

INTERNATIONAL PROGRAMS

ASIA-PACIFIC TRIENNIAL

INTRODUCTION

Staff in all sections of the Gallery were heavily involved in preparations for the opening of the first Asia-Pacific Triennial of Contemporary Art on 17 September. The transportation and registration aspects of the exhibition were the most complex the Gallery has ever undertaken. Registration staff worked with twelve countries and Hong Kong. Singapore Airlines gave particular assistance to the Gallery through a major contra arrangement and provision of a special aircraft. The Assistant Registrar, Mr Simon Elliott, did a particularly fine job on these arrangements, although the Registrar and other Registration staff were also extensively involved.

The Visitors Program, which involved 60 artists and critics from the region, was a very major co-ordination exercise undertaken by the Project Office and the Project Officer, Ms Christine Clark, should be especially commended for her work in this area as well as in co-ordinating all other aspects of the project, including financial payments.

The travel arrangements for the visitors were co-ordinated by the Executive Assistant, Foundation, Mrs Anna Roberts, who also co-ordinated the sponsorship arrangements for the project with the Deputy Director and Manager, International Programs. Also special mention should be made of the work on the entire project of the Assistant to the Deputy Director and Manager, International Programs, Ms Desley Bischoff.

The Public Program for the exhibition was very extensive and has involved all Education staff. This program is detailed in the Education section report which follows.

The Corporate Liaison Officer was in charge of the hospitality arrangements as well as the functions for the event (detailed later in this report).

The publication and design aspects of the exhibition, particularly the two major publications, have received great praise and the work of the publications and design staff should be specially mentioned here.

The Exhibitions section, Mr Joe Devilee, Mr Andrew Clark and temporary staff undertook the mammoth installation process and this was particularly well organised in advance in the logistics and staff area by Andrew Clark, although the Senior Exhibitions Officer, Joe Devilee was in charge of overseeing the design aspects of the project.

The promotion for this exhibition, as detailed in this report, clearly resulted in the most extensive national and international publicity the Gallery has ever received. This publicity is continuing as critical views begin to be written for journals here and overseas. The excellent work of the Promotions Officer, Ms Celestine Doyle, and her Assistant, Mr Robert Heather, should be noted.

The international Conference was clearly one of the highlights of the project. 450 delegates from the region including approximately 38 participants from the Asia Pacific region, were funded to speak at the Conference, mainly through the Department of Foreign Affairs and Trade Cultural Relations Branch. There were also speakers from India, the United Kingdom, the United States and a delegate from the GATE Foundation in the Netherlands. Delegates to the Conference came from all over Australia and the Gallery has been particularly commended for the intellectual quality and organisational excellence of the Conference.

There were a number of important visitors and events prior to the Triennial. On Thursday

16 September an Exhibitions Development Fund cocktail party was attended by representatives of the Fund and sponsors, Clarke and Kann, the Hon. the Premier, Mr Wayne Goss and Minister, Mr Dean Wells. The Minister for Foreign Affairs and Trade, Senator Gareth Evans made a special visit to the Gallery on Wednesday 15 September to view the exhibition, changing his flight arrangements in order to make a visit to the exhibition. Senator Evans met with artists and took particular interest in the art side of the exhibition. This was particularly useful given the Department of Foreign Affairs and Trade's financial contribution through the Visitors Program. Several of the Department of Foreign Affairs and Trade's Cultural Boards and Foundations were represented at the opening and the Australia-Indonesia Institute, under the chairmanship of Mr Richard Woolcott, held a special day meeting at the Gallery on Thursday 16 September at which the Chairman and the Deputy Director and Manager, International Programs spoke at the luncheon.

It was a particular pleasure for the Gallery that His Excellency, Mr Sabam Pandapotan Siagian, Ambassador for Indonesia, agreed to unveil the work by the great Indonesian painter, Affandi, at the media preview and also spoke at the official opening. The Affandi painting is now hanging in the International Collection in Gallery 10.

The official opening of the exhibition was attended by many distinguished representatives from throughout Australia and overseas. These included the Director of the Hara Museum in Tokyo, Mr Toshio Hara, and the Director of the Museum of Contemporary Art in Sydney, Mr Leon Paroissien and representatives from every Australian State Gallery and major art institutions. Also attending the official opening were former Australian Ambassadors, Mr Michael Wilson and Professor Hugh Dunn and the head of the Department of Foreign Affairs and Trade Cultural Relations Branch, Mr David Ambrose and the Director of the Australia-China Council, Dr Sally Anderson. Senior representatives from the Australia Council included the General Manager, Mr Max Bourke and Director of the Visual Arts/Craft Board, Mr Noel Frankham.

The funding and budget arrangements for this exhibition are currently being finalised. However, apart from the major overrun in the packaging cost of the Japanese component of the exhibition, which was beyond the Gallery's control, in most areas the exhibition looks as if it will come in under budget or on budget. There have been some significant savings for example, in the larger number of delegates registered for the Conference and in the good sales of the book and catalogue thus far. The final financial position will be available as soon as possible.

The announcement by the Myer Foundation and Mr Michael Myer of their contribution of \$150,000 each for acquisitions from the Triennial, made at the media preview, brought the sponsorship received for the Asia-Pacific Triennial to well over one million dollars (\$1,173,000 in cash plus Singapore Airlines contra of approximately \$100,000 and University of Queensland Press contra of \$60,000). This is the largest amount of sponsorship the Gallery has ever received for a single project. The sponsorship is in the main made up of: Exhibitions Development Fund, Australia Council, Myer Foundation and Michael Myer, the Department of Foreign Affairs and Trade through the Cultural Relations Branch Visitors Program, Singapore Airlines contra, the Queensland Government through a special grant of \$100,000, University of Queensland Press contra and individual country component grants from the three commercial sponsors, Clarke and Kann, Gadens Ridgeway, and Corrs, Chambers, Westgarth.

PROJECT OFFICE

Visitors program

The Gallery officially hosted the visits of approximately 60 artists and critics for the Asia

Pacific. The majority of these artists and critics visited other venues both inter and intra state. The Project Office coordinated all the itineraries in liaison with the other venues. This included ensuring there was a host person to meet all visitors at the airport, accommodation arrangements for each visitor and fees paid to the participants accordingly.

Activities at these other venues included participation in: art forums at the Australian Centre for Contemporary Art, Melbourne; workshops at the Queensland College of Art interacting with college students and staff; residencies at Artspace Sydney, Tasmanian School of Art, Hobart and the Canberra Contemporary Art Space; guest speaker programs, including regional centres, at numerous universities and art institutes.

Asia-Pacific Triennial Data Base

Details regarding the visiting artist and art critics Australian itineraries and personal requirements (eg. religious restrictions) were entered onto the Asia-Pacific Triennial data base. Each visitor received a copy of their Australian itineraries, prior to their arrival in Australia. These itineraries included all travel details, their official commitments, visits to other interstate and intrastate venues and contact people at each venue.

Staff working on the Triennial could easily access needed information regarding all visitors through the data base.

Liaison with visitors

The Project Office was responsible for answering all queries of the official visitors. This included ensuring all visitors were met at the airport, had transport to all official commitments and had transport to the airport for their return journey (maintaining the buddy program). All administrative tasks, including payments and photography identification, medical needs and general queries were directed through the Project Office. Members of the Project Team also assisted with the organisation of the artists talks.

Photographic Material

The Project Office was responsible for establishing photographic material available for promotional use and lecture programs.

Professional Development Placements

Ms Judy Kean, Director, 24 Hr Art, Northern Territory Centre for Contemporary Art, funded by an Australian Council personal development grant and Ms Treena Hopewell, Administrative Assistant ARX 3, funded by the Western Australian Department for the Arts completed the second part of their placements for the Asia-Pacific Triennial. Both professional interns assisted the installation artists and the exhibition crew with installation of the artworks.

REGISTRATION

The Registration Section arranged and took delivery of all the art works included in the exhibition as follows:

Indonesia, Korea, Japan, Singapore, Philippines and Thailand (1 September); New Zealand (3 September); Malaysia (8 September); China and Papua New Guinea (10 September).

The section arranged the transfer of the over 150 crate consignment, from the various countries, through Singapore to Brisbane. This required constant liaison from the section

with twelve freight agents as well as airline staff and our insurance broker.

The Assistant Registrar travelled to Singapore (29-31 August) to oversee the consolidation and transfer of the consignments on the special Singapore Airlines aircraft to Brisbane.

The section liaised with both Australian Customs and Australian Quarantine regarding the importation of the works. Quarantine came to the Gallery for three inspections of the works during the unpacking and were satisfied with the way the Gallery had handled the importation of the exhibition.

Unpacking of the works was carried out under registration supervision from 2-14 September.

The section continues to process paperwork, issue receipts and authorise payments.

EXHIBITIONS

Preparation

Prior to the arrival of the art works, Exhibitions staff were involved in extensive planning, including corresponding with most of the installation artists to consult with them regarding space allocation and any logistical problems in installing their work, and to establish exactly what materials should be ordered to install the exhibition. The consultative process achieved through this correspondence proved to be so successful that only one artist requested a change of space and this change was easily accommodated.

The Exhibitions model room, located in the Education Section on Level 2, became the centre of activity during the lead-up to the opening of the exhibition. The availability of the model to all staff proved to be very helpful, particularly for Promotions staff who utilised it to explain the scale and diversity of the exhibition to representatives of the media.

Demount of Galleries

The scale of the exhibition required a considerable number of galleries to be demounted. To facilitate this process, a schedule was compiled in consultation with Registration staff. In addition to the removal of art works, a re-arrangement of nearly all the temporary walls was required. The Queensland Cultural Centre Trust painters were involved in refurbishing the exhibition spaces during this period.

Installation

The majority of the art works arrived on 1 September. These were unpacked to schedule to allow installation artists access to their works upon their arrival. Considerable pre-planning enabled a relatively smooth installation. The initial assessment by the Exhibitions Section of the complexity of individual artist's projects defined the arrival time of each artist.

An installation schedule was developed to maximise resources in terms of assistant labour for each installation artist, while providing for the non-installation art works to be installed on a gallery by gallery basis.

The pre-ordering of artists' materials allowed the artist to commence construction of their installations immediately upon arrival. The feed-back to Gallery staff on the way in which this was handled was very positive.

Additional staff and volunteers

Due to the scale and complexity of the project, the existing resource of pooled attendant staff was inadequate to handle the project. To overcome this problem, the Exhibitions Section, through the Gallery, employed five casual staff to assist with the installation. Two of these staff, Paul Sekava and Michael Barnett, were involved in working directly with the

Exhibitions staff, assisting with the ordering of materials and design and support for the exhibition. These staff were also involved in liaising with the artists to establish day to day requirements. The other temporary staff were involved with the installation of the exhibition, in particular, assisting artists manufacturing their installations.

This temporary staff resource proved to be invaluable during the installation period. The Section foresees major cost-saving advantages for the Gallery through this style of workforce. The cost of employing a casual worker is about half the cost of having an attendant work on a rostered day off.

The Exhibitions Section was grateful for the additional support of both art students from the Queensland College of Art and fellow professional staff who donated their time to assist with the installation of this exhibition.

WORKSHOP

Workshop staff were extensively involved in the installation of the Asia-Pacific Triennial of Contemporary Art. Prior to the exhibition's arrival, staff were engaged in the placement of temporary walls to the specifications of the Exhibitions staff. They also prepared the 'The House of Death' room for Kungyu Liew. This room, due to the complex requirements imposed by the Health and Safety Act, was a time consuming project. All materials utilised within the space had to be fire resistant to enable the incense to burn continuously throughout the three months of the Triennial period.

Upon arrival of the artists, Workshop staff provided the infrastructure to enable the artists to create their works. This also involved Workshop staff liaising with Exhibitions staff and the artists to devise the most effective solutions to accommodate the artists' aims.

PUBLICATIONS

The publications program for this exhibition has been conceived as a major component to the exhibition and included an important book and full colour catalogue.

Asia-Pacific Triennial Book

The book "Tradition and Change: Contemporary Art of Asia and the Pacific" with contributions by distinguished scholars from throughout the region was received from the publishers, University of Queensland Press, in time for the media launch, opening of the exhibition on Friday 17 September 1993, and conference for which it formed a part of the package provided to attendees (over 400 copies sold to date through the Conference). Borrowed material including colour transparencies is currently being returned to contributors in the fourteen countries included in the book, artists represented and international agents. Several international speakers at the Conference noted that the book is the first of its kind to treat the contemporary art of the region and that the book fills a major scholarly gap in the field.

Asia-Pacific Triennial Catalogue

120 pages, 102 full colour illustrations. Nearly 800 copies have been sold to date. The publications staff of Publications Officer, Mrs Janet Hogan and Publications Assistant, Ms Catherine Spedding, together with external editor, Ms Suzanne Grano worked with the Deputy Director and Manager, International Programs on finalising this publication. All edited manuscripts were returned to contributors for checking and approval. Outstanding texts and illustrations were received, including the entire Malaysian contribution at a very late stage, foreword, final sponsors list, introduction, selection process, acknowledgements, and the catalogue of works and captions were compiled. These manuscripts were edited, coded and typeset; galleys were proofread and corrected; design, layout, colour separation were supervised and co-ordinated; colour proofs, page proofs and final blue prints were checked and corrected; printing and binding were completed. The catalogue was received in time for stocking of the shop, and for the media launch and opening of the exhibition on

Friday 17 September.

Cataloguing-In-Publication data was obtained from the Australian National Library for inclusion.

The catalogue was designed by the Queensland Art Gallery Designer, Elliott Murray who also undertook general design of the exhibitions logo and didactics and design components.

Supplement: Installations and Performances

Photography of installations and performances to be included in the planned 16 page black and white supplement of the catalogue was undertaken by Richard Stringer and illustrations were selected. Updating of information in association with artists was undertaken, compilation of captions completed, captions typeset and design mockup undertaken. A leaflet that can be exchanged for the supplement was compiled and printed and is being inserted in the catalogues distributed/sold prior to availability of the supplement.

INTERNATIONAL CONFERENCE

The major international Conference, conducted in association with Griffith University's Centre for the Study of Australia Asia Relations, was fully subscribed with 450 participants. The Conference was held in the Cultural Centre Auditorium and all sessions were well attended. The Conference has been acknowledged as one of the most dynamic arts Conferences held in Australia.

The Gallery has received particularly commendations from those who attended for the organisational aspects and the program. The Conference looks, at this point, as if it will make a profit and be self-supporting. The Conference was not intended to be profit making and was in fact one of the major intellectual undertakings of the Gallery in relation to the Asia-Pacific Triennial. A number of very important issues were opened up for future debates. Generally all speakers were emphatically in favour of the Triennial concept.

The distinguished critics' session on the Monday provided some very interesting feedback for future Triennials but again the critics praised the Gallery for its efforts in organising the project. Mr Toshio Hara, Director of the Hara Museum of Contemporary Art, for example quoted the Gallery's commitment to the non-Euroamericentric vision in art exchanges for the region and Ms Geeta Kapur from India publicly commended the Gallery for an important international initiative. A full report on the Conference is being prepared.

PROMOTIONS

The publicity campaign for the exhibition has been the most complex and diverse yet undertaken, given the range of target audiences: Australian and international arts media, ethnic communities, embassies, consulates and posts, national and international general media etc.

Promotions Officer compiled copy for the exhibition poster/flier (45,000 print run) and liaised with the Designer for its production. Fliers were sent to all media.

Promotions Officer prepared copy for sponsorship banners and liaised with Designer.

Promotions Officer and Promotions Assistant compiled mailing lists from a variety of sources (to artists, arts organisations, environmental organisations etc) and distributed plastic bags and fliers for Junyee's installation. These were sent to selected media and a media release written by Promotions Assistant was distributed. The story was picked up by United Press International and distributed on their international network with a photograph supplied by The Courier-Mail.

Several media advisories were distributed during the week prior to the opening (installation

artists; the opening; the media preview; Senator Gareth Evan's visit).

Promotions Assistant wrote country specific media releases which were distributed in a kit to relevant ethnic media, international media correspondents and news services, magazines and posts and high commissions and embassies and consulates in Australia.

Jonathan Bogais interviewed the Deputy Director and Manager, International Programs for The Art Newspaper.

Much work was done, both prior to the opening and during the opening days to organise and facilitate feature stories, reviews, filming/photographs and interviews. Promotions Officer organised the visit to Brisbane and conference attendance of several interstate media. Among the articles which will result from these and other writers' visits are: Peter Hill plans to submit articles to The Guardian and Flash Art among other international publications and will write the review for Asian Art News which is planning a 12 page feature on the exhibition (They plan to send a copy of that issue to all conference delegates); Alan Goodall will write features for Tomadachi magazine and the Japan Times; Linda Wallace will submit features to the Higher Education Supplement of The Australian and Art and Text; Joanna Mendelssohn will write for the Bulletin and for Artlink, which will put a news article in their upcoming issue and a major feature in the following issue; Natalie King plans to write for the new international art magazine World Art; Jo Holder will write for Photofile; Malaysian journalist Lida Keh will write for the Malaysian Star and other overseas magazines; Mary Lou Jelbart, Sightings, Radio National attended the conference and interviewed many artists and other visitors for a program dedicated to the exhibition;

Promotions Officer organised the live to air program Australia Talks Back - interview by Sandy McCutcheon with Alison Carroll, Jim Supangkat and Kanaga Sabapathy; and the segment on Radio National's Religious Program - interviews with artists and experts by Florence Spurling.

Traudi Allen from Radio Australia interviewed many of the artists and other regional visitors for a series of segments to be broadcast into the region.

SBS sent a film crew to Brisbane the week of the opening for a feature on Dateline; a Today Show, Channel 9 reporter and crew spent a day filming the exhibition for a segment on the morning of the exhibition's opening. ABC TV news film crew spent a day filming and their news coverage went to air nationally the night of the opening. They also did a long segment for broadcast on ATVI, the ABC's station broadcast into the Asia-Pacific region and will be used by an official delegation to Malaysia. The Ernie and Denise Show, Channel 9 interviewed the Deputy Director & Manager, International Programs and filmed the exhibition.

A journalist and photographer from the Department of Foreign Affairs and Trade spent several days prior to the opening photographing and interviewing artists and Gallery staff. These photographs will be distributed to media in the represented countries.

The media preview was acclaimed as a major success. A team of Gallery staff were extremely helpful in providing assistance at the preview and in supervising film crews. A comprehensive media kit was written and compiled by the Promotions Officer and Promotions Assistant, including order of proceedings; media releases on the exhibition, the Myer gift, the Affandi loan; exhibition background information; list and background information on artists available for interview; background on funding; flier; sponsors' media release; opening speech by the Chairman and the Premier.

Promotions Officer liaised with the Cultural Attache of the Embassy of the Republic of Indonesia for the visit of the Indonesian Ambassador - organised transport, the unveiling etc.

Promotions Officer wrote meeting note and speech notes for the Premier; speech notes for the Chairman for the Japanese function (16 September), media preview, and opening; speech notes for Mr Max Bourke; acknowledgments for the Director.

Publicity since the last report includes:

Asian Studies Review	July/August 1993
Asian Art News	July/August 1993
Focus (Office of Multicultural Affairs)	July 1993
Tourism Brisbane	August 1993
Craft Arts International	Issue 28 1993
Asia '93 (program of Asia Week)	12 August 1993
Scorch Magazine	August 1993
The Courier-Mail (Scene and Heard)	26 August 1993
Art Monthly	September 1993
Queensland Pride	September 1993
Vogue Australia	September 1993
Qld Community Arts Network Bulletin	September 1993
Burn	September 1993
AICOM National Newsletter	September 1993
Philippine Community News	September 1993
Art Almanac	September 1993
Art & Asia-Pacific	September 1993
Tourism Brisbane	September 1993
GRID (Canberra Contemporary Art Space	
Newsletter	September 1993
MOCA Bulletin	September 1993
Brisbane Accent	September 1993
Weekend Independent	3 September 1993
The Sunday Mail (colour feature)	5 September 1993
The Courier-Mail	6 September 1993
The Australian (Melba)	7 September 1993
The Courier-Mail	8 September 1993
The Courier-Mail (Critic's Choice)	9 September 1993
Brisbane Review	9 September 1993
ABC regional Qld arts program (interview with Deputy Director.	
	10 September 1993
Weekend Australian (colour feature)	11 September 1993
Warana Program, The Sunday Mail	12 September 1993
Sunshine Coast Daily	13 September 1993
ABC Regional Radio (interview with Deputy Director)	
	13 September 1993
Radio Australia (interview with Director)	14 September 1993
Time Off	15 September 1993
Cairns Post	15 September 1993
Tweed Daily News	15 September 1993
The Courier-Mail	16 September 1993
The Australian	16 September 1993
Southern News	16 September 1993
The Brisbane Review	16 September 1993
Dateline, SBS TV	16 September 1993
Today Show, Channel 9	17 September 1993
ABC FM News (interview with Director)	17 September 1993
Weekend Independent	17 September 1993
ABC TV news (national)	17 September 1993
Channel 10 news	17 September 1993

The Chinese Herald	18 September 1993
The Courier-Mail	18 September 1993
The Courier-Mail	18 September 1993
The Sunday Mail	19 September 1993
The Sunday Mail (editorial)	19 September 1993
The Sunday-Mail	19 September 1993
The Sunday-Mail	19 September 1993
The Sunday-Mail (social)	19 September 1993
The Sun-Herald	19 September 1993
The Sun-Herald	19 September 1993
Arts National, ABC Radio National (interview with Deputy Director)	20 September 1993
Australia Talks Back, Radio National	21 September 1993
Sightings, Radio National	21 September 1993
The Courier-Mail (social)	21 September 1993
The Courier-Mail (The Good Life)	21 September 1993
Sydney Morning Herald	23 September 1993
City News (social)	23 September 1993
Religious Program, Radio National	24 September 1993
Late Edition (interview with Senior Education Officer)	24 September 1993
The Australian	24 September 1993
The Courier-Mail (Femail)	24 September 1993
The Courier-Mail (review)	24 September 1993
The Courier-Mail (letters to editor)	25 September 1993
The Sydney Morning Herald (review)	25 September 1993
The Sun Herald (letters to Editor)	26 September 1993

A comprehensive local, national and international advertising campaign has been implemented, with particular emphasis on the contemporary art publications.

Advertisements for the exhibition, featuring reference to the book and conference have been placed in Eycline, Brisbane Chinese Community News, MOCA Bulletin, Artlink, Periphery, Agenda, Craftlink, Art Monthly, Brisbane International Film Festival program, Art and Text, Art New Zealand, Tourism Brisbane, Warana Program distributed in the Sunday Mail and through tourist and other outlets, Asian Art News, Queensland Backpackers Guide, Flashart, Museum National, Photofile, the Asia Week program, Art and Asia Pacific, Craft Arts, State of the Art.

An advertisement for the conference was placed in The Australian (21 August 1993)

A local campaign for public program events, particularly over the opening weekend was implemented. Promotions Officer compiled copy, booked advertisements and liaised with designer for advertisements in The Courier-Mail, The Sunday Mail, Time Off, Rave and the Weekend Independent.

A four page supplement was organised in The Brisbane Review, which is Brisbane's major arts and entertainment publication. Copy for articles, and background material for interviews was provided for the supplement, including a full calendar of events throughout the duration of the Triennial. Images were both supplied and taken by the paper's photographer.

Promotions Assistant wrote and distributed media release regarding the exhibition film program, Family Sundays and performance programs.

EDUCATION

The Education program for this exhibition is extensive and concentrates on explaining a complex exhibition of unfamiliar material to a general Australian public.

Volunteer Guides

Training sessions for Volunteer Guides during the report period concentrated upon preparation for involvement with the exhibition The First Asia-Pacific Triennial of Contemporary Art 1993.

The Senior Education Officer dealt with artists and artworks from Thailand, Malaysia, Indonesia and Japan on 14/16 August. Photographs taken while visiting some of these countries as liaison with the Australian Broadcasting Corporation documentary team were used to place artworks in a relative context. Education Officer, Rhana Devenport dealt with the art and artists from Vietnam and Hong Kong in these training sessions.

Education Officer, David Burnett adopted a similar approach in conducting the training session on 28/30 August. Art and artists from The Philippines and Australia were the focus.

On 11/13 September, Education Officer, Julie Lloyd provided information on art and artists from Korea and Singapore. The Senior Education Officer presented a training session on guiding strategies and thematic approaches for dealing with the exhibition and its content.

Exhibition Support

Education Section staff prepared text for didactic panels to address countries included in the exhibition.

The Senior Education Officer prepared a script for a brief introductory video related to the concept of the exhibition and its content. The production is now complete and screening continuously in the Lecture Theatre.

The Senior Education Officer assembled appropriate audio-visual and print material for incorporation in a Visitors' Lounge located in the public reading area of the Gallery Library.

An initial meeting involving the Senior Education Officer, Community Liaison Officer, Manager, Public Programs and Deputy Director and Manager of International Programs on 19 August was followed by a meeting with community representatives on 1 September to develop an 'Open Day' for cultural groups whose nations are incorporated in the Asia-Pacific Triennial. The event is scheduled for early November.

Education Officer, David Burnett, produced an information flyer and arranged distribution of plastic garbage bags for the implementation of City things, the rubbish installation project by artist Junyee from the Philippines.

Education Officer, Elizabeth Bates, arranged a meeting on 31 August to organise translators/interpreters for the Asia-Pacific Triennial Conference and for artists' talks.

Education Officer, David Burnett arranged audio-visual requirements for exhibiting artists in the Asia-Pacific Triennial.

Education Officer, Julie Lloyd was Conference Co-ordinator for the international conference Identity, Tradition and Change conducted from Friday 17 September to Monday 20 September.

The Senior Education Officer participated in a live-to-air interview with Anna Reynolds on ABC Radio on 24 September.

Education Section staff were involved in the 'buddy system' attending to interests and needs of artists visiting for the Asia-Pacific Triennial.

Education Officers, Rhana Devenport and David Burnett, attended the Artists' Camp associated with the Asia-Pacific Triennial at Bangalow Palms.

Lectures, Artist Talks

17-20 September: Education Officer, Elizabeth Bates co-ordinated the presentation of 37 artist talks by artists exhibiting in the Asia-Pacific Triennial.

22 September: Lecture by Professor Soedarso on Wayang Purwa: Indonesia's shadow puppet play. Attendance: 45

Performance Program

17 September: A Program of performance was organised by Education Officer, Rhana Devenport, to support the media preview and official opening of the Asia-Pacific Triennial. Darren Williams played didgeridoo; Michelle Walsh and Stephen Emmerson played violin and piano (Asia-Pacific Contemporary Composer Series) and Francis Gilfedder and Michael Cummings played percussion. Dances were performed by the Cultural Association of Filipino Australian Dancers; Besena - a Papua New Guinea dance troupe; and the Warana Indonesian Dancers.

ABC DOCUMENTARY

The Senior Education Officer and Education Officer, David Burnett, worked with Mr Henry Prokop on the ABC documentary which will be completed for national and international distribution.

CORPORATE LIAISON

The official aspects of the Asian-Pacific Triennial opening included road closures advertisements advising of road closures, distribution of advice slips of the changed traffic conditions applying on 17 September through the Queensland Art Gallery and Queensland Performing Arts Trust car parks, organising the supply of plants, electricity and other services to the underpass, high pressure cleaning of the underpass and police assistance with traffic control. A small order of proceedings was printed for distribution on the night.

The Artist's Common Room was set up at 75 Grey Street and Ms Jan Shaw was employed to operate this facility. Organising this facility was time consuming but not an expensive exercise and its availability was appreciated by our international guests.

The provision of the Visitors kits was also appreciated by those who attended. The 'Buddies' managed to meet all the flights, take visitors to the common room, their accommodation and shopping. This warm welcoming met with high praise from the visitors.

The Exhibitions Development Fund function held on 16 September was well received by those who attended. The guests included the Premier and the Hon Dean Wells, the Japan Consul, representatives of Clarke & Kann, sponsors of the Japan segment of the exhibition.

The media preview held in the Stanley Street Underpass was attended by approximately 600 guests. These included media representatives, both local and interstate, conference speakers and delegates and sponsors. After the media preview His Excellency, the Indonesian Ambassador unveiled the Affandi painting on loan to the Gallery for the duration of the exhibition. Lunch was served in the Sculpture Courtyard.

The official opening of the Triennial was held on Friday 17 September and was opened by the Hon. the Premier of Queensland, Mr Wayne K. Goss, MLA. The official party consisted of the Chairman of Trustees, the Director, Mr Max Bourke, General Manager, Australia

Council, and His Excellency, the Indonesian Ambassador. Following the proceedings and some entertainment in the underpass guests (approx. 1800) moved into the Gallery to view the exhibition. Distribution of food and beverage took place from several locations and these ensured adequate refreshments without a crush. Later a stir fry was served in the sculpture courtyard. Entertainment and performance continued throughout the evening until the Gallery closed just after 10.00pm.

A night of performance and artists' talks was held on 19 September. This was attended by around 500 guests who warmly appreciated the opportunity to participate in these events.

Artist's Camp

The change of venue for the artist's camp from Stradbroke Island was necessitated by Oodgeroo Noonucal's death. After numerous telephone calls a decision was made to visit Bangalow Palms Resort near Byron Bay. This venue proved most satisfactory with visitors housed in individual huts set amongst beautiful gardens of Australian native plants.

All artists who attended the camp were delighted to have this opportunity for interaction and news has travelled back from the southern states that the way in which the visitors were looked after during their visit to the Queensland Art Gallery has set a very high standard.

CONSERVATION

Information was sought regarding potential effects of methyl bromide fumigation on contemporary art pieces.

Conservation treatment was carried out on works damaged in transit:

Nunalucio ALVARADO

Land not bullets

- flatten folds, strip line lower edge, install

Mathias KAUAGE

Balus (aeroplane)

- stabilise splits, fill and inpaint, back and reframe

Julie LLUCH

Doxology (standing figure)

- repair breaks, fill and inpaint

Dede Eri SUPRIA

In the concrete jungle

- repair puncture, fill and inpaint

Jo NALO

The beauty and the danger of the man of war jellyfish

- repair split to facilitate tensioning

Stretcher frames were constructed and fitted for 13 paintings:

3 x Petyarre, 2 x Ding Yi, 2 x Yu You Han, 2 x Sun Liang, 2 x Joe Nalo, 2 x Vasan Sitthiket

Paper and plastic wrappings adhered to paint films were removed from paintings by Egai Fernandez, Srihardi Sudarsono, Affandi, Vincent Leow and Vasan Sitthiket.

Srihardi Sudarsono was supplied with materials to rework the surface of his paintings series The long journey. Conservators were involved with installing and framing the work.

Works on paper in The Asia Pacific Triennial requiring conservation attention were:

Irene CHOU

Untitled I and Untitled II

- flattened, mounted and framed (frames made here)

Chew TENG BENG

Coralscape series - 1

- repair tear, retrieve detached pieces

Chew TENG BENG

Coralscape series - 3

- dismantle and clear box frame, retrieve detached pieces

Mr Li LEI

4 prints hinged, matted and framed

Mr Shen HAOPENG

Again born A series No 60-6 and No. 60-9

- Flattened

Prawat LAUCHERON

The four elements

- secure edges of prints involved in installation

Brenda FAJARDO

Cards of Life - women's series 1993

Nine works hinged to mountboard and framed

Anne NOBLE

In the presence of angels

Twelve photographs framed. Two sheets of text mounted and framed

LIBRARY

Opportunities provided by the Triennial and associated activities for meeting with artists and critics from the Asian and Pacific region will assist with the further development of the Asia-Pacific Triennial Collection. Considerable follow up of contacts and resources is now required.

The Public Reading Room has become the Asia-Pacific Triennial Visitors' Lounge with books, catalogues, videos, audio cassettes and magazines available for public use.

Files on artists not represented in the 1993 Triennial have been relocated to the Library from the Project Area.

PHOTOGRAPHY

Photographs were taken of the artists in the Gallery during the installation phase of the exhibition, of the media preview and at the opening and conference. Promotional and lecture slides were produced.

Assistance was given in stretching canvases for the Asia Pacific Triennial and in exhibition framing and hanging.