

Curatorial Statement

For the Yarra Public Art Billboard Program I propose to bring together visual artists and print makers from Melbourne, East Timor and Indonesia to create four new public works placing intercultural interpretations of industry in a context of dreams versus demands.

The Dreams of Industry and Innocence series will present a mélange of visual art forms juxtaposing themes of existential freedom, holism, and intentionality.

Drawing inspiration from the 7/11 site as both literal representation of industry and a laden metaphor for dreams, Dreams of Industry and Innocence explores industry across cultures, injecting vitality and imagination into the ubiquity of the 7/11 signification. It becomes a space of exchange that is more than merely economic, but a space that is illuminated by dreams, deeper understandings of difference and unique cultural understandings of the process and particulars of product placement, sale and supply. Poetic and precise moments of genuine connection to the everyday and imagined world will be exposed through a visual play that mediates the different constants that reveal, and intersect our everyday experiences and transactions across cultures.

Each artist will be assigned one billboard and invited to produce a newly commissioned work in the versus series; one series presented in 2015, a second in 2016. One billboard will interpret the mystification of dreams; the other will explore the constraints of demand. The versus series will be a playful public art demonstration of cross-cultural artistic expression presented through a sharing of ideas and artistic practices. The project strives to engage artists from across the Asia-Pacific region in a positive form of creative expression and cross-cultural dialogue.

Creative Team

Curator

Amanda Haskard (Melbourne)

Amanda Haskard is a curator and producer working in socially engaged practice. She has been working in the community arts and cultural development sector for the past 13 years across urban, regional and remote communities. Her career spans policy and program development, community engagement, festivals and programming.

She is the program producer at SIGNAL, City of Melbourne's creative arts studio for young people, where she has established a program model that brings artists and young people together to collaborate creatively. Amanda works independently on ANIMATISM, a project dedicated to artistic action and creative exchange between Melbourne and East Timor. She has a post-graduate qualification in Community Cultural Development and is currently undertaking a Master of Art Curatorship at the University of Melbourne.

Participating Artists

Tony Amaral (East Timor)

Tony Amaral is an East Timorese visual artist who grew up during the time of the Indonesian occupation. During the civil unrest in 2006 he took part in the peace campaign of posters and murals throughout Timor to help restore peace to the troubled country. In 2008 he was awarded a scholarship to study art at The National Art School in Sydney, Australia. He was the first Timorese artist to graduate from the National Art School completing a Bachelor of Fine Art in 2011. He was awarded the Chroma Prize for Painting in his final year.

He gave his first solo show in Dili in October 2011 called 'Dame ba rai nebe'e maka iha problema' 'Peace to this troubled land'. It was the first solo exhibition by a Timorese artist in Timor. The exhibition used mixed media and abstract collages with a focus on local newspaper cuttings and stencils. In 2012 he gave his first solo exhibition in Sydney At The Vanishing Point gallery in Newtown and was invited to participate in the 15th Asian Biennale in Bangladesh. Growing up in a country under occupation has had a profound influence on Tony, which he expresses through his art. His work hangs in the Presidential Palace in Dili, East Timor.

Kate Geck (Melbourne)

Kate Geck is a practising artist working across digital media, print, textiles, installation and sculpture. Her honours in Fine Art at QUT focused on character based interfaces within interactive total installation, and her MFA at RMIT researched sensory immersion in audiovisual installation. Her work considers themes of immediacy, overload and obliteration within the context of mediated experience. She has exhibited and performed across Australia, Japan, China, the US, UK and Europe since 2006. She has been the recipient of numerous national grants and international residencies for new work, including major funding from the City of Melbourne to run a 2-year, large scale AV project between artists in Osaka and Melbourne. She is also a resident artist at the Artful Dodgers Studios in Melbourne.

<http://www.kittykake.com/>

Djuwadi Ahwal (Indonesia)

Djuwadi Ahwal is an experimental printmaker who grew in Blora, Central Java, Indonesia. Interested in art since he was a young boy, he learned woodcarving when he was a teenager and continues to apply these traditional methods to his practice. In 1999 he became active with art collective Taring Padi and has been using art as a tool for political activism and social change ever since. Djuwadi's work has included woodcarvings, wood-cut printing, drawing, sculpture and performance art. He has been involved in festivals, social activist campaigns and collaborations internationally including Gang Festival (Sydney Australia 2008), Under After and In-between (Thailand 2010) Arte Moris and Gembel (Timor-Leste 2008-ongoing), the Crocodile Festival (Papua New Guinea 2011), Kulon Progo anti -iron mining and Padi anti-cement factor campaigns (Indonesia 2006-ongoing) and Festival Mata Air (Indonesia 2006-2010), Arte Publiku! (Timor-Leste) 2014.

<http://djuwadiprints.tumblr.com>

Joel Gailer (Melbourne)

Joel Gailer is a printmaker whose practice explores the visual culture of today and how these relate to printmaking. His work directs its focus to the world of print, highlighting our excessive and compliant consumption of printed media. Joel produces prints that possess a light-hearted reverence for printmaking and its relationship to mass production, media and print processes. Joel has exhibited extensively both in Australia and Internationally and was the 2014 recipient of the Fremantle Print Award.

Project Background

ANIMATISM: Creative Ideas and Artistic Action between Australia & East Timor

The proposed series will be presented as part of the ANIMATISM exchange program that supports creative ideas and artistic action between Australia and East Timor. The project advocates for creative ways to bring Australians and East Timorese together in partnership, deepening cross-cultural understanding across the Asia-Pacific region. ANIMATISM aims to extend its creative partnerships into Yogyakarta, Indonesia in 2015.

For the 2014 Gertrude Street Projection Festival, ANIMATISM developed a projection work exploring themes of diaspora and dreams, winning the Abercrombie Judges Award. The projection work sat nestled in a 20-metre mural on Young Street in Fitzroy, offering a contemporary re-visioning of the traditional Timorese textile Tais. ANIMATISM's projection was then taken to Dili and presented as part of Arte Publiku!, East Timor's inaugural public arts festival in August. The work was presented inside a re-purposed shipping container with accompanying works by Indonesian art collective Taring Padi.

The Dreams of Industry and Innocence series builds on the legacy of this creative partnership and creates further opportunities for new and exciting collaborations.

www.animatismart.com