

THE EXHIBITION

From 18 September until 5 December 1993, the Asia-Pacific Triennial of Contemporary Art will dominate the Queensland Art Gallery's display spaces.

Around 200 works by 77 artists will be displayed in seven Galleries, the Water Mall, Sculpture Courtyards and Plaza areas. The range of work includes painting, sculpture, printmaking, photography, performance and installation art.

The exhibition will be striking in its diversity, illustrating the unique fusion that has occurred between the national cultures and western influences and ideas. Important social and cultural issues have emerged among the themes treated by artists represented, such as national and cultural identity, tradition and change within rapidly expanding and diversifying economies, the role of women, religious and spiritual values, urbanisation and the ecology.

In terms of its size and of the diversity of the work included, the Triennial is the most complex exhibition project ever undertaken by the Gallery.

An outstanding feature of the Triennial is the emphasis placed on installation and performance by some artists.

Installation art involves the transformation of a specific space using an often limitless range of materials and technologies. For many artists in the Triennial, their communication through installation is extended through performance. These events often incorporate the transient elements of time, sound and physical movement. Following are some examples of installation and performance work in the Triennial.

INSTALLATIONS

The work of the two Japanese artists Shigeo Toya and Tsuguo Yanai incorporate monumental sculptural forms that literally surround and dominate the viewer - Toya's concentration on savagely hewn timber offers a dynamic contrast to Yanai's poetic towers of hemp fibre.

Roberto Villanueva and Junyee's installations voice different responses to the current environmental concerns confronting The Philippines. Junyee's work confronts the crucial issue of massive environmental pollution through surprising materials. Villanueva constructs installations from materials found in his natural environment, his art attempts to restore the communal function of art and acquires a shamanic aura. The source of its powerful energy is drawn from ancient but continuing community symbols, rituals and traditions among the animist ethnic groups.

Thai artist Kamol Phaosavasdi's work, to be sited in and around the Gallery's central Water Mall, continues the visual discourse of ecological issues. Kamol acknowledges the physical and symbolic dynamics of particular sites while incorporating natural and found materials in his expansive installations.

PERFORMANCES

For many artists in the Triennial, the sensibilities, concepts and issues explored in their installations are extended and physicalised through the medium of performance.

Korean artist Lee Bull is the only artist selected in the Triennial whose work focuses solely on performance. As a sculptor, installation and performance artist, she pursues feminist issues using materials and traditional imagery with a satirical edge of parody, humour and irony.

Working from an international perspective, Hong Kong artist Choi Yan-Chi incorporates the movements of a dancer in her evocative and conceptually provocative installation 'Drowned III' which features fish tanks, water, fish and books.

Indonesian artist Heri Dono works with equal ease and powerful expression in an astonishing array of mediums and materials, including performance, sound, costume, paint and installation. His performances draw on the rich and vital traditions of music, dance and wayang legends (ancient, folkloric legends often presented through shadow plays).

S. Chandrasekaran explores the spiritual traditions of traditional Singaporean culture. The myths and symbolism of Hindu religion lie at the heart of his installations. The ethereal and theatrical presence of these works is attenuated by the physical involvement of the artist himself.

SELECTION PROCESS

A National Advisory Committee was established in 1991 to oversee the organisation and selection process for the first Triennial.

The National Advisory Committee members are:

Mr Doug Hall, Director, Queensland Art Gallery

Dr Caroline Turner, Deputy Director and Manager of International Programs, Queensland Art Gallery

Ms Alison Carroll, Visual Arts Consultant, Asialink, Melbourne

Mr Neil Manton, Director, South East Asia and the Pacific, Department of Foreign Affairs and Trade (Cultural Relations Branch), Canberra

Mr David Williams, Director, Canberra School of Arts.

Throughout the past two and a half years members of the Triennial National Advisory Committee and exhibition curators have travelled throughout all the participating countries in the region meeting with artists and surveying current art trends. Their work was greatly facilitated in each country by local experts, art schools, museums and galleries. The invaluable assistance received from these local advisers helped the Committee to clearly articulate the objectives of the Triennial.

Visits by Australian Selectors:

CHINA

October 1991, Doug Hall

May 1992, Clare Williamson (Associate Curator, Prints, Drawings & Photographs, Queensland Art Gallery)

Places visited: Shanghai, Hangzhou

Acknowledgments and local contacts: Ni Wen Xiang, Vice-Section Chief, Shanghai Foreign Affairs Office; Zhou Chang Jiang, Vice-Director, Shanghai Oil Painting and Sculpture Research Institute.

HONG KONG

May 1991, Anne Kirker (Curator, Prints, Drawings & Photographs, Queensland Art Gallery)

INDONESIA

November 1991, Doug Hall, Alison Carroll, David Williams, Caroline Turner;

July 1992, David Williams, Caroline Turner, Robyn Bondfield (Regional Services Co-ordinator, Queensland Art Gallery).

Places visited: Bali (Ubud, Denpasar), Yogyakarta, Solo City, Bandung, Jakarta.

Acknowledgments and local contacts: Professor Soedarso Sp.; Jim Supangkat; the late Dr Sanento Yuliman; Professor But Muchtar, Rector, Institute Seni Indonesia; Yogyakarta (ISI) Wagiono, Dean, Art and Design, Jakarta Institute of Arts (IKJ); Iman Buchori, Dean, Faculty Art and Design, Institut Teknologi, Bandung (ITB).

JAPAN

May 1991, Anne Kirker

September 1991 and 1992, Doug Hall

Places visited: Tokyo, Kyoto, Saitama, Fukuoka.

Acknowledgments and local contacts: Mr Masayoshi Homma; Toshio Hara, Director, Hara Museum of Contemporary Art; Takeshi Kanazawa, Assistant Director, Hara Museum of Contemporary Art.

SOUTH KOREA

September 1991 and 1992, Doug Hall.

Places visited: Seoul

Acknowledgments and local contacts: Professor Young Bang Lim, Director, the National Museum of Contemporary Art.

MALAYSIA

Kuala Lumpur was the location for the off-shore National Advisory Committee meeting in November 1991.

March 1991, Joe Devilee (Exhibitions Officer, Queensland Art Gallery)

November 1991, Doug Hall, Alison Carroll, Caroline Turner, David Williams, Joe Devilee

July 1992, David Williams, Neil Manton, Caroline Turner.

Places visited: Kuala Lumpur, Penang

Acknowledgments and local contacts: Wairah Mazurki, Acting Director, National Gallery of Malaysia; Redza Piyadasa; Yeoh Jin Leng.

NEW ZEALAND

Acknowledgments and local contacts: John Leuthart, Queensland Elizabeth II Arts Council of New Zealand; Bill Milbank, Director, Sarjeant Gallery, Wanganui.

PAPUA NEW GUINEA

November 1991, Ross Searle (Director, Perc Tucker Gallery, Townsville) and Greg Roberts (Manager, Public Programs, Queensland Art Gallery)

August 1992, Ross Searle

Places visited: Port Moresby, Goroka, Lae, Rabaul, Madang, Mt. Hagan, Sogeri

Acknowledgments and local contacts: Seroi Marepo Eoe, Director, National Museum and Art Gallery, Boroko.

THE PHILIPPINES

November 1991, Joe Devilee

August 1992, Alison Carroll

Places visited: Manila

Acknowledgments and local contacts: Professor Alice Guillermo, College of Arts and Letters, University of the Philippines; Professor Eric Torres, Ateneo University, Manila; Dr Nicanor Tiongson; Jeannie Javelosa; David Baradas; Cesare Syjuco; Didi Dee.

SINGAPORE

July 1992, David Williams

Acknowledgments and local contacts: Kananga Sabapathy, School of Architecture, National University of Singapore; Brother Joseph McNally, President, La Salle College of Arts; Kwa Chong Guan, Director, Singapore National Museum.

THAILAND

June 1992, Anne Kirker

Places visited: Bangkok, Chiang Mai

Acknowledgments and local contacts: Somporn Rodboon, Director, Silpakorn University Art Gallery, Bangkok; Dr Apinan Poshyananda, Faculty of Fine and Applied Arts, Chulalongkorn University.

VIETNAM

August 1992, Alison Carroll

Places visited: Hanoi

Acknowledgments and local contacts: Professor Bach and the staff of the College of Fine Arts, Hanoi.

ASIA-PACIFIC TRIENNIAL INTERNATIONAL CONFERENCE

17 - 20 September 1993

A major international conference 'Identity, Tradition and Change: Contemporary Art of the Asia-Pacific Region' will be held from 17-20 September 1993. The conference is being organised by the Queensland Art Gallery in association with the Centre for the Study of Australia-Asia Relations, Griffith University, Brisbane.

There will be speakers from a range of countries and disciplines including history, sociology and international relations.

The three-day conference program will include:

- sessions during which themes of the exhibition will be dealt with, such as the environment, religion, the role of women artists, and the practice of installation art in the contemporary art of the region.
- forums during which a variety of wider issues will be discussed, including cultural identity, diversity and commonality, and internationalism and regionalism.
- critics' sessions, during which eminent critics from the region, US and UK will review the exhibition.

Integral to the Conference will be artists' talks and performances and viewings of the exhibition.

International participants in the conference include:

CHINA

Xu Hong, Curator, Shanghai Art Museum

Li Xu, Shanghai Art Museum

Artists: Zhou Changjiang, Yu You Han

HONG KONG

Artist: Choi Yan-Chi

INDIA

Geeta Kapur, Indian literary and art critic

INDONESIA

Jim Supangkat, freelance writer and artist

Professor Soedarso Sp., Vice-Rector, Institute Seni Indonesia

Artists: Dede Eri Supria, Heri Dono, Dadang Christanto, FX Harsono

JAPAN

Takeshi Kanazawa, Chief Curator, Hara Museum of Contemporary Art

Artists: Shigeo Toya, Tsuguo Yanai

SOUTH KOREA

Young Bang Lim, Director, National Museum of Contemporary Art

Artists: Lee, Bul; U. Sun-Ok

MALAYSIA

Redza Piyadasa, artist and art critic

Wairah Marzuki, Acting Director, National Gallery of Malaysia

Artists: Kungyu Liew; Zulkifli Yusoff; Sulaiman Esa (not confirmed)

NEW ZEALAND

Ian Wedde, art critic and writer

Jonathan Mane Wheoki, Senior Lecturer, Canterbury University

Artists: Neil Dawson; Robyn Kahukiwa; Selwyn Murupaenga; Anne Noble; Peter Roche; Michel Tuffery; Robin White

PAPUA NEW GUINEA

Bernard M. Narokobi, Shadow Minister for Justice and Spokesman for Attorney General Matters (not confirmed)

Artist: Joe Nalo

THE PHILIPPINES

Alice G. Guillermo, Associate Professor of Art Studies, University of the Philippines;

Marian Pastor Roces, art critic and writer

Artists: Santiago Bose; Imelda Cajipe-Endaya; Roberto Villanueva; Junyee

SINGAPORE

Kanaga Sabapathy, Lecturer, School of Architecture, National University of Singapore

Artist: S. Chandrasekaran

THAILAND

Apinan Poshyananda, Assistant Professor, Faculty of Fine and Applied Arts, Chulalongkorn University

Somporn Rodboon, Director of Art Institute, Silpakorn University

Artists: Kamol Phaosavasdi; Prawat Laucharoen; Montien Boonma; Araya Rasdjarmrearnsook

UNITED STATES OF AMERICA

Mary Jane Jacob, independent curator

Alexandra Munroe, independent curator

UNITED KINGDOM

David Elliott, Director, Museum of Contemporary Art, Oxford

VIETNAM

Nguyen Quan, Lecturer, Hanoi Fine Arts Institute

For further conference information and registration material contact Miss Julie Lloyd.
Telephone (07) 840 7268 or facsimile (07) 844 8865.

TRADITION AND CHANGE:
CONTEMPORARY ART IN ASIA AND THE PACIFIC

To coincide with the exhibition the University of Queensland Press will publish the book "Tradition and Change: Contemporary Art in Asia and the Pacific". It is the first major English language publication to examine the contemporary art practice of the Asia-Pacific region.

Featuring essays by leading scholars from each of the countries represented in the exhibition, the book will examine the history and practices of contemporary art in the region.

FOREWARD: Prof Wang Gungwu, Vice-Chancellor, University of Hong Kong

PREFACE AND ACKNOWLEDGMENTS:

Mr Doug Hall, Director, Queensland Art Gallery

INTRODUCTION: Dr Caroline Turner, Deputy Director & Manager, International Programs, Queensland Art Gallery

GENERAL ESSAY:

'Postmodernism and the Contemporary Asia-Pacific Art Experience: the Future'

Dr Apinan Poshyananda, Assistant Professor, Faculty of Fine and Applied Arts, Chulalongkorn, University, Thailand

AUSTRALIA: Mr Doug Hall

CHINA: Ms Xu Hong, Curator, Research Department, Shanghai Art Museum

INDIA: Ms Geeta Kapur, literary and art critic

INDONESIA: Mr Jim Supangkat, a leading artist and art writer who has been highly influential in the Indonesian New Art movement

MALAYSIA: Mr Redza Piyadasa, a leading artist and art critic

JAPAN: Mr Masayoshi Homma, recently retired Director of the Museum of Modern Art, Saitama and previously Deputy Director at the National Museum of Western Art, Ueno Park Tokyo.

SOUTH KOREA: Prof Young Bang Lim, Director, National Museum of Contemporary Art, Seoul, South Korea

NEW ZEALAND: Dr Michael Dunn, Head of the Art History Department,
University of Auckland.

PAPUA NEW GUINEA:

The Hon Bernard Narokobi, Shadow Minister for Justice and
Spokesman for Attorney General Matters.

THE PHILIPPINES:

Prof Alice Guillermo, Associate Professor of Art Studies,
University of the Philippines.

SINGAPORE:

Mr Kanaga Sabapathy, Lecturer, School of Architecture, National
University of Singapore

TAIWAN:

Dr John Clark, Senior Lecturer, University of Sydney and an
expert on the contemporary art of Asia

THAILAND:

Dr Apinan Poshyananda, Assistant Professor, Faculty of Fine and
Applied Arts, Chulalongkorn University, Thailand

VIETNAM:

Mr Nguyen Quan, Lecturer, Hanoi Fine Arts Institute

The illustrated book is available from the Queensland Art Gallery Shop for
A\$29.95+postage.

EDUCATION PROGRAM

The Queensland Art Gallery has placed a high priority on interpretive activities which will enhance understanding and appreciation of works in the Asia-Pacific Triennial. The education program will be directed at many audience levels, with particular provision for school children.

Resource Kit

A resource kit for schools is being produced in collaboration with the Department of Education, Queensland. For distribution to every school in the State, the kit will prompt cultural awareness of the region. A particular focus will be placed on Japan, China and Indonesia, the language and culture of which are taught in Queensland schools.

Film Program

Documentary and feature films from the Asia-Pacific region will be screened throughout the duration of the Triennial.

Lecture Program

Lectures, by distinguished experts, on social, cultural and political issues related to the region will provide a context to the works on display.

Artists Talks

Talks will be presented by participating artists throughout the exhibition's opening weekend (September 18-19). Video recordings will be made of these talks and of performances by artists for use as an ongoing educational resource.

Performances

On the exhibition's opening weekend (September 18-19) artists included in the Triennial will present a diverse program of performance based work (See Exhibition information).

The 'Contemporary Asia-Pacific Composers Series', three concerts presented by Brisbane's Festival Quartet and Friends, will reflect the diversity and excitement generated by contemporary composers from the Asia-Pacific region.

Family Sundays

On three Sundays during the exhibition, innovative tours of the exhibition will be conducted in a new program for young people and their families.

Didactic Panels

Extensive didactic material will be incorporated in the exhibition display.

SPONSORSHIP

The Asia-Pacific Triennial of Contemporary Art is supported by the Queensland Government and the Queensland Art Gallery Exhibitions Development Fund.

The project has also received one of the largest grants ever made by the Visual Arts/Craft Board of the Australia Council, the Australian Government's arts funding and advisory body.

Grants and assistance have also been received from the Queen Elizabeth II Arts Council of New Zealand; the Japan Foundation, Tokyo; the Australia-New Zealand Foundation; the Australia-Indonesia Institute; the Australia-China Council, the Australia-Korea Foundation and the Department of Foreign Affairs and Trade (Cultural Relations Branch).

Commercial sponsorship has been received from Clarke and Kann, Solicitors, who are acting as principal sponsors for the Japan component of the exhibition. Other Australian businesses and firms in the countries represented are being encouraged to support the Triennial and also to sponsor the purchase of works for the Gallery's Contemporary Asia-Pacific Collection.

INTERNATIONAL VISITORS TO THE QUEENSLAND ART GALLERY
FOR THE ASIA-PACIFIC TRIENNIAL 1993

CHINA

Ms Xu Hong

Curator, Research Department, Shanghai Art Museum

Writes regularly for various art publications in China and is a practicing artist.

Li Xu

Artist, Research Department, Shanghai Art Museum

Artists

Zhou Changjiang

The titles of his works often make reference to the *I Ching*, or the Chinese book of changes. More specifically, the cycles of life and death are expressed in some of his paintings. The yin and yang of concepts such as male and female, love and despair, are sometimes expressed through the binary use of primary colours in his large installation/paintings.

Yu You Han (not confirmed)

During the past five years, Yu You Han has been creating large acrylic on canvas paintings to explore a personal abstract style. Many of these are based on the concept of the 'yuan' or circle. Some give the impression of mark making, almost like thumbprints. They have a contemplative air to them.

HONG KONG

Artist

Choi Yan-Chi

An installation artist who has studied and exhibited widely in Hong Kong and the United States. Her innovative installation addresses conceptual themes and tangential social commentary. Her recent works have quoted the work of the late Joseph Beuys and demonstrate an internationalist sensibility.

INDONESIA

Mr Jim Supangkat

A leading artist and art writer in Indonesia who has been highly influential in the Indonesian New Art Movement.

Professor Soedarso

Vice Rector, Institute Seni Indonesia, an eminent Indonesian art critic, art educator and artist.

Artists

Dede Eri Supria

Comes from Jakarta and uses intense realist urban imagery in paintings of a society in transition, exploring some of the effects of rapid urbanisation and industrial progress in Jakarta, one of the fastest growing urban cities in South East Asia.

Heri Dono

A young painter, installation and performance artist whose work is powerfully expressionist and draws on traditional imagery from dance, music and theatre, particularly the wayang legends (ancient, folkloric legends often acted out in the form of shadow plays). These figures are sometimes transformed into grotesque human variants which comment on television and 'modern night life'.

Dadang Christanto

Dadang is a community artist living in a village on the outskirts of Yogyakarta where he conducts art classes for local children. He is part of the new art movement of Indonesia committed to helping the disadvantaged in society. The communicative aspect of his work is important and his works are an attempt to raise community consciousness of social issues.

FX Harsono

One of the most powerful installation artists from Indonesia's new art movement who confront sometimes complex social issues in their work. Harsono explores the consequences of 'modernisation' and its attendant emphasis on individualism on societies where collective group dynamics occupy a central position. He attempts to re-assess some of the assumptions made by the West. Equality, participation and democracy are touchstones for Harsono's art.

JAPAN**Mr Takeshi Kanazawa**

Chief Curator, Hara Museum of Contemporary Art, an experienced Japanese art curator and an adviser for a number of international cultural exchange art exhibitions.

Artists**Shigeo Toya**

One of Japan's best known mid-career sculptors who has been previously represented in Queensland in 'Japanese Ways-Western Means'. He works primarily in timber using a chainsaw to carve and model the form rather than the conventional hand tools. His sculptures evoke the ancient qualities of nature which he reveals as being inherent in the materials he uses. Pigment is sometimes added to the works to further enhance and modulate the rough-hewn surfaces of his simple and bold forms.

Tsuguo Yanai

An artist who explores the continuity of traditional materials in a contemporary fashion. Yanai employs Japanese 'washi' paper, used in housing as an architectural element, and stones (important in Japanese gardens) in his works in an abstract and poetic way. These are very subtle works which draw attention to the beauty and evocative qualities of the materials themselves rather than any specific content or descriptive aspect.

KOREA**Professor Young Bang Lim**

Director, The National Museum of Contemporary Art

Artists

Lee, Bul

A sculptor, installation and performance artist pursuing feminist issues in her work. Using an array of materials, (fibre glass, papier-mache, paint her fish and female forms are decorative with a satirical edge of parody. Traditional floral and decorative patterns are combined with humorous and ironic images and objects.

U. Sun-Ok

Her work is largely installation-based using natural materials such as charcoal and pastel to produce abstract and symbolic forms with metaphorical associations. The physical nature of the materials she uses is an important aspect of her art drawing attention to the unity of nature and humanity.

MALAYSIA

Mr Redza Piyadasa

A leading artist and art critic from Malaysia.

Mrs Wairah Marzuki

Acting Director, National Art Gallery, Malaysia.

Mr Zainol Abidin Ahmad Shariff (Zabas) (not confirmed)

Art historian, University Sains Malaysia, and catalogue writer

Artists

Kungyu Liew

Young Chinese artist exploring themes of culture and heritage through installation works. A recent installation used discarded Chinese household deity boards which derive from a mixture of religion and folk tradition. These works refer to the transience of time and religion within a changing society. His works attempt to provoke and demystify .

Zulkifli Yusoff

His installation 'The power of I', composed mainly of bamboo recently won the Salon Malaysia Supreme prize. The artist deals with both old and modern symbols in an attempt to give the viewer a comparative understanding between two spans of time. The Power of I reveals the artist's abhorrence of the universal problems of arrogance, prejudice and brutality which often come with power.

Sulaiman Esa (not confirmed)

Sulaiman Esa's work is deeply philosophical and religious. His extraordinary spiritual works are hand made paper on bamboo screens using mystical and religious symbols of Islam.

NEW ZEALAND

Mr Ian Wedde

Art critic and writer.

Mr Jonathan Mane Wheoki

Lecturer in Art History, University of Canterbury.

Artists

Selwyn Murupaenga

He extends the vocabulary of traditional wood carving into commanding structures. (Refer to the exhibition catalogue Whatu aho rua).

Robyn Kahukiwa

Part-Maori, this painter has been active in enhancing the presence of Maoritanga through strong expressionist statements on unstretched canvases. (Refer to Art New Zealand 59, Winter 1991 and the exhibition catalogue Mana Tiriti).

(All New Zealand artists are coming funded by the Queen Elizabeth II Arts Council.)

Neil Dawson

Robyn Kahukiwa

Selwyn Murupaenga

Anne Noble

Peter Roche

Michel Tuffery

Robin White

PAPUA NEW GUINEA

The Hon. Bernard M. Narokobi (not confirmed)

Shadow Minister for Justice and Spokesman for Attorney General Matters

Artist

Joe Nalo

One of Papua New Guinea's most proficient artists. His work concentrates on mythical cycles based on the stories and oral traditions of his people and their seafaring history.

THE PHILIPPINES

Professor Alice G. Guillermo

Associate Professor of Art Studies, University of the Philippines, writer of numerous books on contemporary Filipino art and is currently senior editor, visual arts section of the Encyclopedia of Philippine Art.

Marian Pastor Roces

Noted art critic and writer.

Artists

Santiago Bose

Now living in the mountains north of Manila after having spent time in New York; he is regarded as a major early figure in the return to indigenous content and materials. His work is complex, original and idiosyncratic. He has brought his use of indigenous material (which was considered peculiar in 1978) to bear on environmental and social issues and references to local mountain cultures.

Imelda Cajipe-Endaya

A highly respected and committed artist who has consistently explored issues of human injustice at an individual and family level. She often draws on her own, personal background as a catalyst for her works, which are usually wall mounted, although not necessarily, paintings. They sometimes incorporate cloth and objects.

Roberto Villanueva

An artist working with large installations which explore indigenous traditions, particularly the rituals of tribal groups. These ritual and ceremonial aspects are re-interpreted and presented using available materials and sometimes involve a performance element. His work often involved a collaborative process with other workers in its realisation.

Junyee

An innovator in the deployment of indigenous material in his installation/sculpture since 1980. Using natural materials and making references to specific Filipino objects, he extends and expands preconceived notions of materials and their associations.

SINGAPORE**Mr Kanaga Sabapathy**

Lecturer, School of Architecture, National University of Singapore, a leading art critic in Singapore and the author of several publications on contemporary Malaysian art.

Artist**S. Chandrasekaran**

Graduate Nanyang Academy and Curtin University 1988-89. Part-time teacher at Nanyang. Painter, installation artist; uses Hindu religion myths and symbolism as basis for work imbued with ethereal/theatrical presence; large scale and minute canvases and drawings. Established own studio.

THAILAND**Dr Apinan Poshyananda**

Assistant Professor, Associated Dean for Research and Foreign Affairs, Faculty of Fine and Applied Arts, Chulalongkorn University. The author of several recently published contemporary books on Thai art, including the major historical study of the subject and presently the art critic/art columnist for three international journals.

Professor Somporn Rodboon

Director of Art Institute, Silpakorn University, Bangkok.

Artists**Kamol Phaosavasdi**

Installation artist who was represented in ARX3. Uses natural found materials to explore ecological issues and the dynamics of a particular site.

Prawat Laucharoen

Prawat is a highly respected expatriate Thai artist living in New York who maintains close links with his country of origin. He specialises in print installations which rely upon a performance whereby he 'assaults' large etching plates with various chemicals. The prints become 'records' of actions as well as images.

Montien Boonma

Arguably the most well-known contemporary Thai artist in the international sphere (he was for instance, in the 1990 Sydney Biennale). A devout Buddhist and keenly aware of the necessity for conserving the environment, he specialises in installations which respond to particular sites and situations.

Araya Rasdjarmrearnsook

A woman teaching at Chiang Mai University who has had extensive experience in Germany. Her paintings especially are monumental in scale and integrate sand and fibre to achieve richly textured effects. There are parallels with Tapies in the sombre depth of Araya's work.

VIETNAM

Mr Nguyen Quan

Lecturer, Hanoi Fine Arts Institute, author of numerous articles and seven books of Vietnamese art. Well known Vietnamese contemporary artist.

INDIA

Ms Geeta Kapur

Eminent Indian literary and art critic.

UNITED STATES OF AMERICA

Ms Mary Jane Jacob

Independent curator, Chicago.

Ms Alexandra Munroe

Independent curator, New York

UNITED KINGDOM

Mr David Elliott

Director, Museum of Contemporary Art, Oxford.

Queensland Art Gallery

Queensland Cultural Centre
South Bank
South Brisbane
Australia

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Queensland 4101

Facsimile 07 844 8865

EMBARGOED UNTIL

11.30 am Friday 4 December 1992

**Project to enhance Australia's relations with the Asia-Pacific region.
Nine Australian artists in inaugural Triennial exhibition.**

Queensland's Premier Wayne Goss and the Minister for Foreign Affairs and Trade, Senator Gareth Evans today announced details of a major Queensland Art Gallery project which will enhance Australia's relations with the Asia-Pacific region.

During a video-linked announcement at the Queensland Art Gallery in Brisbane and the Australia Council in Sydney, Mr Goss announced that 77 artists from 12 countries and Hong Kong, including nine Australians, would be represented in the inaugural Queensland Art Gallery Asia-Pacific Triennial of Contemporary Art, to be held from September 18 to December 5, 1993. Simultaneous announcements were made at Asialink in Melbourne, Canberra School of Art and Embassies and High Commissions in the Asia-Pacific region.

Senator Evans said the Asia-Pacific Triennial was a "major exercise in cultural diplomacy, which clearly complements and will assist ongoing government and business interaction with the region."

The artists are from Australia, China, Hong Kong, Indonesia, Japan, Korea, Malaysia, New Zealand, Papua New Guinea, The Philippines, Singapore, Thailand and Vietnam. The exhibition will include almost 200 works in all media - painting, sculpture, printmaking, photography, performance and installation art and will be complemented by an international conference, forums and publications.

Mr Goss said the Triennial was the first exhibition of its kind in the world to incorporate contemporary Asian art and the art of Australia and the Pacific, including Polynesian (Maori and Samoan from New Zealand), Melanesian (from Papua New Guinea) and Aboriginal Australian art.

"Australian artists to be represented are Jon Cattapan (Canberra), Marian Drew (Brisbane), Bronwyn Oliver (Sydney), Gloria, Ada and Kathleen Petyarre (Utopia), Giuseppe Romeo (Melbourne), Gareth Sansom (Melbourne) and Judy Watson (Sydney)," he said. (Full list of each countries' artists provided in media kit)

"Selection of artists was made after two and a half years of research and liaison with artists, local experts and advisors in the region by the Triennial's national advisory committee members and curators," Mr Goss said. "The Triennial aims to raise awareness of contemporary Australasian, Asian and Pacific societies," he said.

"By focusing on the contemporary art of the region, the Triennial will challenge existing stereotypes and bring a new dimension to the cultural understanding which is vital in developing enduring links with our Asian and Pacific neighbours", he said.

Senator Evans said this emphasis on contemporary art had been applauded both in Australia and within the region. "I am sure that the project will contribute to establishing a more sophisticated level of relationship, based on a deeper comprehension of the changing face of contemporary cultures and societies within this diverse Asia-Pacific region, including Australia," he said.

Important global issues, as well as issues specific to the region, have emerged among the themes of mutual concern treated by artists, including national and cultural identity, tradition and change within rapidly expanding and diversifying economies, the role of women in society, religious and spiritual values, urbanisation and ecological degradation.

Mr Goss said the Asia-Pacific Triennial had set a world precedent in the visual arts and the concept had generated considerable interest and enthusiasm in Australia, the Asia-Pacific region, Europe, the United Kingdom and North America. The Queensland Art Gallery has made a ten year commitment to the Triennial, with exhibitions planned for 1993, 1996 and 1999.

The national advisory committee which facilitated the 1993 exhibition was Mr Doug Hall, Director and Dr Caroline Turner, Deputy Director and Manager of International Programs at the Queensland Art Gallery, Ms Alison Carroll, Visual Arts Consultant, Asialink, Melbourne, Mr Neil Manton, Director, South East Asia and the Pacific, Department of Foreign Affairs and Trade Cultural Relations Branch, Canberra and Mr David Williams, Director, Canberra School of Arts.

"The 1993 exhibition has a projected budget of \$1.5 million and will incorporate an international conference attended by more than 40 artists, scholars and administrators from the region, production of the first scholarly book to treat the development of contemporary art in the region, a comprehensive exhibition catalogue, and the acquisition of works towards an Asia-Pacific contemporary art collection at the Queensland Art Gallery," Mr Goss said.

The Queensland Art Gallery, as initiator and coordinator of the project has received the assistance and support of the Queensland Government and the Australian Government through Embassies and High Commissions in the region. The project has also received major funding from the Commonwealth Government through the Australia Council, its arts funding and advisory body and the Queensland Art Gallery Exhibitions Development Fund.

For further information, contact Celestine Doyle, Promotions Officer, (07) 840 7318

News Release

110/92

EMBARGO: Midday Friday 4 December 1992

MAJOR SUPPORT ANNOUNCED FOR ASIA PACIFIC TRIENNIAL

One of the biggest grants ever made by the Visual Arts/Craft Board to a single organisation was announced today by the General Manager of the Australia Council, Max Bourke.

Speaking at the video-conference launch of Queensland Art Gallery's 1993 Asia-Pacific Triennial, Mr Bourke revealed that the Board's International Promotion Committee had decided at its recent meeting to provide \$150,000 for the event in addition to the \$60,000 provided previously.

"The interlinked series of exhibitions, seminars and forums embodied in the Asia-Pacific Triennial will present, for the first time, the region's best contemporary visual arts in a location where the public will readily be able to participate.

"There will be excellent opportunities for exchanges between Australian and international artists and for contemporary art curators and writers. Council's focus on the Asia Pacific region has been greatly strengthened by this project.

"Queensland Art Gallery's proposal was of the highest professional standard - well budgetted and organised - ensuring that the meticulously curated exhibition will be a landmark event.

"We congratulate them on this enormously significant event and look forward to its success in 1993 and in years to come".

Other projects supported under the Visual Arts/Craft Board's International Promotion Program will be announced shortly.

For further information regarding:

The Asia Pacific Triennial:

Visual Arts/Craft Board:

Australia Council - General:

Please contact:

Celestine Doyle
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ARTISTS FOR THE ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993

AUSTRALIA

Jon Cattapan
Marian Drew
Bronwyn Oliver
Gloria, Ada and Kathleen Petyarre
Giuseppe Romeo
Gareth Sansom
Judy Watson

CHINA

Ding Yi
Yu You Han
Zhou Chang Jiang
Shen Hao-Peng
Xu Jang
Shi Hui
Li Lei
Sun Liang

HONG KONG

Irene Chou
Choi Yan Chi

INDONESIA

A.D. Pirous
Srihadi Sudarsono
Sudjana Kerton
FX Harsono
Dede Eri Supria
Dadang Christanto
Ivan Sagito
Nyoman Erawan
Heri Dono

JAPAN

Miho Akioka
Miran Fukuda
Hataro Koyama
Shinro Ohtake
Tokihiro Satoh
Shigeo Toya
Tsuguo Yanai
Video artist (still to be selected)

KOREA

Lee, Bul
Cho, Duck-Hyun
U. Sun-Ok
Park, Kuan Wook
Koo, Bohn-Chang
2 Korean artists still to be selected

MALAYSIA

Chew Teng Beng
Sulaiman Esa
Ismail Hashim

Mastura Abdul Rahman
Zulkifli Yusoff
Kung Yu Liew

NEW ZEALAND

Neil Dawson
Robyn Kahukiwa
Selwyn Murupaenga
Anne Noble
Peter Roche
Michel Tuffery
Robin White

PAPUA NEW GUINEA

Mathias Kauage
Joe Nalo

THE PHILIPPINES

Nunelucio Alvarado
Santiago Bose
Imelda Cajipe-Endaya
Brenda Fajardo
Egai Fernandez
Julie Lluch-Dalena
Aro Soriano
Roberto Villanueva
Luis Enano Yee Jr. (Junyee)

SINGAPORE

S. Chandrasekaran
Vincent Leow

THAILAND

Montien Boonma
Prawat Laucharoen
Prasong Luemuang
Kamol Phaosavasdi
Apichai Piromrak
Araya Rasdjarmrearnsook
Vasan Sitthiket

VIETNAM

Nguyen Xuan Tiep

**ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR AUSTRALIA**

BIOGRAPHIES:

Jon Cattapan
Marian Drew
Bronwyn Oliver
Gloria, Ada and Kathleen Petyarre
Giuseppe Romeo
Gareth Sansom
Judy Watson

AUSTRALIAN SELECTOR: Mr Doug Hall, Director, Queensland Art Gallery

Jon Cattapan b.1956 Male

Has been exhibiting consistently in Australia for the last decade. His paintings are personal responses to places (Melbourne, New York), events and situations. His vision of urban life is sometimes chilling. His nocturnal cities, violence, alienation evocations of fire and flood and the almost ubiquitous presence of 'the cameraman' as a symbol of detached voyeurism and surveillance, are familiar elements in his work. There is a strong sense of 'artist as spectator' in Cattapan's work where obscure, mundane or disturbing dramas are realised in eerie, atmospheric colours. The influence of Surrealism with its floating, fragmented imagery is evident in Cattapan's work, while his shifting veils of colour recall the later, turbulent canvases of Turner.

Marian Drew b.1960 Female

An artist from Brisbane working with photographic processes and methods. Drew uses photography in such a way as to question our perceptions of its reality and truth. Sets and props in the form of projected and painted images, moving light sources and figures are photographed in a studio during long exposures producing complex overlays of colour and movement. The final object is in the form cibachrome photographs.

Bronwyn Oliver b.1959 Female

Is a sculptor from Sydney working mainly in copper and bronze. Her forms are deceptively simple structures such as spirals, loops and trumpet-like shapes. These objects are constructed from bronze and copper wire and fragments which are 'aged' artificially using chemicals producing an ancient, time-worn patina. They are reminiscent of forms and shapes which appeal, at a universal level, to our sense of natural order and symbolism.

Gloria, c.1945, Ada, c.1930, and Kathleen c.1940 Petyarre, Female

Three clan sisters from Utopia, an Aboriginal community north of Alice Springs where small extended family groups maintain strong cultural links with traditional values and sites. While the iconography of dots, lines and rhythmical patterns are shared between these artists, each of them produce uniquely personal interpretations of traditional stories and body paint designs. Because of the unity and communal spirit in which these works are produced, they are being exhibited as one body of work in contrast to the white, Western model of individualism.

Giuseppe Romeo b.1958 Male

A younger contemporary artist from Melbourne of Calabrian background whose works are an exuberant effusion of marks and symbols derived from his observations and memories. Christian festivals and symbols of birth, death and re-birth, Egyptian hieroglyphs and personal icons form part of his repertoire. His work tends more to the intuitive and spontaneous than the theoretical and intellectual. His marks and painted gestures are expressive and vital, often responding to the mundane and ordinary in a dramatic way. He has worked in both three and two dimensional idioms and is equally competent in both areas. The spirit and energy of his Calabrian Grandfather has been a major catalyst in his work along with subconscious, internalised symbols and icons of his native heritage.

Gareth Sansom b.1939 Male

One of Australia's most significant mid-career artists, Sansom continues to produce paintings which confront, confound and disorient their audience. Influenced by artists such as Francis Bacon and the 'art brut' painter, Jean Dubuffet, he has explored themes of sexuality, transgression, self as subject, ageing, death, religion and art itself as a practice and commodity in contemporary society. The space of Sansom's paintings and drawings is a fragmented, apparently chaotic arrangement of figures, forms, images and symbols. He has always kept an ironic eye on prevailing fashions and trends in contemporary art which finds expression in the pastiches of imagery in his recent work. His paintings oscillate between figurative and abstract works with expressionist passages and wry, cartoon-like graffiti and drawings.

Judy Watson b.1959 Female

For the last decade, Judy Watson's art has addressed themes of cultural displacement, feminism, racial and family heritage and her own Aboriginality. Her family is of the Waayni people of North Queensland, and her figurative and more recently, abstract images display an affinity to the ancestral figures and ground/rock paintings of Aboriginal art. Her often dark, evocative paintings using dry pigments on unstretched canvases have a quality which traces a past through a contemporary idiom. These works echo the use of ochres and sand by tribal Aborigines, and link them to the long history and spiritual dimensions of an indigenous visual culture.

**ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR THE PEOPLE'S REPUBLIC OF CHINA**

BIOGRAPHIES:

Ding Yi
Yu You Han
Zhou Chang Jiang
Shen Hao-eng
Shi Hui
Xu Jang
Li Lei
Sun Liang

AUSTRALIAN SELECTOR: Ms Clare Williamson, Associate Curator, Prints, Drawings and Photographs, Queensland Art Gallery

SELECTION VISITS: October 1991
Mr Doug Hall, Director, Queensland Art Gallery
May 1992
Ms Clare Williamson, Associate Curator, Prints, Drawings and Photographs, Queensland Art Gallery

PLACES VISITED: Shanghai, Hangzhou

ACKNOWLEDGEMENTS: Special thanks to Ni Wen Xiang, Vice-Section Chief, Shanghai Foreign Affairs Office and Zhou Chang Jiang, Vice-Director, Shanghai Oil Painting and Sculpture Research Institute.

Ding Yi b.1962 Male

Since the mid 1980s, Ding Yi has been pursuing a very personal abstract style. His paintings and drawings are studies of form and colour based on mathematical grids. These are created, however, purely by eye without the aid of any measuring or linear devices. Subtle abstract forms hover below these surfaces, the products of careful combinations of line and colour.

Yu You Han b.1943 Male

During the past five years, Yu You Han has been creating large acrylic on canvas paintings to explore a personal abstract style. Many of these are based on the concept of the 'yuan' or circle. Some give the impression of mark making, almost like thumbprints. They have a contemplative air to them.

Zhou Chang Jiang b.1950 Male

The titles of his works often make reference to the *I Ching*, or the Chinese book of changes. More specifically, the cycles of life and death are expressed in some of his paintings. The yin and yang of concepts such as male and female, love and despair, are sometimes expressed through the binary use of primary colours in his large installation/paintings.

Shen Hao-Peng b.1959 Male

Shen Hao-Peng's works are dynamic syntheses of traditional Chinese art and the more international contemporary style. He uses Chinese calligraphy and works in brush and ink on paper, but on a large scale. He also incorporates broad areas of flat acrylic colour to create powerful compositions and abstractions.

Shi Hui b. 1955 Female

Shi Hui has worked in tapestry and weaving for a number of years. Of particular interest are her sculptural pieces which have been constructed from woven bamboo strips and rice paper. These are generally covered in calligraphic marks and have suggestive titles such as *Drawing water with a bamboo basket* and *Unaware of the Oriole behind*. There are references to both women's traditional crafts and contemporary art theory.

Xu Jang b.1955 Male

Xu Jang produces both oil on canvas paintings, and installations. Both have recently explored the concept of the chess game as a changing symbol of life and society. The piece proposed for the Asia-Pacific Triennial was created together with his wife Shi Hui, and consists of paper and bamboo "chess pieces" suspended above a "chess board". The pieces are moved each day, and a new title is given which suggests either harmony or growing conflict.

Li Lei b.1965 Male

Li Lei's prints in this series deal with the sun bird. The sun bird becomes both a mythological figure and a symbolic self portrait of the artist. In Chinese mythology, the sun bird does not possess special qualities such as the phoenix. Rather, it reflects the artist's own feelings of isolation and self questioning.

Sun Liang b. 1957 Male

Sun Liang produces large acrylic on canvas paintings. They are in an expressionist style and are highly coloured. Figures and animals float in space and suggest the products of dreams and fantasies.

**ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR HONG KONG**

BIOGRAPHIES

Irene Chou
Choi Yan-Chi

AUSTRALIAN SELECTOR: Ms Anne Kirker, Curator, Prints, Drawings and Photographs, Queensland Art Gallery

SELECTION VISITS: May, 1991
Ms Anne Kirker, Curator, Prints, Drawings and Photographs, Queensland Art Gallery

ACKNOWLEDGEMENTS: Special thanks to Hiram To.

Irene Chou, b.1924 Female

This artist arrived in Hong Kong in 1949 and studied Chinese ink painting. Her work reflects the time-honoured brush and ink method of Chinese painting with contemporary influences.

Choi Yan-Chi Female

An installation artist who has studied and exhibited widely in Hong Kong and the United States. Her innovative installation addresses conceptual themes and tangential social commentary. Her recent works have quoted the work of the late Joseph Beuys and demonstrate an internationalist sensibility.

**ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR INDONESIA**

BIOGRAPHIES:

A.D. Pirous
Sudjana Kerton
Ivan Sagito
Heri Dono
FX Harsono

Srihadi Sudarsono
Dede Eri Supria
Nyoman Erawan
Dadang Christanto

AUSTRALIAN SELECTORS:

Dr Caroline Turner, Deputy Director and Manager,
International Programs, Queensland Art Gallery
Mr David Williams, Director, Canberra College of
Art, and Member, National Advisory Committee
for the Triennial

SELECTION VISITS:

November 1991

Mr Doug Hall, Director, Queensland Art Gallery
Ms Alison Carroll, Visual Arts Consultant, Asialink,
Melbourne and Member of the National Advisory
Committee for the Triennial

Mr David Williams, Director, Canberra College of
Art, and Member, National Advisory Committee
for the Triennial

Dr Caroline Turner, Deputy Director and Manager,
International Programs, Queensland Art Gallery

July 1992

Mr David Williams, Director, Canberra College of
Art, and Member, National Advisory Committee
for the Triennial

Dr Caroline Turner, Deputy Director and Manager,
International Programs, Queensland Art Gallery

Ms Robyn Bondfield, Regional Services Co-
ordinator, Queensland Art Gallery

PLACES VISITED:

Bali (Ubud, Denpasar), Yogyakarta, Solo City,
Bandung, Jakarta

ACKNOWLEDGEMENTS:

Special thanks to Soedarso Sp., and Jim Supangkat.
Also to the late Dr Sanento Yuliman, Mr Kusnadi,
Professor But Muchtar, Rector, Institut Seni
Indonesia, Yogyakarta (ISI), Wagiono, Dean, Art
and Design, Jakarta Institute of Arts (IKJ), Imam
Buchori, Dean Faculty Art and Design, Institut
Technology Bandung (ITB).

A.D. Pirous b.1933 Male

One of the foremost Islamic abstraction artists in Indonesia. His powerful and deeply religious imagery uses Arabic calligraphy and the wisdom of the Koran in work which is strongly intellectual as well as aesthetic in impact.

Srihadi Sudarsono b.1931 Male

One of Indonesia's foremost painters. Srihadi's art stresses the cosmic nature of the universe but has its roots in Javanese philosophy. His lyrical landscapes evoke a sense of the land and space.

Sudjana Kerton b.1922 Male

One of Indonesia's senior artists who lived in USA since the 1950s, returning to Indonesia in 1976. He worked as an artist-journalist during the 1945-49 struggle for independence from the Dutch. His works are inflected with humour and honesty as much as poignancy and tenderness. They examine human society through portrayals of ordinary people and are both specific and universal in their references to the human condition and everyday village life.

Dede Eri Supria b.1956 Male

Comes from Jakarta and uses intense realist urban imagery in paintings of a society in transition, exploring some of the effects of rapid urbanisation and industrial progress in Jakarta, one of the fastest growing urban cities in South East Asia.

Ivan Sagito b. 1957 Male

From Yogyakarta, he is one of the younger generation of "surrealist" painters in Indonesia. His work explores themes of women and social transformations in Indonesian society as well as referring back to traditional Javanese imagery.

Nyoman Erawan b. 1958 Male

A younger Balinese artist working in contemporary materials and methods. His work is deeply rooted in Balinese culture and ritual. The processes of birth, decay, destruction and the purification of souls forms the focus for much of his work. Cremation and related ritual is the most important rite of passage in Balinese society. His thematic concerns find their expression in materials such as charred wood and cloth, evoking the essence of purification rituals.

Heri Dono b.1960 Male

A young painter, installation and performance artist whose work is powerfully expressionist and draws on traditional imagery from dance, music and theatre, particularly the wayang legends (ancient, folkloric legends often acted out in the form of shadow plays). These figures are sometimes transformed into grotesque human variants which comment on television and 'modern night life'.

Dadang Christanto b. 1957 Male

Dadang is a community artist living in a village on the outskirts of Yogyakarta where he conducts art classes for local children. He is part of the new art movement of Indonesia committed to helping the disadvantaged in society. The communicative aspect of his work is important and his works are an attempt to raise community consciousness of social issues.

FX Harsono b. 1949 Male

One of the most powerful installation artists from Indonesia's new art movement who confront sometimes complex social issues in their work. Harsono explores the consequences of 'modernisation' and its attendant emphasis on individualism on societies where collective group dynamics occupy a central position. He attempts to re-assess some of the assumptions made by the West. Equality, participation and democracy are touchstones for Harsono's art.

ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR JAPAN

BIOGRAPHIES:

Miho Akioka
Miran Fukuda
Hataro Koyama
Shinro Ohtake
Tokihiko Satoh
Shigeo Toya
Tsuguo Yanai
one video artist to be announced

AUSTRALIAN SELECTOR: Mr Doug Hall, Director, Queensland Art Gallery

SELECTION VISITS: May 1991
Ms Anne Kirker, Curator, Prints, Drawings and
Photographs, Queensland Art Gallery
September 1991 and 1992
Mr Doug Hall, Director, Queensland Art Gallery

PLACES VISITED: Tokyo, Kyoto, Saitama, Fukuoka

ACKNOWLEDGEMENTS: Special thanks to Masayoshi Homma, Toshio Hara,
Director, Hara Museum of Contemporary Art, and
Takeshi Kanazawa, Assistant Director at the Hara
Museum.

Miho Akioka b.1952 Female

From Osaka, Akioka produces large scale NECO prints (a colour reprographic process) on Japanese paper which evoke a dream-like, ambiguous world of rural and urban environments through the use of mysterious and lyrical shadows and plays of light.

Miran Fukuda b.1963 Female

Young artist who draws on popular culture, particularly TV as the source material for her realistically rendered paintings. She uses both Western and Eastern sources from American television to the Japanese 'manga'(comics) to produce vibrantly coloured montages of cultural influences.

Hataro Koyama b.1955 Male

Koyama produces large, mural-scale photographs which he manipulates and transforms through staining, bleaching and scratching of their surfaces. His images explore themes of space and the contradictions and shifts between urban and rural environments. His images produce an eerie and powerful presence of memory and the passing of time.

Shinro Ohtake b.1955 Male

Ohtake comes from Hiroshima and produces large wall assemblage/collages using images from popular culture and found materials. These works are a curious montage

of natural and man-made materials and take on the quality of huge scrap books or collections of memorabilia. The familiarity of many of the details and small images invite the viewer to explore these large collages on a personal level.

Tokihiro Satoh b.1957 Male

Produces large colour cibachrome photographs of industrial sites and machinery into which he 'inserts' his own presence. He achieves this by taking long time-exposures of his subjects during which he 'draws' in space with a penlight. This trace of light is recorded on film producing a strange calligraphic addition to objects and structures such as silos and tractors. The unnatural colour and light produced through the long exposure periods adds to the 'surreal' atmosphere of these works.

Shigeo Toya b.1947 Male

One of Japan's best known mid-career sculptors who has been previously represented in Queensland in 'Japanese Ways-Western Means'. He works primarily in timber using a chainsaw to carve and model the form rather than the conventional hand tools. His sculptures evoke the ancient qualities of nature which he reveals as being inherent in the materials he uses. Pigment is sometimes added to the works to further enhance and modulate the rough-hewn surfaces of his simple and bold forms.

Tsuguo Yanai b.1953 Male

An artist who explores the continuity of traditional materials in a contemporary fashion. Yanai employs Japanese 'washi' paper, used in housing as an architectural element, and stones (important in Japanese gardens) in his works in an abstract and poetic way. These are very subtle works which draw attention to the beauty and evocative qualities of the materials themselves rather than any specific content or descriptive aspect.

ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR KOREA

BIOGRAPHIES:

Lee, Bul
Cho, Duck-Hyun
U. Sun-Ok
Park, Kuan Wook
Koo, Bohn-Chang
two further artists still to be selected

AUSTRALIAN SELECTOR: Mr Doug Hall, Director, Queensland Art Gallery

SELECTION VISITS: September 1991 and 1992
Mr Doug Hall, Director, Queensland Art Gallery

PLACES VISITED: Seoul

ACKNOWLEDGEMENTS: Special thanks to Professor Young Bang Lim,
Director, The National Museum of Contemporary
Art.

Lee, Bul **Female**

A sculptor, installation and performance artist pursuing feminist issues in her work. Using an array of materials, (fibre glass, papier-mache, paint her fish and female forms are decorative with a satirical edge of parody. Traditional floral and decorative patterns are combined with humorous and ironic images and objects.

Cho, Duck-Hyun b.1957

Produces large, realistic charcoal drawings on canvas encased in heavy frames to emphasis their 'objectness'. His sources are historical photographs of ordinary people or sometimes, himself. The past as it exists in the form of photographs, is evoked as an arena for reclaiming or declaring a form of identity in the midst of a society undergoing rapid and radical change.

U. Sun-Ok b.1958 Female

Her work is largely installation-based using natural materials such as charcoal and pastel to produce abstract and symbolic forms with metaphorical associations. The physical nature of the materials she uses is an important aspect of her art drawing attention to the unity of nature and humanity.

Park, Kuan Wook b.1958 Male

Park draws on the current of lyrical, abstract expressionism which has been a strong tendency in modern Korean art. He introduces a figurative and symbolic element into this style, expanding it and imbuing it with a personal iconography.

Koo, Bohn-Chang

Uses photography in a theatrical way with a degree of autobiographical content. Images of the artist and various objects are montaged into fragmented views of both the urban and natural worlds. His photographs vary from straight-forward documentation to layered and complex constuctions of imagined and experienced realities.

**ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR MALAYSIA**

BIOGRAPHIES:

Dr Chew Teng Beng
Sulaiman Esa
Ismail Hashim
Mastura Abdul Rahman
Kung Yu Liew
Zulkifli Yusoff

AUSTRALIAN SELECTORS:

Dr Caroline Turner, Deputy Director and Manager,
International Programs, Queensland Art Gallery
Mr David Williams, Director, Canberra College of
Art, and Member, National Advisory Committee
for the Triennial

SELECTION VISITS:

March 1991

Mr Joe Devilee, Senior Exhibitions Officer,
Queensland Art Gallery

November 1991

Mr Doug Hall, Director, Queensland Art Gallery
Ms Alison Carroll, Visual Arts Consultant, Asialink,
Melbourne and Member of the National Advisory
Committee for the Triennial

Dr Caroline Turner, Deputy Director and Manager,
International Programs, Queensland Art Gallery

Mr David Williams, Director, Canberra College of
Art, and Member, National Advisory Committee
for the Triennial

Mr Joe Devilee, Senior Exhibitions Officer,
Queensland Art Gallery

July 1992

Mr David Williams, Director, Canberra College of
Art, and Member of the National Advisory
Committee for the Triennial

Mr Neil Manton, Director of South East Asia and
the Pacific Program, Cultural Relations Branch,
Department of Foreign Affairs and Trade,
Canberra

Dr Caroline Turner, Deputy Director and Manager,
International Programs, Queensland Art Gallery

PLACES VISITED:

Kuala Lumpur, Penang

ACKNOWLEDGEMENTS:

Special thanks go to Wairah Mazurki, Acting
Director of the National Gallery of Malaysia,
Redza Piyadasa, and also to Yeoh Jin Leng

A) *3 of Malaysia's most senior artists*

Dr Chew Teng Beng b.1938 Male

Exploits the evocative qualities of handmade paper to explore colour, light and subtle permutations of natural phenomena such as waves, clouds, earth and sky.

Sulaiman Esa b.1941 Male

Sulaiman Esa's work is deeply philosophical and religious. His extraordinary spiritual works are hand made paper on bamboo screens using mystical and religious symbols of Islam.

Ismail Hashim b.1940 Male

Evocations of Malay life from his home village near Penang in hand tinted photographs. These are presented in a grid format of abstracted details from the village milieu.

B) *3 of Malaysia's younger artists*

Mastura Abdul Rahman b.1963 Female

One of Malaysia's young woman artists. References to Islamic miniatures in her depictions of household interiors which relate to women's concerns as well as religious and decorative traditions in Malaysian society

Kung Yu Liew

Young Chinese artist exploring themes of culture and heritage through installation works. A recent installation used discarded Chinese household deity boards which derive from a mixture of religion and folk tradition. These works refer to the transience of time and religion within a changing society. His works attempt to provoke and demystify .

Zulkifli Yusoff b. 1962 Male

His installation 'The power of I', composed mainly of bamboo recently won the Salon Malaysia Supreme prize. The artist deals with both old and modern symbols in an attempt to give the viewer a comparative understanding between two spans of time. The Power of I reveals the artist's abhorrence of the universal problems of arrogance, prejudice and brutality which often come with power.

ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR NEW ZEALAND

BIOGRAPHIES:

| | |
|----------------|-------------------|
| Peter Roche | Anne Noble |
| Robyn Kahukiwa | Selwyn Murupaenga |
| Michel Tuffery | Robin White |
| Neil Dawson | |

AUSTRALIAN SELECTOR: Ms Anne Kirker, Curator, Prints, Drawings and Photographs, Queensland Art Gallery

ACKNOWLEDGEMENTS: Special thanks to John Leuthart of the Queen Elizabeth II Arts Council of New Zealand, and Bill Milbank, Director, Sarjeant Gallery, Wanganui, New Zealand.

Peter Roche, b.1957, Male

Installation artist who deals with kinetics. His most recent sculpture at Fox Street Gallery, Auckland, triggered alarm signals and flashing lights when the viewer passed them. (Refer to Art New Zealand 60, Spring 1991)

Anne Noble, b.1954, Female

Photographer who works in series of black and white images which are poetic distillations of place or modes of experience.

Robyn Kahukiwa, b.1941, Female

Part-Maori, this painter has been active in enhancing the presence of Maoritanga through strong expressionist statements on unstretched canvases. (Refer to Art New Zealand 59, Winter 1991 and the exhibition catalogue Mana Tiriti).

Selwyn Murupaenga, Male b.1940

He extends the vocabulary of traditional wood carving into commanding structures. (Refer to the exhibition catalogue Whatu aho rua).

Michel Tuffery, b.1966, Male

A young Samoan artist who excels in graphic art. His woodcuts on tapa cloth express a Polynesian identity with motifs which employ Oceanic designs in tandem with religious iconography. (Refer to the exhibition catalogue Te Moemoea No lotefa).

Robin White, b.1946, Female

A painter and printmaker, this artist has recently produced a series of small canvases within incised wooden frames. (Refer to Sydney Biennale 1986 catalogue)

Neil Dawson, b.1948, Male

Installation artist working in site-specific mode who has had considerable international exposure, including Magiciens de la Terre, Centre Pompidou, Paris, 1989. (Refer to the exhibition catalogue, Neil Dawson: Site works).

**ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR PAPUA NEW GUINEA**

BIOGRAPHIES:

Mathias Kauage
Joe Nalo

AUSTRALIAN SELECTOR: Mr Ross Searle, Director, Perc Tucker Regional Gallery, Townsville

SELECTION VISITS: November 1991
Mr Ross Searle, Director, Perc Tucker Regional Gallery, Townsville
Mr Greg Roberts, Marketing Manager, Queensland Art Gallery

August 1992
Mr Ross Searle, Director, Perc Tucker Regional Gallery, Townsville

PLACES VISITED: Port Moresby, Goroka, Lae, Rabaul, Madang, Mt Hagan, Sogeri

ACKNOWLEDGEMENTS: Special thanks to Seroi Marepo Eoe, Director, National Museum and Art Gallery, Boroko.

Mathias Kauge b.1944 Male

One of Papua New Guinea's most inventive artists who exhibits regularly outside of his country. Kauge tends to work in groups and series - i.e. historical figures such as Captain Cook, local politicians, lawyers. His paintings encapsulate the problems of declining traditional values and the impact of Western culture and technology.

Joe Nalo b.1951 Male

One of Papua New Guinea's most proficient artists. His work concentrates on mythical cycles based on the stories and oral traditions of his people and their seafaring history.

**ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR THE PHILIPPINES**

BIOGRAPHIES:

Nunelucio (Nune) Alvarado
Santiago (Santi) Bose
Imelda Cajipe-Endaya
Brenda Fajardo
Edgar Talusan (Egai) Fernandez
Julie Lluch-Dalena
Aro Soriano
Roberto Villanueva
Luis Enano Yee Jr. (Junyee)

AUSTRALIAN SELECTOR: Ms Alison Carroll, Visual Arts Consultant, Asialink, Melbourne, and Member of the National Advisory Committee for the Triennial

SELECTION VISITS: November 1991
Mr Joe Devilee, Senior Exhibitions Officer, Queensland Art Gallery
August 1992
Ms Alison Carroll, Visual Arts Consultant, Asialink, Melbourne, and Member of the National Advisory Committee for the Triennial

PLACES VISITED: Manila

ACKNOWLEDGEMENTS: Professor Alice Guillermo, Professor Eric Torres, Dr Nicanor Tiongson, Jeannie Javelosa, Cesare Syjuco, Didi Dee

Nunelucio (Nune) Alvarado b.1950 Male

Is a leading figure in the group, Black Artists in Asia. His work pursues socio-political themes and is often presented in large, mural-format canvases.

Santiago (Santi) Bose b.1949 Male

Now living in the mountains north of Manila after having spent time in New York; he is regarded as a major early figure in the return to indigenous content and materials. His work is complex, original and idiosyncratic. He has brought his use of indigenous material (which was considered peculiar in 1978) to bear on environmental and social issues and references to local mountain cultures.

Imelda Cajipe-Endaya b.1949 Female

A highly respected and committed artist who has consistently explored issues of

human injustice at an individual and family level. She often draws on her own, personal background as a catalyst for her works, which are usually wall mounted, although not necessarily, paintings. They sometimes incorporate cloth and objects.

Brenda Fajardo b.1940 Female

Her work has been exhibited in Cuba, Chile and Japan, and focuses on women's issues and the struggle for identity. Phillipine history is a theme in many of her works which often take on a serial format, drawing on the iconography of playing cards, the Tarot and myths. These works have a decorative, folk element to them; however, they also function within a wider cultural, political and historical arena.

Edgar Talusan (Egai) Fernandez b.1955 Male

His work addresses socio-political themes such as the oppositions of military vs. people, city vs. minorities, ecology vs. industry. His large, surrealist paintings are highly finished and portray his concerns in a vigorous and powerful fashion.

Julie Lluch-Dalena b.1945 Female

Her work has developed and evolved over a period of years into complex sculptural installations which explore social, political and gender-based issues. Her works evolve from a personal level and expand to include wider references to art history and cultural perspectives on women as mother, wife, citizen and artist.

Aro Soriano b.1943 Male

Having lived in Europe for a number of years, he is now working with communities, squatter kids and the building and craft industries in various villages. He is currently involved with aspects of Filipino narratives, folk songs, riddles, sayings and proverbs, indicating the renewed interest, re-animation and, in some cases, re-assessment of traditional indigenous belief systems and values.

Roberto Villanueva b.1947 Male

An artist working with large installations which explore indigenous traditions, particularly the rituals of tribal groups. These ritual and ceremonial aspects are re-interpreted and presented using available materials and sometimes involve a performance element. His work often involved a collaborative process with other workers in its realisation.

Junyee b. 1942 Male

An innovator in the deployment of indigenous material in his installation/sculpture since 1980. Using natural materials and making references to specific Filipino objects, he extends and expands preconceived notions of materials and their associations.

ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR SINGAPORE

BIOGRAPHIES:

S. Chandrasekaren
Vincent Leow

AUSTRALIAN SELECTOR: Mr David Williams, Director, Canberra College of Art, and Member, National Advisory Committee for the Triennial

SELECTION VISITS: July 1992
Mr David Williams, Director, Canberra College of Art, and Member, National Advisory Committee for the Triennial

ACKNOWLEDGEMENTS: Special thanks to Kanaga Sabapathy, School of Architecture, National University of Singapore, Brother Joseph McNally, President, La Salle College of the Arts and Kwa Chong Guan, Director, Singapore National Museum

S. Chandrasekaren

Graduate Nanyang Academy and Curtin University 1988-89. Part-time teacher at Nanyang. Painter, installation artist; uses Hindu religion myths and symbolism as basis for work imbued with ethereal/theatrical presence; large scale and minute canvases and drawings. Established own studio.

Vincent Leow

Artists' village, studied at Maryland USA. Paintings, drawings, installation, performance, unafraid to use the self as a negotiating point for issues related to war, homosexuality and materialism. An articulate, prolific artist, with great promise. Also has established own private studio.

**ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
LIST OF ARTISTS FOR THAILAND**

BIOGRAPHIES:

Kamol Phaosavasdi
Prawat Laucharoen
Montien Boonma
Apichai Piromrak
Vasan Sitthiket
Prasong Luemuang
Araya Rasdjarmrearnsook

AUSTRALIAN SELECTOR: Ms Anne Kirker, Curator, Prints, Drawings and Photographs, Queensland Art Gallery

SELECTION VISIT: June 1992
Ms Anne Kirker, Curator, Prints, Drawings and Photographs, Queensland Art Gallery

PLACES VISITED: Bangkok, Chiang Mai

ACKNOWLEDGEMENTS: Special thanks to Somporn Rodboon, Director, Silpakorn University Art Gallery, Bangkok and Dr Apinan Poshyananda, Faculty of Fine and Applied Arts, Chulalongkorn University

Kamol Phaosavasdi

Installation artist who was represented in ARX3. Uses natural found materials to explore ecological issues and the dynamics of a particular site.

Prawat Laucharoen

Prawat is a highly respected expatriate Thai artist living in New York who maintains close links with his country of origin. He specialises in print installations which rely upon a performance whereby he 'assaults' large etching plates with various chemicals. The prints become 'records' of actions as well as images.

Montien Boonma

Arguably the most well-known contemporary Thai artist in the international sphere (he was for instance, in the 1990 Sydney Biennale). A devout Buddhist and keenly aware of the necessity for conserving the environment, he specialises in installations which respond to particular sites and situations.

Apichai Piromrak

A relatively young painter who has developed imagery blending traditional Buddhist symbolism with an abstract formula. He adheres embossed paper to canvas and paints the resulting relief surface with gold or bronze pigment, producing rich, evocative surfaces with a commanding presence.

Vasan Sitthiket

Vasan's work confronts political and militaristic issues and addresses the plight of rural communities. His large-scale relief prints and expressionist paintings are

powerful and provocative. He has been selected to be included in the 1992 Sydney Biennale.

Prasong Luemuang

Is a painter working outside of the major urban centres. He has had a recent solo exhibition at the National Gallery, Bangkok. His works depict village life with a political dimension and awareness of injustices in capitalist societies. His large paintings have a surreal and highly charged presence.

Araya Rasdjarmrearnsook

A woman teaching at Chiang Mai University who has had extensive experience in Germany. Her paintings especially are monumental in scale and integrate sand and fibre to achieve richly textured effects. There are parallels with Tapiés in the sombre depth of Araya's work.

**ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART 1993
ARTIST FOR VIETNAM**

BIOGRAPHY: Nguyen Xuan Tiep

AUSTRALIAN SELECTOR: Ms Alison Carroll, Visual Arts Consultant, Asialink, Melbourne, and Member of the National Advisory Committee for the Triennial

Selection Visit: August 1992
Ms Alison Carroll, Visual Arts Consultant, Asialink, Melbourne, and Member of the National Advisory Committee for the Triennial

PLACES VISITED: Hanoi

ACKNOWLEDGEMENTS: Special thanks to Professor Bach and to the staff from the College of Fine Arts, Hanoi.

Nguyen Xuan Tiep b.1956 Male

This artist works in both oil and watercolours. Some of his watercolours are done on **go paper** (paper from tree bark). His works are wistful, elegaic, and sensitive and are part of the Vietnamese response to village and ordinary life.

CHINA

GEOGRAPHY

China is a little larger than Australia but smaller than Canada. The west is rimmed by major mountain ranges which include the Himalayas and the 8000m Peak of Osmolangma (Mt. Everest).

CLIMATE

From November - April, China's climate is dominated by the Asian or Mongolian anti-cyclone. In July-August, the climate is dominated by the warm, moist air streams of the summer monsoon from the south and south-east.

POPULATION

The population at the end of 1990 was estimated at 1.143 billion. The official "one child a family" policy was designed to restrict the actual growth rate to about 11% per 1000. Males outnumber females in China by almost 36 million.

RACIAL ORIGINS/ DIVERSITY

94% of the population are ethnic Han/Chinese. About 6% of the population consists of 55 officially recognised non-Han minorities. The largest groups are the minorities. The largest groups are the Zhuang, Hui, Miao, Mongol, Bu Yi and Kouen who have influenced and contributed to many aspects of Chinese civilisation.

RELIGION

Because it is a communist state no religion is adopted by the Government. However, Confucian, Taoist and Buddhist philosophies have been most influential throughout China's history. Islam and Roman Catholicism are also practiced in China.

LANGUAGE

Four major language families are represented in China - the Sino-Tibetan, Altaic, Indo-European and Austroasiatic. Han Chinese is the most widely spoken language, and the most important Chinese tongue is Mandarin.

RELATIONS WITH AUSTRALIA

Australia and China established diplomatic relations in December 1972. Trade relations have grown due to China's current rational economic policies. For the period 1990-1991 Australia's exports to China totalled \$1335 million whilst imports from China totalled \$1503 million (ABS statistics).

HISTORY AND GOVERNMENT

China has the world's oldest continuous history and civilisation. China's history has featured a succession of imperial dynasties each following a cyclical pattern of rise, flourish and decay. The last dynasty was the Qing Manchu 1644-1911, which was overthrown in 1911 and Sun Yat-Sen became the republic's first president, but political betrayal and regional warlords soon left the republic in shreds.

Under the military leadership of Chiang Kai-Shek, with communist participation and Soviet support, some unification was achieved in the 1920s. Chiang broke with the communists who withdrew to the countryside and formed their own army and government. Japan invaded Manchuria in 1932 and open war with Japan began in 1937. In the meantime the communists had been gaining local peasant support. The communist army co-operated with Chiang during WW2 but after Japan's surrender they defied Chiang's command. Civil war raged in China from 1946-1949, the communists won and the Peoples Republic of China was proclaimed on October 1, 1949. The Cultural Revolution was initiated by the Radical Gang of four in 1966 but all four were discredited after this and brought to trial being convicted of treason in 1981. The deaths of Premier Zhou Enlai and Chairman Mao Zedong marked a turning point in China's political development. In 1978 Deng Xiaoping wrested control of the party and began to emphasise economic development and relied on rational economic policies rather than mass political movements. Today, whilst political ideology has been re-emphasised, economic reform policies have not been reversed.

SOURCE:

All material extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992

HONG KONG

GEOGRAPHY

Hong Kong is in the east of the Pearl River estuary, adjoining the southern Chinese province of Guangdong. It comprises 236 Islands as well as part of the mainland.

CLIMATE

The climate is monsoonal characterised by a short winter (December - February) which is mostly dry and cool and by a hot summer. May and September - Typhoons.

RACIAL ORIGINS/ DIVERSITY

The territory's population is over 98% Chinese.

LANGUAGE

The main language is Cantonese English used by the Government and is spoken with varying degrees of fluency in most tourist areas.

RELIGION

The number of adherents of Buddhism and Taoism far out numbered other groups during the population growth following WW2. About 9% are Christians and Islam claims 30,000 adherents.

POPULATION

5.95 million (1991)

RELATIONS WITH AUSTRALIA

Trade - In 1986 Hong Kong was Australia's 11th largest market and 11th largest source of imports. For the period 1990-1991 Australia's exports to Hong Kong totalled \$1573 million and imports from Hong Kong totalled \$741 million (ABS statistics). Australia's major exports to Hong Kong are coal, aluminium, wool, photographic supplies, rice, dairy products, seafood and gold. Australia's main imports from Hong Kong are garments and textiles, electric appliances, watches and clocks, travel and sporting goods and toys. Australia also has a wide range of investments and commercial interests in Hong Kong and an increasing number of Hong Kong students are studying in Australia.

HISTORY

Hong Kong Island was ceded to Britain in 1842 under the treaty of Nanking. In 1898 Britain negotiated a 99-year lease of additional territory on the mainland between Kowloon and the Shum Chun River and of a number of islands. The area is known as the New Territories, the lease of which expires in 1997. China has never regarded the treaties and the lease as valid. It describes them as unequal because they were imposed on China by a colonial power when China was weak. Hong Kong will be transferred back to the China 1 July 1997.

GOVERNMENT

Hong Kong is a British dependent territory. It is administered

by the Hong Kong Government and organised along the lines traditional for a British colony. The local head of government is the Governor. The central government is served by two main advisory bodies - the Executive Council and the Legislative Council. The official members and appointed members are designated by the Governor with the approval of the British Secretary of State.

SOURCE: All materials extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992

INDONESIA

GEOGRAPHY

Indonesia consists of more than 13 000 islands of which about 6000 are inhabited. The main islands are Java, Sumatra, Kalimantan (Borneo), Sulawesi (Celebes) and Irian Jaya (the Western part of New Guinea). The Republic of Indonesia occupies most of the large archipelago lying between the South-East Asian mainland and Australia.

CLIMATE

Indonesia has a tropical climate. There are two main seasons wet (November - April) and dry (May - October).

POPULATION

With about 180 million people, Indonesia is the fourth most populous country in the world.

RACIAL ORIGIN/ DIVERSITY

Indonesians are predominantly of Malay origin. They include many related but distinct cultural and linguistic groups, the largest of which is Javanese. There is a minority of about 3 million Chinese, who play an important part in economic life.

LANGUAGE

The national language is Bahasa Indonesian (which is based on Malay) but there are also more than 500 other languages and dialects. English is taught in schools as a second language but relatively few people speak it well outside the major cities. The educated older people also speak Dutch.

RELIGION

Indonesia is based on belief in one God, but freedom of religion is guaranteed. About 90% of Indonesians are Muslims, although in some areas, especially Java, Muslim beliefs are mixed with older traditional beliefs. There are about 16 million Christians and a small number of Buddhists. Hinduism flourishes in Bali.

RELATIONS WITH AUSTRALIA

Indonesia's size, proximity and potential make it strategically important to Australia. Contact between Australia and Indonesia stretches back several centuries when fishermen from South Sulawesi travelled to northern Australia in search of sea cucumbers. Contact between Indonesians and local Aboriginal population developed and a variety of exchanges took place. Australia played a prominent role in supporting Indonesia's struggle for independence in the 1940's. Relations in the 1950's and early 60's were strained but by 1965 relations began to improve. Australia and Indonesia have a common outlook on many markets including need for the promotion of regional stability, international disarmament, free trade and regional and economical development.

Trade - Indonesia was Australia's 11th largest supplier in 1991. For the period 1990-1991 Australia's exports to Indonesia totalled \$1422 million and imports from Indonesia totalled \$784

million (ABS statistics). Australia's estimated level of investment in Indonesia in 1992 was - \$1000 million, mainly in coal and gold mining.

Culture - The Australian government places special emphasis on developing cultural exchange with Indonesia. In 1989, the Australian government established the Australia - Indonesia Institute (AII) with a wide view to develop people-to-people contact between the two countries.

GOVERNMENT

Indonesia has a three levelled government and five levels of administration. The highest political institution is the Peoples Consultative Assembly (MPR). This body selects the President and Vice-President for five years. The House of Representatives (OPR) is the legislative body of the State. Decisions in the OPR are arrived at by consensus. The State ideology, PANCASILA is based on five principles: belief in one God, humanitarianism, national unity, democracy and social justice. A concept central to the structure of power in Indonesia is that of "dual functions" of the armed forces whereby they maintain national defence and security and play a role in certain aspects of administrative and political life.

ART REFERENCE

Joseph Fischer (ed.), Modern Indonesian Art Three Generations of Tradition and Change, 1945-1990, Jakarta and New York, 1990-1991.

SOURCE: All material extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992

JAPAN

GEOGRAPHY

The Japanese archipelago, in the North Pacific, stretches along the north eastern coast of the Asian continent separated from it by the Japan Sea. It is made up of four main islands from north to south - Hokkaido, Honshu, Shikoku and Kyushu - and more than 3000 smaller islands.

CLIMATE

Japan is located in the temperate and monsoon zones. The climate is varied, partly because of the complex terrain and the country's extended length from north to south. The seasons are clearly divided. In winter, snowfall is considerable in Hokkaido whilst southern Kyushu and Shikoku are comparatively warm and have hardly any snow.

RACIAL ORIGINS/ DIVERSITY

The origins of the Japanese people have not been satisfactorily traced. It is thought that early ancestors of the Japanese came from the Asian continent in successive waves of immigration. However, Japan has an almost homogeneous population. There are some minority groups which include: Korean nationals (population 680 000); an ethnic minority group Ainu (a few thousand); and the Burakumin numbering 2.5 million.

POPULATION

Japan has a population of 123.5 million people.

LANGUAGE

The national language is Japanese and the best known foreign language is English.

RELIGION

The principal religions are Shinto and Buddhism, while Confucianist teachings have also exerted a profound influence on Japanese society. Shinto is a native Japanese phenomenon, and Buddhism spread to Japan from India via China and Korea in several waves between the 6th and 13th centuries. About 8.5 million are affiliated with Buddhism and a similar number with Shinto. There are nearly one million Christians (2/3 protestant) found mainly in urban centres.

RELATIONS WITH AUSTRALIA

Australia and Japan enjoy cordial and close relationships. Trade - Japan, having few natural resources has developed a complimentary trading relationship with Australia as the latter is rich in natural resources. Japan is Australia's number one trading partner and close links were finalised in the Basic Treaty of Friendship and Co-operation in 1976. For the period 1990-1991 Australia's exports to Japan totalled \$14 437 million and imports from Japan totalled \$8854 million (ABS statistics). Australia has concluded a number of other treaties and agreements with Japan, including a Commerce Agreement, 1977, Cultural Agreement, 1974, and Science and Technology

Agreement, 1980.

A joint ministerial committee meets on a regular basis to examine political and economic matters of mutual concern in both bilateral and multilateral areas.

HISTORY

Japanese society was consolidated politically by the beginning of the 4th century and was united in 7th and 8th centuries under the imperial family. Japan's culture developed on the basis of art, craft and learning from China and Korea, in particular the Chinese written language and the study of Confucius. By 13th century administrative power was in the hands of Samurai or warriors - Shogunate. The Shogunate collapsed in 1867 and the Emperor Meiji was "restored" to full sovereignty 1868. Policies of the Meiji government culminated in the emergence of Japan as a world power in the 20th century. War with the allies in 1941-45 destroyed Japan's industrial and commercial base. Under the protection of the United States, Japan has been able to sustain a remarkably high rate of economic growth in the post-war period while undergoing structural transformations.

GOVERNMENT

The Emperor has been relegated to Constitutional Monarch and executive power rests with the Prime Minister and his/her cabinet. The principles of separation of powers and independence of the judiciary are written into the constitution, as is the renunciation of the use or threat of force in international relations.

ART REFERENCE

Queensland Art Gallery, Japanese Ways, Western Means: Art of the 1980's in Japan, Brisbane, 1989.

SOURCE: All material extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992

MALAYSIA

GEOGRAPHY

Malaysia is a federation of 13 states. The more developed and densely populated peninsular, Malaysia, is separated from Sabah and Sarawak by the South China Sea. Peninsular Malaysia, formerly Malaya, contains 11 of the 13 Malaysian states and the Federal Territory of Kuala Lumpur, which houses the nations capital city.

CLIMATE

Malaysia has an equatorial climate, with uniform and fairly high temperatures, humidity and rainfall throughout the year. The seasons are characterised by how much rain falls rather than by changes in temperature. October to February, when the north-east monsoons blow, are the wettest months. The months between the monsoons, especially February - July, are generally dry.

RACIAL ORIGINS/ DIVERSITY

Malaysia is a multi-racial society. Malays form the largest ethnic group and with the indigenous groups in Sarawak and Sabah make up 59% of the population; the Chinese form the next largest ethnic group, 32%, followed by the Indians who form 8%.

RELIGION

Religion is closely tied to ethnic origin. Malays are, by definition in the Malaysian Constitution, exclusively Muslims. The Chinese are mostly Buddhists or Taoists, but may also be Christians. The Indians, who are largely of Tamil ethnic origin, are mostly Hindus. Islam is the national religion, but the Malaysian constitution guarantees freedom of worship.

POPULATION

Estimated population of 17.3 million.

LANGUAGE

Bahasa Malaysia is the national language. English is extensively spoken especially in Kuala Lumpur and Penang.

RELATIONS WITH AUSTRALIA

Malaysia and Australia have a long history of close and constructive relations covering official and commercial links as well as significant educational and social links.

Trade - For the period 1990-1991 Australia's exports to Malaysia totalled \$987 million whilst imports from Malaysia totalled \$731 million (ABS statistics).

Defence - Long-standing and close relationship

Social and Education - New mechanisms being developed for Malaysians to study in Australia. For instance, AIDAB - sponsored training awards to candidates nominated by the Malaysian Government - MALAYSIA-AUSTRALIA MERIT SCHOLARSHIP SCHEME (EMSS) which open up Australian tertiary education to all levels of Malaysian society.

HISTORY

Before the arrival of European power, the area which is now Malaysia consisted a number of Malay states which had, at various times and in varying degrees, come under Indian, Arab, Sumatray, Javanese, Philippine, Thai and Chinese rule of influence. Islam was brought by Arab traders to the area in the 13th century and quickly became the religion of indigenous Malay. British Administration established the Federation of Malaya agreement. The first proposal for what is modern day Malaysia was initiated by the first PM of Malaya, Tunka Abdul Rahman in 1961 when he suggested that Singapore, North Borneo (Sabah), Malaya, Sarawak and Brunei should be closely associated. Due to political disagreements and differences, Singapore ceased to be a part of Malaysia in 1965.

GOVERNMENT

Malaysia is a federal constitutional monarchy. The distribution of political and economic power between the races has been at the centre of Malaysian politics since the Malayan union proposal. Communalism is a term used to describe the peculiarly multi-racial form of coalition government in Malaysia which is a response to the need to contain the competing political and economic claims of the indigenous and immigrant peoples.

ART REFERENCE

T.K. Sabapathy and Redza Piyadasa, Modern Artists of Malaysia, Kuala Lumpur, 1983.

SOURCE: All material extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992

PAPUA NEW GUINEA

GEOGRAPHY

Papua New Guinea is a tropical island nation located at the western extremity of the South Pacific. Papua New Guinea comprises the eastern half of the New Guinea mainland with Indonesia's province of Irian Jaya occupying the western half. Although an island nation, Papua New Guinea contains some of the world's most rugged country with a complex of high mountain ranges and wide valleys through the length of the mainland.

CLIMATE

There are two seasons: The south-east or tradewinds which last from May to October and the north-west monsoon season which lasts from December to March.

RACIAL ORIGINS/ DIVERSITY

New Guinea highlands were populated at least 10 000 years ago and could have been populated as early as 50 000 BC. There appears to have been several migrations from Asia by way of Indonesia. Inhabitants today reflect this diversity of origin. Most of the population are Melanesian, but some are Micronesian or Polynesian.

POPULATION

The mainland of Papua New Guinea and its six hundred other islands have a population of approximately 3.9 million. (1989)

LANGUAGE

There are more than seven hundred different language groups but the official languages are English and Tokpisin (Pidgin) and Motu.

RELIGION

Christianity is now the predominant religion but adherence to and practice of traditional religious beliefs and rituals remain.

RELATIONS WITH AUSTRALIA

Trade - relations between Australia and Papua New Guinea are governed by the Papua New Guinea - Australia Trade and Commercial Relations Agreement (PACTRA). Papua New Guinea is ranked 18th as a market for Australian exports and Australia has the largest share of Papua New Guinea's import market. According to the Australian Bureau of statistics, the period 1990-1991 Australian exports to Papua New Guinea totalled \$776 million and imports from Papua New Guinea totalled \$584 million.

Development - Australian development co-operation program with Papua New Guinea is set out in the five-year Treaty on Development Co-operation (May 1989).

Defence - Papua New Guinea receives first priority in Australia's co-operative defence activities.

HISTORY

Early people of Papua New Guinea are thought to have migrated

from Asia about 50 000 years ago. First European contact was made when sailors and explorers from Spain and Portugal first named the nation Ilhas dos Papuas in 1526-27 (Papuas being derived from a Malay word meaning "frizzy haired"). The name New Guinea was coined in 1545 by the Spaniard Inigo Ortiz de Retes who found the people throughout similar to those of the New Guinea coast of Africa. On 3 November 1884 Germany formally took possession of the northern half of Papua New Guinea. Britain declared a protectorate over the southern half. German control lasted until 1914 when Australian troops captured the colonial headquarters. New Guinea remained under Australian military government until 1921, when a civil administration was established and continued until 1942. On the British/Papuan side the colony remained under British sovereignty until March 1902 when Australia accepted responsibility for the area and renamed it the Territory of Papua. Japanese invaded in 1942 and the whole region became a theatre of war and military activity until the Japanese advance was halted. An Australian Military Unit administered the areas until 1946 when both territories came under civil administration and were placed under the United Nations Trusteeship system. The two territories were actually integrated but self government was only declared on 1 December 1973.

GOVERNMENT

Papua New Guinea is a member of the British Commonwealth and Queen Elizabeth II is head of State represented by Governor-General. Papua New Guinea is a democracy where basic human rights including freedom of speech and political association are protected and observed.

ART REFERENCE

S. Cochrane Simons and H. Stevenson, (eds), "Luk Luk Gen! Look Again!", Townsville, Australia: Perc Tucker Regional Gallery, 1990

REFERENCE

P.M. Narokabi, The Melanesian Way, Papua New Guinea:

SOURCE

Institutes of Papua New Guinea Studies and Pacific Studies, 1976

SOURCE:

All material extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992

PHILIPPINES

GEOGRAPHY

The Philippines, named after Philip II of Spain, is an archipelago in the China Sea. It consists of 7107 islands and islets, 2773 of which have names. The 12 largest are Luzon, Mindanoo, Samar, Negros, Pulawon, Paray, Mindoro, Leyte, Cebu, Bohol, Masbate and Catanduanes. The main island is Luzon and is the most heavily populated.

CLIMATE

The climate throughout the lowlands of Luzon is uniformly hot with April and May the hottest months.

RACIAL ORIGIN/ DIVERSITY

Filipino's are basically Malay people with a considerable mixture of Chinese and Spanish ancestry.

POPULATION

The population of the Philippines is about 60.9 million (1991).

LANGUAGE

There are two official languages, English and Pilipino, although Spanish is an official language in official documents which have not been translated into English or Pilipino. Pilipino is a continually developing national language based on Tagalog, the language of Manila and surrounding provinces. There are about 70 indigenous languages, all members of the AUSTRONESIAN and Malayo - Polynesian language family. Nine of these are spoken widely.

RELIGIONS

85% of the population are Roman Catholics. The Muslim population is concentrated in the south western point of the Philippines and comprises about 4% of the population.

RELATIONS WITH AUSTRALIA

Its English speaking population, long exposure to western culture and values, relatively high level of education and technology, economic potential, general support of free enterprise systems and proximity to Australia has made the Philippines an important country to Australia. Relations with the Philippines have improved greatly since the Aquino government came to power.

Trade - Philippines Department of Trade and Industry (DTI) figures for 1990 show Australia as the Philippines 7th biggest source of imports and 13th largest market for exports. According to the Australian Bureau of Statistics, for the period 1990-1991, Australian exports to the Philippines totalled \$429 million and imports from the Philippines totalled \$129 million.

HISTORY

In pre-Spanish times, the Philippines was populated by people related racially, linguistically and culturally to the people of Indonesia and Malaysia. Chinese influence has been progressive and considerable and has been exercised largely through

commercial and trading relations dating to pre-Spanish times. Islam began to arrive in the 14th century, the Spanish arrived in the 16th century. Towards the end of the 19th century a nationalist movement was developed and the first Philippines Republic was declared in 1898. However, after the Philippines lost the Philippine - American War, the first Republic ended and America supremacy was established. Independence was granted after WW2. President Marcos was elected in 1965 and by dissolving the Philippine congress and legislating by decree remained in power until 1981 when he was re-elected as President against meagre opposition. The assassination of former Senato Benigo Aquino in 1983 triggered a series of anti-government demonstrations which resulted in political unrest, this resulted in the victory of Corozon Aquino (widow of Benigo) as President and the overthrow and exile of Marcos and his family.

GOVERNMENT

The Philippines is a republic based on the American system of government.

ART REFERENCE

Rod Paras Perez, Philippine Art: A Parador and an Enigma, Milan: Il Sud Del Mondo, 1991

SOURCE: All material extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992

REPUBLIC OF KOREA

- GEOGRAPHY The territory of the Republic of Korea is a mainly mountainous and covers 98 000 km² to the south of a demilitarised zone near the 38th parallel.
- CLIMATE The climate has distinct seasonal changes and a variation between coastal and inland areas is also noticeable.
- POPULATION The Republic's population totals approximately 42.38 million people.
- RACIAL ORIGINS/
DIVERSITY The Korean people are of Mongolian origins. The population is remarkably homogeneous. About 24 000 Chinese constitute the only permanent minority grouping. However, Chinese and Japanese cultural influences are evident.
- LANGUAGE The Korean language, although distinct, resembles Japanese grammatically and borrows words from Chinese. The Korean alphabet (Hangul) was developed in the mid-15th century but did not come into general use until the end of the 19th century. Among young Koreans, English has replaced Japanese as the second language of the country.
- RELIGION Korea has no national religion although Buddhism at the height of its influence from the 10th and 14th centuries and Confucianism during the Yi dynasty became state creeds. The Christian churches have a fast growing constituency numbering over 8.2 million adherents, of this figure, 6.5 million are protestants and 1.6 million Catholics.
- RELATIONS WITH
AUSTRALIA Trade - The Republic of Korea is Australia's third largest export market. For the period 1990-1991 Australia's exports to Korea totalled \$3238 million and imports from Korea totalled \$1255 million (ABS statistics). Australia is putting increased effort into strengthening the economic and trade relationship as well as increasing bilateral links in other areas. In a broader sense, the relationship has been given a strong boost since the visit of then Prime Minister, Bob Hawke to Korea in 1989 - where he announced the proposal for the formation of Asia Pacific Co-operation (APEC).
- HISTORY Korea's origins are shrouded in myths and legends. Recorded history began in about 60 BC with establishment of the three kingdoms of Silla, Paekche and Koguryo. These were united in 668 AD and Buddhism flourished as the state religion. A number of dynasties succeeded each other until a series of Japanese and Chinese invasions from the 16th century onward caused

stagnation of Korean society which remained backward and inward looking. Nationalist movements arose and a government in exile was established in Shanghai with Dr Syngman Rhee as head. After WW2 Korea was divided with the USSR overseeing the north and the US overseeing the south. Tensions between two sides led to the Korean war 1950-53. The two sides remained divided and both the North and South were established as separate states; the People's Democratic Republic of Korea and the Republic of Korea (ROK) respectively. The post-war period has seen a vast amount of unrest, but President Roh Tae-Woo was elected the first President of the 6th Republic in 1988.

GOVERNMENT

Under the new constitution adopted in 1987 the President is elected for a single five year term. The President cannot dissolve the National assembly and the constitution also deprives the President of the right to issue emergency decrees covering a wide range of state affairs.

SOURCE: All material extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992

SINGAPORE

GEOGRAPHY

The Republic of Singapore comprises the island of Singapore and 54 smaller islands which lie mainly off its southern shore. It is joined to Peninsular Malaysian by a 1056m causeway which carries road and rail routes that link with Kuala Lumpur.

CLIMATE

The climate is equatorial - hot and humid. There is no distinct wet or dry season as rain falls all throughout the year.

RACIAL ORIGINS/ DIVERSITY

The Chinese constitute approximately 77.7% of the resident population, Malays 14.1%, Indians 7.1% and others 1.1%. The majority of the last group are Caucasians and Eurasians.

POPULATION

Singapore has a resident population of 2.69 million according to the 1990 census.

LANGUAGE

Malay is the national language but Chinese (Mandarin), Tamil and English are also official languages. English is the language of administration, it is widely spoken and its use is increasing.

RELIGION

The major religions in Singapore are Buddhism, Taoism, Islam, Christianity and Hinduism. There are also smaller religious groups such as: Sikhs, Jews, Jains and Zoroastrians. Nearly 54% of the population are Buddhists or Taoists, and practically all of the Taoists and Buddhists are Chinese. Islam is the religion of 15% of the population. Virtually all Malays are Muslims. Christians make up 13% of the population.

RELATIONS WITH AUSTRALIA

Increasingly, Australia's relations with Singapore tend to be dominated by the city state's economic and political success and the prospects of considerable opportunities for promoting Australia's interest reflecting Singapore's impressive economic record in a region which is becoming noted for its economic dynamism.

Trade - Singapore is Australia's third largest market in Asia (after Japan and the ROK) and fifth largest overall. For the period 1990-1991 Australian exports to Singapore totalled \$2780 million and imports from Singapore totalled \$1271 million (ABS statistics).

GOVERNMENT

Singapore is a republic within the British Commonwealth with a parliamentary system of government. In September 1991, the Singapore Parliament passed the Presidential Election Bill clearing the way to Singapore's first elected head of State. The President appoints as Prime Minister, the member of parliament who commands the confidence of the majority of parliament.

SOURCE: All material extracted from: Outline Series, Canberra:
Department of Foreign Affairs and Trade, 1992

THAILAND

GEOGRAPHY

Thailand shares borders with Laos and Cambodia in the east, with Burma in the west and with Malaysia in the south. Thailand has four natural geographic regions: the northern mountains, which are an extension of the Himalayas, the rich alluvial central plains, the high plateau country to the north-east and the alternately hilly and flat peninsula area to the south. Bangkok (the capital) is in the central region near the mouth of the Chao Phrya River.

CLIMATE

Thailand's climate is dominated by a tropical monsoonal environment, heat and humidity.

RACIAL ORIGINS/ DIVERSITY

The predominate racial groups in Thailand are ethnic Thais and Chinese, most of whom have intermarried, adopted Thai homes, speak Thai and consider themselves Thai. In the southern provinces there are about 1.5 million Thai Muslims who are ethnic Malays and speak Jawi.

LANGUAGE

The Thai language is tonal (five tones). It includes Sanskrit, Pali, Chinese and English words. The Thai script evolved in the 13th century. There are regional variations in the Thai language and culture between the central plain, north, north-south. The dialect spoken in north-east is close to Lao.

POPULATION

Thailand has an estimated population of 55.5 million.

RELIGION

95% of the population professes Theravada Buddhism and 4% is Muslim (concentrated in the far south). Religious tolerance has long been a feature of life in Thailand.

RELATIONS WITH AUSTRALIA

Thailand is an increasingly important regional country for Australia. Australia and Thailand have a broadly similar approach to regional issues. Both countries value the continued cohesion of ASEAN (Association of South East Asian Nations comprised of Thailand, Malaysia, Indonesia, Singapore, Philippines and Brunei) and have the US as a major defence and security partner.

Trade - Although Thailand is predominately an exporter of agriculture, the manufacturing sector has become increasingly export orientated and thus greater trade relations with Australia is expected. For the period 1990-1991 Australia's exports to Thailand totalled \$671 million and imports from Thailand totalled \$505 million (ABS statistics).

Development - Australia contributes significantly to alleviating Thailand's burden of displaced people by accepting Indo-Chinese for settlement and by providing funds and food aid to UNHCR

which is responsible for the welfare of displaced people in Thailand.

HISTORY

The earliest inhabitants of what is now Thailand were the Mon and Khmer. The kingdom established at Sukhothai in the north in 1257 is regarded as the first Thai kingdom. In the late 19th century the kingdom of Siam (previous name of country) modernised rapidly under leaders who were strongly influenced by western technology and practices and Thailand was the only country in South-East Asia never to become a European colony although it was forced to make commercial and territorial concessions. The absolute monarchy continued until the bloodless coup of 1932 converted Thailand into a constitutional monarchy.

GOVERNMENT

Thailand is a constitutional monarchy and there is a parliament comprising an elected House of Representatives and an appointed Senate. The Prime Minister is appointed by the king on the advice of the President of the Parliament. In 1992 a constitutional amendment ensured that the Prime Minister is an elected member of Parliament.

ART REFERENCE Apinan Poshyananda, Modern Art in Thailand, Oxford, England: Oxford University Press, 1992

SOURCE: All material extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992

VIETNAM

GEOGRAPHY

The Socialist Republic of Vietnam stretches from the southern boarder of the People's Republic of China to the southern tip of the Indo-Chinese Peninsula. It is bordered to the west by Laos and Cambodia.

CLIMATE

Vietnam is a largely tropical country and the coastal plains are very humid. In the north, a hot rainy season prevails during the summer monsoon from May to September. A cool season prevails from December to March. The south has a monsoon climate.

POPULATION

The population of Vietnam by the end of 1991 was more than 65 million. Ho Chi Minh city (formerly Saigon) is the largest city in the country with a population of more than 4 million. Hanoi, the capital, has a population of about 3.5 million.

RACIAL ORIGINS/ DIVERSITY

Vietnam is a multicultural society comprising more than 60 ethnic groups. However, about 85% of the population is ethnic Vietnamese. ("Kinh" in Vietnamese)

LANGUAGE

The official language is Vietnamese which is a tonal Monosyllabic language. It is written with a Roman script with added tonal markings devised by Jesuit Missionaries. Most minorities speak Vietnamese. Until recently, Russian had replaced French as the most widely learned European language, but Russian has been overtaken by English.

RELIGION

Traditional religious beliefs of most Vietnamese comprise a mixture of Taoism, Confucianism, Buddhism and Animism. Of these Mahayana Buddhism (known as Greater Vehicle Buddhism which developed an expanded vision of the universe and a new understanding of Buddha) could be said to predominate. Christianity, particularly Catholicism, attracted a sizeable following during the French rule. Catholics comprise about 10% of population. While tolerated, the practice of religion is not encouraged by the authorities.

RELATIONS WITH AUSTRALIA

After the fall of Saigon, Australia began an aid program throughout Vietnam to assist the Vietnamese people recover from the effects of 30 years of war. This was suspended in 1979 after the Vietnamese invasion of Cambodia, however; Australia continued to assist Vietnam through multicultural programs with the UN development program, UNICEF and other international and non-governmental organisations. In October 1991, bilateral aid was resumed after the Cambodian Peace Settlement. Trade - For the period 1990-1991, Australia's exports to

Vietnam totalled \$24 million and imports totalled \$18 million. Vietnam's importance to Australia in terms of trade is growing. In June 1990, the two countries established an agreement on trade and economic co-operation.

Culture & Sport - Australia and Vietnam have a growing cultural and sporting relationship, including media co-operation. Vietnam is also of significance to Australia because of the large number of Vietnamese settled in Australia.

GOVERNMENT &
HISTORY

The Vietnamese people probably originated from minority ethnic groups in Southern China. Recorded history of Vietnam begins at around 111 BC when the country was absorbed into Chinese Imperial system. Vietnam broke free of Chinese rule in 939 AD and was governed by a series of dynasties until the French took control of Indo-China in the 19th Century. In the 20th century nationalist movements began to arise and were increasingly identified as communist, based on the Soviet model. This led to the division of Vietnam at the 17th Parallel and finally to war which ended with the victory of the communists who established a socialist regime under the auspices of the Vietnam Communist Party (VCP). The most powerful position in Vietnam is that of the VCP General-Secretary.

ART REFERENCE The Uncorked Soul: Contemporary Art from Vietnam, Hong Kong: Plum Blossoms, 1991

SOURCE: All material extracted from: Outline Series, Canberra: Department of Foreign Affairs and Trade, 1992