

Eyeline commissioned article: a Planet.Art critique of APT6

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Exhibition pressures

It is widely agreed that the prestigious, periodic international art exhibitions such as the Asia Pacific Triennial of Contemporary Art (APT), Venice Biennale and Documenta have to change. They need to adapt to emerging conditions within the system of contemporary art and also the general dynamics of our age: climate change, cultural fragmentation, economic recession and the rise of Asian power.

The APT and its bedfellows are under pressure to justify themselves to art professionals who question the curatorial approach. They also have to differentiate themselves to art consumers and funding bodies. According to critics of the APT, there are over 100 biennales and triennials in the world and this means it must be reinvented, in order to 'maintain its position' curatorially and 'position itself' as a brand.¹ The decade just passed saw more than 30 new regular art exhibitions, 24 of them in the Asia-Pacific.²

Let us list some of these art problems, faced by the APT:

- Is it radical or even useful any more?
- How can the Pacific get the respect it deserves?
- Is its geographical reach valid?
- Does the curatorial vision and selection process have integrity?
- Should there be a curatorial voice or not?
- Is a spectacle a bad thing?
- Can rich artists from poor nations be taken seriously?

A new approach

Planet.Art is a concept under development which seeks to solve this art problem by grounding it in what environmental historians call the global problematique.³ The problematique is that complex of inter-connected crises which are global in reach and on their own seem insoluble: climate change, energy scarcity, pollution, population growth, technological evolution, water shortages, resource wars such as Iraq and structural economic instability. The strange reality we face is that sub-systems such as contemporary art are subject to the same global forces as the world system they are part of.

The Planet.Art approach is radical and incremental.⁴ The radical proposition is that both Planet and Art are vital to each other. The Planet is important enough to demand revolutionary changes in contemporary art practice. Art is important enough that we may not be able to think our path to an ecologically sustainable future without it. Art has the potential to generate new momentum and authenticity to life lived during the ruin of nature.

The incremental approach says that even small shifts in art practice or single works of art may reveal something with revolutionary potential. Furthermore, there is already art being made which speaks profoundly about the problematique. This art is diverse in form, intention and origin. Some of this art is didactic, some is poetic, some is participatory and some is not even trying to be ecologically apposite but somehow it is.

In the review below I try to connect these general and art issues through a close reading of the APT6. By way of context is issues worth stating that the global importance of the Asia Pacific cannot be overstated. If China or India stay on their coal-addicted Western development

pathway, then no matter what progress is made towards ecological responsibility in the rest of the world, the climate will warm above 2C, trashing Asia and flooding the Pacific Islands.

Several works at APT6 address ecology, whether in a physical sense or more abstract ideological critique or philosophical, even poetic response. I see that one of the vital contributions which art (and literature, dance, theatre etc) will make is to elaborate the confronting emotional, existential and political truths that cannot be voiced in the media-political sphere.

Reality Machines

The APT series gives us a penetrating view because it is the biggest periodic international exhibition in the region. This view is not projected by a heavy-handed intellectual theme guiding the selection and exhibition of art because the premise of APT is that the region is the theme. Compare this to the work of an auteur-curator, such as Carolyn Christov-Bakargiev, who conceived the Biennale of Sydney 2008 around the theme of Revolution.⁵ It is significant then, that green issues emerge in the Asian art at APT6.⁶

Suhanya Raffel, GoMA's Asian and Pacific Curatorial Manager, says in her catalogue essay exhibitions such as APT "provide evidence of cosmopolitanism and a ground for the exploration of ideas."⁷ Artists and their art are like reality machines, churning up the stuff of life and generating new possibilities, both as ways to re-see the consensus version of reality and ways to imagine other, alternative realities.

The Mekong River is a regional focus of attention at APT6. Guest curator Rich Streitmatter-Tran and GoMA's Russell Storer sample several artists from countries along the course of the river, without intending to wage any abstract or political argument. Streitmatter-Tran says that despite their non-ideological approach to the Mekong Project, issues around democracy emerged as a clear theme across the works when they were assembled.⁸

In a similar vein, Russell Storer explains that art groups made themselves a core concern across the APT6 overall. Storer says that formal art groups "did not begin as a prescribed theme for the exhibition, but is rather an element that appeared again and again when looking at how artists are working today."⁹

China: grey, green or red?

China is the biggest rising superpower, so it commands the first say in any respectful regional conversation. One of its star artists is Chen Qiulin (China b.1975) from Wanzhou in Sichuan Province, whose work responds to the vast Three Gorges Dam being built in her region. The Dam has three major objectives: minimise flood disasters on the Yangtze River, increase shipping and generate 22.5 GW of electricity, which is equivalent to about twenty average coal-fired power stations.

Chen's Xinsheng Town 275-277 (2009) dominates the gallery space just as the Dam dominates the landscape and lives of the 1.2 million people whose homes it displaced. It is simply a traditional housing building - dismantled on site with archival precision, then reassembled within the gallery, in the manner of a social history museum but without historical interpretation. During her artist's talk on the opening weekend of APT6, Chen explained that the house is so old and hand-made that she and her team of local workers had to rely on the memory of a toothless man in his 80s to dismantle it into its constituent parts without wrecking anything.

This architectural conservation required to create this work of contemporary art entailed a wily struggle against bureaucracy at every stage. Chen waged a long campaign of persuasion in China, involving both official channels and alcohol-lubricated ones. When the house travelled to Brisbane, the Australian Government had to waive customs regulations. Signs posted in GoMA's security control room instruct staff how to enforce the proper anti-contamination procedures, to prevent any foreign pathogens lurking in the ancient timbers from escaping into the environment.

Squatting opposite the imposing house from Xinsheng is a small room where visitors can watch its companion work. *Garden (2007)* is a 15 minute video in which two Chinese opera performers wander the grim environs of the Three Gorges Dam, to deliver lurid peonies in porcelain vases. They ride by boat or walk silently through a hellish landscape, where the people, roads, new buildings, construction sites, old houses, smoggy air and turbid waters are all muted greys, browns and blues. The scenes mostly show no trace of nature, nor beauty. The exception are the (fake) peonies, one of China's most ancient ornamental flowers (and briefly its floral emblem), which is taken to symbolise honour and riches.

Dam disputes in Australia have been flash points in rise of green social movements so it is strange to watch Chen insist that her art is not political.¹⁰ Is the grey of *Garden 2007* a metaphor for China's future? Is the only place for traditional Chinese community to be a peripatetic artwork? Can China accommodate enough ecological democracy to tame its industrial appetites and protect the environment? It is not gilding the lily to say that these are some of the most geopolitically pivotal questions of the twenty-first century.¹¹

Future APTs can have the leverage they deserve only by physically regionalising, staging mini-exhibition scouts, for example in Sichuan Province, at the same time as the Brisbane audience descends on the APT mother ship at GoMA. Then, at least some of the billion Chinese who cannot afford to fly to Brisbane can physically access the event.

I can imagine Chen's art generating the criticism that it passively documents, even commodifies, the inevitable tragedy of the Dam, but articulates no clear opposition to it. This is true but forgets the power of 'bearing witness', which environmental organisations such as Greenpeace borrowed from India's Mohatma Gandhi (and the Quakers). Finding emotional meanings in the wreckage that lies beneath industrialisation processes, is the first step to formulating a credible critique of them.

Of anger and sadness

The next stage, after bearing witness to what lies beneath, is processing the paradoxes of industrial modernisation. This leads inexorably to sadness (over loss) and anger (over causes) and begs for critical or philosophical explanations. APT6's most critical, agitprop artists are probably Jun Nguyen-Hatsushiba (Japan, USA, Vietnam b.1968) and Chen Chieh-jen (Taiwan b.1960).

Chen's practice during the martial law period in Taiwan, which only ended in 1987, 'conflated his role as artist, culture jammer and activist.'¹² He has used art as activism against injustices arising from economic globalisation (such as racist immigration policies that do not allow workers the mobility accorded to capital), to ferment international solidarity among workers and to reveal the brutality of Chinese-Taiwanese history.¹³ The 20 minute edit of his 35 mm film *On Going (2006)* mixes television reports of Taiwanese arms deals, a black-and-white US military documentary set in Taiwan and moody footage of his own creation.

In one sequence, Chen tempts us to imagine the back-story to an explained disaster that has struck Taiwan. A factory scene shows a man printing Communist manifestos on unused paper

of the type used in dot-matrix printers. Another factory shot shows the man among defunct machines and desks, arranged in rows, filmed widely, reminiscent of a stage play. Even without a background in Chinese history, the Kafkaesque ciphers in *On Going* speak of struggle and the depauperate ecology of our inner lives after modernisation. This internal and external chaos has become a universal experience, familiar across both East and West.

Jun Nguyen-Hatsushiba's (Japan/USA/Vietnam b.1968) film is similarly poetic and lacking in dialogue, but set outdoors, in nature. Nguyen-Hatsushiba works often with environmental issues in the broadest sense, from ecology to war.¹⁴ He has an activist approach, working with communities who have suffered environmental injustice such as the Japanese town of Minamata, poisoned by methyl mercury from 1932 to 1968, which bio-accumulated in local seafood to teratogenic, lethal concentrations.

The Ground, the Root, and the Air: The Passing of the Bodhi Tree (2004-07) is Nguyen-Hatsushiba's work at APT6. A flotilla of river boats motors along the forested banks of the Mekong River in Laos. In each boat stands an artist at an easel, paintbrush in hand, absurdly trying to capture the landscape as it passes by. Buddhist chants mix with the drone of the outboards and 'atmos' of the river. Suddenly some of the artists leap into the water and swim towards a Bodhi tree, just like the one that Siddhartha Gautama meditated under, to become Buddha.

Where Chen channels anger and sadness into a critique comparable with Western political ecology, Nguyen-Hatsushiba draws on distinctively Asian values. The river is an eternal metaphor for the 'flow' of time. The film's artists are painting a scene that is literally passing by, un-graspable. They swim towards a tree that epitomises meditative practices of emptying the mind of its attachment to perceptual phenomena. All these layers question the historical changes wrought on the Mekong and its peoples.

From the Vedas through to contemporary Asian religions, there is a fundamental arc of belief that everything in the world is constantly shifting and that embracing impermanence is a virtue.

For Buddhists who see social problems, the question is always - how to engage with power in the world? Japanese art curator Kakuzo Okakura touched on this question in *The Book of Tea*, which he wrote in 1906, in English, to explain Asia to the West. Okakura said, 'You [the West] have gained expansion at the cost of restlessness; we have created harmony which is weak against aggression.'¹⁵

The Asian spiritual view of impermanence may be more sophisticated and philosophically radical than Western concepts. But how can it interpret and challenge political and technological processes, making them accord with ecological and social limits?

One of the most prominent works at APT6 is the glass elk by Nawa Kohei (Japan b.1975) and it speaks sadly of lost nature. *PixCell-Elk#2* (2009) is a taxidermied Elk standing proudly like a specimen in a classical nature museum tableau, except it has been encrusted in clear, crystal beads of varied sizes. It stands alone in a well-lit, white room.

The twice-entombed Elk is a thing of hypnotic, painful beauty and a big hit with audiences. Visitors circumambulate the Elk quietly, bringing to mind the Islamic faithful who swirl counter-clockwise around the Ka'bah temple in Mecca, Saudi Arabia during the Hajj, which is the largest pilgrimage in the world.

People marvel at the beauty of the whole elk, then notice the refractions and reflections in the beads, which invite you to reach out, to go deeper into the image. This surface of unattainable gems is like nothing so much as the baubles of consumer bling on show in Rippongi Hills, Tokyo's latest luxury shopping destination.

Nawa reputedly intended his work to be an investigation of information technology, where the balls stand for image codecs, breaking down and reconstituting the Elk, like pixels on a computer screen.¹⁶

In an era when human impacts are causing the mass extinction of species, Nawa's elk operates like an icon for loss. The sad, elegiac feeling which Nawa generated (perhaps inadvertently) was the intended effect of *There is no place - Shallow cuts* (2008) by Kibong Rhee (South Korea b.1957). Rhee places a willow tree behind glass, on the shoreline of a still pond, shrouded in white mist, mounted in a motorised assembly that turns it slowly. The work is meant to produce deep philosophical insights into ecology, Wittgenstein and progress but I feel it fails to generate the creative power, achieved, for example, by Mariele Neudecker's (Germany/UK b.1965) sculptures of imagined landscapes.¹⁷

Finding the right language

Mekong Project ceramicist Bùi Công Khánh (Vietnam b.1972) reacts to modernisation's destructiveness with scorn. He presents us with nine blue-and-white porcelain vases in the East Asian style, both venerable and clichéd, but as you wander closer you are ambushed by coeval scenes of fast food, toilets, motorbikes and ladies of the night, among the traditional motifs. The images are interpreted with texts, like a cartoon strip, which comment on Western consumerism (*Live to eat*) or come from official Vietnamese signage (Culture quarter).

There is powerful culture jamming at play here. The cartoonish way Ho Chi Minh City is depicted is strangely auditory, suggestive of the soundscape of modern life in a busy Asian city. The comic-strip vignettes clash with the stateliness of the porcelain vase form. During a forum, the artist explains that the red swathes across the breasts and genitals of the nude women on *One more dollar baby* (2009) are references to the censors' pen, which the still-Communist State uses to cover up lewd or ideologically offensive pictures and words.¹⁸ The blend of social critique, comic form and traditional craft reiterates the clash between tradition and change in Vietnam, which is transforming the natural and cultural environments.

Gonkar Gyatso (Tibet/United Kingdom b.1961) takes the cultural jam on (post)modernity up a few notches. Gonkar has studied traditional Chinese art in China, Tibetan art in Dharamsala, India and contemporary art at Chelsea College of Art and Design, in London. The funky 'nineties UK art scene gave him licence to experiment and he has created an artistic signature that mixes Asian tradition with Western pop culture.

Angel (2007) is a half life-size silhouette of the iconic torture image from Abu Ghraib prison in Iraq of Detainee with bag over head, standing on box with wires attached 2003 to use the image caption provided by the US Army's Criminal Investigation Command.¹⁹ The figure is filled in with brand logos, children's stickers and media clippings, in no apparent order except for a tonal shift from cool colours at the sides to a band of warm colours down the middle. It was purchased by GoMA in 2008.²⁰

This angel is literally stuck over a pencil sketch of a Tibetan thangka, ready to be coloured according to the traditional Buddhist method. Peeking out behind the tilted head of the detainee-angel is a blissful and understanding Avalokitesvara, the compassionate avatar of Buddha. The Buddha-angel is standing on a lotus pedestal, projecting manifold hands, crowned by other Buddhas, surrounded by clouds, bands and swirls which traditionally symbolise the realms of the mind.

Gonkar's dual angels rage at the brutality and fragmentation of the Capitalist West. They also challenge our 'spiritual materialism' that grasps at Asia for a way out of our historical, planetary

predicament.²¹ The outlined figures of the prisoner and the Buddha question how we 'fill up' our lives with meaningless 'meaning.'

Gonkar suggests that we are held prisoner by both fears and desires of the Oriental other. The urge to escape the ennui of materialism amplifies the very restlessness we are supposedly fleeing from. As with a return of the repressed, this 'appetite for appetite'²² is always already there at every interior, spiritual destination, flaunting the fragmentation that is us.

He helps us think through the problem of lost nature. Taking Gonkar's cue, we should ask whether it is possible to comprehend a 'whole', authentic perception of nature any more. And the ecological corollary is this; now we have broken the atmosphere and made it an artefact of industrialisation, is it even possible to speak of Nature, apart from all that is the human or tainted by us?²³

Staying put and reaching out

The urgent need to stop climate catastrophe means we do not have the luxury of theorising or deconstructing instead of taking action. To rewrite the old hippie aphorism: think globally, make art locally.

Sopheap Pich (Cambodia, b.1971) answers the call for grounded, sustainable art and expresses an entwined practicality and aesthetic that seems distinctly Asian. He uses simple materials in his sculpture series 1979 (2009), which he created for APT6. It is dominated by large, skeletons of bamboo held together with rattan and wire, which mostly imitate objects I suppose were commonplace in the Cambodia of 1979. Consider the titles of these works: Bomb, Bomb core, Land mines, Containers (all 2009).

Pich's mysterious Buddha (2009) stands out because it is not completed; the top half is woven together into a neat form but in the bottom half the bamboo sticks are loose, cut to uneven lengths and splayed out on the floor. In the artist's explanation this recalls a gruesome scene he saw in a temple, of blood-spattered walls and a single Buddha statue.²⁴ I feel that in this work Pich is begging us, perhaps unintentionally, to dwell in some sort of profound uncertainty about the world. Is the Buddha unravelling from the bottom up, or perhaps not yet fully constructed, awaiting someone to complete the effort? Who, us, the audience?

In a forum, Pich explains that when he returned to Phnom Penh, after studying art in the USA, he worried that art was not a worthy enough contribution to make to Cambodia's reconstruction after the devastation of the war and the Khmer Rouge. He found a way forward and started to make sculpture, after deciding that painting was "a borrowed language", inadequate to the task of speaking the things he resolved to say.²⁵

The rattan is sustainably harvested and then processed by locals. The forms are contemporary but their construction is ancient. They call to mind the basket-style fish traps used by many Indigenous cultures.

This local approach was used by Rich Streitmatter-Tran in the Mekong Project part of Kids APT, the children's programme which has been part of APTs since 1999. Groups of children in Ho Chi Minh City, Battambang (Cambodia), Yangon (Myanmar) and Brisbane were brought together to make art for exhibition at APT6 and sharing with other children, under the theme My River, My Future (2009).²⁶ The key innovation to be built on from here is that the artmaking before the exhibition is dispersed and collaborative, which answers some of the usual criticisms of APT from the 'ratbag commentators' who demand more critical and local relevance.²⁷

Conclusion

The radical and incremental Planet.Art approach is already there in APT. Many of the works are tackling ecology from the most material to the most abstract, in their form and the practice which made them. Curators are drawing on elements of community-based art with good results. The next step is to build these into the foundations of a new kind of international art event.

Echigo-Tsumari Art Triennial in Japan is just one example of art exhibition designed to be a public good. The General Director Fram Kitagawa has created an event where visiting artists enrol locals to help with sites, materials, skills and daily necessities.²⁸

Planet.Art would attempt to draw together the logistic innovations, community approaches and artistic practices to make a different kind of exhibition. It can be seen as a systems approach to culture, where the organisation of the event, making of art and curatorial concepts are aspects of the overall design process.

Our ambition is to juxtapose contrasting approaches: young contemporary artist, international haute art, art activism and established environmental or land art. We envisage of new form of event that is optimistic, radical and relevant for these times, when everyone needs to help make a real ecological revolution.

Endnotes

¹ Lynne Seear, Suhanya Raffel, Thomas Berghuis, Rex Butler, John Clark and Adam Cruickshank 'The Asia Pacific Triennial: an interview', *Broadsheet*, Volume 38.4 (2009): 235.

² Michael Young, 'Brisbane looks across the Pacific to New Frontiers', *artasiapacific*, No. 66 (2009): 66.

³ The term refers to the interrelated instabilities and constraints in the global system that were revealed using MIT's World3 computer model to predict the consumption of non-renewable resources, in Donella H. Meadows, *The Limits to Growth*, (London: Earth Island, 1972).

⁴ Thanks are due to the people who have had informal discussions about the Planet.Art concept: Professor Ross Gibson (SCA, University of Sydney), Liane Rossler (Dinosaur Designs), Sam Bower (Director, Green Museum, USA), Dr Kevin Murray (independent writer and curator), Marcus Westbury (independent commentator and festival director), Felicity Fenner (COFA, University of NSW), and especially Dr Jan Bryant (Auckland University of Technology, NZ) for her editing of this essay.

⁵ Her intent was both idealistic and ironic, noting that the rise of periodic international exhibitions has been disempowering to art and radicalism, incorporating them into consumer, state, corporate culture. Carolyn Christov-Bakargiev, *2008 Biennale of Sydney: Revolutions-Forms That Turn* (Sydney: Biennale of Sydney/ Thames & Hudson, 2008), 30.

⁶ Suhanya Raffel writes 'Although the APT6 doe snot set out to illustrate a single curatorial theme...thematic concerns...have emerged... These include arcitecture, the deployment of popular culture objects and iconography, a deeply felt interest in sustainability and, that most fundamental and satisfying of artistic skills, drawing.' Suhanya Raffel, 'The 6th Asia Pacific Triennial of Contemporary Art', *art lines*, 2009:4 (2009), 11-13.

⁷ Suhanya Raffel, 'A restless subject', *The 6th Asia Pacific Triennial of Contemporary Art*, (Brisbane: Queensland Art Gallery, 2009), 24.

⁸ 'The Mekong | APT6 Artist Talk | 6 December 2009 (Part 1 of 3)' (discussion between curators and artists at The 6th Asia Pacific Triennial of Contemporary Art, Gallery of Modern Art, Brisbane, 5 Dec 2009) http://www.youtube.com/watch?v=OEt_z78mPyw (accessed 26 Dec 2009).

- ⁹ Russell' Storer 'The world and the studio', *The 6th Asia Pacific Triennial of Contemporary Art* (Brisbane: Queensland Art Gallery, 2009), 62.
- ¹⁰ 'Chen Quilin (China) | APT6 Artist Talk | 6 December 2009 (Part 1 of 2)' (artist talk at The 6th Asia Pacific Triennial of Contemporary Art, Gallery of Modern Art, Brisbane, 6 Dec 2009) <http://www.youtube.com/watch?v=lacAQGr9pqc> (accessed 1 Jan 2010).
- ¹¹ The most significant Mandarin-English public conversation on China's environmental future is China Dialogue, <http://www.chinadialogue.net/> (accessed 26 Dec 2009).
- ¹² Naomi Evans, 'Chen Chieh-jen: On going', *The 6th Asia Pacific Triennial of Contemporary Art*, (Brisbane: Queensland Art Gallery, 2009), 72.
- ¹³ Eugene Tan, 'Resistance at the margins: Chen Chieh-jen' *Broadsheet*, Volume 38.4 (2009): 255-257.
- ¹⁴ Shihoka Iida, 'Jun Nguyen-Hatsushiba: Breathing is free', *The 6th Asia Pacific Triennial of Contemporary Art*, (Brisbane: Queensland Art Gallery, 2009), 126.
- ¹⁵ Kakuzo Okakura, *The Book of Tea* (Tokyo: Kodansha International, 2005), 29.
- ¹⁶ Michael Hawker, 'Kohei Nawa : Seeing is believing', *The 6th Asia Pacific Triennial of Contemporary Art*, (Brisbane: Queensland Art Gallery, 2009), 144.
- ¹⁷ See *Unrecallable now 1998* and *I Don't know how I resisted the urge to run 1997* in Juliana Engberg *Signs of Life: Melbourne International Biennial 1999* (Melbourne : City of Melbourne, 1999), 73.
- ¹⁸ 'The Mekong' (discussion between curators and artists at The 6th Asia Pacific Triennial of Contemporary Art, Gallery of Modern Art, Brisbane, 5 Dec 2009).
- ¹⁹ http://www.salon.com/news/abu_ghraib/2006/03/14/chapter_4/18.html (accessed 4 Jan 2010).
- ²⁰ Ruth Mcdougall, 'Angel: Gonkar Gyatso', *art lines*, 2009:4 (2009), 34.
- ²¹ There is considerable discourse on spiritual materialism in the sense of that category error made by Westerners who desire and fix on to what they believe are authentic Buddhist concepts or emotional states, as if spiritual growth is something to be acquired in the manner of monetary wealth or consumer items. The contemporary conversation begins with Chögyam Trungpa, *Cutting Through Spiritual Materialism* (Boston, Massachusetts: Shambhala Publications, 1973).
- ²² Adam Philips, *Going sane : maps of happiness* (New York, NY: Fourth Estate, 2005).
- ²³ This was raised first and most compellingly by Bill McKibben, *The End of Nature* (New York: Random House, 1989).
- ²⁴ Russell Storer, 'The Mekong', *art lines*, 2009:4 (2009), 20-23.
- ²⁵ 'The Mekong' (discussion between curators and artists at The 6th Asia Pacific Triennial of Contemporary Art, Gallery of Modern Art, Brisbane, 5 Dec 2009).
- ²⁶ *The 6th Asia Pacific Triennial of Contemporary Art*, (Brisbane: Queensland Art Gallery, 2009), 211.
- ²⁷ See Catriona Moore's comments in Ranjit Hoskote, Eugene Tan, Adam Geczy, Rex Butler, John Clarke, Catriona Moore, Scott Redfort, Blair French, Chaitanya Sambrani, Aaron Seeto, Joselina Cruz, John Batten and Jacqueline Millner, 'The Asia Pacific Triennial: a dialogue', *Broadsheet*, Volume 38.4 (2009): 241-249.
- ²⁸ Zoe Stanhope, 'Art as public good : The 4th Echigo-Tsumari Art Triennial 2009', *Art and Australia*, Vol. 47 No. 2 (2009): 228.