METRO MANIA

CATALOGUE

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Catalogue published by the
Australia & Regions Artists Exchange,
GPO Box L 914 Perth 6001
Incorporated in Western Australia

Design: Adrian Jones.
Text entry: Julie Cook.
Typeset and Layout:
Desktop Publishing - Apple Macintosh
and Linotronic Processing by the
Haymarket Bureau & Design 324 Hay Street, Subiaco.
Photographs by courtesy of the artists or credit to photographer or source.
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Printers: Frank Daniels Pty. Ltd.
158 Wellington Street Perth, WA 6000
Telephone (09) 325 8933 Facsimile (09) 221 1738

NATIONAL LIBRARY OF AUSTRALIA
Cataloguing-in-Publication entry:

Australia and Regions Artists' Exchange (1989: Perth W.A.)
Metro Mania : catalogue of the 1989 Australia and Regions Artists' Exchange, October 1-14, 1989
Includes index.
ISBN 0 7316 7689 0.

1. Art, Australian - Exhibitions. 2. Art, New Zealand - Exhibitions. 3. Art - Southeast Asian - Exhibitions. 4. Art, Modern - 20th Century - Australia - Exhibitions. 5. Art, Modern - 20th Century - New Zealand - Exhibitions. 6. Art, Modern - 20th Century - Asia, Southeastern - Exhibitions. I. Title.

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Selain galeri, balai lelang memang diuntungkan dengan pasar yang hampir tak pernah lesu ini. Apalagi dengan dukungan data yang mereka miliki, balai lelang bisa selangkah di depan. Lantas, bagaimana dengan kurator?

Jim Supangkat, kurator yang bekas wartawan *Tempo*, menjelaskan bahwa tim kurator memang menerima imbalan dari setiap penyelenggaraan pameran sebesar 10 persen dari biaya pameran. "Namun, kami tak pernah menyelenggarakan pameran dengan tujuan komersial, kecuali satu kali saat pencarian dana untuk bencana Flores," kata Jim. Menurut Jim, pameran yang digelarnya selalu berkaitan dengan perkembangan seni rupa. "Bahwa pameran itu lantas sukses dengan larisnya lukisan, itu hanyalah efek sampingnya," kata Jim.

Sekalipun pamerannya sukses, Jim menolak untuk menerima komisi tambahan, karena baginya, kode etik kurator harus dipegang teguh. "Satu kali saya berkompromi, saya akan terus tergoda untuk mengulanginya," kata Jim. Kerja kurator memang tak berhubungan dengan unsur komersial, seperti harga lukisan yang dipamerkan. Hanya, bila ada harga yang tak wajar, Jim merasa wajib mengingatkan.

Sementara itu, menarik juga disimak profil para pembeli lukisan itu. Ada yang membeli untuk koleksi, ada yang untuk hadiah. Biasa-

Forum Keadilan Edisi Khusus Tahun V, April 1996

METRO MANIA

Catalogue of the 1989 Australia & Regions Artists' Exchange

OCTOBER 1-14 1989
PERTH, WESTERN AUSTRALIA

METRO MANIA is presented by the Australia and Regions Artists' Exchange, an organization established in 1988 in Western Australia. Its objective is to create professional networks for artsworkers from Australia and the near regions of Asia and the Pacific.

ARX Management Committee:

Judith Dinham, Michelle Elliot, Melissa Harpley, Michael O'Ferrall, Ted Snell,
Helen Taylor (Deputy Chair), David Watt (Chair)

Curatorial Committee:

Seva Frangos, Melissa Harpley, Adrian Jones, Marco Marcon, Helen Taylor, David Watt.

ARX Advisors:

Australia:
Nola Farman, Seva Frangos, Julian Goddard, Tos Mahoney, Marco Marcon

South East Asia:
Kanaga Sabapathy - Singapore, Redza Piyadasa - Malaysia, Chumpon Apisuk - Thailand,
Judy Sibayan & Genara Banzon - Philippines, Jim Supangkat - Indonesia.
Advisors Chumpon Apisuk, Jim Supangkat and Kanaga Sabapathy will be present for METRO MANIA.

New Zealand:
Priscilla Pitts - Commissioner for ARX-1989 the New Zealand contingent
under the auspices of the Artspace Trust, Auckland
Present for METRO MANIA.

Editorial for the ARX-Journal/Special Issue Praxis M:
Praxis M Editor: Marco Marcon, Assistant Editor: Julie Cook

ARX-Journal Editorial Advisors:

Melissa Harpley, Adrian Jones, Jacqui Reid, Helen Taylor

Staff for ARX-1989:

Adrian Jones Co-ordinator, Julie Cook - Administrative Assistant.

ARX-1989 has been included on the Calendar of Events for the One World Campaign. This is a nation-wide program comprising a series of events from July to October 1989, designed to increase community awareness of Australia's regional and global links.

one world or none
A CAMPAIGN FOR GLOBAL CHANGE

The 'Art Meets Architecture in the City' Conference in an initiative of *Urban Thresholds:* Ross Donaldson, Roslyn Porter, Andra Kins, Nicholas Beames, Max Hipkins and Stephen Harvey. The conference is endorsed by ARX-1989 METRO MANIA. The October 4 Conference, held in Hackett Hall of the WA Museum, Perth Cultural Centre, is accompanied by the 'Urban Thresholds' exhibition of site specific installations created by artists and architects, located throughout central Perth, September 30 - October 14, 1989

ARX-1989 is pleased to be associated with ARTRAGE '89,
a Festival of Australian Arts presented in Perth and Fremantle October 7-28.

National Arts Week

METRO MANIA takes place during National Arts Week, October 8 - 15, and is included in the 1989 *'Join In'* program of events. National Arts Week is an initiative of the Australia Council and the State Arts Ministries.

METRO MANIA consists of a program of events which includes: - an artists-in-residence-program in Western Australian metropolitan institutions from September 18, - two weeks of exhibitions, interactive artworks and performances in venues throughout the Perth Cultural Centre and environs, - four theme specific forums and an opening address, - artists talks in theatre environments and if front of respective artists work - and a program of lectures, visits, residencies and exhibitions by international participants to interstate Australian cities.

This Catalogue accompanies the pre-event publication, the ARX-Journal which is issue #24 of Praxis M, a presentation of discussion papers foregrounding METRO MANIA discourses - on the city - which will receive further discussion in the METRO MANIA Forums. Speakers include: Vivienne Binns, Paul Carter, Anna Gibbs, Julian Goddard, Elizabeth Grosz, Pat Hoffie, Kanaga Sabapathy, Martin Munz, Micheal O'Ferrall, Krishna Sen, Zoe Soufoulis, Cesare Syjuco, Ken Wark and Peter Wells

A Program of events is also published for METRO MANIA and contains profiles on the above speakers.

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Sponsor of the Tenderly/Gently METRO MANIA project by Neil Roberts

Introduction

There has always been a clearminded commitment by the ARX Committees, staff and supporters to the objectives of an artists' exchange. As a successor to ANZART, which emerged from the desire for New Zealand and Australian artists to invigorate the networks across the Tasman, ARX'87 maintained this connection but took steps to open up participation to artists from the South Asian region.

ARX-1989 should in particular be recognized as a major effort in collaborative presentations, connections and developments. The inception of the 1989 artists' exchange began soon after ARX'87 which took place in Perth and Fremantle in September 1987. A connecting thread was the continuation of many members of the Management Committee, and myself as co-ordinator. Discussion evolved around exploring further the highly successful participation of South East Asian artists; those components of presentation which gained high levels of audience attendance; and the possibilities for furthering the exchange of information about contemporary visual arts to a varied audience.

Establishing and developing links between Australian and South East Asian arts communities has a very positive future if all the present programs of which I am aware are followed through. Since ARX'87, some of the individual artists have not only maintained contact, but become actively involved. The recent and highly successful exhibition "Signed, Sealed and Delivered" was the result of two ARX'87 artists, one from Sydney and the other from the Philippines, collaborating on an exhibition about the Filipino Bride market. It was exhibited at The Performance Space, Sydney, within the context of their 'Politics of Exile' Conference, September 1989.

South East Asian participation in ARX-1989 has been assisted by advisors in each of the South East Asian countries, most of whom were involved in ARX'87. By being familiar with the concept of the event and involved with contemporary arts practice, they were well placed to put forward appropriate artists. ARX-1989 will take a step toward creating wider networks between the Australian and South East Asian art communities by co-ordinating a post-event touring program for the international participants involving exhibitions, visits, lectures, and residencies to Adelaide, Darwin, Hobart, Canberra and Sydney.

While maintaining friendships and developing professional contacts has an important place in cross-national communication, especially when we still deal with such apparent diversity cross-culturally as well, these foundations need to be supported by government policies and arts agencies' programs. The Visual Arts/Crafts Board of the Australia Council and Cultural Relations Section of the Department of Foreign Affairs and Trade's joint venture in establishing studios for artists, touring of exhibitions and numerous other programs in the process of development will all work to encourage interaction between individuals, institutions, organizations and governments. It is an enlightened idea that all these levels of interaction are being facilitated all at one time.

Our commitment to keeping the 'channels open' to all Australian artists has been continued with ARX-1989. Applications were called for principally through advertisements in numerous publications. 160 submissions were received, from which the Curatorial Committee chose twenty artists. ARX gratefully acknowledges the time and effort made by all the artists who submitted applications.

In recognition of their professional status, for their contributions through artworks and discussions, ARX pays artists for their participation in the event. This, however, makes the enterprise a large financial undertaking for which the Visual Arts/ Crafts Board of the Australia Council and the Western Australian Department for the Arts became major partners. Additional support was also received from the Arts Ministries of Tasmania, Victoria, New South Wales, South Australia and Queensland. The ASEAN contingent was funded by the Department for Foreign Affairs and Trade, and the NZ contingent by the Queen Elizabeth II Arts Council of New Zealand.

The constant effort to move the event on to new territory is integral both to its development as an idea, and its final participation. This, however, provides shaky ground for those who have the courage and conviction to support the event through sponsorship of their funds, products, services and spaces. Within this context, I would like to express my appreciation on behalf of the Management Committee to all those individuals, businesses, companies, organizations and authorities who have never doubted the potential and value of the artists' exchange project.

Adrian Jones
Co-ordinator, ARX-1989

Personal Ads

Curated by Annemarie Crawford and Chris Windmill

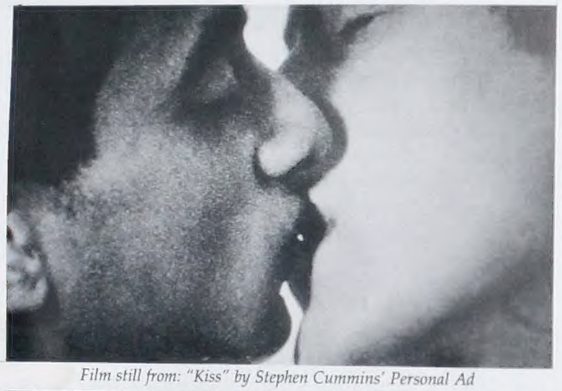
Television:

It's late at night. The TV drones on. Old B-movies, ragged documentaries, discarded TV serials, Ads - and more ads. Same old stuff. You tune out. But suddenly something jumps out at you, wakes you up. Something inexplicable, wild, lyrical, violent, fleeting, bemusing or just plain bizarre....

You've just encountered a ***Personal Ad****.*

Personal Ads involves eight independent filmmakers who have each produced 30 second films to be broadcast during ad breaks on late night TV. It's an unusual project, related in concept to the work of artists such as Barbara Kruger or Jenny Holzer, who create art works in public spaces (such as billboards and teletext displays) to present unexpected images and views.

In a subtle and entertaining way, **Personal Ads** aims to promote artistic diversity in film and TV. To this end, the personal forms and contents of each of the film-makers involved have been encouraged and preserved. All are a part of Australia's film 'underground'; all emerging from avant garde and Super 8 filmmaking spheres in Sydney and Melbourne. The filmmakers are:

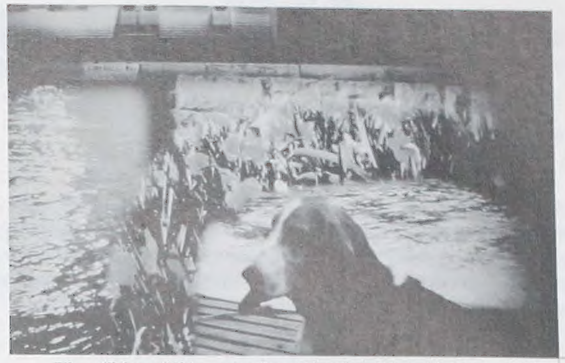


Film still from: "Kiss" by Stephen Cummins' Personal Ad

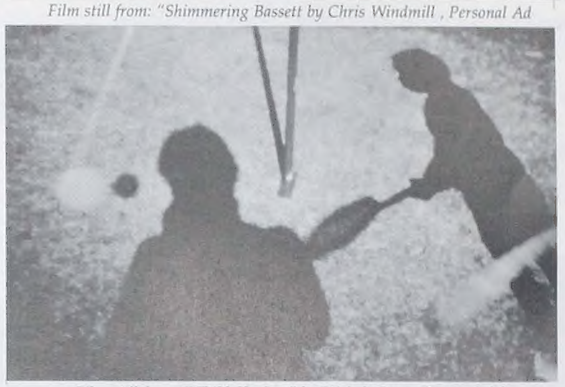


Film still from: "Plateau" by Anne-Marie CrawfordPersonal Ad

The **Personal Ads** project is staged with the financial support of the Australian Film Commission. Presentations will be an Channel Nine, Midnight to Dawn.



Film still from: "Shimmering Bassett by Chris Windmill , Personal Ad



Film still from: "Child Shadow" by Dirk de Bryn, Personal Ad

Dirk de Bruyn: His work contains "a diaristic emphasis on everyday experience" (*Filmnews*, August, 1988).

Anne-Marie Crawford: "Her films are highly subjective, lyrical and multi-layered psychodramas" (*Taking Care Of Business: Case Studies in Independent Production*).

Stephen Cummins: "Cummins work is thick, luxurious and flows like honey. We enter a slow moving dreamworld of confusing dimension..." (*Filmviews*, Winter, 1987)

Anthony Foot: His work has been described as "amoral fiction" (*Filmviews*, Autumn, 1988).

Maj Green: "Green's films..are generally highly charged energetic performance pieces; their primary frame of reference ...[is] silent screen comedy". (*Taking Care Of Business: Case Studies in Independent Production*).

Bill Mousoulis: "...his films are all about...the playing off and the bringing together of the small and the grand, the concrete and the abstract, the ephemeral and the universal" (*Cantrill's Footnotes*, April, 1986).

Chris Windmill: "The terms 'surreal' and 'absurd' do not do justice to the sophistication of Chris Windmill's style" (*Cinema Papers*, November, 1987).

Personal Ads takes place in that invisible city constituted by the network of mass media transmissions - ever present, all pervasive, sometimes deadening, sometimes surreal.

"The appeal of the city does not lie in its abstract ideal, but in the perverse pleasures which can be found in its decay - in the misuse of space, technology and text which constitute everyday reality". Ross Harley, 'Where The Sidewalk Ends', *Outer Site Catalogue*, 1988.

Roderico Jose Daroy

Works and lives in Manila, the Philippines.

The body vestiges. Remnants of. Romance...and its non-resolution. Body as dwelling, its furniture and other objects. and its dwellers too. Its power, or its lack of it. Sometimes obscene. as we were always told...maybe even a crime. Its fears and its never failing promise of death. another vestige. Another to add for memory to cling to. So it goes on, and on. An ideal...perhaps a glimpse of utopia? Beauty. Then there must be decay and ugliness too. Moments and places...and their displacements.....

Besides working in a basic collage technique, I make use of the environment by exposing my basic material - paper (painted on, drawn on, torn, layered, etc) to the natural elements. The rain, wind, sunlight, earth, wayward leaves, at times live garden creatures like insects, termites and snails have all at times unwittingly helped and interacted to produce interesting and often fantastic organic patterns and textures. From this process I have been able to harvest or 'complete' artworks or materials as fertile ground for further explorations for collage, drawings or paintings. On this occasion, I make use of more traditional mediums such as charcoal, watercolour, pastels, inks and paints.

This is the pattern of my artmaking...my life. It intensifies my awareness of the living, the vibrant and the creative forces that permeate nature itself, both within and outside of myself. As an artist I have always sought to reflect the intimate, the personal and the passion of my inward vision, often motivated by experiences and the course of events of my time. I constantly seek the elusive; that which is often impossible to encapsulate in words I can touch only with my art...the romantic, the visionary, the poetic. It is a personal door to my most affirmative statements - statements which will bind me and my work to the immediate world and to the worlds of other times.

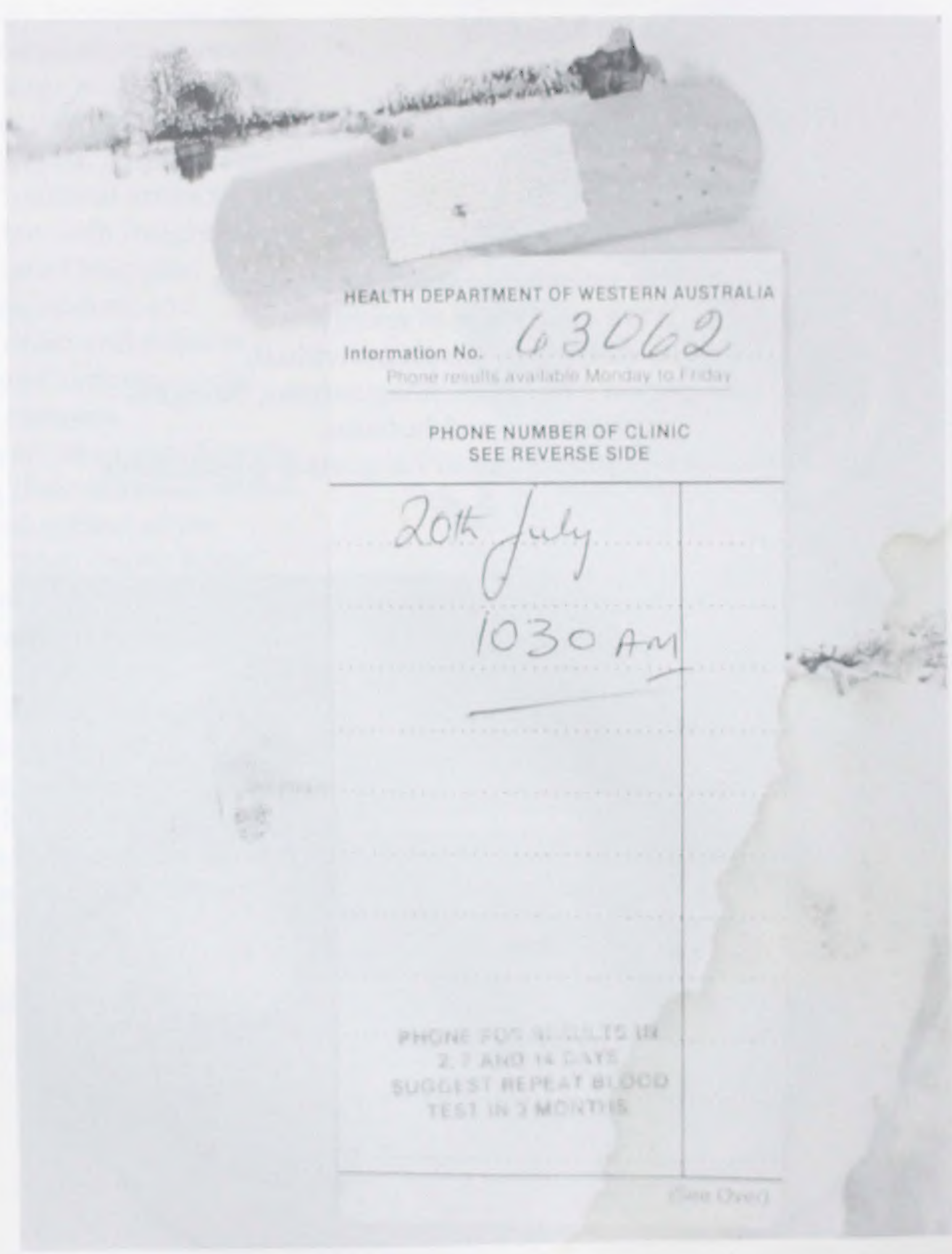


'Untitled' Mixed Media on paper, 1986

Steven Holland

Lives and works in Perth, Western Australia.





BE PREPARED

Steven Holland was artist-in-residence at Como Senior High School, which was funded by the Visual Art Foundation of Western Australia

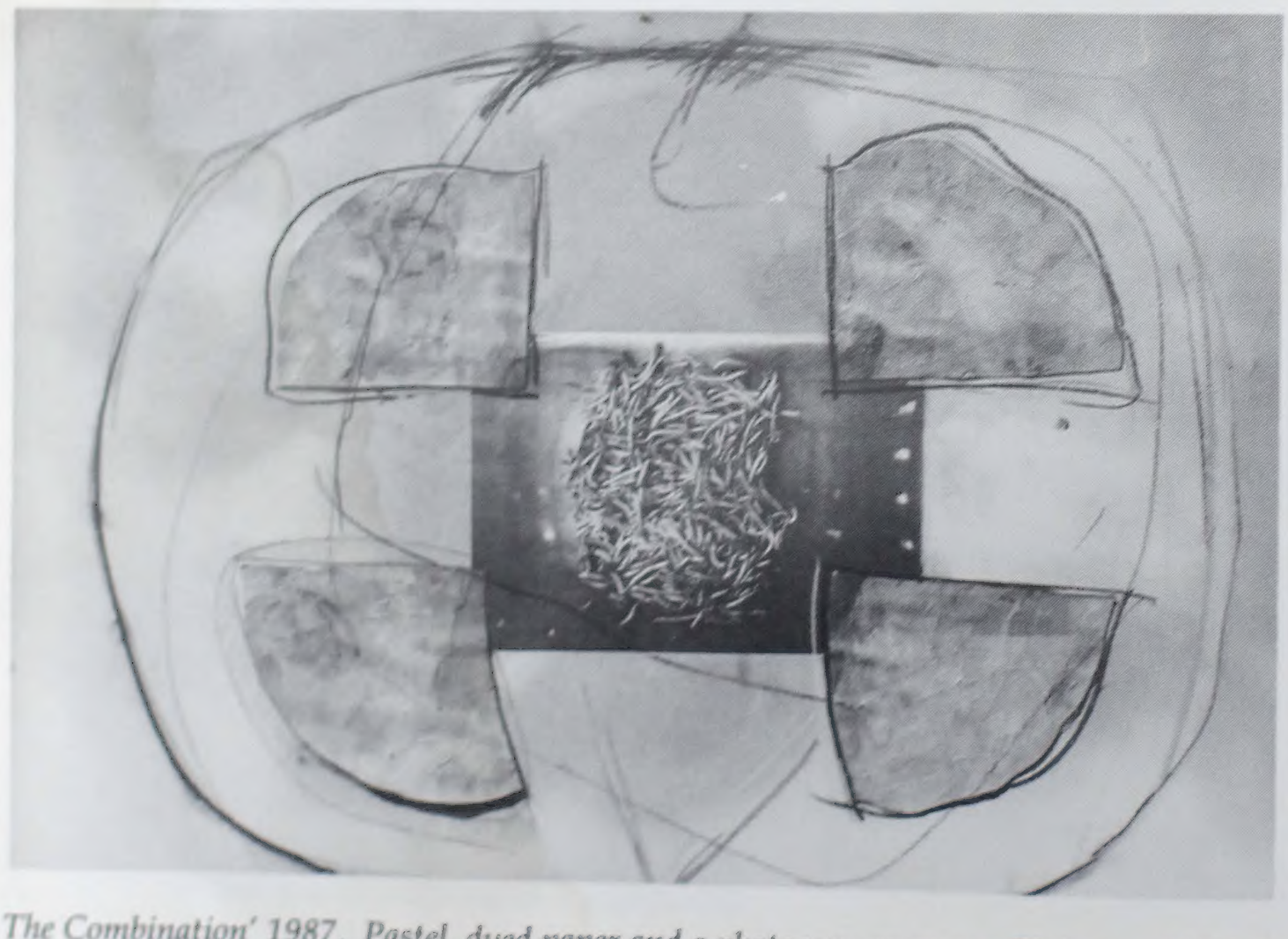
Pinaree Sanpitak

Lives and works in Bangkok, Thailand.



Where's your place/Would you fit?

A city is an interchangeable jigsaw puzzle.
It is a concoction of energy.
I value each person as an individual.
I value each person's fantasies, imaginations, thoughts,
expectations and humour.
Thus, how each will pursue her or his goals is questionable.



The Combination' 1987. Pastel, dyed paper and a photocopy on paper, 72.5 cm x 102.5 cm.

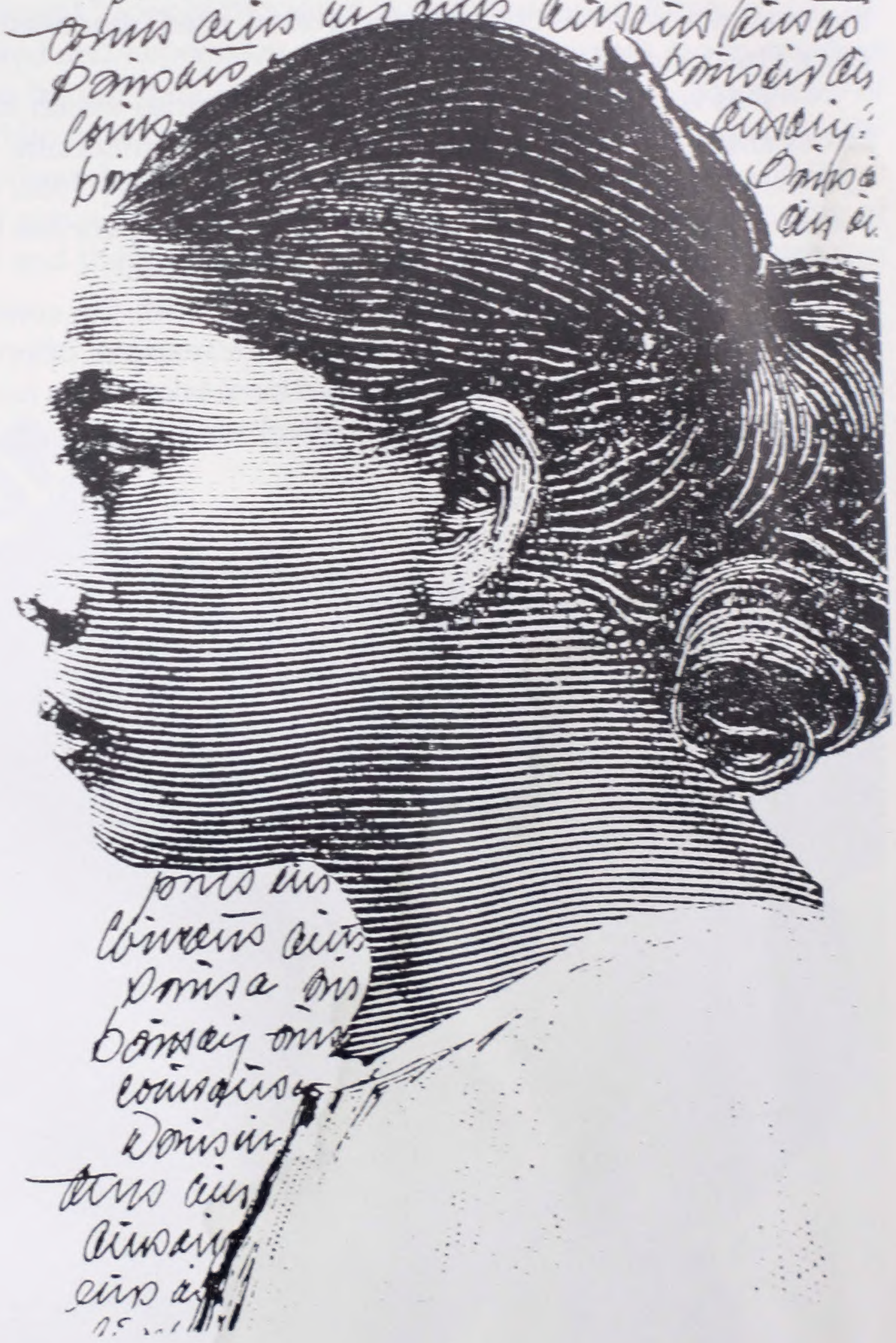
'Signed Sealed & Delivered'

Genara Banzon, Imelda Cajipe-Endaya, Francesa Enriquez & Jean Marie Syjuco
All artists live and work in Manila, the Philippines.

'Signed Sealed and Delivered' is a multi-media collaborative project by four of the Philippines leading contemporary artists, all women. Designed as a traveling show for overseas exhibition, it ingeniously incorporates an elaborate installational framework with large scale paintings, performance and video, prints, and photographs, handcrafted objects and cultural artifacts, and is richly laden with insightful references into Philippine iconography, history and traditions, ritual and folklore, pageantry and religion, social mores and customs.

But even more significantly, in focusing their attention onthe controversial subject of the Filipina as "Mail Order Bride", Genara Banzon, Imelda Cajipe-Endaya, Francesa Enriquez and Jean Marie Syjuco have assembled a compelling work of immense importance ... confronting a theme as relevant as today's hottest headlines, and as abrasive to most of us as any tell tale run in national fiber.'
- The Manila Times

(from the exhibition Poster Catalogue)



Signed Sealed and Delivered' was initiated and co-ordinated by Judith Adam (a participant in ARX'87). It was exhibited at The Performance Space, Sydney, as part of the 'Politics of Exile' Conference at The Performance Space, September 1-10, 1989 and will continue to tour the region after METRO MANIA.

Catherine Rogers & Adrian Howe

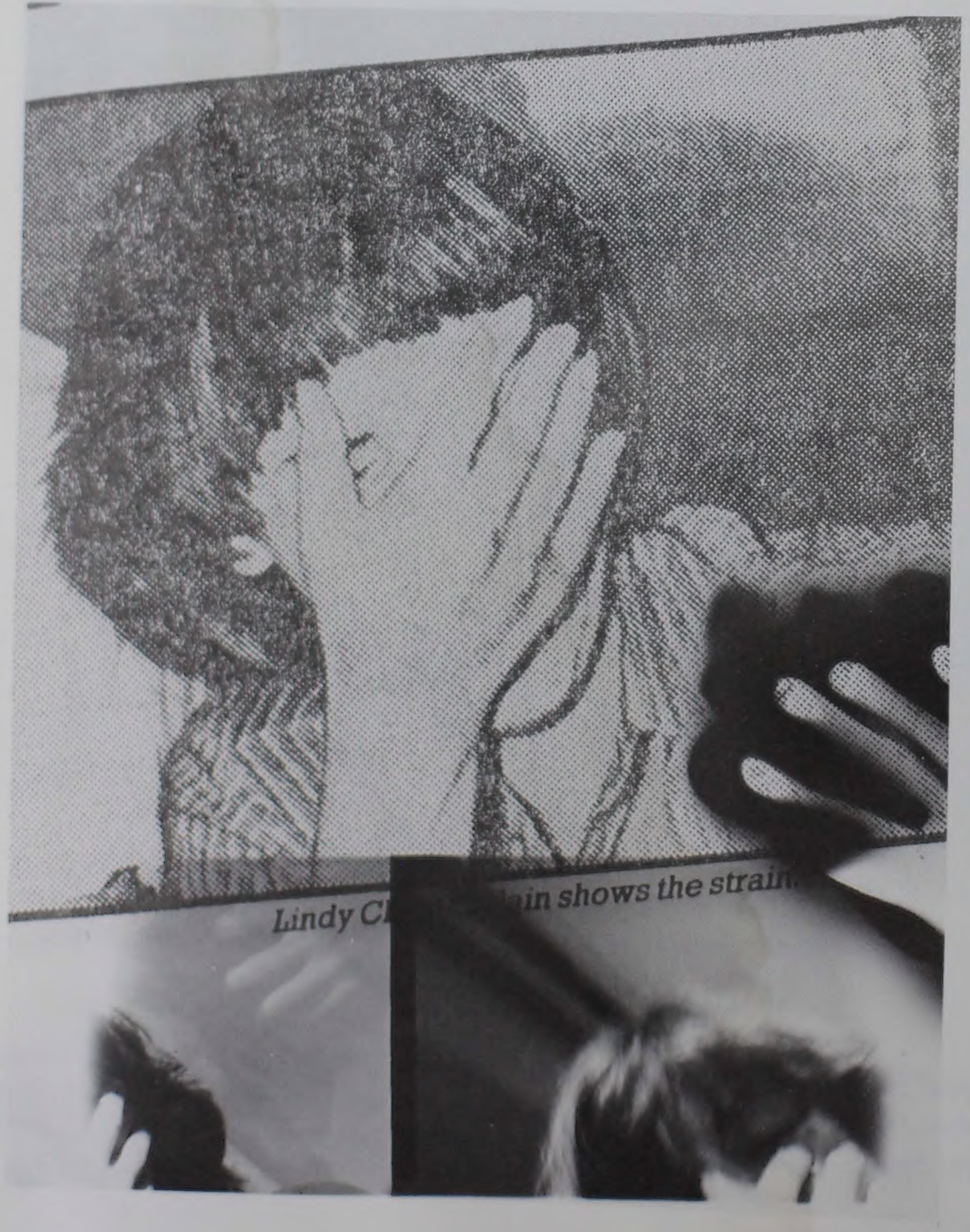
Lives and works in Sydney, New South Wales,
Lives and works in Melbourne, Victoria, Australia

The Nature of Evidence (Suitable Support for a Fantasy)

Evidence is residue, traces, remains. It is blood. It is photographs, all taken some time later, after the event, of parts reconstructed and restructured. Evidence is expression, facial expression. Evidence of images of all sorts, including mental images formed from words spoken or left unspoken. Always in the past, the "crime" has evidence which is created, interpreted, used, modelled, altered, tampered with, abandoned. This takes place always in the present.

This is the second body of work in a series which concerns itself with the extraordinary events and issues enshrouding one woman, Mrs Lindy Chamberlain.
The first work in the series was completed in early 1986, coincidentally with the release of Lindy Chamberlain from jail after 3.5 years. More crucial evidence has been found, the Northern Territory Government declared to the press and later to the victim herself.

This work attempted to deal directly with the conflicting, contradictory trajectories of "evidence" which was being proffered by so many (male) experts, offering opinion as fact. By then, it had been five years since the child Azaria Chamberlain had been taken from her tent by a dingo. The inquest, trials, appeals and inquiry were all absorbing theatre in which we all took part. The players' thoughts quickly left reality, became fantasy while hurtling stories, rumour, innuendo and lies like meteorites, bombarded the community re-lentlessly.



Lindy C… …in shows the strain…

A most vicious hatred focussed itself on this one woman.

As an issue of real social concern, I feel that she and her "case" must and will remain with us as we watch elements of that epic play being re-enacted on other stages. The action-replays (the pleasure of televised sport) which the police and the media deal, have been mechanically set in motion once again.

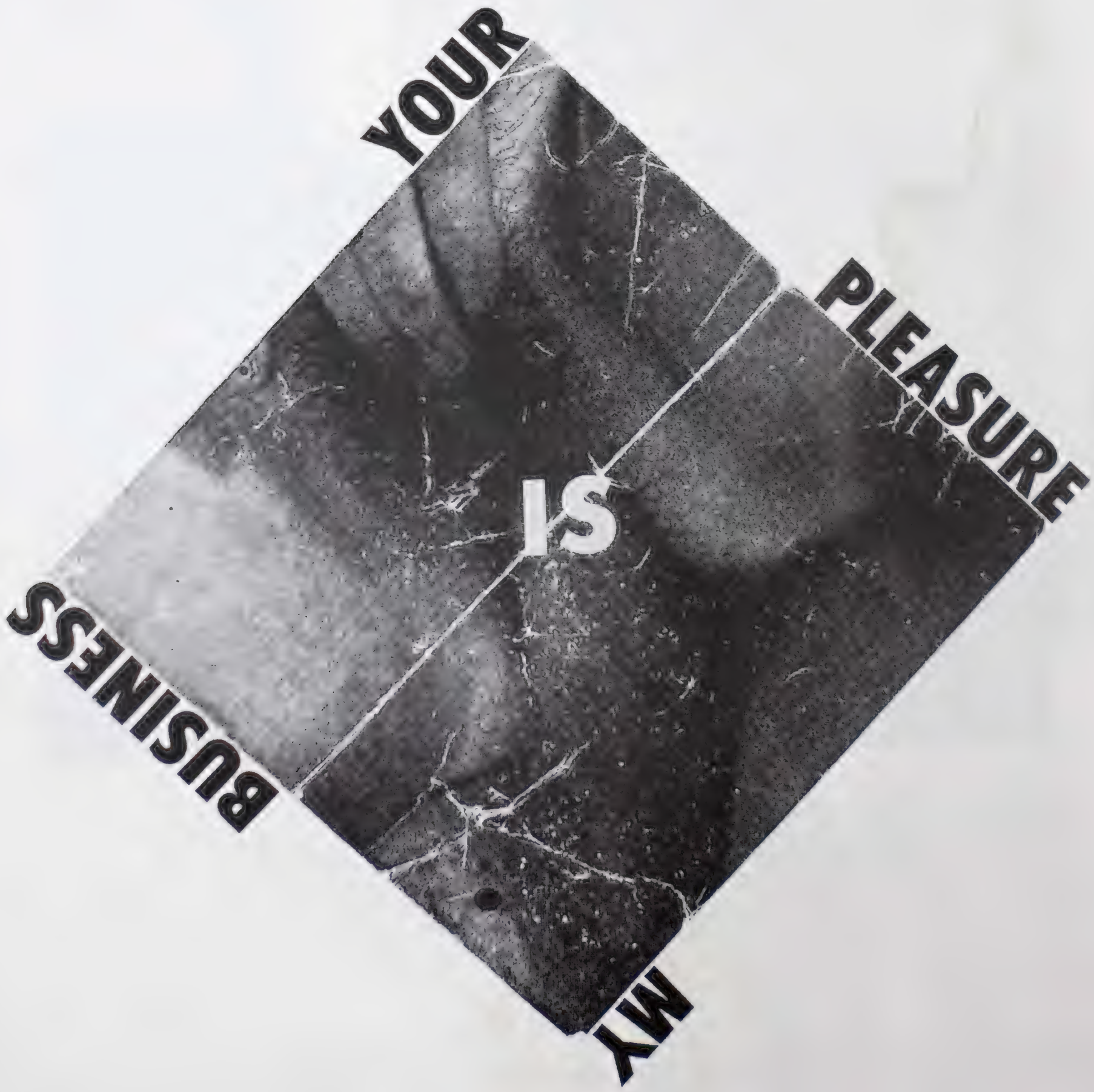
For this second piece of work I have shifted my position with respect to my own relationship to the creation of the images. Proof of her own existence is tangled up with my own. But these images are photographs, and as such are real proof. The parallel with the Shroud of Turin is an essential one. Only recently the Shroud was "proved" (by science of course, engaged as it is in disproving the existence of God) to be fake. Either this was not a photograph, or this was not really Christ. But then the support, the fabric on which this array of stains lies, was "proved" not to be the real thing anyway.

Shiralee Saul

Lives and works in Melbourne, Victoria, Australia.

Reproduction: Sexual Sites.

My primary concern in this project, and in all my other recent work, is to examine and question the mechanisms by which individuals are are constituted and located or transcribed within the social. That is, with the forms and specificities of those operations which are plied to produce useful, compliant, gendered, (re)productive, erotic subjects and, in particular, the incarnation of female subjects as a special category or sub-set of the 'human'. The particular focus of this work is with those discourses which are seen as the most 'natural', the most unmediated and expressive of 'ourselves', yet which are themselves subject to extensive scrutiny and legislation by the state and its apparatuses. Whilst the discourses of sexuality are ostensibly banished from the public domain (if not the public eye), they are simultaneously transcribed and bound by a variety of public and semi-public representations; subjected to a scrutiny which, in its definition and enumeration of sexual practices, of examination of genitalia, of imaging of acceptable bodies constructs both the normal and the transgressive and coerces the individual subject to position itself in relation to them.



Gerakan Seni Rupa Baru Indonesia

(New Art Movement of Indonesia)

Genulul Ryanto, Nyoman Nuarta, Sri Malela, & Jim Supangkat,



Art is a plural phenomenon.
This is the basis of art engineering that is creating new expression
by mixing elements of art from different contexts.



Photograph of figures from Project 2: 'The Silent World' .
Also See Jim Supangkat's Text in the ARX-Journal.

Tony Trembath



Lives and works in Panton Hill, Victoria, Australia.





TERMINAL - 1989

Mixed Media assemblage with photo panels and electric lights.

Tony Trembath was artist-in-residence at Claremont School of Art and their financial assistance is gratefully acknowledged.



Nic Beames

Lives and works in Perth, Western Australia

Fiction - Nic Beames

Hello everyone

I've made this work as an experimental step towards a larger volume.

There are a number of boxed sets of cards, each box unique in its contents but having certain cards in common with other boxes.

Each card recalls a scene - fact or fiction - from a continually changing story that we call the city.

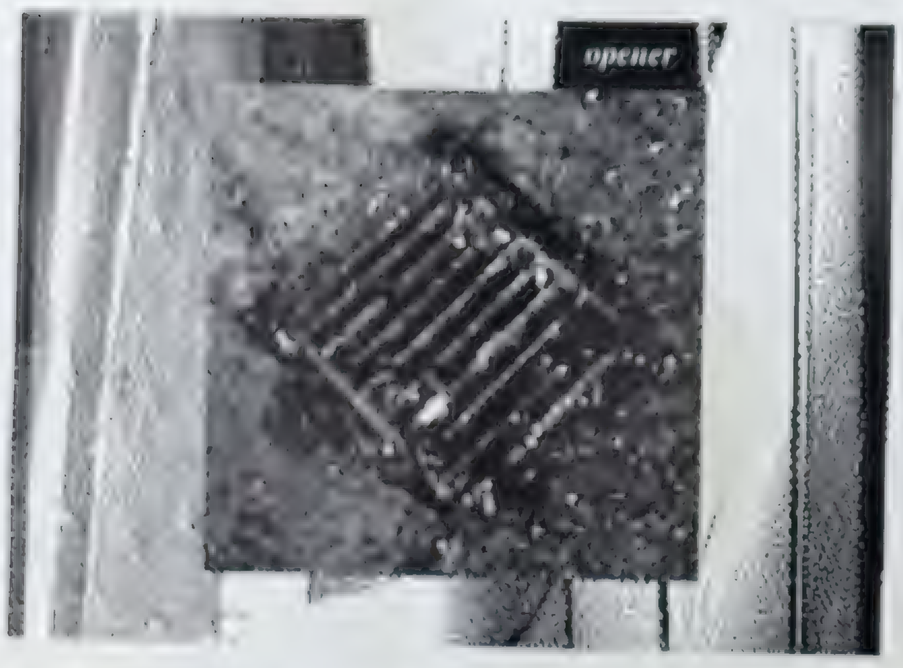
As you bring your own particular scenes from this story to a box, rearranging the cards into another sequence, you end up with a
different story.

When the cards are mailed to friends, the story remaining with you diminishes, while the cards finding a new home commence a new life and become part of another texture helping other episodes begin.

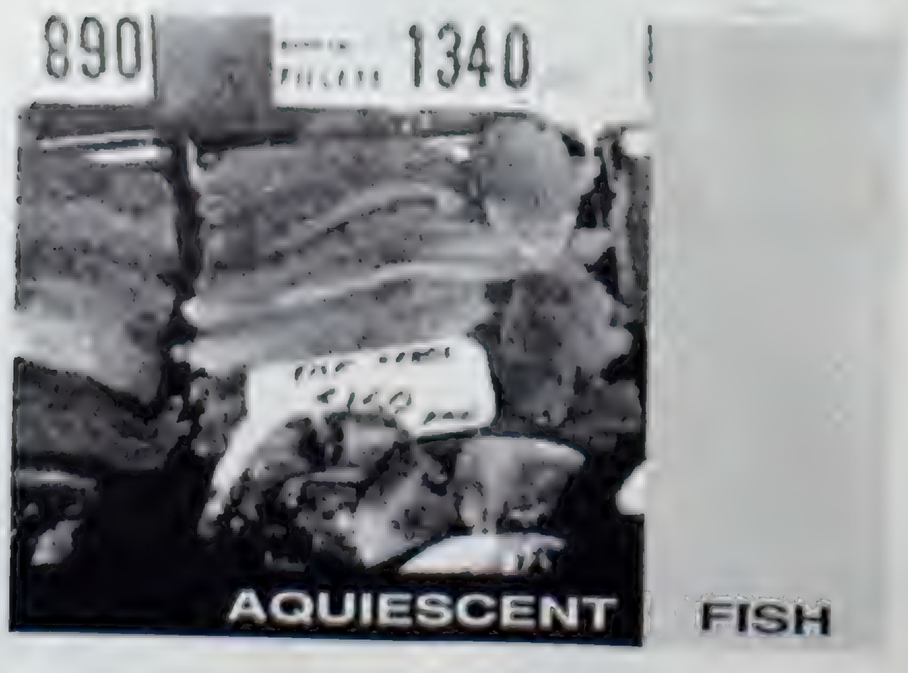
I'd like to thank Peter Anstee for his considerable work on this experiment.

Let me leave you with this; I read it somewhere recently:

> If the only tool you've got is a hammer,
> then all your problems look like nails.









Adam Boyd

Lives and works in Melbourne, Victoria, Australia

Breathing Concrete - Site 3.

Stills From Unmade Movie.

[Extreme long shot (slightly grainy)]

Chalky, yellow/grey mist. Geometric structural forms gradually appear from inside a building site, the structure half up or down, concealed by the thick swirling dust. A dirty blackened head appears in frame, then out, half in, then out, etc. The face is tired, battered. He is at work, fighting the machine. His gaze momentarily catches the lens, looks through it. He is worn out, fighting a future he cannot control, longing for things he cannot imagine. Over his shoulder (camera slowly pans), a monumental industrial chimney breaks into the background, slowly overtaking the man as the focus of the shot.

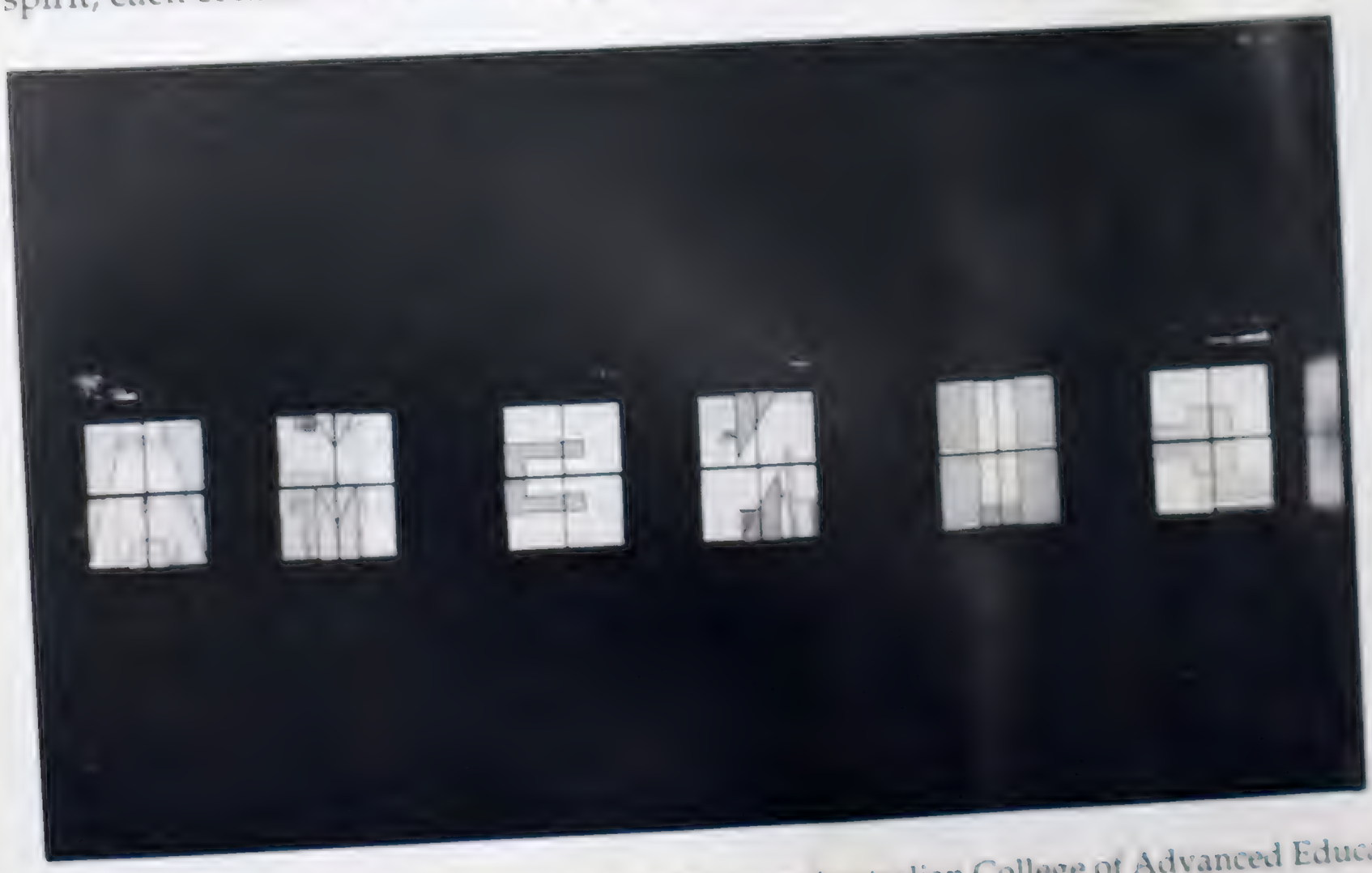
Duration: 1 min 18 secs

Musical Score from Unmade Movie

AMERICA
How could you be serious
AMERICA
Land of the Brave
AMERICA
I love you / I hate you
AMERICA
It's a big place. It's a big world.
AMERICA
Is that the time?
AMERICA
It could be you.

Epilogue

The passion of the inevitable visual dedication consumes the wilful sacrificially, laces the stomach with the spirit, each consumes the other's want, the mind craves, the eyes find, the limbs obey





Adam Boyd was artist-in-residence at the Western Australian College of Advanced Education Department of Art & Design, Mt. Lawley Campus, and the College's financial assistance is gratefully acknowledged

Derrick Cherrie

Lives and works in Auckland, New Zealand.



New Again, 1989. Photo Credit: Patrick Reynolds.

I am interested in what occurs when they are made new again. These objects enable me to participate again in a world that was and at the same time time was not quite mine, allowing a reappraisal of the attitudes that we adopt in association with their functions and situations. (1)

My work aims to create a transparency of vision and concept that is essentially permeable; to enlarge the boundaries of common association and in so doing create disturbance through a blurring and penetration of the seemingly familiar; to attain an experience, in intimate terms, of elsewhere, an experience of disassociation, of freely falling into our deeper psyche; yet there is ever present an opposition to this complicity.

It is that irreconcilable space that exists when our vision oscillates between power and powerlessness. (I want)....."to bring together trepidation and celebration, seduction and repulsion, terror and transcendence, to suggest an art that edges us towards a sense not of allegory, but of sublime." (2)

"A related question: Do we want to re-invent the natural? Do we want to create a new reservoir of being?" (3)

The work I do is a product of a 'techno-system' but it is part of our eco (oikos=house) system, as well, our created nature.

This work speaks to a new nature that is disturbingly familiar.

1. Artist's statement, Constructed Intimacies, Exhibition Catalogue, Moet et Chandon, New Zealand Art Foundation, Auckland, 1989.
2. Iwona Blazwick, Parkett 19, 1989, pp 166-7.
3. Alice Jardine, 'Of Bodies and Technologies', Discussions in Contemporary Culture, Dia Art Foundation, 1987.

Sid Hildawa

Lives and works in Metro Manila, The Philippines

"House and Other Non-Places" Installation
"Ways of Forgiving - Hommage to Tienanmen Square" Paintings

"House and Other Non-Places" is an installation piece addressing the issue of displacement as an element of a complex phenomenon of the city. In this case, a basic building unit (the concrete block) is multiplied to form unit structures ("Houses"), which are again multiples to form a small "city".

The structures have been designed to all look alike and enclosed; being inaccessible to anyone wishing to enter it. Here, the traditional image of the "House" (and the city of houses) is brought into question by evoking contradictory images of redundancy, entrapment, and de-personalization (a non-place).

The houses shall be inhabited by "occupants", using various found and/or made objects to signify dwellers and/or artefacts. These may be viewed only partially, because the visitor has been restrained to see them only by peeping through the holes in the blocks. Thus the viewer's perception of what is inside is limited to what is made of the partial image, the wholeness of which is dependant on the viewer's patience to look through as many holes as may suffice to form a complete picture. In this manner, the sub-theme of displacement is further translated as the distortion of identity, and the loss of wholeness (due to detachment from nature, among other reasons).



"Go to Room 117",
Installation, solo exhibition at the Cultural Centre of the Philippines, November, 1988.



Cesare Syjuco

Lives and works in Metro Manila, The Philippines

My work is concerned primarily with myself and with the deliberate gagging of my compulsive need to communicate. Often, it is the result of prolonged periods of self-imposed seclusion — very personal and very dangerous migrations. I have been writing and painting simultaneously for the past 12 years, and I have learned in all that time to forget the difference.





MODERN ENGLISH

(Auto-retracto 1989)
1 of 2 panels, each 8 x 10 inches
Marker Pens on black and white photographs

Ismail Zain

Lives and Works in Selangor, Malaysia

"Electric circuitry, not only in the sense that someone can actually have cardiac arrest in Ulu Pitpit through watching a heavy-weight bout, life from Vegas, at four o'clock in the morning but also in the fact that you can truly wake up in the midst of a rice-field and be greeted by fast-talking, deejayish glibness 'O.K , orang Mergong!', 'Arright Mak Chik, Arright!' and innocent flippancy of the local radio station in between Whitney Houston's 'Hold Me!' is real. Don't forget that we also have to depend on Brooke Shields in 'Sahara' or Anthony Quinn playing the role of a religious patriarch or some Egyptian melodrama whose genre clearly goes back to Hollywood soap-box to add to the ambience of Aidil fitri or events of similar religious significance. In this situation, the call for a fundamental belief in critical regionalism is inevitable. By critical regionalism, I don't believe in simple minded attempts to revive the hypothetical forms of a lost vernacular but to maintain a high level of critical self-consciousness that is backed by requisite conceptual and linguistic efficacy to deal with the situation. I think it is very easy to say that electric circuitry necessarily emphasises pluralism and mimicry or pastiche are inevitable privileges. But the kind of universalism which is the outcome of instant information calls for a greater challenge, particularly for the consumers of these informations like us to adopt a more critical and autocratic posture. The Malays in this country should look at their Islamic Malay culture as a vital element that should contribute toward the world culture at large rather than lose its momentum due to popular misconceptions. It is this kind of assumed autocratic stance I am talking about. It is a posture taken not simply out of political contingencies but because we too exist."

Extract from an interview at the opening of exhibition Digital Collage, February, 1988.



'Once upon a time" A4 Black and white computer print.

Vivienne Binns

Works and lives in Sydney and Lawson (Blue Mountains), Australia.

"TOWER OF BABEL"

A tower of boxes made by friends, colleagues and participants form past projects who form part of the personal community of Vivienne Binns. There are approximately 50 boxes - 20 by Vivienne and 30 by others.
The work is in slide form for ARX-1989.

What's different?...I can't see all the same...Look, there's the chocolate box image!...
Shift your context....What was meaningful then is meaningless; the trivial is significant - the important blends in with the crowd - the "chocolate box" is not just a pretty picture you know.

The rose is beautiful soft fragile scented and it has thorns on a tough stem.

The small, the picturesque, the suburban, the geriatric, the rural, the commonplace, the mundane - a very exclusive set. (If only there were eyes to see it!)

I values values values
judges judges judges
opines opines opines

I knows this from that
white from black
bad from good
girls from boys
low from high

I plucks excellence out of the very air with....STYLE and URBANITY
Voice 1 "All I have left is memory. Each image is a representation of memory you know."
Voice 2 "Oh, I see, that's an interesting thought"
V1 "Each mark, you know, brush stroke, pencil line, little 3D construction is a know."
V2 "Gosh, that's a bit much!"
V1 "No really, its a trace of a present that's gone! A representation of a remnant found in the archeological dig of the mind!"
V2 "Oh you're always saying that!"

Emily "I don't agree with that"
V1,V2 "Oh"
E. "You've got the texts, you don't just go on your memory. The meaning you make in the present is based on the text which you have in front of you now as well as remembered readings. That's your current meaning making potential!"
V1,V2 "Golly!"

After a pause:
"My mother lost her memory - her capacity to maintain her history. What had seemed an harmonious whole declined; pages scattered, forms disintegrated then fragments reorganised in recognisable but disjunctured compositions. Have you seen those early modernist works? It was just like that. The cubist subject seen all at once from many points of view."

Thammasak Booncherd

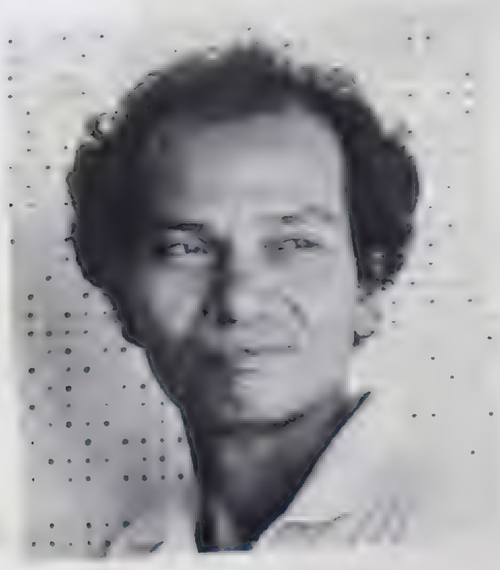
Lives and works in Northern Thailand

"to liberate oneself from confinements of knowledge, is, therefore, to regain liberty of thought
Self-perception of the present world is the path I have taken for my creation.
I do not see the necessity to find rules for creating arts, but AN INSTINCT is the most important
element to my creativities.



GATE

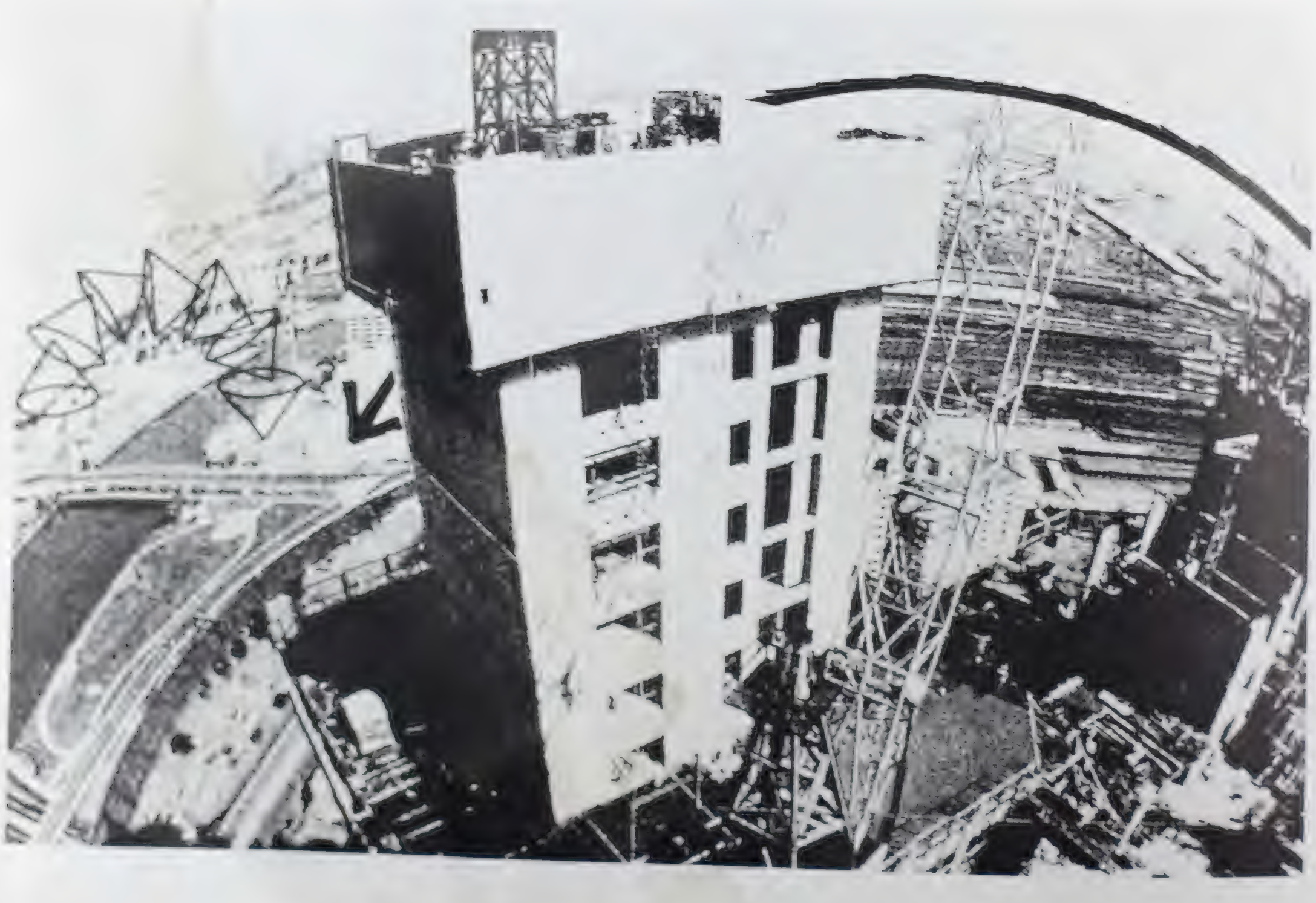
Wood and Refuse



Mirror States

Mirror States is a sound composition for four voices, environmental and composed sounds. It exists in two forms: as a sound installation and as a radio program. At one level the piece recovers a site-specific history, that of Melbourne's river, the Yarra. At mother level, the piece is a meditation on Aboriginal-European relations.

Two major themes dominate Mirror States: the original purchase of Melbourne with mirrors and the recent building of Rialto, a modern mirror building. Mirror States is constructed in 32 parts or 8 storeys/stories, the whole piece creating a virtual building within the physical location where it is heard.



Original photograph 'The Age'. Photomontage: Alex Selenitsch.

The Soundwork "Mirror States" was commissioned by the ABC Radio 'Listening Room' and will be relayed during the METRO MANIA program. Production by the Sound Design Studio, Melbourne.

Nola Farman, Anna Gibbs & John Ardley

Nola Farman works and lives between Perth and Sydney, Australia.
Anna Gibbs works and lives in Sydney, Australia.
John Ardley works and lives in Perth, Australia.

'The Heart Project'

THE HEART OF THE MATTER

You enter a room and find yourself face to face.
Something is waiting to happen.

Everything depends on you.

But you are not alone.

(Nola Farman and Anna Gibbs - 1989)







'The Heart Project' has received the assistance of the
WA Departmentfor the Arts.
and is sponsored by GEC Computer Products & Systems

Nola Farman's participation in METRO MANIA has been
proudly supported by ARTEMIS Women's Art Forum.

Tim Gruchy

Lives and works in Brisbane, Queensland, Australia.



My work is marked by constant experimentation with a number of the audio and visual technologies. This is now particularly directed at some of the new digital forms. Their ability to electronically interface as a total system and then conceptually integrating this with the human body is of particular interest. The work is innovative and at times unorthodox and constantly strives to challenge the barriers between the disciplines.

Conceptually my work evolves around the notions of dreams and dreamstates. This has developed through an initial desire to represent the dreamstate to working with specific dreams and more recently some of my ideas are moving torwards the ideas of dream technology and morality.

METRO MANIA WORK

This work deals with the theme of memory. More specifically with the representation of an imaginary memory of false impression of a city. In particular I wanted to work with a foreign city of which I had no direct knowledge. Through the artists' exchange I hope to collect information related to an Asdain city. This material will be up to the other artist to determine. I imagine it to include written, photographic, audio and any other gathered stuff. It should all somehow relate to their memories and impressions of that city. From this collected data I shall recreate my version of that city or a memory of it. This is in the form of a multimedia installation/performance.

I want to explore the notions of memories, images and impressions relating to a place and particularly the exchange and transference of these conceptualizations between the artists. How does this alter the original information ? How do the different cultural backgrounds affect the outlook ?



Hossein Valamanesh

Lives and works in Adelaide, South Australia

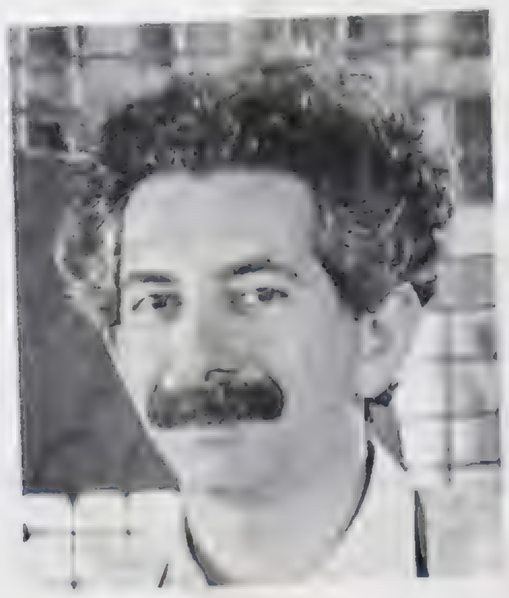


Portrait of the Artist as a Young Hunter, 1989Sticks, sand and PVA on plywood. 90 x 90 cm.
Colour photos by Michael Kluvanik (S.A.)

The work in this exhibition explores the notion of living in Australia. We have all come here under different sets of circumstances, some by choice and some displaced by social and/or political pressures. The dilemma of the second home - how happy or sad we may be here - is very much connected to the past and to memories of another place. This phenomenon can give rise to interesting forms of emotional and physical expression.

In my work over the past two or three years an image of a direct outline of my body has been used. This image as a predetermined form, like a container can carry images and ideas, is what concerns me here. Another element in some of my recent drawings has been the shadow. When a light shines on an object, the shadow cast can give some clues about the object. Although attached to its source, the shadow is not restricted in these works by the physical reality of the object and it relates to images of memories.

My work evolves mainly from ideas and images and I use a variety of materials. Different ideas demand different treatments. They can take the form of drawing, sculpture, relief, installation or work in public places.



Peter Wells

Lives and works in Auckland, New Zealand

The film I am bringing to Perth is a 60 minute documentary on the life-and-times of New Zealand's only picture palace. The film interweaves fantasy and reality, interviews and archival footage. The film is all about the experience of living in the city of Auckland in the 1920s-50s. It is about memory and the importance of memory. The film also has a practical aim: to raise the consciousness of those watching the film so that the Civic Theatre, its subject, cannot be demolished. I am interested in seeing Perth, a parallel Antipodean city to Auckland, and in finding out how it has resolved the problems which face all cities in relation to old buildings, fine buildings, buildings which hold the memory of what it is to live in that particular city.



Film Still: "The Mighty Civic" 60 Minute, 16mm. Dancing girls from the Civic's heyday in the 1940's
Photo: Geoff Smith

Other films being presented in METRO MANIA (on VHS):

"The Newest City on the Globe!"
A fantastical documentary, companion piece to 'The Mighty Civic'. Its tells the story of a small New Zealand town called Napier which was destroyed by an earthquake in 1913 and rebuilt in a stylised Art Deco Style.

"A Death in the Family" This film is about the last fourteen days of a man with AIDS. His family and friends come together to resolve the pain of losing someone they love.



CATHY BARCAN

Works and lives in Newcastle, New South Wales, Australia.



Snow White in the City.

In many ways, my photographs are about photographs.

We are constantly surrounded by photographic images, so much so that we barely notice it Photographs tell stories, but we are not used to consciously reading them. Everywhere, in magazines, books, billboards and especially on television, they invent us all and tell us how to be.

To photograph is an act of control. I use photography as a form of answering back, of extending and exploiting its story telling nature. The series 'Snow White in the City' describes how sometimes reality (whatever that might be) can be an imitative thing, something we subconsciously appropriate from the television. Power structures become circular if we behave in the way that we are projected by the media.

I use words with my photographs to emphasize how other (silent) photographs are heavy with meaning. It is very easy to consume the images that the city chews for us. A lot of what I see gives me indigestion and, for me, taking photographs is a stomach settling activity - hopefully, one that also gives relief to others.

The use of narrative can be extended to performance, where the words become spoken instead of written and the images projected instead of printed. The fairytales must be told; remember: always use photographs for Good, and not for Evil.....



Blissfully she took a cigarette, even though she didn't smoke'



CHEO CHAI-HIANG

Works and lives in Sydney, Australia

'Gentleman in Suit and Tie'

'Gentleman in Suit and Tie' conjures up images of a prominent racing identity, an influential art-world figure, an accused in the witness box, a basketball coach, a head waiter in a Chinese Restaurant, Wilson Tuckey, Paul Keating....

'Gentleman in Suit and Tie' is an installation I have presented in a number of variations - this is the fourth. It involves a floor piece, a piece of 'blank' drawings and an event on the opening night. The floor piece as a portrait of the gentleman in suit and tie drawn in metres of string. The same image has been embossed, using a chop-stick, into the group of 'blank' drawings. During the event a group of participants realize each image by rubbing charcoal over the embossed surface. The images appear similiar and yet different through the marks that realize them.

"The resulting images provoke contemplation on conformity, individual variation within a universal pattern and questions of authorship in art". (Michael Richards, *The Brisbane Courier Mail*, April, 1989).



Gentleman in Suit and Tie'
National Museum Art Gallery, Singapore, 1988

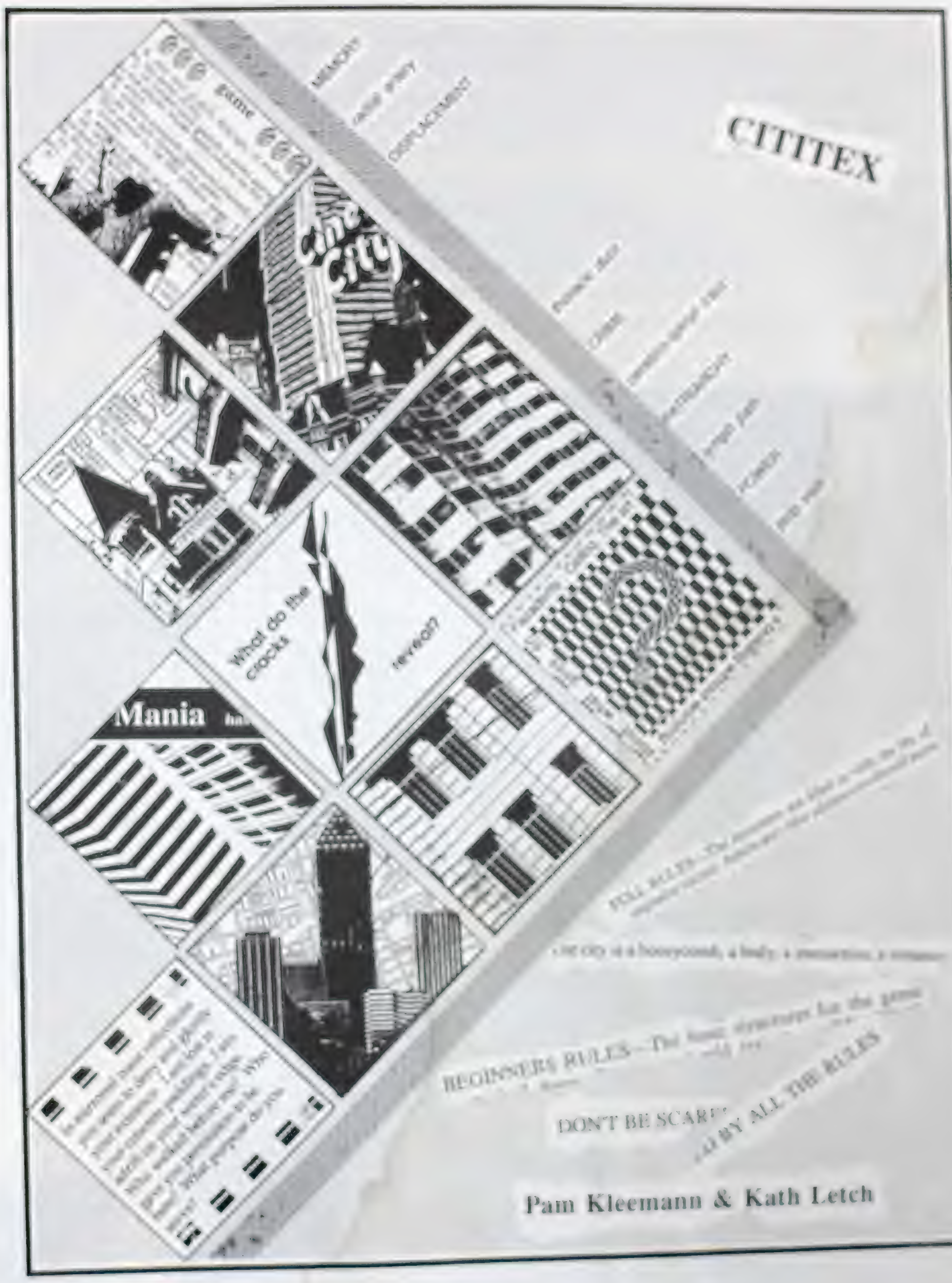
The Department of Visual Art, Curtin University is kindly acknowledged for funding Cheo Chai-Hiang's participation in METRO MANIA as their artist-in- residence.

PAMELA KLEEMANN & KATH LETCH

Live and work in Perth, Western Australia







Acknowledgements: Rob Crow, Deborah Robertson & Fiona Mclean

LIM POH TECK

Lives and works in Singapore

Human life and time are related. We are constantly searching, learning and aiming for a better life; yet time is an ongoing concern. Our lives are always so busy, we constantly feel we lack time.

In the context of a busy life, spiritual activity is on the decrease. Relationships between people are becoming more superficial, cooler and less tolerant of each others' differences. People are becoming less concerned with cultural activity. They are becoming indifferent to what their ancestors have contributed to their lives.

My works attempt to search for the past and the memories of the past, to locate a feeling and a consideration of other lives. To trace the patterns of my culture.

In the works I try to relate a variety of lifestyles: crime, sadness, happiness. I hope to trace out lives that might be more pleasant than some of those of the present. The lives I seek would be fruitful, full of the promise of bright futures.





From Project 13, Eviron Mental Art (C), Performance at the Bank of Pandan River.

PAT BRASSINGTON & GEOFF PARR

Live and work in Hobart, Tasmania, Australia.

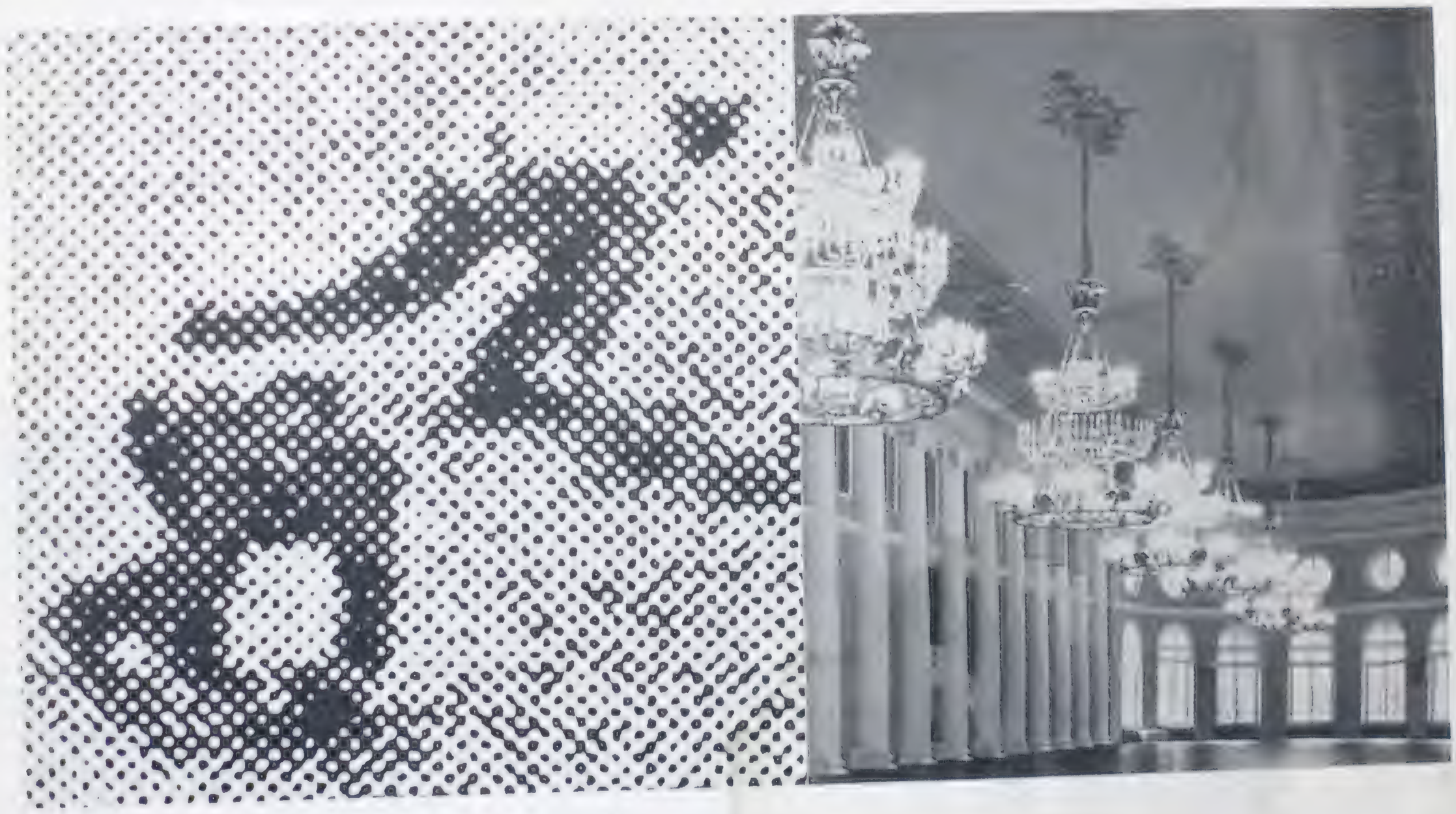
Petersburg

Petersburg was laid in rectilinear fashion on marsh ground. In those northern wetlands geometry appeared, measurements were recorded, swamps drained, rivers straightened, embankments formed and piles driven deep into mud. The vista, at least in facade, was that of a modern metropolis: one powered by ancient systems and anchored by abject poverty which could be visited just beyond the handsome stone frontages that lined the Nevsky Prospect.

Petersburg was the window through which the great bear peered out at Europe and the advance of modernism and at burgeoning technologies and at the manifestations in other great cities of new ideas. It was a westerly wind that gusted through that same window and delivered in Petersburg, revolution.

Also, this "most abstract and premeditated city" was the spawning ground for some of the world's really great literature.

In making an artwork about Petersburg we puzzled over why these things were so.



Detail of preparatory work for "Petersburg" 1989



PENELOPE RICHARDSON

Works and lives in Sydney, Australia.

'Extractions:- 'Geo-strategic fiscal realities'.

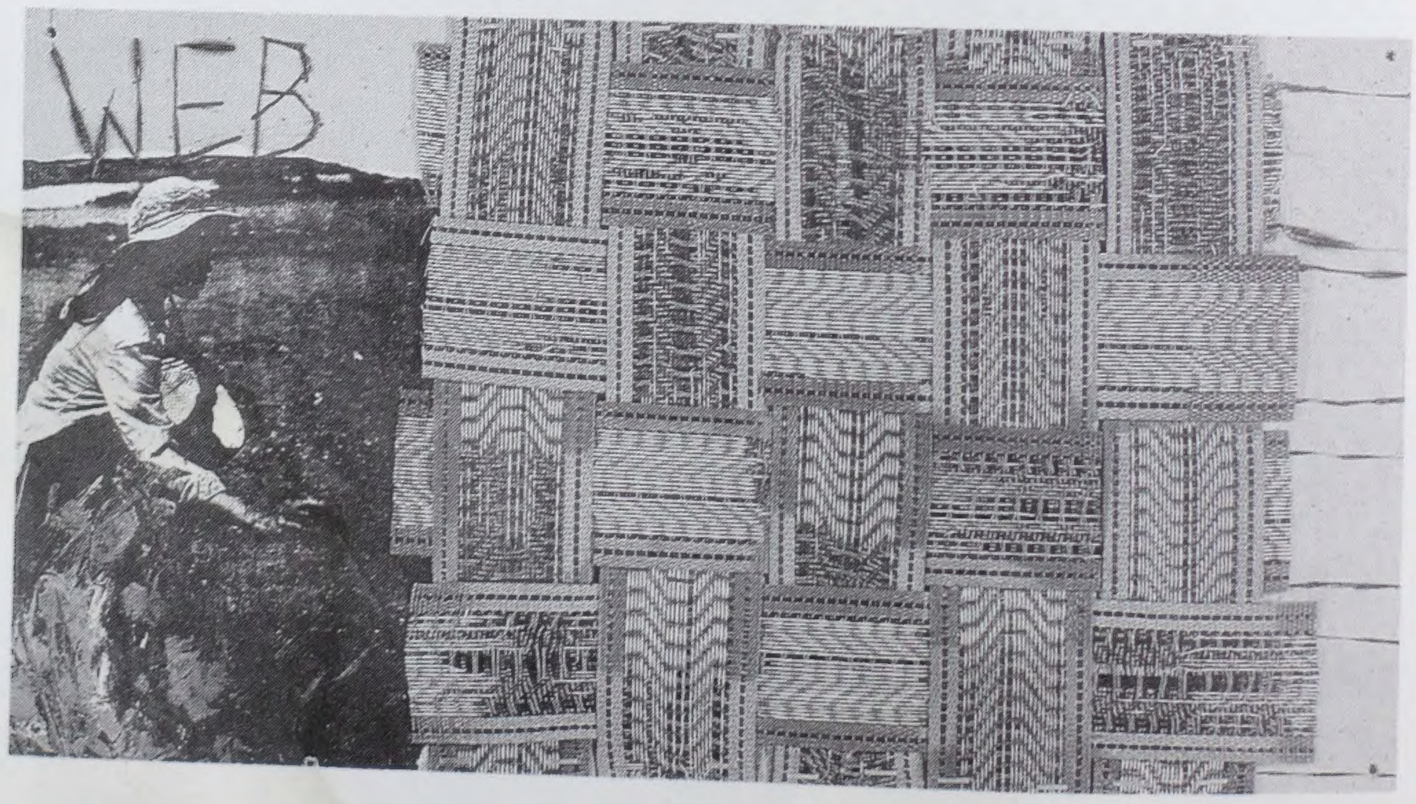
My work has always been concerned with the relationship between people and the land. I find that language is insufficient to describe this complex relationship - one which today is inherently political.

Traditional politics has not kept up with environmental reality and now is only a rhetoric unable to deal with the collapse of nature. Like 'growth', traditional politics too is unsustainable, as it has abstracted itself far beyond our reality.

This body of work is called 'EXTRACTIONS'. An extraction being the removal of resources from where they belong with no likelihood of replenishment. Extraction can never be an isolated process, or an end in itself as it is an action within a system.

These paintings are a lateral narrative containing vestiges of political statements and images. Broadly, these paintings are a document of 20th century political and industrial destruction of the globe. It is an exploration of the facts of nature, culture and power through 'extraction'. The work is not ambiguous in its intention nor is it didactic. The paintings themselves flow between picture-graphic images, to sensual landscapes overscrawled in part with text, to blanks of raw and processed materials.

Broadly, these paintings are a document of 20th century political and industrial destruction of the globe.



From "Extractions" 500 x 200 mm on wood, 1988



Penelope Richardson was artist-in-residence at Governor Senior High School, Midland, and the School's financial assistance is gratefully acknowledged.

NEIL ROBERTS

Usually lives and works in Queanbeyan, New South Wales, Australia

Tenderly/Gently

"...Simply to scrawl words like "Tenderly" and "Gently" on harsh empty walls in the central business district. The words would be written in pale blue neon, the medium of naming, and of locating, in any city.

The sites will be selected for scale, position, history and alignment to an axis (literally and conceptually). The words will remain only over several nights at each site. Fleeting images..."



"Man" Stencil, New York. Color photocopy.

RAINBOW NEON has generously assisted the realization of Tenderly/Gently through their sponsorship of the project.

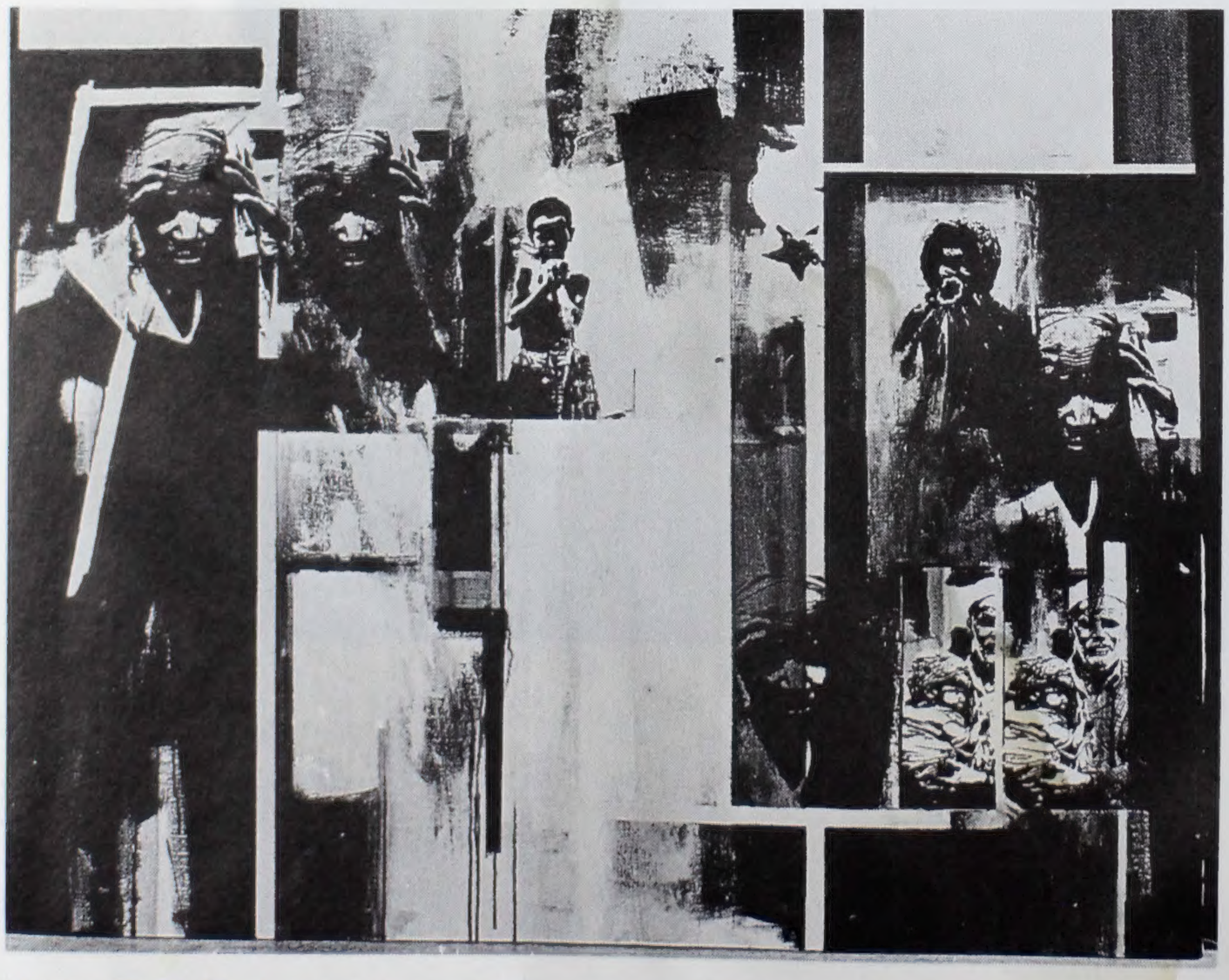
NIRMALA SHAN



Works and lives in Kuala Lumpur, Malaysia.

"All was not sweetness and light however. Political art is alive and well and living in Kuala Lumpur, so healthy indeed that two works were removed before the opening of the exhibition on the orders of 'high officials' as 'likely to cause offence'. Both were caricatures of Mrs. Thatcher in the guise of an Indonesian shadow puppet. The first, entitled Friends in Need, showed her, bare breasted, with President Reagan, between them a newspaper photograph of a dead baby, killed in the Libyan bombing. The other picture was a condemnation of our policy in South Africa. They were perhaps an unfortunate choice for a friendly get-together between Britain and Malaysia and might have endangered trade deals between the two countries, but the crucial point at issue was that of censorship. At least the abolition of censorship in this country in the 1960s was a step forward. Despite a row, Hans Haacke's condemnatory photographs of Herr Ludwig, the chocolate magnate of Cologne, were not removed from the walls of the Tate Gallery, nor was the satirical portrait of Mrs. Thatcher. Nirmala Shanmughalingam (Oxford Polytechnic, 1975-8) is a deeply compassionate artist, committed to exposing political cruelty and the plight of the defenceless, be it in Vietnam, Beirut or the homeless squatters of Kuala Lumpur. Her art is too uncomfortable to be popular, and hers is a lone voice crying in the wilderness."

Art Monthly, London, November, 1986.



Africa II' 1980, Acrylic. Collection of Ijah and John Willoughby.

TANG MUN KIT & WONG SHIH YAW

Live and work in Singapore.





Fighting Birds

"This installation titled 'Fighting Birds' is based on the concept of *audience participation*, whereby the public is invited during the *first stage* of the process to draw/paint 'a bird in the act of a fight, and the artist will do likewise'. The accumulated pieces will be used as material (together with a sculpture) for an installation piece that will reflect on the subtheme of Power.

During the second stage of the process, ie during the exhibition of the installation, viewer participation may be in the form of questionnaires and/or continuation of the 'painting game'.

The third stage of the process will involve the continuation of the 'painting game' during the touring component after ARX-1989 in Perth.

The philosophical aspect of this installation is thus a reflection of the human condition in a city environment, whereby the public participation can be from all walks of life, of any age, creed or colour. It is a manifestation of an individual's sense of power; power from one's own ego, will and faith. It can be looked upon as a vehicle for self-realisation; of one's own ability, strengths and weaknesses. Finally a case of the 'survival of the fittest!'

A message to all warmongers....."



Fighting Birds #3-1 to #3-10. 'Painting Game' drawings by both artists during 'training sessions'.

Tang Mun Kit and Wong Shih Yaw were artists-in-residence at the Western Australian College of Advanced Education Department of Art & Design, Mt. Lawley Campus, and the College's financial assistance is gratefully acknowledged.

The participation of Wong Shih Yaw in ARX-1989 has beenfunded by the Lee Foundation of Singapore