

MELAKA ART & PERFORMANCE FESTIVAL, 21-23 Sept, 2012
VISUAL ARTS PROGRAM
Gestures of Resilience

Artists from diverse geographies and cultural settings present video, sculpture, installation and sound based work at sites around central Melaka. This year's artists include Noelene Lucas, Jill Orr, Anthony Pelchen, Khaled Sabsabi, Trevor Tagliabue, Domenico de Clario and *Team IN-FEST* (Soong Ro Ger/ Chua Sek Khim / Nora Pruyser / Nathaniel Finley / Ashly Nandong).

While the work of each artist is distinct, there are inevitably cross overs in interests and concerns that form relationships between the works. Each has a private voice but it is hoped that that something extra emerges from the multiple voices.

Issues of environment, religious tolerance, technology, cultural fusion and socio/economic change are increasingly shared and overlapping, no-matter where we live. The challenge is one of rapid change and the need to re-orientate, re-align and renew...to be resilient.

Artists demonstrate resilience in their commitment to make and, hopefully, add to the collective resilience by presenting - by sharing work that illuminates difficulty in new ways and thereby breaking it down.

Anthony Pelchen, September, 2012

<u>VENUES</u>	10am-7pm Frid –Sun 21-23 Sept
HSHC	No. 8 Heeren Street Heritage Centre
BH	Baboon House Café, 89, Jln Tun Tan Cheng Lok
RR	Riverine Restaurant, 108 Lorong Hang Jebat
SPC	St Paul's Church, top of St Paul's Hill

At Baboon House Cafe

Artists Talks Sat 22, 11-12 am

Performance – Frank van de Ven in response to installations:

Sat 22, 1-1.30 pm, Anthony Pelchen / Sun 23, 1-1.30pm Trevor Tagliabue

NOELENE LUCAS

Australia



Malaka River - video projection (3 minutes looped)

At the basis of the work of Noelene Lucas are the seemingly ordinary things of everyday life - place, natural phenomena and sense of location. Central to this are the concepts of impermanence and inter-connection in relation to water, clouds and atmospheric conditions. The video installations aim to facilitate an awareness of the self in space utilizing the specificities of a site to give a sense of location.

Central to the work are environmental concerns: water quality and the transient nature of weather in light of climate change. Rivers form a major part of the artist's practice as they imply change, movement, wandering and dwelling...they are used for transport, pleasure and are a life support.

The aim is to see water as it is, its beauty and changeable nature, unimpeded by that which prevents us from seeing it as it is - things like: pollution, oil slicks, leaf litter, plastic, glass bottles, plastic balls, plastic bags, take away containers and weeds. To just see water for what it is, what it can be: pure life sustaining water. In the arising and decline of waves, there is nothing with which to spin a narrative. It could be as if we watch the waves of our mind, gradually becoming calm and just see the water and the waves as one.

Noelene's video installation 'Georges River' (Sydney, 2010) used this river as an example of how all is connected: the Georges River, in the Liverpool area of Sydney, is where fresh and salty waters meet. Water here is in a state of fluctuation. Water flows from the bush to the suburbs to the ocean, which highlights that the river is part of the greater world and that the local can speak of global issues.

Over the last twelve years Noelene has filmed water around the world, forming the 'Atlas of Water' - an ongoing and growing global inventory of water: rivers, canals and waterfalls. 'The Atlas' is exhibited via multiple LED screens or projections.

Biography

Noelene Lucas is a Sydney based video installation artist with a background in sculpture. Noelene is an artist, lecturer, writer and independent curator who has worked in Japan, Thailand, USA, Germany and France.

For over 30 years she has exhibited sculpture and video installations with a focus on spatial relations and embodied perception. The works links everyday objects or experience to the numinous, to the paradox that these can reveal awareness beyond the ordinary, to the mysteries of life.

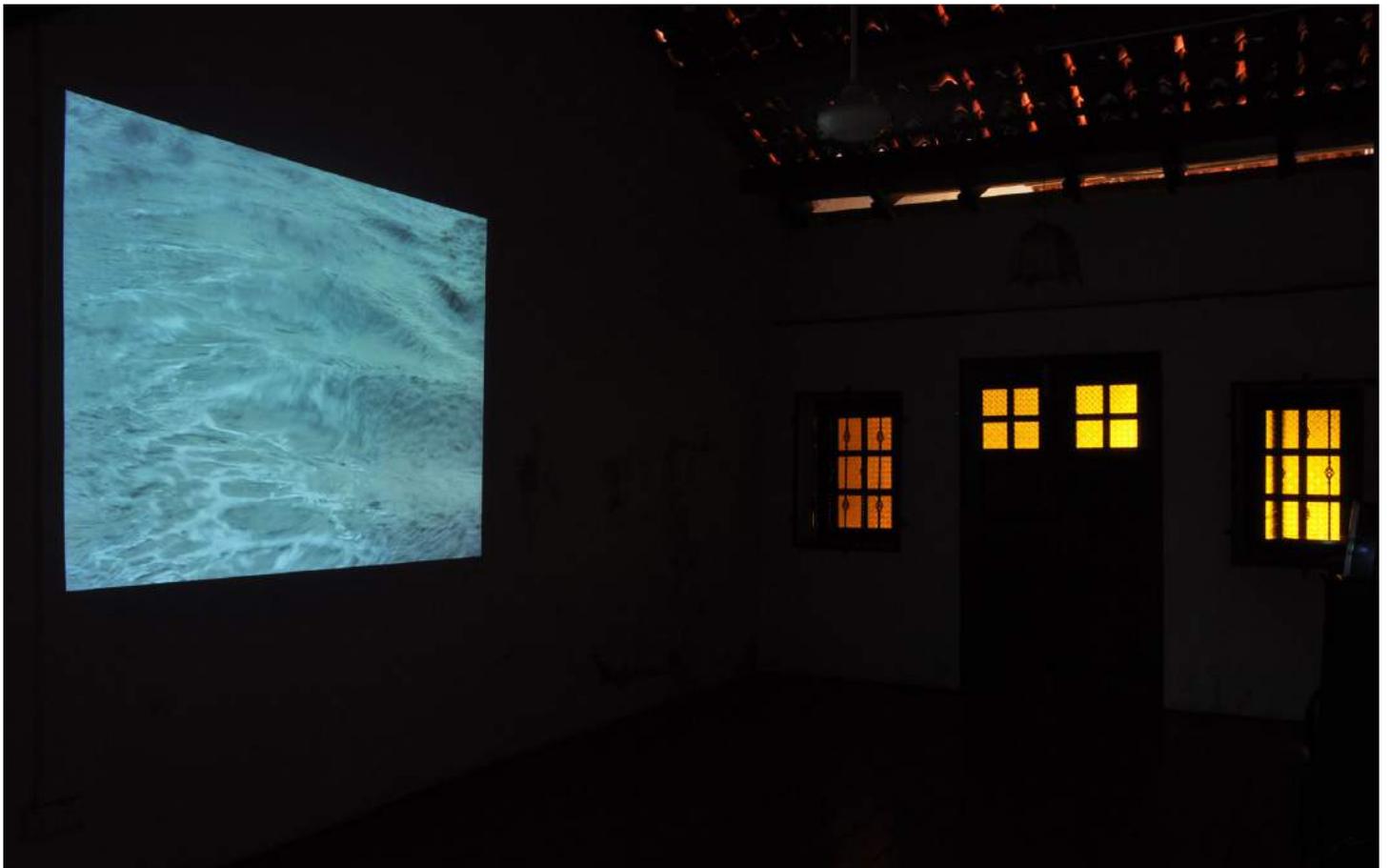
In 2006 she was awarded a PhD from the Australian National University with a thesis that investigated key Buddhist concepts in contemporary art.

As a teacher, Noelene was a lecturer at the University of Western Sydney and head of the Sculpture Department. She has been a PhD supervisor at both the University of Western Sydney and University of New South Wales.

Noelene has been curated into major exhibitions nationally in Australia and internationally at major institutions including the National Gallery of Bangkok, BYU Art Museum, Salt Lake City, USA, National Gallery of Victoria, the Art Gallery of Western Australia and the Art Gallery of NSW.

Noelene has been the recipient of grants and awards including Asialink Residencies in Bangkok and Chiang Mai, Thailand as well as a number of shorter Asialink projects in Thailand. She has established substantial links with some Thai artists, curated exchange exhibitions and gained Artist-in-Residence positions for three Thai Artists in Australia. Noelene was awarded the Art Gallery of NSW Moyra Dyring Studio residency at the Cite International des Arts, Paris.

The Australian governments Arts funding body, the Australia Council, has awarded three major Grants to Noelene. She has also received two Australia Council Tokyo studio residencies, in 1988 and 1995, which deeply affected her life and practice and created the foundation for her PhD dissertation.



Riverine Restarant, Melaka

JILL ORR

Australia



Still – Moving Despite the Tide - Installation/performance

Still – Moving Despite the Tide, has come from a sense of unease, an ill-defined yet pervasive panic. Scanning the world where crisis is real and life is fragile, hope and endurance are qualities that always seem to emerge as the demonstrable life force pulsates. The force of tides is both one of flow and resistance. This performance is an action that navigates the poetics of this terrain.

Biography

Jill Orr has delighted, shocked and moved audiences through her performance installations which she has presented in cities such as Paris, Beijing, Hong Kong, Amsterdam, Antwerp New York, Toronto, Quebec City, Graz, Hong Kong, Sydney, Melbourne, Adelaide and Brisbane from the late nineteen seventies to now.

Orr's work centres on issues of the psycho- social and environmental where she draws on land and identities as they are shaped in, on and with the environment be it country or urban locales. Orr grapples with the balance and discord that exist at the heart of relations between the human spirit, art and nature.

From the Sea began a body of work that traces overlapping histories of indigenous and non-indigenous relations to place. She has recently completed *The Crossing*, *The Southern Cross- to bear and behold* and *Faith in a Faithless Land* that express cultural and environmental interdependence.

“Jill Orr is a fiery artist and her work expresses the beauty, power and spiritual depth that is her trade mark.” - Helen Vivian, Catalogue essay Jill Orr, *Ash* - Independent Curator, Producer and Publisher, Director, Artmoves Inc.



St Pauls Hill, Melaka

ANTHONY PELCHEN

Australia



Code Maroon – Installation

Found suit/ adjusted Hi-Vis vests/tape/ sampled sound

(music *All God's Beggars* (harmonium and voice) composed by Kavisha Mazzella (copyright K.Mazzella/Peer Music, 2012) / sheep recording Anthony Pelchen / mixing Robbie Millar / sewing- Lorelle Esmore)

Performance Saturday 1-1.30: Frank Van de Ven

This home-made, self-enforced 'code' was provoked by a ten -year overlay of body and land dysfunction. As normally dependable living parameters disappeared and the sublime and the ridiculous merged, colour, ritual and nature became critical as portals to something more divine.

***Code Maroon* pays homage to the attempt to reconcile the irreconcilable while grinning at our inevitable failure. It is also a call the God's where they respond ...we hear you and you're a fool, but your case will be considered.**

Biography

Born 1960 in Horsham in North West Victoria, Anthony Pelchen studied Economics at Monash University and a decade later painting at the Victorian College of the Arts. Common to all his work is an overriding interest in the fine lines and shifts between physical and psychological states and how a dominance of one inevitably points to the absence and potential of another. This involves work across media - painting, drawing, photography, video, sculpture and installation - all incorporating elements of repetition, austerity and subtle change within set structures.

Throughout the 1990's he lived in Melbourne and exhibited widely in artist-run, institutional and alternative spaces, including 200 Gertrude Street, the Project Space - RMIT, Temple Studios, *talk* Artists Initiative and St Stephen's Anglican Church. He has exhibited twice in Osaka and has been represented in various surveys of painting and drawing over the past twelve years. Residencies include 200 Gertrude Street- Melbourne, Bundanon Trust - NSW, Parks Victoria, Japan and Malaysia He has been a recipient of Arts Victoria grants for New Work, Presentation and International Cultural Exchange.

Since 1998 he has periodically collaborated with Melbourne-based performers Yumi Umiumare and Tony Yap in gallery, church, landscape and performance environments in Australia, Japan and Denmark. In 2001 he was nominated for a Green Room Award for Design for Dance and since 1999 has jointly conducted annual Butoh/drawing workshops at his base on the Wimmera River, west of Horsham.

In 2008 he participated in *Drought – Cross Cultural Collaborations*, resulting in solo and collaborative work presented at the Australian Centre for the Moving Image, National Gallery of Victoria and

Punctum, Bendigo. In 2009/10, his installation *Spent* and video work *Well* were commissioned for the Murray Darling Palimpsest #7 in Mildura and later presented in other regional centers.

His collaborative artist book with writer Andrew Lindsay, *Difficult Majesty*, was selected for the 2010 Mackay Artspace, Libris Awards. In 2011 he participated in the *Lake Hindmarsh Project* at 27 Gipps Street Gallery, Melbourne and *Revisitations* at the VAC, Latrobe University, Bendigo. Since 2009, he has annually presented work as part of the Melaka Art & Performance Festival and in 2010 was the recipient of a four-month Asialink residency at Rimbun Dahan, Malaysia.

His work is represented in public and private collections in Australia and overseas.



Baboon House, Melaka

KHALED SABSABI

Australia / Lebanon



corner - video installation

2-channel digital video, wooden frame, carpet

corner was developed as the artist travelled through Lebanon, Syria and the surrounding area throughout 2011. *corner*, reflects on connection between community, bringing into focus an understanding of how diverse geographies are connected through the movement of people and through spiritual practice. There are two works that make up *corner*, and relate to two places - Tripoli in Lebanon and Danke in North Lebanon. These two places are important centres for mystic Sufi orders which throughout their histories have had far ranging geographic influence - the Sufi Orders are the Rifa'i (prior to 1145-6C.E) and Quadiriyya paths (prior to 1119C.E).

The presentation of the work is a reflection of how Sabsabi sees the spread of Islamic knowledge through time and geography from its source, connecting communities with others elsewhere. Both works share the same title, as a way to break down the idea that the spiritual could be exclusive to a certain geography, as well as to see how ideas and practice might shift across both time and space.

The work sees the artist travelling towards the *Zawiyah* in Danke, Northern Lebanon from Tripoli, Beirut. Presenting an everyday perspective of the Sufi path. Both works are presented in a split screen technique, presenting two perspectives of the same event, as a way of implying the viewer's perspective into the action. The colour green is significant in these works, as the colour of Islam and also the colour of peace. Significantly, the work shows the making of a *sanjaq*, a ceremonial flag used for important ceremonies.

In the contemporary context, as our abilities to connect across geographies are aided by technology and travel, the artist sees himself as being able to "*connect the dots and bring back the links to our and other communities*," a kind-of revealing of reality through a process of meditating upon current politics and practice in the context of history.

Biography

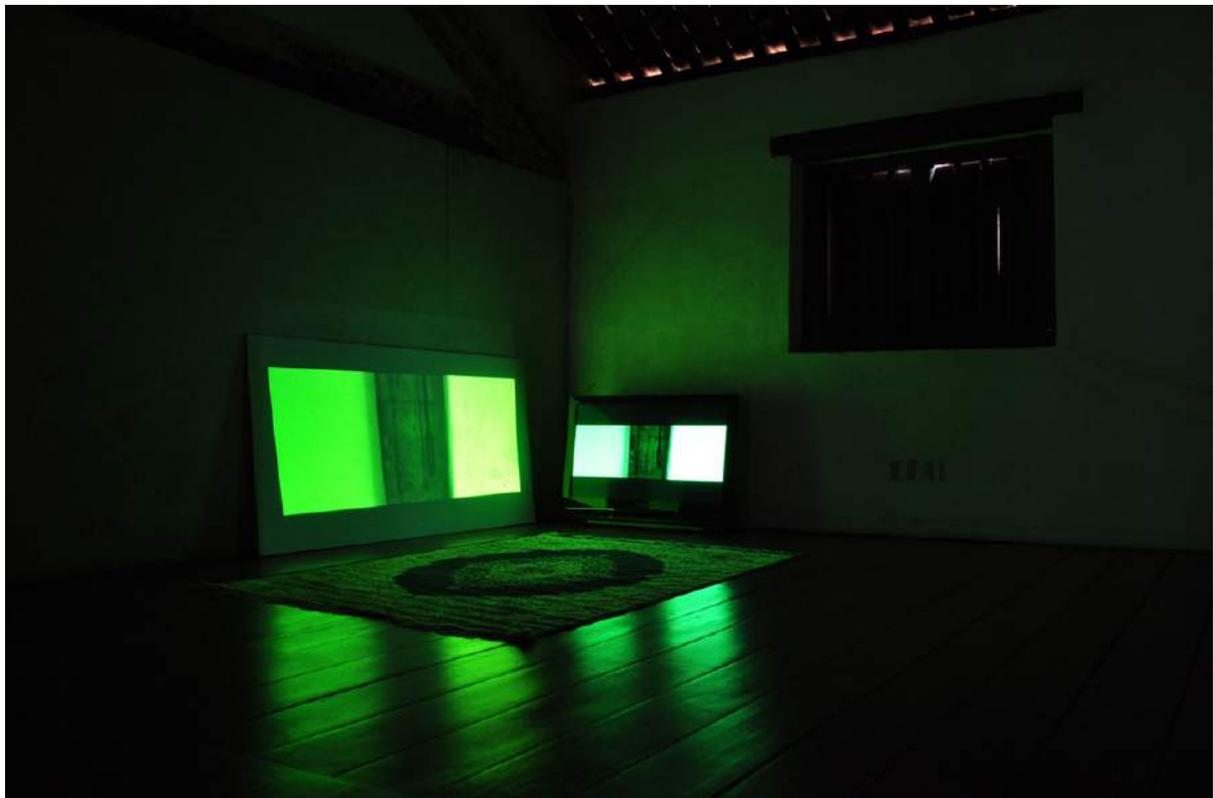
Khaled Sabsabi considers himself as a people's artist who pushes art-making complexities through engagements with people who are more on the margins than himself. He was born in Tripoli, Lebanon and migrated with his family to Australia in 1978 to settle in Western Sydney. Since the late 80's he has worked with communities, in particular in Western Sydney, to create and develop arts programs and projects that explore people and places from a broad social, political and ideological spectrums.

He has been a recipient of the Blake Art Prize, Helen Lempriere Travelling Art Scholarship and an Australia Council for the Arts - Community Cultural Development Fellowship. He has participated in

the New Media Fest, SoundLAB, Beirut Arts Festival, Electrofringe, Canberra Contemporary Art Space, the Monographic Sample of Art Average Colombia and 3rd Digital Art Festival in Argentina and Italy. He has also presented solo exhibitions in Sydney at Campbelltown Arts Centre, Casula Powerhouse Arts Centre, Gallery 4A and Mori Gallery, and has exhibited in group exhibitions including Present Tense: An imagined grammar of portraiture in the digital age - National Portrait Gallery, Canberra, Edge of Elsewhere, Sydney Festival, Making It New: Focus on Contemporary Australian Art, Museum of Contemporary Art, Sydney; Out of Place, Kunstverein Tiergarten, Berlin, Integration, Assimilation and a fair go for ALL, Gallery 4A, Soft Power: Asian Attitudes, Shanghai Zendai Museum of Modern Art, Shanghai, China, ASIA - EUROPE Mediations, National Gallery Poland, The Resilient Landscape, Ivan Dougherty Gallery, Interdigitate, The Moving Image Centre, Auckland, Aotearoa New Zealand and Living Here Now - Art and Politics, Y2K, Australian Perspecta.

Khaled Sabsabi

info@peacefender.com / www.peacefender.com



No. 8 Heeren Street Heritage Centre, Melaka

TREVOR TAGLIABUE

Australia



Mothness 77– Installation

found wood, glue; 77 pieces, each approx. 3x3cm

Arranged in no particular order, this installation of seventy-seven small moth-like, crafted wood objects form the core of what is speculatively called *Mothness* - a concocted word used to reflect environmental fragility. The term also conjures up images of delicate and exquisite beauty, exemplifying all things related to the *genus Lepidoptera*. Notions of visibility, meaning and existence are at the core of this installation, continuing an ongoing investigation of imagery related to survival and the advantages of being inconspicuous. The number seven is chosen as the essence of visual *Mothness* - it is a significant number, prime and deeply spiritual. Seventy pieces were made in Australia and seven in Malaysia on arrival, all out of discarded wood.

Biography

Born in NE Victoria in the early 1950s, Trevor Tagliabue was educated in Ballarat, culminating in a Diploma of Fine Art, Sculpture in 1978. A teaching career and other Degrees, including a Masters in Australian Art History in 2003 has kept him in the mainstream of contemporary art. Always a maker, he has produced works of meaning and intent throughout a career that spans forty years. Producing visually and psychologically charged works, he strives for simplicity in all things. His works are diminutive in scale, underscoring a belief that the understated can equal, if not overpower, overt statements in scale and method.



Baboon House, Melaka

Team IN-FEST: CHUA SEK KHIM (Malaysia) / NATHANIEL FINLEY (US) / NORA PRUYSER (Netherlands) / SOONG RO GER (Malaysia) / ASHLY NANDONG (Malaysia)



Echo Green - abstract sound garden

This international collective presents a sound engineering experiment in a dense urban garden. The concerns of the contemporary subconscious – technology, humanity and nature – are channeled, fusing the traditional and the hi-tech into a discordant meditation. This installation is conceived as an event to be experienced rather than observed.

Biographies

Chua Sek Khim

For many years, Khim has been the infamous gentle giant guitarist in Melaka and also half of the music duo Aki. As well as being an accomplished musician in his own right, he has contributed greatly to the development of the local Indie and broader music scene.

Nathaniel Finley

Nathan Finley has lived almost half of his life outside of the United States, first with his family while his father was in the US Navy, then for three years while he himself served in the Navy, and finally as a student. He currently resides in Southeast Asia where he enjoys writing poetry and eating banana leaf curry.

Nora Pruyser

After graduating from the Utrecht School of the Arts in The Netherlands, Nora began a world journey, eventually leading to Melaka. Here she has found new inspiration for her detailed artwork, fascinated by the grotesque beauty and intricate patterns found in decaying carcasses and small insects.

Soong Ro Ger

Roger is a self-taught artist inspired by nature. His intricate drawings and paintings explore the possibilities of natural forms being pushed into sometimes surreal imagery imbued with the real and the imaginary. He is also involved in solo and group music-based installation and performance projects.

Ashly Nandong

Sarawakian self-taught artist and Borneo 'sapeh' lute musician, Ashly Nandong, is contemplating an important part of his '*berjala'*'; an introspective time to connect with his creative aspirations in response to his current 'spiritual' situation, his first Saturn Return. Through his artistic endeavors, a unifying principle that unites all cultures and religions is something Ashly gravitates towards, being

very keen to understand more deeply the creative force that at core animates all living entities with spirit. (*Shahnaz Said*)



Baboon House, Melaka

Domenico de Clario

Italy / Australia



me here you us - installation

Do we ever meet in the space between us? (do you remember).

Biography

Domenico de Clario was born in Trieste, Italy, in 1947 and migrated to Australia with his family in 1956.

He studied Architecture and Town Planning at the University of Melbourne from 1966 to 1970 and was awarded an Italian Government Scholarship to study Painting at the Accademia di Belle Arti di Brera in Milan and lithography at the Accademia di Belle Arti in Urbino, Italy, during 1967- 68.

In 1974 he completed a Diploma of Art at the Preston Institute of Technology and in 1998 he was awarded an MA (Performance Studies) in the Faculty of Human Movement at Melbourne's Victoria University.

In 2001 he completed a PhD in the same Faculty. This PhD project focused on the translation of Italo Calvino's master novel *'Invisible Cities'* into a vast sound/performance work lasting 56 evenings, including the novel's translation into English, Triestine (the Italian dialect from the region of Trieste) and a sound version whose keyboard notation system was devised by de Clario. This PhD project was awarded Victoria University's Best Postgraduate Thesis for 2001.

From 1973 until 1996 he variously taught painting, drawing, sculpture, performance and installation at RMIT in Melbourne (previously PIT).

In 2001 he was appointed Head of the School of Contemporary Arts at Perth's Edith Cowan University as well as being appointed Associate Dean for Research and Development at the Western Australian Academy of Performing Arts. In December 2005 he was appointed Head of the Department of Fine Arts at Monash University's Faculty of Art, Architecture and Design.

In December 2008 he was appointed Artistic and Organizational Director of Adelaide's Australian Experimental Art Foundation, the first and most distinguished of Australia's not-for-profit contemporary arts organizations.

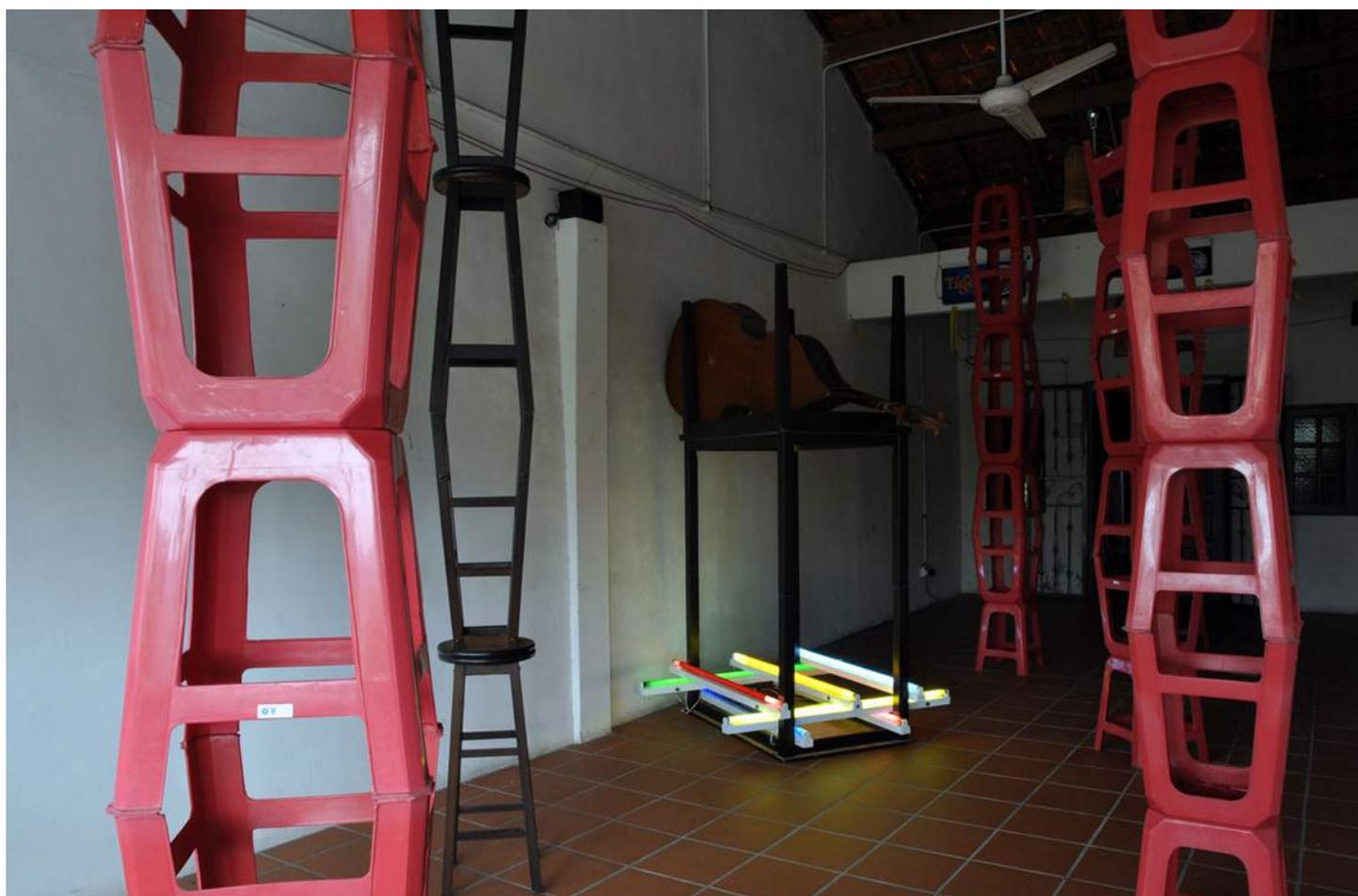
Since 1966 he has held more than 200 solo exhibitions of paintings, drawings, prints, installations and sound performances, and has been invited to exhibit in more than 140 group shows presented worldwide and in major Australian cities. He has published a number of books of prose and poems as well as four compact discs of his keyboard improvisations.

He has received numerous international residencies and grants from the Australia Council, including its highest honour, the Australia Council Fellowship in 1996-8, the Paretaio Residency, Italy (1984); the New York Studio Residency at Greene Street (1991) and the Rome Studio Residency at the British School, Rome (2011).

In 1997 Domenico de Clario was awarded the Inaugural Italia Arts Award by the CO.AS.IT, celebrating the Italian community's four major individual achievers over the previous fifty years (Business: Rino Grollo; Sport: Sergio Silvagni; Communities: Cavour Club; Arts: Domenico de Clario).

In 2005 he was commissioned by the Australian Centre for Contemporary Art to re-build a version of his childhood home inside the ACCA. He and his parents inhabited this building for two weeks, inviting visitors to share both typical Triestine dishes and the de Clarios' recollections of the migrant experience. In 2009 he was an invited finalist in Australia's most prestigious contemporary art award, the NGV's Clemenger Prize.

He is represented in all major public and private collections in Australia, including the MOMA in New York, as well as in numerous private collections worldwide.



Riverine Restaurant, Melaka



No.8 Heeren Street Heritage Centre



Baboon House Cafe



Riverine Restaurant

THANKYOU

For making the venues available, our sincere thanks to: Badan Warisan Malaysia (No.8 Heeren Street Heritage Centre)/ Elizabeth Cardoso and Colin Goh; Roger Soong / Baboon House Café; Bert Tan / Riverine Restaurant

And our warmest thanks to the E-Plus team for installation and all related assistance.

