

FOREWORD

Australian artist-run organizations play a critical role in the presentation and promotion of Australian contemporary art practice and culture. Asialink at the University of Melbourne has developed the *run artist run* project both to celebrate our contemporary artists and to foster new audiences and partnerships for Australian artists and cultural networks.

The University of Melbourne's Cultural Policy Statement outlines our commitment to cultural engagement with the community, and we are pleased to be able to offer opportunities for cultural engagement within and outside Australia. A majority of our students are young, keen to learn and to engage with an international network, and *run artist run*, dovetails these strengths, with Australian artists working in collaboration with peers in Vietnam and Singapore.

Through the provision of our rich cultural resources and a supportive environment, the University aims to produce internationally alert graduates, including those who will make their mark in a global community through their uniquely Australian perspective. Driven by this vision and strengthened by dedicated supporters, the University and the participating artist-run initiatives (ARIs) - Conical, West Space and ½doz. - each present a contemporary Australian culture engaged within this global community.

I look forward to following the success of *run artist run* and congratulate Asialink for establishing another successful avenue for cultural exchange and dialogue between Australia and Asia.

I would like especially to acknowledge the support by the Australia Council, the Australian Government's arts funding and advisory body, as well as by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments, the Department of Foreign Affairs and Trade through the Images of Australia Branch, and the Myer Foundation.

PROFESSOR WARREN BEBBINGTON
Chair,
Cultural and Community Relations Advisory Group
Pro Vice Chancellor (University Relations)
The University of Melbourne

INTRODUCTION

run artist run is a series of exhibitions and events taking place in Vietnam and Singapore from June to October 2007. Initiated by Asialink at The University of Melbourne, *run artist run* acknowledges Australia's rich and varied history of establishing, supporting and reinventing artist-run initiatives (ARIs).

The concept of the artist-run initiative has become 'finely tuned' in Australia since its ephemeral beginnings in the early 1970s. There are currently over 80 artist-run initiatives operating around Australia that play a vital role in the support of emerging artists. While they take many forms, ARIs can be broadly defined as mainly non-profit organisations that provide opportunities for artists outside the establishment, that offer facilities such as exhibition venues, studios, workshops, information and resource centres that are created and maintained on a cooperative basis by groups of artists.

From gallery spaces and public parklands to laneways and bars, the opportunity to exhibit artworks unrestricted by the commercial and public gallery sector, has gained great admiration from artists and the wider cultural community. These often unconventional methods of display have also launched the careers of many of Australia's most celebrated artists while continuing to foster emerging talents.

In recent years there has been a trend towards exchange and collaboration between Australian ARIs on a local, national and, increasingly, an international level. Events such as *Useby: Asia-Pacific Artists Initiatives Project* (2000), initiated by Centre for Contemporary Photography and Gertrude Contemporary Art Space, was a series of international exhibitions and events focusing on the Asia Pacific region; *Useby2* (2002) a follow up project in Thailand; *Space traffic: artist-run spaces beyond a local context*, a symposium held in Hong Kong (2001), initiated by West Space (Melbourne) and Para/Site (Hong Kong) opened an ongoing international dialogue between Australian and Asian ARI networks that continues today; *The Gang Festival* with collaborations between key artists from ARIs in major cities in Indonesia and the Chippendale arts precinct in Sydney; and more recently the major publication and series of exhibitions, *Making Space* (2007) supported by Arts Victoria, documented Victoria's ARI history and networks.

In acknowledging the successes and strengths of these initiatives, Asialink invited three Australian-based ARI's, Conical (Melbourne), 1/2doz. (Sydney) and West Space (Melbourne) to develop a project in association with a complementary Asian-based ARI.

Intersection is a project developed by *Conical* committee member and artist Katie Lee in collaboration with sound artist Dean Linguey. Undertaken in June this sound based project residency is an association with Ryllega Gallery, Hanoi, and a little blah blah, Ho Chi Minh City. *An Index of Kindness*, curated by Dougal Phillips for 1/2doz. is a partnership with P-10, Singapore. The project involves participating artists Ruark Lewis and Jonathon Jones travelling to Singapore to produce (linguistic)

site-specific installations and performances throughout September and October. *West Space East* is a project developed by West Space in partnership with Plastique Kinetic Worms (PKW) in Singapore. Curator Mark Feary and participating artists Damiano Bertoli, Sue Dodd and Bianca Hester undertake a series of workshops and discussions prior to mounting the exhibition *West Space East* at PKW in October.

Special thanks the selection panel of *run artist run*, Max Delany, Director, Monash University Museum of Art, and Robyn Chiles, Visual Arts Board, Australia Council, for their expertise in the development of this project.

Sarah Bond
Visual Arts Program, Asialink

Conical Inc.

Conical Inc. was founded in August 2001 and consists of a core committee of five practising artists including a director. The annual curated program combines proposal-based selections, direct invitations, and self-curated projects. Conical aims for a consistent professionalism in realising national and international exhibitions, projects and exchanges incorporating live performance, sound, photography, off-site productions, projection/video, sculpture, painting, installation and architectural/design disciplines, with a particular emphasis on inter-disciplinary practices.

Conical itself is a form of emergent practice – one that has slowly come into being over a period of time. Looking back, it's not the specific moments of presentation that articulate the history, rather, it is the sense of a cumulative layering of time between specific outcomes that sticks. The relationships drawn between individual practice – the overlaps and the abutments – reveal a 'slow-burn' effect that is more than the sum of its parts. It is an instinctual methodology, even a survival response that unwittingly resists plotted curatorial strategy.

Conical has built a particular set of conditions for artists to respond to. This may be just another set of conditions in a crowded landscape already providing a plethora of choices, but in an environment increasingly driven by the educational rhetoric of 'taking art to the people' Conical's focus is on allowing new work and new relationships to come into being. That is, the producing of work presides over the creating of an audience. This does not mean that audiences are discouraged through wilful obfuscation or that exhibitions and traditional gallery programming are refuted, rather, it is the idea of the factory that supports the idea of the showroom.

In casting around the Australian arts landscape it seems these conditions – those conducive to an active involvement with artists' practice – have become a scarce resource. Conical's response to what could be defined as a *relinquishment of responsibility*¹ by the publicly-funded arts 'sector' has steadily evolved into more of a strategy, but only through expanding on what was already instinctual: an active approach to building relationships with artists over time.

Adrien Allen

Founder and Director of Conical Inc.

Conical Inc. is also directed by Katie Lee, Jason Maling, David Simpkin, Harriet Turnbull

¹ For the context of this statement see the full text entitled: *Bracket Creep* published in the *Making Space* publication on the Victorian Artist-Run Network April 2007 (Produced by VIA-N: Victorian Initiatives of Artists Network). This text is a reconfigured excerpt from the *Bracket Creep* essay.

Ryllega

"RYLLEGA first started in March, 2004 at 1A Trang Tien Street, Hanoi. Since the early 1990s, there have been many changes in the Vietnamese art environment. The opening of the market economy was associated with the development of commercial art activities. However, contemporary art and its nature are yet to evolve within the public sector.

At the end of the 90s, there were some positive signals in Vietnamese contemporary art that were seen from the participation of Tran Luong, Truong Tan and Minh Thanh and a number of small art groups including Nha San group (run by artist Nguyen Manh Duc and art advisor Tran Luong) and Ly Hoang Ly group (Ho Chi Minh City). However, those signals became real changes at the beginning of 21st century when several young artists and their exhibitions in Vietnam and overseas became great attractions, including *Asia window* workshop and the *Green, Red and Yellow* exhibition."

Contemporary art such as installation, performance and video art are still relatively new to Vietnam with traditional art practices continuing to be taught in major universities. In acknowledging this, along with limited space for exhibitions, has resulted in contemporary art activities being made available at foreign culture centres such as Goethe Institute, L'espace and a number of foreign embassies in Hanoi or at private homes of interested contemporary artists.

RYLLEGA is a non profitable project established by artists, Nguyen Minh Phuoc and Vu Huu Thuy."

Excerpts from <http://www.ryllegahanoi.com/>

a little blah blah (albb)

"Established in 2004, a little blah blah (albb) is an artist-run initiative based in Ho Chi Minh City (Saigon). albb is a platform for the development of visual art and creative practices through a range of art-related activities that are much needed in the Vietnamese context. The driving force behind albb are its founding directors, Sue Hajdu and Motoko Uda, both of whom are trained visual artists, writers and curators.

The constantly evolving program currently includes exhibitions, art events, talks, presentations, albb reading room, a residency program, research, network-building, capacity-building, the running of an open-access archive, and the establishment of artists files. Both albb co-directors also write about art and happenings in Vietnam for publications inside and outside of Vietnam.

a little blah blah's mission is to be a dynamic, stimulating and professionally run platform for artistic and intellectual dialogue, reflection, and an appreciation of the role of visual art and creative practices in contemporary life."

Excerpts from <http://albbsaigon.blogspot.com/>

Intersection

Katie Lee first visited Vietnam in 2003, where she lived and worked for 12 months. During this time, Lee met and worked with a number of Vietnamese contemporary artists, culminating in a show at the artist-run space, Nha San with Nguyen Ngoc Lam. Lee's work explored how visual symbols of Vietnamese culture can be applied as signifiers for greater cultural dialogues relating to social conditions. Nguyen's work similarly interrogated the visual everyday, as a way of trying to uncover social values, in particular the way people interact with nature.

Lee's practice has continued this trajectory, into a spatial and architectural context: investigating how materiality and spatial conditions can reveal social and political values and consequently how these conditions affect the psychological experience of urban space. This constant juxtaposition of order and structure, against the physical, emotional and psychological, provides the framework for Lee's spatial installations.

Lee has been a Conical committee member since 2005. Recently Conical has developed a more targeted response to working with emerging artists or curators in the form of individual mentorship. The director or committee member invites an artist to conceive, develop and present new work with their direct involvement. Typically involving studio visits and on-site gallery discussions, the outcome is new work made specifically for the gallery. Lee has been particularly active in this role of developing projects with emerging artists by maintaining a presence throughout the early stages through to the installation phase of the work.

In collaborating with sound artist Dean Linguey, Lee will develop new works within the relatively haptic and chaotic urban environment of Hanoi. Dean Linguey's interest in body and space stems from the years he spent as a performer, particularly studying the training methods of butoh and trance-work of the Japanese director Tadashi Suzuki and transferring them into images. Images are mapped onto and at times within the body to be 'performed'. Attention to the body's position in a space is focused upon as a site where particular actions occur and negative space between others and the site is of equal importance to the solid. Sound is an important component in this equation. The role of sound becomes a movable feast where at times the body is moved by the sound and others when sound seems to have its origins from within the body.

The relationships between the internal and external, body and space, sound and objects/space are continuing concerns in Linguey's practice. In these he attempts to isolate the rudiments and highlight our given cultural understandings of experience. What is of particular interest to Linguey, while in Vietnam, is how the body becomes a culturally loaded site. Another concern of his work is the function and influence of sound within a particular site. In this instance, can sound short circuit many culturally specific signs and forms of communication? Our production of sounds and responses to them may highlight a different approach to how we communicate with each other in our community and how we engage with our environment.

As an extension of this project Lee and Linguey travel to Ho Chi Minh City to present and further elaborate on these processes within the community associated with a little blah blah (albb). Both projects are seen as part of a laboratory style, collaborative process, whereby Lee and Linguey facilitate, invite, curate and present works that evolve during the residency period of four weeks.

1/2doz.

1/2doz. artist-run initiative was founded in 2004 in a small shop front in Darlinghurst, Sydney, as an annual program comprising six exhibitions over six weeks, bringing together artists working in a wide range of visual art forms, including an 'all-in' T-Shirt exhibition. This small festival format generated a great deal of energy in the Sydney emerging arts community during the usually sleepy January period. In 2005, the six-show six-week format was repeated at a space in Surry Hills, with an accompanying full-colour catalogue. This show included, for the first time, video work as well as installation, painting and design.

In 2006, the program expanded to a 12-month cycle, involving exhibitions curated by the four 1/2doz. directors and in collaboration with guest curators. Based in an office and studio space in Chinatown, Sydney, 1/2doz. worked as a mobile event which set up temporary focus points for visual artists. Sydney venues in 2006 included the Museum of Sydney, the Palm House at the Royal Botanic Gardens, Gallery 4a and Hoyts Cinema Complex. International venues include the About Cafe in Bangkok and the Hart Centre for Arts in Beijing. Along with the 1/2doz. directors, guest curators for the 2006 program included remix artists Soda_Jerk and academic Thomas Berghuis. A 66-page full-colour catalogue of the yearly program was published at the end of 2006 and is stocked in museums and bookstores around Australia.

In February of 2007, 1/2doz. opened Chalk Horse, a gallery space in Surry Hills, Sydney. This gallery space runs parallel to 1/2doz. projects, and serves as a base for exhibitions in inner Sydney. Consisting of a main gallery space and a project space, Chalk Horse programs around 26 exhibitions a year, along with performances, screenings and community art projects.

1/2doz. is directed by Sydney-based curator, writer, and lecturer Dougal Phillips, Sydney-based artist and curator Jasper Knight, Sydney-based artist, curator and lecturer Oliver Watts and Bangkok-based curator, writer and academic David Teh.

p-10

p-10 is a curatorial initiative with a project space at 10 Perumal Road, Singapore. It is an independent team consisting of five Singaporean art practitioners with international art experiences. Founded in February 2004, p-10 is primarily a response to the contemporary art situation in Singapore.

P-10 objectives and interests include creating opportunities for dialogue and interaction between artists, other art professionals and audience; nurturing and supporting artistic practices; developing artwork and the areas surrounding the practice of art; building local and international networks; and finding ways to connect art with the general public.

p-10 has made significant achievements in the three years it has been established. Having worked with a large number of important artists, curators and art spaces, both local and international, P-10 is known for its exciting and important work.

The p-10 team consists of artist Cheong Kah Kit, artists and Public Service Commission scholar Lee Sze-Chin, artist and Public Service Commission scholar Lim Kok Boon, curator Jennifer Teo and artist Woon Tien Wei.

AN INDEX OF KINDNESS

Ruark Lewis and Jonathan Jones are producing site-specific installations and performances for p-10 in Singapore. The project, called *An Index of Kindness*, is a series of modular installations and performances which re-imagine linguistic systems and taxonomic orders in relation to the interactive spaces of language, performance and exchange.

The following discussion between curator and 1/2doz. founding member, Dougal Phillips, and artist Ruark Lewis, is an initial opening-up of the ideas which are driving this project, illuminating some of the complex concepts which will feed into the final manifestation of these ideas in the Singaporean context.

DP: You want to conceive a project that takes in site-specific elements. You say you will focus on the construction of a space within an urban cultural zone, a flexible space for exhibition and performances. You want to locate a set of rules that define 'kindness', a taxonomic language for making sense of things. How will you begin?

RL: We'll start at the beginning and consider, "what exists, what is, what am I and what is describing this to me", the most basic problems of existence. We're currently working with this ontological paradigm where objects and actions come together in an index, and through this process we're thinking about how it is we *find the subject*, then *trace its relationship*, a *form that manifests* into a designated or non-designated space.

DP: But to conceive a specific artwork – site, culture, city – ahead of time and away from place. What sort of re-evaluation of the artist’s role and process does that situation require?

RL: We want to set the space in relation to spatial, aesthetic & social obligations. Things we value in our own lives. What this project offers is the opportunity to work in less conventional ways and construct from fields of interest normally outside the artistic comfort zone.

We are looking for a communal interface that develops conversationally! We want to make observations as visitors-to-place, seeing the way people live, sleep, eat, work, recreate; the way they consume, think, dress, walk, move, consider or judge themselves in the world that surrounds them. Our role as observers is to locate what kind of things exists there.

DP: You have spoken about this work being a ‘chamber piece’– what part will performance play in this hybrid project?

RL: We will transcribe events and objects. Observing these subjects we can devise actions that replicate something we hear or see in and around Singapore. We record something we do not fully understand and ask our *native informants* what it represents in regional terms. By aligning our selections of situation and object inside the incubator of the ‘artspace’ we can categorise their meanings in respect to a particularity of kind. We are keen to make these examinations with the local point of view in mind. We know from history that our idiosyncratic takes and miss-takes of things and people have meaning in the impression too.

DP: How will you each contribute to the *Index*? An even simpler question: How will it work?

RL: Jon has reconstructed a significant re-marking utilising traditional New South Wales Aboriginal designs deploying those marks as monumental fluorescent forms. He understands this as being a *culturally inscribed light*. His constructions can be called a ‘counter claim’ or ‘promissory note’. The mercantile negotiations that bring them about are metaphorical solutions for territorial disputes imposed during the colonial period of the last two centuries. In my commitment to the dialogue I have built walls using timber stencilled with abject poetry. These planks form makeshift performance spaces and they utter my aphoristic lines often in the form of abstract vocal sounds.

Nineteenth century ethnographers examined, collected and catalogued stores of objects as samples of kinds of ‘things’. Their purpose was often ill-defined, accumulating as collectors often do for accumulation’s sake alone. Perhaps our contemporary collection (of *kinds*) can be of an ephemeral kind due to the digitisation available in sound and moving image archiving. Will we still follow this antique structure of enquiry? Will it be a poetic index of personal references? Can our work be the choreographic writing of place, a peripatetic trace of our own particular spatial history? A trace blended with our social obligations or a kind called autobiographica?

Performance and movement - the movement of image and sound recordings: their re-spatialisation (gesture) will be the true arbiters in our artistic exploration of an index of kinds.

DP: How does this project foster partnership, exchange and economy between each of your practices?

RL: We enjoy blending our artistic and aesthetic projects together. This involves a sort of brotherly duplication that extends our social and cultural obligations. Pragmatically, this adds value to a site or interpretation as an act of dual imagination.

We want to avoid bringing cultural import substitutes linking up with local informants who will help us to generate a line of relevant poetic local substance. In this way we hope to travel light.

DP: And the visit to Singapore? How are you conceiving it in your minds, ahead of the actual event of the visit itself?

RL: We're going to Singapore as *visitants*. This term is taken from the title of one of Randolph Stow's novels alluding to the cross-over or conversion from the Europeans who travelled into Aboriginal zones in remote northern Western Australia. We are not migrating to Singapore nor are we going as cultural tourists. Our artistic aim is to comment on the colloquial elements of that other island state.

DP: Finally, the *Index* project seems to be, at its core, about living language and its flows and collisions within these intersecting spaces. What are the key themes you see here – control, freedom, speed?

RL: We begin to play with a given 'overlay' of official and unofficial languages. We understand superficially that language is seen and felt in various ways. It operates as one but it maintains different cultural functions. These linguistic interchanges operate at great speed. We can try and apply our edit marks that cut the surface and transpose as sections that come into play as an index of differences.

As artists, we hope to accommodate a version that condenses things. We want to acknowledge the difference of experience that is the usage and appearance of *things*. Our visit to this island-state is about the quality of the sound and the silences of the voice and that is what we will be counting on.

West Space

Founded in 1993, West Space is one of Australia's longest running artist-run organisations. West Space continues to build on its record of providing a supportive and flexible venue for the presentation of innovative contemporary art and its ensuing dialogue. West Space has developed its reputation through a sustained belief in the importance of artist-run initiatives to practitioners, audiences and the art industry. As an organisation that is run by artists it is fully engaged with the multiplicity of practices that artists embrace. The artists on the committee are active in a variety of artistic fields, and in daily contact with current concerns and artistic developments.

Importantly, West Space acts as a working model that gives artists direct control over the means and conditions of presenting their work to the public. While many artists exhibiting at West Space are young or emerging, there is also a significant number of established artists who actively choose to exhibit at artist-run initiatives like West Space because of the dynamic communication and artistic freedom that they offer.

The *West Space Projects Program* is run parallel to the application-based program and provides support to artist-initiated/developed exhibitions, publications, sound releases, performances, international exchanges and forums. These projects negotiate innovative approaches to cultural debate, production, presentation, collaboration and exchange extending across artforms and into non-arts areas. The *West Space Projects Program* enables West Space to proactively generate, contribute to and support cultural development, alongside performing the more usual artist-run initiative role of presenting an application-based exhibition program.

West Space's commitment to small-scale specialist arts publishing is also unique among artist-run initiatives in Australia. Published in tandem with major *West Space Projects*, these widely-distributed documents provide a permanent record of events.

International exchange and communication adds a vital dimension to local art making and to this end West Space has been committed to building international relationships with artist-run initiatives and artists. West Space has been involved with numerous international projects since 1998 including *Space Traffic*, at the 2001 Space Traffic International Artist Run Space Symposium in Hong Kong (2001), *InteraXis* with Western Front in Vancouver, Canada (2002), *Parallel* at Han Jeon Gallery in Seoul, South Korea (2003), *OCEM* at Para/site in Hong Kong (2003), and *Telephone* at West Space and Western Front (2006). In 2007 West Space has been involved with *Too Near Too Far* at Careof in Milan, Italy, and *Viewmasters-Remix* at Osaka Arts Aporia, Osaka, Japan.

Plastique Kinetic Worms

Plastique Kinetic Worms is a registered non-profit art organisation developed by artists for artists with a common vision to pro-actively further the development of contemporary art and artists. PKW, for short, runs a gallery space, which not only operates as a platform for promising artists to explore and realise fresh, alternative ideas, but also as an initiative to instigate collaborative projects and cultural exchanges both locally and internationally.

Plastique Kinetic Worms has generated great interest, earning the respect and acknowledgement of various local and foreign art communities and institutions, establishing itself as a meeting ground, bridging individual artists, art communities and the public.

PKW vision includes establishing a contemporary art space for promoting alternative and experimental art practices; showcasing and encouraging young emerging artists to expand their creativity and to network with the art community; providing public access to new forms of expression; and fostering exchanges with foreign artists, cultural institutions and art centres.

WEST SPACE EAST

West Space East is conceived as a project which facilitates new dialogues between international artists and artist-run initiatives. It presents a selection of works and a forum by Melbourne-based artists at Plastique Kinetic Worms (PKW) in Singapore coordinated by West Space in Melbourne. While this project is facilitated through these organisations, it holds as its most fundamental element the artists involved in the project, rather than the organisations themselves.

West Space East brings together three Melbourne artists, Damiano Bertoli, Bianca Hester and Sue Dodd, committed to experimentation and innovation across mediums. While their artistic practices may be relatively well known within Australia, and in particular Melbourne, their works will be unfamiliar to the arts community in Singapore. Each artist has, over the past decade or more, forged a distinctive artistic practice which is beginning to garner international recognition. Significantly, within the context of this exhibition, the selected artists have all had sustained involvement with a number of artist-run initiatives in Melbourne, including West Space, exhibiting projects, collaborations, contributing publication texts and serving on committees. Subsequent to their various involvements with West Space they have developed other artist-run initiatives and projects, while concurrently creating projects for larger arts institutions throughout Australia and internationally.

The practices of these artists, along with those of their peers, and their involvement with artist-run initiatives form the basis of a forum which will be presented at PKW coinciding with the exhibition of *West Space East*. This enables artists and curators to discuss the issues, opportunities and

infrastructures negotiated by contemporary artists. Importantly, this will also provide an opportunity for the Australian artists to meet Singaporean artists so that further networks can be initiated and that they may gain an understanding of the practices of, and issues facing, contemporary Singaporean artists.

Damiano Bertoli has forged a practice that incorporates the mediums of painting, installation, sculpture and video. His work utilises the year of his birth, 1969, as the starting point for his ongoing project, *Continuous Moment*, which charts the relationship between art historical canons and societal and cultural change. Through this device, Bertoli creates a complex self-portrait that explores cultural signifiers of recent history interpreted through the lenses of the art historical movements of the baroque and modernist periods. Bertoli has exhibited extensively throughout Melbourne, Australia and internationally. Since 1999 Bertoli has lectured in the Drawing Department of Victorian College of the Arts and is currently a committee member of the artist-run initiative Ocular Lab, Melbourne, as well as serving on the board of Gertrude Contemporary Art Spaces, Melbourne.

Sue Dodd has developed an artistic practice that incorporates simultaneously performance, video and installation. Her performances and video work are an acutely post-modern reflection on contemporary life. Dodd's work utilises the performative codes of pop music to elucidate our culture's increasingly banal obsession with celebrity, beauty, youth and gossip. Dodd is part of the performative group Gossip Pop (with Phil Dodd) which employs an amalgam of performance and video to create a simulacrum of pop and celebrity culture, and serious performance art. Gossip Pop utilizes sampling, displacement and deconstruction in the tradition of beat poetry, feminist performance and karaoke. Dodd has performed and exhibited widely within Melbourne and throughout Australia.

Bianca Hester's practice incorporates sculpture, installation, research and dialogue and her practice is concerned with the relationships between art and space, art and artists and art and audiences. Hester generates installations which deal with the production of site/situation in terms of process and event, writes on the practices of others and produces independent publications. Her practice is a site for an engagement with materiality and its relationship to the production of context and sociability, multiplicity, excess, the production of the local, issues of sustainability, the question of how practice can be made public in multiple formations, collaboratively, and the tension and productive relation between the notion of the individual and the collective, in both a material and social sense. Hester is a founding member of the artist-run initiative CLUBSproject and teaches sculpture at Victorian College of the Arts.

CURATOR

West Space East has been co-ordinated by Mark Feary. Feary is an independent curator, as well as being Program Coordinator at West Space. His previous positions include Staff Manager at the Australian Pavilion at the Venice Biennale in 2003 and 2005, and Gallery Officer at the

Australian Centre for Contemporary Art, Melbourne. Recent projects include *Rules of Engagement* (West Space, Melbourne), *Relentless Optimism* (The Carlton Hotel & Studios, Melbourne), *Family First* (VCA Gallery, Melbourne and *The Physics Room*, Christchurch, New Zealand), *Modified Terrain* (Institute of Modern Art, Brisbane), *Neo Noir* (Gertrude Contemporary Art Spaces, Melbourne) and *Tougher Than Art* (1st Floor, Melbourne).

Mark Feary

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