



ASIA PACIFIC
CONTEMPORARY
THREE DECADES OF **APT**

About the exhibition

'Asia Pacific Contemporary: Three Decades of APT' celebrates the tenth chapter of QAGOMA's flagship exhibition, the Asia Pacific Triennial of Contemporary Art (APT), with a selection of works by artists featured in APT since the 1990s.

The Asia-Pacific is a vast and dynamic region which has been shaped over the last three decades by social, economic and technological changes. During this time, the field of contemporary art has grown and diversified, with Indigenous communities and emerging centres throughout the region providing vital new perspectives on art and life.



About the exhibition

'Asia Pacific Contemporary' includes painting, sculpture, works on paper, video and performance, and showcases works by contemporary artists from across the Asia Pacific region, including Papua New Guinea, Indonesia, China, Australia, Pakistan, Aotearoa New Zealand, Cambodia, Vanuatu, Taiwan, India, and Vietnam.

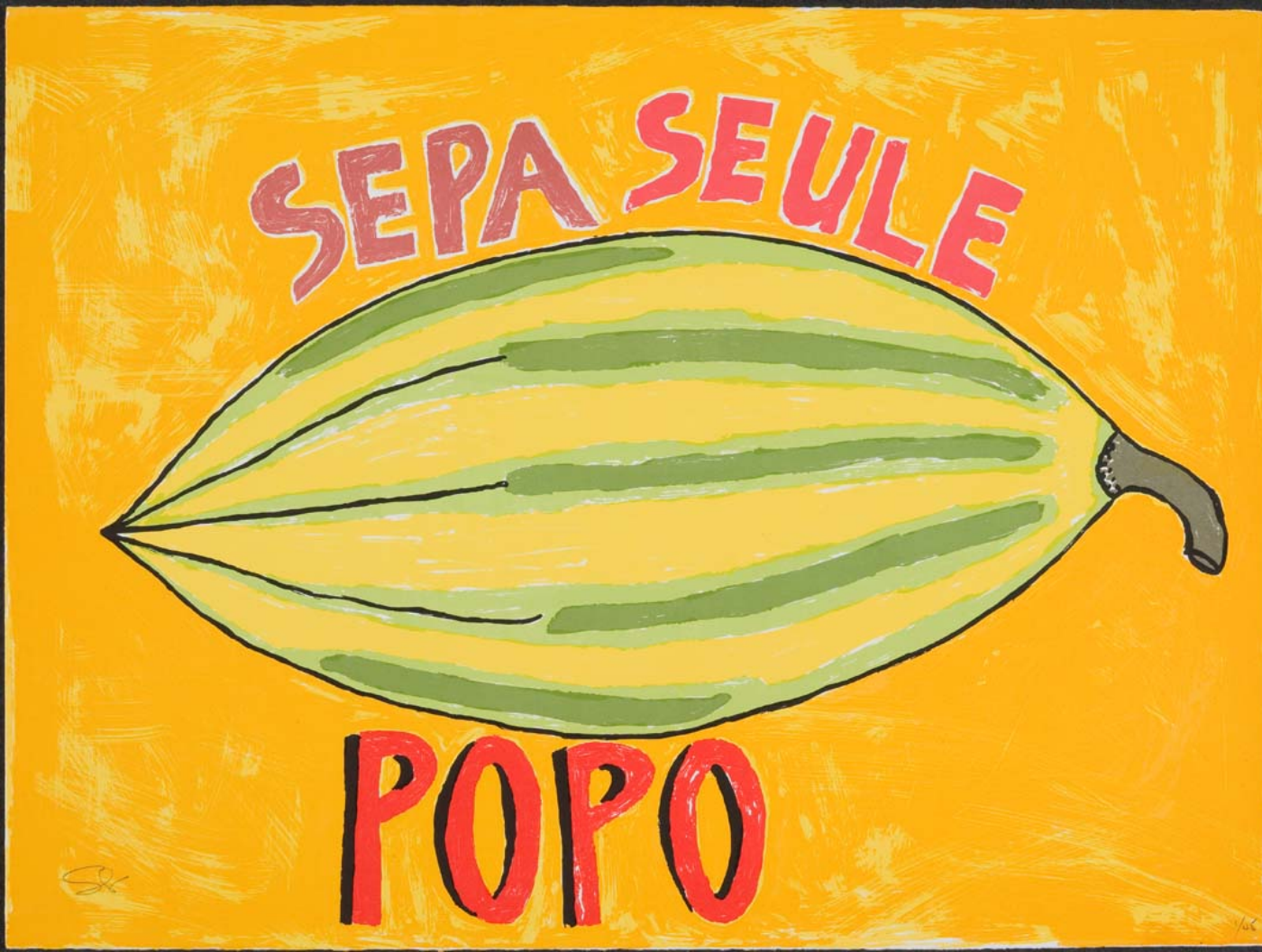
The artworks in this exhibition are necessarily diverse, reflecting APT's embrace of contemporary art in all its forms, ranging from the ceremonial to the conceptual, and the deeply personal to the resolutely social.



Sepa Seule

Popo (from 'Bebellic' portfolio) 2007

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With a combination of painterly, hand-drawn imagery and the layering of bold colours and textural effects, the work of the Mataso Printmakers is rooted in their particular locale of Vanuatu.

Imagery used and adapted by the artists includes fish, butterflies, fruit, turtles and hybrid creatures. Other sources, such as packaging, tourist imagery and advertising, also provided inspiration for the designs.

These images represent the visual language of a generation born into a more commercialised culture than their parents. The strength and vitality of the works resides in the individual artists' intuitive and unique views of their world in transition.

Risham Syed

***Untitled 4* (from 'Lahore' series) 2015**

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In Risham Syed's 'Lahore' series, the artist draws on the tradition of miniature painting in Pakistan, an ancient form which developed from Indian Mughal painting.

Indicative of the rapid growth in Pakistan, Syed's paintings focus on the backs of buildings. Syed deliberately chooses these spaces as they are sites that will soon be occupied by further development and are not meant to be seen or inhabited. They are temporary spaces, and by capturing and freezing them in these delicate paintings, Syed frames the space of development and change.



Lee Wen

Journey of a yellow man no. 13: Fragmented bodies/shifting ground 1999

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Lee Wen's 'Journey of a yellow man' articulates the complexity of his identity as a Chinese Singaporean.

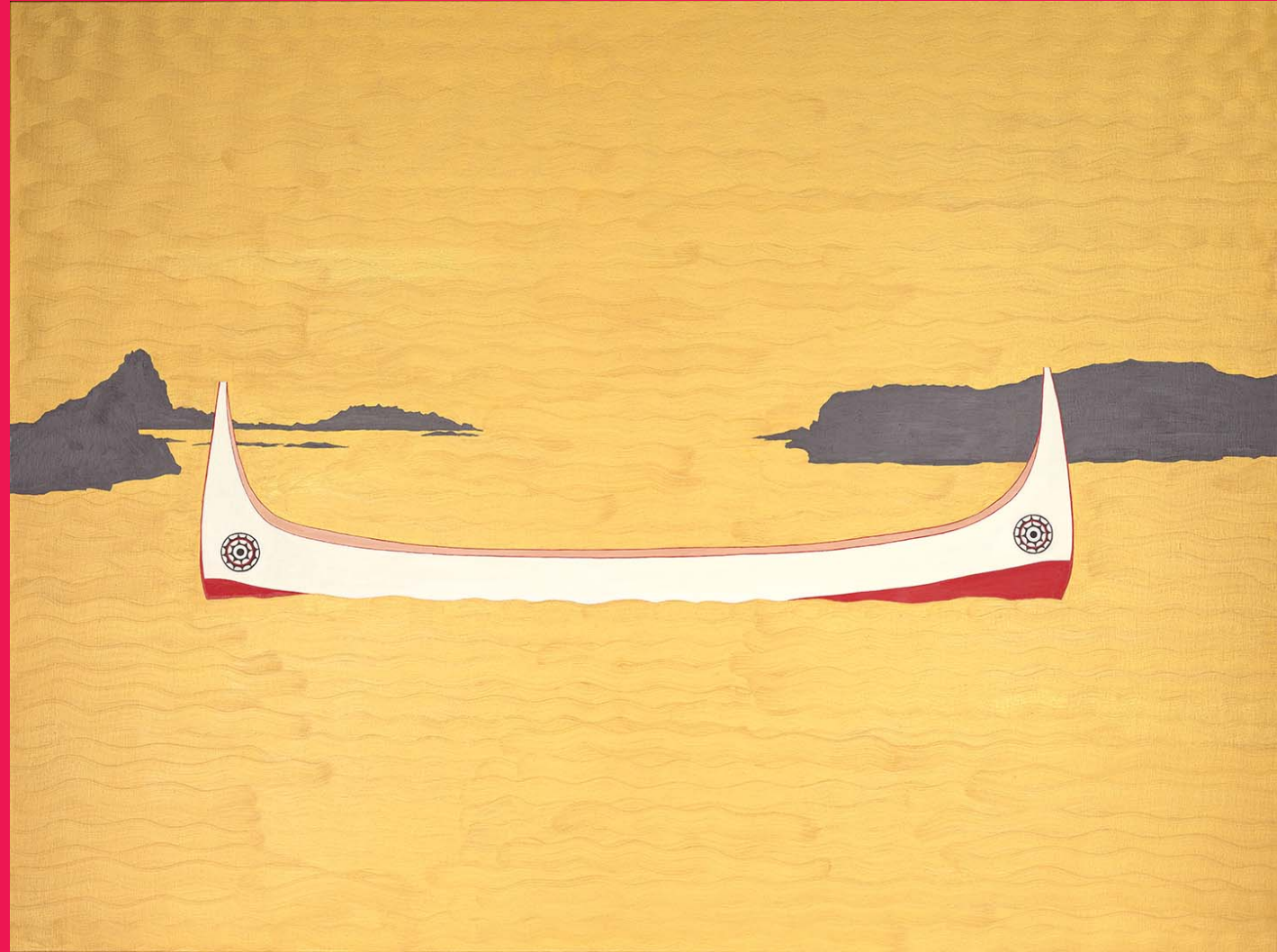
The all-over yellow paint exaggerates his own ethnicity as Chinese, but rather than suggesting a straightforward embrace of Chinese-ness, the Yellow Man draws attention to the movement and displacement of people through diaspora and migration, and the historical framing of race and ethnicity by colour. The meaning of the colour yellow shifts with the social and cultural context of each performance.

Idas Losin
***Floating* 2017**

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The paintings of Taiwanese aboriginal artist Idas Losin are evocative renderings of islands and seascapes, in particular the islands of Lanyu (Orchid Island) and Jimagaod (Lesser Orchid Island), off the south-east coast of Taiwan. Her oil on canvas works depict the tataru fishing canoes of the Tao people — the tataru at rest, preparing to launch, and afloat in calm waters.

Reflecting the significance of fishing for the Tao people, Losin's sublime paintings — particularly *Floating*, with its alternating brushstrokes of golden waves — embody moments of respite and stillness.





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Graham Fletcher

***Untitled (from 'Lounge Room Tribalism'
series) 2010***

Graham Fletcher is particularly interested in periods and perspectives that continue to shape understandings of Pacific ethnographic objects.

His 'Lounge Room Tribalism' series depicts fashionable interiors of the 1950s and 60s, drawn from periodicals, design books and online resources, to which he has added Pacific objects, artfully displayed according to ideas of chic modernism. His paintings place these cultural objects in new contexts, in a way that questions the imposed categories of 'primitive' and 'non-primitive' in Western society.

Yang Fudong

City light (Chengshi zhiguang) 2000

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City light is a short video shot in Shanghai that embraces the concept of ritual and daily interaction in contemporary city living. Yang Fudong's characters convey a sense of indecision that ultimately stems from a sense of alienation from their physical surroundings – they appear almost lost, as if existing in their thoughts alone.

Dressed as young professionals, the protagonist and his shadow take turns to lead each other in everyday actions, moving in and out of sync. Their whimsical routine describes a serious dislocation of body and soul divided, made weary by the unfamiliarity of Shanghai's rapidly changing surroundings.



Curriculum links | F-10

'Asia Pacific Contemporary: Three Decades of APT' provides opportunities for cross-curriculum learning by exploring the Asia-Pacific and Australia's engagement with the region. Through this exhibition students are able to:

- explore the role of art in developing, maintaining and transforming cultural practices in Asia, Australia and the Pacific
- engage with the variety of art forms, media and technologies of the Asia Pacific region
- consider the aesthetic qualities of these art forms, as well as their local, regional and global influence
- investigate how artists use art to reflect on the social, cultural, historical and political context of their time and place
- develop an understanding of the diversity within and between the countries of the Asia-Pacific, from their cultures, societies and traditions through to their diverse environments and the effects of these on the lives of people

Cross-curriculum priority

Asia and Australia's Engagement with Asia

OI.1 The peoples and countries of Asia are diverse in ethnic background, traditions, cultures, belief systems and religions.

OI.2 Interrelationships between humans and the diverse environments in Asia shape the region and have global implications.

OI.4 The arts and literature of Asia influence aesthetic and creative pursuits within Australia, the region and globally.

OI.6 Australia is part of the Asia region and our histories from ancient times to the present are linked.

Curriculum links | Senior Visual Art

'Asia Pacific Contemporary: Three Decades of APT' provides opportunities to explore perspectives from the Asia-Pacific and consider a range of artworks through the contemporary, personal, cultural and formal contexts.

Art as lens

Students consider how artists from the Asia-Pacific apply lenses to represent and communicate personal values and beliefs, and ways of looking at the world.

Art as code

Students explore the use of language (verbal, narrative, metaphoric, decorative, gestural, etc.) and reflect on the potential of visual language to communicate across cultures, time and space.

Art as knowledge

Students consider to what extent prior knowledge of Asia-Pacific cultures and societies influence our systems of decoding visual language. Student consider how an artist's cultural knowledge informs their art practice, and what knowledge and understanding an artwork can convey.

Art as alternate

Students consider how Asia-Pacific artists experiment with a range of materials, techniques and art processes to generate new ideas, as well as incorporate and extend traditional making practices into contemporary art forms.

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Captions

All works Collection: Queensland Art Gallery | Gallery of Modern Art
Unless indicated otherwise, all works © The artist or their estates

Natee Utarit / Thailand b.1970 / *Mother* (from 'Appearance and reality' series) (detail) 1998 / Oil on canvas / Triptych: 64 x 141cm (overall); 64 x 47cm (each panel) / Purchased 1999. Queensland Art Gallery Foundation | **Heri Dono** / Indonesia b.1960 / *Ada meriam di muka ku (There is a cannon on my face)* 1994 / Synthetic polymer paint and collage on cardboard / 66 x 77cm / Purchased 1995. Queensland Art Gallery Foundation | **Svay Ken** / Cambodia 1933–2008 / *One who is rich and has abundant food but hides delicious food for himself is subject to ruin* (from 'Sharing knowledge' series) 2008 / Oil on canvas / 79.5 x 99.8cm / Purchased 2008. The Queensland Government's Gallery of Modern Art Acquisitions Fund | **Sepa Seule** / Mataso Island, Vanuatu b.1983 / *Popo* (from 'Bebellic' portfolio) 2007 / Screenprint on magnani paper ed. 1/45 / 56 x 76cm / Purchased 2008. Queensland Art Gallery Foundation | **Risham Syed** / Pakistan b.1969 / *Untitled 4* (from 'Lahore' series) 2015 / Synthetic polymer paint on canvas on aluminium / 10.2 x 15.3cm / Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation | **Lee Wen** / Singapore 1957–2019 / *Journey of a yellow man no. 13: Fragmented bodies/shifting ground* 1999 / Videotape: 10:30 minutes, colour, stereo / Purchased 2000. Queensland Art Gallery Foundation | **Idas Losin** / Taiwan b.1976 / *Floating* 2017 / Oil on canvas / 135 x 179cm / Purchased 2019. Queensland Art Gallery | Gallery of Modern Art Foundation | **Graham Fletcher** / New Zealand b.1969 / *Untitled* (from 'Lounge Room Tribalism' series) 2010 / Oil on canvas / 150 x 120cm / Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation | Junebum Park / South Korea b.1976 / *The advertisement* (still) 2004 / 2:00 minutes, colour, sound, ed. 9/20 / Purchased 2007 | **Yang Fudong** / China b.1971 / *City light (Chengshi zhiguang)* 2000 / Mini DVD: 6:40 minutes, colour, stereo, ed. 3/10 / The James C. Sourris AM Collection. Purchased 2003 with funds from James C. Sourris through the Queensland Art Gallery Foundation

Further resources

QAGOMA Learning Collection | <https://learning.qagoma.qld.gov.au/exhibitions/asia-pacific-contemporary/>

Australian Curriculum | australiancurriculum.edu.au

Queensland Curriculum and Assessment Authority | qcaa.qld.edu.au



This resource has been developed by
QAGOMA Learning 2021.

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Noosa Regional Gallery | 10 December 2021 – 27 February 2022

Logan Art Gallery | 4 March – 16 April 2022

Stanthorpe Regional Art Gallery | 7 May – 3 July 2022

John Mullins Memorial Art Gallery Dogwood Crossing, Miles | 9 July – 20 August 2022

Toowoomba Regional Art Gallery | 10 September – 30 October 2022

Artspace Mackay | 2 December 2022 – 5 February 2023

Cairns Art Gallery | 18 February – 16 April 2023

Caboolture Regional Art Gallery | 6 May – 22 July 2023

Redland Art Gallery | 20 August – 8 October 2023

Perc Tucker Gallery, Townsville | 4 November 2023 – 20 January 2024

Gladstone Regional Art Gallery & Museum | 3 February – 20 April 2024

Hervey Bay Regional Gallery | 4 May – 14 July 2024



T O U R I N G

The Queensland Art Gallery | Gallery of Modern Art provides a program of touring exhibitions and related services to regional Queensland.