

MELAKA ART & PERFORMANCE FESTIVAL, 18-20 NOV 2011

VISUAL ARTS PROGRAM

Sifting the Debris

We are pleased this year to be able to present artists from Malaysia, Singapore and Australia, working across painting, photography, installation and video. In again working with the National University of Singapore and Badan Warisan Malaysia, we have two key venues – the Tun Tan Cheng Lock Centre for Asian Architectural and Urban Heritage and No.8 Heeren Street Heritage Centre.

This visual arts platform allows this diverse grouping of artists to present collectively, giving space for the individual's voice and also the emergence of shared concerns.

At this point in time, more than ever, we are privately and collectively confronted with an overload, be it environmental, bodily, financial or cultural. Increasingly we are tested in our ability to absorb, re-orientate and ultimately go forward through discovering new ways of doing. The paradox of this overload is its difficulty yet opportunity for growth.

These artists tap into this paradox and filter it into their work, channeling a private dilemma into an insightful voice for all.

Anthony Pelchen, November, 2011

AZLIZA AYOB	<i>For Our Daughters</i>	(TTCLC)
TREVOR FLINN	<i>The Throbbing Gristle Experience</i>	(HSHC)
LIEW KWEI FEI	<i>Survivors</i>	(TTCLC)
ANTHONY PELCHEN	<i>Stay or Go</i>	(TTCLC)
MINSTREL KUIK	<i>The Weaver</i>	(TTCLC)
CHEO CHAI-HIANG / CECILY C. CHEO		(TTCLC)

VENUES	10am-6pm Frid / 10-7pm Sat & Sun
TTCLC	Tun Tan Cheng Lock Centre, 54-56 Heeren Street
HSHC	No. 8 Heeren Street Heritage Centre

Forum/Artists Talks: Sunday 20th, 11- 2

AZLIZA AYOB

Malaysia



For Our Daughters – Installation (Tun Tan Cheng Lock Centre)

Using discarded mineral water bottles, gloss paint and plastic beads, Azliza Ayob meticulously crafts radiant red flowers, transforming the unwanted into the precious as a gesture of possibility and female sensitivity. A field of these Bunga Telur-like flowers pay tribute to the immeasurable worth of women – to the wives, mothers, sisters...and to the daughters.

Biography

Azliza Ayob's art career is characterized by a hectic schedule of participation in numerous art programs as well as her work as artist, mother and artist manager to her husband, Ilham Fadhli. Initially trained in fashion merchandising, Azliza later studied painting at MARA University of Technology, graduating with a Bachelor of Fine Arts in 2002. With a committed installation and painting practice since 1999, Azliza has participated in group exhibitions and solo projects in Japan, Sweden, Jakarta, Australia and Malaysia. In 2006, Azliza was a recipient of a National Art Gallery of Malaysia, Young Contemporaries Award – presenting an installation of 9,000 hand-made pink mushrooms.



For Our Daughters

TREVOR FLINN

Australia



The Throbbing Gristle Experience - installation (No. 8 Heeren Street Heritage Centre)

Housed in a small semi-transparent white tent made from bed-sheets, the artist's remake of Brion Gysin's low-tech 'Dream Machine' offers the grand possibility of a shift in perception and consciousness. Downstairs, the cowboy-clad artist offers brewed coffee, chili beans and conversation...contemporary shaman meets Broke Back Mountain.

'The Throbbing Gristle Experience' was born out of a special installation and performance event created for the 2010 Village Festival, which occurred beneath the mature elm trees of The Edinburgh Gardens in Melbourne, Australia.

The original work was titled 'Broke Bike Mountain' and featured a sculptural mountain of broken bicycles (created from over eighty old bikes) arranged to allow visitors to walk underneath the structure, which acted as the gateway to a fully-functioning camp site - complete with a camp fire, hand-made tent, straw bale seating and live cowboy!

An important part of the original work was small tent structure containing a special light device known as a Dreamachine¹. I referred to this structure component of the installation as 'The Throbbing Gristle Experience', in reference to the English industrial, avant-garde music and visual arts group, whose charismatic leader, Genesis P-Orridge, has written widely and enthusiastically about the Dreamachine, and it's creator Brion Gysin.

I'm fascinated by the idea of using the simplest of technologies to create a device that has the potential to allow viewers to experience a shift of perception or consciousness. The Dreamachine offers this possibility.

The small, white tent (in which the Dreamachine is housed) represents many things to me from the transitory nature of experience and existence to a place of refuge and respite from maddening crowds. Its shining luminescence symbolizes hope, tranquility and peace.

The more adventurous visitor is encouraged to enter the white tent and "view" the dreamachine with their eyes closed: the pulsating light stimulates the optical nerve and alters the brain's electrical oscillations. The user experiences increasingly bright, complex patterns of colour behind their closed eyelids. The patterns become shapes and symbols, swirling around, until the user feels surrounded by colours. It is claimed that using a dreamachine allows one to enter a hypnagogic state. This experience may sometimes be quite intense, but to escape from it, one needs to only open one's eyes.²

I will make myself available for the duration of the life of this installation, and I will be inviting visitors to join me for a cup of coffee and chili beans to share thoughts and experiences that may arise from their experience.

Trevor Flinn, September, 2011

1. A Dreamachine is a stroboscopic flicker device that uses alpha waves in the 8-16 Hz range to produce a change of consciousness in receptive viewers.

This fascinating device that can be easily created using a cylinder with slits cut in the sides. The cylinder is placed on a record turntable and rotated at 78 revolutions per minute. A light source is suspended in the centre of the cylinder and the rotation speed allows the light to come out from the holes at a constant frequency of between 8 and 13 pulses per second. This frequency range corresponds to alpha waves, electrical oscillations normally present in the human brain while relaxing.

A dreamachine may be dangerous for people with photosensitive epilepsy or other nervous disorders. It is thought that one out of 10,000 adults will experience a seizure while viewing the device; about twice as many children will have a similar ill effect.

2.<http://en.wikipedia.org/wiki/Dreamachine>

Biography

Trevor graduated from the Victorian College of the Arts, Melbourne in 2004, majoring in sculpture. Soon after he moved back to his home town of Dunkeld in Western Victoria and currently works across sculpture, performance and video, all centered on people telling fascinating stories. Humor is a recurrent and important element in Trevor's work, as are beautiful images for which he is on the constant look out for.

In 2007 Trevor received a Next Wave Kick Start Grant, which he used to transform Dunkeld's derelict railway station into a thriving artist run space which now operates as Off the Rails Gallery (www.offtherailsgallery.blogspot.com) a not-for-profit artist-run initiative, managed by a small group of Dunkeld artists. The space is progressively developing and encourages local artists to exhibit their work as well as offering the community the opportunity to participate in special exhibitions and workshops.

Other previous work of Trevor's includes 'Film that will end in Death', a multi-screen video installation about people involved in risky activities, which featured as part of the 2010 Next Wave Festival, and 'The Puma, the Stranger and the Mountain', a series of short videos about a group of pumas who form a punk rock band, complete with substance abuse issues and limited musical ability, called 'The Meat Eaters'.



The Throbbing Gristle Experience

LIEW KWEI FEI

Malaysia



Survivors - painting installation (Tun Tan Cheng Lock Centre)

The work of painter Liew Kwai Fei is a perpetual work in progress, with each painting suggesting the next. Filtering the every-day and linking chain-like through spaces over time, they fuse folk culture, personal history, the colloquial and the artist's immersion in friendships and an ongoing joke.

Biography

Liew Kwai Fei was born in Kuantan, Pahang, Malaysia. He is a painter and joker and loves Art.



Survivors - I

ANTHONY PELCHEN

Australia



Stay or Go - video (Tun Tan Cheng Lock Centre)

Filmed during the drought in 2010 on the vast, empty Lake Hindmarsh in SE Australia, Stay or Go references this new official bush-fire warning mantra as a metaphor for bigger questions of occupying body and land. The culmination of a ten-year overlay of illness and drought, the artist plays out the vulnerability, disorientation and near-lunacy of existence in a conglomerate of red and maroon op-shop clothing.

Filming/editing: Jay Watson

Sound: Sean O'Brien

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.

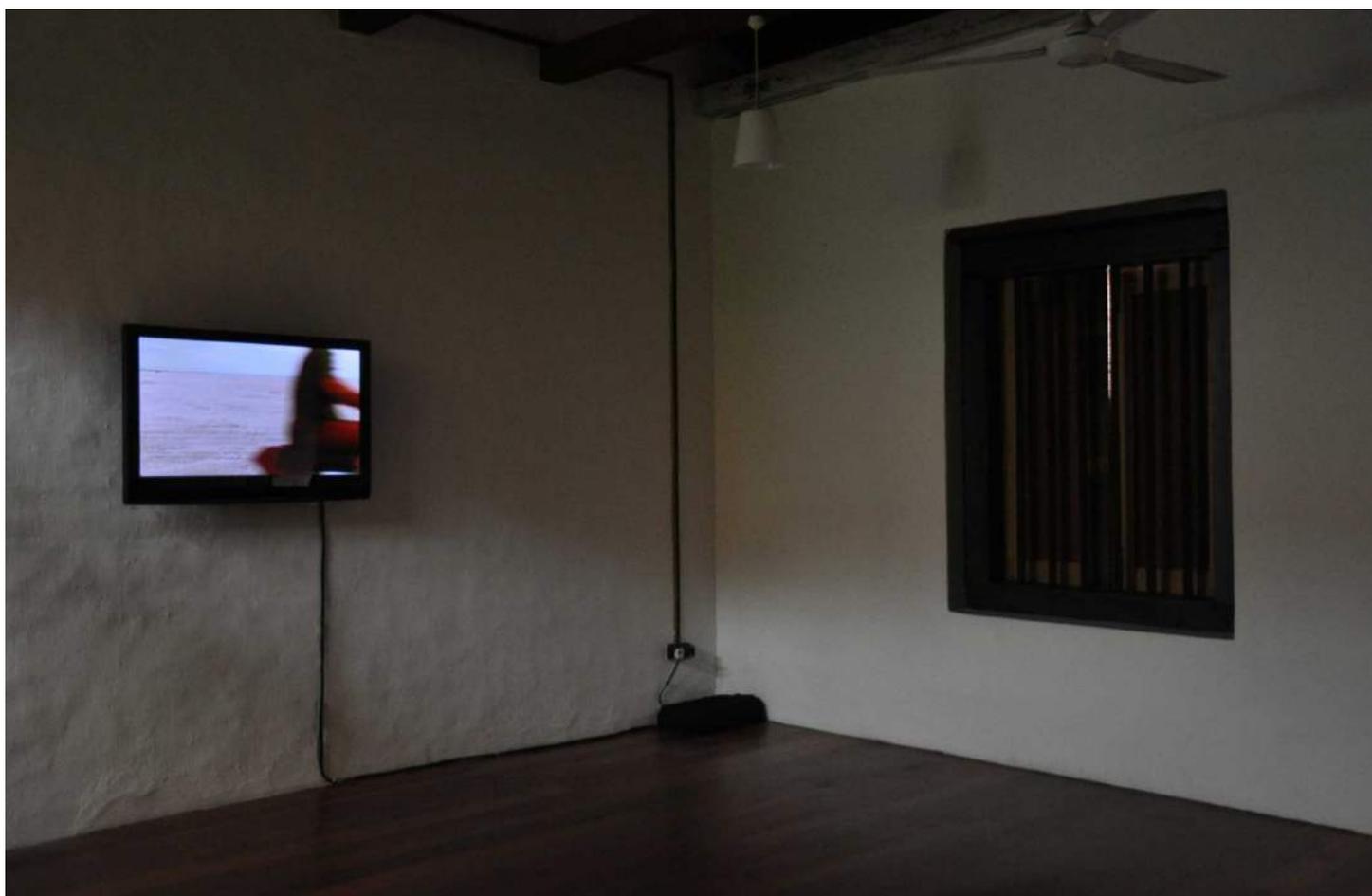
Throughout the 1990's he lived in Melbourne and exhibited widely in artist-run, institutional and alternative spaces, including 200 Gertrude Street, the Project Space - RMIT, Temple Studios, *talk* Artists Initiative and St Stephen's Anglican Church. He has exhibited twice in Osaka and has been represented in various surveys of painting and drawing over the past twelve years. Residencies include 200 Gertrude Street (1995/6,1999), Bundanon Trust (2001,2003), Parks Victoria (2002) , Nou-Machi, Japan (2005,2007) and Malaysia (2010). 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, between 1999 and 2007, jointly conducted Butoh/drawing workshops at his base on the Wimmera River, west of Horsham. In 2007 he continued a biennial use of the Natimuk Lutheran Church as an installation space, collaborating with 222 local and Japanese children.

In 2008 he participated in *Drought – Cross Cultural Collaborations*, curated by Lella Cariddi and involving solo and collaborative work with writer Andrew Lindsay, filmmaker Sean O'Brien, performer Tony Yap, singer/songwriter Kavisha Mazzella and sound engineer Ian Kitney (presented at ACMI, NGV, Federation Square and Punctum, Bendigo). In 2009, his installation *Spent* and video work *Well* were commissioned for the Murray Darling Palimpsest #7 in Mildura, in conjunction with Lauren Berkowitz, Domenico De Clario and Elizabeth Presser. These were later presented at the Ballarat Gold Mining Exchange Building and Jubilee Hall, Horsham.

In 2009 and 2010 he presented installations at the Melaka Art & Performance Festival (MAPFest), the latter following an Asialink residency at Rimbun Dahan. 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.

His work is represented in collections including the National Gallery of Victoria, John McBride Collection, Australian Print Workshop, Bundanon Trust and Artbank.



Stay or Go

MINSTREL KUIK

Malaysia



The Weaver - installation

(Tun Tan Cheng Lock Centre)

This austere installation draws heavily on the Maternity Home history of this Heeren Street site and the most private of trauma, embedded in both memory and body ... 'It is a movie, I know. It is not real, I know. It is Death'.

Biography

Chinese-Malaysian Minstrel Kuik was born in Pantai Remis, Malaysia in 1976. Due to the racial quota that restricts national university access to native Malaysians, her country 'exported' her to Taiwan, like many other Chinese students. After her bachelor's degree in painting, she emigrated to France, where she had to complete another course in order to enroll at the Arles School of Photography (ENP) from which she would graduate in 2006 with a European Masters degree. Driven by a desire to understand, deconstruct and reinvent the notions of the family home, cultural identity and photographic expression, Kuik bases her work on snapshots she takes of her family, her hometown and the area she lives in. In parallel to her main project "Mer.rily, Mer.rily, Mer.rily, Mer.rily", which studies the local context and its influence on familial structure, Kuik is also interested in exploring the digital medium with its unique language and esthetic. Apart from Malaysia, she has exhibited in Indonesia, Europe and the United States.



The Weaver

CECILY C. CHEO / CHEO CHAI-HIANG

Australia/ Singapore



Installation (Tun Tan Cheng Lock Centre)

Artists-in-residence at the Tun Tan Cheng Lock Centre for Asian Architectural and Urban Heritage, Cheo Chai-Hiang and Cecily C Cheo, share their recent near-miss experiences of domestic architectural collapse, as well as their current research in progress – inquiry into the visual phenomenon of disappearing cultural heritages. Their one-year residency at the TTCLC will culminate with an exhibition informed by visual research into the richness of history, sense of place and intercultural interconnectivities that characterize the 'every-day' of Melaka.

Biographies

Cecily C. Cheo completed her BA in Fine Arts (Sydney College of the Arts, NSW, Australia), Post Graduate Diploma in Fine Arts (Sydney College of The Arts, NSW, Australia), Graduate Diploma in TESOL (University of Technology, NSW, Australia; MA Communication & Cultural Studies (University of Western Sydney, NSW, Australia). Cecily is a painter, writer and independent curator who lives and works in Melaka, Malaysia. She has extensive teaching experience at tertiary level in studio practice, art history and theory and educational theory & practices. Between 2003 and 2011, Cheo worked as a lecturer in the Visual & Performing Arts Academic Group in the National Institute of Education at The Nanyang Technological University, Singapore. As a painter she has exhibited her work in Australia, China and Singapore. In 2007 she held a one-woman exhibition in Singapore, titled *The Subjunctive Mood*. Her special interest in Drawing and Intercultural Studies prompted her to co-curate with her partner Cheo Chai-Hiang the exhibition *Drawings: Propositions and Possibilities*, an exploration of different approaches taken to drawings by artists from Australia, China and Singapore. She also curated *Wendy Paramor: Lost & Found*, a retrospective exhibition, held in 2000, of 160 paintings, drawings, prints and sculptures by the late Australian artist Wendy Paramor. In conjunction with this exhibition, she worked with Solange Kershaw to produce a two-part radio program for the ABC Australia. In 2000, with Singapore writer T K Sabapathy, she co-wrote *Cheo Chai-Hiang: Thoughts and Processes (Rethinking the Singapore River)*. Cecily Cheo and her partner Cheo Chai-Hiang have collaborated on several projects, including the exhibition *Teachers as Artists/Artists as Teachers*, an exhibition held at the NIE Gallery in 2004, and *Right at Home: Ng Yat Chuan's Works on Paper* (2009) at the NIE Art Gallery. She curated *Motherhood Games: Paintings of Shia Yih Yiing* also at the NIE Art Gallery. In 2010 she initiated and coordinated the publication of a lecture by T.K. Sabapathy, titled *Road To Nowhere: The quick rise and long fall of art history in Singapore*. She has recently completed the chapter *Participatory Practices between Mother & Daughter: The Art of Amanda Heng (Singapore) and Shia Yih Yiing (Malaysia)* for the anthology *Reconciling Art and Mothering titled* to be published by Ashgate in 2012/3.

Cheo Chai-Hiang was born Singapore, and lives and works in Melaka. Rome Scholar Cheo Chai-Hiang is one of Singapore's pioneering contemporary artists. Educated in UK's Royal College of Art and Brighton Polytechnic, Cheo is an artist, lecturer, writer and independent curator who has worked

in Singapore, UK, Spain, Italy, Australia and China. As an artist, he covers a wide range of disciplines, including printmaking, drawing, painting, sculpture, installation, performance and writing. Since 1975 Cheo has held 20 solo shows in Singapore, Italy, Australia and China and has also exhibited his work in important international exhibitions in Australia, Italy, Germany and Singapore. As a teacher, Cheo has held the position of senior lecturer at the University of Western Sydney. He has also held the position of the curator of UWS university gallery and art collection. In February 2003, Cheo returned to live and work in Singapore. In 2004, he completed and published a book project titled *Re-Connecting*, in which he translated selected writings by Liu Kang and Ho Ho Ying from Chinese to English on the subject of Singapore art and art criticism. The translations are accompanied by an introduction and 'interjections' by Cheo. He has been commissioned to write and publish reviews and catalogue essays in both the Chinese and English language. Cheo's instruction pieces from the early 1970s are generally regarded as the first conceptual art works in the country, and his practice since then has consistently sought to question the forms and processes of art-making. A fundamental interest in Cheo's work is the relationship between language and meaning; text, both Chinese and English, has been a recurrent motif in his art over the past four decades. Cheo's work for APT6, entitled *Cash converter 2009*, comprises a series of text-based sculptures in a range of materials, from stainless steel to neon. The installation visually references signage found on the streets of Singapore, and draws upon Chinese-language slogans, poetry and wordplay. The work toys with slogans and phrases that connect with cultural, social and financial changes in Singapore today, using language's facility to capture the shifting nature of meaning and information.



Installation view



Tan Cheng Lock Centre for Asian Architectural and Urban Heritage



No.8 Heeren Street Heritage Centre

THANKYOU

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TUN TAN CHENG LOCK CENTRE
FOR ASIAN ARCHITECTURAL AND URBAN HERITAGE



BADAN WARISAN MALAYSIA