

apt3

Third Asia-Pacific Triennial  
of Contemporary Art

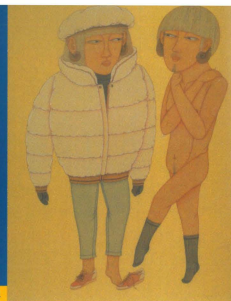
bulletin 2000

VOL. 3 NO. 3



Much of the artwork on show reflects shared human values and experiences, such as religion and spirituality, community life, human rights, cultural interchange, and the effects of globalization, particularly upon traditional life and values. ... One cannot fail to be stimulated and moved by the works.

Victoria Hynes, World Sculpture News, Vol. 5 No. 4, Autumn 1999



## A Decade of Engagement

The Third Asia-Pacific Triennial of Contemporary Art (APT3) attracted a record audience of 155 000 to the Queensland Art Gallery. The APT project was initiated by the Gallery in 1993, as the first exhibition of its kind to focus on the dynamic contemporary art of Asia and the Pacific. The project comprises an on-going program of exhibitions, research, publications and dialogue.

### APT3: 9 September 1999 – 26 January 2000

144 art works by more than 77 artists from 20 countries and regions were included in APT3. The art covered a range of media including performance, sculpture, painting, installation, textile, video, new technology and photography. Artists included were from Japan, China, Hong Kong, South Korea, Taiwan, Indonesia, the Philippines, Malaysia, Thailand, Singapore, Vietnam, India, New Zealand, Papua New Guinea, New Caledonia, Australia and for the first time, Pakistan, Sri Lanka, Niue and Wallis and Futuna Islands. Many of the works invited audience interaction while artistic collaborations across cultures and art forms featured strongly. New components of APT3 drew critical acclaim. The APT Website and Virtual Triennial attracted new audiences while Kids' APT captured the imagination of young visitors through various avenues including highly interactive art works specifically created for children by participating artists.

Around 3 500 international and Australian visitors attended the

official opening. The opening week events attracted an audience of 16 000 and encompassed an intensive program of performances, artists' talks, public programs and discussion.

The Gallery also organised a comprehensive International Visitors' Outreach Program which linked more than fifty participating artists and curators with community groups, arts organisations and universities throughout Australia through a six month program of residencies and visits.

### International Networks and Curatorial Collaboration

The success of the three Triennials has been dependent on the generous contribution of hundreds of international artists, curators, writers and arts professionals. The APT is the most extensive collaborative visual arts project in Australia and provides an informed platform for artistic experimentation. The principle of co-curatorship is central within the APT as curatorial partnerships between international and Australian curators undertake focused research in the region. Additionally, the APT3 curatorial process provided for the inclusion of 'globally mobile' artists and artists engaged in interdisciplinary practice and collaborations.

### Collection Development

The Gallery is fortunate in acquiring thirty-seven art works from the APT3 exhibition. Similar numbers of acquisitions were made from the First and Second APT exhibitions. The Gallery also purchases art works in the years between Triennials. The Gallery's collection of contemporary Asian art currently comprises over 300

works. Additionally, the Gallery is now focussing attention on the collection of contemporary art from the Pacific. The contemporary Asian art collection has recently been enhanced by a generous donation from the Sidney Myer Foundation and the Myer family, to further develop the Kenneth and Yasuko Myer Collection of Contemporary Asian Art. This latest donation will continue an endowment for purchases in contemporary Asian art and ensure that the Queensland Art Gallery continues to build one of the most significant collections of contemporary Asian art in the world.

### Queensland Government and Sponsors Support

The Queensland Art Gallery extends its gratitude to the Queensland Government for providing significant funds for the project. The Gallery also thanks all the APT3 sponsors who made possible the staging of one of Australia's most successful visual arts events. Their support also allowed the Gallery to continue its pioneering role in the research, documentation and exhibition of contemporary arts practice in Asia and the Pacific.

### New Developments and Future Directions

In May 2000, the Queensland Government announced the new Queensland Gallery of Modern Art (QGMA). The Queensland Gallery of Modern Art with the Queensland Art Gallery will form a single, two-site gallery. It is intended to be an outstanding example of architectural and artistic excellence and innovation. The new building will be located at Kurilpa Point on the South Bank of the Brisbane

River. The QGMA will more than double the size of the existing Queensland Art Gallery building. Scheduled for completion in 2004, the QGMA will focus on modern and contemporary Australian, Indigenous Australian and international art with a special focus on the art of Asia and the Pacific. It will include the Australian Centre of Asia-Pacific Art and will provide a home for future Asia-Pacific Triennials of Contemporary Art.

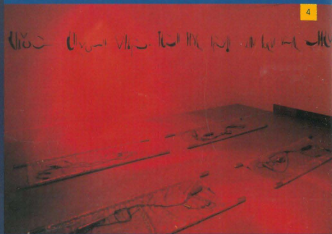
Given the Gallery's strong commitment to contemporary Asian and Pacific art, the APT will continue into the new decade, as will the Gallery's engagement with contemporary Asian and Pacific art in the areas of curatorship, research, exhibition and acquisition.

**Doug Hall**  
DIRECTOR



SANG YE & GEREMIE BARMÉ, Hua biao 1999, Installation comprising inflatable nylon columns, fans, motors, video, mixed media, Dimensions variable, Collection: The artists

■ L. WILSON SHEH, Sheep station 1999, Chinese ink & watercolour on silk, 40 x 50cm, Purchased 1999, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery



### Conference, Research Library and Publications

The Queensland Art Gallery's commitment to research in the field of contemporary Asian and Pacific art directly supports the APT project. The APT3 conference coincided with the opening of the exhibition and attracted 700 delegates, becoming the largest contemporary art conference ever held in Australia. (Conference Proceedings will be available through the Gallery Store.) The Research Library continues to expand its substantial holdings of publications, catalogues, journals, slides, other reference material, and images. Additionally, an Asia-Pacific Artists Database lists more than 2 000 artists in the region. The Gallery's unique Asia-Pacific Research holdings are available to students and researchers. Additionally, the 280 page full-colour APT3 publication explores issues concerning contemporary art in the region. The APT with its associated research and publications program, has become an integral part of the Gallery's operations and future direction.

### Website and Virtual Triennial: www.appt3.net

In response to the active presence of new technologies in contemporary art practice, the Virtual Triennial was developed for APT3. The Virtual Triennial included the currently-active APT3 Website

(www.appt3.net). The Website attracted 1.3 million hits from June 1999 until January 2000 and features images of artwork and performances; specific information on artists and art works; as well as information on the conference, publications and events. 'Kids' APT On-line' featured projects and information developed specially for children. Another aspect of the Virtual Triennial was digital-based art work. Some works were presented on-site within the exhibition. Other works were presented on-line through an exhibition of thirty web-based art works, launched every day during September 1999. The on-line exhibition was curated as part of the MAAAP99 (Multimedia Art Asia Pacific) Festival.

### ABC Documentary Film

A documentary film, *Beyond the Future*, was produced by Jack King through the Australian Broadcasting Commission (ABC television). The film highlights the spectacle of the opening events and offers a journey as well as interviews with participating artists, curators and Gallery staff. The film was screened nationally on the ABC television network on 9 April 2000 and is available on video through the Gallery Store.

### Gallery Store + APT Merchandise

The Gallery Store offers a diverse range of APT merchandise. The publication *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art* features 117 commissioned essays by eighty-five international and Australian writers and is available for AUD\$45 +GST, postage & handling. A range of merchandise for younger audiences includes the Education Resource Kit, the Kids' Activity Booklet, stickers, mouse-pads, posters, notebooks and t-shirts. The Gallery also stocks catalogues from APT1 and APT2, conference papers, documentary APT films on video, and a specialist range of contemporary Asia-Pacific art publications. For further information please contact The Gallery Store at:

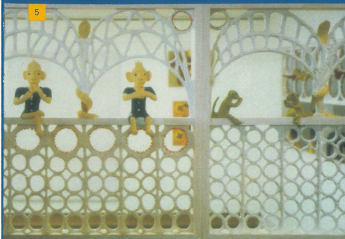
Tel: +61 (0)7 3840 7290  
 Fax: +61 (0)7 3840 7149  
 Email: GalleryStore@qag.qld.gov.au  
 Website: www.qag.qld.gov.au/shop/index.html



APT3 Website, www.appt3.net

- Mohammad Imran QURESHI, Presentation 1998, Gouache, gold leaf on washi paper, 216.5 x 200cm (81 1/8" x 78 3/4" x 35.5cm (tinned) 261.5 x 200cm (loom)), Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery
- Ravinder G. REDDY, Woman with lotus flower 1998, Synthetic polymer paint, gold leaf on polyester resin fibreglass, 212 x 148 x 63cm (overall), The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery
- Rummana HUSSAIN, A space for healing 1999, Metal implements, PVC poles, cloth, plastic objects, gold paint, vermilion red paint and sound component, 500 x 500 x 500cm (installed approx.), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

6



5



8



9

## Visitors' Comments

The Asia-Pacific exhibition is a wonder. In fact the whole experience of the visit on these occasions to the Gallery was joyous and nourishing to the spirit, ravishing to the senses and the intellect. I have taken guests from here and abroad, aged from 18 to 80, and each has relished the works. ... Keep building such bridges and we will cross them.

**Bille Brown, Actor**

An excellent Triennial - well resourced, information was excellent and there was a great variety of work.

**Barbara McCondie, Ainslie**

I'm speechless. Great interaction of ideas and experiences with Asia.

**Carol Mariano, Labrador**

It certainly challenges my experience of living in Australia. Beautifully and sincerely expressive.

**Rhianna Robinson, Brisbane**

Greatly inspiring!! This is what art is all about - life itself!

**Leanne**

Wow! Great for kids, had an amazing time!

**Katrina Parfitt, Brisbane**

Loved the interaction of the exhibition. Such a high level of audience involvement. Congratulations on such a fine exhibition.

**Peter Hare + Adrienne Pryor, Brisbane**

Superb, thoughtful, sad, beautiful, and full of so much emotion!

**Viveka De Costa, Melbourne**

Thought provoking. Arresting. Interactive. Wow!

**Suzanne Sherwood, ACT**

Stunning, overwhelming exhibition - original and creative - it jolts one right out of the ordinary prosaic everyday world.

**Anne Hay, Melbourne**

I'm visiting from the USA and I absolutely thought this exhibition was amazing!

**Elease Lui, USA**

I had to come back for a second look. Truly enjoyable.

**Mary Tola, Christchurch, New Zealand**

Huge! Great pleasure - a revelation for all the senses - a great cultural experience.

**Josh Farago, Melbourne**

Thank you for a brilliant afternoon of sensory overload.

**Paul Webb, Ireland**

A marvellous display of a wide variety of media. Bravo!

**Elliot and Nancy Del Borgo, USA**

Fantastic! It filled my spirit with hope.

**Jane Woodruff, NSW**

This is fantastic! I have been travelling Australia searching for great contemporary art and I am so happy to have finally found it!

Thanks!

**Beth Steplan, USA**

I'll remember today in Brisbane for my whole life!

**Dawn Hill, Korea**

The only show of this kind in the world - great!

**C. Dietschold, Germany**

This is one amazing place. It shows us that art comes in all shapes and forms and is able to unite us all.

**Melissa Van Bael, Brisbane**

Ambrosial, disturbing, insightful, moving and excellent!

**Eloise Grace, Brisbane**



APT3 poster featuring Jun-ileh WANG, Heon Ulraub

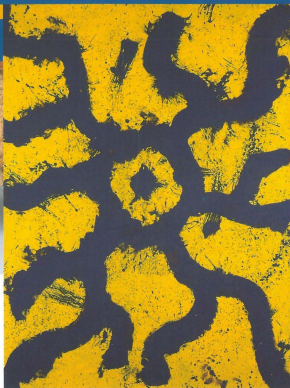
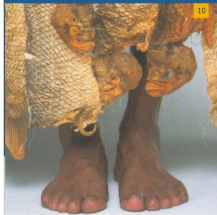
5. SONABAI, *Untitled* 1999, Installation comprising coconut fibre, clay mixture, pigment (poster colours), synthetic adhesive glue, Dimensions variable, Collection: Queensland Art Gallery

6. Suvendran NAIK, *Trainees at the school of neomancing 1: The speaking tree; Trainees at the school of neomancing 2* (from 'Corollary mythologies' series) 1999, Oil on canvas Triptych: 240 x 380cm (overall); left and right panels: 240 x 100cm (each); centre panel: 240 x 180cm. Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

7. Kids' APT, Durrinya KAZI and David ALESWORTH, *Very very sweet medicina* (Home sweet home), 1999

8. Kids' APT, N. S. HARSHA, workshop with school students in conjunction with Visitors' Outreach Program, 1999

9. Kids' APT, Cai Guo Qiang, *Building Bridges*, 1999



## APT3 Audience Survey: Summary of Results

- Over 97% enjoyed the exhibition.
- Almost 30% attended APT3 more than twice.
- Over 77% were very likely or extremely likely to recommend the APT to others.
- Over 76% considered the new technology aspects of APT3 were important.
- 36% of visitors participated in the Kids' APT and 99% thought it was a good inclusion.
- 57% lived in Brisbane, 12% were from regional Queensland, 15% from interstate and 16% from overseas.
- 98.5% believed it important for the Gallery to exhibit contemporary art of the Asia-Pacific.

## Critics' Comments

One of the hottest contemporary art events around. With the Triennial, Queensland Art Gallery has reconceived itself as a museum for the 21st century. ... This Triennial is about highly creative, sometimes combustible, ways of surviving the present. **Nicholas Jose, 'Art to the Power of Three', The Bulletin, 7 Sept. 1999**

Years ago the Queensland Art Gallery came up with a concept which was to materialise into the most important artistic event in this part of the world. It was called the Asia-Pacific Triennial of Contemporary Art and it became the ultimate showcase for artists in the region to get together every three years and display their work and share cultural experiences. The Virtual Triennial not only expands the scope for the exhibition, but allows immediate online participation by audiences around the world. This makes the Asia-Pacific Triennial a truly global event.

**Chotimont Yonrum, Bangkok Post, 6 Jan. 2000**

This is one of the sassiest festivals of serious art on the world cultural calendar ... For many, APT can lay claim to being Australia's most genuinely international art exhibition.

**Bruce James, The Sydney Morning Herald, 4 May 1999**

APT3 is a truly global, multicultural event from our region that tells us stories about our region while entertaining us on a grand scale. The APT3 seems to be something of a triumph of the human spirit - above politics, ideology and geography.

**Phil Brown, 'Building Bridges', Brisbane News, Sept. 1999**

It is a visual, intellectual and emotional rollercoaster... Universal experiences are offered up for contemplation, but not in a trite way ... We see reinvention of traditions, meaningful dialogues about politics or the personal, life and death issues, and interaction with communities ... In nine years the Triennial has created a dynamic interchange of ideas, experimentation and momentum ... There is little doubt that this is Australia's best contemporary exhibition.

**Louise Martin-Chew, The Australian, 18 Sept. 1999**

Here is a great agglomeration of art, which breathes humour, compassion, outrage and calm in equal measure. I could spend days wandering happily among its unmeten exhibits. I thought for a moment I was dreaming.

**Giles Aty, The Australian, 25 Sept. 1999**

While installations, performance art, and sculpture provide some of the most colourful and poignant moments of the Triennial, the more traditional mediums of painting, works on paper and photography also contribute to the prevailing aura of delight being experienced by many visitors to this thesis on the dynamic and changing nature of cultures and societies in the Asia-Pacific region.

**Roger Taylor, Asian Art News, Nov. / Dec. 1999**

■ 10. Mella JAARMA, *H*lander 1999, Treated skins (kangaroo, frog, fish and chicken), 244 x 97cm (kangaroo); 140 x 84cm (frog); 150 x 120cm (fish); 152 x 95cm (chicken), Purchased 2000, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 11. Michael Nelson JACAMARA, *Wili yam* 1998, Synthetic polymer paint on linen canvas, 200.3 x 150cm, Purchased 1998, Queensland Art Gallery Foundation Grant, Collection: Queensland Art Gallery

■ 12. LEE Mingwei, *Writing the unspeakable* 1999, Wood, steel, light fittings, glass, writing paper and implements, envelopes, cushion, Three booths: 290 x 170 x 231cm (each) (installation size variable), Purchased 2000, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 13. Dedang CHRISTIANO, *Api di bulan Mei* 1998 (*Fire in May* 1998) 1998-99, Installation comprising 47 burned papier-mâché figures, plaster, cement, metal, bamboo, photocopies, performance, 10 September 1999



Chai Guo Qiang, *Bridge crossing* - Project for the Third Asia-Pacific Triennial 1999, Installation comprising aluminium boat, bamboo, laser sensors, rain making device, dimension variable, components, Bridge: 600 x 3000 x 300cm, Collection: The artist

14



15

### For further information contact:

The Third Asia-Pacific Triennial of Contemporary Art

Queensland Art Gallery  
PO Box 3686  
South Brisbane  
Queensland 4101  
Australia

South Bank  
Brisbane, Queensland  
Australia

Tel: + 61 (0)7 3840 7333  
Fax: + 61 (0)7 3844 8865  
Email: gallery@qag.qld.gov.au  
Website: www.qag.qld.gov.au  
APT3 website: www.ap3.net

Queensland Art Gallery  
Doug Hall, Director



- 14. CHEN Zhen, *Invocation of washing fire* 1999. Timber frame, metal, sound, abacus beads, wooden chamber pots, red light globes, broken calculators, cash registers, computers and television sets, 300 x 240 x 240cm (approx.). The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1999-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery
- 15. Pinaree SANPITAK, *Womanly bodies* 1998, Saa fibre, rattan, jute twine, bamboo rings, Dimensions variable, Collection: Queensland Art Gallery
- 16. Waikua Waikua Indigenous Dance Group performing at Official Opening, 9.9.99

- Cover: Ah XIAN, *Bust 2* (from 'China, China' series) 1998-1999, Cast porcelain with hand painted underglaze and overglaze decoration, Collection: The artist, *Bust 1, 3, 4, 10* (from 'China, China' series) 1998-1999, The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2000 with funds from the Sidney Myer Centenary Celebration 1999-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

## apt3 Sponsors

Principal Sponsor



Major Sponsors



Sponsors



Mr James C. Souris, Sydney Organising Committee for the Olympic Games

Supporters

The Queensland Art Gallery Exhibitions Development Fund  
Idemitsu Kosan Co., Ltd.  
The Nikko Securities Co., Ltd.  
The Meiji Life Insurance Company, Nomura Australia Limited,  
Japan Travel Bureau (Asst) Pty Ltd,  
Hitachi Australia Pty Ltd

Partners



Special Acknowledgment

The Sidney Myer Centenary Celebration 1899-1999 and The Myer family

It was a great delight and relief to attend an exhibition where children are made to feel welcome. Rather than keeping the artworks off limits, there is a zone where activities have been designed by visiting artists to give patrons, young and old, a hands-on experience. The strength of this year's APT3, with its focus on children, is its democratic message that art is for making as well as appreciating.

**Cindy Lord, *The Courier Mail*, 20 Nov. 1999**

Growing in strength each year, the huge collaborative process behind this innovative event shows ever more in the debates and discussions surrounding the works. A fine example of how a public institution can make a difference in the contemporary art of its region.

**Susan McCulloch-Uehlin, *The Weekend Australian*, 20-21 Nov. 1999**

While APT can hope only to provide tantalising glimpses of the contemporary art worlds of the vast Asia-Pacific region, in providing a unique and valuable forum for cultural dialogue the gallery has earned for itself a secure place on the global art map.

**Jonathan Mane-Wheoki, *Art New Zealand, Summer 1999/2000***

Now enjoying its third anniversary, the Queensland Art Gallery's Asia Pacific Triennial has achieved a level of national and international recognition that had seemed unimaginable when it first opened in 1993.

**Brooke Turner, *The Art Newspaper*, Dec. 1999**

... the APT has generated a substantial cross-cultural dialogue between artists, curators, academics, and the general public in the six years since its inauguration.

**Charles Green, *Art Journal*, Vol. 58, No. 4, Winter, 1999**

The APT shows a conscientious approach to its enterprise and a multicultural expertise, but the show's real strength is in the compelling voice and power of seventy-five individual artists.

The APT was a lively and engaging exhibition, with conscious efforts made to bring the works to a wide audience. ...The QAG has also made a decade-long commitment to collecting contemporary art of Asia-Pacific and this collection now numbers more than 300 works. If not the great "Beyond", it is a critical investment in the cultural future.

**Ihor Holubizky, *International Contemporary Magazine*, Nov. 1999 - Jan. 2000**

apt3

Third Asia-Pacific Triennial  
of Contemporary Art

bulletin 2000  
VOL. 3 NO. 3

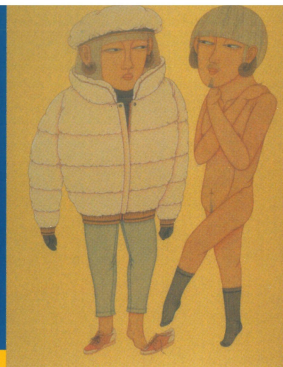


第三届亚洲太平洋  
当代艺术三年展

公报 2000

Much of the artwork on show reflects shared human values and experiences, such as religion and spirituality, community life, human rights, cultural interchange, and the effects of globalization, particularly upon traditional life and values. ... One cannot fail to be stimulated and moved by the works.

Victoria Hynes, *World Sculpture News*, Vol. 5 No. 4, Autumn 1999



## 相约新的十年

第三届亚洲太平洋当代艺术三年展的参观者超过十五万五千人次，打破了历届三年展的观众纪录。亚太三年展是昆士兰美术馆于一九九三年开创的艺术盛事，是第一个以关注亚洲太平洋地区富有活力的当代艺术的综合性项目。亚太三年展不仅有展览，还包括正在继续推进中的研究、出版、艺术讲座和艺术家对话节目等等。

### 第三届亚太三年展

1999. 9. 9 - 2000. 1. 28

本届亚太三年展展出了来自日本、中国、香港、韩国、台湾、印度尼西亚、菲律宾、泰国、越南、印度、马来西亚、新加坡、新西兰、巴布亚新几内亚、新加利东尼亚、澳大利亚和首次参加亚太三年展的巴基斯坦、斯里兰卡、纽埃和富图纳群岛等二十个国家与地区的七十七位艺术家所创作的一百四十四件作品。展出的作品形式有表演艺术、雕塑、绘画、装置艺术、布艺、录像、摄影和利用高新科学技术制作的艺术品等等。本届亚太三年展的许多参展作品是互动的，从而为观众提供了参与机会；部分作品是通过跨地域或学科领域的合作完成的。这些不同艺术形式和媒体的作品给观众造成了强烈的视觉印象。本届亚太三年展首次推出的创新单元获得了普遍好评——互联网

上的网页和虚拟三年展项目吸引了众多观众；儿童三年展，特别是参展艺术家专门为小朋友们设计的互动艺术品激发了儿童的想象力，受到了孩子们的欢迎。来自世界各地的将近三千五百名嘉宾参加了第三届亚太三年展的开幕式；一万六千余名来宾参与了在展览第一周举行的表演艺术活动、艺术家论坛、当代艺术研讨会等一系列活动。通过昆士兰美术馆所主持的国际艺术家交流项目，参加本届亚太三年展的五十余名艺术家和展览策划人以访问艺术家或住校艺术家的方式同位于澳大利亚各地的教育机构、艺术团体、以及社区组织建立了联系。

### 国际合作策划

第三届亚太三年展的成功有赖于数百位国内外艺术家、展览策划人、专家和学者卓有成效的合作。亚太三年展是澳大利亚最大的当代艺术项目，为艺术实验和鉴赏提供了广博的基地。由国内外展览策划人和美术馆合作承担以地区为焦点的研究与策划工作，是亚太三年展的基本原则之一。此外，值得指出的是，本届亚太三年展创造并实施了跨国界或跨学科领域的艺术家跨国际策划程序。

### 收藏发展

昆士兰美术馆荣幸地购藏了本届亚太三年展三十七位参展艺术家的作品。举

行第一届和第二届亚太三年展之后，美术馆也曾购藏了数量相近的作品，并在历届三年展的间隔时间继续进行收藏。因此，昆士兰美术馆已经拥有超过三百件亚洲当代艺术品，同时也不断致力于大洋洲当代艺术品的收藏。昆士兰美术馆的亚洲当代艺术品购藏项目，获得了悉尼 Myer 基金会和 Myer 家族为建立和发展 Kenneth and Yasuko Myer 亚洲当代艺术品专藏所惠予的慷慨赞助。这一赞助将使昆士兰美术馆以构建世界上最大规模的亚洲当代艺术品专藏之一为目标的收藏活动获得财政保证。

### 鸣谢昆士兰州政府和其 其他赞助人

昆士兰美术馆衷心感谢昆士兰州政府提供给亚太三年展这一大型项目的财政基金；同时也衷心感谢给予亚太三年展各种支持的诸位赞助人。在他们的支持下，昆士兰美术馆不仅实现了在澳大利亚举行最成功的视觉艺术展览的理想，并会继续从事和开拓有关亚太当代艺术的研究项目和展览项目。

### 发展远景和未来目标

昆士兰州政府已于二零零零年五月正式公布昆士兰现代美术馆的建设方案。未来的昆士兰现代美术馆将位于布里斯班河南岸的 Kunlpa Point 地区，将和目前的昆士兰美术馆组成

在不同地点，但是统一运作的美术馆。昆士兰现代美术馆计划于二零零四年完工，面积将比目前的昆士兰美术馆大一倍；将会成为大型建筑艺术的创新典范；将致力于现代和当代澳大利亚艺术、土著艺术、国外特别是亚太艺术的展览项目和相关研究项目，成为未来的亚太三年展的家园。

在未来的十年里，忠诚于亚太当代艺术事业的昆士兰美术馆将继续举办亚太三年展，将继续积极参与关于亚洲和太平洋地区当代艺术的策划、研究和收藏活动。

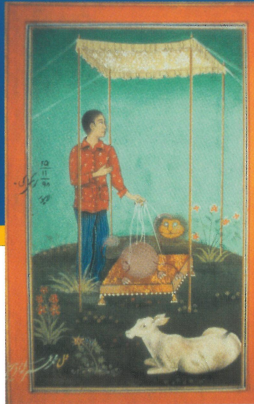
### Doug Hall 昆士兰美术馆馆长



SANG Ye & Geremie BARMÉ, *Hua biao* 1999, Installation comprising inflatable nylon columns, fans, motors, video, mixed media, Dimensions variable, Collection: The artists

1. Wilson SHIEH, *Sheep station* 1999, Chinese ink & watercolour on silk, 40 x 30cm, Purchased 1999. Queensland Art Gallery Foundation. Collection: Queensland Art Gallery





## 会议 研究图书馆 和出版物

昆士兰美术馆对亚太现代艺术研究的忠诚直接地支持了亚太当代艺术三年展。与第三届亚太艺术三年展的展览同时进行的艺术研讨会是澳大利亚最大的当代艺术会议，吸引了来自世界各地的七百多位代表。会议论文正在编辑之中，将由昆士兰美术馆发行。昆士兰美术馆所属的研究图书馆已经形成并将继续扩大关于亚太地区当代艺术展览图录、幻灯片、杂志、图片等参考资料的收藏；亚太艺术家数据库已经录入两千余位艺术家的资料。这些独一无二的收藏现已开放给国内外的研究人员和学生、学者们使用。此外，昆士兰美术馆已经出版反映并探讨第三届亚太当代艺术三年展这一亚太地区艺术盛事的彩印二百八十页展览图录。总之，亚太艺术三年展和相关的研究与出版项目已经成为昆士兰美术馆的重要活动内容，并将不断拓展。

网页和虚拟三年展——  
[www.apt3.net](http://www.apt3.net)  
第三届亚太三年展利用它

所开发的虚拟项目积极介入和回应了以高新技术为标志的当代艺术新趋势。虚拟三年展包括展示参展作品和相关图象资料、参展艺术家和展品详细文本资料，以及出版、会议实施信息的本届三年展网页 [www.apt3.net](http://www.apt3.net)。到今年一月为止，这个目前仍在展出的网页已经吸引了一百三十万访问者。此外，儿童三年展的在线服务网址就艺术家专门为儿童发展的展览项目提供了各种信息。虚拟三年展的另一项目是数据化艺术品展示。这些作品有的在展厅实地展出，有的则是作为多媒体亚太艺术节MAAP99的组成部分，通过从去年九月以来陆续开放的共计三十个网址提供给观众。

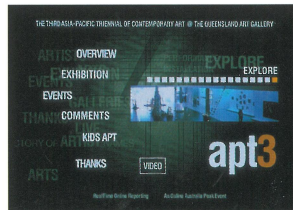
## ABC纪录片

由Jack King 通过 ABC 电视台制作的纪录片《超越未来》着重于展览开幕盛况的同时，拍摄了展览的每个部分，并且采访了参展艺术家、策划人和美术馆工作人员。这部纪录片已于今年四月九日在ABC电视网放映，并且可以在昆士兰美术馆的艺术品商店购买录像带。

## 艺术品商店

昆士兰美术馆附设的艺术品商店正在出售一系列关于亚太当代艺术三年展的纪念品和出版物。其中包括收录了国内外八十五作者的一百一十七篇文章，题为《超越未来》的大型图录（售价45澳元，另加邮费）；和以青少年为对象的套装艺术教育资料、儿童艺术活动手册、招贴画、笔记本、衬衫、彩色胶贴和电脑滑鼠板等等。此外，还有第一届和第二届亚太三年展的图录、会议资料、录像片和有关亚太地区艺术的各种读物。

欲知详情，请联系——  
电话：+61 (0)7 3840 7290  
传真：+61 (0)7 3840 7149  
电子信件：  
[GalleryStore@qag.qld.gov.au](mailto:GalleryStore@qag.qld.gov.au)  
网页：  
[www.qag.qld.gov.au/shop/index.html](http://www.qag.qld.gov.au/shop/index.html)

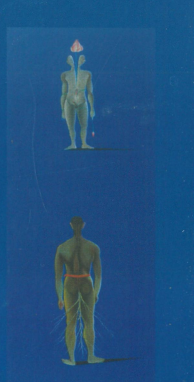
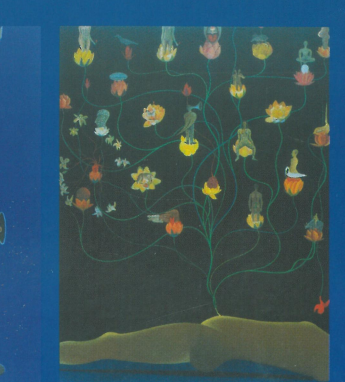
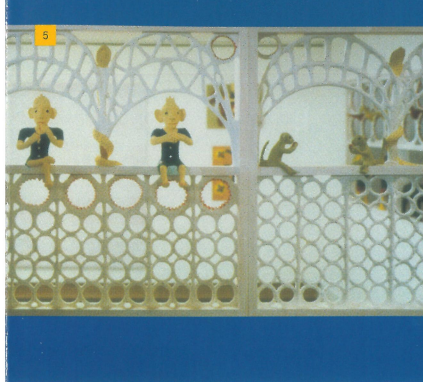


APT3 Website, [www.apt3.net](http://www.apt3.net)

2. Mohammad Imran QURESHI, Presentation 1998, Gouache, gold leaf on washi paper, 26.5 x 20cm (right); 42.5 x 35.5cm (framed) 26.5 x 20cm (comp.), Purchased 1999. Queensland Art Gallery Foundation, Collection; Queensland Art Gallery

3. Ravinder G. REDDY, Woman with lotus flower 1998, Synthetic polymer paint, gold leaf on polyester resin fibreglass, 212 x 148 x 63cm (overall), The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection; Queensland Art Gallery

4. Rummana HUSSAIN, A space for healing 1999, Metal implements, PVC cloths, cloth, plastic objects, gold paint, vermilion red paint and sound component, 500 x 500 x 500cm (installed approx.), Purchased 2000. Queensland Art Gallery Foundation, Collection; Queensland Art Gallery



## 观众留言选录

亚太当代艺术三年展非常奇妙，我已不止一次到这里参观。它不断地给我带来喜悦和享受，同时也使我陶醉。我曾带领年龄从十八岁到八十岁，来自本地和国外的不同观众前来参观，他们都非常欣赏展出的作品……请继续建筑桥梁，我将通过这个桥梁继续前往新的艺术境地。  
Bille Brown 演员

这是一届很优秀的三年展——不仅资源丰富、信息充足，而且作品多元化。  
Barbara McCondie 埃斯林

通过难以言传的互动性交流，我在三年展获得了关于亚洲艺术的经验。  
Carol Mariano 拉巴多尔

美丽、诚挚、富有表现力的三年展对居住在澳大利亚的我无疑是一个挑战。  
Rhianna Robinson 布里斯班

艺术源于生命，它唤起了我的灵感。  
Leanne

哇！孩子们非常开心，这

个展览对儿童极为有益。  
Katrina Parfitt 布里斯班

我们尤其喜欢这个展览所展出的大量可供观众参与的互动作品。衷心地祝贺你们的成功。  
Peter Hare 和 Adrienne Pryor 布里斯班

壮观、美丽、多样，令人感动不已，极为出色。  
Viveka De Costa 墨尔本

发人深省，令人惊叹，互动交流，真棒！  
Suzanne Sherwood 首都特区

这是极好的展览。艺术家的初衷和创意使我摆脱了日常的枯燥。  
Anne Hay 墨尔本

我是从美国来的旅游者，我十分惊喜地参观了这个展览。  
Elease Lui 美国

我极为欣赏这个展览，它会吸引我再次参观。  
Mary Toia 新西兰

恢宏、壮丽、使人兴奋，这个展览给我揭示了伟大的文化和体验。  
Josh Farago 墨尔本

感谢你们给予我一个充满欢娱的下午。  
Paul Webb 爱尔兰

我们为此形式和媒体多样的展览热烈欢呼！  
Elliot 和 Nancy Del Borgo 美国

极其成功！展览让我的精神世界充满希望。  
Jane Woodruff 新南威尔士

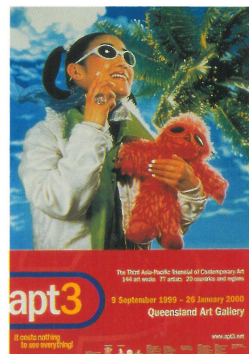
非常成功的展览。我正在旅行全澳大利亚寻找优秀的当代艺术，我非常高兴终于找到了它。  
Beth Stepan 美国

因为这个展览，我将终生牢记在布里斯班的经历。  
Dawn Hill 韩国

这是世界上唯一采取这种方式的展览，极好。  
C. Dietschold 德国

这是奇妙之地，它使我们感到艺术的多样，让人们交流和联合起来。  
Melissa Van Bael 布里斯班

神奇、友善、令人激动并且富有洞察力的展览。  
Eloise Grace 布里斯班



APT3 poster featuring Jun-Jieh WANG, Neon Uriaub

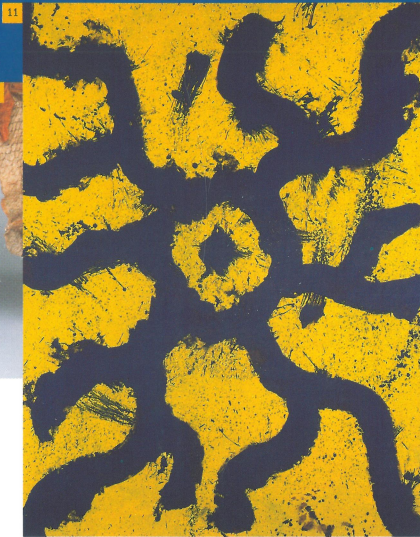
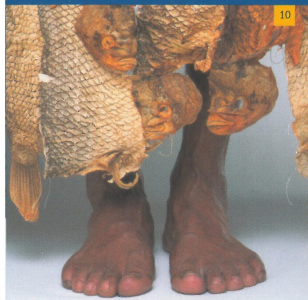
5. SONABAI, *Untitled 1999*, Installation comprising coconut fibre, clay mixture, pigment (poster colours), synthetic adhesive glue, Dimensions variable, Collection: Queensland Art Gallery

6. Surenran NAIR, *Trainees at the school of necromancing 1; The speaking tree; Trainees at the school of necromancing 2* (from 'Corollary mythologies' series) 1999, Oil on canvas Triptych: 240 x 380cm (overall); left and right panels: 240 x 100cm (each); centre panel: 240 x 180cm. Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

7. Kids' APT, Durrinya KAZI and David ALESWORTH, *Very very sweet medina (Home sweet home)*, 1999

8. Kids' APT, N. S. HARSHA, workshop with school students in conjunction with Visitors' Outreach Program, 1999

9. Kids' APT, CAI Guo Qiang, *Building Bridges*, 1999



### 第三届亚太三年展 调查报告摘要

- 97%以上的观众喜欢这个展览。
- 将近30%的观众多次参观了展览。
- 77%以上的观众乐意将三年展推荐给朋友。
- 76%以上的观众认为新技术是当代艺术的重要组成部分之一。
- 36%的观众参与了儿童三年展项目，其中有99%的观众认为这是一种出色的新形式。
- 57%的观众居住在布里斯班；12%的观众来自昆士兰的其它地区；15%的观众来自国内其它各州和领地；16%的观众来自国外。
- 98%的观众认为举办亚太三年展是昆士兰美术馆非常重要的项目。

### 评论摘要

这是现实存在着的，广受瞩目的当代艺术事件之一。通过举办亚太三年展，昆士兰美术馆将自身定位于二十一世纪的美术馆……本届三年展展示了如何以高明的、有时是爆破式的创造

性生存于现今的方式。  
Nicholas Jose  
公报杂志 1999.9.7

多年前，昆士兰美术馆产生了举办亚太当代艺术三年展的意念。这一设想在目前业已实现，而且构成了这个地区最重要的艺术盛事一。昆士兰美术馆为亚太地区艺术家提供了每三年相聚展示作品和交流文化经验的基地。新开发的虚拟三年展不仅拓展了展览范围，也使得全世界的观众有了在线参与这个展览的极好机会，从而让亚太三年展真正成为全球事件。  
Chotimont Yonrum  
曼谷邮报 2000.1.6

这是世界文化纪录上关于严肃艺术品的最新节目之一……亚太三年展已经具备作为澳大利亚国际艺术展的条件。  
Bruce James  
悉尼晨驱报 1999.5.4

第三届亚太三年展是我们地区真正的全球化多元文化事件。它在诉说亚太地区独特的故事的同时，给予了我们极大的愉悦。第三届亚太三

年展在超越政治、地域和意识形态方面，仿佛是人类精神的胜利。  
Phil Brown  
布里斯班新闻 1999.9

这显然是一列视觉、才智和情感的“疯狂过山车”，崭新的形式使得我们对共同经验赋予思考……我们可以发现对传统的创新和重建，对本体死亡的严肃对话，以及关于社会政治和社区的互动……在过去的九年里，亚太三年展创建了颇有活力的交流和极具冲击性的实验……它无疑是澳大利亚最出色的当代艺术展览。  
Louise Martin-Chew  
澳大利亚人报 1999.9.18

这里拥有宏大的艺术团，它在幽默、同情、暴虐和沉湎中获得了平衡。它使我终日漫步于众多的展品之间，瞬间时间似乎存在梦幻中。  
Giles Auty  
澳大利亚人报 1999.9.25

装置艺术品和雕塑赋予我们色彩丰富的瞬间，比较传统的绘画作品提供了异常欢娱的氛围。充满活力并且不断变幻

10. Mella JAARSMa, *Hi inlander* 1999, Treated skins (kangaroo, frog, fish and chicken), 244 x 97cm (kangaroo); 140 x 84cm (frog); 150 x 100cm (fish); 152 x 95cm (chicken). Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

11. Michael Nelson JAGAMARA, *Wild yam* 1998, Synthetic polymer paint on linen canvas, 200.3 x 150cm, Purchased 1998. Queensland Art Gallery Foundation Grant, Collection: Queensland Art Gallery

12. LEE Mingwei, *Writing the unspoken* 1999, Wood, steel, light fittings, glass, writing paper and implements, envelopes, cushion, Three booths: 290 x 170 x 231cm (each) (installation size variable), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

13. Dadang CHRISTANTO, *Api di bulan Mei* 1998 (*Fire in May 1998*) 1998-99. Installation comprising 47 burned papier-maché figures, plaster, cement, metal, bamboo, photocopies, performance, 10 September 1999



Cai Guo Qiang, *Bridge crossing - Project for the Third Asia-Pacific Triennial* 1999, Installation comprising aluminium boat, bamboo, laser sensors, rain making device, Dimensions variable, components, Bridge: 600 x 3000 x 300cm, Collection: The artist



14



16

的亚太地区文化与社会生活，通过这个展览向我们展示了众多的艺术家和作品。  
**Roger Taylor**  
 亚洲艺术 1999.11/12

我既兴奋又轻松地参与了一个没有任何限制，连儿童也受到欢迎的美术展览。参展艺术家为观众专门设计了可以自己动手，从而获得创作经验的区域。本届亚太三年展最强烈的侧重点之一是儿童，有着高度的艺术民主。  
**Cindy Lord**  
 信使报 1999.11.20

在三年展策划工作中迅速推进的广泛的合作程序，已经透过展品在这个具有创造性的艺术事件中得以鲜明的展现。它是公共机构在本地区进一步拓展当代艺术活动的良好典范。  
**Susan McCulloch-Uehlin** 澳大利亚人报  
 1999.11.20

虽然三年展仅能提供有关广阔的亚太地区艺术的匆匆一瞥，却是独一无二的对话场地。于是

昆士兰美术馆因此而获得了它在全球艺术版图中的地位。  
**Jonathan Mane-Wheeki**  
 新西兰艺术新闻  
 1999/2000年夏季号

亚太三年展正在第三次展现它的风貌，它已经获得了举办第一届三年展时难以设想的，已被国内外承认的地位。  
**Brooke Turner**  
 美术新闻 1999.12.

……六年前，亚太三年展开始创造艺术家、策划人、学者和公众间的文化交流。  
**Charles Green**  
 美术杂志 第58卷第4期

艺术家们在本届亚太三年展显示了当代艺术的多元文化特征。亚太三年展极有吸引力，赢得了广泛的观众……过去十年里，昆士兰美术馆已经收藏了三百余件亚太地区当代艺术品，它不仅是很重要的文化财富，也是对未来事业的投入。  
**Ihor Holubizky**  
 国际当代杂志  
 1999.12/2000.1



15

**For further information contact:**

The Third Asia-Pacific Triennial of Contemporary Art

Queensland Art Gallery  
 PO Box 3686  
 South Brisbane  
 Queensland 4101  
 Australia

South Bank  
 Brisbane, Queensland  
 Australia

Tel: + 61 (0)7 3840 7333  
 Fax: + 61 (0)7 3844 8865  
 Email: gallery@qag.qld.gov.au  
 Website: www.qag.qld.gov.au  
 APT3 website: www.appt3.net

Queensland Art Gallery  
 Doug Hall, Director



Queensland Government  
 Multicultural Affairs  
 Queensland

■ 14. CHEN Zhen, *Invocation of washing fire* 1999, Timber frame, metal, sound, abacus beads, wooden chamber pots, red light globes, broken calculators, cash registers, computers and television sets, 300 x 240 x 240cm (approx.), The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1999-1999, Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 15. Pinaree SANPITAK, *Womany bodies* 1998, Saa fibre, rattan, jute twine, bamboo rings, Dimensions variable, Collection: Queensland Art Gallery

■ 16. Wakka Wakka Indigenous Dance Group performing at Official Opening, 9.9.99

■ Cover: Ah XIAN, *Bust 2* (from 'China, China' series) 1998-1999, Cast porcelain with hand painted underglaze and overglaze decoration; Collection: The artist, *Bust 1, 3, 4, 10* (from 'China, China' series) 1998-1999, The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2000 with funds from the Sidney Myer Centenary Celebration 1899-1999, Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

**apt3 Sponsors**

Principal Sponsor



Major Sponsors



Sponsors



Mr James C. Souris, Sydney Organising Committee for the Olympic Games

Supporters

The Queensland Art Gallery Exhibitions Development Fund,  
 Idemitsu Kosan Co., Ltd.  
 The Nikko Securities Co., Ltd.  
 The Meiji Life Insurance Company,  
 Nomura Australia Limited,  
 Japan Travel Bureau (Aust) Pty Ltd,  
 Hitachi Australia Pty Ltd

Partners



Special Acknowledgment  
 The Sidney Myer Centenary Celebration 1899-1999 and The Myer family

apt3

Third Asia-Pacific Triennial  
of Contemporary Art

bulletin 2000

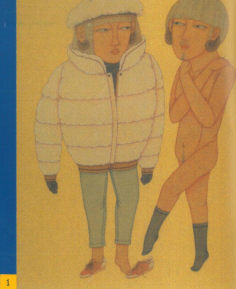
VOL. 3 NO. 3



Français

Much of the artwork on show reflects shared human values and experiences, such as religion and spirituality, community life, human rights, cultural interchange, and the effects of globalization, particularly upon traditional life and values. ... One cannot fail to be stimulated and moved by the works.

Victoria Hynes, World Sculpture News, Vol. 5 No. 4, Autumn 1999



## UNE DÉCENNIE D'ENGAGEMENT

La Troisième Triennale Asie-Pacifique d'Art Contemporain (APT3) a battu des records avec 155 000 entrées à la *Queensland Art Gallery*. La *Gallery* a lancé le projet APT en 1993, première exposition en son genre à se concentrer sur le dynamisme de l'art contemporain de l'Asie et du Pacifique. Le projet comprend un programme continu d'expositions, de recherche, de publications et de dialogue.

**APT3 : 9 septembre 1999 – 26 janvier 2000**

144 œuvres d'art exécutées par plus de 77 artistes de 20 pays et régions ont figuré dans l'APT3. Toute une gamme de médias y était représentée, allant de performance, sculpture, peinture, installation, textile ou vidéo, jusqu'à la nouvelle technologie et la photographie. Des pays aussi divers que le Japon, la Chine, HongKong, la Corée du Sud, Taiwan, l'Indonésie, les Philippines, la Malaisie, la Thaïlande, Singapour, le Vietnam, l'Inde, la Nouvelle-Zélande, la Papouasie-Nouvelle-Guinée, la Nouvelle-Calédonie, l'Australie, et, pour la première fois, le Pakistan, le Sri Lanka, Niue et les îles de Wallis et Futuna y étaient représentés. De nombreuses œuvres invitaient à l'interaction du public, et la collaboration artistique entre les diverses cultures et formes d'art y tenait une place importante. De nouveaux éléments de l'APT3 ont été acclamés par la critique. Le site web de l'APT et la Triennale Virtuelle ont attiré de nouveaux publics. De son côté, l'APT Junior a captivé l'imagination des jeunes visiteurs dans différentes directions au nombre desquelles il faut mentionner les œuvres d'art hautement interactives créées spécifiquement à l'intention des enfants par les artistes participants.

Au total, près de 3 500 visiteurs internationaux et australiens ont assisté à l'inauguration officielle.

Les manifestations de la semaine inaugurale ont attiré un public de 16 000 personnes et comprenaient un programme intensif de performances, de causeries d'artistes, de programmes et de débats publics.

La *Gallery* a aussi organisé un Programme Grand Public des Visiteurs Internationaux qui a mis en rapport plus de cinquante artistes et conservateurs participants avec des associations, des organisations artistiques et des universités de toute l'Australie, grâce à un programme de six mois de résidences et de visites.

### Réseaux internationaux et Collaboration entre conservateurs

Les trois Triennales ont dû leur réussite à la contribution généreuse de centaines d'artistes, conservateurs, auteurs et artistes internationaux. L'APT, qui constitue le projet artistique commun le plus considérable jamais élaboré en Australie, offre une plate-forme d'expérimentation artistique riche d'enseignement. Le principe de la co-conservation joue un rôle essentiel au sein de l'APT, car les partenariats entre conservateurs étrangers et australiens orientent leur recherche sur des domaines spécifiques de la région. L'APT3 a aussi enrôlé dans ses rangs des artistes « globe-trotters » et d'autres engagés dans l'aventure interdisciplinaire et la création collective.

### Évolution de la Collection

La *Gallery* a eu la chance de pouvoir acquérir trente-sept œuvres d'art de l'exposition APT3. Un même nombre d'acquisitions a été effectué lors de la Première et de la Seconde expositions APT. La *Gallery* achète aussi des œuvres en dehors des années de Triennales. La collection d'art contemporain asiatique de la *Gallery* comprend plus de 300 œuvres à l'heure actuelle.

La *Gallery* commence également à s'intéresser à la collection d'art contemporain du Pacifique. La collection d'art contemporain asiatique s'est récemment enrichie d'un don généreux de la Fondation Sidney Myer et de la famille Myer, destiné à favoriser l'essor de la collection d'art asiatique contemporain de Kenneth et Yasuko Myer. Cette dernière donation permettra de poursuivre l'achat d'œuvres d'art asiatique contemporain et l'édification, à la *Queensland Art Gallery*, d'une des collections d'art asiatique contemporain les plus importantes du monde.

### Le Gouvernement du Queensland et le Soutien des Sponsors

La *Queensland Art Gallery* exprime sa gratitude au Gouvernement du Queensland pour les fonds importants qu'il a débloqués pour ce projet. La *Gallery* remercie également les sponsors de l'APT3 qui ont rendu possible l'organisation d'un des événements d'arts visuels les plus réussis qui se soient tenus en Australie. Leur soutien a aussi permis à la *Gallery* de poursuivre son rôle de pionnière en matière de recherche, de documentation et d'exposition d'œuvres d'art contemporain en Asie et dans le Pacifique.

### Nouveaux Développements et Orientations Futures

En mai 2000, le Gouvernement du Queensland a annoncé la création de la nouvelle Galerie d'Art Moderne du Queensland - *Queensland Gallery of Modern Art (QGMA)*, qui constituera, avec la *Queensland Art Gallery* une galerie à double vocation. Elle sera conçue comme un exemple exceptionnel d'excellence et d'innovation architecturales et artistiques. Le nouveau bâtiment sera situé à Kurilpa Point sur la rive sud de la rivière qui a donné son nom à Brisbane.

La QGMA fera plus que doubler la taille du bâtiment actuel de la *Queensland Art Gallery*. Sa construction devrait être achevée en 2004. La QGMA se concentrera sur l'art moderne et contemporain australien, et sur l'art indigène australien et international, avec un intérêt tout particulier pour l'art de l'Asie et du Pacifique. La nouvelle *Gallery* comprendra le Centre Australien des Arts de l'Asie et du Pacifique et abritera les futures Triennales Asie-Pacifique d'Art Contemporain.

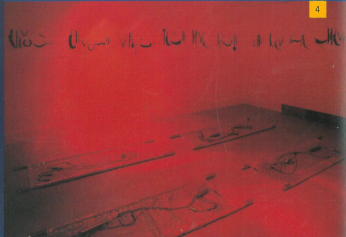
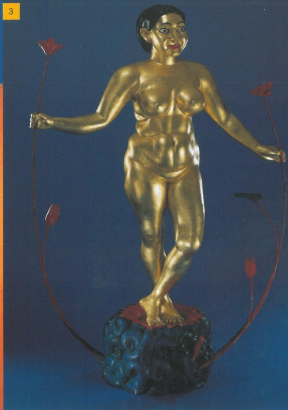
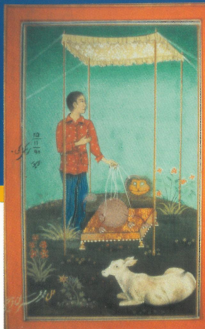
Grâce au grand intérêt que porte la *Gallery* à l'art contemporain de l'Asie et du Pacifique, l'APT se perpétuera dans la nouvelle décennie ; et la *Gallery* continuera à se consacrer à l'art contemporain de l'Asie et du Pacifique dans le domaine de la conservation, de la recherche, des expositions et des acquisitions.

**Doug Hall**  
DIRECTEUR



SANG Ye & Geremie BARMÉ, *Hua biao* 1999. Installation comprising inflatable nylon columns, fans, motors, video, mixed media, Dimensions variable, Collection: The artists

Wilson SHEEH, *Sheep station* 1999, Chinese ink & watercolour on silk, 40 x 30cm, Purchased 1999. Queensland Art Gallery Foundation. Collection: Queensland Art Gallery



### Congrès, Bibliothèque de recherche et Publications

L'engagement de la *Queensland Art Gallery* dans la recherche en matière d'art contemporain de l'Asie et du Pacifique apporte un soutien direct au projet de l'APT. Le congrès de l'APT3 a coïncidé avec l'inauguration de l'exposition et attiré 700 délégués, ce qui en a fait le plus grand congrès d'art contemporain jamais tenu en Australie. (Les actes du Congrès seront en vente au magasin de la *Gallery*) La bibliothèque de recherche continue à enrichir son fonds, déjà substantiel, de publications, catalogues, revues, diapositives et autre matériel de référence, ainsi que d'images. De plus, une base de données des artistes de la région Asie-Pacifique recense plus de 2 000 artistes de la région. Les ressources exceptionnelles de la *Gallery* en matière de recherche sur la région Asie-Pacifique sont également à la disposition des étudiants et des chercheurs, à l'échelle internationale. En outre, la publication de l'APT3 - 280 pages en couleurs - explore les thèmes concernant l'art contemporain dans la région. L'APT et son programme de recherche et de publications, sont désormais partie intégrante des opérations de la *Gallery* et de sa direction future.

### Site web et Triennale Virtuelle : [www.apt3.net](http://www.apt3.net)

La Triennale virtuelle a été développée pour APT3 en réponse à la présence active des nouvelles technologies dans la pratique de l'art contemporain. La Triennale Virtuelle comportait, entre autres,

le site web de l'APT3 qui est toujours actif ([www.apt3.net](http://www.apt3.net)). Le site web a attiré 1.3 millions de visites entre juin 1999 et janvier 2000 et il présente des images d'œuvres et de performances, des informations spécifiques sur les artistes et les œuvres d'art, ainsi que des informations sur le congrès, les publications et les événements. "L'APT Junior en ligne" comportait des projets et des informations spécialement destinées aux enfants. Autre aspect de la Triennale Virtuelle : l'œuvre d'art à base virtuelle. Certaines des œuvres étaient présentées sur place pendant l'exposition. D'autres étaient présentées en ligne, dans une exposition de trente œuvres d'art basées sur le web, lancée quotidiennement pendant le mois de septembre 1999. L'exposition en ligne était organisée dans le cadre du Festival MAAP99 (*Multimedia Art Asia Pacific*).

### Film documentaire ABC

Un film documentaire, *Beyond the Future* (« Au-delà du Futur »), a été produit par Jack King par l'intermédiaire de l'*Australian Broadcasting Commission* (Chaîne ABC). Le film présente les moments forts du spectacle de l'inauguration et offre un visite guidée de l'exposition, ainsi que des interviews avec les artistes participants, les conservateurs et les employés de la *Gallery*. Le film a été présenté en Australie sur la chaîne de télévision nationale ABC le 9 avril 2000 et il est disponible en cassette vidéo au magasin de la *Gallery*.

### Magasin de la *Gallery* + Produits APT

Le magasin de la *Gallery* offre une gamme variée de produits APT. La publication *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art* (Au-delà du Futur : La Troisième Triennale Asie-Pacifique d'Art Contemporain) présente 117 essais commandités, rédigés par quatre-vingt-cinq auteurs internationaux et australiens au prix de 45 AUD plus frais d'expédition. Une gamme de produits pour les jeunes offre un kit éducatif, un livre d'activités pour les enfants, des autocollants, des tapis de souris, des affichettes, des carnets et des t-shirts. La *Gallery* vend également les catalogues de l'APT1 et de l'APT2, les textes des communications des conférences, les vidéocassettes des films documentaires de l'APT, et une gamme de publications spécialisées dans l'art contemporain de l'Asie-Pacifique. Pour tout complément d'informations, veuillez contacter le magasin de la *Gallery* au :

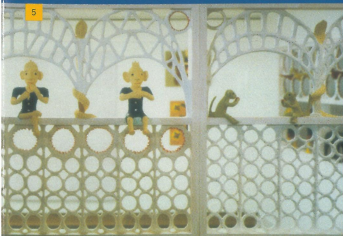
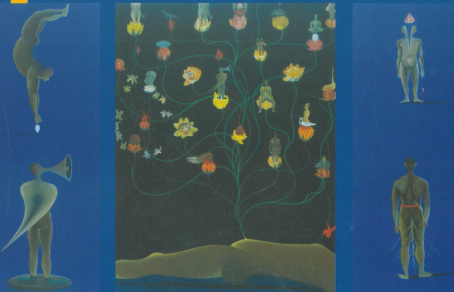
Tél: +61 (0)7 3840 7290  
 Fax: +61 (0)7 3840 7149  
 Email: [GalleryStore@qag.qld.gov.au](mailto:GalleryStore@qag.qld.gov.au)  
 Site web: [www.qag.qld.gov.au/shop/index.html](http://www.qag.qld.gov.au/shop/index.html)



APT3 Website, [www.apt3.net](http://www.apt3.net)

- 2. Mohammad Imran QURESHI, *Presentation 1998*, Gouache, gold leaf on washi paper, 26.5 x 20cm (sight); 42.5 x 35.5cm (framed); 26.5 x 20cm (comp.). Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery
- 3. Ravinder G. REDDY, *Woman with lotus flower 1998*, Synthetic polymer paint, gold leaf on polyester resin fibreglass, 212 x 148 x 63cm (overall). The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1989-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery
- 4. Rummana HUSSAIN, *A space for healing 1999*, Metal implements, PVC poles, cloth, plastic objects, gold paint, vermillion red paint and sound component, 500 x 500 x 550cm (installed approx.). Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

6



## Commentaires des visiteurs

L'exposition Asie-Pacifique est une merveille. En fait, toutes les visites à la Gallery à l'occasion de cette exposition ont été joyeuses et enrichissantes pour l'esprit, et exaltantes pour les sens et l'intellect. J'y ai amené des invités australiens et étrangers, de 18 à 80 ans, et ils ont tous apprécié les œuvres. ...  
Continuez à édifier des ponts de ce genre, et nous les emprunterons.  
**Bille Brown, Acteur**

Une excellente triennale – de bonnes ressources, une excellente documentation, et une grande variété d'œuvres.  
**Barbara McCondie, Ainslie**

J'en reste sans voix. Formidable interaction avec l'Asie, au niveau des idées et des expériences.  
**Carol Mariano, Labrador**

En tout cas, cela remet en cause mon expérience de la vie en Australie. Merveilleusement et sincèrement expressif.  
**Rhianna Robinson, Brisbane**

Très inspirant ! C'est l'essence de l'art – la vie même !  
**Leanne**

Sensationnel ! Formidable pour les enfants. Je me suis vraiment régalée !  
**Katrina Parfitt, Brisbane**

J'ai aimé le côté interactif de l'exposition. Le public était tellement impliqué. Bravo pour une si belle exposition.

**Peter Hare + Adrienne Pryor, Brisbane**

Superbe, méditatif, triste, beau et chargé de tant d'émotion !  
**Viveka De Costa, Melbourne**

Ça vous fait réfléchir. C'est saisissant. Interactif. Formidable !  
**Suzanne Sherwood, ACT**

Une exposition sensationnelle, irrésistible – originale et créative – ça vous propulse en dehors du monde quotidien, ordinaire, prosaïque.  
**Anne Hay, Melbourne**

Moi qui suis en visite des USA, j'ai trouvé cette exposition absolument incroyable !  
**Elease Lui, Wu**

Il a fallu que je retourne l'examiner de plus près. Vraiment bien.  
**Mary Toia, Christchurch, Nouvelle-Zélande**

Extraordinaire ! Un grand plaisir – une révélation pour tous les sens – une expérience culturelle de première classe.  
**Josh Farago, Melbourne**

Merci pour un formidable après-midi de surcharge sensorielle.  
**Paul Webb, Irlande**

Merveilleuse présentation d'une grande variété de médias. Bravo !  
**Elliot et Nancy Del Borgo, USA**

Formidable ! Ça m'a rempli d'espoir.  
**Jane Woodruff, NSW**

C'est formidable ! J'ai parcouru toute l'Australie en quête d'un art contemporain de haut niveau et je suis si contente d'avoir finalement trouvé ce que je cherchais ! Merci !  
**Beth Stepien, USA**

Je me souviendrai toute ma vie de ce jour à Brisbane !  
**Dawn Hill, Corée**

Une exposition unique au monde – formidable !  
**C. Dietschold, Allemagne**

C'est un endroit incroyable. Ça nous montre que l'art vient sous toutes les formes possibles et qu'il nous unit tous.  
**Melissa Van Bael, Brisbane**

Enivrant, dérangeant, pénétrant, émouvant et excellent !  
**Eloise Grace, Brisbane**



APT3 poster featuring Jun-Jieh WANG, Neon Urbau

■ 5. SONABAI, *Untitled* 1999, Installation comprising coconut fibre, clay mixture, pigment (poster colours), synthetic adhesive glue, Dimensions variable, Collection: Queensland Art Gallery

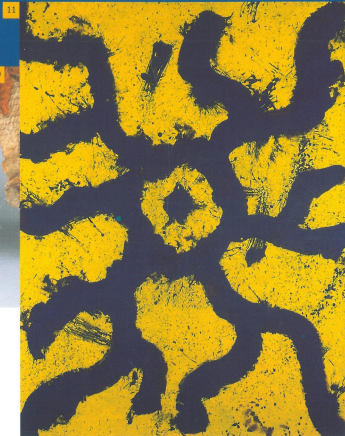
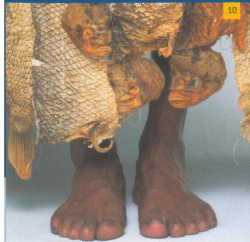
■ 6. SurenDRAN NAIR, *Trainees at the school of necromancing 1: The speaking tree; Trainees at the school of necromancing 2* (from 'Corollary mythologies' series) 1999, Oil on canvas 'Triptych': 240 x 380cm (overall); left and right panels: 240 x 100cm (each); centre panel: 240 x 180cm Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 7. Kids' APT, Durrin KAZI and David ALESWORTH, *Very very sweet medina* (Home sweet home), 1999

■ 8. Kids' APT, N. S. HARSHA, workshop with school students in conjunction with Visitors' Outreach Program, 1999

■ 9. Kids' APT, Cai Guo Qiang, *Building Bridges*, 1999





## Sondage du public APT3 : Résumé et résultats

Plus de 97% des visiteurs ont aimé l'exposition. Près de 30% des visiteurs se sont rendus à l'APT3 plus de deux fois.

Plus de 77% des visiteurs allaient probablement ou presque sûrement recommander l'APT autour d'eux.

57% des visiteurs considéraient que les aspects « nouvelle technologie » d'APT3 étaient importants.

36% des visiteurs ont participé à l'APT Junior et 99% ont pensé que c'était une bonne idée d'y avoir inclus ce programme. 57% des visiteurs vivaient à Brisbane, 12% venaient de la région du Queensland, 15% d'un autre état et 16% de l'étranger. 98,5% des visiteurs ont trouvé qu'il était important pour la Gallery d'exposer l'art contemporain de l'Asie-Pacifique.

## Commentaires des critiques

Un des événements les plus sensationnels de l'art contemporain. Avec la Triennale, la *Queensland Art Gallery* s'est redéfinie comme un musée du 21<sup>ème</sup> siècle .... Cette Triennale se penche sur les manières hautement créatives, parfois explosives, de survivre au présent.

Nicholas Jose, 'Art to the Power of Three', *The Bulletin*, 7 Sept. 1999

Il y a des années que la *Queensland Art Gallery* a imaginé le concept qui devait se concrétiser sous la forme de l'événement artistique le plus important de cette partie du monde. On lui donna le nom de « Triennale Asie-Pacifique d'Art Contemporain », et cette manifestation devint la vitrine par excellence permettant aux artistes de la région de se réunir tous les trois ans pour exposer leurs œuvres et partager leurs expériences culturelles.

Non contente d'élargir la portée de l'exposition, la Triennale Virtuelle permet la participation immédiate de publics du monde entier, ce qui fait de la Triennale Asie-Pacifique un événement véritablement mondial. Chotimot Yonrum, *Bangkok Post*, 6 Jan. 2000

C'est, au calendrier culturel du monde, l'un des festivals les plus audacieux dans la catégorie de l'art sérieux.... Pour beaucoup, l'APT peut prétendre au titre d'exposition d'art la plus authentiquement internationale.

Bruce James, *The Sydney Morning Herald*, 4 mai 1999

L'APT3 est un événement multiculturel véritablement mondial de notre région, qui nous conte des histoires de notre région tout en nous offrant un divertissement de première classe. Il semble que l'APT3 soit un peu le triomphe de l'esprit humain – au-dessus de la politique, de l'idéologie et de la géographie.

Phil Brown, 'Building Bridges', *Brisbane News*, Sept. 1999

Ce sont des montagnes russes visuelles, intellectuelles et émotionnelles. Des expériences universelles y sont offertes à la contemplation, mais sans banalité ... Nous y assistons à la réinvention de traditions, de dialogues chargés de significations, sur la politique ou des thèmes personnels, sur la vie et la mort, et l'interaction des communautés ... En neuf ans, la Triennale a créé un courant dynamique d'échange d'idées, d'expérimentation, elle a imprimé un élan ... Il ne fait guère de doute que c'est la meilleure exposition contemporaine de l'Australie. Louise Martin-Chew, *The Australian*, 18 Sept. 1999

Nous sommes en présence d'une grande agglomération d'art, exhalant l'humour, la compassion, l'outrage et le calme à doses égales. Je pourrais passer des journées à flâner avec bonheur parmi les innombrables œuvres. Pendant un moment, j'ai cru rêver. Giles Auty, *The Australian*, 25 Sept. 1999

Bien que les installations, la performance et les sculptures procurent quelques-uns des moments les plus pittoresques et les plus poignants de la Triennale, les médias plus traditionnels – peinture, œuvres sur papier et photographie – contribuent également à l'aura prédominante de joie qui se dégage, pour de nombreux visiteurs, de cette thèse sur la nature dynamique et changeante des cultures et des sociétés de la région Asie-Pacifique. Roger Taylor, *Asian Art News*, Nov. / Déc. 1999

10. Mella JAARMA, *Hilander* 1999, Treated skins (kangaroo, frog, fish and chicken), 244 x 97cm (kangaroo), 140 x 84cm (frog), 150 x 100cm (fish), 152 x 95cm (chicken), Purchased 2000, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

11. Michael Nelson JAGAMURA, *Wild yam* 1998, Synthetic polymer paint on linen canvas, 200.3 x 150cm, Purchased 1998, Queensland Art Gallery Foundation Grant, Collection: Queensland Art Gallery

12. LEE Mingwei, *Writing the unspoken* 1999, Wood, steel, light fittings, glass, writing paper and implements, envelopes, cushion, Three booths: 290 x 170 x 231cm (each) (Installation size variable), Purchased 2000, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

13. Dading CHRISTANTO, *Api di bulan Mei* 1998 (Fire in May 1998) 1998-99, Installation comprising 47 burned papier-mâché figures, plaster, cement, metal, bamboo, photocopies, performance, 10 September 1999



Gai Guo Qiang, *Bridge crossing* - Project for the Third Asia-Pacific Biennial 1998, Installation comprising aluminum boat, bamboo, laser sensors, rain making device, Dimensions variable, components, Bridge: 600 x 3000 x 300cm, Collection: The artist

14



16



Quelle plaisir et quel soulagement de visiter une exposition où les enfants sont manifestement les bienvenus. Plutôt que d'interdire l'accès aux œuvres, un espace a été aménagé par les artistes invités pour permettre aux visiteurs, jeunes et vieux, de vivre une expérience interactive. Outre l'intérêt témoigné aux enfants, l'APT3 de cette année s'est distinguée par le message démocratique qu'elle a fait passer : celui d'un art à créer autant qu'à apprécier.

Cindy Lord, *The Courier Mail*, 20 nov. 1999

L'énorme processus de collaboration sous-jacent à cet événement innovateur prend plus de force chaque année, et il se manifeste plus que jamais dans les débats et discussions qui entourent les œuvres. Un bon exemple de l'influence que peut exercer une institution publique sur l'art contemporain de sa région. Susan McCulloch-Uehlin, *The Weekend Australian*, 20-21 nov. 1999

Si l'APT ne peut espérer offrir plus que des aperçus séduisants des mondes de l'art contemporain de la vaste région Asie-Pacifique, la Gallery, en fournissant un forum de valeur exceptionnelle pour le dialogue culturel, s'est assurée une place de choix sur la carte de l'art mondial.

Jonathan Mane-Wheoki, *Art New Zealand*, été 1999/2000

La Triennale Asie-Pacifique d'Art Contemporain de la Queensland Art Gallery, qui fête son troisième anniversaire, a maintenant atteint à une notoriété nationale et internationale qui auraient semblé inconcevables lors de son inauguration en 1993. Brooke Turner, *The Art Newspaper*, Déc. 1999

... l'APT a suscité un riche dialogue interculturel entre les artistes, les conservateurs, les érudits et le grand public au cours des six années écoulées depuis son inauguration.

Charles Green, *Art Journal*, Vol. 58, No. 4, hiver, 1999

L'APT témoigne d'une approche consciencieuse dans son entreprise et sa compétence multiculturelle, mais la principale vertu de l'exposition réside dans la fascination exercée par la voix et la puissance de soixante-quinze artistes pris dans leur individualité. L'APT a été une exposition vivante et attachante. Elle témoigne d'un effort conscient pour mettre les œuvres à la portée d'un vaste public. ... La QAG s'est également assigné pour tâche de collectionner, sur une décennie, des œuvres d'art contemporain de l'Asie-Pacifique, et cette collection compte maintenant plus de 300 œuvres. Même si ce n'est pas le grand « Au-delà », cela représente un investissement de première importance dans l'avenir de la culture.

Ihor Holubizky, *International Contemporary Magazine*, Nov. 1999 - Jan. 2000

#### For further information contact:

The Third Asia-Pacific Triennial of Contemporary Art

Queensland Art Gallery  
PO Box 3686  
South Brisbane  
Queensland 4101  
Australia

South Bank  
Brisbane, Queensland  
Australia

Tel: + 61 (0)7 3840 7333  
Fax: + 61 (0)7 3844 8865  
Email: gallery@qag.qld.gov.au  
Website: www.qag.qld.gov.au  
APT3 website: www.apt3.net

Queensland Art Gallery  
Doug Hall, Director



#### apt3 Sponsors

Principal Sponsor



Queensland Government

Major Sponsors



SINGAPORE AIRLINES



ten



Australia Council for the Arts

Sponsors



Australia Indonesia Business



AIC



Apple



Courier-Mail



Brisbane City of Sun Day



Creative VIZ



Screen & Set Printing



Creative VIZ



YAHOO! AUSTRALIA & NZ



Eighton Holdings Limited



SONY

Mr James C. Souris, Sydney Organising Committee for the Olympic Games

Supporters

The Queensland Art Gallery Exhibitions Development Fund,  
Konica Minolta Co., Ltd.  
The Nikko Securities Co., Ltd.  
The Meiji Life Insurance Company,  
Nomura Australia Limited,  
Jasani Travel Bureau (Aust) Pty Ltd,  
Hitachi Australia Pty Ltd

Partners



QANTAS



Education Queensland



MAAP

Special Acknowledgment  
The Sidney Myer Centenary Celebration 1899-1999  
and The Myer family

■ 14. CHEN Zhen, *Invocation of washing fire* 1999. Timber frame, metal, sound, abacus beads, wooden chamber pots, red light globes, broken calculators, cash registers, computers and television sets, 300 x 240 x 240cm (approx.). The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation. Collection: Queensland Art Gallery

■ 15. Pinaree SANITAKI, *Womany bodies* 1998, Saa fibre, rattan, jute twine, bamboo rings, Dimensions variable. Collection: Queensland Art Gallery

■ 16. Waika Waika Indigenous Dance Group performing at Official Opening, 9.9.99

■ Cover: Ah XIAN, *Bus 2* from 'China, China' series) 1998-1999. Cast porcelain with hand painted underglaze and overglaze decoration. Collection: The artist, *Bus 1, 3, 4, 10* (from 'China, China' series) 1998-1999. The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2000 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation. Collection: Queensland Art Gallery

apt3

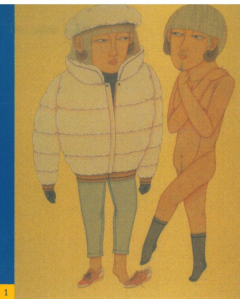
Third Asia-Pacific Triennial  
of Contemporary Art

bulletin 2000  
VOL. 3 NO. 3



Much of the artwork on show reflects shared human values and experiences, such as religion and spirituality, community life, human rights, cultural interchange, and the effects of globalization, particularly upon traditional life and values. ... One cannot fail to be stimulated and moved by the works.

Victoria Hynes, *World Sculpture News*, Vol. 5 No. 4, Autumn 1999



## Ikatan Janji Selama Sepuluh Tahun

Triennale Seni Kontemporer Asia-Pasifik Ketiga (APT3) menarik jumlah pengunjung sebesar 155 000 orang ke Balai Kesenian Queensland. Proyek APT ini diprakarsai oleh Galeri pada tahun 1993, sebagai pameran pertama yang berfokus pada kedinamisan seni kontemporer Asia dan Pasifik. Proyek ini terdiri atas program-program pameran berkelanjutan, riset, terbitan dan dialog.

### APT3: 9 September 1999 - 26 Januari 2000

APT3 memperlakukan 144 karya seni yang diciptakan oleh lebih dari 77 seniman yang berasal dari 20 negara dan wilayah. Karya-karya seni ini meliputi berbagai jajakian media termasuk pertunjukan, seni pahat, lukisan, instalasi, tekstil, video, teknologi baru dan fotografi. Seniman yang berpartisipasi berasal dari Jepang, Cina, Hong Kong, Korea Selatan, Taiwan, Indonesia, Filipina, Malaysia, Thailand, Singapura, Vietnam, India, Selandia Baru, Papua Nugini, Kaledonia Baru, Australia dan untuk pertama kalinya Pakistan, Sri Lanka, Pulau Niue dan Wallis, dan Pulau Futuna berpartisipasi. Banyak di antara karya-karya seni mengundang para pengunjung untuk berinteraksi, sementara itu banyak pula karya hasil kerja sama yang melibatkan budaya dan bentuk seni ditampilkan dengan merah. Komponen-komponen baru APT3 berhasil mendapat sambutan baik dari para kritikus. Situs web APT dan Triennale Virtual menarik pengunjung yang sementara APT Anak-anak merebut imajinasi kaum remaja melalui berbagai cara, termasuk memperlakukan karya-karya seni bersifat sangat interaktif yang diciptakan khusus untuk anak-anak oleh para seniman APT Anak-anak.

Sekitar 3 500 pengunjung internasional dan Australia menghadiri acara pembukaan resmi APT3. Acara untuk minggu pembukaan menarik sejumlah 16 000 pengunjung dan acara tersebut meliputi program intensif seperti pertunjukan, ceramah para seniman, program-program umum dan diskusi.

Program Merah Pengunjung Internasional yang diorganisir oleh Galeri meliputi banyak hal dan menghubungkan lebih dari lima puluh seniman dan kurator yang berpartisipasi dengan berbagai perhimpunan masyarakat, organisasi-organisasi seni dan universitas di seluruh Australia. Program-program yang berlangsung selama enam bulan ini merupakan program kunjungan seniman dan program seniman yang ditalentakan untuk berkarya.

### Jaringan Internasional dan Kerja Sama Bidang Kuratorial

Keberhasilan ketiga Triennale ini bergantung pada dukungan kuat dari ratusan seniman, kurator, penulis dan pakar seni internasional. APT merupakan suatu kerja sama proyek seni yang paling besar di Australia. Proyek ini menyajikan mimbar percobaan artistik. Asas kerja sama sesama kurator merupakan pusat APT di mana persekutuan bidang kuratorial di antara para kurator internasional dan Australia menjalankan riset tertentu di wilayah. Ditambah pula, proses bidang kuratorial APT3 ini disajikan untuk "pentacuman para seniman secara global" ("Globally mobile artists") dengan praktik antardisipliner dan kerja sama para seniman.

### Perkembangan Koleksi

Galeri merasa beruntung dapat memperoleh tiga puluh tujuh karya seni dari pameran APT3. Jumlah perolehan ini sama dengan jumlah

yang diterima di pameran APT yang Pertama dan Kedua. Galeri juga membeli karya seni sepanjang tahun di antara Triennale. Koleksi seni kontemporer Asia di Galeri saat ini berjumlah 3 000 karya. Ditambah pula, Galeri sekarang memusatkan perhatian pada koleksi seni kontemporer dari Pasifik. Koleksi seni kontemporer Asia baru-baru ini berkat dukungan dana dari Yayasan Sidney Myer dan keluarga Myer untuk dapat lebih jauh mengembangkan koleksi Seni Kontemporer Asia Kenneth dan Yasuko Myer. Sumbangan akhir-akhir ini terus digunakan untuk mendukung pembelian seni kontemporer Asia serta meyakini Balai Kesenian Queensland agar dapat terus mengumpulkan salah satu koleksi seni kontemporer Asia terpenting di dunia.

### Pemerintah Queensland dan Dukungan Sponsor

Balai Kesenian Queensland menyatakan terima kasih kepada Pemerintah Queensland atas dukungan dana yang besar terhadap proyek ini. Galeri juga berterima kasih kepada semua sponsor APT3 atas bantuannya yang memungkinkan suksesnya salah satu pagelaran peristiwa seni visual Australia. Dukungan para sponsor ini juga membantu Galeri menuskan pelaksanaan tugas riset, dokumentasi dan pameran praktik karya-karya seni kontemporer di wilayah Asia dan Pasifik.

### Perkembangan Baru dan Tujuan Masa Depan

Pada bulan Mei 2000, pemerintah Queensland mengumumkan Balai Kesenian Modern Queensland (QGMA). Balai Kesenian Modern Queensland dan Balai Kesenian Queensland akan merupakan satu Galeri dalam dua ruang lokasi. Ini dimaksudkan untuk menjadi suatu contoh bangunan arsitek terkemuka dan keunggulan artistik serta

inovasi. Gedung baru ini akan berlokasi di Kurilpa Point di South Bank di pinggir sungai Brisbane. Luasnya Balai Kesenian Modern Queensland (QGMA) ini akan lebih dari dua kali luas gedung Balai Kesenian Queensland yang ada. Gedung ini direncanakan selesai pada tahun 2004. QGMA akan berfokus pada karya seni Australia modern dan kontemporer, karya seni penduduk asli Australia dan internasional dengan fokus khusus pada seni Asia dan Pasifik. Gedung ini juga akan mencakup Pusat Australia untuk Seni Asia-Pasifik dan akan memberikan ruang tinggal bagi Triennale Seni Kontemporer Asia-Pasifik di masa mendatang.

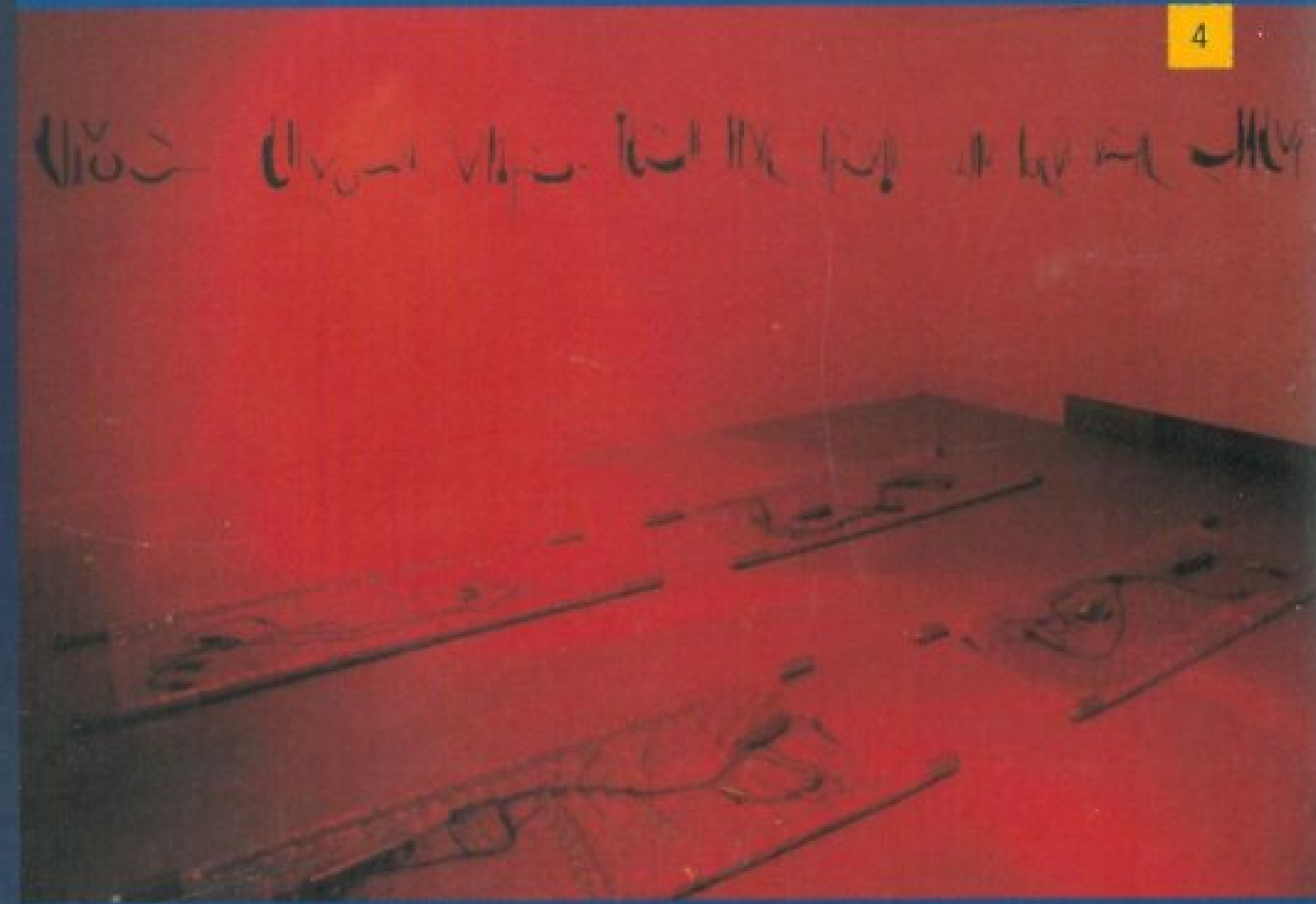
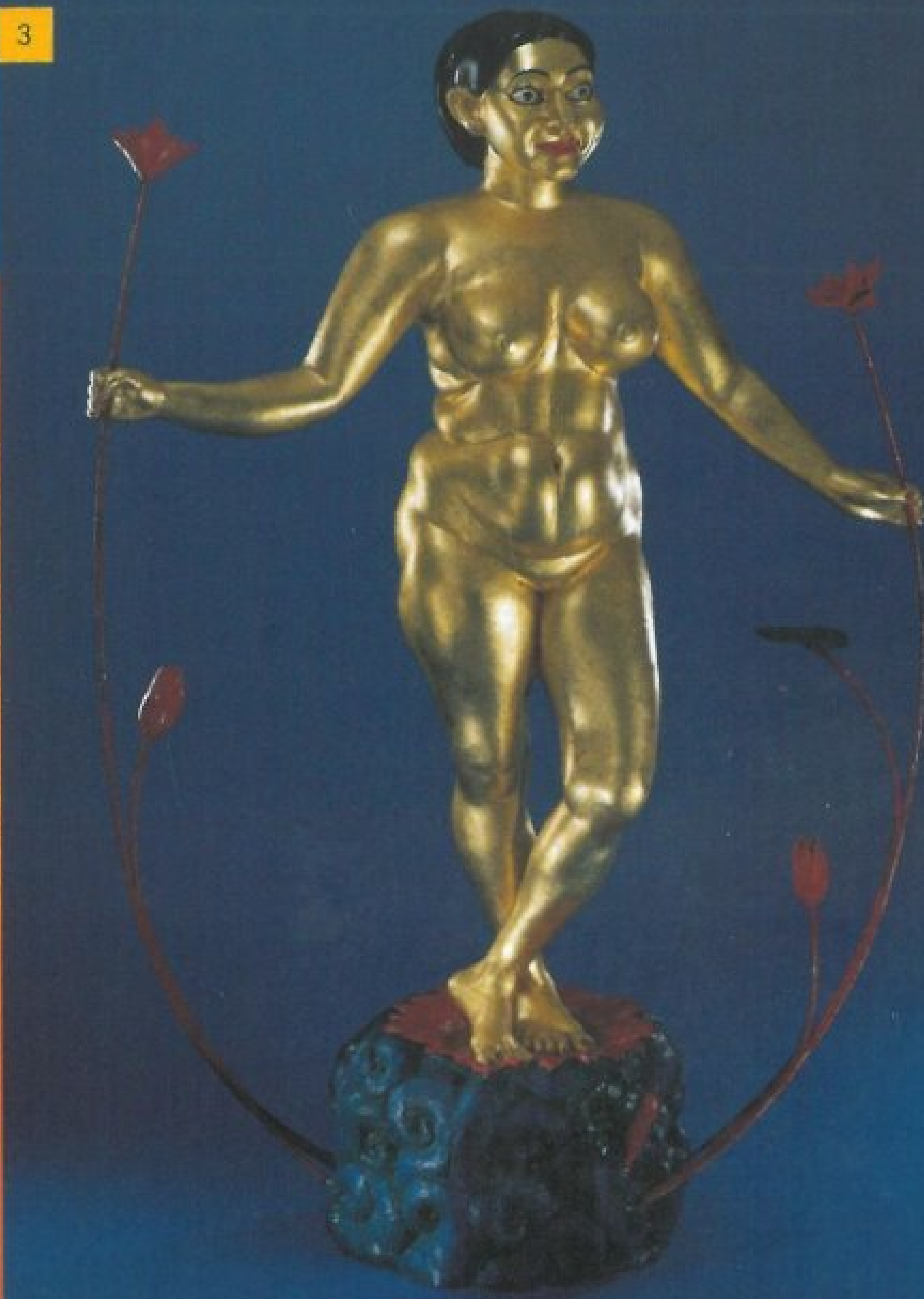
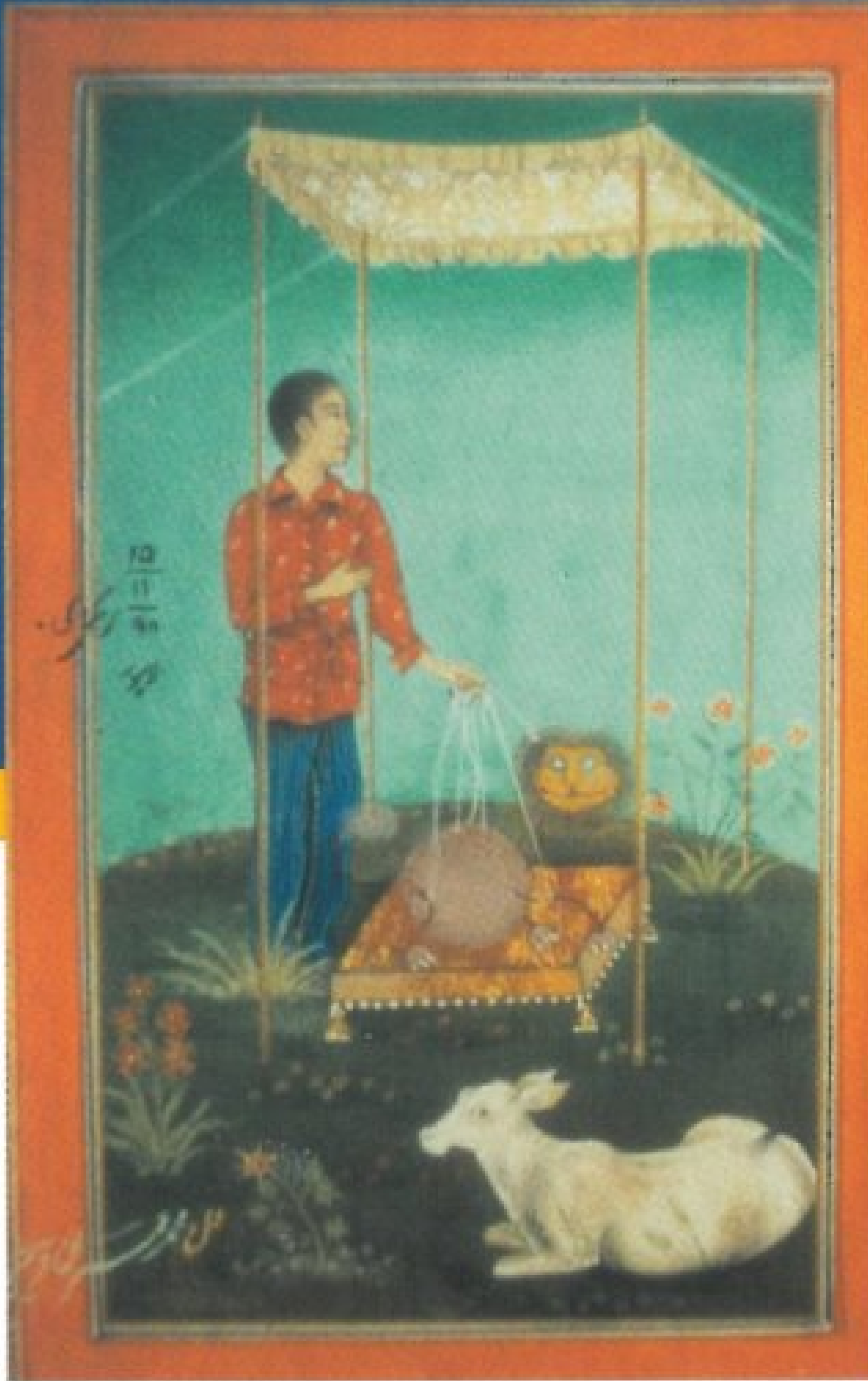
Dengan adanya komitmen yang kuat dari Galeri terhadap seni kontemporer Asia dan Pasifik, APT dan Ikatan Janji Galeri atas seni kontemporer Asia dan Pasifik di bidang kurator, riset, pameran dan perolehan akan terus berlangsung hingga ke masa dasawarsa baru.

**Doug Hall**  
DIREKTUR



SANG Ye & Geremie BARMÉ, *Hua biao* 1999. Installation comprising inflatable nylon columns, fans, motors, video, mixed media, Dimensions variable, Collection: The artists

■ I. Wilson SHIEH, *Sheep station* 1999. Chinese ink & watercolour on silk, 40 x 30cm, Purchased 1999. Queensland Art Gallery Foundation. Collection: Queensland Art Gallery



### Konferensi, Perpustakaan Riset dan Terbitan

Proyek APT secara langsung didukung dengan adanya komitmen Balai Kesenian Queensland terhadap riset dalam bidang seni kontemporer Asia dan Pasifik. Konferensi APT3 diselenggarakan bersamaan dengan pembukaan pameran dan kegiatan ini menarik perhatian 700 delegasi sehingga menjadi suatu konferensi seni kontemporer terbesar yang pernah diselenggarakan di Australia. (Laporan Konferensi tersedia di Kedai Galeri). Perpustakaan Riset akan terus mengembangkan koleksi-koleksi terbitan, katalog, jurnal, slide, materi rujukan lain, dan gambar. Ditambah pula Database Para Seniman Asia-Pasifik yang telah mendaftarkan lebih dari 2 000 seniman di kawasan tersebut. Koleksi Riset Asia-Pasifik Galeri yang unik ini tersedia untuk para mahasiswa dan periset di seluruh dunia. Ditambah pula dengan terbitan Buku APT3 yang berwarna dengan jumlah 280 halaman yang berisikan jajakn pokok hal-hal mengenai seni kontemporer di wilayah Asia-Pasifik. APT bersama program riset dan terbitannya telah menjadi suatu bagian terpadu dalam pengoperasian dan masa depan Galeri.

### Situs web dan Triennale Virtual: [www.apt3.net](http://www.apt3.net)

Untuk menanggapi aktifnya kehadiran teknologi baru dalam praktek seni kontemporer, Triennale Virtual dikembangkan khusus untuk

APT3. Triennale Virtual ini mencakup keaktifan Situs Web APT3 ([www.apt3.net](http://www.apt3.net)). Situs web ini menarik perhatian 1,3 juta penggemar dari bulan Juni 1999 hingga Januari 2000 yang menonjolkan citra karya-karya seni dan pertunjukan-pertunjukan, informasi khusus tentang para seniman dan karya-karya seninya, serta informasi tentang konferensi, terbitan dan kegiatan. 'APT Anak-anak On-line' menonjolkan proyek-proyek dan informasi yang dikembangkan terutama untuk anak-anak. Aspek lain Triennale Virtual ini adalah karya seni yang berdasarkan digital. Beberapa karya dipergelarkan on-site di ruangan pameran APT3. Karya-karya lain yang dipergelarkan on-line melalui pameran terdiri atas tiga puluh karya seni yang di ruang web, yang dibuka setiap hari selama bulan September 1999. Pameran on-line ini ditayangkan sebagai bagian dari Festival MAAP99 (Seni Multimedia Asia-Pasifik).

### Film Dokumenter Jaringan Televisi ABC

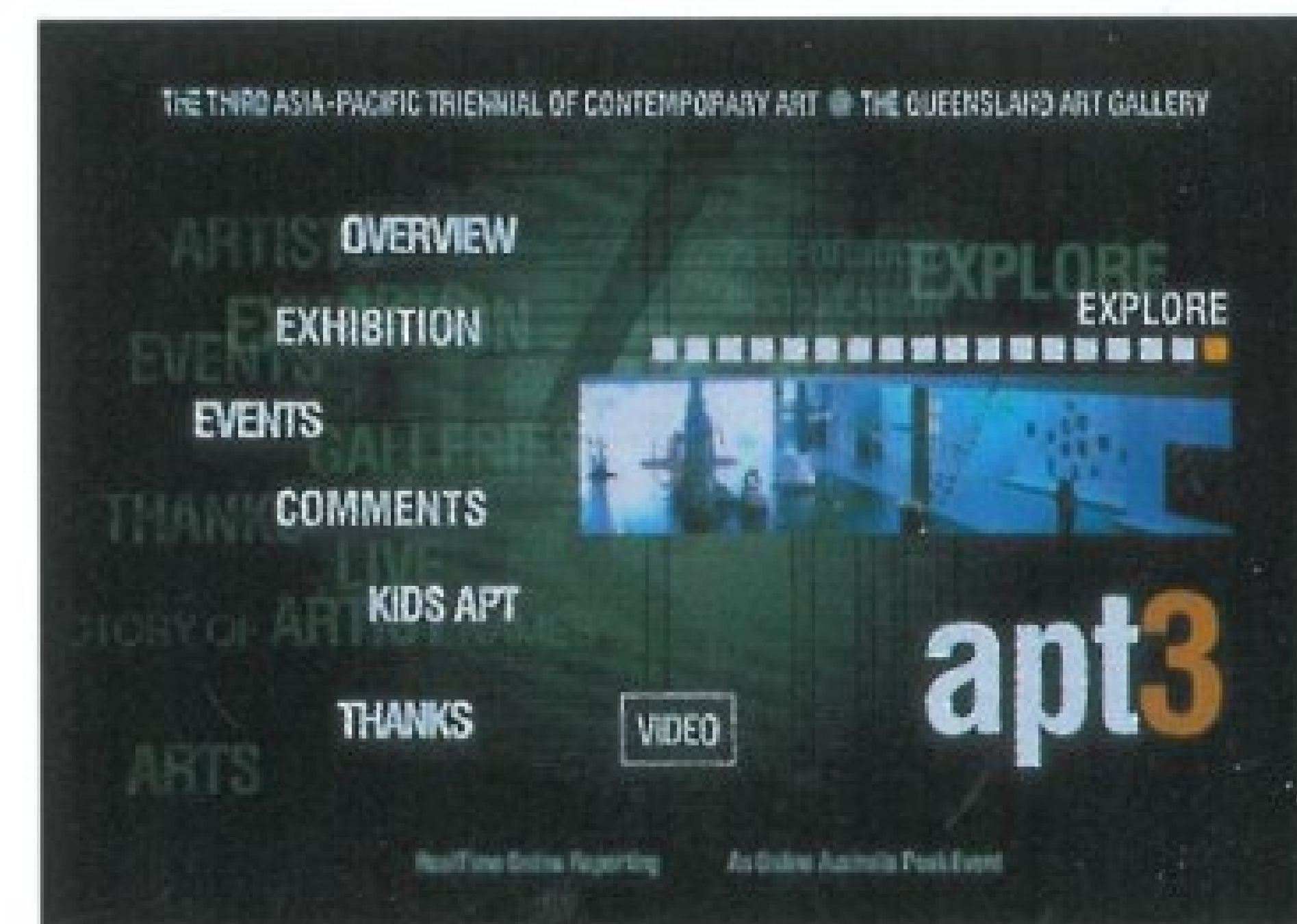
Film dokumenter yang berjudul 'Di Seberang Masa Depan' ('Beyond the Future'), diproduksi oleh Jack King melalui kerja sama jaringan televisi ABC (Australian Broadcasting Commission). Film ini menyoroti indahnya pertunjukan acara pembukaan dan menyajikan penjelajahan pameran serta wawancara dengan para seniman, kurator, dan staf Galeri. Film ini ditayangkan secara nasional di

jaringan televisi ABC pada tanggal 9 April 2000 dan dapat dibeli dalam bentuk video di Kedai Galeri.

### Kedai Galeri dan Barang Dagangan APT

Kedai Galeri menyajikan berbagai macam barang dagangan APT. Terbitan Di Seberang Masa Depan: Triennale Seni Kontemporer Asia-Pasifik Ketiga menonjolkan 117 karya esai yang ditugaskan kepada delapan puluh lima penulis internasional dan Australia. Karya-karya ini dapat dibeli dengan harga AUD\$45 ditambah biaya pengiriman. Berbagai barang dagangan untuk anak-anak dan kaum remaja meliputi Perlengkapan Materi Pendidikan, Rangkuman Buku Aktivitas Anak-anak, stiker, tatakan untuk mouse (mouse-pads), poster, buku catatan dan baju kaos. Galeri juga mempunyai persediaan lain termasuk katalog-katalog dari APT1 dan APT2, bahan-bahan konferensi, film-film dokumenter APT dalam bentuk video, serta berbagai ragam terbitan khusus seni Asia-Pasifik kontemporer. Untuk informasi lebih lanjut silakan hubungi Kedai Galeri (Gallery Store) melalui:

Tel: +61 (0)7 3840 7290  
 Fax: +61 (0)7 3840 7149  
 Email: [GalleryStore@qag.qld.gov.au](mailto:GalleryStore@qag.qld.gov.au)  
 Website: [www.qag.qld.gov.au/shop/index.html](http://www.qag.qld.gov.au/shop/index.html)

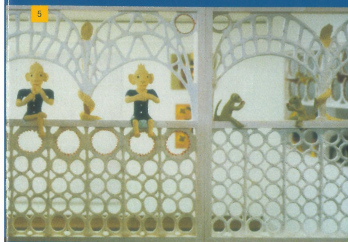


APT3 Website, [www.apt3.net](http://www.apt3.net)

2. Mohammad Imran QURESHI, *Presentation* 1998, Gouache, gold leaf on wasli paper, 26.5 x 20cm (sight); 42.5 x 35.5cm (framed) 26.5 x 20cm (comp.), Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

3. Ravinder G. REDDY, *Woman with lotus flower* 1998, Synthetic polymer paint, gold leaf on polyester resin fibreglass, 212 x 148 x 63cm (overall), The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

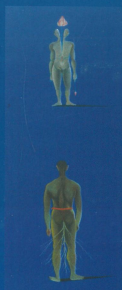
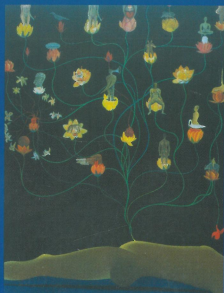
4. Rummana HUSSAIN, *A space for healing* 1999, Metal implements, PVC poles, cloth, plastic objects, gold paint, vermilion red paint and sound component, 500 x 500 x 500cm (installed approx.), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery



5



6



8



9

## Komentar Pengunjung

Pameran Asia-Pasifik menakjubkan. Nyatanya kunjungan saya ke Galeri merupakan pengalaman yang sangat mengembirakan dan memelihara jiwa, memberikan kegarahan pada pikiran sehat dan intelek. Saya membawa tamu-tamu yang berusia 18 tahun hingga 80 tahun dari sini dan mancanegara, dan setiap tamu dapat menikmati karya-karya seni tersebut. Teruslah bangun jembatan-jembatan ini, kami akan dengan senang hati melewatinya.

**Bille Brown (Aktor)**

Triennale yang sangat mengesankan - bermakna bagus, informasi sangat bagus dan terdapat aneka ragam karya seni.

**Barbara McCondie, Ainslie**

Saya terbangun. Interaksi terhadap ide-ide dan pengalaman dengan Asia hebat sekali.

**Carol Mariano, Labrador**

Tentu saja menantang pengalaman saya tinggal di Australia. Sangat indah dan penuh dengan perasaan murni.

**Rhianna Robinson, Brisbane**

Sangat menakjubkan!! Inilah apa yang dimaksudkan seni - kehidupan itu sendiri!

**Leanne**

Wah! Bagus untuk anak-anak, saya sangat menikmati acaranya!

**Katrina Parfitt, Brisbane**

Saya sangat menyukai interaksi pameran. Sangat besar tingkat keikutsertaan pengunjung. Selamat atas kesuksesan pameran tersebut.

**Peter Hare & Adrienne Pryor, Brisbane**

Hebat, bijaksana, sedih, indah, dan penuh dengan emosi!

**Vivika De Costa, Melbourne**

Menimbulkan pikiran. Menawan hati. Bersifat interaktif. Wah!

**Suzanne Sherwood, ACT**

Menakutkan, pameran yang mengarahkan - murni dan bersifat kreatif - merupakan suatu getaran hebat di luar kehidupan sehan-han.

**Anne Hay, Melbourne**

Saya pengunjung dari Amerika dan saya benar-benar berpendapat bahwa pameran ini menakutkan!

**Elease Lui, USA**

Saya kembali untuk melihat lagi. Sungguh-sungguh menyenangkan.

**Mary Toia, Christchurch, New Zealand**

Besar! Sangat menyenangkan - sebuah wahyu bagi setiap pancaindra - suatu pengalaman budaya yang hebat sekali.

**Josh Farago, Melbourne**

Terima kasih. Dalam kunjungan saya pada siang hari, saya rela mengakui muatan citra rasa yang tak terbayangkan.

**Paul Webb, Ireland**

Suatu pameran berbagai macam media yang mengagumkan. Baik sekali!

**Elliott dan Nancy Del Borgo, USA**

Luar biasa! Memenuhi jiwa saya dengan pengharapan.

**Jane Woodruff, NSW**

Ini sangat luar biasa! Saya telah mengelilingi Australia mencan karya seni kontemporer yang hebat dan saya sangat gembira akhirnya dapat menemukannya. Terima kasih!

**Beth Stepien, USA**

Saya akan mengenang suasana han ini di Brisbane selama hidup saya!

**Dawn Hill, Korea**

Pertunjukan yang tiada tandangnya di dunia. Hebat sekali!

**C. Dietschold, Germany**

Ini merupakan suatu tempat yang menakjubkan. Menunjukkan kami bahwa seni terbuat dari segala ukuran dan bentuk serta dapat mengumpulkan kita semua.

**Melissa Van Bael, Brisbane**

Suguan, mengagung, berwawasan luas, mengharukan dan indah sekali!

**Eloise Grace, Brisbane**



APT3 poster featuring Jun-Jieh WANG, Nean Urtaub

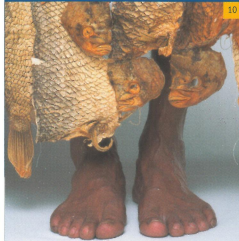
5. SONARAI, Untitled 1999, Installation comprising coconut fibre, clay mixture, pigment (poster colours), synthetic adhesive glue, Dimensions variable, Collection: Queensland Art Gallery

6. Sundran Nair, Trainees at the school of reanimating 2 (from 'Cavallary mythologies' series) 1999, Oil on canvas. Titled: 240 x 380cm (overall); left and right panels: 240 x 100cm (each); centre panel: 240 x 180cm. Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

7. Kids' APT, Duriya Kazi and David ALESWORTH, Very very sweet melina (Home sweet home), 1999

8. Kids' APT, N. S. HARSHA, workshop with school students in conjunction with Visitors' Outreach Program, 1999

9. Kids' APT, Cai Guo Qiang, Building Bridges, 1999



## Survei Pengunjung APT3: Ringkasan Hasil

- Lebih dari 97% menyenangi pameran.
- Hampir 30% menghadiri APT3 lebih dari dua kali.
- Lebih dari 77% kemungkinan atau kemungkinan besar bersedia merekomendasi APT kepada orang lain.
- Lebih dari 76% menganggap bahwa aspek-aspek teknologi baru sangat penting
- 36% pengunjung berpartisipasi dalam APT Anak-anak dan 99% berpendapat bahwa APT Anak-anak ini pantas diadakan.
- 57% tinggal di Brisbane, 12% dari daerah wilayah negara bagian Queensland, 15% dari negara bagian lain, dan 16% dari mancanegara.
- 98.5% yakin atas pentingnya Galeri menggelar seni kontemporer Asia-Pasifik.

## Komentar Kritis

Salah satu peristiwa seni kontemporer yang terhangat saat ini. Melalui Triennale, Balai Kesenian Queensland melahirkan kembali dirinya sebagai suatu museum untuk abad ke-21. ... Fokus Triennale ini jatuh pada jalan agar kita dapat bertahan hidup di masa kini secara kreatif, walaupun jalan tersebut kadang-kala berapi.

**Nicholas Jose, 'Seni Pangkat Tiga' The Bulletin, 7 Sept 1999**

Di tahun-tahun yang silam Balai Kesenian Queensland melahirkan suatu konsep yang mengujakan peristiwa artistik yang terpencil di kawasan ini. Peristiwa ini diberi judul Triennale Seni Kontemporer Asia-Pasifik yang menjadi lemari kaca pokok bagi para seniman

di wilayah Asia-Pasifik untuk berkumpul setiap 3 tahun dan menggelar karya-karya seni mereka dan berbagi pengalaman-pengalaman budaya. Triennale Virtual bukan hanya memperluas jangkauan pameran, namun demikian memungkinkan partisipasi langsung para pengunjung dari seluruh dunia secara on-line. Hal ini memungkinkan Triennale Asia-Pasifik untuk menjadi suatu kegiatan yang benar-benar global.

**Chotimon Yonurum, Bangkok Post, 6 Jan 2000**

Ini merupakan salah satu festival seni di kalender resmi budaya dunia ini. ... Bagi kebanyakan orang, di Australia APT diakui sebagai pameran seni yang sungguh-sungguh internasional.

**Bruce James, The Sydney Morning Herald, 4 Mei 1994**

APT3 merupakan suatu peristiwa multikultural dari wilayah kita yang benar-benar dijalankan secara global. APT3 menyampaikan cerita tentang wilayah kita bahkan memikat perhatian kita dalam skala yang besar. APT3 ini merupakan suatu keberhasilan dari jiwa manusia - bebas dari politik, ideologi dan geografis.

**Phil Brown, 'Membangun Jembatan', Brisbane News, Sept 1999**

APT ini merupakan suatu putaran yang meninjau tajam tentang hal yang bersifat visual, intelektual dan emosional. ... Pengalaman-pengalaman universal disajikan sebagai bahan renungan tetapi bukan secara berulang-ulang. Kami melihat penciptaan kembali terhadap tradisi-tradisi, dialog-dialog bermakna tentang persoalan-persoalan kehidupan politik atau pribadi, persoalan kehidupan dan kematian, serta interaksi dengan kalangan masyarakat. ... Triennale telah menciptakan suatu pertukaran dinamis atas ide-ide, eksperimentasi dan

momentum selama 9 tahun. Tak perlu merasa ragu - memang pameran kontemporer ini merupakan pameran yang terbaik di Australia.

**Louise Martin-Chew, The Australian, 18 Sept 1999**

Ini merupakan kumpulan seni terbesar yang penuh dengan rasa humor, haru, kebiadaban dan tenang dalam ukuran yang merata. Saya dengan gembira dapat melewati waktu sehabian merenungi di antara begitu banyak karya-karya seni yang dipamerkan. Saya kira sejenak saya bermimpi.

**Giles Auty, The Australian, 25 Sept 1999**

Karya instalasi, seni pertunjukan, dan seni pahai menyajikan sejumlah besar warna warni dan sejenak sentuhan dari Triennale. Akan tetapi media yang lebih tradisional seperti lukisan, karya-karya yang dibuat di atas kertas dan fotografi juga sebagai sumbu pada pancaran kebahagiaan yang ada dan yang dialami oleh banyak pengunjung yang berkenaan dengan tesis atas budaya dan masyarakat yang bersifat dinamis berubah-ubah di wilayah Asia dan Pasifik.

**Roger Taylor, Asian Art News, Nov/Des 1999**

Saya sangat bahagia dan merasa lega ketika menghadiri pameran di mana anak-anak diterima dengan baik. Akses pada karya-karya seni tidak terbatas, bahkan tersedia suatu zona khusus untuk kegiatan-kegiatan yang didesain oleh para seniman yang berpartisipasi agar para pengunjung baik muda maupun lanjut usia turut mengambil bagian dan mendapat pengalaman secara langsung. Kekuatan APT3 tahun ini adalah fokus pada anak-anak dan pedas mereka yang menyatakan seni bukan hanya untuk dihangat tetapi juga untuk berkarya.

**Cindy Lord, The Courier Mail, 20 Nov 1999**

■ 10. Mella JAARMA, *Hilander* 1999, Treated skins (kangaroo, frog, fish and chicken), 244 x 97cm (kangaroo), 140 x 84cm (frog), 150 x 100cm (fish); 152 x 95cm (chicken), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 11. Michael Nelson JAGAMARA, *Wild jam* 1998, Synthetic polymer paint on linen canvas, 200.3 x 150cm, Purchased 1998. Queensland Art Gallery Foundation Grant, Collection: Queensland Art Gallery

■ 12. LEE Mingwei, *Writing the unspoken* 1999, Wood, steel, light fittings, glass, writing paper and implements, envelopes, cushion, Three booths: 290 x 170 x 231cm (each) (installation size variable), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 13. Dading CHRISTANTO, *Api di bulan Mei* 1998 (*Fire in May 1998*) 1998-99, Installation comprising 47 burned paper-maché figures, plaster, cement, metal, bamboo, photocopies, performance, 10 September 1999



Chai Guo Qiang, *Bridge crossing - Project for the Third Asia-Pacific Triennial* 1999. Installation comprising aluminium boat, bamboo, laser sensors, rain making device, Dimensions variable, components, Bridge: 600 x 3000 x 300cm, Collection: The artist

14



15

### For further information contact:

The Third Asia-Pacific Triennial of Contemporary Art

Queensland Art Gallery  
PO Box 3686  
South Brisbane  
Queensland 4101  
Australia

South Bank  
Brisbane, Queensland  
Australia

Tel: + 61 (0)7 3840 7333  
Fax: + 61 (0)7 3844 8865  
Email: gallery@qag.qld.gov.au  
Website: www.qag.qld.gov.au  
APT3 website: www.ap3.net

Queensland Art Gallery  
Doug Hall, Director



Queensland Government  
Multicultural Affairs  
Queensland

### apt3 Sponsors

Principal Sponsor



Major Sponsors



Sponsors



Pameran APT terus berkembang dan proses kolaboratif yang besar ini mendasari suatu peristiwa inovatif yang semakin menonjol dalam debat dan diskusi tentang karya-karya yang ditampilkan. APT3 ini merupakan suatu contoh yang baik untuk menunjukkan cara suatu lembaga umum dapat berhasil memainkan peran bermakna terhadap seni kontemporer di wilayahnya.

**Susan McCulloch-Uehlin, The Weekend Australian, 20-21 Nov 2000**

Memang dapat diharapkan bahwa APT menyediakan sekilas pandangan terhadap dunia-dunia seni kontemporer di wilayah Asia-Pasifik yang begitu luas. Dengan menyediakan sebuah forum unik dan berharga untuk berdialog tentang budaya, galeri telah tercatat sebagai galeri yang penting di dunia kesenian atau hasil usahanya sendiri.

**Jonathan Mane-Wheoki, Art New Zealand, Musim Panas 1999/2000**

Triennale Asia-Pasifik Balai Kesenian Queensland telah mencapai ulang tahun ketiganya. Triennale ini telah diakui baik di tingkat nasional maupun internasional. Ketika Triennale diselenggarakan untuk pertama kalinya pada tahun 1993, prestasi Triennale tak diduga berhasil mencapai keberhasilan seperti ini.

**Brook Turner, The Art Newspaper, Des 1999**

... APT telah menghasilkan dialog antarbudaya yang penting di antara para seniman, kurator, akademis, dan kalangan masyarakat dalam 6 tahun sejak diresmikan pembukaannya. **Charles Green, Art Journal, Jilid 58, No 4, Musim Dingin 1999**

APT memanfaatkan pendekatan yang sungguh-sungguh terhadap usahanya dan keahliannya dalam multikulturalisme akan tetapi kekuatan APT yang paling menonjol terdapat pada kekuatan dan keyakinan suara 75 orang seniman. APT merupakan pameran yang mengairahkan dan menarik hati serta berusaha menampilkan karya-karya seni kepada pengunjung dari segala penjuru. ... Balai Kesenian Queensland mempunyai komitmen selama 10 tahun ini untuk mengumpulkan karya-karya seni kontemporer Asia-Pasifik sehingga saat ini koleksi tersebut berjumlah lebih dari 300 karya seni. Ini merupakan modal budaya yang kritis sebagai jembatan menjelang masa depan.

**Ihor Holubicky, International Contemporary Magazine, Nov 1999 - Jan 2000**

■ 14. CHEN Zhen, *Invocation of washing fire 1999*, Timber frame, metal, sound, abacus beads, wooden chamber pots, red light globes, broken calculators, cash registers, computers and television sets, 300 x 240 x 240cm (approx.), The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999, Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 15. Pinaree SANPIITAK, *Womanly bodies 1998*, Saa fibre, rattan, juta twine, bamboo rings, Dimensions variable, Collection: Queensland Art Gallery

■ 16. Waikua Waikua Indigenous Dance Group performing at Official Opening, 9.9.99

■ Cover: Ah XIAN, *Bust 2* (from 'China, China' series) 1998-1999, Cast porcelain with hand painted underglaze and overglaze decoration, Collection: The artist, *Bust 1, 3, 4, 10* (from 'China, China' series) 1998-1999, The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2000 with funds from the Sidney Myer Centenary Celebration 1899-1999, Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

Mt James C. Souris, Sydney Organising Committee for the Olympic Games

#### Supporters

The Queensland Art Gallery Exhibitions Development Fund  
Idemitsu Kosan Co. Ltd.  
The Nikko Securities Co., Ltd.  
The Meiji Life Insurance Company, Nomura Australia Limited.  
Japan Travel Bureau (Aust) Pty Ltd.  
Hitachi Australia Pty Ltd

#### Partners



#### Special Acknowledgment

The Sidney Myer Centenary Celebration 1899-1999 and The Myer Family



# apt3

## Third Asia-Pacific Triennial of Contemporary Art

bulletin 2000

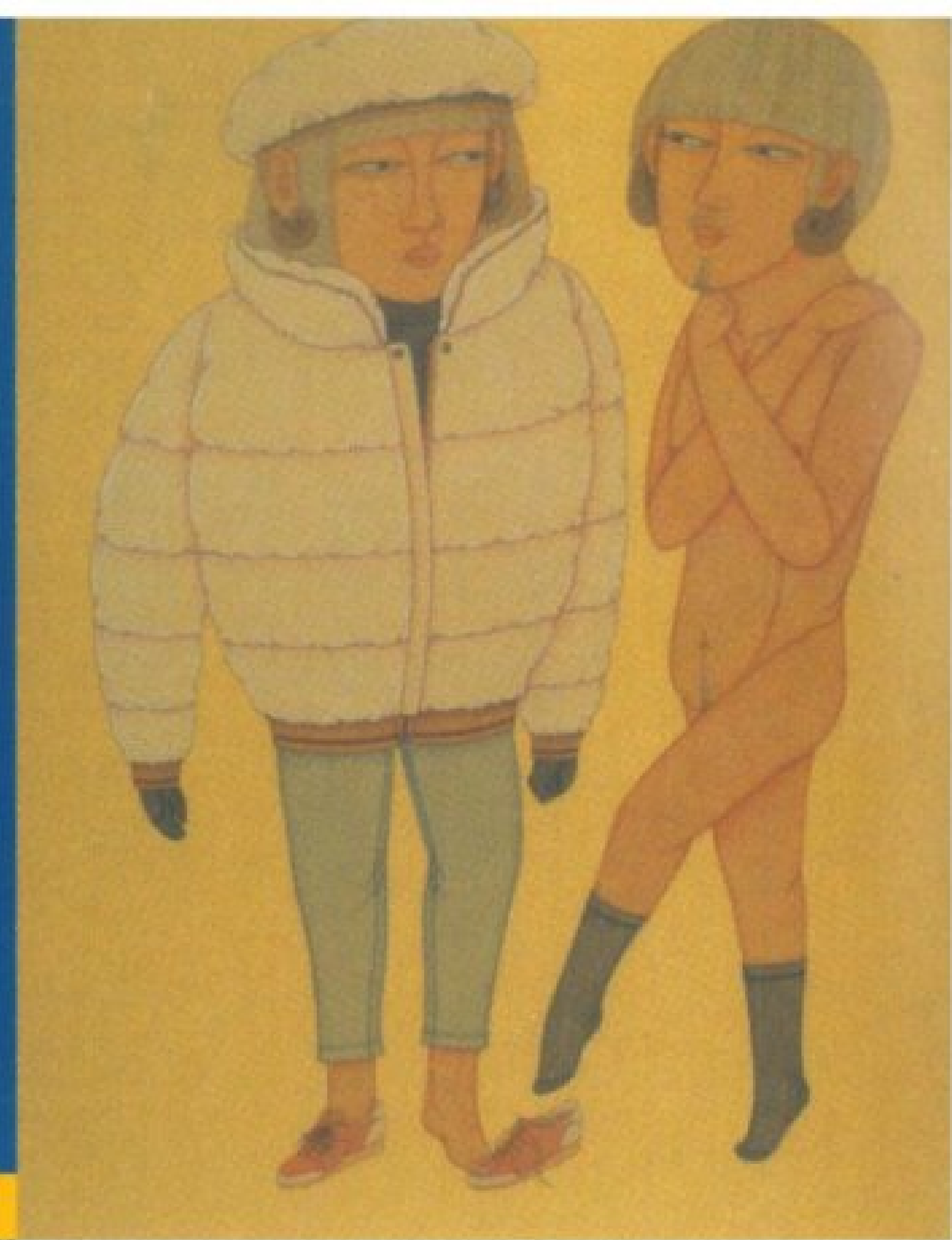
VOL. 3 NO. 3



日本語

Much of the artwork on show reflects shared human values and experiences, such as religion and spirituality, community life, human rights, cultural interchange, and the effects of globalization, particularly upon traditional life and values. ... One cannot fail to be stimulated and moved by the works.

Victoria Hynes, *World Sculpture News*, Vol. 5 No. 4, Autumn 1999



### 10年間にわたる傾注

第三回アジア太平洋現代美術トリエンナーレ (APT3) は、クィーンズランド・アートギャラリーに15万5千人という記録的な鑑賞者を惹きつけました。当APTプロジェクトは、1993年にアジアと太平洋地域の躍動的な現代美術に焦点を絞った初めての展覧会として発足し、継続的な展示、研究、出版、対話を行ってきました。

APT3 : 1999年9月9日-2000年1月26日

20カ国・地域から77人のアーティストが参加し144点の作品がAPT3に展覧されました。作品は、パフォーマンス、彫刻、絵画、インスタレーション、織物、ビデオ、ニューテクノロジー、写真といった多岐にわたる媒体を網羅し、参加国も日本を始め、中国、香港、韓国、台湾、インドネシア、フィリピン、マレーシア、タイ、シンガポール、ベトナム、インド、ニュージーランド、パプア・ニューギニア、ニューカレドニア、オーストラリア、そして初参加のパキスタン、スリランカ、ニウエ、ワリー・フトゥーナ諸島が含まれました。多くの作品が鑑賞者の参加を奨励するインタラクティブな形式をとる一方、異文化や異なる美術形態の作家によるコラボレーションも今回の大きな特徴となりました。また今回APT3で新しく導入されたプログラムも高評を得ました。APTウェブサイトとバーチャル・トリエンナーレは新規の鑑賞者を集め、キッズAPTでは参加アーティストが特別に子供のために制作した非常にインタラクティブな作

品を含む様々な手法で若い鑑賞者の想像力を捉えることに成功しました。

国内・海外から3500人が公式開会式に出席しました。オープニングの週に催された数々のイベントには1万6千人もがつけかけ、パフォーマンス、アーティストトーク、一般参加プログラム、ディスカッションなどが集中的に繰り広げられました。

また当館は海外からの参加者のために広範な「館外プログラム」を企画し、6ヶ月間の滞在・訪問を通して50人以上ものアーティスト、学芸員とオーストラリア各地の地域社会グループ、美術団体、大学の橋渡しをしました。

### 国際ネットワークと学芸員コラボレーション

当トリエンナーレの成功は何百人もの国際アーティスト、学芸員、著者、美術専門家の方々の寛大な貢献に依る所が多岐でありました。当APTは、このように広範な海外からの協力を得るという意味において国内でも例を見ぬ共同アートプロジェクトであり、美術的実験の基盤を固める上での情報源となっています。国内と海外の学芸員がパートナーを組んで対象地域をリサーチする学芸員コラボレーションの原則は、APTの中核をなすものです。更にAPT3では、「グローバル」に活動するアーティストや多芸術分野にまたがるアーティスト間のコラボレーションを担当するチームが新たに加わりました。

### 所蔵作品の強化

当館は、幸運にもAPT3から37

作品を購入することができました。第一回、第二回トリエンナーレにおいても同数程度、また各トリエンナーレの間にも継続的に取得が行われてきました。現在、当館が所蔵するアジア現代美術は300点以上を数え、今後は太平洋地域の現代美術収集に努力してまいります。また、当館のアジア現代美術コレクションであるケニス&ヤスコ・マイヤーコレクションの発展のため、先頃シドニー・マイヤー財団およびマイヤー家から寛大な寄付を頂きました。これにより、更にアジア現代美術の所蔵作品を強化し、世界でもアジア現代美術の貴重なコレクションを持つ美術館として蓄積を続けることが可能となりました。

### クィーンズランド州政府およびスポンサーからの支援

クィーンズランド・アートギャラリーは、クィーンズランド州政府の当プロジェクトへの多大な資金援助に対し感謝の意を表します。またAPT3のスポンサーの方々にも、当館がオーストラリアで最も成功したビジュアルアート展覧会を主催することを可能にして下さったことに対しお礼を申し上げます。これらの支援により、当館は今後もアジア太平洋地域の現代美術慣行に関する研究、文書化、展覧会の面でパイオニアとしての役割を果たしていくことができます。

### 新しい発展と今後の方向性

2000年5月、クィーンズランド州政府はクィーンズランド近代美術館 (QGMA) の新たな設立を発表しました。同美術館はク

ィーンズランド・アートギャラリーに増設される形となり、この結果二棟に分かれた美術館が誕生します。この開発は建築、美術の才能と革新の傑出した例となることを期待されています。新棟はブリスベン川の南岸にあるクリルパ・ポイントに建設され、2004年に完成の予定です。これにより当館の規模は二倍以上に増大し、QGMAにはオーストラリアの近代、現代美術を始め、オーストラリア先住民美術、国際的アート、中でもアジア太平洋地域を中心に展示が行われることとなります。ここにはアジア太平洋美術オーストラリアセンターが設置され、今後のアジア太平洋現代美術トリエンナーレの母体となっていきます。

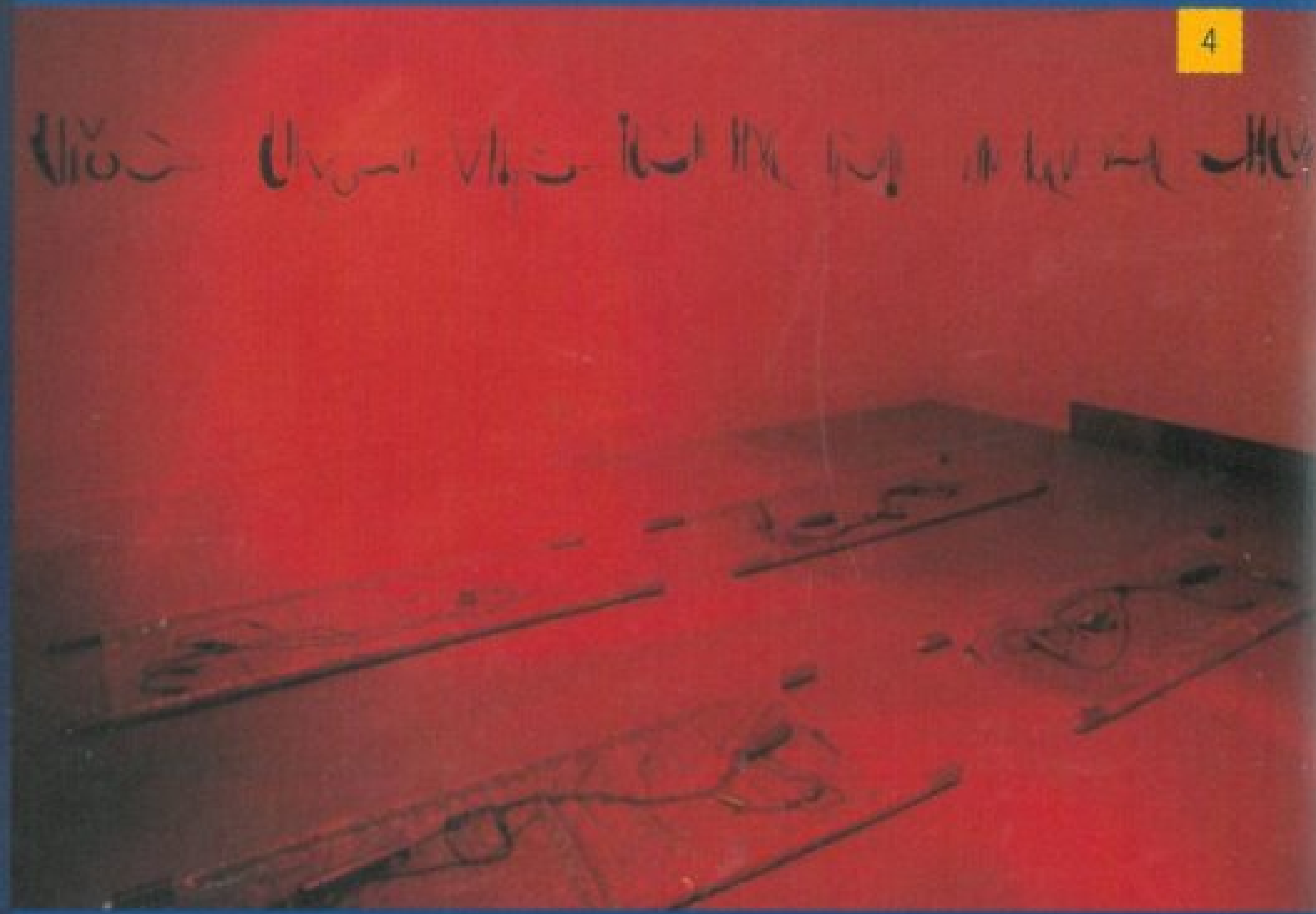
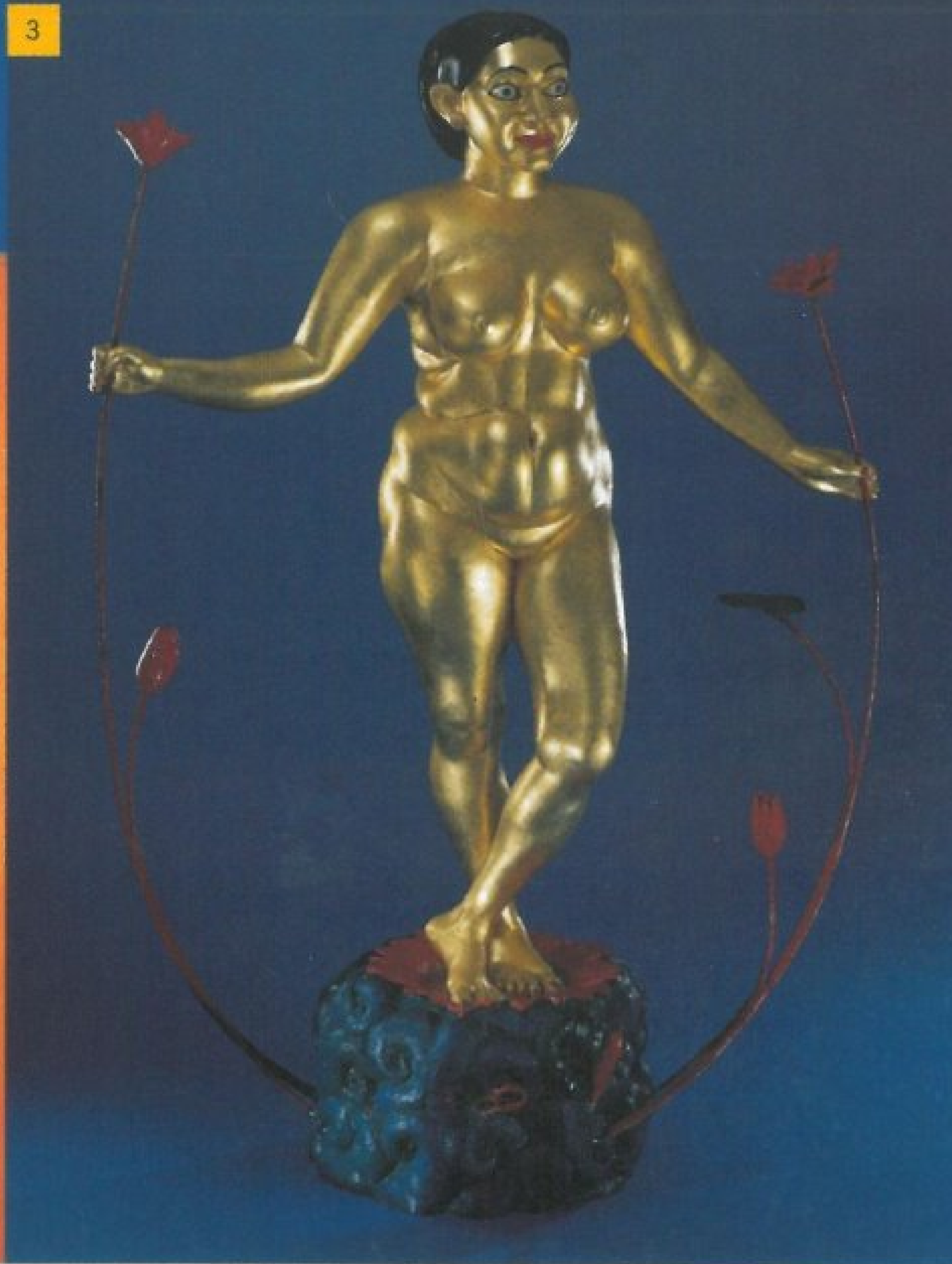
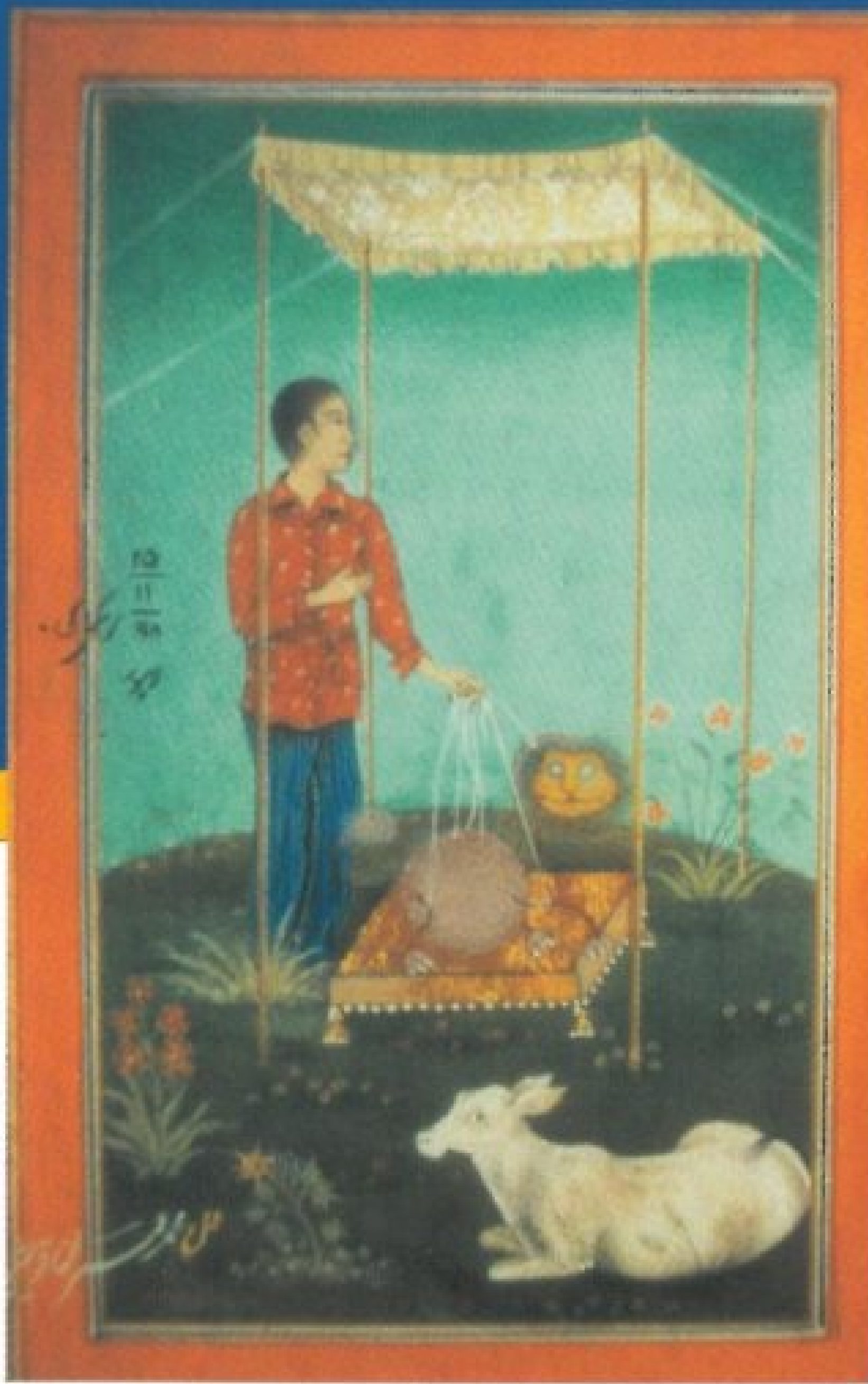
当館のアジア太平洋現代美術への専心を軸に、APTは新たな時代に突入します。そしてまた当館のアジア太平洋現代美術の学芸活動、研究、展覧、購入への関与にも新たな展開が始まるでしょう。

館長 ダグ・ホール



SANG Ye & Geremie BARMÉ, *Hua biao* 1999, Installation comprising inflatable nylon columns, fans, motors, video, mixed media, Dimensions variable, Collection: The artists

1. Wilson SHIEH, *Sheep station* 1999, Chinese ink & watercolour on silk, 40 x 30cm, Purchased 1999. Queensland Art Gallery Foundation. Collection: Queensland Art Gallery



## 国際会議・研究図書館・出版

当館のアジア太平洋現代美術に関する研究は ATP を支える原動力となっています。展覧会のオープニング週間に開催された APT3 国際会議には 700 人が参加し、オーストラリアで最大の現代美術会議となりました（同会議のプログラムはギャラリーストアにて販売中）。研究図書館は出版物、カタログ、専門雑誌、スライド、その他の参考文献および画像の実質的な蔵書をますます増やしつづけます。加えてアジア太平洋アーティストデータベースには同地域の 2000 人以上ものアーティストがリストアップされています。当館独自のこのアジア太平洋研究資料は、世界中の学生および研究者に利用されています。更に同地域の現代美術に関する問題点を検証した ATP3 の全カラー本は 280 頁に及ぶものです。APT と関連研究および出版活動は当館の主要事業の一つとなっており、今後も続けられる方針です。

## ウェブサイトおよびバーチャル・トリエンナーレ：

[www.ap3.net](http://www.ap3.net)

現代美術にニューテクノロジーが広く使われていることに反応し、APT3 にバーチャル・トリエンナーレが導入されました。バーチャル・トリエンナーレには現在も活動中の APT3 ウェブサイト ([www.ap3.net](http://www.ap3.net)) が含まれます。

作品やパフォーマンスの画像、作家や作品についての情報、国際会議・出版物・イベントの情報が掲載されており、1999 年 6 月から 2000 年 1 月までの間に 130 万人がアクセスしました。「キッズ APT オンライン」には、子供のために特別に開発されたプロジェクトや情報が載せられました。バーチャル・トリエンナーレのもう一つの特徴はデジタルベースの作品です。展覧会参加作品の多くがギャラリー内に展示される中、ウェブベースの作品 30 点がオンラインで 1999 年 9 月に毎日展示されました。このオンライン展覧会は MAAP99（マルチメディアアート・アジアパシフィック）フェスティバルの一環として企画されました。

## ABC ドキュメンタリー映画

ドキュメンタリー映画「未来の彼方」は、オーストラリア放送委員会（ABC テレビ）を通してジャック・キング氏によって製作されました。同映画には華やかなオープニング週間のイベントや展覧会の舞台裏、参加アーティスト、学芸員、ギャラリー職員のインタビューが盛り込まれています。2000 年 4 月 9 日に全国ネットで放送され、ギャラリーストアにてビデオが販売されています。

## ギャラリーストア+APT 記念商品

ギャラリーストアには様々な

APT 記念商品が並んでいます。

「未来の彼方：第三回アジア太平洋現代美術トリエンナーレ」と題した当展覧会資料には 85 人の国内外の著者による 117 のエッセーが掲載されており、45 オーストラリアドル+郵送手数料にて販売中です。若い鑑賞者のための記念商品には教材キット、キッズ・アクティビティブック、シール、マウスパッド、ポスター、ノート、T シャツなどがあります。また APT1 および APT2 のカタログ、会議講演集、ドキュメンタリー映画のビデオ、アジア太平洋現代美術の専門雑誌も揃っています。お問い合わせはギャラリーストアまで。

電話： +61 (0) 7 3840 7290

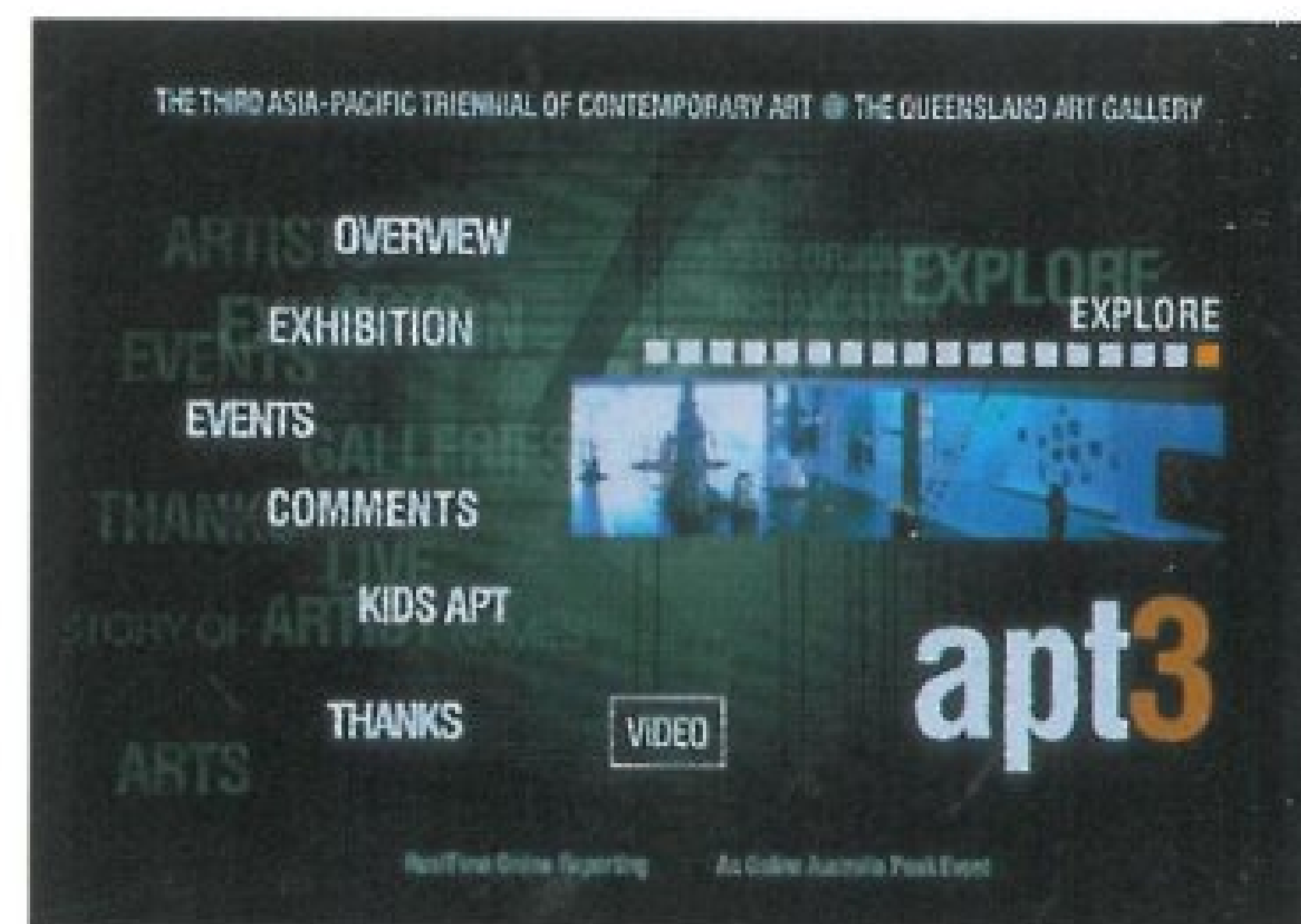
ファクス： +61 (0) 7 3840 7149

Eメール：

[GalleryStore@qag.qld.gov.au](mailto:GalleryStore@qag.qld.gov.au)

ウェブサイト：

[www.qag.qld.gov.au/shop/index.html](http://www.qag.qld.gov.au/shop/index.html)

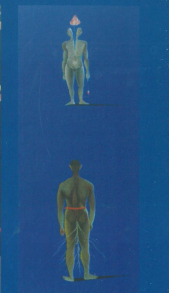
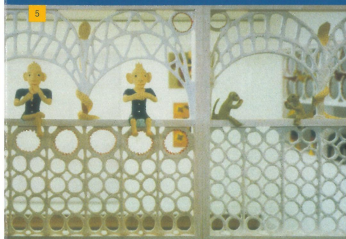


APT3 Website, [www.ap3.net](http://www.ap3.net)

■ 2. Mohammad Imran QURESHI, *Presentation* 1998, Gouache, gold leaf on wasli paper, 26.5 x 20cm (sight); 42.5 x 35.5cm (framed) 26.5 x 20cm (comp.), Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 3. Ravinder G. REDDY, *Woman with lotus flower* 1998, Synthetic polymer paint, gold leaf on polyester resin fibreglass, 212 x 148 x 63cm (overall), The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 4. Rummana HUSSAIN, *A space for healing* 1999, Metal implements, PVC poles, cloth, plastic objects, gold paint, vermilion red paint and sound component, 500 x 500 x 500cm (installed approx.), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery



## 来館者からの感想

このアジア太平洋展覧会は奇跡だ。事実、この期間にクィーンズランド・アートギャラリーを訪れた経験そのものが喜びに溢れ、精神を潤し、感覚と知性を狂喜させた。国内や海外から18歳から80歳までの客を同伴したが、誰もが心から堪能していた。私たちが衰りつづけられるよう、橋を架け続けてくれることを期待している。  
ビル・ブラウン (俳優)

素晴らしいトリエンナーレ - 作品、情報ともに優れており、非常に多分野にわたる作品が含まれていた。パーバラ・マッコンディ (エイズリー)

言葉が出ない。アジアの観念と経験の素晴らしい交流。  
キャロル・マリアーノ (ラブラドル)

確かに私のオーストラリアに住んできた経験に問いかけるものがあった。美しく誠実に表現力豊か。  
リアンナ・ロビンソン (プリズベン)

素晴らしく生命を息づかせる展覧会。これこそ芸術・人生そのもの。  
リアーン

ワオ！子供に打ってつけ。とても悦んでいました。

カトリーナ・パーフィット (プリズベン)

この展覧会のインタラクティブなところが気に入りました。鑑賞者の参加度をここまで実現するとは。素晴らしい展覧会を祝福します。  
ピーター・ヘア&エイドリエンヌ・ブライヤー (プリズベン)

華麗で、思慮深く、悲しく、美しく、感情盛りだくさん！  
ビベカ・デ・コスタ (メルボルン)

思考を挑発し、注意をひき、インタラクティブ。ワオ！  
スザンヌ・シャーウッド (ACT)

目が眩むほど美しく、圧倒的な展覧会 - 独特で創造的 - 平凡で単調な日常を劇しく揺さぶる。  
アン・ヘイ (メルボルン)

米国からやってきましたが、この展示会には全く仰天しました。  
エリーズ・ルイ (USA)

もう一度見たくて再来しました。本当に楽しめます。  
メリー・トイア (クライストチヤーチ、ニュージーランド)

壮大！偉大な喜び - 全感覚への挑発 - 素晴らしい文化的体験。  
ジョシュ・ファラゴ (メルボルン)

感覚溢れる輝く午後をありがとう。  
ポール・ウェビ (アイルランド)

幅広い種類の媒体による最高の展示。プラボー - エリオット&ナンシー・デル・ボーゴ (USA)

ファンタスティック！私の魂を希望で満たしてくれた。  
ジェーン・ウッドラフ (NSW)

これはすごい！偉大な現代美術を探索してオーストラリアを旅してきましたが、最後にここにたどり着けて幸せです。ありがとう。  
ベス・ステビアン (USA)

プリズベンでのこの日を一生忘れません。ドーン・ヒル (韓国)

世界で唯一のこの種の展覧会。グレート！

C. デートショルト (ドイツ)

ここは驚きの場所だ。芸術とはあらゆる形や様式で表現でき、私たちを一つにすることを教えてくれた。  
メリッサ・ヴァン・パエル (プリズベン)

神々しく、不穏で、洞察に満ち、感動的で、素晴らしい！  
エロイーズ・グレース (プリズベン)



APT3 poster featuring Jun-Hee WANG, Neon Urbanc

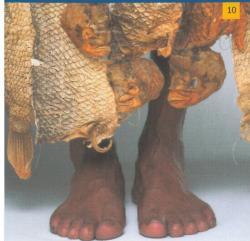
5. SONABAI, Untitled 1999, Installation comprising coconut fibre, clay mixture, pigment (poster colours), synthetic adhesive glue, Dimensions variable, Collection: Queensland Art Gallery

6. Surendran NAIR, Trainees at the school of necromancing 1; The speaking tree; Trainees at the school of necromancing 2 (from 'Corollary mythologies' series) 1999, Oil on canvas Triptych: 240 x 380cm (overall); left and right panels: 240 x 100cm (each); centre panel: 240 x 180cm. Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

7. Kids' APT, Dumya KAZI and David ALESWORTH, Very very sweet Medina (Home sweet home), 1999

8. Kids' APT, N. S. HARSHA, workshop with school students in conjunction with Visitors' Outreach Program, 1999

9. Kids' APT, Cai Guo Qiang, Building Bridges, 1999



## APT 3 鑑賞者調査：結果概要

- 97%以上が展覧会を楽しんだ。
- 約 30%が ATP3 を 2 回以上訪れた。
- 77%以上がたぶん、または絶対に APT を他人に推薦する。
- 76%以上が APT 3 のニューテクノロジーの側面は重要であると考えた。
- 来館者の 38%がキッズ APT に参加し、そのうちの 99%が良かったと答えた。
- 57%はブリスベン市内、12%がクィーンズランド州内、15%が他州から、16%が海外から訪問した。
- 98.5%が、当館がアジア太平洋の現代美術を展示することは重要だと信じている。

## 評論家評

何年も前にクィーンズランド・アートギャラリーはあるコンセプトを思い付き、それがこの地域で最も重要な美術イベントに具現された。これはアジア太平洋現代美術トリエンナーレと呼ばれ、同地域のアーティストが三年に一度集まり作品を展示し合い文化的経験を分かち合う究極の舞台となった。バーチャル・トリエンナーレは同展覧会の視野を広げたのみならず、世界中の鑑賞者が同時にオンラインで参加することを可能にした。

これによってアジア太平洋トリエンナーレは真のグローバルイベント化した。

チョティモント・ヨンラン パン  
コク・ポスト 2000 年 1 月 6 日

これは世界の真摯な美術行事のなかでも最も生き生きとした祭典の一つである。... 多くの人が、APT はオーストラリアで真にインターナショナルな美術展覧会の最たるものであることを認めるであろう。ブルース・ジェームス ザ・シド ニーモーニングヘラルド 1999 年 5 月 4 日

APT3 は私たちの地域に発生した真にグローバルな多文化イベントであり、私たちの住む地域について語り、同時に壮大なスケールで私たちを楽しませてくれる。APT3 は、政治、イデオロギー、地理を越えた人間の魂の勝利を思い起こさせる。フィル・ブラウン『橋を架ける』  
ブリスベン・ニュース  
1999 年 9 月

最もホットな現代美術イベントの一つ。このトリエンナーレでクィーンズランド・アートギャラリーは 21 世紀の美術館として新たな意味を見出した。同トリエンナーレは「舟」を生き延びるためのはるかに創造的で時には燃えやすい方法を提示する。ニコラス・ホセ『芸術における

三の力』ザ・ブレティン 1999 年 9 月 7 日

視覚的で知的で感情的なジェットコースター。... 普遍的な経験を思考のために提供するが、陳腐なやり方ではない。... 私たちはここに、伝統、政治や個人や生や死についての意味のある会話、そして地域社会との交流の再来を見た。... 九年間に、同トリエンナーレは概念、実験、勢いの動的な交換を創造した。... これがオーストラリア最高の現代美術展覧会であることは疑いようがない。

ルイース・マーティン・チュウ  
ザ・オーストラリアン  
1999 年 9 月 18 日

これはユーモア、懐かしみ、憤怒、平静を同量ずつ吸い込んだ偉大な芸術の凝集である。私は無数の展示作品の間を何日でも寝込んで歩き回ることができる。一瞬、夢を見ているのかと思ったほどだ。ギレス・オーティ  
ザ・オーストラリアン 1999 年 9 月 25 日

インスタレーション、パフォーマンス、彫刻が同トリエンナーレでも最も華やかで痛烈な時を作り出す一方、紙上の芸術である絵画や写真といった従来の媒体も、躍動的で変動的なアジア太平洋地域の文化・社会の性質という論題を防れた人々が経験することによって

■ 10. Mella JAARMA, *Hi* (1999), Treated skins (kangaroo, frog, fish and chicken), 244 x 97cm (kangaroo), 140 x 84cm (frog), 150 x 100cm (fish); 152 x 95cm (chicken), Purchased 2000, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 11. Michael Nelson JAGAMARA, *Wild yam* 1998, Synthetic polymer paint on linen canvas, 200.3 x 150cm, Purchased 1998, Queensland Art Gallery Foundation Grant, Collection: Queensland Art Gallery

■ 12. LEE Mingwei, *Writing the unspoken* 1999, Wood, steel, light fittings, glass, writing paper and implements, envelopes, cushion, Three books: 290 x 170 x 231cm (each) (Installation size variable), Purchased 2000, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 13. Dading CHRISTANTO, *Api di bulan Mei* 1998 (*Fire in May* 1998) 1998-99, Installation comprising 47 burned paper-maché figures, plaster, cement, metal, bamboo, photocopies, performance, 10 September 1999

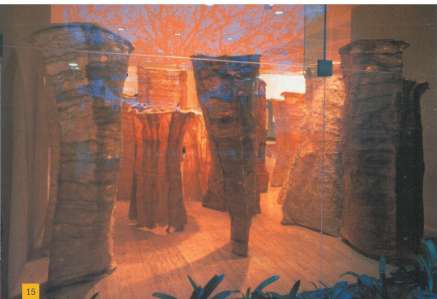


Cai Guo Qiang, *Bridge crossing - Project for the Third Asia-Pacific Biennial* 1999, Installation comprising aluminum boat, bamboo, laser sensors, rain making device, Dimensions variable, components, Bridge: 600 x 3000 x 300cm, Collection: The artist

14



15



16

得た喜びのオーラが広がることに貢献した。

ロジャー・テイラー アジアン・アートニュース  
1999年11月/12月

子供が歓迎される展覧会に参加できたことは非常に喜びでもあり安堵でもあった。芸術作品を制限の外に置くのではなく、老いも若きも直接体験できる参加アーティストによってデザインされたアクティビティの場所がある。今年のAPT3の強みは、子供に焦点をあて、芸術とは鑑賞すると同時に作るものなのだという民主的なメッセージを投げかけたことであろう。ジョナサン・メイン・ホエオーキ アート・ニュージールランド  
1999年11月20日

毎年強化を重ねながら、この革新的なイベントの裏にある膨大な共同作業の過程には作品をとりまくより多くの討論や議論がある。公的機関が当地域の現代美術を変えていくことができるという好例だ。ジョナサン・メイン・ホエオーキ アート・ニュージールランド  
1999/2000 夏号

第三回目の記念日に、クィーンズランド・アートギャラリーのアジア太平洋トリエンナーレは1993年当初には考えられなかった高い評価を国内、海外から受けるに至っている。  
ブルック・ターナー ザ・アート

ニューズペーパー 1999年12月

... APTはその開始から六年間に、アーティスト、学芸員、学者、そして一般鑑賞者の間に実質的なクロスカルチャーの対話を生み出した。

チャールズ・グリーン アート・ジャーナル 1999年冬号 Vol. 58 No. 4

企画および多文化主義における知識への良心的なアプローチを見せる一方、当展覧会の真の強みは75人のアーティスト達の突き動かされる声と力であろう。APTは生き生きとした専心的な展覧会であり、作品をより多くの鑑賞者に届けるための意識的な努力が見られる。... クィーンズランド・アートギャラリーは、アジア太平洋現代美術の収集という10年越しの試みを誓い、これが今300点を越えた。これが偉大な「彼方」でないなら、文化の未来に対する致命的な投資とも言うおうか。  
イーオー・ホルビズキー インターナショナル・コンテンポラリー・マガジン

1999年11月-2000年1月号

For further information contact:

The Third Asia-Pacific Triennial of Contemporary Art

Queensland Art Gallery  
PO Box 3686  
South Brisbane  
Queensland 4101  
Australia

South Bank  
Brisbane, Queensland  
Australia

Tel: + 61 (0)7 3840 7333  
Fax: + 61 (0)7 3844 8865  
Email: gallery@qag.qld.gov.au  
Website: www.qag.qld.gov.au  
APT3 website: www.ap3.net

Queensland Art Gallery  
Doug Hall, Director



- 14. CHEN Zhen, Invocation of washing fire 1999, Timber frame, metal, sound, abacus beads, wooden chamber pots, red light globes, broken calculators, cash registers, computers and television sets, 300 x 240 x 240cm (approx.), The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery
- 15. Pinaree SANPITAK, Womanly bodies 1998, Saa fibre, rattan, jute twine, bamboo rings, Dimensions variable, Collection: Queensland Art Gallery
- 16. Waka Waka Indigenous Dance Group performing at Official Opening, 9.9.99

■ Cover: Ah XIAN, Bust 2 (from 'China, China' series) 1998-1999, Cast porcelain with hand painted underglaze and overglaze decoration; Collection: The artist, Bust 1, 3, 4, 10 (from 'China, China' series) 1998-1999, The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2000 with funds from the Sidney Myer Centenary Celebration 1899-1999, Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

apt3 Sponsors

Principal Sponsor



Queensland Government

Major Sponsors



Sponsors



Mr James C. Souris, Sydney Organising Committee for the Olympic Games

Supporters

The Queensland Art Gallery Exhibitions Development Fund,  
Idemitsu Kosan Co., Ltd.  
The Nikko Securities Co., Ltd.  
The Meiji Life Insurance Company,  
Nomura Australia Limited,  
Japan Travel Bureau (Aust) Pty Ltd,  
Hitachi Australia Pty Ltd

Partners



Special Acknowledgment  
The Sidney Myer Centenary Celebration 1899-1999 and the Myer Family

QUEENSLAND ART GALLERY

apt3

Third Asia-Pacific Triennial  
of Contemporary Art

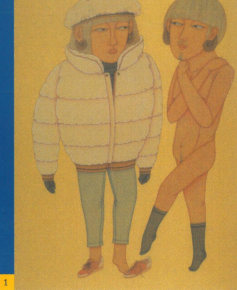
bulletin 2000

VOL. 3 NO. 3



Much of the artwork on show reflects shared human values and experiences, such as religion and spirituality, community life, human rights, cultural interchange, and the effects of globalization, particularly upon traditional life and values. ... One cannot fail to be stimulated and moved by the works.

Victoria Hynes, World Sculpture News, Vol. 5 No. 4, Autumn 1999



## 10년의 역사

제 삼차 아시아-태평양 현대예술 트라이엔리얼 (APT3)은 퀸즈랜드 아트 갤러리에 155,000명의 관람객들을 영입하였다. APT 프락트는 1993년 퀸즈랜드 아트 갤러리에 의해 시작 되었으며, 아시아와 태평양의 역동적인 현대예술에 초점을 두고 있는 분야로서는 최초의 전시이다. 이 프락트는 현재 진행되고 있는 전시 프로그램, 리서치, 출판 그리고 회담으로 구성되어 있다.

### APT3: 1999년 9월 9일 - 2000년 1월 26일

20개 나라의 지역에서 77명 이상의 미술가들이 출품한 144개의 작품들이 APT3에 포함되었다. 이 예술 작품들은 다양한 매체들을 다루었는데, 이는 퍼포먼스, 조각, 그림, 설비, 직물, 비디오, 점안 테크놀로지 그리고 사진들을 포함한다. 참여 미술가들의 출신지로는 일본, 중국, 홍콩, 한국, 타이완, 인도네시아, 필리핀, 말레이시아, 태국, 싱가포르, 베트남, 인도, 뉴질랜드, 파푸아 뉴기니아, 뉴칼레도니아, 호주를 비롯하여, 처음으로 참가한 지역인 파키스탄, 스리랑카, 니우에와 팔레스, 그리고 푸투나 제도였다. 많은 작품들이 관람객들과의 상호교류를 이끌어 내었으며 문화와 예술 혁신간의 예술적 합작이 두드러진 특징이었다. APT3의 새로운 요소들이 특히 많은 갈채를 받았다. APT 웹사이트와 비주얼 트라이엔리얼 (Virtual Triennial)이 관람객들을 새로운 이 한 번 어린이용 APT가 어린 방문객들의 상상력을 휘어잡았는데 이는 참여 예술가들에 의해 어린이를 위해 특별히 만든 상호교류에 강한 예술작품을 위시하여 여러 가지 경로를 통해서 이루어졌다.

약 3500명의 해외 방문객들과 호주 방문객들이 공식 오픈 행사에 참석하였다. 개장 주간 행사는 16000명의 관람객들을 유치하였고 심도 있는 공연과 예술가들의 대담, 공식 프로그램과 토론이 행해졌다.

이 갤러리는 또한 광범위한 영역에 걸쳐 해외 방문객을 대상으로 한 아웃리치 프로그램을 조직하였는데 이는 지역사회 그룹과 함께 50여명의 참여 예술가들과 관리인들, 예술 조직체, 그리고 전 호주 대학교와 연계되어 있으며 6개월간의 거주와 방문 프로그램을 통해 실시되고 있다.

국제 조직망과 관리 협력 세 번에 걸친 트라이엔리얼의 성공은 수 백 명이 되는 국제 예술가들, 관리인들, 작가들, 그리고 예술 전문인들의 지대한 공헌 덕분이었다. APT는 호주에서 가장 광범위한 예술 제육 프락트인데 예술적 실험을 위한 하나의 정보제공 플랫폼을 제공하고 있다. 공동관리 원칙은 APT의 핵심 사항인데 이는 외국 관리인들과 호주 관리인들 사이의 관리 제육을 통해 그 지역에서 집중 연구가 수행되기 때문이다. 뿐만 아니라, APT3의 관리 절차가 '전세계에서 활동하는' 예술가들을 포함하기 위해 제공되며, 예술가들은 여러 학술연구와 합작활동에 가담하게 된다.

작품수집 개발 이 갤러리는 APT3 전시를 통해 37개의 예술 작품을 획득하는 행운을 가졌다. 비슷한 숫자의 수집이 첫 번째와 두 번째 APT 전시에서도 이루어졌다. 그 갤러리는 트라이엔리얼 행사가 없는 해에도 예술작품을 매입한다. 현재 300여 점이 되는

아시아 현대 예술 작품 수집을 기록하고 있다. 게다가, 이제 그 갤러리는 태평양 지역의 현대 예술 작품 수집에 관심을 집중하고 있다. 현대 아시아 예술 작품 수집은 최근 세 시드니 마이어 (Sidney Myer) 재단과 마이어 가족이 관대하게 기부함으로써 한층 활발하여졌고, 이로 인해 케넬과 야수그 마이어의 현대 아시아 예술작품 수집을 더욱 진전시켰다. 이러한 최근의 기부는 현대 아시아 예술 작품의 구입을 위한 기부금으로 지속될 것이며 또한 퀸즈랜드 아트 갤러리가 세계에서 가장 중요한 아시아 현대 예술 작품 수집처를 계속해서 건설해 나가고 있음을 확인 해주는 것이 된다.

퀸즈랜드 정부와 후원자들의 지원 퀸즈랜드 아트 갤러리는 이 프락트를 위한 상당한 양의 재정지원을 한 퀸즈랜드 정부에게도 감사의 뜻을 전한다. 그 갤러리는 또한 호주의 가장 성공적인 비주얼 아트 행사의 하나로 무대 위에 올려놓게 한 모든 APT3 후원자들에게도 감사한다. 그들의 지원은 또한 그 갤러리가 아시아와 태평양 지역에서의 현대 예술 실제 모습의 연구, 문서화 그리고 전시의 분야에서 개척적 역할을 계속하도록 하였다.

새 개발 사항과 미래의 방향 2000년 5월 퀸즈랜드 정부는 새로운 퀸즈랜드 현대예술 갤러리 (QGMA)를 선포하였다. 퀸즈랜드 아트 갤러리와 함께 퀸즈랜드 현대예술 갤러리는 두 사이트를 잘 관리할 계획을 형성할 것이다. 이는 건축학적 예술적 탁월함과 창의성을 나타내는 특별한 공간이 될 것이다. 이 새 빌딩은 브리즈번 리버의 시우스뱅크에 있는

쿠릴파 포인트에 위치하게 될 것이다. QGMA의 크기는 현재 퀸즈랜드 아트 갤러리의 두배 이상이 될 것이다. 2004년 현대미술 예정인 QGMA는 현대 호주와 초점인 예술 그리고 국제 예술에 초점을 맞추며 여러 현대 아시아와 태평양 예술에 강조점을 둘 것이다. 또 그곳에 아시아-태평양 예술 센터를 두게 될 것이며 미래의 아시아-태평양 현대 예술 트라이엔리얼을 위한 본 산지가 될 것이다.

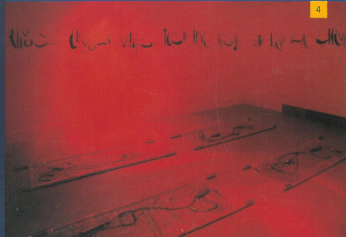
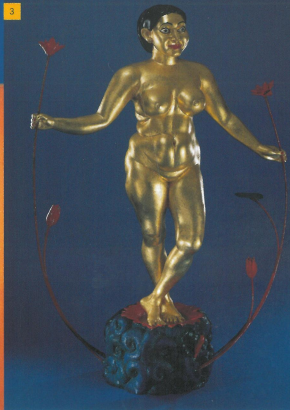
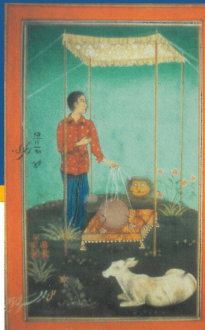
그 갤러리가 아시아와 태평양 예술에 지대한 공헌을 하는 것에 별 맞추어 APT는 다가오는 세 10년을 맞이 해 나갈 것이며 그 갤러리 또한 관리인들, 연구, 전시 그리고 작품수집 영역에서 현대 아시아와 태평양 예술에 대한 과업을 계속해서 수행해 나갈 것이다.

## Doug Hall DIRECTOR



SANG Ye & Geremie BARMÉ, Hua biao 1999, Installation comprising inflatable nylon columns, fans, motors, video, mixed media, Dimensions variable, Collection: The artists





칸퍼런스, 연구도서실, 출판 권즈랜드 아트 갤러리는 아시아-태평양 현대 예술 분야의 연구에 공헌적으로 APT 프로젝트를 적극적으로 지원하고 있다. APT3 칸퍼런스는 그 전시 개장일과 일치하고 있으며 700명의 사절단 인원을 수용하였는데 이는 호주에서 열린 칸퍼런스 중 가장 큰 현대 예술 칸퍼런스였다. (칸퍼런스 회의록은 갤러리 상점에서 구입할 수 있다.) 이 곳 연구 도서실은 출판물, 카탈로그, 저널, 슬라이더, 주제 자료 그리고 영상 등의 소장품 계속해서 확장해 나가고 있다. 뿐만 아니라, 아시아-태평양 예술가 목록 데이터 베이스는 그 지역 2000여명의 명단을 보유하고 있다. 그 갤러리가 유일하게 소장한 아시아-태평양 연구 자료는 국내외적으로 학생들과 연구원들에게 열람 가능하다. 게다가, 280 페이지의 완전 컬러 APT3 출판물은 아시아-태평양 지역의 현대 예술과 관련된 이슈들을 탐구하고 있다. 연관된 리서치 그리고 출판물과 더불어 APT는 그 갤러리의 운영과 장래 방향에 있어 필요 불가결한 요소가 되었다.

웹 사이트와 비추얼 트라이에니얼: [www.ap3.net](http://www.ap3.net) 현대 예술 활동에 부여되는 새로운 테크놀로지의 활발한 국면에 대한 반응으로 비추얼 트라이에니얼이 APT3를 위해 개발 되었다. 비추얼 트라이에니얼은 현재 사용되는

APT3 웹 사이트 ([www.ap3.net](http://www.ap3.net))를 포함한다. 이 웹 사이트는 1999년 6월부터 2000년 1월까지 130만여의 방문객을 기록하였으며 작품과 퍼포먼스 이미지를 볼 수 있는데 이는 구체적인 정보와 예술가들 그리고 그들의 예술작품을 포함하며, 칸퍼런스 정보 뿐 아니라 출판과 행사안내 등도 볼 수 있다. '어린이름 APT 온라인'은 어린이를 위해 특별히 개발된 프로젝트와 정보를 다루고 있다. 비추얼 트라이에니얼의 또 다른 국면은 디지털 베이스의 예술 작품이다. 몇 작품은 전시장내 현장에서 발표 되었고 다른 몇 작품은 웹을 베이스로 한 30개의 예술작품 전시를 통해 온라인으로 발표 되었는데 1999년 9월 동안에 매일 게시 되었다. 그 온라인 전시는 MAAP99 (멀티미디어 아트 아시아-태평양) 페스티벌의 일부 부분으로 진행 되었다.

ABC 기록 영화 '미래를 넘어 <Beyond the Future>' 라는 한 기록 영화가 호주 방송 위원회 (ABC 텔레비전)를 통해 잭 킹 (Jack King)에 의해 제작 되었다. 그 영화는 참여 예술가들, 관리인들, 그리고 갤러리 직원들과의 대담뿐만 아니라 개최행사의 장관을 하이아트리로 담았으며 전시장을 한 바퀴 둘러보는 장면을 제공한다. 이 영화는 2000년 4월 9일 ABC 텔레비전전에서 호주 국내에 방영 되었으며 갤러리 상점에서 구입할 수 있다.

갤러리 상점 + APT 상품 갤러리 상점은 다양한 분야의 APT 상품을 제공한다. '미래를 넘어: 세 가지 아시아-태평양 현대예술 트라이에니얼 (Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art)'이라는 제목의 책자는 85페이지의 호주와 해외 작가들에 의해 쓰여진 117개의 선별된 에세이를 담고 있으며 호주물 45달러와 우편서비스 요금으로 구입할 수 있다. 어린이 관람객들을 위한 상품 종류로는 교육 자료 용품, 어린이 활동 소책자, 스티커, 마우스 패드, 포스터, 노트북과 티셔츠를 포함하고 있다. 그 갤러리는 또한 APT1과 APT2, 칸퍼런스 페이퍼, APT 기록영화와 비디오 그리고 현대 아시아-태평양 예술 출판물에 대한 전문분야에 걸쳐 해당 카탈로그를 소장하고 있다.

전화: +61 (0)7 3840 7290  
팩스: +61 (0)7 3840 7149  
이메일: [GalleryStore@qag.qld.gov.au](mailto:GalleryStore@qag.qld.gov.au)  
웹 사이트: [www.qag.qld.gov.au/shop/index.html](http://www.qag.qld.gov.au/shop/index.html)

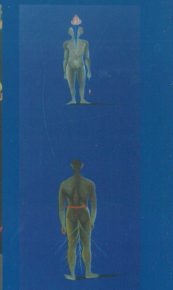
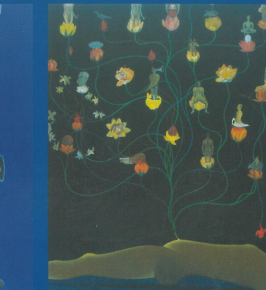
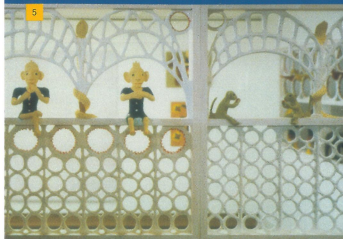


APT3 Website, [www.ap3.net](http://www.ap3.net)

2. Mohammad Imran QURESHI, Presentation 1998, Gouache, gold leaf on wassi paper, 26.5 x 20cm (sight), 42.5 x 35.5cm (framed), 26.5 x 20cm (comp.), Purchased 1999, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

3. Ravinder G. REDDY, Woman with lotus flower 1998, Synthetic polymer paint, gold leaf on polyester resin fibreglass, 212 x 148 x 63cm (overall), The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Collection 1989-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

4. Rummana HUSSAIN, A space for healing 1999, Metal implements, PVC poles, cloth, plastic objects, gold paint, vermilion red paint and sound component, 500 x 500 x 500cm (installed approx.), Purchased 2000, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery



## 방명록

아시아-태평양 전시는 정말 근사해요. 사실이 갤러리를 방문할 때마다 모든 시간들이 즐겁고 정신이 맑게 되며 감각과 지성이 매혹 되지요. 저는 이 곳과 해외에서부터 손님들을 모셔 오는데 연령분포가 18세에서 80세까지입니다. 모두들 작품을 한껏 감상하시지요. ...계속해서 이러한 자리를 놓아 주세요. 그러면 저희가 건너 오겠습니다.  
**Billie Brown, 배우**

훌륭한 전시예요. 자료가 잘 구비되었고 정보 서비스가 뛰어났어요. 그리고 다양하고 훌륭한 작품들이었어요.  
**Barbara McCondie, Ainslie**

무어라 형용할 말이 없어요. 아시아의 사상과 경험을 체험했어요.  
**Carol Mariano, Labrador**

호주에서의 내 삶의 경험이 도전을 받았어요. 아름답고 진실된 표현들이었습니다.  
**Rhianna Robinson, Brisbane**

정말 영감을 불러 일으키는군요! 이 것이 바로 예술이자 삶 자체예요!  
**Leanne**

우와! 아이들에게 너무 근사했어요. 멋진 시간을 보냈어요  
**Katrina Parfitt, Brisbane**

상호 작용을 할 수 있었던 전시가 아주 좋았어요. 높은 수준의 관람객이 참여하는 전시였어요. 축하 드려요. 이렇게 훌륭한 전시회를 만드신 것을.  
**Peter Hare + Adrienne Pryor, Brisbane**

멋지고, 사색적이고, 슬프고, 아름답고... 인감이 교차되는 순간들이었어요!  
**Viveka De Costa, Melbourne**

깊은 사고를 불러 일으켰으며 매력적이었고 교감이 통했었죠. 와!  
**Suzanne Sherwood, ACT**

감격이 넘치는 전시회였어요. 독창적이고 창의적이었어요. 무미건조한 일상생활을 살아가는 사람에게 충격을 주어 빠져 나오게 하는 전시였어요.  
**Anne Hay, Melbourne**

미국에서 방문하고 있었어요. 이 전시가 놀라운 거라고 믿어 의심치 않았었죠!  
**Elease Lui, USA**

다시 한번 불러고 발 걸음을 되돌려야 했어요. 정말로 즐거운 전시회였어요.  
**Mary Toia, Christchurch, New Zealand**

장엄했어요! 엄청난 행복감- 모든 감각의 개시- 심오한 문화적 경험.  
**Josh Farago, Melbourne**

감격을 과도하게 작용하게 한 찬란한 오후였어요. 감사합니다.  
**Paul Webb, Ireland**

다양한 미디어의 멋진 전시였어요. 멋진 전시였어요!  
**Elliott and Nancy Del Borgo, USA**

환상적이었어요! 제 영혼이 희망이 넘치게 되었어요.  
**Jane Woodruff, NSW**

환상적입니다! 저는 위대한 현대 예술을 찾아 호주 전역을 여행하고 있는데 이제 드디어 찾게 되어 너무나 기쁩니다. 감사합니다.  
**Beth Stepien, USA**

브리즈번에서의 오늘을 평생 잊지 않을 것입니다!  
**Dawn Hill, Korea**

전세계 유일무이한 전시였어요— 멋지요!  
**C. Dietschold, Germany**

이곳은 놀라운 곳이에요. 이 장소는 우리에게 예술은 모든 형태와 형식에서부터 오며 우리 모두들 하나로 만들 수 있다는 것을 보여 주고 있어요.  
**Melissa Van Bael, Brisbane**

진미와 알고, 혼란스럽게 하고, 동참력이 있고, 감동적이고 탁월했어요.  
**Eloise Grace, Brisbane**



APT3 poster featuring Jun-Jieh WANG, Neon Urubau

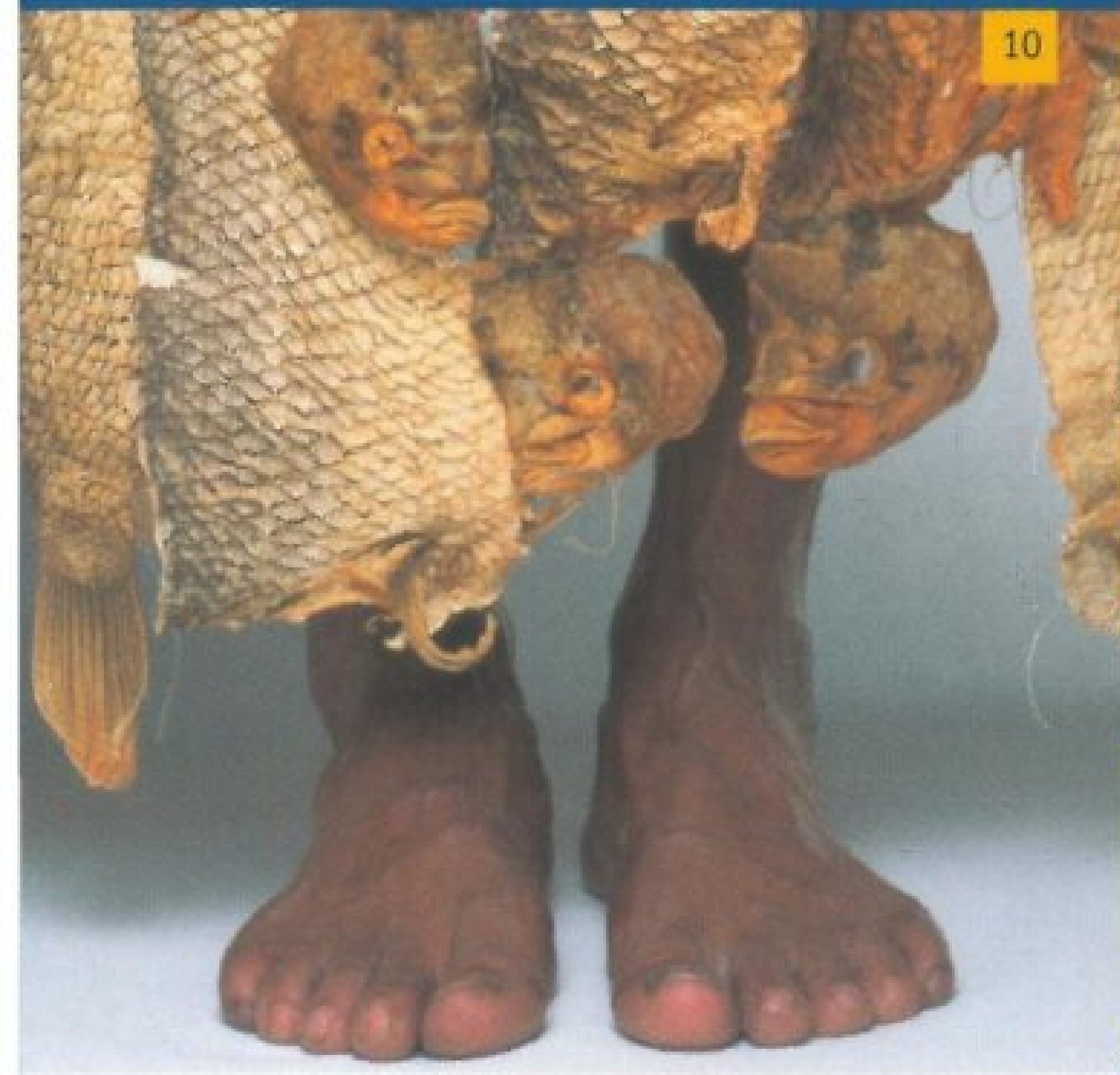
5. SONABAI, Untitled 1999, Installation comprising coconut fibre, clay mixture, pigment (paste colours), synthetic adhesive glue, Dimensions variable, Collection: Queensland Art Gallery

6. Surendran NAIR, 'Trainees at the school of necromancing 1; The speaking tree; Trainees at the school of necromancing 2 (from 'Corollary mythologies' series) 1999, Oil on canvas 'Tiptych': 240 x 380cm (overall); left and right panels: 240 x 100cm (each); centre panel: 240 x 180cm. Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

7. Kids' APT, Dumfry KAZI and David ALESWORTH, Very very sweet medina (Home sweet home), 1999

8. Kids' APT, N. S. HARSHA, workshop with school students in conjunction with Visitors' Outreach Program, 1999

9. Kids' APT, Cai Guo Qiang, Building Bridges, 1999



## APT3 관람객 설문조사: 결과 요약

- 97% 이상: 전시를 즐겼다.
- 거의 30%가 APT3를 두 번 이상 참석함.
- 77% 이상이 APT를 다른 사람들에게 추천하려고 하거나 추천하고자 결정하였음.
- 76% 이상이 APT3의 새로운 테크놀로지 도입부분을 중요하다고 생각함.
- 36%의 방문객이 어린이 APT에 참여하였고 99%가 그것의 도입을 칭찬함.
- 57%가 브리즈번에 살며, 12%가 퀸즈랜드의 다른 지역 출신이며 15%가 다른 주에서 그리고 16%가 해외에서 방문하였다.
- 98.5%가 그 갤러리가 아시아-태평양 현대예술을 전시하는 것이 중요하다고 믿었다.

## 비평

이것은 가장 열띤 현대 예술 행사 중 하나이다. 트라이에니얼을 통해 퀸즈랜드 아트 갤러리는 21세기 유지업으로서의 위치를 다시 한번 인식 시켰다. 이 트라이에니얼은 고도의 창의력과 가공은 격한 현대의 생존 방법에 대한 전시이다.

Nicholas Jose, 예술의 세 제곱 ('Art to the power of Three'), *더 불리틴 (The Bulletin)*, 1999년 9월 7일

수년 전 퀸즈랜드 아트 갤러리가 이 부문 세계에서 가장 중요한 예술행사로 구현 될 개념을 하나 가지고 있었다. 그것은 현대 예술 아시아-태평양 트라이에니얼이라 칭하며 이 지역 예술가들을 위한 최종적 진열장이 되었는데 3년에 한번씩 모여 그들의 예술 작품과 문화적 경험을 나누게 되었다. 비주얼 트라이에니얼은 그 전시의 영역을 확장할 뿐만 아니라 전세계 관람객들로 하여금 온라인을 통해 즉각적인 참여를 이루게 한다. 이로 인해 아시아-태평양 트라이에니얼은 명실공히 세계적인 행사가 되었다.

Chotimont Yonrum, *방콕 포스트 (Bangkok Post)*, 2000년 1월 6일

이는 세계 문화 행사 일정 중에서 가장 활력이 넘치며 진지한 예술 축제 중 하나이다. APT는 많은 사람들을 위해 호주가 제공하는 진정한 국제 예술 전시회이다.

Bruce James, *더 시드니 모닝 헤럴드 (The Sydney Morning Herald)*, 1999년 5월 4일

APT3는 명실공히 국제적이며 우리 지역에서 주최하는 다문화 행사로써 우리 지역의 이야기를 들려주며 광범위한 스케일로 우리를 즐겁게 해 준다. APT3는 인간정신, 즉, 정치, 이데올로기 그리고 지질학에 대한 승리로 보인다.

Phil Brown, '교각건설' ('Building Bridges'), *브리즈번 뉴스 (Brisbane news)*, 1999년 9월

이는 비주얼, 지적 그리고 정서적 롤러 코스터이다. 보편적 경험이 심사숙고하에 제공 되는데 진부한 방법을 쓰지 않는다. 전통의 재창조, 정치와 개인, 삶과 죽음문제에 대한 의미있는 대화 그리고 공동체 사회와의 상호교류...9년만에 이 트라이에니얼은 개념, 실험 그리고 모멘트의 역동적 교류를 창조하였다...이것이 호주의 현대예술 전시로는 최상임은 의심할 바가 없다.

Louise Martin-Chew, *디 오스트렐리언 (The Australian)*, 1999년 9월 18일

여기 유머와 자비, 분노, 냉정함을 동일한 양으로 숨쉬는 예술의 거대한 결집체가 있다. 나는 여러 번의 전시회를 며칠동안 행복한 마음으로 두루 돌아 다녔다. 잠시동안 꿈을 꾸고 있었다는 생각이 들었다.

Giles Auty, *디 오스트렐리언 (The Australian)*, 1999년 9월 25일

설비와 퍼포먼스 아트, 그리고 조각예술은 트라이에니얼의 가장 다채롭고 통렬한 순간들을 제공하는 한편, 좀더 전통적 수법의 그림, 종이에다 만드는 작품 그리고 사진 또한 만연하게 퍼지는 기쁨의 향기인데 이는 아시아-태평양 지역의 역동적이고 변화하는 사회문화의 본질적 주제에 대해 많은 방문객들이 경험하고 있는 것이다.

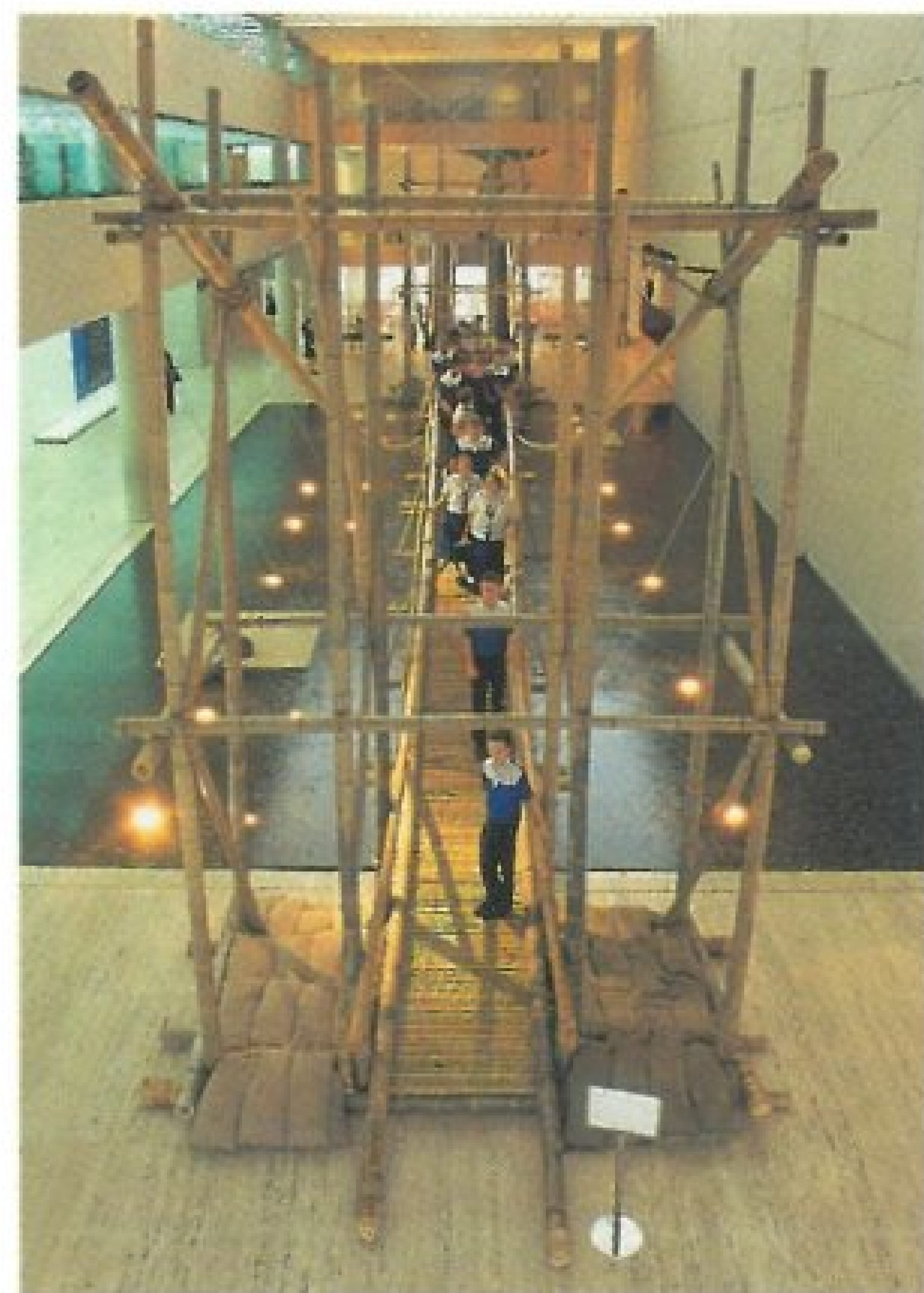
Roger Taylor, *아시아 예술 뉴스 (Asian Art News)*, 1999년 11/12월

10. Mella JAARMSMA, *Hi inlander* 1999, Treated skins (kangaroo, frog, fish and chicken), 244 x 97cm (kangaroo); 140 x 84cm (frog); 150 x 100cm (fish); 152 x 95cm (chicken), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

11. Michael Nelson JAGAMARA, *Wild yam* 1998, Synthetic polymer paint on linen canvas, 200.3 x 150cm, Purchased 1998. Queensland Art Gallery Foundation Grant, Collection: Queensland Art Gallery

12. LEE Mingwei, *Writing the unspoken* 1999, Wood, steel, light fittings, glass, writing paper and implements, envelopes, cushion, Three booths: 290 x 170 x 231cm (each) (installation size variable), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

13. Dadang CHRISTANTO, *Api di bulan Mei* 1998 (*Fire in May* 1998) 1998-99, Installation comprising 47 burned papier-mâché figures, plaster, cement, metal, bamboo, photocopies, performance, 10 September 1999



CAI Guo Qiang, *Bridge crossing - Project for the Third Asia-Pacific Triennial* 1999, Installation comprising aluminium boat, bamboo, laser sensors, rain making device, Dimensions variable, components, Bridge: 600 x 3000 x 300cm, Collection: The artist

14



15



16

아이가이 한영 받는다는 느낌을 들게 하는 전시회에 참석하는 것은 큰 즐거움이자 휴식이었다. 예술 작품을 대한 공간에 두려고 하는 대신, 방문 예술가들이 관객들에게 나이에 제한 없이 작품을 만져보게 하도록 고안 한 코너가 있다. 올해 어린이들에게 초점을 맞춘 APT3의 장점으로 예술은 감상하기 위한 것 뿐만 아니라 만들어 가는 것이라는 민중주의적 메시지에 있다.

**Chudy Lord, 더 커리어 매일 (The Courier Mail), 1999년 11월 20일**

이 혁신적인 행사 배후에는 광대한 합작 과정이 있는데 매년 세력이 증가하고 있으며 훌륭한 작품에 대한 토론과 열띤 논의가 삼도 있게 진행된다. 이것은 한 공중 단체가 그 지역 현대 예술계를 어떻게 변화시킬 수 있는가에 대한 좋은 예가 된다.

**Susan McCulloch-Uehlin, 더 위켄드 오스트레일리언 (The Weekend Australian), 2000년 11월 20-21일**

APT가 광범위한 아시아-태평양 지역의 현대 예술계를 부분적으로 그리고 광범하게 제공하는 것으로 기대되어 지는데 반해, 그 갤러리는 문화적 대화를 위한 독창적이고도 중대한 포럼을 제공하는 면에 있어서 전세계 예술계에 자신의 위치를 확고히 하고 있다.

**Jonathan Mane-Wheoki, 뉴질랜드 예술 (Art New Zealand), 1999/2000년 여름호**

이제 세번째 기념주기를 맞이 하면서, 퀘즈랜드 아트 갤러리의 아시아-태평양 트라이엔니얼은 국내적 국외적으로 명성을 얻게 되었는데 이는 1993년 처음 개장하였을 때는 상상도 할 수 없는 일이었다.

**Brooke Turner, 예술 뉴스 (The Art Newspaper), 1999년 12월**

...APT는 발족 원지 6년 만에 예술가들, 관리인들, 대학인들, 그리고 일반 여론들 사이에서 이루어지는 더 문화간의 실질적인 대화를 창출하였다.

**Charles Green, 아트 저널 (Art Journal), 1999년 58권 4호 겨울**

APT는 기획과 다문화적 전문기술에 성실한 접근을 하고 있는데, 그 전시의 진정한 강점은 75명으로 이루어진 예술가들 개개인의 강력한 목소리와 힘이다. APT는 활기에 넘치면서 참여적인 전시이며 의식적인 노력을 통해 수많은 관객들에게 그 작품들을 내놓게 되었다. ...퀘즈랜드 아트 갤러리는 또한 10년간에 걸쳐 아시아-태평양 현대 예술작품 수집에 공헌하였으며 이제 그 수가 300여 점을 넘어섰다. 그렇게 엄청난 숫자가 아니더라도 이것은 미래의 문화에 대해 결정적으로 중대한 투자라고 할 수 있다.

**Ihor Holubchik, 국제 현대 잡지 (International Contemporary Magazine), 1999년 11월 - 2000년 1월**

## For further information contact:

The Third Asia-Pacific Triennial of Contemporary Art

Queensland Art Gallery  
PO Box 3686  
South Brisbane  
Queensland 4101  
Australia

South Bank  
Brisbane, Queensland  
Australia

Tel: + 61 (0)7 3840 7333  
Fax: + 61 (0)7 3844 8865  
Email: gallery@qag.qld.gov.au  
Website: www.qag.qld.gov.au  
APT3 website: www.ap3.net

Queensland Art Gallery  
Doug Hall, Director



Queensland Government  
Multicultural Affairs  
Queensland

■ 14. CHEN Zhen, Invocation of washing fire 1999. Timber frame, metal, sound, abacus beads, wooden chamber pots, red light globes, broken calculators, cash registers, computers and television sets, 300 x 240 x 240cm (approx.). The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 15. Pinaree SANPITAK, Womanly bodies 1998, Saa fibre, rattan, jute twine, bamboo rings, Dimensions variable, Collection: Queensland Art Gallery

■ 16. Waikoa Waikoa Indigenous Dance Group performing at Official Opening, 9.9.99

■ Cover: Ah XIAN, Bust 2 (from 'China, China' series) 1998-1999, Cast porcelain with hand painted underglaze and overglaze decoration, Collection: The artist. Bust 1, 3, 4, 10 (from 'China, China' series) 1998-1999, The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2000 with funds from the Sidney Myer Centenary Celebration 1899-1999, Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

## apt3 Sponsors

Principal Sponsor



Queensland Government

Major Sponsors



Sponsors



Special Acknowledgment  
The Sidney Myer Centenary Celebration 1899-1999  
and The Myer Family

# apt3

## Third Asia-Pacific Triennial of Contemporary Art

bulletin 2000  
VOL. 3 NO. 3



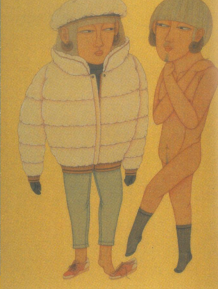
### นิทรรศการศิลปะร่วมสมัย

### แห่งเอเชีย-แปซิฟิกครบสามปี ครั้งที่ 3

วารสาร 2000

Much of the artwork on show reflects shared human values and experiences, such as religion and spirituality, community life, human rights, cultural interchange, and the effects of globalization, particularly upon traditional life and values. ... One cannot fail to be stimulated and moved by the works.

Victoria Hynes, World Sculpture News, Vol. 5 No. 4, Autumn 1999



1

## ทศวรรษแห่งการติดต่อ

นิทรรศการศิลปะร่วมสมัยรอบสามปีแห่งเอเชีย-แปซิฟิกครั้งที่ 3 (APT3) ซึ่งนำผู้ชมมาพบกับศิลปะตะวันตกและศิลปะร่วมสมัยที่ก้าวไกลนับประสาชีวิตนับถึง 155 000 คน โครงการนิทรรศการศิลปะร่วมสมัยรอบสามปีแห่งเอเชีย-แปซิฟิก (APT) นี้ที่พิพิธภัณฑ์ศิลปะตะวันตกที่เวสต์เจ็ตซีในพ.ศ. 2545 ซึ่งนับเป็นครั้งแรกที่มีการริเริ่มจัดนิทรรศการประเภทนี้มาแสดงศิลปะร่วมสมัยที่ก้าวไกลของภูมิภาคนี้ในเอเชียและแปซิฟิก โครงการนี้ประกอบด้วยรายการจัดนิทรรศการ การวิจัย เอกสารพิมพ์ และการโต้ตอบที่ดำเนินต่อเนื่องกัน

### APT3: 9 กันยายน 2542 - 26 มกราคม 2543

APT3 ได้จัดการแสดงศิลปะกรรม 144 ชิ้น โดยศิลปินกว่า 77 คนจาก 20 ประเทศ และเขตต่าง ๆ เป็นศิลปะที่ครอบคลุมหลายด้านรวมทั้งการแต่งตัวของนักแสดง ละครเวที จิตรกรรม ศิลปะประติมากรรม ภาพถ่าย ดนตรี หุ่นจำลองสื่อใหม่ และภาพยนตร์ ศิลปินที่ร่วมแสดงงานจากญี่ปุ่น จีน ออสเตรเลีย เกาหลีใต้ ไต้หวัน อินโดนีเซีย ฟิลิปปินส์ มาเลเซีย ไทย สิงคโปร์ นิวซีแลนด์ อินเดีย นิวซีแลนด์ ปากีสถาน นิวซีแลนด์ อินโดนีเซีย ออสเตรเลีย และประเทศอื่น ๆ ในประเทศกำลังพัฒนา ศรีลังกา และหมู่เกาะโพลินีเซียและหมู่เกาะ ศิลปะร่วมสมัยอย่างที่มีอิทธิพลใหญ่ของมีส่วนเข้าร่วม ตลอดจนแสดงความรู้สึกอันเป็นเอกลักษณ์ของสังคมวัฒนธรรมและรูปแบบศิลปะที่แตกต่างใน APT3 มีสิ่งใหม่ ๆ ที่เรียกร้องความสนใจมาโดยกว้างขวาง เป็นวัฒนธรรมของชาวโวลกัน (Virtual Triennial) ของ APT ที่สามารถโต้ตอบกันได้ในอดีต และรายการ APT สำหรับเด็กที่สร้างความคิดค้นใหม่ผ่านวงเวียนความคิดและการทดลอง รวมทั้งงานศิลปะที่มีส่วนร่วมด้วยได้สร้างสิ่งใหม่สำหรับเด็กโดยความร่วมมือของศิลปินและผู้ชม

โครงการนี้ผู้ชมร่วมพิธีงานชาวออสเตรเลียและชาวต่างชาติจำนวน 3500 คน กิจกรรมที่จัดขึ้นในสี่สถาบันเรอกรมของปีงานประกอบด้วยไปรษณีย์นานาชาติ มีการแสดงทาง การปฏิบัติของศิลปิน รายการและการอภิปรายเพื่อสาธารณชน ซึ่งถูกใจใหม่กว่าเดิมถึง 16 000 คน

พิพิธภัณฑ์ศิลปะตะวันตกได้จัดโครงการเยี่ยมถึงชุมชนของนักคนนานาชาติ (International Visitors' Outreach Program) ซึ่งยอมรับมีบรรณาธิการ สามารถเขียนไปรษณีย์และนักข่าวที่กว่า 50 คน ให้อ่านงานศิลปะที่กลุ่มชุมชน ออกรายการสัมภาษณ์ศิลปินที่ต่างประเทศออสเตรเลีย ตลอดจนรายการประท้วงที่มีชื่อเสียง ทั้ง 6 เดือนของโครงการ

### เครือข่ายนานาชาติและความร่วมมือของนักข่าว

ความสำเร็จของนิทรรศการศิลปะร่วมสมัยรอบสามปีทั้งสามครั้งขึ้นอยู่กับความร่วมมืออย่างอบอุ่นของศิลปิน นักข่าว นักภัณฑรักษ์ และผู้ประกอบศิลปะกรรมที่ก้าวไกลนานาชาติที่นับจำนวนรอย APT คือโครงการศิลปะร่วมสมัยที่ขยันขันแข็งที่สุดที่จัดเกิดขึ้นในออสเตรเลีย และเป็นเวทีที่แสดงงานศิลปะที่ก้าวไกลของศิลปะ การประสานงานนักภัณฑรักษ์เป็นหลักการสำคัญของ APT ในการให้ความร่วมมือกันระหว่างนักภัณฑรักษ์นานาชาติ และนักภัณฑรักษ์ออสเตรเลียผู้ถึงทำงานวิจัยในภูมิภาคนี้ นอกจากนี้ในบางพื้นที่ทั่วทั้งของ APT3 ยังครอบคลุมถึงศิลปะ "ศิลปะที่ยั่งยืนทั่วโลก" ศิลปินสร้างผลงานหลายสาขา และศิลปินที่ทำงานร่วมกันด้วย

### พัฒนาการสะสมศิลปะกรรม

พิพิธภัณฑ์ศิลปะตะวันตกได้จัดที่สามปีแห่งงานศิลปะที่เข้าร่วมแสดงใน APT3 ไว้ได้ 37 ชิ้น งานนิทรรศการครั้งแรกและครั้งที่สองที่สามารจัดจากศิลปินกว่า 160 คนจำนวนใกล้เคียงกัน นอกจากนี้ในช่วงระยะเวลาของสามปี

นี้ได้จัดซื้องานศิลปะต่าง ๆ รวมรวมไว้ด้วย จนถึงปัจจุบันการสะสมศิลปะกรรมเอเชียร่วมสมัยของพิพิธภัณฑ์ศิลปะตะวันตก มีจำนวนกว่า 300 ชิ้น นอกจากนี้พิพิธภัณฑ์ยังส่งเสริมและสนับสนุนศิลปินร่วมสมัยของภาคพื้นแปซิฟิกด้วยการสะสมศิลปะเอเชียร่วมสมัยได้รับความสนับสนุน อย่างกว้างขวางจากสภาของมูลนิธิอิตินีย์ โมออร์และครอบครัวโมออร์เพื่อขยายการสะสมศิลปะเอเชียร่วมสมัยของแคนาดาและยุโรป โมออร์ให้ทุนการศึกษาถึงเงินบริจาคศิลปะศิลปะศิลปะร่วมสมัยให้ศิลปินเอเชียที่ไป และนำหลักประกันว่าพิพิธภัณฑ์ศิลปะตะวันตกจะมีความสามารถเสริมสร้างการสะสมศิลปะกรรมเอเชียร่วมสมัยที่มีความสำคัญแห่งหนึ่งไปทั่วโลกได้อย่างต่อเนื่อง

### รัฐบาลแห่งรัฐควีนส์แลนด์และผู้อุปถัมภ์

พิพิธภัณฑ์ศิลปะตะวันตกขอขอบคุณรัฐบาลแห่งรัฐควีนส์แลนด์ที่ได้จัดหาประมาณสามล้านดอลลาร์ที่โครงการนี้ พร้อมขอขอบคุณผู้อุปถัมภ์ APT3 ทุกๆที่อุปการะการจัดงานแสดงนิทรรศการทัศนศิลป์ ซึ่งนับว่าเป็นความสำเร็จยิ่งใหญ่ครั้งหนึ่งของออสเตรเลีย ความอุปถัมภ์ดังกล่าวนี้ยังส่งเสริมให้พิพิธภัณฑ์ศิลปะตะวันตก รักษาบทบาทการเป็นผู้นำในการวิจัย การรวบรวมบันทึก และการจัดนิทรรศการแสดงผลงานศิลปะร่วมสมัยแห่งภาคพื้นเอเชียและแปซิฟิก

### พัฒนาการใหม่และแนวทางในอนาคต

ในเดือนพฤษภาคม พ.ศ. 2543 รัฐบาลแห่งรัฐควีนส์แลนด์ได้ประกาศตั้งพิพิธภัณฑ์ศิลปะสมัยใหม่แห่งควีนส์แลนด์ (Queensland Gallery of Modern Art) พิพิธภัณฑ์ศิลปะสมัยใหม่แห่งควีนส์แลนด์ และพิพิธภัณฑ์ศิลปะควีนส์แลนด์ที่สองแห่งนี้รวมรวมด้วยกันโดยมีชื่อเป็นวงกลม ศิลปินที่สร้างสรรค์งานศิลปะใหม่ด้วยความเป็นสากล

แนวคิดจีนที่ตามสถาปัตยกรรมและศิลปะที่ใหม่แห่งนี้คือที่ ศิลปิน หยอต บงฮง ได้เคยมีนักศิลปะจีน ศิลปินที่พิพิธภัณฑ์ศิลปะสมัยใหม่แห่งควีนส์แลนด์ เกือบสี่ปีที่ผ่านมา ศิลปินที่พิพิธภัณฑ์ศิลปะปัจจุบัน การก่อสร้างแล้วเสร็จปี พ.ศ. 2547 พิพิธภัณฑ์ศิลปะสมัยใหม่แห่งควีนส์แลนด์ ศิลปินใหม่และศิลปะร่วมสมัยของออสเตรเลีย ตลอดจนศิลปะที่ไม่เมือง ออสเตรเลียและนานาชาติ ที่ออกแบบงานด้านศิลปะของภาคพื้นเอเชียและแปซิฟิกเป็นพิเศษ จะเปลี่ยนที่ตั้ง ศิลปินเอเชีย-แปซิฟิกแห่งออสเตรเลีย และจะเปลี่ยนสถานที่จัดนิทรรศการศิลปะร่วมสมัยรอบสามปีแห่งเอเชีย-แปซิฟิกต่อไปในอนาคต

เนื่องจากพิพิธภัณฑ์ศิลปะตะวันตกคือว่ามีการผูกพันกับศิลปะร่วมสมัยของภาคพื้นเอเชียและแปซิฟิก การจัดนิทรรศการรอบสามปี APT จะยังคงอยู่ต่อไปในช่วงทศวรรษใหม่ เช่นเดียวกับการจัดงานที่เกี่ยวกับศิลปะร่วมสมัยแห่งเอเชีย-แปซิฟิก งานนักภัณฑรักษ์ การวิจัย การจัดนิทรรศการ ตลอดจนการจัดซื้อด้วย

### ดีทีก ซอลล์



SANG YE & GEREMIE BARMÉ, Hua biao 1999, Installation comprising inflatable nylon columns, fans, motors, video, mixed media, Dimensions variable, Collection: The Artists

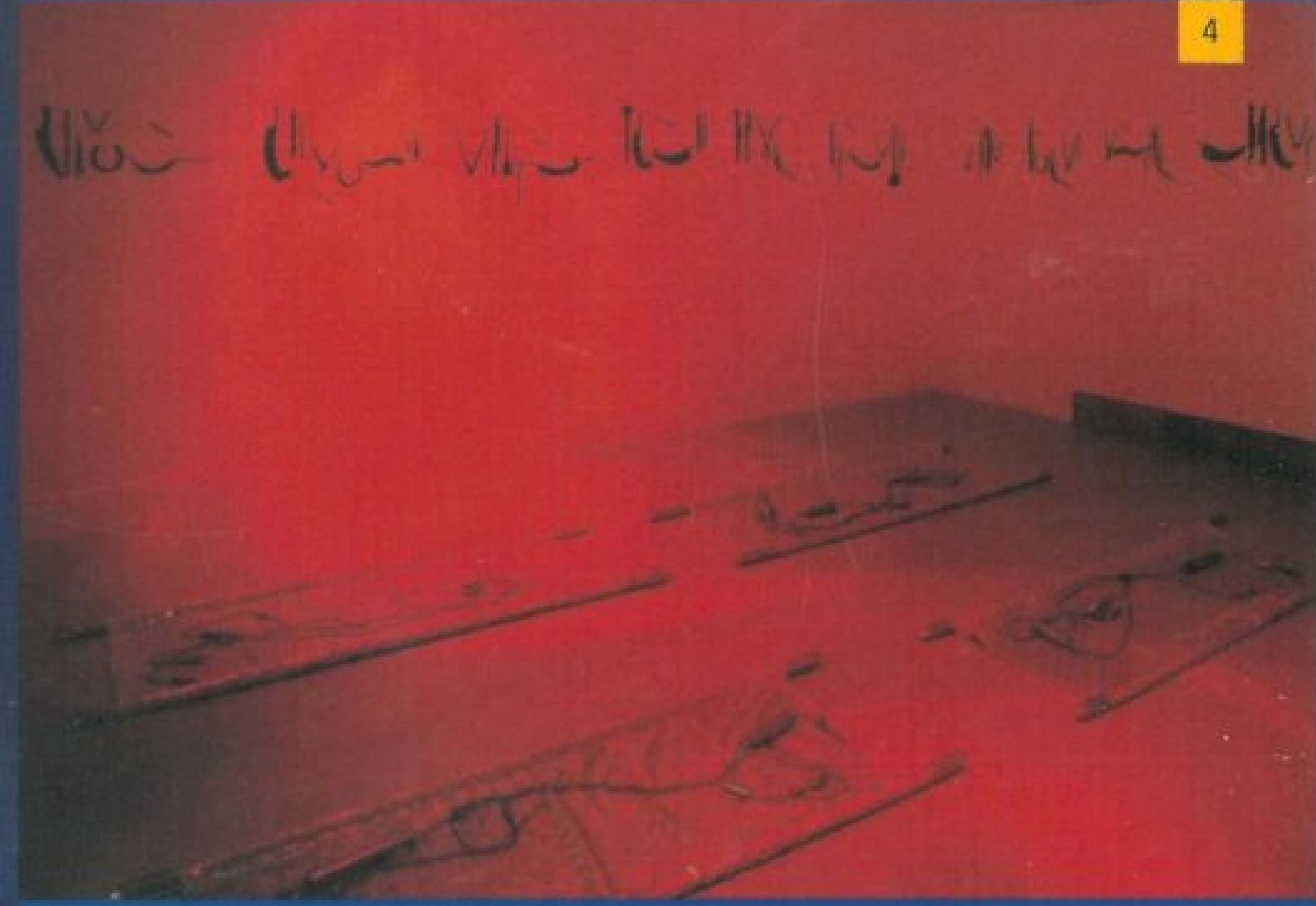
1. Wilson SHIEH, Sheep station 1999, Chinese ink & watercolour on silk, 40 x 30cm, Purchased 1999, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery



2



4



7

### การประชุม ห้องสมุดวิจัย และเอกสารพิมพ์

การประชุมห้องสมุดวิจัยและการประชุมพิมพ์ในการทวิวิจัยเกี่ยวกับศิลปะร่วมสมัยของภาคพื้นเอเชียและแปซิฟิกนี้ จึงเป็นการสนับสนุนโครงการของ APT โดยตรงการประชุม APT3 จัดให้ตรงกับกรเปิดนิทรรศการ สามารถดึงดูดผู้เข้าร่วมประชุมได้ 700 คน นับเป็นการประชุมศิลปะร่วมสมัยครั้งมหัศจรรย์ที่สุดเท่าที่เคยจัดขึ้นในออสเตรเลีย (ติดต่อบริการงานการประชุมได้จากร้านค้าของพิพิธภัณฑ์ศิลปะ) ห้องสมุดวิจัยกำลังเพิ่มเอกสารที่อยู่ในครอบครองให้มากขึ้น ทั้งเอกสารพิมพ์ แคตตาล็อก นิทรรศการ สไลด์ เอกสารอ้างอิง ตลอดจนภาพต่าง ๆ ยิ่งไปกว่านั้นแหล่งข้อมูลพื้นฐานของศิลปินภาคพื้นเอเชีย-แปซิฟิก ก็มีรายการศิลปินในเขตมากกว่า 2 000 คน เอกสารเพื่อการวิจัยเอเชีย-แปซิฟิก ซึ่งเป็นจุดเด่นของพิพิธภัณฑ์ศิลปะยังเปิดให้นักศึกษาและนักวิจัยนานาชาติใช้ในการค้นคว้าได้นอกจาก นั้นหนังสือ APT3 ซึ่งพิมพ์สี่มีความยาว 280 หน้ยังมีบทความต่าง ๆ เกี่ยวกับศิลปะร่วมสมัยภายในเขต นับได้ว่า APT และการวิจัยที่เกี่ยวเนื่องกันตลอดจนโปรแกรมการออกวารสารได้กลายเป็นส่วนหนึ่งของการดำเนินงานและการวางแผนในอนาคตของพิพิธภัณฑ์ศิลปะ

### เว็บไซต์ และเวอร์ชวล ไทรเอนเนียล:

www.ap3.net เนื่องจากมีการนำเทคโนโลยีล้ำยุคในปัจจุบันมาใช้กับศิลปะร่วมสมัย จึงได้มีการคิดสร้างเวอร์ชวล ไทรเอนเนียล (Virtual Triennial) สำหรับ APT3 ขึ้น ซึ่งประกอบด้วยเว็บไซต์ APT3 (www.ap3.net) ที่ยังคงอยู่ และสามารถดึงดูดผู้ติดต่อได้ 1.3 ล้านครั้งในระหว่างช่วงเดือนมิถุนายน 2542 ถึงมกราคม 2543 โดยเสนอภาพศิลปะและการแสดง ข้อมูลเฉพาะที่เกี่ยวกับศิลปินและผลงานศิลปะ ตลอดจนรายการประชุม เอกสารพิมพ์และเหตุการณ์ต่าง ๆ รายการ "Kids APT On-line" เสนอโครงการที่จัดเพื่อเด็ก โดยเฉพาะ ผลงานเอกลักษณ์หนึ่งของเวอร์ชวล ไทรเอนเนียล ได้แก่การแสดงศิลปะดิจิทัล ซึ่งงานบางชิ้นจัดแสดงในนิทรรศการและงานบางชิ้นแสดงทางนิทรรศการออนไลน์นี้จัดเป็นส่วนหนึ่งของงานศิลปะสื่อมวลชนหลากหลายแห่งเอเชีย-แปซิฟิก (Multimedia Art Asia Pacific Festival - MAAP 99)

### ภาพยนตร์สารคดี ของ เอปียี

ภาพยนตร์สารคดี เรื่อง ' ล้าอนาคต ' (Beyond the Future) ได้จัดทำขึ้นโดยแจ๊ค คิง ในความอุปถัมภ์ของคณะกรรมการกระจายเสียงแห่งออสเตรเลีย (โทรทัศน์ ABC) รายการที่เป็นจุดเด่นของภาพยนตร์นี้คือการเสนอภาพเหตุการณ์ในวันเปิดนิทรรศการ และนำเข้าชมนิทรรศการโดยตลอด รวมทั้งบันทึกการสัมภาษณ์

ศิลปิน ภัณฑารักษ์ และเจ้าหน้าที่ผู้ดำเนินงานที่มีส่วนร่วมในนิทรรศการครั้งนี้ มีการฉายภาพยนตร์ดังกล่าวทั่วประเทศทางสถานีโทรทัศน์เอปียี เมื่อวันที่ 9 เมษายน 2543 สิ่งซื้อภาพยนตร์ชุดนี้ได้จากร้านค้าของพิพิธภัณฑ์ศิลปะ

### ร้านค้าพิพิธภัณฑ์ศิลปะ และผลิตภัณฑ์ APT

ร้านค้าพิพิธภัณฑ์ศิลปะจำหน่ายผลิตภัณฑ์ APT3 นานาชนิด หนังสืออนุสรณ์ "Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art" ประกอบด้วยเรื่องความ 117 เรื่องที่มอบหมายให้นักประพันธ์นานาชาติและนักประพันธ์ชาวออสเตรเลียจำนวน 85 คนเขียน มีจำหน่ายในราคา AUD\$45 ไม่รวมค่าจัดส่งและค่าไปรษณีย์ ผลิตภัณฑ์สำหรับผู้ชมรุ่นเยาว์ รวมทั้งชุดประกอบการศึกษา หนังสือจัดกิจกรรมเด็ก รูปลอก แผ่นที่ตั้งมาส์โปสเตอร์ สมุด และสื่อยืด นอกจากนี้พิพิธภัณฑ์ศิลปะยังมีแคตตาล็อกของ APT1 และ APT2 เอกสารประชุม ภาพยนตร์สารคดีที่บันทึกเป็นวีดิทัศน์ ตลอดจนหนังสือชุดพิเศษศิลปะร่วมสมัยแห่งเอเชีย-แปซิฟิกไว้จำหน่าย

รายละเอียด โปรดติดต่อร้านค้าพิพิธภัณฑ์ศิลปะ:  
โทรศัพท์: +61 (0)7 3840 7290  
โทรสาร: +61 (0)7 3840 7149  
Email: GalleryStore@qag.qld.gov.au  
เว็บไซต์: www.qag.qld.gov.au/shop/index.html

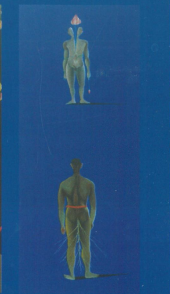
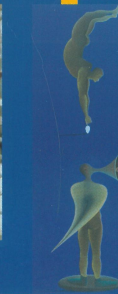
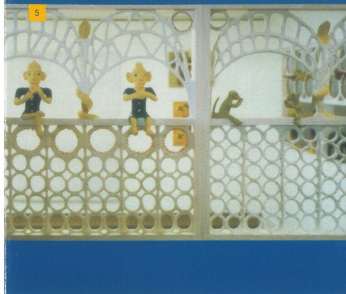


APT3 Website, www.ap3.net

2. Mohammad Imran QURESHI, Presentation 1998, Gouache, gold leaf on wasli paper, 26.5 x 20cm (sight); 42.5 x 35.5cm (framed) 26.5 x 20cm (comp.), Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

3. Ravinder G. REDDY, Woman with lotus flower 1998, Synthetic polymer paint, gold leaf on polyester resin fibreglass, 212 x 148 x 63cm (overall), The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

4. Rummana HUSSAIN, A space for healing 1999, Metal implements, PVC poles, cloth, plastic objects, gold paint, vermillion red paint and sound component, 500 x 500 x 500cm (installed approx.), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery



## ความเห็น ของผู้เข้าชม

นิทรรศการเอเชีย-แปซิฟิกนี้เป็นสิ่งมหัศจรรย์ ประสบการณ์ทั้งหมดที่โลกาภิวัตน์เชื่อมโยงทุกที่ด้วยเทคโนโลยีในโอกาสที่ความบันเทิงและการหลั่งใจจิตใจควรซึ่งความนึกคิดและปัญญา ข้าพเจ้าพาผู้เข้าชมทั้งจากที่นี่และต่างประเทศ รัชกาล 18 ถึง 80 เข้ามุม และแต่ละคนชื่นชอบผลงาน .... จึงสร้างสะพานต่อไป เราจะเดินข้าม

**Billie Brown, Actor**

นิทรรศการรอบสามปีที่เยี่ยมยอด - รวบรวมได้ดี ซ่อนดีเยี่ยมและศิลปะที่แปลกมีมากมายหลายประเภท

**Barbara McCondie, Ainslie**

ข้าพเจ้าถึงกับตะลึงพรึงพรริด การตอบโต้สื่อความคิด และประสบการณ์กับเอเชียที่ยอดเยี่ยม

**Carol Mariano, Labrador**

นับเป็นการทักทายประสบการณ์ที่ทรงชีโนออสเตรเลียของข้าพเจ้าอย่างแท้จริง ข้าพเจ้าเป็นการแสดงออกที่จริงใจและดีด้วย

**Rhianna Robinson, Brisbane**

ช่างคิดได้ดั่งยักษ์! นี่แหละความหมายของศิลปะ - ชีวิตคนนั่นเอง!

**Leanne**

โอโฮ! เด็ดจริง ๆ สำหรับเด็ก เราถูกสนทนากันมากที่สุด!

**Katrina Parfitt, Brisbane**

ชอบอีกรัตอนคือตอบโต้กันของนิทรรศการผู้ชมมีส่วนร่วมของได้มากจริง ๆ ชอบผลงานอันดีในการจัดนิทรรศการยอดเยี่ยม

**Peter Hare + Adrienne Pryor, Brisbane**

วิเศษ ช่างคิด เศร้า สวยงาม และเทียบพร้อมด้วยอารมณ์ลึกซึ้ง!

**Viveka De Costa, Melbourne**

ทักทายความนึกคิด จินใจ และตอบโต้เยี่ยมจริง!

**Suzanne Sherwood, ACT**

นิทรรศการที่ทำให้คิดสิ่งนี้ ช่างซึ่ง - ของแท้และสร้างสรร - กระสุนไฟพราดลุดจากความจำใจในโลกปัจจุบัน

**Anne Hay, Melbourne**

ข้าพเจ้ามาเยี่ยมจากสหรัฐอเมริกา มีความเห็นว่านิทรรศการนี้ยอดเยี่ยมมาก

**Elease Lui, USA**

ข้าพเจ้าต้องกลับมาดูอีกเป็นครั้งที่สอง ช่างสนุกเพลิดเพลินจริง ๆ

**Mary Toia, Christchurch, New Zealand**

ไม่เหมือน ปรีณวิถี - การผสมผสานที่นึกคิดทุกด้าน - ประสบการณ์ทางวัฒนธรรมที่เยี่ยมมาก

**Josh Farago, Melbourne**

ขอบคุณที่ให้โอกาสนิทรรศการบ้ายเยี่ยมแสนเพลิดเพลินในด้วยการสัมผัส

**Paul Webb, Ireland**

นิทรรศการยิ่งใหญ่ การคิดต่อลุ่มมวลชนในทุกรูปแบบ โชโฮ!

**Elliott and Nancy Del Bargo, USA**

วิเศษสุด ทำให้จิตใจข้าพเจ้าเป็นด้วยความหวัง

**Jane Woodruff, NSW**

วิเศษจริง ๆ ข้าพเจ้าใช้เวลาท่องเที่ยวในออสเตรเลีย สะสมเสน่ห์ที่ระวบรวมเยี่ยมอันดีเยี่ยม และในที่สุดก็พบแล้ว ข้าพเจ้าที่ใจเสื่อใจ! ขอขอบคุณ!

**Beth Stepan, USA**

ข้าพเจ้าจะจำวันนี้ที่บริสเบน ไปตลอดชีวิต!

**Dawn Hill, Korea**

นิทรรศการอย่างนี้ มีเพียงทั่วโลก - ยอดเยี่ยม!

**C. Dietschold, Germany**

นับเป็นนิทรรศการเยี่ยมยอดอีกครั้งที่เห็นและให้ประจักษ์ว่ามีศิลปะทุกรูปแบบและศิลปะสามารถเชื่อมโยงมนุษย์ซึ่งกัน

**Melissa Van Bael, Brisbane**

เปรียบเสมือนโลกาภิวัตน์จากสวรรค์ กระตุ้นความคิด เกิดความหวัง จินใจ และประเสริฐสุด

**Eloise Grace, Brisbane**



APT3 poster featuring Jun-lieh WANG, Neon Urtaub

5. SONABA, *Untitled* 1999, Installation comprising coconut fibre, clay mixture, pigment (poster colours), synthetic adhesive glue, Dimensions variable, Collection: Queensland Art Gallery

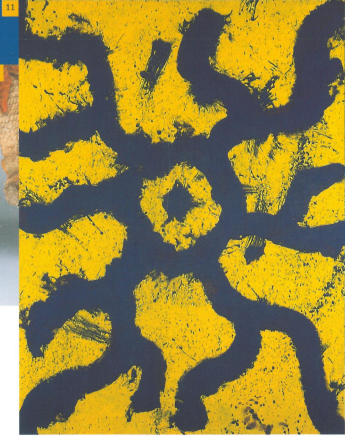
6. Surendran NAIR, *Treeless at the school of necromancing 1: The speaking tree; Treeless at the school of necromancing 2* (from 'Corollary mythologies' series) 1999, Oil on canvas Triptych: 240 x 380cm (overall); left and right panels: 240 x 100cm (each); centre panel: 240 x 180cm Purchased 1999, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

7. Kids' APT, Duniya KAZI and David ALESWORTH, *Very very sweet media (Home sweet home)*, 1999

8. Kids' APT, N. S. HARSHA, workshop with school students in conjunction with Visitors' Outreach Program, 1999

9. Kids' APT, Cai Guo Qiang, *Building Bridges*, 1999





## แบบสอบถามผู้เข้าชม APT3: สรุปผลที่ได้อีก

- มากกว่า 97% ชอบนิทรรศการ
- เกือบ 30% เข้าชม APT3 มากกว่าสองครั้ง
- มากกว่า 77% อย่างแน่นอน หรืออาจแนะนำ APT3 อย่างเต็มที่แก่คนอื่น
- มากกว่า 76% คิดว่าวิธีการใช้เทคโนโลยีมีแนวโน้มของ APT3 สักขุ
- จำนวน 36% ของผู้เข้าชมขารวมรายการ APT สำหรับเด็ก และ 99% คิดว่าเป็นกิจกรรมซ้ำที่หนึ่งะละม
- ผู้เข้าชม 57% อาศัยอยู่ที่คริสเคิล 12% อยู่ในรัฐควีนส์แลนด์ 15% มาจากต่างประเทศ อีก 16% มาจากต่างประเทศ
- ผู้เข้าชม 98.5% คิดว่ามีความสำคัญที่พิพิธภัณฑ์ศิลปะจะจัดนิทรรศการร่วมละมอย่างเอเชีย-แปซิฟิกขึ้น

## ความเห็นของนักวิจารณ์

นี่คือหนึ่งในเหตุการณ์ศิลปะร่วมละมที่แท้จริง รื้อถอนที่ นิทรรศการร่วมละมเป็นที่ที่พิพิธภัณฑ์ศิลปะแห่งรัฐควีนส์แลนด์ได้รับแรงบันดาลใจครั้งใหม่เกี่ยวกับแห่งแห่งศตวรรษที่ 21... นิทรรศการร่วมละมครั้งนี้แสดงวิธีการบูรณาการกับสังคมวัฒนธรรม สังสรรค์ และในบางครั้งก็ดูรุนแรงแล้วไป Nicholas Jose "Art to the Power of Three", *The Bulletin*, 7 Sept. 1999

เมื่อหลายปีมาแล้วที่ศิลปินศิลปะแห่งรัฐควีนส์แลนด์ก็มีแนวความคิด ซึ่งต่อมาได้พัฒนาขึ้นเป็นเหตุการณ์สำคัญที่สุดทางศิลปะในซีกโลกภาคนี้ มีชื่อเรียกว่า นิทรรศการศิลปะร่วมละมหรือสามปีแห่งเอเชีย-แปซิฟิก ซึ่งได้กลายเป็นว่าแสดงสำคัญอย่างยิ่งในภาคนี้แห่งใหม่ โอกาสรวมกันที่แสดงผลงาน และแบ่งประสบการณ์วัฒนธรรมซึ่งกันและกันทุกสมเป โปรมแกรมวอร์ลว ไพรเจกต์ (Virtual Triennial) ไม่เพียงแต่ขยายวงจรมานอกนิทรรศการ ทว่ายังได้โอกาสให้ผู้น้องทั่วโลกมีส่วนร่วมทางออนไลน์กันทีเดียว จึงทำให้นิทรรศการศิลปะร่วมละมหรือสามปีเป็นเหตุการณ์ทั่วโลกอย่างแท้จริง

Chotimont Yonrum, *Bangkok Post*, 6 Jan. 2000

นับเป็นหนึ่งในจำนวนงานศิลปะของทางศิลปะที่เป็นแบบแผน ซึ่งยังพำกักกันที่สุดไปใช้กับการจัดแห่งโลก APT อาจอาจได้ว่า คือนิทรรศการศิลปะนานาชาติบนเวทีที่สุดของออสเตรเลีย Bruce James, *The Sydney Morning Herald*, 4 May 1999

นิทรรศการ APT3 คืองานวัฒนธรรมหลากหลายที่แพร่ไปทั่วโลกจากชุมชนภาคของวลาบอนลาให้ทราบถึงความจำเป็นไปเขตและเขตเดียวกันเป็นงานใหญ่สูงส่งสาม APT3 เป็นประเพณีที่ยั่งยืนของสังคมมนุษย์ - ที่มีอำนาจเหนือการเมือง อุดมการณ์ และเซบซึนภาค Phil Brown, "Building Bridges", *Brisbane News*, Sept. 1999

นี่คือรอลอริโกลด์วอร์ที่มองเห็นได้ เข็ม คอยควมดีและอารมณ์ .... ประสบการณ์ทั่ว ๆ ไปถูกนำมาเสนอให้คิด ไมใช่ในลักษณะธรรมดาสามัญ .... เราได้เห็นการก้าวรื้อซึ่งเขยบรรณมีมตั้งแต่เดิม การตอบโต้ที่ความหมายลึกซึ้งเรื่องการเมือง และประเด็นสำคัญส่วนตัว และการติดต่อกับชุมชน... ในระยะ 9 ปี นิทรรศการนี้ได้สร้างคัลเลอร์การแลกเปลี่ยนความคิด การทดลอง และคุณภาพอันทรงพลัง ...ไม่มองสงสัย ...นี่คือนิทรรศการศิลปะร่วมละมที่ที่ดีที่สุดของออสเตรเลีย Louise Martin-Chew, *The Australian*, 18 Sept. 1999

นี่ละมคือเหตุการณ์ศิลปะที่ยิ่งใหญ่ ซึ่งละมคล้ายกันมันขึ้น ความรู้สึกของไวอาธามณ์แห่งท้องถิ่น และความสนุกสนานยิ่งขึ้นในสิ่งที่สมภาพ ๆ กัน ข้าพเจ้าได้เวลาหลายวันครั้งต่อไปท่ามกลางการเสด็จหลากหลายได้อย่างมีความสุข และที่อัศจรรย์ยิ่งที่ข้าพเจ้ารู้สึกเหมือนกำลังฝันไป Giles Auty, *The Australian*, 25 Sept. 1999

ขณะที่ศิลปะตั้งแต่แสดง ศิลปะการแสดง และประติมากรรม รวมทั้งสร้างอิสระและความรู้สึกที่เต็มไปด้วยนิทรรศการร่วมละม ศิลปะที่เป็นแบบฉบับเช่น จิตรกรรม ศิลปะบนแผ่นกระดาษ และภาพถ่ายก็เป็นที่ที่ชาวสร้างบรรยากาศที่รวมโยให้ชุมชนเป็นจำนวนมาได้สัมผัสกันจนอันที่ทรงพลังตลอดจนการเปลี่ยนแปลงทางวัฒนธรรมและสังคมในซีกโลกเอเชีย-แปซิฟิก Roger Taylor, *Asian Art News*, Nov./Dec. 1999

10. Mella JARMSA, *Inlander* 1999. Treated skins (kangaroo, frog, fish and chicken), 244 x 97cm (kangaroo); 140 x 84cm (frog); 150 x 100cm (fish); 152 x 95cm (chicken). Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

11. Michael Nelson JAGAMARA, *Wild yam* 1998. Synthetic polymer paint on linen canvas, 200.3 x 150cm, Purchased 1998. Queensland Art Gallery Foundation Grant, Collection: Queensland Art Gallery

12. LEE Mingwei, *Writing the unspoken* 1999. Wood, steel, light fittings, glass, writing paper and implements, envelopes, cushion. Three booths: 290 x 170 x 231cm (each) (Installation size variable). Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

13. Dading CHRISTANTO, *Api di bulan Mei* 1998 (*Fire in May 1998*) 1998-99. Installation comprising 47 burned paper-maché figures, plaster, cement, metal, bamboo, photocopies. Performance, 10 September 1999



Chai Guo Qiang, *Bridge crossing* - Project for the Third Asia-Pacific Triennial 1999. Installation comprising aluminum boat, bamboo, laser sensors, rain making device. Dimensions variable, components, Bridge: 800 x 3000 x 300cm. Collection: The artist

14



13



16

นับเป็นความสำเร็จและเรื่องใจอย่างมากที่ได้เห็น นิทรรศการที่อิมพีคชั่นเน็คท์ แทนที่จะกัน ให้อิสระปรารถนาของเขตติค ก็มีวิวัฒนาการที่ ศิลปินผู้มกยอมออกแบกกิจกรรมที่หนักขาม ทั้งด้านและใหญ่ ได้มีประสบการณ์สัมผัส และตองใจ ความหมายสำคัญของนิทรรศการ APT3 ในปีนี้ นอกเหนือจากการจัด เพื่อเด็ก ก็คือการสื่อความหมายประชาธิปไตย วาติลลัสคือสิ่งที ลงมือทำได้ทำ ทุกับรับความ ันรมจจากากร

Cindy Lord, *The Courier Mail*, 20 Nov. 1999

เติบโตและแข็งแรงขึ้นทุกปี ขบวนการทำงานร่วมกับช่างเขียนซึ่งเกี่ยวข้องหลังนิทรรศการสร้างสรรค์แนวใหม่ี่ ยิ่งแสดงมากกว่า ในการอภิปรายและพิจารณาแนวคิดเกี่ยวกับงานแสดงต่าง ๆ นับเป็นตัวอย่างที่ดีแสดงบทบาทของฝ่ายราชการขนาดใหญ่ผสมศิลปะร่วมสมัยในภาคพื้นโลกที่เพิ่งเกิด Susan McCulloch-Uehlin, *The Weekend Australian*, 20-21 Nov. 1999

ขณะที่นิทรรศการ APT มีหวังได้กลายเป็นช่องทางเข้าถึงโลกแห่งศิลปะร่วมสมัยแบบภาคพื้นเอเชีย-แปซิฟิก และในการทำหน้าที่จัดเวทีประชุมมีค่าที่การตอบโต้ทรววัฒนธรรม พิธีอภิถันศิลปะสุนัสนแลคดีได้เป็นที่ยอมรับกับบางแห่งหนึ่งจนเป็นที่ศิลปะแนวโลก Jonathan Mene-Wheweki, *Art New Zealand*, Summer 1999/2000

พร้อม ๆ กับที่กำลังโลกาภิวัตน์รอบครึ่งที่สาม นิทรรศการศิลปะร่วมสมัยรอบสามปีของพิพิธภัณฑ์ศิลปะแห่งวิเนสแลนด์ได้ประสบความสำเร็จ กายขึ้นสู่ระดับเป็นที่ยอมรับกันทั้งในระดับชาติและนานาชาติแล้ว ฐานะที่คาดคิดไม่ถึงเมื่อปีนิทรรศการครั้งแรกใน พ.ศ. 2536 Brooke Turner, *The Art Newspaper*, Dec. 1999

.... นิทรรศการ APT ได้เป็นขบวนการก่อให้เกิดการคิดค้นพัฒนาธรรมดั่งกับขยายเป็นแผนสรร ระหว่างศิลปะกับ มัศพกรัษ ผู้ทรงคุณวุฒิ และสาธารณชนทุกวัย ในช่วงเวลา 6 ปีที่ผ่านมา นับตั้งแต่การเปิดนิทรรศการครั้งที่ปฐมฤกษ์ Charles Green, *Art Journal*, Vol. 58, No. 4, Winter, 1999

นิทรรศการ APT แสดงวิธีการจัดงานอย่างสุภาพ และเสถียรตามอนุรักษวัฒนธรรมหลากหลาย ทุละกำลังอย่างแท้จริงของนิทรรศการอยู่ทีเชื่อมโยงและเข้าถึงเรียกรองของศิลปะทั้ง 75 ชิ้น นับว่า APT เป็นนิทรรศการที่มีชีวิตชีวาและหลากหลายด้วยควมยึดมั่นศรัทธา เพื่อส่งเสริมให้ศิลปะร่วมสมัยเข้าสู่ชุมชนวงกว้างมาก .... พิพิธภัณฑ์ศิลปะแห่งวิเนสแลนด์ได้เสนอจุดประสงค์ชัดเจนไว้เป็นระยะหนึ่งซึ่งทรวรมาจะจัดแสดงศิลปะร่วมสมัยแห่งเอเชีย-แปซิฟิก ซึ่งเท่ากับปรารถนามาแล้วกว่า 300 ชิ้น ถ้ายิ่งมีสิ่งอื่น "สำคัญยิ่ง" ใหญ่ ที่นับเป็นการลงทุนที่สาคัญทางวัฒนธรรมในเอเชีย Ihor Holubizky, *International Contemporary Magazine*, Nov. 1999 – Jan. 2000

### For further information contact:

The Third Asia-Pacific Triennial of Contemporary Art

Queensland Art Gallery  
PO Box 3686  
South Brisbane  
Queensland 4101  
Australia

South Bank  
Brisbane, Queensland  
Australia

Tel: + 61 (0)7 3840 7333  
Fax: + 61 (0)7 3844 8865  
Email: gallery@qag.qld.gov.au  
Website: www.qag.qld.gov.au  
APT3 website: www.ap3.net

Queensland Art Gallery  
Doug Hall, Director



■ 14. CHEN Zhen, *Invocation of washing fire* 1999. Timber frame, metal, sound, abacus beads, wooden chamber pots, red light globes, television calculators, cash registers, computers and television sets, 300 x 240 x 240cm (approx.). The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 15. Pinaree SANPAT, *Womanly bodies* 1998. Sea fibre, rattan, jute twine, bamboo rings, Dimensions variable, Collection: Queensland Art Gallery

■ 16. Wakka Wakka Indigenous Dance Group performing at Partners

■ Cover: Ah XIAN, *Bust 2* (from 'China, China' series) 1998-1999. Cast porcelain with hand painted underglaze and overglaze decoration, Collection: The artist, *Bust 1, 3, 4, 10* (from 'China, China' series) 1998-1999. The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2000 with funds from the Sidney Myer Centenary Celebration. 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

## apt3 Sponsors

Principal Sponsor



Major Sponsors



Sponsors



Mr James C. Souris, Sydney Organising Committee for the Olympic Games

Supporters

The Queensland Art Gallery Exhibitions  
Development Fund  
Kemitsu Kosan Co., Ltd.  
The Nikko Securities Co., Ltd.  
The Meiji Life Insurance Company  
Nanuma Australia Limited.  
Japan Travel Bureau (Aasi) Pty Ltd.  
Hitachi Australia Pty Ltd

Partners



Special Acknowledgment  
The Sidney Myer Centenary Celebration 1899-1999  
and The Myer Family

apt3

Third Asia-Pacific Triennial  
of Contemporary Art

bulletin 2000

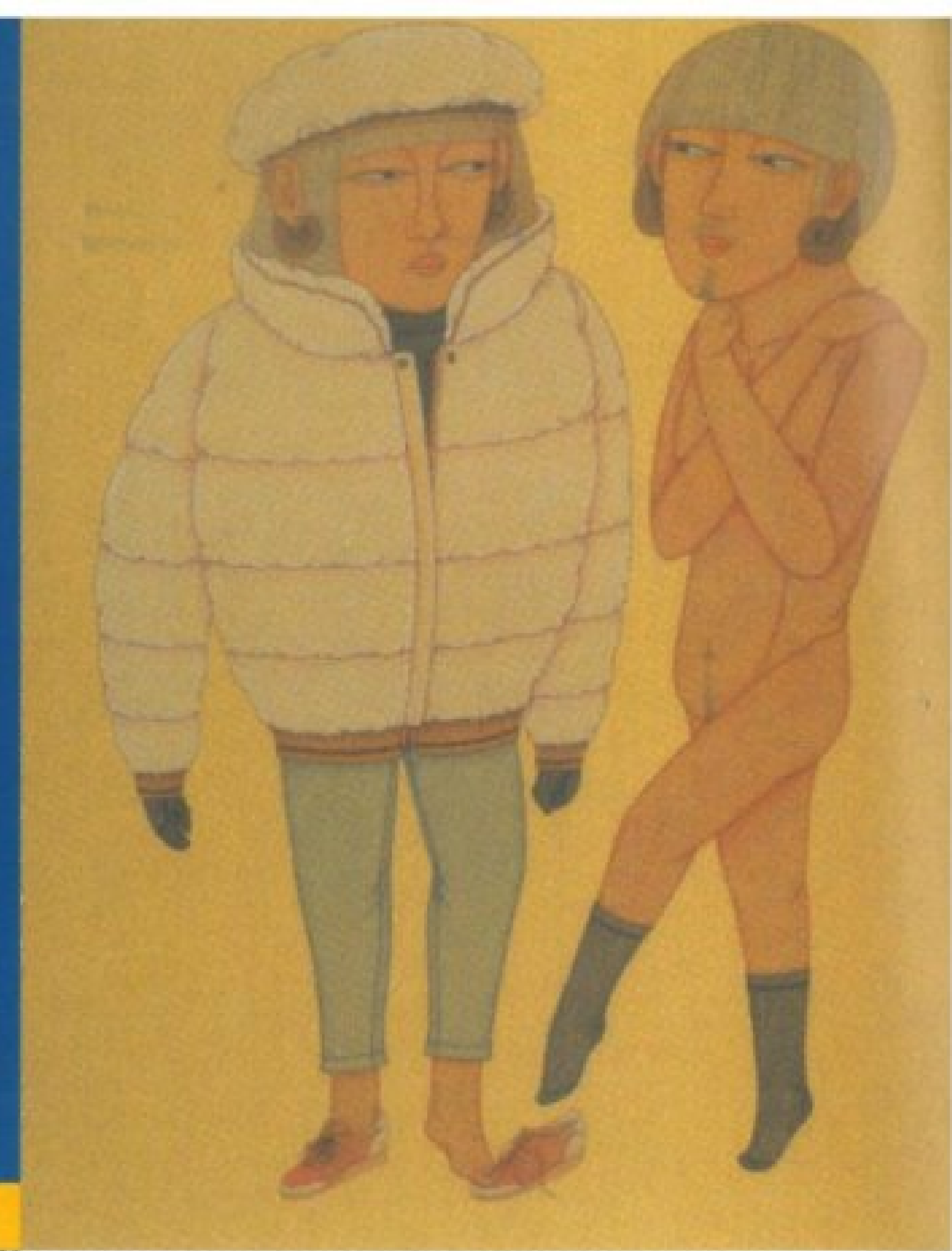
VOL. 3 NO. 3



Tiếng Việt

Much of the artwork on show reflects shared human values and experiences, such as religion and spirituality, community life, human rights, cultural interchange, and the effects of globalization, particularly upon traditional life and values. ... One cannot fail to be stimulated and moved by the works.

Victoria Hynes, *World Sculpture News*, Vol. 5 No. 4, Autumn 1999



## MỘT THẬP NIÊN UỐC KẾT

Triển lãm Tam Chu Niên Nghệ thuật Hiện Đại Á Châu - Thái Bình Dương lần thứ ba (APT3) đã thu hút một số khán giả kỷ lục là 155 000 người đến Viện Nghệ Thuật Queensland. Đề án ATP đã được Viện đề xuất năm 1993, như là cuộc triển lãm đầu tiên cùng loại mà chú trọng đến nghệ thuật hiện đại sinh động của Á Châu và Thái Bình Dương. Đề án bao gồm một chương trình liên tục những cuộc triển lãm, nghiên cứu, in sách và đàm thoại.

### APT3: 9 tháng Chín 1999 - 26 tháng Giêng 2000

144 tác phẩm nghệ thuật bởi hơn 77 nghệ sĩ của 20 quốc gia và vùng được bao gồm trong ATP3. Nghệ thuật bao trùm một số các bộ môn gồm trình diễn, điêu khắc, hội họa, lắp đặt, dệt vải, video, kỹ thuật mới và nhiếp ảnh. Những nghệ sĩ tham dự đến từ Nhật Bản, Trung Quốc, Hồng Kông, Nam Hàn, Đài Loan, Nam Dương, Phi Luật Tân, Mã Lai, Thái Lan, Tân Gia Ba, Việt Nam, Ấn Độ, Tân Tây Lan, Papua New Guinea, New Caledonia, Úc Đại Lợi và lần đầu tiên Pakistan, Sri Lanka, Niue và các đảo Wallis và Futuna. Nhiều môn nghệ thuật khuyến khích sự tham gia của khán giả trong khi sự cộng tác nghệ thuật giữa các nền văn hoá và các thể loại nghệ thuật được thể hiện mạnh mẽ. Những phần bộ mới của APT3 được giới phê bình khen ngợi. Mạng Web và Tam Chu Niên Ảo Tượng (Virtual Triennial) đã thu hút nhiều giới khán giả mới trong khi Kids' APT (APT cho trẻ em) đã cuốn hút trí tưởng tượng của các du khách trẻ qua nhiều đường hướng khác nhau gồm cả các tác phẩm nghệ thuật có tính cách tương tác cao mà đã được các nghệ sĩ tham dự thực hiện đặc biệt cho trẻ em.

Khoảng 3500 khách quốc tế và Úc đã đến tham dự buổi khánh thành chính thức. Các tiết mục trong tuần lễ khánh thành đã thu hút số khán giả là 16000 người và bao gồm một chương trình tập trung các buổi trình diễn, các buổi nói chuyện của nghệ sĩ, các chương trình công cộng và bàn thảo.

Viện cũng tổ chức một Chương Trình Hướng Về Quan Khách Quốc Tế (International Visitor's Outreach Program) đầy đủ cho khách quốc tế mà đã móc nối hơn năm mươi nghệ sĩ tham dự và các trường viện với các nhóm cộng đồng, các tổ chức nghệ thuật và các đại học khắp nước Úc qua một chương trình sáu tháng cư trú và thăm viếng.

### Các mạng lưới quốc tế và sự cộng tác của các trường viện

Sự thành công của ba kỳ triển lãm Tam Chu Niên đã tùy thuộc vào sự đóng góp rộng rãi của hàng trăm nghệ sĩ quốc tế, trường viện, nhà văn và chuyên viên nghệ thuật. APT là một đề án nghệ thuật cộng tác bao quát nhất tại Úc Đại Lợi và cung ứng một diễn đàn cho sự thí nghiệm nghệ thuật. Nguyên tắc đồng trường viện là trọng tâm bên trong APT khi các trường viện quốc tế và Úc đã làm những cuộc nghiên cứu chuyên chú trong vùng qua sự cộng tác giữa các trường viện. Thêm nữa, tiến trình trường viện của APT3 cho phép việc bao gồm những nghệ sĩ 'lưu động toàn cầu' và những nghệ sĩ tham dự vào các sự cộng tác và hoạt động liên ngành.

### Sự phát triển công cuộc sưu tầm

Viện may mắn thu góp được ba mươi bảy tác phẩm nghệ thuật cho cuộc triển lãm APT3. Các cuộc triển lãm APT lần đầu và lần thứ nhì cũng có được những số lượng thu góp tương tự. Viện cũng thu mua những tác phẩm

nghệ thuật trong những năm ở giữa các Tam Chu Niên. Bộ sưu tầm của Viện về nghệ thuật hiện đại Á Châu hiện bao gồm trên 300 tác phẩm. Thêm nữa, Viện đang chú trọng vào việc sưu tầm nghệ thuật hiện đại từ vùng Thái Bình Dương. Bộ sưu tầm về nghệ thuật hiện đại Á Châu gần đây được tăng thêm nhờ vào sự tặng dũ hào phóng của Sidney Myer Foundation và gia đình Myer, để phát triển thêm bộ sưu tầm về nghệ thuật hiện đại Á Châu của Kennett và Yasuko Myer. Sự tặng dũ mới nhất này sẽ tiếp tục góp vốn cho các cuộc thu mua nghệ thuật hiện đại Á Châu và bảo đảm rằng Viện Nghệ Thuật Queensland tiếp tục tạo nên một trong những bộ sưu tầm đáng kể nhất về nghệ thuật hiện đại Á Châu trên thế giới.

### Sự yểm trợ của Chánh phủ Queensland và các nhà Bảo trợ

Viện Nghệ Thuật Queensland bày tỏ sự biết ơn đến Chánh Phủ Queensland đã cung cấp tài chánh đáng kể cho đề án. Viện cũng cảm ơn tất cả các nhà bảo trợ của APT3 đã giúp thực hiện được một trong những cuộc trưng bày thành công nhất về nghệ thuật hiện thị của Úc Đại Lợi. Sự yểm trợ của họ cũng cho phép Viện tiếp tục vai trò tiên phong của mình trong việc nghiên cứu, ghi chép tài liệu và trưng bày các sự thực thi nghệ thuật hiện đại tại Á Châu và Thái Bình Dương.

### Những Phát Triển Mới và những Đường Hướng Tương Lai

Vào tháng Năm năm 2000, Chánh Phủ Queensland thông báo Viện Nghệ Thuật Tân Kỳ Queensland (QGMA) mới. Viện Nghệ Thuật Tân Kỳ Queensland và Viện Nghệ Thuật Queensland sẽ hợp thành một viện độc nhất gồm hai khu. Nó được dự định là một thí dụ nổi bật về sự vượt bậc và sáng tạo của ngành kiến trúc và nghệ thuật. Toà nhà mới sẽ tọa lạc tại Kurilpa Point trên bờ

Nam của sông Brisbane. QGMA sẽ tăng hơn gấp đôi diện tích của toà nhà hiện thời của Viện Nghệ Thuật Queensland. Được dự trù hoàn tất vào năm 2004, QGMA sẽ chú trọng đến nghệ thuật tân kỳ và hiện đại của Úc, thổ dân Úc và quốc tế với sự chú trọng đặc biệt đến nghệ thuật Á Châu và Thái Bình Dương. Nó sẽ bao gồm Trung Tâm Nghệ Thuật Á Châu - Thái Bình Dương của Úc Đại Lợi và sẽ cung cấp địa điểm cho các cuộc triển lãm Tam Chu Niên Nghệ Thuật Hiện Đại Á Châu Thái Bình Dương tương lai.

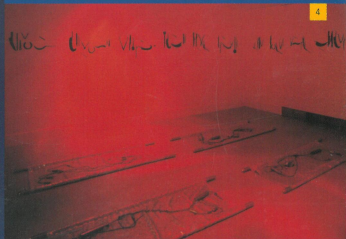
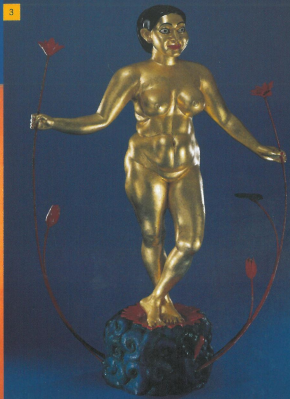
Với sự dẫn thân mạnh mẽ của Viện về nghệ thuật hiện đại Á Châu và Thái Bình Dương, APT sẽ tiếp tục trong thập niên mới, cũng như sự ràng buộc tiếp tục của Viện với nghệ thuật hiện đại Á Châu và Thái Bình Dương trong các lãnh vực về vai trò viện trường, nghiên cứu, triển lãm và thu góp.

### Doug Hall, GIÁM ĐỐC



SANG Ye & Geremie BARMÉ, *Hua biao* 1999, Installation comprising inflatable nylon columns, fans, motors, video, mixed media, Dimensions variable, Collection: The artists

1. Wilson SHIEH, *Sheep station* 1999, Chinese ink & watercolour on silk, 40 x 30cm, Purchased 1999. Queensland Art Gallery Foundation. Collection: Queensland Art Gallery



**Hội Thảo, Thư Viện Nghiên Cứu và các Ấn phẩm**  
SỰ dẫn thân của Viện Nghệ Thuật Queensland trong việc nghiên cứu về lãnh vực nghệ thuật hiện đại Á Châu và Thái Bình Dương trực tiếp yểm trợ cho đề án APT. Cuộc hội thảo APT3 trùng hợp với buổi khánh thành của cuộc triển lãm và đã thu hút 700 đại biểu, trở thành cuộc hội thảo lớn nhất về nghệ thuật hiện đại được tổ chức tại Úc Đại Lợi từ trước đến nay. (Các bản lưu của cuộc hội thảo sẽ có tại cửa hàng của Viện). Thư viện Nghiên cứu tiếp tục bành trướng số lượng lưu giữ đáng kể của mình về các ấn phẩm, các bản mục lục, tạp chí, hình vẽ, những tài liệu đối chiếu khác, và hình ảnh. Thêm nữa, một cơ sở dữ liệu về các nghệ sĩ Á Châu - Thái Bình Dương liệt kê hơn 2000 nghệ sĩ trong vùng. Các bản lưu độc nhất của Viện về Nghiên Cứu Á Châu - Thái Bình Dương cũng có sẵn cho các sinh viên và các nhà khảo cứu quốc tế. Ngoài ra, ấn phẩm APT3 dày 280 trang bằng màu, bản thảo về các vấn đề liên quan đến nghệ thuật hiện đại trong vùng. Với sự nghiên cứu và chúng trình in sách liên hệ, APT đã trở thành một phần bộ của các hoạt động và đường hướng tương lai của Viện.

**Mạng Web và Tam Chu Niên Áo Tượng**  
Một Chu Niên Áo Tượng đã được tạo ra cho APT3 để đáp ứng cho sự hiện hữu tích cực của các kỹ thuật mới trong việc thực hiện nghệ thuật hiện đại.

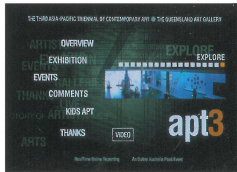
Tam Chu Niên Áo Tượng bao gồm mạng Web vận hoạt động của APT3 ([www.apt3.net](http://www.apt3.net)). Mạng Web đã thu hút 1,3 triệu cuộc viếng thăm từ tháng Sáu 1999 đến tháng Giêng 2000 và công hiến hình ảnh của những tác phẩm nghệ thuật và trình diễn; những tin tức chuyên biệt về các nghệ sĩ và các tác phẩm nghệ thuật; cũng như tin tức về buổi hội thảo, các ấn phẩm và các tiết mục. 'Kids APT On-line' công hiến các đề án và tin tức được đặc biệt thực hiện cho trẻ em. Một khía cạnh khác của Tam Chu Niên Áo Tượng là những tác phẩm nghệ thuật thực hiện bằng điện toán. Một số tác phẩm được trình bày tại chỗ trong cuộc triển lãm. Những tác phẩm khác được trình bày trực tuyến qua một cuộc triển lãm ba mươi tác phẩm nghệ thuật dựa trên mạng Web, đã được phát tuyến mỗi ngày trong tháng Chín 1999. Cuộc triển lãm trực tuyến đã được đảm trách như một phần của ngày hội MAAP99 (Truyền Thông Đa nguyên về Nghệ Thuật Á Châu Thái Bình Dương).

**Phim tài liệu của ABC**  
Một phim tài liệu, *Beyond the Future*, được sản xuất bởi Jack King qua Australian Broadcasting Commission (Truyền hình ABC). Bộ phim nêu bật hình ảnh của các tiết mục lúc khánh thành và công hiến một hành trình qua cuộc triển lãm, cùng như các cuộc phỏng vấn các nghệ sĩ tham dự, các trường viện và nhân viên

của Viện. Bộ phim được chiếu trên toàn quốc qua hệ thống truyền hình ABC ngày 9 tháng Tư 2000 và có thể mua được dưới dạng Video tại cửa hàng của Viện.

**Cửa hàng của Viện + Mặt hàng APT**  
Cửa hàng của Viện cung cấp nhiều mặt hàng APT khác nhau. Ấn phẩm *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art* trình bày 117 bài viết của tám mươi lăm nhà văn quốc tế và Úc Đại Lợi và có thể được mua với giá AUD\$45 cộng thêm cước phí. Một số các mặt hàng cho giới trẻ gồm có Bộ tập Tài Nguyên ABC Dục, Tập sách nhỏ về Hoạt Động của Trẻ Em, Miếng đệm cho con chuột điện toán, hình treo tường, sổ ghi chép và áo thun. Viện cũng trữ các quyển mục lục từ APT1 và APT2, các tài liệu hội thảo, các bộ phim tài liệu về APT bằng Video, và một số các ấn phẩm chuyên biệt về nghệ thuật hiện đại Á Châu-Thái Bình Dương. Để biết thêm chi tiết xin liên lạc Cửa hàng của Viện:

Điện thoại: +61 (0)7 3840 7290  
Fax: +61 (0)7 3840 7149  
Email: [GalleryStore@qag.qld.gov.au](mailto:GalleryStore@qag.qld.gov.au)  
Website: [www.qag.qld.gov.au/shop/index.html](http://www.qag.qld.gov.au/shop/index.html)

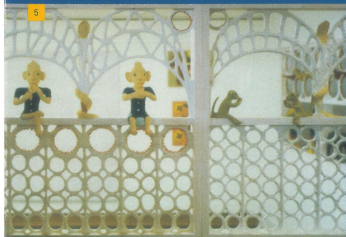


APT3 Website, [www.apt3.net](http://www.apt3.net)

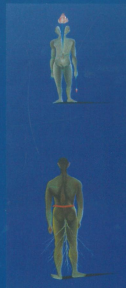
2. Mohammad Imran QURESHI, Presentation 1998, Goachae, gold leaf on wassi paper, 26.5 x 20cm (sight), 42.5 x 30.5cm (framed) 26.5 x 20cm (comp.), Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

3. Ravinder G. REDDY, Woman with lotus flower 1998, Synthetic polymer paint, gold leaf on polyester resin fibreglass, 212 x 148 x 63cm (overall), The Kenneth and Yasuko Meyer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Meyer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

4. Rummana HUSSAIN, A space for healing 1999, Metal implements, PVC poles, cloth, plastic objects, gold paint, vermilion red paint and sound component, 500 x 500 x 500cm (installed approx.), Purchased 2000. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery



5



8



9

## Những lời bình luận của du khách

Cuộc triển lãm Á Châu-Thái Bình Dương là một kỳ quan. Thực ra toàn bộ kinh nghiệm cuộc thám viếng thật là vui sướng và bổ ích cho tâm hồn, mê mẩn cho giác quan và trí tuệ. Tôi đã dẫn theo khách trong và ngoài nước, tuổi từ 18 đến 80, và mỗi người đều đã say mê với các tác phẩm. ... Hãy tiếp tục tạo dựng những nhịp cầu như vậy và chúng tôi sẽ băng qua chúng.

**Bille Brown, Diễn viên**

Một triển lãm Tam Chu Niên xuất sắc - giàu tài nguyên, tin tức xuất sắc và có rất nhiều thể liệu khác nhau.

**Barbara McCondie, Ainslie**

Tôi không biết diễn tả như thế nào. Một sự tương tác tuyệt vời về ý tưởng và kinh nghiệm với Á Châu.

**Carol Mariano, Labrador**

Nó chắc chắn thách thức kinh nghiệm sống tại Úc của tôi. Điều đạt một cách đẹp đẽ và thành thục.

**Rhianna Robinson, Brisbane**

Truyền cảm mạnh mẽ! Đây chính là những gì mà nghệ thuật thể hiện - ngay chính cuộc sống!

**Leanne**

Tuyệt! Tốt cho trẻ em, đã có một thời gian khó tưởng!

**Katrina Parfitt, Brisbane**

Rất thích tính cách tương tác của cuộc triển lãm. Quả là một mức tham gia cao độ của khán giả. Chúc mừng cho một cuộc triển lãm tốt đẹp như vậy.

**Peter Hare + Adrienne Pryor, Brisbane**

Xuất chúng, sâu sắc, buồn bã, đẹp đẽ, và tràn đầy bao cảm xúc!

**Viveka De Costa, Melbourne**

Thách thức tư tưởng. Lời cuốn. Tương tác. Tuyệt!

**Suzanne Sherwood, ACT**

Cuộc triển lãm chấn áp, tuyệt vời - độc đáo và sáng tạo - nó kéo giật người ta ra khỏi thế giới tầm thường mọi ngày.

**Anne Hay, Melbourne**

Tôi du lịch từ Hoa Kỳ sang và tôi tuyệt đối nghĩ rằng cuộc triển lãm này thật không tưởng tượng được!

**Elease Lui, USA**

Tôi đã phải lại để xem lần thứ hai. Thực là đáng thú.

**Mary Toia, Christchurch, New Zealand**

Vĩ đại! Thích thú to lớn - một sự soi rọi cho mọi giác quan - một kinh nghiệm vẫn ho to lớn.

**Josh Farago, Melbourne**

Cảm ơn cho một buổi chiều xuất sắc ở trần cảm giác.

**Paul Webb, Ireland**

Một cuộc trưng bày bất hủ về một lãnh vực rộng lớn các thể liệu. Hoan hô!

**Elliot and Nancy Del Borgo, USA**

Tuyệt diệu nó làm tâm hồn tôi tràn đầy niềm tin.

**Jane Woodruff, NSW**

Thật là tuyệt diệu! Tôi đã đi khắp nước Úc để tìm kiếm nghệ thuật hiện đại giá trị và tôi quá vui sướng cuối cùng đã tìm thấy nó! Cảm ơn!

**Beth Stepien, USA**

Tôi sẽ nhớ ngày hôm nay tại Brisbane trong suốt cuộc đời tôi!

**Dawn Hill, Korea**

Cuộc trưng bày độc nhất trên thế giới về thể loại này - Tuyệt!

**C. Dietschold, Germany**

Đây là một nơi không tưởng tượng nổi. Nó cho ta thấy là nghệ thuật thể hiện bằng đủ mọi hình dạng và có thể đoàn kết chúng ta lại.

**Melissa Van Bael, Brisbane**

Thần tiên, làm tâm tư nao động, sâu sắc, cảm động và xuất sắc!

**Eloise Grace, Brisbane**



APT3 poster featuring Jun-lee WANG, Neon Urbair

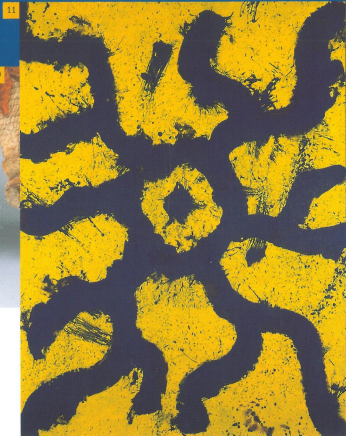
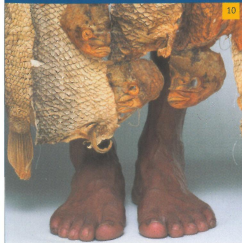
5. SONABAI, Untitled 1999, Installation comprising coconut fibre, clay mixture, pigment (poster colours), synthetic adhesive glue. Dimensions variable. Collection: Queensland Art Gallery

6. Surendran NAIR, Trainees at the school of necromancing 1; The speaking tree; Trainees at the school of necromancing 2 (from 'Corollary mythologies' series) 1999, Oil on canvas Triptych: 240 x 380cm (overall); left and right panels: 240 x 100cm (each); centre panel: 240 x 180cm Purchased 1999. Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

7. Kids APT, Dumya KAZI and David ALESWORTH, Very very sweet medina (Home sweet home), 1999

8. Kids APT, N. S. HARSHA, workshop with school students in conjunction with Visitors' Outreach Program, 1999

9. Kids APT, Cai Guo Qiang, Building Bridges, 1999



## Cuộc thăm dò khán giả APT3: Tóm lược kết quả

- Hơn 97% thích thú với cuộc triển lãm
- Gần 30% đã tham dự APT3 hơn hai lần
- Hơn 77% rất có thể hoặc vô cùng rất có thể giới thiệu APT cho các người khác
- Hơn 76% cho rằng những khía cạnh về kỹ thuật mới của APT3 là quan trọng
- 36% du khách đã tham dự Kids APT và 99% nghĩ rằng sự bao gồm điều này rất tốt.
- 57% sống tại Brisbane, 12% đến từ các tỉnh lý ở Queensland, 15% từ tiểu bang khác và 16% từ nước ngoài.
- 98.5% tin rằng việc trưng bày nghệ thuật Á Châu-Thái Bình Dương của Viện là quan trọng.

## Lời bình luận của các nhà phê bình

Một trong những biến cố về nghệ thuật hiện đại nóng bỏng nhất khắp nơi. Với Tam Chu Niên, Viện Nghệ Thuật Queensland đã tự tái sinh như là một bảo tàng viện cho thế kỷ 21... Triển lãm Tam Chu Niên này là về những cách thức có tính cách sáng tạo cao, đôi khi để cháy, để sống còn với hiện tại.

Nicholas Jose, 'Art to the

Nhiều năm trước đây Viện Nghệ Thuật Queensland đã nghĩ đến một khái niệm mà đã hình thành

là một biến cố nghệ thuật quan trọng nhất tại vùng này trên thế giới. Nó được gọi là Triển Lãm Tam Chu Niên Nghệ Thuật Hiện Đại Á Châu-Thái Bình Dương và nó trở thành một mục tiêu tối hậu của các nghệ sĩ trong vùng để họ gặp nhau lại mỗi ba năm và trưng bày tác phẩm của họ và chia sẻ những kinh nghiệm văn hoá.

Tam Chu Niên Áo Tượng không những chỉ mở rộng phạm vi của cuộc triển lãm, mà còn cho phép khán giả khắp thế giới tức thời tham gia trực tuyến. Điều này làm cho Tam Chu Niên Á Châu-Thái Bình Dương thực sự trở thành một biến cố toàn cầu.

Chotimong Yonrum, *Bangkok Post*, 6 tháng Giêng 2000

Đây là một trong những ngày hội bùng nổ nhất về nghệ thuật đương đại trong lịch trình văn hoá thế giới.... Đối với nhiều người, APT có thể được coi là cuộc triển lãm nghệ thuật quốc tế chính cống nhất của Úc Đại Lợi.

Bruce James, *The Sydney Morning Herald*, 4 tháng Năm 1999

APT3 thực là một biến cố toàn cầu, đa văn hoá từ khu vực của chúng ta mà kể cho chúng ta những câu chuyện về khu vực của chúng ta trong khi chiếu đài chúng ta trên một bình diện lớn. APT3 có vẻ như là một sự thành công của tinh thần con người - nằm trên chính trị, ý thức hệ và địa dư.

Phil Brown, 'Building Bridges', *Brisbane News*, Tháng Chín 1999

Nó là một sự thăng trầm về thị giác, trí tuệ và cảm xúc... Những kinh nghiệm phổ thông được đưa ra để nghiên khám, nhưng không phải một cách có rích... Chúng ta thấy việc phát minh lại các truyền thống, những cuộc đối thoại đầy ý nghĩa về chính trị hay về các vấn đề cá nhân, sống và chết, và sự giao tiếp với các cộng đồng... Trong chín năm Triển lãm Tam Chu Niên đã tạo ra một sự trao đổi sinh động về ý kiến, thí nghiệm và động lượng... Không còn may nghĩ một rằng đây là cuộc triển lãm hiện đại hay nhất của nước Úc.

Louise Martin-Chew, *The Australian*, 18 tháng Chín 1999

Đây là sự tích tụ to lớn về nghệ thuật, mà toát ra sự hài hước, bác ái, xúc phạm và trầm lắng ở mức độ đều nhau. Tôi có thể bỏ nhiều ngày để dạo quanh một cách vui vẻ giữa vô số các vật trưng bày. Trong một thoáng cảm tôi tưởng mình đang nằm mơ.

Giles Auty, *The Australian*, 18 tháng Chín 1999

Trong khi môn lắp đặt, nghệ thuật trình diễn, và điều khác cung cấp những giây phút sặc sỡ và cảm động nhất của triển lãm Tam Chu Niên, những bộ môn có truyền hơn như hội họa, nghệ thuật trên giấy và nhiếp ảnh cũng đóng góp vào hào quang thích thú chính mà nhiều du khách được thụ hưởng đối với luận án này về tình trạng năng động và biến đổi của các nền văn hoá và xã hội trong vùng Á Châu-Thái Bình Dương.

Roger Taylor, *Asian Art News*, Tháng 11 / 12 năm 1999

10. Mella JAARMA, *Hi Inlander* 1999, Treated skins (kangaroo, frog, fish and chicken), 244 x 97cm (kangaroo), 140 x 84cm (frog); 150 x 100cm (fish); 152 x 95cm (chicken), Purchased 2000, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

11. Michael Nelson JAGAMARA, *Wilf yam* 1998, Synthetic polymer paint on linen canvas, 200.3 x 150cm, Purchased 1998, Queensland Art Gallery Foundation Grant, Collection: Queensland Art Gallery

12. LEE Mingwei, *Writing the unspoken* 1999, Wood, steel, light fittings, glass, writing paper and implements, envelopes, cushion, Three booths: 290 x 170 x 231cm (each) (Installation size variable), Purchased 2000, Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

13. Dading CHRISTIANO, *Api or bulan Mei* 1998 (*Fire in May 1998*) 1998-99, Installation comprising 47 burnt paper-mache figures, plaster, cement, metal, bamboo, photocopies, performance, 10 September 1999



Cai Guo Qiang, *Bridge crossing* - Project for the Third Asia-Pacific Biennial 1998, Installation comprising aluminium boat, bamboo, laser sensors, rain making device, Dimensions variable, components, Bridge: 600 x 3000 x 300cm, Collection: The artist

14



15



Thật là thích thú và nhẹ nhõm to lớn khi tham dự một cuộc triển lãm mà trẻ em được cảm thấy chào đón. Thay vì giờ các tác phẩm nghệ thuật biệt lập, có một khu vực mà các hoạt động đã được các khách nghệ sĩ tạo ra để cho các quan khách, trẻ và già, một kinh nghiệm trực tiếp. Điểm mạnh của APT3 năm nay, với sự chú trọng vào trẻ em, là thông điệp dân chủ của nó rằng nghệ thuật là để làm ra cũng như để thưởng thức.

Cindy Lord, *The Courier Mail*, 20 tháng Mười Một 1999

Mỗi năm mỗi mạnh thêm, tiến trình hợp tác to lớn đang sau biển cổ sáng tạo này được thấy rõ hơn nữa trong các cuộc đấu khẩu và bản thảo chung quanh các tác phẩm. Một thí dụ đẹp đẽ về cách thức mà một cơ quan công cộng có thể làm thay đổi nghệ thuật hiện đại trong vùng của nó.

Susan Mc Culloch-Jehlin, *The Weekend Australian*, 20-21 tháng Mười Một 2000

Trong khi APT chỉ có thể hy vọng cung cấp những thoáng nhìn đáng thêm về các thể giới nghệ thuật hiện đại của vùng Á Châu-Thái Bình Dương rộng lớn, bằng cách cung ứng một diện đàn độc nhất và giá trị cho cuộc đàm thoại văn hoá, Viện đã dành được cho mình một chỗ đứng vững vàng trên bản đồ nghệ thuật thế giới.

Jonathan Mane-Wheoki, *Art New Zealand*, Mùa Hè 1999/2000

Hiện đang vui hưởng kỷ niệm lần thứ ba, cuộc triển lãm Tam Chu Niên Á Châu Thái Bình Dương của Viện Nghệ Thuật Queensland đã đạt được một mức độ công nhận trong nước và quốc tế mà có vẻ không tương xứng với khi được khai trương lần đầu năm 1993.

Brooke Turner, *The Art Newspaper*, tháng 12 năm 1999

... APT đã phát khởi một cuộc đàm thoại xuyên văn hoá đáng kể giữa các nghệ sĩ, các trường viện, các học giả, và quần chúng trong sáu năm trôi từ khi được bắt đầu.

Charles Green, *Art Journal*, Tập 58, Số 4, Mùa Đông, 1999

APT cho thấy cách giải quyết chủ đạo về sự chuyên môn kinh doanh và đa văn hoá của nó, những sức mạnh thực sự của cuộc triển lãm là trong tiếng nói và sức mạnh thực ập của bảy mươi lăm cá nhân nghệ sĩ. APT là một cuộc triển lãm sống động và tương tác, với những cố gắng tận tụy nhằm mang các tác phẩm đến với giới khán giả rộng lớn. ...

Viễn Nghệ Thuật Queensland cũng đã có sự dân thân dài cả thời niên để sưu tầm nghệ thuật hiện đại của Á Châu-Thái Bình Dương và bộ sưu tập này nay đã có hơn 300 tác phẩm. Nếu không phải là 'Vượt xa hơn', đây là một sự đầu tư hệ trọng trong tương lai văn hoá.

Ihor Holubizky, *International Contemporary Magazine*, tháng Mười Một 1999 - tháng Giêng 2000

## For further information contact:

The Third Asia-Pacific Triennial of Contemporary Art

Queensland Art Gallery  
PO Box 3686  
South Brisbane  
Queensland 4101  
Australia

South Bank  
Brisbane, Queensland  
Australia

Tel: + 61 (0)7 3840 7333  
Fax: + 61 (0)7 3844 8865  
Email: gallery@qag.qld.gov.au  
Website: www.qag.qld.gov.au  
APT3 website: www.ap3.net

Queensland Art Gallery  
Doug Hall, Director



■ 14. CHEN Zhen, *Invocation of washing fire* 1999, Timber frame, metal, sound, abaca beads, wooden chamber pots, red light globes, broken calculators, cash registers, computers and television sets, 300 x 240 x 240cm (approx.). The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 1999 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

■ 15. Pinaree SANPITAK, *Womanly bodies* 1998, Saa fibre, rattan, jute twine, bamboo rings, Dimensions variable, Collection: Queensland Art Gallery

■ 16. Wakka Wakka Indigenous Dance Group performing at Official Opening, 9.9.99

■ Cover: Ah XIAN, *Bust 2* (from 'China, China' series) 1998-1999, Cast porcelain with hand painted underglaze and overglaze decoration, Collection: The artist, *Bust 1, 3, 4, 10* (from 'China, China' series) 1998-1999, The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2000 with funds from the Sidney Myer Centenary Celebration 1899-1999. Gift through the Queensland Art Gallery Foundation, Collection: Queensland Art Gallery

## apt3 Sponsors

Principal Sponsor



Queensland Government

Major Sponsors



Sponsors



Mr James C. Souris, Sydney Organising Committee for the Olympic Games

Supporters

The Queensland Art Gallery Exhibitions Development Fund,  
Kempson Keston Co. Ltd,  
The Nikko Securities Co. Ltd,  
The Meiji Life Insurance Company,  
Nomura Australia Limited,  
Japan Travel Bureau (Aust) Pty Ltd,  
Hitachi Australia Pty Ltd

Partners



Special Acknowledgment  
The Sidney Myer Centenary Celebration 1899-1999  
and The Myer family