

QAG

SECONDARY STUDENT RESOURCE

apt8 THE 8TH
ASIA PACIFIC
TRIENNIAL OF
CONTEMPORARY ART
21 NOVEMBER 2015 — 10 APRIL 2016

ASIM WAQIF



All we leave behind are the memories 2015

GOMA, GALLERY 1.2

CONCEPTS

Asim Waqif's installations respond to locations and are labour intensive. He explores concepts of waste, sustainability and heritage and draws attention to the industrial and the discarded. Waqif often incorporates materials in his work that are recycled or decayed, while applying construction methods he learnt as an architect. He is also interested in the way viewers choose to navigate a space and whether they decide to enter an area that may seem dangerous or structurally unsound.

INVESTIGATE

Where are the boundaries between form (structure) and function (purpose) in this installation?

NGE LAY



The sick classroom 2013

GOMA, GALLERY 1.3

CONCEPTS

Nge Lay's artwork emphasises the significance of education and its ability to enhance social status and personal progress, and is a call for all urban and rural children in Myanmar to have access to a better education.

INVESTIGATE

In Australia, we often take education for granted. What are the repercussions of a poor education system for a society?

Nge Lay / Myanmar b.1979 / *The sick classroom* (detail) 2013 / Installation view, 'Open Sea', Musée d'art Contemporain de Lyon, 2015 / Photograph: Blaise Adillon / Image courtesy: Musée d'art Contemporain de Lyon / © The artist

Opposite: Asim Waqif / India b.1978 / *At Your Own Risk* 2014 / Tarafa materials and labour, reused wood, ropes and nails / Site-specific installation, Famous Studios, Mumbai / Image courtesy: The artist and Gallery Nature Morte, New Delhi / © The artist

NOMIN BOLD



Labyrinth game 2012

GOMA, GALLERY 3.4

CONCEPTS

Nomin Bold draws on techniques and materials of Tibetan Buddhist tangka painting to address the contradictions of contemporary life, as well as moments from Mongolian history. Large spiritual figures that feature in the centre of her paintings contrast with the human and animal figures in the maze of the modern city. The artist uses collaged pages from Mongolian scriptures and gold leaf in her work.

INVESTIGATE

How has Nomin Bold portrayed the meeting of contemporary life and history? Justify your response by referring to the composition, the choice and use of materials, and the techniques, images and colours.

Nomin Bold / Mongolia b.1982 / *Labyrinth game* 2012 / Synthetic polymer paint and gold leaf on canvas / 160 x 103cm / Purchased 2015 with funds from Ashby Utting through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery / © The artist

ANIDA YOEU ALI



The Buddhist Bug, Into the Night 2015

GOMA, GALLERY 3.5

CONCEPTS

In speaking of the significance of her Buddhist Bug performances, Ali has commented, 'I believe performing narratives is an act of social engagement that contributes to collective healing'.

INVESTIGATE

Consider the form of the 'Buddhist Bug'. Why do you think the artist has chosen a creature that is alien in appearance?

Anida Yoeu Ali / Cambodia/USA b.1974 / *The Buddhist Bug, Into the Night* (still) 2015 / Two-channel HD video projection, 7:00 minutes (looped), colour, sound, ed. of 5 / A project of Studio Revolt. Concept and performance: Anida Yoeu Ali; Video: Masahiro Sugano / Commissioned for APT8. The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2015 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery / © The artist

HAEGUE YANG



Sol LeWitt Upside Down - Open Modular Cubes (Small), expanded 943 times 2015

QAG, WATERMALL

CONCEPTS

Yang transforms spaces through the use of light, colour, objects and movement, so they are constantly shifting and changing. Ongoing concerns in Yang's work are the relationships between cultures and language, in particular, translation, migration and *diaspora*, as well as the formal properties of specific materials.

DIASPORA? People who identify with the customs, traditions and heritage of a particular country, who have moved to new locations.

Haegue Yang / South Korea/Germany b.1971 / *Sol LeWitt Upside Down - Structure with Three Towers, Expanded 23 Times 2015* / Aluminium Venetian blinds, aluminium hanging structure, powder coating, steel wire / 350 x 1052.5 x 352.5cm / Image courtesy: The artist and Kukje Gallery, Seoul / © The artist

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YUMI DANIS (WE DANCE)



Yumi Danis (We Dance)

GOMA, GALLERY 3.5

CONCEPTS

Dance forms an important part of community life on the islands of Papua, Papua New Guinea, Fiji, Solomon Islands, Vanuatu and New Caledonia. It is an outlet for expressing culture and identity; important knowledge is learned through song and dance. Today celebrated musicians and dancers explore connections to their culture, people and place through contemporary rhythm and sound.

Simane Wénéthem, Yumi Danis (We Dance) participant, Emyo Tinyo Dance and Music Festival 2014, Ambrym, Vanuatu / Photograph: Ruth McDougall

INVESTIGATE

Give examples of the types of knowledge that you think could be learned through song and dance on the Pacific Islands featured in Yumi Danis.

BROOK ANDREW



Intervening time 2015

QAG, GALLERIES 10A, 10B and 10C

CONCEPTS

Intervening time engages with layered cultural and historical perspectives to question historical narratives. Andrew directly activates a critical consideration and experience of time: the past is mediated by the artist to play out in the immediacy of the present moment.

Installation view of *Intervening time 2015* by Brook Andrew for APT8, Queensland Art Gallery / Photograph: Chloë Callistemon / © The artist

INVESTIGATE

Consider the interrelationships created between Andrew's *Intervening time* and the works in the Gallery's Australian collection.

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INVESTIGATE
The artist has recontextualised venetian blinds, yet the novelty of the artwork is tied to the fact that it is constructed from a readymade object. Consider this paradox and how it applies to aesthetics.