



THE 8TH ASIA PACIFIC TRIENNIAL OF CONTEMPORARY ART

21 NOVEMBER 2015 — 10 APRIL 2016

SCHOOL RESOURCE

APT8 is displayed throughout the Gallery of Modern Art (GOMA) and the Queensland Art Gallery (QAG). It features over 80 artists, filmmakers and performers from more than 30 countries in the Asia and Pacific region, including Australia.

APT8 includes **17** Australian and Indigenous Australian artists.

When viewing the exhibition, consider the following ideas:

- the diversity of culture and environment in Asia and the Pacific
- architecture and design of urban environments and spaces
- the integration of everyday experiences and customary forms of communication in artworks
- how systems of education operate in different places
- how performance, dance and music are important components of cultural identity
- Indigenous and non-Indigenous perspectives on Australia's history
- how art can be used to transform everyday objects and actions.

All we leave behind are the memories 2015

ASIM WAQIF

GOMA, GALLERY 1.2

Asim Waqif has created a large-scale, site-specific installation deliberately employing laborious manual processes using recycled building materials found in the architecture of south-east Queensland. Waqif's production technique explores concepts of waste, sustainability and heritage, and draws attention to the industrial and the discarded.

Look for the interactive components that are triggered as you move through the installation.

ABOUT THE ARTIST

Asim Waqif's recent projects have attempted a crossover between architecture, art and design, referencing contemporary urban design, in particular, occupying, intervening in or using public spaces. Some

Asim Waqif trained as an architect and worked in film and television before becoming an artist.

of his projects have been developed in abandoned city buildings. He is known for creating large-scale installations from building debris and found objects, informed by principles of architecture, urban planning and recycling.



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



Watch a video about the APT8 artists featured in this school resource.

qagoma.qld.gov.au/apt8/intro

qago.ma/apt8-auslan-intro



QAGOMA

DRAMA

The sick classroom 2013

NGE LAY

GOMA, GALLERY 1.3



Nge Lay highlights the need for better education for all children in Myanmar, in both rural and urban locations.

During her regular visits to the village of Thuye'dan in Myanmar, Nge Lay became familiar with the local school. With the help of craftsmen, she produced near life-size, carved wooden replicas of the classroom, the teacher and 26 year one students. Nge

Lay considers this time — the age children begin formal education — to be a turning point in people's lives. Nge Lay also photographed other schools and students in rural villages throughout Myanmar and filmed the students' daily journeys to their schools; these photographs form part of the installation.

ABOUT THE ARTIST

Nge Lay is a leading artist from Myanmar, a country that has experienced dramatic change in the last few years. She frequently visits her husband's (artist Aung Ko) hometown of Thuye'dan, a rural area ten hours north of Yangon, and together they run the Thuye'dan Village Art Project, which shares contemporary art with the villagers. Nge Lay works closely with local craftspeople to create sculptures which have become the basis for her recent works.

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

The Buddhist Bug, Into the Night 2015

ANIDA YOEU ALI

GOMA, GALLERY 3.5

The Buddhist Bug, Into the Night forms part of Anida Yoeu Ali's ongoing series of videos, photographs and performances entitled 'The Buddhist Bug'. Recalling the colour of a monk's robe, 'the bug' is inspired by Ali's fascination with Buddhism, although, as a Khmer Muslim woman, she belongs to a minority community. The costume is worn by the artist on her head and body, with a mysterious pair of feet extending from the other end. The video captures the bug's encounters with often curious onlookers in urban and rural environments around Cambodia, and also documents the fast-changing landscapes of the country.

ABOUT THE ARTIST

Anida Yoeu Ali was born in Cambodia, but left to live in Chicago, before recently returning to Cambodia. She established Studio Revolt, an independent artist-run media lab in Phnom Penh, with filmmaker Masahiro Sugano. Ali belongs to a generation of children who left Cambodia around the time of the rule of the Khmer Rouge and who have begun to return to their home country.

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 APTB. 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

Labyrinth game 2012

NOMIN BOLD

GOMA, GALLERY 3.4

In *Labyrinth game*, Nomin Bold depicts the Mongolian capital, Ulaanbaatar, as a literal maze, rendered flat on the canvas as if viewed from above. The painting combines Buddhist imagery with the chaotic grid of city streets. Major thoroughfares are choked with traffic, while the streets between are a maze of double-backs and dead ends. A deity is pictured at the centre of the maze, while many dramatic, romantic and comedic scenarios appear in bold colours against the golden background.

ABOUT THE ARTIST

Nomin Bold is a practitioner of contemporary Mongol zurag painting, who lives and works in Ulaanbaatar, where she graduated from the University of Arts and Culture's Institute of Fine Art in 2005. Nomin's paintings draw on aspects of contemporary Mongolian life, as well as moments from the country's history. Her works balance traditional imagery with an exploration of the social and environmental problems the country faces, particularly in the capital city, where half of Mongolia's population now lives.

DEITY? A supreme being



KHMER? The main ethnicity of Cambodia; it is also the name of the official language.

KHMER ROUGE? Ruled Cambodia from 1975 to 1979 and were responsible for repression and killings on a massive scale; also known as the Communist Party of Kampuchea (CPK).

The bug costume is 100 metres in length.

Visit the yam garden near
Maiwar Green outside
the entrance to GOMA.

Yumi Danis (We Dance)

CO-CURATOR: **MARCEL
MELTHERORONG**

ARTIST: **NICOLAS MOLÉ**

GOMA, GALLERY 3.5

Enter this space through the aerial roots of a banyan tree. Imagine yourself in the centre of a village, surrounded by forest. Enter another realm, with video portraits of 11 contemporary dancers, from the haunting sounds of a Solomon Islands' lament, to the preparation of a Papua New Guinean *bilum* and ni-Vanuatu *kava*.

ABOUT THE PROJECT

Yumi Danis is the name of a project exploring contemporary performance from the various island nations of Melanesia. It is co-curated with ni-Vanuatu author and musician Marcel Meltherorong and involves ongoing collaborations between 15 dancers and musicians from across the region who took part in a 2014 creative exchange in Ambrym, Vanuatu. Meltherorong has worked with Kanak artist Nicolas Molé who has devised an innovative multimedia installation called



They look at you 2015 that reflects on and provides a space for contemporary performance. Meltherorong explores the use of traditional instruments in contemporary Oceanic music. He is an ambassador for young urban musicians reconnecting with their cultural heritage, and the ancestral songs and dances of Melanesia.

BILUM?

Papua New Guinean string bag

NI-VANUATU KAVA?

Ceremonial drink



Watch the video:

qagoma.qld.gov.au/apt8/yumidanis



qago.ma/apt8-auslan-yumidanis

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



Can you see where
gold leaf and collage
have been used in
the painting?

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

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

HAEGUE YANG

QAG, WATERMALL



Haegue Yang uses everyday domestic materials to create formal structures that involve multisensory, performative encounters. In this artwork, white venetian blinds are arranged into grids and suspended from the ceiling over the Watermall. These geometric shapes, which reference Sol LeWitt's art practice, transform the space and offer multiple experiences and perspectives.

OPEN MODULAR CUBE?

Three-dimensional signature works from the 1960s by American artist Sol LeWitt (1928–2007)

Haegue Yang uses everyday materials, such as clothes racks, electric fans and lights, in her artworks.

ABOUT THE ARTIST

Haegue Yang is one of Korea's most prominent artists. She received her Bachelor of Arts in sculpture from Seoul National University in 1994. At the 53rd Venice Biennale in 2009, Yang represented South Korea with a solo exhibition titled 'Condensation'. The artist transforms spaces through light, colour, objects and movement so that they are constantly shifting and directing our experience.

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

PRIMARY FOCUS

Tsunami 2012

SONIA CHITRAKAR

QAG, GALLERY 4

Scrolls like these have also been used by aid organisations, such as the Red Cross, to educate villagers about important events.



'Patachitra' or 'pats' are scroll paintings from West Bengal on which mythological or epic stories are painted as a sequence of frames. Artists would travel from one village to another, singing the stories as they slowly unrolled the scrolls, and in this way the stories travelled from place to place. In exchange for storytelling, the artists would receive payment from each community. More recently, contemporary local and global events have become subjects for these painted scrolls. Artists have addressed the Asian tsunami (2004), the Gujarat earthquake (2001) and women's rights.

Sonia Chitrakar / India b.1998 / *Tsunami* 2012 / 280 x 56cm / Natural colour on mill-made paper with fabric backing / Proposed for the Queensland Art Gallery Collection / Photograph: Natasha Harth / © The artist

SECONDARY FOCUS

Intervening time 2015

BROOK ANDREW

QAG, GALLERIES 10A, 10B and 10C

Brook Andrew's project for APT8 is an art intervention into the conventions of museum display. For *Intervening time*, Andrew has applied his contemporary rendition of the dendroglyphs of his mother's Wiradjuri nation in black over the existing wall colours of three Australian art collection galleries. His six-part 2012 work *Time* is also installed in these galleries.

The pattern asserts its presence in the historical and contemporary narratives that shape our understanding of the Australian landscape, people and culture. It proposes a more layered, complex consideration of the encounters between Indigenous and settler cultures. The six canvases comprising *Time* assemble historical imagery from diverse points of origin around the world, a strategy the artist uses to link Australian histories and experiences to those of other peoples.

ABOUT THE ARTIST

Brook Andrew is a leading Australian artist. He challenges cultural and historical perceptions, using installation, text and image, to comment on local and global issues regarding representation, the media, consumerism and history. Of particular interest is the representation of Australian Indigenous people throughout history, and Andrew often re-contextualises and reproduces historical imagery on a large scale in his work. Apart from drawing inspiration from institutional and found archive collections, Andrew travels internationally to work with communities and museum collections to create new works about historical object display and perception.



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

Brook Andrew works with installation, performance and intervention, often using museum collections, to comment on issues such as consumerism and history.

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Queensland 4101 Australia
qagoma.qld.gov.au

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