



# ASIAN-AUSTRALIAN ART NOW: POSITIONING THE FIELD[S]

A GATHERING OF KEY ARTISTS, ARTS ADMINISTRATORS, WRITERS, THEORISTS AND CURATORS FROM AROUND THE COUNTRY IN AN OPEN WORKSHOP DISCUSSING WHAT CONSTITUTES ASIAN-AUSTRALIAN ART NOW.

**WHEN:** SATURDAY 27 - SUNDAY 28 SEPTEMBER 2008  
9.30AM ON BOTH DAYS

**VENUE:** GALLERY 4A  
181-187 HAY STREET  
HAYMARKET, NSW 2000

**PARTICIPATION FEE TO THE GENERAL PUBLIC \$20.00 for two days**

**REGISTRATIONS:** Gabrielle Ewington, [acaaa.acaaa@usyd.edu.au](mailto:acaaa.acaaa@usyd.edu.au)



**GALLERY4A**  
ASIA-AUSTRALIA ARTS CENTRE



Australian Government  
Australian Research Council

Organized by the Australian Centre for Asian Art & Archaeology, University of Sydney and Gallery 4 A, Sydney with the financial support of the ARC Asia-Pacific Asia Pacific Futures Research Network, the School of Letters, Art and Media of the University of Sydney, and Gallery 4A.

images: (left) John Young, z, 1967 (2008), digital print and oil on linen (Copyright permission from the South China Morning Post); (right) Rodney Glick, Everyone #9 (2008), carved wood

# ASIAN-AUSTRALIAN ART NOW: POSITIONING THE FIELD[S]

Open workshop to be held at Gallery 4A, 181-187 Hay Street, in Sydney on Saturday 27 and Sunday 28 of September 2008, starting at 9.30am on both days. Participation fee to the general public \$20.00  
REGISTRATIONS: Gabrielle Ewington, [acaaa.acaaa@usyd.edu.au](mailto:acaaa.acaaa@usyd.edu.au)

Organized by the Australian Centre for Asian Art & Archaeology, University of Sydney and Gallery 4 A, Sydney with the financial support of the ARC Asia-Pacific Futures Research Network, the School of Letters, Art and Media of the University of Sydney, and Gallery 4A.

This workshop will provide a forum for statement and debates by artists, art theorists, art administrators and curators on what constitutes Asian-Australian art. We will debate whether this kind of hyphenated naming and categorization has value, and if so of what kind? Should cultural identification, in current conditions of national and global art, be deferred as simply a situation of reference of art practice, whether of the artist or the theorizing and exhibiting agencies? There is an increasing body of work by Australian artists whose starting point is their own family links to different Asian cultures, and there are artists without such a background who increasingly work directly in Asian countries or with Asian references. These positions have resulted in a complex web of Asian and Australian encounters.

The workshop will be organized in four sessions with the confirmed speakers listed below.

## **Saturday 27 September**

### **Morning: Art Practice: Asian-Australian Artists**

Theme 1: Where do you locate your practice? Is your practice Asian-Australian or not, and for what reasons or because of what experiences?

Speakers include: Ah Xian, Gennady Liu, Yuji Sone, Suzann Victor, John Young,

### **Afternoon: Art Theory**

Theme 2: What notions and art world structures based on an imagined Australian 'national' facilitate an Asian-Australian art practice, and what impedes it?

Speakers include: Charles Green and Lyndell Brown, Cuong Le, Francis Maravillas, Djon Mundine, Nicholas Tsoutas

## **Sunday 28 September**

### **Morning: Art Practice: Australian Asian Artists**

Theme 3: Production methods, research and exhibition opportunities have shifted in your work to encompass a range of Asian networks. Are these Asian networks and references in your practice incidental or are they a deliberate effect to create an artistic space for you to work and for your work to be recognized?

Speakers include: Vernon Ah-Kee, Prapon Kumjim, Rodney Glick, Lindy Lee, Jamil Yamani.

### **Afternoon: Exhibition**

Theme 4: What difficulties impede or facilitate recognition of Asia-Australian art in current curatorial practice?

Speakers include: Alison Carroll, Christine Clark, Rachel Kent, Kim Machan

## **GALLERY4A**

ASIA-AUSTRALIA ARTS CENTRE

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Tuesday - Saturday, closed  
public holidays

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