative Printmaking,' *The Age*, 8 February; Schubert, Robert, 'Cultural Revelation,' *World Art*, issue 2; Emmerson, Neil, *Australian Perspecta 1995* (catalogue), Art Gallery of New South Wales 1993 O'Donnell, Marcus, 'Mathew Jones/Neil Emmerson,' *Art + Text*, no. 44, September; Frazer Ward and Neil Emmerson, 'inhabit me (like a memory),' *World Art*, November; King, Amanda, review, *Agenda Contemporary Art*, no. 33; O'Donnell, Marcus, review, *Melbourne Star Observer*, 11 June; Schubert, Robert, *inhabit me (like a memory)* (catalogue), Australian Centre for Contemporary Art, Melbourne 1990 *Inland* (catalogue), Australian Centre for Contemporary Art, Melbourne; Crawford, Ashley and Green, Charles (eds.), 'A Literary Response,' *Imprint*, vol. 25, no. 2; artist pages, *Between the Lines - An Installation Publication*, James Harley and Shiralee Saul Publications, December; artist page in wallpaper supplement, *Agenda*, issue 13/14, October; artist pages, *Rebus*, Defacto Press, vol. 2 1989 McAuliffe, Chris, 'Quarrelling with Language,' *Tension*, no. 18, October; *New Artists - Melbourne* (catalogue), Ivan Dougherty Gallery, Sydney 1988 McAuliffe, Chris, 'A Short Ride in a Fast Machine,' *Tension*, no. 14, September 1987 'Exhibition Commentary - Public Galleries,' *Art in Australia*, vol. 24, no. 4; *City of Newcastle - Artist in Residence* (catalogue), Newcastle Regional Art Gallery

SIMRYN GILL

1959 Born Singapore
Lives and works in Singapore and Sydney

SOLO EXHIBITIONS

1996 *Blank Verse*, Fort Canning Park, Singapore; *Wonderlust*, Artspace, Sydney 1995 *Out of my hair?*, Institute of Modern Art, Brisbane 1994 *Heart of the matter*, The Substation Gallery, Singapore; *Local Ginger*, Singapore 1992 *Pooja/Loot*, Experimental Art Foundation, Adelaide; *Deep Thoughts*, Post West, Adelaide

SELECTED GROUP EXHIBITIONS

1995 *Litteraria*, South Australian Museum, Adelaide; *TransCulture*, Venice Biennale, Venice and Naoshima Contemporary Art Museum, Japan; *Skin Trilogy*, National Art Gallery, Kuala Lumpur, Malaysia 1994 *Biodata*, Adelaide Biennial, CACSA, Adelaide (with Fiona Hall); *Localities of*

Desire, Museum of Contemporary Art, Sydney; *Jemmy*, Ebenezer Studios, Adelaide; *Let Me Speak*, MATIC, Kuala Lumpur, Malaysia; *Idea and Vision*, National Art Gallery, Kuala Lumpur, Malaysia **1993** *What About Converging Extremes?*, Galeriwan, Kuala Lumpur, Malaysia; *Here Not There*, Institute of Modern Art, Brisbane; *Images of a First Language*, Prospect Gallery, Adelaide **1992** *Artists' Regional Exchange*, Perth Institute of Contemporary Art, Perth **1991** *Possessed*, Bullring Gallery, Adelaide; *Postiche*, Club Foote, Adelaide

SELECTED BIBLIOGRAPHY

1996 Lee Weng Choy, 'New Criteria, 'Art and Asia Pacific, vol. 3, no.1; Yao Souchou, *An Array of Things*, Artspace (catalogue), Sydney **1995** Barry Craig, 'Inflecting the Museum,' *Artlink*, vol. 15, no.4; Daniel Thomas, 'Slippery, Deformed, Transformed,' *Realtime*, no.9; Apinan Poshyananda, 'From Hybrid Space to Alien Territory' and Ryuta Imafuku, 'Glass Made of Water', *TransCulture*, (catalogue), Japan Foundation; Yao Souchou, 'Of Hair, Geese and Words' Inscrutability', *Out of my hair?*, (catalogue), Institute of Modern Art **1994** Marian Pastor Roces, 'Simryn Gill and Fiona Hall: Notes on Biodata', *Adelaide Installations* (catalogue), Art Gallery of South Australia; David Broker, 'East West Passage,' *Art & Text*, no. 48; Ray Langenbach, 'Annotated Singapore Arts Diary,' *Art and Asia Pacific*, vol. 1. no. 3; Mary Eagle, 'Shadows Cast by Others,' *Art Monthly*, No. 68, April; Peter Ward, 'Right elements stir visual storm,' *The Australian*, February **1993** Marian Pastor Roces, *Seas of Iniquity/Sins of Inequity*, unpublished paper presented at Institute of Modern Art, Brisbane **1992** Steve Wigg, 'Greetings from Port Lincoln', *Deep Thoughts* (catalogue), Post West; Ken Bolton, 'Cornering the Cultural,' *The Advertiser*, June; Martin Munz, 'ARX3,' *Art & Text*, no. 43; Apinan Poshyananda, 'SEAsian artists come together in Australia,' *Bangkok Post*, April

EMIL GOH

1966 Born in Johore Bahru, Malaysia
1985 Arrived in Australia
Lives and works in Sydney

SOLO EXHIBITIONS

1995 *Tap*, Performance Space, Sydney **1994** 362436, Linden, Melbourne; *Conversation*, First Draft, Sydney; *Work in Progress*, Watt Space, Newcastle **1993** *Relative Perception*, Newcastle Regional Art Gallery **1992** *Cathode Ray*, University of Newcastle; *Elements*, 249 Gallery, Newcastle

SELECTED GROUP EXHIBITIONS

1996 *Serial Kids*, Australian Centre for Contemporary Art, Melbourne; *Modern Star Series*, Ong Food Court, Melbourne **1995** *Anonymous/Rediscovered*, Linden, Melbourne;

Fear Inc., First Draft, Sydney **1994** *Extra Terrestrial*, Experimenta 94, Centre for Contemporary Photography, Melbourne **1992** *Focus*, Watt Space, Newcastle; *Form & Function*, 249 Gallery, Newcastle **1990** *Utility Art*, Newcastle Contemporary Gallery

PERFORMANCES/EVENTS/BROADCASTS

1995 *An Ear Full*, The Listening Room, Classic FM, ABC Radio; *Eavesdropping*, A Typical Headset, 2SER Radio & Artspace, Sydney **1993** A-Y, *Eventspace 4*, Performance Space, Sydney **1992** *Panopticon*, University of Newcastle; *Blue Light II*, University of Newcastle

SELECTED BIBLIOGRAPHY

1995 Millner, Jacqueline, 'Dust/Tap', *Real Time*, no.9, Oct-Nov; Goodall, Jane, 'Crossing cultures: Mixing media', *Eyeline*, Autumn/Winter, no.27; Morrison, Ann, 'emil goh: 362436', *Eyeline*, Autumn/Winter, no.27; Dabek, Richard, 'Puzzling Evidence', *Agenda 42*, May **1994** Cunningham, Jane, 'Interactive Technosuck', *Review*, ABC TV, 28 November; Hood, Colin, 'Experimenta 1994', *Real Time*, no.3; Gallasch, Keith, Interview & reproduction, *Real Time*, no.3; Exhibition commentary section, *Art and Australia* (image reproduction) **1992** Gibson, Adam, 'Artist plans to fire-up public', *The Sunday Telegraph*, 7 June; Hedger, Michael, review, *The Newcastle Herald*, 13 July; Stowell, Jill, review, *The Newcastle Herald*, 23 March; Stowell, Jill, 'Hunter artists thriving', *The Newcastle Herald*, 4 January **1991** Stowell, Jill, review, *The Newcastle Herald*, 6 May

JOAN GROUNDS

1939 Born USA
Lives and works in Sydney

SOLO EXHIBITIONS

1995 *New Work*, Annandale Gallery, Sydney **1994** *Earwitness*, *Experimenta 1994*, Royal Botanic Gardens, Melbourne, (with Sherre DeLys) **1992** *Succession Shadows*, Ivan Dougherty Gallery, Sydney (with Rik Rue) **1990** *Bridge*, Fourth Australian Sculpture Triennial, 200 Gertrude Street, Melbourne; *Portraits, Phantoms, Fountains...and covers*, Artspace, Sydney; *Watermark*, The Gallery of Painting, Sculpture and Graphic Arts, Silpakorn University Gallery, Bangkok, Thailand **1988** *Pool*, Performance Space, Sydney **1987** *Arch*, *Thicket*, *Mons*, Performance Space, Sydney **1986** *Hourglass*, *Language of Action*, Performance Space, Sydney; *Breath Window*, Six Windows, Sydney; *SPAN 15*, SPAN, Sydney (with Rik Rue) **1983** *women work sound rhythm pause pattern*, Artspace, Sydney (with Margaret Dodd) **1972** *Untitled*, Watter's Gallery, Sydney

SELECTED GROUP EXHIBITIONS

1995 *Under a Hot Tin Roof*, Tin Sheds Gallery, Sydney; *Girls! Girls! Girls!*, Annandale Gallery, Sydney (with Sherre DeLys); *Women at Watters*,

Watters Gallery, Sydney; Sydney Royal Botanic Gardens, *Sound in Space*, Museum of Contemporary Art, Sound installation (with Sherre DeLys) **1994** *Pearl*, Sin-E-Scope, The Performance Space, Sydney; *we should call it a living room...*, Clermond Ferrand Festival, France; *25 Years of Performance Art*, Ivan Dougherty Gallery, Sydney; *Going Public*, Annandale Galleries, Sydney; *Thai-Australian Cultural Space*, Art Gallery of New South Wales, Sydney; *Thai Australian Cultural Space*, Chiang Mai Plaza, Chiang Mai, Thailand; *Working with the Wall*, Ivan Dougherty Gallery, Sydney; *Chiang Mai Social Installations*, Chiang Mai, Thailand **1993** *Home*, Fifth Australian Sculpture Triennial, Melbourne; *Thai-Australian Cultural Space*, National Gallery, Bangkok, Thailand **1992** *Manu et Mente*, Ivan Dougherty Gallery, Sydney **1991** *Hybrid*, U.S.I.S. Gallery, Chiang Mai, Thailand; *Inland*, ACCA, Melbourne **1989** *Australian Perspecta*, Art Gallery of New South Wales, Sydney **1985** *Sound Waves*, Ivan Dougherty Gallery, Sydney; *Makers Choice*, Jam Factory, Adelaide **1977** *Women's Show*, Experimental Art Foundation, Adelaide **1974** *Boxes*, Ewing Gallery, Melbourne; *World Crafts Council Exhibition*, Toronto, Canada **1973** *Crafts Australia*, Art Gallery of New South Wales, Sydney; *Mildura Sculpture Triennial*, Mildura, Victoria; *10x10=100*, Powell Street Gallery, Melbourne **1972** *Craft 70s*, Art Gallery of New South Wales, Sydney **1968** *Faculty of Architecture Show*, Kumasi, Ghana, West Africa **1965** *15th Designer Craftsman Annual*, Richmond, California, U.S.A. **1964** *Key Equipment Show*, Oakland, California, U.S.A. **1963** *South Eastern Annual Show*, American Crafts Council, California, U.S.A.

PERFORMANCES

1985 *Cleopatra With Roll Bars*, Forti Studio, New York **1982** *Between the Lines*, ACT III, Canberra School of the Arts, Canberra **1980** *Stinky*, ACT II, Australian National University, Canberra; *Stinky*, Women at Work, Ewing Gallery, Melbourne **1978** *Tea for Two*, Pitspace, Preston Institute of Technology, Melbourne (with Aleks Danko) **1977** *10th Paris Biennial*, Paris, France (with Aleks Danko)

PAT HOFFIE

1953 Born Edinburgh, Scotland
Lives and works in Brisbane

SOLO EXHIBITIONS

1996 *Ten Year Survey Show*, City Gallery, Brisbane; *The Huge Soap Installation*, Manchester, U.K.; *Fully Exploited Labour*, Queensland Art Gallery **1995** *Equivalence and Allegory*, Coventry Gallery, Sydney **1994** *Hero Walk* (5 part installation), in *Adelaide Installations*, 1994 Adelaide Biennial of Australian Art **1993** *Whitewash*, Magazine Space, Brisbane; *Halo Halo*, Baguio Arts Centre, Baguio, Philippines;

Gimme Fiction, An installation, Australia Centre, Manila, Philippines; *Cocons Tachés*, Australian Centre for Contemporary Art, Melbourne; *Talismanés*, Penguin Gallery, Manila, Philippines **1992** *A Gigantic Weariness*, Coventry Gallery, Sydney **1990** *Veneer*, Coventry Gallery, Sydney; *Home and Away*, Institute of Modern Art, Brisbane **1989** Coventry Gallery, Sydney; Contemporary Art Centre of South Australia, Adelaide **1988** Roz MacAllan Gallery, Brisbane; Queensland Art Gallery **1987** Roz MacAllan Gallery, Brisbane **1986** Long Gallery, University of Wollongong **1983** Galerie Baguette, Brisbane **1980** College of Advanced Education, Gallery Kelvin Grove Campus, Brisbane **1977** Design Arts Centre, Brisbane **1976** Design Arts Centre, Brisbane **1975** College of Advanced Education, Gallery Kelvin Grove Campus, Brisbane **1974** Cellars Gallery, Brisbane

SELECTED GROUP EXHIBITIONS

1995 *technothelylogia*, Monash University Gallery, Melbourne; *Out of the Void: Mad & Bad Women*, Queensland Art Gallery **1994** *Knowing the Sensorium*, Institute of Modern Art, Brisbane; *Hanoi-Brisbane Exchange Project*, Hanoi, Vietnam **1993** *Working from the Wounds*, Baguio Arts Festival, Baguio; *Postcards from Manila, Off the Wall*, Gold Coast Gallery; *Political Bedrooms*, Fireworks Gallery, Brisbane; *Alice Painting Prize*, Alice Springs **1992** *Transgenerational*, Queensland Art Gallery; *Horizon*, Gallery Constantinople **1991** *The Intimate Experience*, Ivan Dougherty Gallery, Sydney; *Pure Filth*, Space Plenitude, Brisbane; *Instant Imaging*, Queensland Art Gallery; *Frames of Reference*, Artspace Dissonance Project, Pier 3/4, Sydney; *Dihedron exhibition*, Space Plenitude, Brisbane; *Against Pure War*, Institute of Modern Art, Brisbane **1990** *Vache (for AIDS)*, Site, Brisbane; *Shifting Parameters*, Queensland Art Gallery; *Out of Asia*, Heide Park and Art Gallery, Melbourne, Nolan Gallery, Canberra; *King of the Mountain*, Queensland Arts Council Gallery, and touring Queensland; *Expressions in Print*, Toowoomba Regional Art Gallery, and touring Queensland **1989** *Eastern Ways, Western Means*, Queensland Art Gallery; *Australian Perspecta*, Art Gallery of New South Wales; *Art Exciting*, Museum of Saitama, Japan **1987** *Seven Queensland Artists of Distinction*, Noosa Regional Art Gallery; Queensland College of Art Gallery **1986** *Australian Painters of the Seventies*, Queensland Art Gallery **1985** *Queensland Works 1950-1985: A Survey of 80 Artists*, University of Queensland **1984** *Queensland Artists - Painting and Drawing*, Noosa Regional Art Gallery **1983** *Queensland Women Artists*, Noosa Regional Gallery, and Rockhampton **1982** *Works on Paper*, Darling Downs Institute of Advanced Education; *Independent Artists*, MIM Building, Melbourne

SELECTED BIBLIOGRAPHY

1993 *Gimme Fiction* (catalogue), Australia Centre, Manila, the Philippines; 'Cocons Overt',

Cocons Tachés (catalogue), Australian Centre for Contemporary Art, Melbourne **1991** 'What were you doing during the '91 war, mummy?', *Instant Imaging* (catalogue), Queensland Art Gallery, Brisbane; 'Vessel', *Frames of Reference* (catalogue), Artspace, Sydney; 'Pat Hoffie', interview with Anne Kirker, *Eyeline* **1990** *Out of Asia* (catalogue), Heide Park and Art Gallery, Melbourne; *Home and Away* (catalogue), Institute of Modern Art, Brisbane

LINDY LEE

1954 Born Brisbane
Lives and works in Sydney

SOLO EXHIBITIONS

1996 *The Black Stone at the Heart of the Universe*, Robert Lindsay Gallery, Melbourne **1995** *No Up, No Down, I am the Ten Thousand Things*, Art Gallery of New South Wales; *Because the Universe is...*, Roslyn Oxley9 Gallery, Sydney **1994** *The 10,000 Things*, Room 32, Regents Court Hotel, Sydney; *Now!*, Roslyn Oxley9 Gallery, Sydney; *Zip, Zero, Zilch*, 600,000 Hours, Experimental Art Foundation, Adelaide **1993** Michael Wardell Gallery Melbourne; Gallery XY, University of Western Sydney, Nepean; *Cloud of Unknowing*, Roslyn Oxley9 Gallery, Sydney **1992** Roslyn Oxley9 Gallery, Sydney **1991** Roslyn Oxley9 Gallery, Sydney; Contemporary Art Centre of South Australia, Adelaide **1990** Roslyn Oxley9 Gallery, Sydney; Bellas Gallery, Brisbane; 13 Verity Street, Melbourne **1989** Roslyn Oxley9 Gallery, Sydney **1988** Roslyn Oxley9 Gallery, Sydney; *The Silence of Painters*, 13 Verity Street, Melbourne **1987** Roslyn Oxley9 Gallery, Sydney **1986** Roslyn Oxley9 Gallery, Sydney **1985** *Black is not as Black as all that*, Union Street Gallery, Sydney; *Various Artists One Day Shows*, 343 Sussex Street, Sydney

SELECTED GROUP EXHIBITIONS

1996 *Photography is Dead! Long Live Photography!*, Museum of Contemporary Art, Sydney **1995** *Transcultural Painting*, University Museum of Art, University of Melbourne **1994** *Transcultural Painting*, Tamsui Arts Centre, Taiwan; Taiwan Museum of Art, Taiwan; Hong Kong Visual Arts Centre in the Park Hong Kong; Guangzhou, China; *Romantisystem*, Canberra Contemporary Artspace; *True Stories*, Artspace, Sydney; *Faciality*, Monash University Gallery, Melbourne **1993** *Prospect 93*, Frankfurt, Germany; *The Black Show*, Geelong Art Gallery, and tour; *Art Cologne 93*, Cologne, Germany **1992** *After Dark*, Govett-Brewster Art Gallery, New Plymouth, New Zealand; *Art Cologne 92*, Cologne, Germany **1991** *Dis/appearance*, 200 Gertrude Street, Melbourne, and national tour; *Frames of Reference: Aspects of Feminism and Art*, Pier 4/5 Walsh Bay, Artspace, Sydney; *Art Cologne 91*, Cologne, Germany **1990** *Paraculture*, Artist's Space New York, USA; **1989** *China Crisis Exhibition*, Pailou Centre,

Sydney **1988-89** *Australian Contemporary Art to China*, State Museums of Beijing, Wuhan, Shanghai, & Guangzhou **1988** *History*, Institute of Modern Art, Brisbane; *Bradford Print Biennale*, Bradford, England; *Edge to Edge*, Contemporary Australian Art to Japan **1987** *Moet & Chandon Touring Exhibition; The Shadow of Reason*, Institute of Modern Art, Brisbane; *The I.D. Show*, Centre for the Arts Gallery, University of Tasmania, Hobart; *Light of Day*, Australian Centre for Photography, Sydney (with Mike Parr); *The Golden Shibolet*, 200 Gertrude Street, Melbourne **1986** *Falls the Shadow*, Reconnaissance Gallery, Melbourne; *Origins, Originality + Beyond*, The 6th Biennale of Sydney, Art Gallery of New South Wales; *Future Unperfect #2*, George Paton Gallery, Melbourne **1985** *Queensland Works*, University of Queensland Art Museum, Brisbane; *Pleasure of the Gaze*, Art Gallery of Western Australia; *Close Remarks*, Artspace, Sydney; *Design for Living*, Artspace, Sydney; *Australian Perspecta '85: 'On Location'*, Art Gallery of New South Wales **1984** *The Rites of Delay*, Institute of Modern Art, Brisbane (with Janet Burchill); *Future Unperfect*, Artspace, Sydney **1983** *The 1984 Show*, Images Gallery, Sydney **1982** *From the Inside Out - Aspects of Women's Art*, Crafts Council of Australia Gallery, Sydney; *This Dangerous Game of Mirrors*, Sydney College of the Arts

SELECTED BIBLIOGRAPHY

1994 N. Baume - 'Black is not as Black as all that', *Art + Text*, no. 47 January; Ann Elias, 'Through a Glass Darkly', *Art and Asia Pacific*, April **1993** Alison Carroll, 'Australian Art in Korea', *Art Monthly*, no. 62, August **1991** 'Terrible/Sublime or Perverse?', *Artlink*, vol. 11, no. 4 **1990** K. Broadfoot & Rex Butler, 'The Fearful Sphere of Australia', *Paraculture* (catalogue), Artspace, Sydney; Peter Hutchings, 'Once More with Feeling: Art & Disappearance', *Art & Text*, no. 36, May; Ashley Crawford, 'A Chronicle of Australian Art 1980-1989', *Tension*, no. 19, January; Ashley Crawford, 'Lindy Lee - Redefining History', *Imprint*, vol. 25, no. 2; B. Smith & T. Smith, West, vol. 2, no. 1; J. Gregory, 'Lindy Lee, black + black + black', *Agenda*, December **1987** George Alexander, 'Boomerang - Art Australien', + - 0, no.46, Fevrier, Brussels; Rex Butler, 'Light of Day', Australian Centre for Photography; Rex Butler, 'Lindy Lee', + - 0, no. 46, Fevrier, Brussels; Edward Colless, 'Breaking Light' (catalogue essay, reprinted in *Tension*, no. 12 Dec); *The I.D. Show*, University of Tasmania; N. Amadio, 'Lindy Lee', *Moet & Chandon Touring Exhibition*; Catherine Lumby, *Australian Contemporary Art to China* (catalogue), D.D.I.A.E., Toowoomba **1986** M.Titmarsh, 'I See a Red Door and I want to Paint it Black'; Judy Annear, 'In the Shadow of Reason', *On the Beach*, no. 10, Winter; Rex Butler, 'In the Shadow of Lindy Lee', *On the Beach*, no. 10, Winter; Edward Colless, 'Origins, Originality and Beyond', *Photofile*, vol. 4, no. 2, Spring; Richard Dunn, 'Argument with Design', *On the Beach*, no.

10, Winter; T. Lawson S. & Morgan 'The Sixth Biennale of Sydney', *Real Life Magazine*, no. 6, New York; Catherine Lumby, 'Lindy Lee', *Origins, Originality + Beyond*, (catalogue), Sixth Biennale of Sydney; Gary Sangster, 'Nothing is Certain', (catalogue), Roslyn Oxley9 Gallery; P. Simmons, 'The Italian Connection: Another Sunrise? The Place of the Renaissance in Current Australian Art', *Art Network*, no. 19/20; R. Thirwell, 'The Big Show', *Artlink*, vol. 6, no. 1, March-April **1985** Mark Titmarsh, 'Observations on the Abyssmal', *On the Beach*, no. 6, Spring; John McDonald, Galleries Section, *Sydney Morning Herald*, 23 September; Bruce Adams, 'Introduction', *Pleasure of the Gaze*, (catalogue) Art Gallery of Western Australia; *Australian Perspecta '85*, Art Gallery of NSW; Ingrid Periz, '...As the Spirit Gave them Utterance', *Design for Living* (catalogue), Artspace **1984** P. Harris, 'Kerb Your Dog and Misch Masch', *On the Beach*, no. 5, Winter; M. Titmarsh, 'Observations on the Abyssmal', *On the Beach*, no. 6, Spring

ALWIN REAMILLO

1964 Born Manila, the Philippines

1993 Began collaborations with Juliet Lea as Reamillo and Juliet
Lives and works in Perth

SOLO EXHIBITIONS

1994 *P.I FOR SALE*, Hiraya Gallery, Manila, the Philippines **1989** *Ang kahon ay hukay ay isang kahon*, Pebble Gardens, Cultural Center of the Philippines, Manila **1987** *At ang Bulung-bulungang de cajon ni Mang Imo*, *Budang Wayang at Arnulfo Tikb-ang*, Pinaglabanan Art Galleries, Metro Manila

SELECTED GROUP EXHIBITIONS

1996 *The Spiritual and the Social: Nine artists from Thailand, Indonesia and the Philippines*, Touring Exhibition, Queensland Art Gallery **1995** *Visions of Happiness: Ten Asian Contemporary Artists*, The Japan Foundation Forum, Tokyo, Japan (*) *TransCulture*, Biennale di Venezia 1995, Palazzo Giustinian Lolin (Fondazione Levi), Venice, Italy (*) *The 30th Artists Today Exhibition: Asia-Pacific Universe: Contemporary Art from Australia, Canada, China, India, Japan, Philippines*, Yokohama Citizens' Gallery, Yokohama, Japan; *Peace Art from Asia: War and Art*, Osaka International Peace Center, Osaka, Japan **1994** *National Cancer Week Art Exhibition*, Lung Centre of the Philippines, Quezon City (*) *Toxicity / International Fax Art Event*, Concrete House, Nonthburi, Thailand (*) *Bongga Ka 'Day*, Hiraya Gallery, Manila; *Ang Filipina: Sino Siya? / Art Manila 94*, Shangri-La Plaza, Metro Manila; *Thirteen Artists Exhibition*, Main Gallery, Cultural Center of the Philippines, Manila (*) *Buyon-buyon*, Baguio Convention Center, Baguio City **1993** *Blackhole*, Manila Film Center, Manila (*) *FOCUS: AIDS / Art Manila 93*, Philam Life Building, Manila; *Philippine-Thai-*

Australia Artists Exchange, Concrete House, Nonthburi, Thailand (*) *Salubungang Agos (Cross Currents)/Fourth Baguio Arts Festival*, Baguio Convention Center, Baguio City (*) **1992** *ARX 3: Third Artists' Regional Exchange*, Perth Institute of Contemporary Art, Western Australia; *Biyaheng timog Patungong Kanluran (Going South Heading West)*, Australia Center, Makati City **1991** *Buling-buling: Installations and Other On-Site Pieces*, U.P. Los Banos Art Gallery, Laguna; *My Life in the Resistance*, ArtLab Manila, Makati City; *Kulay-Diwa Art Galleries - International Mail-Art Archive Exhibition Exchange*, Pisa, Italy; *Traditon and Innovation / Third Baguio Arts Festival*, Baguio Convention Centre, Baguio City **1990** *ArtLab Manila Inaugural Exhibition*, Makati City; *Art and Environment / Second Baguio Arts Festival*, Baguio Convention Center, Baguio City; *New Approaches in Artmaking Workshop & Exhibition*, Notre Dame University, Cotabato City **1989** *Human Rights Day*, U.P. College of Law, Quezon City; *Sikat: Twenty Years of Philippine Art*, Main Gallery, Cultural Center of the Philippines; *First Baguio Arts Festival*, Baguio Convention Center, Baguio City **1988** *Chromatext*, Pinaglabanan Art Galleries, Metro Manila **1987** *ANG 6/Mga Senyas- Kamay at Iba Pang Kwentong Bayan*, Pinaglabanan Art Galleries, Metro Manila; *Kulay-Diwa Art Galleries Inaugural Exhibition*, Paranaque, Metro Manila; *Nature of Influence I*, Main Gallery, Cultural Center of the Philippines, Manila **1986** *Fourth ASEAN Youth Painting Workshop & Exhibition*, Cultural Center of the Philippines, Manila; *Young Art*, Main Gallery, Cultural Center of the Philippines, Manila; *Third National Metrobank Painting Competition & Exhibition*, Metrobank Plaza, Makati Plaza **1985** *Third ASEAN Youth Painting Workshop & Exhibition*, Indonesian Institute of Art, Yogyakarta, Indonesia ; *ANG 5*, Faculty Center Art Gallery, University of the Philippines, Quezon City

*Participated in collaboration with Juliet Lea as Reamillo and Juliet

SELECTED BIBLIOGRAPHY

1995 Templado, Louis, 'Don't worry be happy for a price', *The Japan Times*, 11 March; Tatehata, 'Statements on grim modernity', *Asahi Evening News*, 2 March; Jacobs, Mike, 'Messages of Misery, Visions of Happiness', *The Daily Yomiuri*, 3 Mar; *Visions of Happiness* (catalogue), The Japanese Foundation Forum, Tokyo; *TransCulture*, La Biennale di Venezia, Venice (catalogue); *The 30th Artist Today Exhibition/Asia-Pacific Universe; Contemporary Art from Australia, Canada, China, India, Japan, Philippines* (catalogue), Yokohama Citizen's Gallery, Yokohama; Lasschuyt, Helga, 'The Venice Biennale Game', *Asian Art News*, vol. 5, no. 5, Sept-Oct; Apisuk Chumpon, 'The Concrete House', *Art and Asia Pacific*, vol. 2, no. 3 **1994** Cruz, Yeyey, 'The Magic Circle', *Mega*, July; Lolarga, 'Ambitious, Disturbing artists', *Sunday Inquirer Magazine*, 31 July; *Thirteen Artist Awards 1994*, (catalogue), Cultural Center of the

Philippines; Poshyananda, Apinan, 'Traditional Aesthetics in the Visual Arts of Thailand', *The Aesthetic of ASEAN Expressions*, ASEAN Committee on Culture and Information, Manila; *Ang Filipina: Sino Siya?/Art Manila 94*, Shangri-La Plaza, Metro Manila (catalogue); Tiongson Nicancor, editor, *Encyclopedia of Philippine Art and Culture*, Cultural Center of the Philippines, Manila; Medina, Francine, 'Reamillo not for sale' *Today*, 24 August; Lolarga, Elizabeth, 'Juliet, Alwin & This Crazy Little Thing Called Art', *Mirror Weekly*, 28 November; Ewington, Julie, 'Cross Currents: Salubungang Agos', *Art and Asia Pacific*, vol. 1, no. 3 **1993** Espiritu, Talitha, 'House of Horrors', *Sunday Chronicle*, 14 November; *FOCUS: AIDS/Art Manila 93*, Philam Life Building, (catalogue); Wallace, Linda, 'underGROWTH articulated', *Eyeline special ARX3* issue; Gatbonton, *Art Philippines*, The Crucible Workshop, Manila **1992** *ARX3: Third Artists' Regional Exchange*, Perth Institute of Contemporary Art, (catalogue); Javelosa, Jeannie, 'The ARX3 Link', *The Manila Chronicle*, 25 September; De Guzman, 'Pinoy artist cited in Australia', *Philippine Daily Inquirer*, 8 May; Poshyananda, Apinan, 'SE Asia artists come together in Australia', *The Bangkok Post*, 2 June **1991** Pastrano, Mozart, 'The Majic of Makiling', *Business World*, 26 April **1989** *Sikat: Twenty Years of Philippine Art*, Cultural Center of the Philippines, (catalogue); Enriquez, Marge, 'The Many Viewpoints of "Sikat"', *Business World*, 25 June; Arcellana, Juanio, 'DREAMS, FRAGMENTS, LOINS, GROINS', *Midweek*, 12 April **1988** Arcellana, Juanio, 'Cinema Overload', *Midweek*, 14 December **1987** Dormiendo, Justin, 'Reamillo's Icons, Zobel's Photographs', *The Manila Chronicle*, March; Syjuco, Cesare, 'Auspicious Debut', *The Manila Times*, March; *Nature of Influence*, Cultural Center of the Philippines, (catalogue)

KEVIN TODD

1960 Born Cork, Ireland

1981 Arrived Australia
Lives and works in Hobart

SOLO EXHIBITIONS

1996 *Shifting paradigms/Self portraits*, The Substation Gallery, Singapore **1994** *Anatomies*, Australian Centre for Contemporary Art, Melbourne; Experimental Art Foundation, Adelaide; Artspace, Auckland, New Zealand; *Defining Utopia*, Forum Gallery, Vancouver, Canada **1992-93** *Cartographies*, Chameleon Gallery, Hobart; Arthouse, Launceston; Australian Centre for Photography, Sydney; Perc Tucker Regional Gallery, Townsville; Perth Institute of Contemporary Art **1989** *Grid/Navigate/Arrive/ Photograph*, Images Gallery, Sydney

SELECTED GROUP EXHIBITIONS

1995 *Towards International Cultural Understanding*, Australian High Commission,

Kuala Lumpur, Malaysia; *Weird Science*, Australian Centre, Manila, the Philippines; *Dualism #2* (collaboration with Sarah Lindsay), University Gallery, Launceston and regional tour of Tasmania **1994** *Artists Thinking About Science*, The Great Australian Science Show, Melbourne, Sydney, Brisbane **1993** *Trans Global Fax Performance*, Fotofeis: Scottish International Festival of Photography; *Antarctic Solstice Exhibition*, Macquarie Island, Davis, Casey and Mawson, Antarctica; *The Quilt Form*, University Gallery, Launceston and regional tour of Tasmania **1992-94** *Location*, Australian Centre for Contemporary Art, Melbourne; University of South Australia Museum of Art, Adelaide; Artspace, Sydney; Tokyo Metropolitan Art Space, Tokyo; National Museum of Indonesia, Jakarta; Metropolitan Museum of Manila, the Philippines; National Gallery of Thailand, Bangkok; National Gallery of Malaysia, Kuala Lumpur **1992** *Fact*, Chameleon Gallery, Hobart; Australian Centre for Contemporary Art, Melbourne **1991** *International Invitational*, Benham Studio, Seattle, Washington, USA **1990** *Graduate Exhibition*, Plimsoll Gallery, Hobart **1989** *The Bicentennial Documentary Project*, Newcastle Regional Art Gallery, NSW and Penrith Regional Art Gallery, NSW; *Parks*, The Mitchell Library, Sydney

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1994 Pamatau, R., 'Bodies with a difference,' *New Zealand Herald*, 7 February; Baker, S., 'Looking for the essence in fragments of anatomy,' *New Zealand Doctor*, 17 March; O'Halloran, D., *Artists thinking about science* (catalogue), ANAT; *Fridge Door*, ABC TV, 2 September; *Towards International Cultural Understanding*, (catalogue), Institut Teknologi Mara, Shah Alam, Malaysia **1993** Colless, Edward, 'At the Edge of the World,' *Art and Australia*, Winter; King, Natalie, 'Dislocation,' *Photofile*, March; Radok, S., 'No Escape,' *Artlink*, June-August; Banks, R., 'Arts Today,' *The West Australian*, 1 September; Deeth, J., 'Antarctic Fax,' *CAST*, Spring **1992** Engberg, Juliana, *Location* (catalogue), Australian Centre for Contemporary Art, Melbourne; Pos, M., 'Cartographies,' *The Saturday Mercury*, Hobart, 27 November; Rooney, Robert, 'Location,' *The Weekend Australian*, 5 December **1991** *International Invitational*, (catalogue), Benham Studio, Seattle, Washington, USA **1989** *Daphney's Zero Picnic* (catalogue), Sydney College of the Arts; *The Bicentennial Documentary Project* (catalogue), Newcastle Regional Art Gallery, NSW

JUDY WATSON

1959 Born Mundubbera, Queensland
Lives and works in Sydney

SOLO EXHIBITIONS

1996 Baudoin Lebon, Paris, France **1994** Mori Gallery, Sydney; Edith Cowan University, Perth;

Dhoomi mal Gallery, New Delhi, India; Bharat Bhavan Art Centre, Bhopal, India **1993** *The Artist's Studio*, Art Gallery of New South Wales, Sydney; *dropping into water slowly*, aGOG, Canberra **1992** *well-stone*, Mori Gallery, Sydney **1991** *under the bloodwood looking*, Mori Gallery, Sydney; *Deutscher*, Brunswick Street, Melbourne; *inspiration - expiration*, aGOG, Canberra **1990** *ground work*, Institute of Modern Art, Brisbane; Ben Grady Gallery, Canberra **1989** *a sacred place for these bones*, Griffith University, Brisbane **1988** *Bloodline*, Aboriginal Artists Gallery, Sydney

SELECTED GROUP EXHIBITIONS

1996 *Paintings: Doris Hinzen-Roerig, Pinaree Sanpitakand and Judy Watson*, National Gallery, Bangkok, Thailand **1995-97** *The Right to Hope*, Johannesburg Art Gallery, South Africa and touring internationally **1995-96** *Crossing Borders: Contemporary Australian Textile Art*, touring exhibition including: Kemper Museum, Kansas City; Texas Technical University, Lubbock; Siena Heights College, Adrian; Textile Art Centre, Chicago, USA **1995** *New Works New Directions: Recent acquisitions by the Chartwell Collection*, Waikato Museum, Hamilton, New Zealand; *Asia & Oceania Influence*, Ivan Dougherty Gallery, Sydney; *Island to Island, Australia to Cheju*, Cheju Pre-Biennale 1995, Korea; *Cultural Connections*, Austral Gallery, St. Louis, USA; *Accent on Australia*, Gallerie Babette, Mols, Denmark; *True Colours: Aboriginal and Torres Strait Islander Artists Raise the Flag*, Boomalli and Performance Space, Sydney; PICA, Perth; Brisbane City Hall Gallery; *Moet & Chandon Touring Exhibition; Volatile Alliances*, International Print Exhibition, Artist Proof Studio, Johannesburg, South Africa; *National Women's Art Exhibition*, Hogarth Galleries, Sydney **1994-95** *Antipodean Currents: 10 contemporary artists from Australia*, The Kennedy Centre, Washington DC, Guggenheim Museum SoHo, New York **1994** *True Colours: Aboriginal and Torres Strait Islander Artists Raise the Flag*, Blue Coat Gallery, Liverpool, South London Gallery, The City Gallery, Leicester, UK **1993-94** *Poetics of Immanence*, national tour **1993** *Identities: Art from Australia*, Taipei Fine Arts Museum, Taiwan; *bones & crosses*, Artspace, Sydney; *Australian Perspecta 1993*, Art Gallery of New South Wales; *Present, Art and Nature*, Lillehammer Art Museum, Norway; *Dreamtime*, Vigado Gallery, Budapest; *Commitments*, Institute of Modern Art, Brisbane; *Aratjara: Australian Aboriginal Art*, Kunstsammlung, Dusseldorf; Hayward Gallery, London; Humlebaek, Copenhagen; *Inner-Land*, exhibition of Australian Contemporary Art, Soko Gallery, Tokyo, Japan; *Australian Art Exhibition*, Taiwan; *First Asia-Pacific Triennial*, Queensland Art Gallery; *RAKA Awards*, Ian Potter Gallery, University of Melbourne; *Wiyana/Perisferia (Periphery)*, Boomalli Touring Exhibition **1992** *My Head is a Map: A Decade of Australian Prints*, Australian National Gallery, Canberra; *New*

Tracks Old Land, Contemporary Prints from Aboriginal Australia, USA and Australian tour; *Crossroads: Towards a new reality*, National Museum of Modern Art, Kyoto and National Museum of Modern Art, Tokyo, Japan; *Adelaide Biennial of Australian Art*, Art Gallery of South Australia; *Moet & Chandon Touring Exhibition; 6X6: A Selection of Contemporary Prints*, Silpakorn University, Bangkok; Khon Kaen University; Chiang Mai University; *Seven*, Ivan Dougherty Gallery, Sydney; *Look Again*, Gallery Gabrielle Pizzi, Melbourne **1991** *Rules for Drawing*, Mori Gallery, Sydney; *Flash Pictures by Aboriginal Artists*, Australian National Gallery, Canberra; *Frames of Reference: Aspects of Feminism and Art*, Pier 4/5 Walsh Bay, Sydney; *Aboriginal Women Artists*, Art Gallery of New South Wales travelling exhibition; *Through Women's Eyes*, ATISIC travelling exhibition; *Affirmation of Heritage*, Australian National Gallery, Canberra **1990** *Moet & Chandon Touring Exhibition; You came to my country and you didn't turn black*, Queensland Museum, Brisbane; *Alice Prize*, Araluen Art Centre, Alice Springs; *Tagari Lia: My Family - Contemporary Aboriginal Art from Australia 1990*, Third Eye Centre, Glasgow, Scotland **1989** *Cross-Currents*, Cooeee Gallery, Sydney; *A Koori Perspective*, Artspace, Sydney **1988** *A Contemporary Caste: A Homage to Women Artists in Queensland - Past and Present*, Centre Gallery, Gold Coast; *Indian Print Biennale*, Bharat Bhavan, Roopankor Art Gallery, Bhopal; *Urban Aboriginal Artists*, Contemporary Art Centre of South Australia, Adelaide

SELECTED BIBLIOGRAPHY

1995 *Rainbird*, Stephen, 'Low Tide Walk 1991', *Queensland University of Technology Anniversary Catalogue*; Carver, Antonin, 'Six Indigenous Women', Hogarth Galleries, *Periphery Magazine*, no.23, May; *Moet & Chandon* (catalogue); *True Colours: Aboriginal and Torres Strait Islanders Raise the Flag* (catalogue), Boomalli Aboriginal Artists Co-operative, Sydney **1994-95** *Antipodean Currents: 10 contemporary artists from Australia* (catalogue), The Kennedy Centre, Washington DC **1993** *Australian Perspecta 1993*, (catalogue), Art Gallery of New South Wales; *Identities: Art from Australia* (catalogue), Taipei Fine Arts Museum, Taiwan; *bones and crosses* (catalogue); *Present, Art and Nature* (catalogue), Lillehammer Art Museum, Norway; *First Asia Pacific Triennial* (catalogue), Queensland Art Gallery; *Yiribana* (catalogue), Art Gallery of New South Wales; *Wiyana/Perisferia (Periphery)*, Boomalli Aboriginal Artist's Co-operative, Sydney **1992** *My Head is a Map: A Decade of Australian Prints*, Australian National Gallery, Canberra; *Moet & Chandon 1992* (catalogue); Lynn, Victoria, 'Judy Watson,' *Eyeline*, Winter/Spring; Johnson, Vivienne, 'Upon a Painted Emotion,' *Art and Australia*, Summer; Ewington, Julie, 'Unfamiliar Territory', *Adelaide Biennial* (catalogue), Art Gallery of South Australia **1991** *Flash Pictures by Aboriginal*

Artists (catalogue), Australian National Gallery, Canberra; *under the bloodwood looking* (catalogue), Mori Gallery, Sydney; *Frames of Reference: Aspects of Feminism and Art* (catalogue), Pier 4/5 Walsh Bay, Sydney; *inspiration – expiration* (catalogue), AGOG, Canberra **1990** Jones, Helen, *ground work* (catalogue), Institute of Modern Art, Brisbane; Bonin, Margriet, *Artlink Aboriginal Issue*, Autumn/Winter; Watego, Cliff, review, *Eyeline*, no.11, Autumn **1989** Waterer, Helen, review, *Eyeline*, July **1987** Bock, Anna, 'Working on paper: Four Townsville Artists,' *Eyeline*, November

GUAN WEI

1957 Born Beijing, People's Republic of China
1989 Arrived Australia
Lives and works in Sydney

SOLO EXHIBITIONS

1996 Hanart T Z Gallery, Hong Kong; Umbrella Studio, Townsville North Queensland; Red Gate Gallery, Beijing, People's Republic of China **1995** Sherman Galleries, Goodhope, Sydney **1994** Drill Hall Gallery, The Australian National University **1993** Sherman Galleries, Sydney **1992** Dick Bett Gallery, Hobart; Plimsoll Gallery University of Tasmania Hobart **1991** Photo Space, School of Fine Art in the Australian National University, Canberra; Plimsoll Gallery, University of Tasmania Hobart; Hobart Despard Street Gallery, Hobart; Waverley City Gallery, Melbourne **1989** French Embassy, Beijing, People's Republic of China

SELECTED GROUP EXHIBITIONS

1996 *Five Australian Artists Show*, Bede Gallery, Jarrow, UK; *Flagging the Republic*, Sherman Galleries Goodhope, and national tour; *Adelaide 96 Festival 1995 Australian Perspecta*, Art Gallery Of New South Wales; *The Collectable Eggbeater*, Plimsoll Gallery, University of Tasmania, Hobart; *Work on Paper*, Sherman Galleries, Hargrave, Sydney; *3 x 3 Sites*, Sydney, Christchurch, Auckland, Berlin, Canberra, Beijing **1994** *New Art from China*, Noosa Regional Gallery, Queensland; *94 Open*, Artspace, Sydney; *Gold Coast City Conrad Jupiters Art Prize*, Gold Coast City Art Gallery, Queensland; *Localities of Desire*, Museum of Contemporary Art, Sydney; *Fourth Australian Contemporary Art Fair*, Melbourne **1993** *Six Contemporary Chinese Artists*, Griffith University Art Gallery, Brisbane; *New Art from China, Post-1989*, Hong Kong Arts Centre; *Mao Goes Pop: China Post-1989*, Museum of Contemporary Art, Sydney; *Silent Energy*, Museum of Modern Art, Oxford, UK; *Second Asian Art Fair*, Hong Kong **1992** *Orientations: The Emperor's New Clothes*, Irving Galleries, Sydney; *Six Contemporary Chinese Artists*, Space YZ, University of Western Sydney; *Chinese New Wave*, Chameleon Contemporary Art Space, Hobart.; *Third Australian*

Contemporary Art Fair, Melbourne **1991** *Twelve Contemporary Chinese Artists*, University of Sydney; *Echoes of China - From Behind the Bamboo Curtain - Three contemporary Chinese Artists*, Irving Galleries, Sydney **1990** *Contemporary Chinese Young Artists works*, Twin Cranes Gallery, Seattle, USA; *International Youth Art Show*, Paris; *Lun Exhibition*, Beijing, People's Republic of China; *Three Chinese Artist Show*, Plimsoll Gallery, Tasmanian School of Art, Hobart **1989** *Individual Paintings*, Beijing Teachers Institute, Beijing, People's Republic of China **1988** *Alumni Painting Exhibition*, Beijing Teachers Institute, Beijing, People's Republic of China **1987** *Guan Wei and Ah Xian Paintings*, Beijing University, Beijing, People's Republic of China **1986** *Exhibition of Four Artists*, Beijing University, People's Republic of China; *Autumn Salon Exhibition*, Paris

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1996 *Asian Art News*, January/February; Evelyn Juers, 'Spirit-man Guan Wei', *Art and Australia*, vol. 33, no.3, Autumn; Ian Findlay, 'Guan Wei at Hanart T Z Gallery', *Asian Art News*, March/April **1995** *World Art*, March; ABC TV (interview); *Art and Asia Pacific*, no. 4; *Asian Art News*, September/October **1994** ABC Radio (interview); 2XX Radio Station, Canberra (interview); *Flash Art* (Chinese), Autumn; *Art Monthly*, July; *Art and Asia Pacific*, vol. 1, no. 2 **1993** *Artist*, Taiwan, May; SBS TV (interview) **1992** SBS TV (interview); *Flash Art*, January/February; *Agenda*, March/April; *Art Monthly*, April; *Orientations*, Hong Kong, July; *Art Monthly*, September; *Art and Australia*, Summer Edition **1991** ABC Radio (interview); *Art Monthly*, May **1990** *Spanish National TV* (interview); *Contemporary*, USA, September **1989** *Australia* ABC TV (interview); *Artes*, Spain, March

AH XIAN

(Liu Ji-Xian)

1960 Born Beijing, People's Republic of China
1989 Arrived Australia
Lives and works in Sydney

SOLO EXHIBITIONS

1995-96 Implementations of the art project *DEDUCTION #3* in Australia and world wide
1986 Individual Exhibition, Old Observatory, Beijing, People's Republic of China

SELECTED GROUP EXHIBITIONS

1996-97 *Flagging the Republic*, Sherman Galleries, Sydney and national tour; *In and Out* (working title), a touring exhibition in Australia and Singapore **1995-96** *3 x 3 sites*, an international touring exhibition to Sydney, Christchurch, Auckland, Berlin, Beijing, Canberra **1995** *Documentary show*, Fire Station Gallery, Sydney **1994** *New Art from China*, Noosa Regional Gallery, Queensland **1993** *New Art in China Post 1989: A Retrospective*, Pao Galleries, Hong Kong Art Centre; *Chinese New Wave -*

Contemporary Art from China; Fire Station Gallery, Sydney; *Mao Goes Pop: New Art in China Post 1989*, Museum of Contemporary Art, Sydney; *Six Contemporary Chinese Artists*, Palace Gallery, Academy of the Arts, Queensland University of Technology, Brisbane **1992** *Chinese New Wave*, Chameleon Contemporary Art Space, Hobart; *The Emperor's New Clothes - an exhibition of artists from mainland China sojourning in Australia*. Irving (Sherman) Galleries, Sydney; *Six Contemporary Chinese Artists*, University of Western Sydney, Nepean **1991** *Twelve Contemporary Chinese Artists*, University of Sydney; *Echoes of China: From behind the Bamboo Curtain - Three Contemporary Chinese Artists*, Irving (Sherman) Galleries, Sydney **1990** *Confession*, Youth Arts Exhibition, Ri-Tan Park, Beijing, People's Republic of China; *First Sydney Spring International Festival of New Music and Visual Arts*, Art Gallery of New South Wales; *Three Unofficial Chinese Artists*, Twin Cranes Gallery, Seattle, USA **1989** *Three Chinese Artists*, School of Art, University of Tasmania; *Exhibition of the Second Party of the Survivors Poet Club*, Beijing Central Drama Institute, People's Republic of China; *Exhibition of works of Ah Xian and Guan Wei*, Beijing University, People's Republic of China; *10 works*, touring exhibition, France; *Salon du Grand Palais Exhibition*, Paris, France **1987-89** *Beijing-New York Art Exchange*, New York City and Boston **1988** *Four City Artists*, Beijing, People's Republic of China; *Six Beijing Painters*, Great Wall Hotel, Beijing, People's Republic of China **1987** *Exhibition of Chinese Contemporary Oil Painting*, Harkness House, New York City; *The Second Exhibition of Beijing Youth Artists*, National Art Gallery of China, Beijing; *Exhibition of Beijing Youth Artists*, National Art Gallery of China, Beijing; *Exhibition of Beijing and Dalian Youth Artists*, National Art Gallery of China, Beijing **1985** *Exhibition of Works of Ah Xian, Ma De-Sheng and Huang Jian-Xing*, Jin-An Culture Centre, Shanghai, People's Republic of China

SELECTED BIBLIOGRAPHY

1994 *Art and Asia Pacific*, vol. 1, no. 2 **1993** *China's New Art Post -1989* (catalogue), Pao Galleries, Hong Kong; *Mao Goes Pop, China Post-1989* (catalogue); *Art and Australia*, vol. 30, no. 4, Winter; *Art and Asia Pacific 1992* *Chinese New Wave* (catalogue), Chameleon Contemporary Art Space, Hobart; *Six Contemporary Chinese Artists* (catalogue), Queensland University of Technology; *Orientations*, vol. 23, no. 7, July **1991** *The Sydney Review*, October; *Twelve Contemporary Chinese Artists* (catalogue), University of Sydney **1988** *China Reconstructs*, June **1987** *Contemporary Oil Paintings from the People's Republic of China* (catalogue); The Poster of the exhibition of Contemporary Oil Paintings from the People's Republic of China **1986** *Asia Week*, April; 'Chinese Voices of Conscience', *Seeds of Fire: The Nineties*, July; *Fine Arts in China*, no. 24; *Beijing Youth Herald*, 29 April

JOHN YOUNG

(Young Runge)

1956 Born Hong Kong

1967 Arrived Australia

Lives and works in Hong Kong and Sydney

SOLO EXHIBITIONS

1996 *Paradigm Fountain*, Sherman Galleries, Sydney 1995 *The Bridge*, Anna Schwartz Gallery, Melbourne 1994 *Diaspora Asia*, Sherman Goodhope Gallery, Sydney 1993 Museum Of Contemporary Art, Brisbane 1992 *Pony My Neighbour*, City Gallery, Melbourne; *Models and Animals in Camera*, Bellas Gallery, Brisbane 1991 *Bad Faith Realism*, Yuill/Crowley, Sydney 1990 *Polychrome Paintings*, City Gallery, Melbourne 1989 Chameleon Contemporary Artspace, Hobart; *Ordinary Photography*, Australian Centre for Photography, Sydney; Yuill/Crowley, Sydney 1988 *Light of Day*, Yuill/Crowley, Sydney; 3 States, City Gallery, Melbourne; 3 States, Yuill/Crowley, Sydney 1987 *After Virtue*, United Artists Gallery, Melbourne; Yuill/Crowley, Sydney; Bellas Gallery, Brisbane 1986 *Winter Palace*, Yuill/Crowley, Sydney 1985 *The Grey Light*, Yuill/Crowley, Sydney 1984 Institute of Modern Art, Brisbane 1983 Yuill/Crowley, Sydney 1982 Rosroe Hut, Connemara, Ireland

SELECTED GROUP EXHIBITIONS

1996 *Systems End*, Oxy Gallery, Osaka-Hakone Open Air Museum; Dong-Ah Gallery, Seoul 1995 *Australian Perspecta '95*, Art Gallery of New South Wales; *Double Vision*, Ivan Dougherty Gallery, Sydney; *Hong Kong-Sydney*, Fringe Gallery, Hong Kong; *NICAF, Yokohama Art Festival*, Sherman Goodhope Gallery, Japan; *Transcultural Painting*, Museum of Art, The University of Melbourne; *Antipodean Currents*, Guggenheim Museum SoHo, New York 1994 *Transcultural Painting*, Taichung Museum of Art, Taiwan; Tamsui Centre for Arts and Culture, Tamsui, Taipei; Hong Kong Visual Arts Centre, Hong Kong; Guangzhou Academy of Fine Arts, Guangzhou, PRC; Beijing, PRC; *Antipodean Currents*, The Kennedy Centre, Washington D.C., U.S.A.; *The Grid*, Robert Lindsay Gallery, Melbourne 1993 *Confess and Conceal II*, Art Gallery of Western Australia, Perth, and toured Bangkok, Jakarta, Singapore and Kuala Lumpur; *John Young, Dale Frank and Imants Tillers*, Sherman Goodhope Gallery, Sydney; *Colour*, Anna Schwartz Gallery, Melbourne 1991 *Transformations*, Museum of Contemporary Art, Sydney; *Art from Australia: Eight Contemporary Views*, Bangkok, Manila, Jakarta, Kuala Lumpur, Singapore 1990 *Abstraction*, Art Gallery of New South Wales 1989 *Surface Paradise*, Art Gallery of New South Wales; *The New Naturalism*, Institute of Modern Art, Brisbane 1988 *Moet & Chandon Touring Exhibition; History*, Institute of Modern Art; *Nine by Five*, The Centre, Brisbane; *Re-Animator*, Artspace, Sydney; *The XXIV Olympiad of Art*, National Museum of Contemporary Art, Seoul, Korea 1987 *Moet and*

Chandon Touring Exhibition; The Shadow of Reason, Institute of Modern Art, Brisbane; *Young Australians*, National Gallery of Victoria, Melbourne 1985 *Various Artists Ltd*, Artspace, Sydney; *Visual Tension*, Australian Centre for Contemporary Art, Melbourne, Institute of Modern Art, Brisbane; *Making Appearances*, Charlottenburg Exhibition Hall, Copenhagen, Denmark; Hong Kong Arts Centre, Hong Kong; *Australian Perspecta*, Art Gallery of New South Wales; *Design for Living*, Artspace, Sydney 1982 *Art in the Age of Mechanical Reproduction*, George Paton Gallery, Melbourne; *Temple of the Winds*, n-space, Melbourne 1980 Experimental Art Foundation, Adelaide; *Frame of Reference*, George Paton Gallery, Melbourne 1979 Institute of Contemporary Art, Sydney

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1996 Butler, Rex, 'Two Castigliones', *Paradigm Fountain* (catalogue), Sherman Galleries, Sydney 1995 Hutchings, Peter, 'Between a Rock and a Hybrid Plane', *Australian Perspecta '95* (catalogue), Art Gallery of New South Wales; Curnow, Ben, 'Seeing Double', in *Double Vision: Artists' Portraits of Artists* (catalogue), Ivan Dougherty Gallery; Chiu, Melissa (ed), *John Young: The Double Ground Paintings*, Australian Art Promotions, Sydney; Clark, John, 'Dilemmas of [Dis-] Attachment in the Chinese Diaspora', paper, *International Conference on Chinese Contemporary Art* 1994 McAuliffe, Chris, 'John Young: Silhouettes and Monochromes', *Art + Text*, no. 47, January; Gates, Merryn, 'Just Between You and Me' and Butler, Rex, 'John Young: On Liberty', in *Transcultural Painting* (catalogue), Museum of Art, The University of Melbourne (in Chinese and English); Clark, John, 'Swimming in the Transcultural Sea: John Young', interview, *Asian Art News*, vol. 4, no. 3, May/June; Hill, Peter, 'The Australian Art School Option', *Asian Art News*, vol. 4, no. 4, July; Kent, Rachel, *Reinventing the Grid* (catalogue), Robert Lindsay Gallery; Wang, Jason, 'Transcultural Painting: Taiwan Perspective', *Art and Asia Pacific*, vol. 1, no. 4; Clark, John, 'John Young: The Position of the Transcultural - An End to Hypernation?', Heartney, Eleanor, 'Antipodean Undercurrents: An American Perspective', Lumby, Catharine, 'The Art of Flux: An Australian Perspective', in *Antipodean Currents* (catalogue), The Kennedy Center, Washington D.C. 1993-94 Mateer, John, 'Confessing to Conceal?', *Artlink*, vol. 13, nos. 3 & 4 November-March 1993 Coulter-Smith, Graham et al, *John Young: Silhouettes and Polychromes Fifteen Years' Work*, Schwartz City, Melbourne; Butler, Rex, 'Lost in the Mix: The General and the Particular in the Works of John Young', *Art and Australia*, Summer 1992 Gibson, Jeff, 'Steam, Perspecta '91', *Art + Text*, review, no. 41, Summer; Jackson, Mark, 'John Young, Bad Faith Realism', review, *Art + Text*, no. 41, Summer; Barnes, Carolyn, 'John Young: Working Back in: the Grid with the Grid', *Eyeline*, no. 17, Summer 1991 Davidson, Christina, 'Review of Art from

Australia: Eight Contemporary Views', *Art + Text*, no. 40, Winter; Snell, Ted, 'Defined Parameters: "Abstraction" in Sydney, Canberra and Orange', *Art in Australia*, vol. 28, no. 4, Winter; Cramer, Sue, *Contemporary Art Archive* (catalogue), Museum of Contemporary Art; Butler, Rex, *The Hypothesis of Imitation* (catalogue), Bellas Gallery, Brisbane, Sutton Gallery, Melbourne 1990-91 Lumby, Catherine, 'John Young', *Art From Australia - Eight Contemporary Views*, (catalogue) 1990 Geczy, Adam, 'A Sudden Rush of Devotion', *Eyeline*, Autumn; Robinson, Julia, 'On The New Naturalism', *Eyeline*, Autumn; Lumby, Catherine, Crawford, Ashley et al, 'A Chronicle of Australian Art, 1980-89', *Tension*, Summer; Lynn, Victoria, 'Abstraction', in *Abstraction* (catalogue), Art Gallery of New South Wales; Lumby, Catherine, 'Abstraction', review, *Tension*, Winter; Carroll, Alison, *Art From Australia: Eight Contemporary Views* (catalogue) 1989 Shanks, Janet and Butron, Vicente, 'Photoworks Reviewed', *Photofile*, vol. 7, Autumn; Butron, Vicente, 'Review of Ordinary Photography', *Eyeline*, no. 9; Shanks, Janet, 'Young Lethbridge Faraday', *Photofile*, vol. 7, no. 2, Winter; Lumby, Catherine, 'A Sudden Rush of Devotion', *Artscribe*, Winter; Hansford, Pam, 'The Future is Now', interview, in *John Young, Selected Works*; Donaldson, A.D.S., 'John Young: Super-occupancy and Entombment', *Tension*, no. 15 1988 Cramer, Sue, 'History', *Tension*, no. 13; Coulter-Smith, Graham, 'John Young: Paradoxical Dialogues', *Eyeline*, no. 4; Coulter-Smith, Graham, 'John Young', *Art + Text*, no. 28; Jackson, Mark, 'Objective Gestures', *Photofile*, vol. 6, no. 1, Autumn; Trahair, Lisa, 'John Young: 3 States', *Eyeline*, no. 7 1987 Autumn; Butler, Rex and Broadfoot, Keith, 'The Art of the Third Man' in *Objective Gesture, John Young: Selected Works 1986-1987*, Sydney; 1985 Boscott, Martin, 'The Desire for Declarative Paintings', *Arts National*, 2/5; Hamilton, Peter, 'John Young: The Grey Light', *Art Network* 1983 Tillers, Imants, 'Fear of Texture', *Art + Text*, no. 10, Winter

CATALOGUE

KATE BEYNON

Ten hats for ten sons 1995

Chenille sticks, satin, cotton, cord and Chinese tassels

Dimensions variable

Courtesy of the artist and Sutton Gallery, Melbourne

Lucky Baby 1996

Chenille sticks

Dimensions variable

Courtesy of the artist and Sutton Gallery, Melbourne

NEIL EMMERSON

Fourteen images from *The Rape of the Lock* series 1996

Unique state, polychromatic stone printed lithographs on various papers

Each: 47 x 30 cm

Courtesy of the artist and William Mora Galleries, Melbourne

SIMRYN GILL

Fragments #3-5 from *Wonderlust* 1996

Fragment #3: coconuts, leather shoes

Courtesy of the artist and Lee Weng Choy, Singapore

Fragment #4: coconut bark, cotton thread, braces, wooden clothes hanger

Courtesy of the artist and Lee Weng Choy, Singapore

Fragment #5: banana skin, engraving, text from

Spy Line (Len Deighton)

Dimensions variable

EMIL GOH

despair 1996

Sealing wax on envelopes, wooden table

Dimensions variable

Courtesy of the artist

jo siew 1996

Candles, photographs on transparent paper, wooden shelf

Dimensions variable

Courtesy of the artist

JOAN GROUNDS

Multiply and Subdue the Earth 1995-96

Wood, volcanic sediment, clay, metal, gold plate, cactus

160 x 30 x 30 cm

Courtesy of the artist

JOAN GROUNDS and SHERRE DeLYS

Ceci n'est pas une pipe 1995-96

Wood, metal, speaker, CD recording and player

15 x 15 x 25 cm

PAT HOFFIE

The Last Boy Scout 1996

Pre-used Tagalog billboard, paint and mixed media

Original billboard painted by the Galacia family, the Philippines

147 x 192 cm

Courtesy of the artist

LINDY LEE

Evanescence + Transmission 1995

Photocopy and acrylic on Stonehenge paper

164 x 143 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Exactly This 1996

Acrylic and oil on craftwood

164 x 142.5 cm

Courtesy of the artist and Robert Lindsay Gallery, Melbourne

ALWIN REAMILLO

Pasa Doble 1994-96

Mixed media: recycled wooden crate, photocopy, image transfers, painted and stencilled text

Courtesy of the artist

KEVIN TODD

Seven images from the *Shifting Paradigms/Self-portraits* series 1996

Digital images on film, DNA sample, ink, acrylic and perspex

Courtesy of the artist

JUDY WATSON

one night in Bhopal 1994

Powdered pigment, acrylic and oil pastel on canvas

190 x 150 cm

Private collection

between islands 1994

Powdered pigment, acrylic and oil pastel on canvas

182.9 x 152.4 cm

Private collection

GUAN WEI

Four images from the *Treasure Hunt* series 1995

Acrylic on canvas

Each panel: 127 x 49 cm

Courtesy of the artist and Sherman Galleries, Sydney

AH XIAN

Three works from the *Deduction #2* series 1996

Facsimile machines and thermal transmission paper

Dimensions variable

Courtesy of the artist

JOHN YOUNG

Untitled #5 (A Public Image: Not a Homage to Shih-t'ao) 1996

Oil on canvas

183 x 183 cm

(assisted by Renata Petanceski)

Courtesy of the artist

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