

Andy Best

Heman Chong

Erin Coates

Simon Faithfull

Benjamin Forster

Tony Garifalakis

Richard Lewer

Charles Lim Yi Yong

Clare Peake

Perdita Phillips

Helen Smith

Kai Syng Tan

Warren Vance

Jurek Wybraniec

Curated by Jasmin Stephens Perth Institute of Contemporary Arts 8 September – 21 October 2012



Yonder



Yonder offers a contemporary perspective on the desire that artists have always had to know 'what's over there'. With 'mobility' as the central idea of the exhibition, Yonder considers some of the poetic and pragmatic connotations associated with this 'strategy' for investigating, taking action and day dreaming about one's place in the world.

The 14 artists in the exhibition engage with a diversity of approaches to propulsion and apprehension of the world. Their works can be viewed as referencing the material, virtual and discursive itineraries that criss-cross our lives. Whether working in traditional media such as paper and pigment or recent media such as digitised text, their approaches produce the effect of a route, a path or a way being taken.

The notion of *yonder* has a wistful, unattainable quality that makes it difficult to say exactly where it is. It suggests not only a journey but also its looking forward to and its recollection. Despite the pervasiveness of networked digital technologies, the *yonder* of our imaginations remains as elusive and mutable as ever. When Clare Peake returned to a clay pit near her family home to collect materials for her topographical installation she also gathered its childhood memories. In Richard Lewer's hand-drawn animation, three encounters with mortality – or in Lewer's words the 'ultimate' yonder – are recalled and anticipated with frankness and poignancy by their narrators. As Heman Chong composed his *Walking Long and Hard* wall texts, his thirst for experience enabled him to 'visit' cities he had yet to travel to. His co-opting of Richard Long's signature Gill Sans font provided the entrée he needed to join a distinguished lineage of *walking artists*.

Mobility functions as subject matter, methodology and medium in the practices of the artists. It relates to what is portrayed, how works are generated and the materials and techniques that the artists are using. Through a peephole, Erin Coates is seen driving to the centre of the earth in her car which doubles as a 'mobile studio' for thinking. Kai Syng Tan's digital collages afford a plethora of visual and textual cues about what happens when she takes her marathon running online. Mobility – with its liminal sensations – intensifies her receptivity to the dynamic of the London metropolis. In Jurek Wybraniec's light work, the viewer's moving body is an essential element, signaling the interactive disposition of the exhibition.

The artists live in and between the cities of Adelaide, Berlin, London, Melbourne, New York, Perth and Singapore.¹ The exhibition examines how the desire by artists to adopt a more mobile position carries a particular geographical force for those who live away from the art world's major institutions and markets. The exhibition considers how their commitment to travel and their engagement with historical conceptualism together with the rise of networked technologies can extend the reach of their practices and heighten possibilities for 're-routing' across established lines of connection.

Helen Smith's Reunification Series paintings were inspired by a residency in Berlin during which she cut and re-assembled old photographs found in flea markets so they formed a visual language with some analogy to the condition of the city. Andy Best's photographic series evolved from a research trip to the Brocéliande Forest in Brittany, France, where the wizard Merlin who is part of Best's greater Oom cosmology, is reputed to be entombed in a rock. In the case of Berlin resident Simon Faithfull, he has dispatched digital drawings from his 'PalmPilot' and now 'iPhone' wherever he has been over the last 12 years. His sketches – routine and remarkable – are printed live in the gallery or delivered by website, Twitter, Facebook, RSS and iPhone. One of the first artists to work with a customised app, the airy naturalistic aspect of his images suggests an affinity with nineteenth-century observational drawing.

With its electic approach to materials, *Yonder* posits continuities across emerging and traditional media and explores the relationship of gallery and online spaces. This is reflected in the form of the exhibition which includes five video works that have been selected with a view to conveying the visual range of the medium. The exhibition

endeavours to present these and other digital works so that their mediatised sensibility is imparted without a 'tech' aesthetic dominating the gallery space. These ideas are fleshed out in the following longer descriptions of the works by Perdita Phillips and Benjamin Forster.

Perdita Phillips has embarked on a mail art project in which she estimates that her original image of a Shy Albatross will take eighteen months to circumnavigate the Southern Hemisphere. Each participant has been making two photocopies – one displayed in the gallery during the exhibition and one being posted to the next recipient. Over the course of the exhibition, the photocopies sent back to Phillips replaced the images of the Shy Albatross displayed in the grid and were added to the animation. In initiating her project Phillips is furthering her interest in the ephemeral instructional processes of conceptual art and Australian artists' historic reliance on photocopied images.

Benjamin Forster's pictograms, relayed as SMSs from a textured sculptural station in the gallery to the flat screens of our phones, point to how artists in the exhibition are conceiving works that exist in multiple



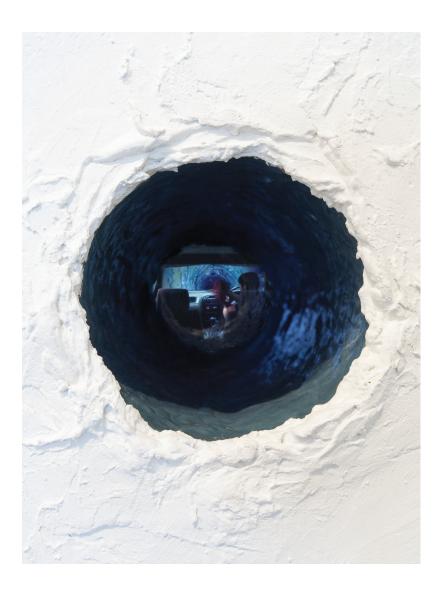
¹ Actual and possible locations at time of exhibition. Even with networked technologies ensuring that one is always 'contactable', several of the artists continue to exploit technology's ability to facilitate the 'fiction' of location.

forms including virtual data. Although the most immediate feature of his work is the transaction between viewers' phones and the microcontroller on display, there are other elements to consider. They include the coding which generates and distributes the digitised text, the decisions concerning its typography and its material presence in the gallery.

With audiences able to receive an SMS anywhere in the world and forward it to others, Forster's coding brings about collective activity that is global and instantaneous – a characteristic arguably anticipated by precedents such as instructions in mail art. To this end, the exhibition could highlight the contribution of abstraction and conceptual strategies of distribution and dematerialisation to the emergence of 'new' media.

In an era of unprecedented voyages, not all journeys are undertaken freely. Pilgrims, for example, are granted rite of passage and enjoy a status that asylum seekers do not. Warren Vance's affecting video of a snail circling across a hand-coloured map of nineteenth-century Western Europe is a reminder that all our movement is historically prescribed. In the video SEA STATE 2: Drift (Rope Sketch 1), Charles Lim Yi Yong focusses on the simple emblematic device of a rope adrift on the waterways of Singapore and Malaysia to signify the transitory nature of the sea. Tony Garifalakis and Richard Lewer invoke the detention centres in their collaborative 'found map' work, created in response to the anxieties surrounding the region's borders. The map's depiction of shipping lanes, mining railways and irrigation areas (but notable absence of Traditional Owners) underlines the formation of the contemporary Australian economy through migration.

The aspirations of all these artists are, of course, intimately linked to the cities they live in. They are influenced by the particularities of their local situation and its cultural institutions. The inclusion in *Yonder* of several artists who have a history of exhibiting at PICA exemplifies this association at a time when the art world's global momentum is being met by PICA and Perth's more international outlook.





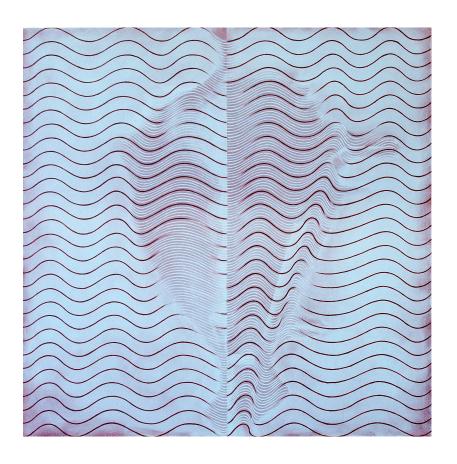
MORE THAN THIS

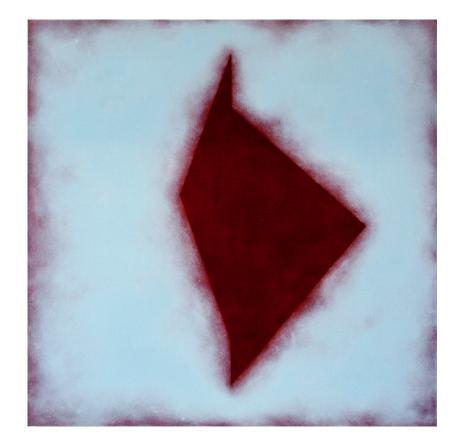
8 CIRCUITS ON THE YAMANOTE LINE

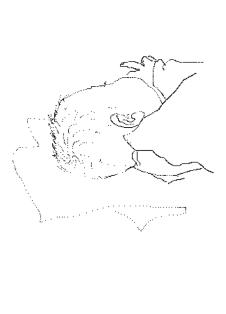
280 KM IN 8 HOURS

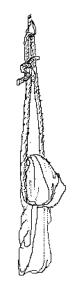
EMPTY FACES
EMPTY PLACES

TOKYO 1998

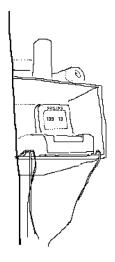
















Benjamin Forster, Short Message Service, 2012, from the series Grammar of Ornament, Layli Rakhsha pictured

Two Words John Mateer

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The curator and a writer meet to discuss the theme of her exhibition and his contribution, an essay for the catalogue. He had been thinking about it for some time and had felt that he might write something about the discrepancy between feeling and acting, between affect and effect. He knew that the former word has now become a 'buzzword'. Still, he liked the idea. As he listened to the curator talk about her personal interest in the theme – its origin – and as he listened to her talking him through the images of the artworks in the portfolio, he started rethinking his understanding of the exhibition's title, *Yonder*.

"One surprising thing about *yonder*," the curator said, "was that all of the artists responded to it." *Responded*, he thought, a curiously contemporary, and positive, verb. Response – the move between affect and effect. He said: "How to get to *yonder*? Whither?" The curator liked the idea that he name his essay Whither. They talked further, looking at more of the proposed works for the show, noting that there was a gentleness to the work, as if the artists were almost yearning for respite.

Then he told her he was glad she liked the title, and noted, "They are both anachronisms." From her reaction he felt that she thought he was being critical, negative, suggesting that there was something in the show, maybe even in its concept, that was mistaken and uncontemporary. The artworld places so much emphasis on its being contemporary, present, timely, he thought, that the possibility of being otherwise itself can feel like an impending shock.

Perhaps that should be the subject of my essay?

Between those two words, 'yonder' and 'whither', lies the practice of today's art-making. What the curator proposes as concept the writer must somehow find his way to. The artist, already underway, is on her own, parallel journey.

Whether we understand 'yonder' to mean something grand, implying the impetus to a quest, the goal of a yearning or pilgrimage, or whether it is to be closer to its original, if out-of-date, meaning as 'a place distant but within sight', in that word there is the suggestion of distance and an attention focused on something out there. That the word is an archaism, as distinct from an anachronism, must make us reflect on the idea of distance itself within contemporary experience. Can something today, mediated as we are both by information and transport technologies, be thought of as in the distance? For it to be 'yonder', need it be in sight, within earshot, within reach of mind?

So the question of distance and the unreachable – anything that is 'yonder' is calling out to be reached – is also that of the senses and what might be called 'imagining'.







Transport technologies have now given us the impression that not only is everything already within reach, budget airlines and DHL only affirming that, but we also have the idea that everything that can be imagined is somewhere within the maze of information technologies, within the vast networked galaxy of the media and the Net, in the micro-politics of Facebook and *The Amazing Race*, the dark cave of porn and in the self-motivated 'journalism' of blogs.

Among the many tendencies in contemporary art today there is the impulse to be drawn to modes of working that withdraw from direct social engagement, into a kind of reverie, a daydreaming in which the pleasure of artistic articulation can be intriguing enough to be satisfying. For the artists who follow this impulse the idea of 'yonder' might mean not so much that there is a thing in sight, a perceivable object towards which one might move, progress, journey, instead, for them it might be that 'yonder' is a place in which a goalless, almost Buddhist-like, emancipated articulation takes place. Were it to be situated on a Western art-historical time-line, this kind of rediscovered, anti-consumerist pleasure could be what follows the attempt to reinstitute the sociability of the art-gallery experience under the practice – was it a Movement, too? – known as Relational Aesthetics, the term coined by Nicholas Bourriaud.

Bourriaud's particular sense of contemporaneity and its necessity for the reaffirmation of the social was a response to the – ongoing – crisis of the status of the art institution in an increasingly consumerist, post-Humanist society where the institution's role in providing a place for the contemplation of image-making and poesis is seeming less and less relevant. As the theorist and critic Boris Groys has argued, the gallery or art museum is the only place in which representation can be publically critiqued, which is probably why the logic of contemporary capitalism wishes to devolve the art institution of its social power.¹ This is the reason, too, why institutions are so keen to appeal to the public and are finding themselves competing against the entertainment industry. Actually, it is not an institutional crisis primarily, but a discursive one in which the argument for the humanist edification brought about by aesthetic contemplation no longer seems tenable. The profound implications of this lead us nowhere other than to the idea of what it might mean to be a Person – as a product of the particular, Western philosophy known as Humanism – and as its political subject. Nevertheless, the popularity and enjoyment of art-making continues unabated.

It could be said that the artists drawn to the concept of 'yonder' and the kind of making that would allow a meandering within its spaciousness have moved on from a concern with the sociability of the 'art-space' and are now more intrigued by the depth, the distance, within the process of making and experiencing art. They have been drawn to the *sensibility* of making – again, an almost archaic word! – and to its sensations. The distance implied in 'yonder' gives them a world that is an alternative

¹ See Boris Groys, 'The Logic of Equal Aesthetic Rights' and 'On the New' in Art Power, The MIT Press, Cambridge, 2008.

to this one, one in which the goalless, the enjoyable and the sentimental furnish experience with a gentleness that is too often lacking today.

But if 'yonder' is a kind of maternal, forgiving openness, and 'whither' is the being-within-it, a returning to it, and the inhabiting of respite, a refuge from the social pressures of contemporary life, we viewers of this kind of work might be well served to consider how this kind of wandering and the asking after its protagonists – "Whither goes thou?" as the *Google* dictionary example of the word in action has it – fits with a different, newer kind of contemporaneity, not the socialising in the 'cool' place-and-time that those who followed Bourriaud's notion might encourage, but a contemporaneity that might bring to mind Boris Groys' now widely quoted observation that 'To be con-temporary does not necessarily mean to be present, to be here-and-now; it means to be 'with time' rather than 'in time'.²



It might not be that the object in the distance is of importance to the artist, rather that in the art-event there *be* an object.

Later in that same text, Groys writes:

...spectatorship today – *vita contemplative* – has also become quite different from what it was before... the subject can no longer rely on having infinite resources, infinite time perspectives – the expectation that was constitutive of Platonic, Christian or Buddhist traditions of contemplation. Contemporary spectators are spectators on the move; primarily, they are travellers. Contemporary *vita contemplativa* coincides with permanent active circulation. The act of contemplation itself functions today as repetitive gesture that cannot and does not lead to any result – to any conclusive, well-founded aesthetic judgement, for example.³

Here Groys is thinking of the viewer's, not the artist's, experience, and principally of video-art shown in museums. Still, 'whithering's' propensity to allow us – viewers and artists – to evade the singularities of discourse, confrontation and judgement, in keeping with the apolitical ethos of Western-style consumerism, should not blind us to the weak position this leaves to art and the artefact, the *object* of its making and its interest.

In conceiving of this new kind of art within – or between? – the concepts of 'yonder' and 'whither', somehow suspended in the sensual process of making itself, it is too easy to forget the political corrections of Western art of the 1960s and 70s, of the Institutional Critique and the identifying of the political and exclusive nature, through Feminism and Black Power and the anti-colonial movements, of what had up until then largely seemed *naturally* historical discourses. And there are their continuing effects on how the art-object might be conceived.

The philosopher Alain Badiou asserts that making, in his example poetry, 'is the thought of the *presence* of the present'. Badiou's insistence here on the temporal process of thinking – thought being, for a philosopher, a kind of making – is also the insistence that an object be made and be present. That imperative leads to the notion of *the event* which so crucial in Badiou's philosophy.

In this conception 'whither' and 'yonder' unify, the going and the space passed through unify into the thought, the event, that is the artwork. The artwork is not so much the object as the object and the experience conjoined.

² Boris Groys, Going Public, trans. Steven Lindberg, Sternberg Press, Berlin & New York, 2010, p. 94.

³ Ibid., p. 99

⁴ Alain Badiou, Infinite Thought: Truth and the Return to Philosophy, trans. Oliver Feltham and Justin Clemens, Continuum, London, 2003, p. 75.

Interestingly, in the recent *dOCUMENTA* (13), curated by Carolyn Christov-Bakargiev, renewed emphasis was placed on the art-object, as thing, as artefact, admittedly stressing personification in seeing the object as a witness of violence, with the hope that there can be a return to the consideration of the artefact as a fact within discourses and histories, a fact parallel to the actuality of the Person.⁵ Christov-Barkargiev has spoken of the fact that we viewers are always looking at the artefact, but what would happen were the object to look back, were the works to contemplate us? Some of her critics regarded her ideas on the object as naïve and old-fashioned. Maybe even anachronistic? They were, I believe, unaware of the range of recent theorists – among them, the American Elaine Scarry and the Portuguese Miguel Tamen – who have taken the personhood of the object and its legality as their subject of study, with the implication that the objecthood of an artwork is seen as parallel to the *humanity* of a Person.

For artists to whom the word 'yonder' can be seen to represent a freedom in making, for whom it is the object that is far off in the distance, a return to the priority of the artefact would be a reversal of the experience of approach and 'whithering'. It would be the artist who, in the journey from birth to death, is passing the object of his or her making, and in doing so is becoming distant, Distance itself. This is one of the effects of the contemporary: subjectivity seldom has an object on which to take pause and reflect.

The Italian philosopher Mario Perniola, writing on another dimension of this phenomenon, localises the crisis in subjective experience itself: 'Once everything in art is contemporaneously possible, there is no room left for the arbitrarily subjective'.

That room, that space, its arbitrariness, were it to exist, would be what the artists are yearning to perceive as 'yonder'.

The reader of this essay might think back to how this began, to the curator and the writer meeting to discuss the exhibition's theme, and might feel that while, those two words 'yonder' and 'whither' were well enough discussed, the more interesting, unintended misunderstanding over the word 'anachronism' wasn't.

The writer did make the point early on in the essay that 'yonder' was an archaism, as distinct from an anachronism. The reader supposed he could say the same about 'whither'. That wasn't the point. More important to the reader was that the notion of being an 'anachronism' seemed redundant. Would that mean living in a world where nothing was anachronistic, where nothing was 'out of time', where everything was contemporary, every single thing and person was 'with time' in the present?

He could imagine the experience of objects in that kind of world because it would be the same as the kind of world they live in now, an indifferent world of making and being made, of being a passive thing consisting of certain materials and then, later, still being of those materials, becoming another thing, until dissolution into other material. What the reader couldn't imagine and what he would have loved to have discussed with the writer, was how humans, with their particular kind of attention and subjectivity and memory, could survive in that world.

He was afraid he knew the writer would say: "There is no 'yonder' and no 'whither'. We are already in that Hell."



⁵ See Carolyn Christov-Barkargiev, No. 040: Carolyn Christov-Barkargiev: On the Destruction of Art - On Conflict and Art, or Trauma and the Art of Healing, dOCUMENTA (13) 100 Notes - 100 Thoughts, Hatje Cantz Verlag, Ostfildern, 2011.

⁶ Mario Perniola, Enigmas: The Egyptian Moment in Society and Art, trans. Christopher Woodall, Verso, London, 1995, p. 76.

Which Way? Jasmin Stephens

In his personally revealing essay, my colleague John Mateer brings his credentials as a poet and a critic to a consideration of *yonder* and its relationship to the notion of time. Initially responding to a 'gentleness' in the images of the works he viewed prior to the exhibition, Mateer reminds us that the sense of distance inherent in 'yonder' and its related term 'whither' can allow artists and viewers to 'evade' the particularities of their circumstances thus aligning them with the containments of global capitalism.

Mindful of this tendency and the need for scepticism about an idea as ubiquitous as 'mobility', my exhibition sought to assert two things. Firstly, that criticality is not predicated on mobility. Here, I am recalling Perdita Phillips who has stayed at home while her Shy Albatross continues to circle the globe in a mail art project that is being visually enriched by the remoteness it aims to overcome. During the Off the Map panel discussion, artist Susanna Castelden also conveyed a practice that turns on the tension between imagining and experiencing the rest of the world and that is informed by a 'contentedness' at home which has led her to question the division between 'here' and 'there'. Secondly, my own experience and that of artists in the exhibition is that 'meandering within the spaciousness' of 'yonder', as so aptly put by Mateer, can be a state in which the role that conviction plays in our lives become more explicit and is more closely examined.

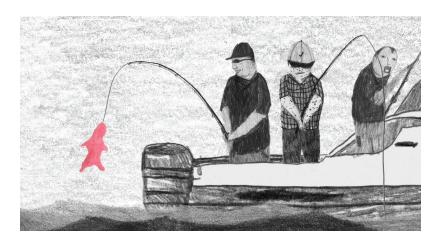
Against the backdrop of recent Western art history, Mateer laments the restlessness of today's art consumers and the diminishing importance of aesthetic contemplation. He is drawn to philosophy's recent emphasis on the material and how the re-assertion of the subjectivity of the artefact has implications for the process of 'whithering' or approaching from afar. The potential for the reversal of the relationship between the subject and its object and the recognition of the continuum of space within and beyond ourselves has a condensing effect on the spatial and temporal relationship of 'whither' to 'yonder'.

For Mateer, this line of philosophical enquiry and the relentless nature of the socially-constructed 'contemporary' have ramifications for how artists tackle the question of mobility. We are not told the extent to which he is addressing the artists in the exhibition but are left in no doubt concerning his fears that the pressure to be *contemporary* and to conform to the orthodoxies of the international art world is undermining the capacity of artists to attain the imaginative freedoms that they aspire to.

In the panel discussion which Chair Dr Thea Costantino framed as delving into the 'condition' as opposed to the 'problem' of living away from the art world's major trade routes, participants reflected on the desire, the necessity, the challenges and the sense of privilege associated with artists moving outwards from their internal languages.

At a time when the art world is moving closer to Perth as a consequence of market shifts and the ambitions of cultural and political elites in the region, Mateer underlined his ambivalence to internationalism. He essayed the perils associated with artists adopting a settled international language as opposed to pursuing a local language 'struggling to be beyond local'. Referring to recent epistemological shifts, he reflected that he was seeking to cultivate a personal conversation 'with' rather than 'about' artworks in preference to an officially sanctioned one.¹ He saw some corollary between such ethical considerations and the way that artists are becoming more open to issues of spatial and temporal connectivity, leading them to forge continuities rather than accentuate differences, as they negotiate international expectations and local imperatives.

Drawing on her experience of the Philippine, Singapore and Myanmar scenes and her research expertise in conceptually-driven practices since the 1970s, curator Isabel Ching reported on the 'push and pull' shaping the production and reception of art in the region. In her view, the tensions of the local and the global are widely acknowledged but little understood. Citing the manner in which works by artists from the region are cursorily dismissed as international, she stressed that local practices cannot be side-stepped. Observing that artists in South East Asia arrive at the language and forms of international contemporary art by different processes, she drew attention to the register of the uncanny and the insistence on discomfort in the practices of artists that she admires. She also stressed the need to develop art historical tools and curatorial perspectives to engender truer accounts of art in the region and to stimulate ongoing reflexivity regarding the 'contemporary'.



¹ Mateer acknowledged his debt to Miguel Tamin's Friends of Interpretable Objects, Harvard University Press, Cambridge, 2004.



With artists and institutions of all complexions pursuing their activities with a more global mind set, I discussed how exhibitions in general involving Australian and South East Asian artists are changing. Historically, there has been a predominance of exhibitions assigned the rubric of 'cross-cultural exchange' that rely on binary, bilateral East/West structures. We are seeing more exhibitions, however, that are underpinned by a keener consciousness of the multi-lateral and cross-regional context of contemporary art-making. Greater caution is being exercised when citing similarities and differences between artists and their situations. Consequently, commentary in Australia on these types of exhibitions is increasingly being framed in terms of 'confluence and convergence' instead of 'contrast and comparison'.

Yonder was intended to contribute to the critique of the country-to-country model of regional exhibitions that is underway. The exhibition's motif of artists having 'affairs' with cities emerged while I was curating it and I was delighted that Gemma Weston wrote in her review of *Yonder*, 'It's not accidental that a Singaporean artist based in London shares an Australian exhibition space with an Australian artist recently returned from a residency in Berlin and a British artist who resides permanently in that international city of expats'.²

Yonder tapped into the flows of people, information and ideas that connect Perth to the rest of Australia and internationally. It is very satisfying to observe how the project extended existing links between artists and their cities, uncovered some unlikely conjunctions and set the stage for future relations that we can anticipate will open up more nuanced understandings of proximity and distance – across time and space.

Contributors' Biographies

Andy Best (born 1975 Adelaide, Australia, lives in Melbourne) is a multidisciplinary artist who, since 2007, has made work under the banner of *Oom*. Taking as its starting point the many different uses of the term 'Oom' in biography, oral history and popular culture, its often concurrent and contradictory uses are viewed as equally factual in his work. Best's solo exhibitions include *Oom*, Greenaway Art Gallery, Adelaide (2009) and *The Fall Series*, Stills Gallery, Sydney (2006). He has recently been part of group shows, *Formal Intensity: Australian Art Today*, Tsagaandarium Art Museum, Ulaanbaatar, Mongolia (2012) which he co-curated; *The New New*, Contemporary Art Centre of South Australia, Adelaide (2010); and *Primavera*, Museum of Contemporary Art, Sydney (2009).

Susanna Castleden (born 1968 London, England, lives in Perth) is an artist with a longstanding interest in the visual language of mapping and the experimental processes associated with image transference and reproduction. Cruise lines, grey nomads, campervans, travel blogs and satellites appear in a practice that imagines and images mobility and changing perceptions of place. Castleden has held three solo exhibitions with Galerie Düsseldorf, Perth, in 2004, 2008 and 2011. She has recently participated in the group shows, *From There to Here and In Between*, RMIT Project Space, Melbourne (2011); *Angel Hair*, Mandurah Arts Centre, Mandurah (2011); and *Thinking Through Practice – Art and Design as Research*, Institute of Contemporary Arts, LASALLE College of the Arts, Singapore (2011).

Isabel Ching (born 1976 Singapore, Singapore, lives in Heidelberg) is an independent curator and art writer. Her research into the transnational and transcultural aspects of the contemporary has recently focused on contemporary art in The Philippines, Singapore and Myanmar with a particular emphasis on conceptually-driven practices since the 1970s. In 2010 Ching co-curated the first major showcase of contemporary art in Myanmar, play: Art from Myanmar Today, and in 2011, the Roberto Chabet solo and group exhibitions, To Be Continued and Complete & Unabridged, held at the Institute of Contemporary Arts, LA SALLE College of the Arts, Singapore, and Osage Art Foundation, Hong Kong. Formerly Assistant Director with Osage, she is an Adjunct Lecturer in the Asian Art Histories Program at LASALLE. She is currently undertaking a PhD in Art History at the University of Heidelberg, Heidelberg.

Heman Chong (born 1977 Muar, Malaysia, lives in Singapore) is an artist, curator and writer whose conceptually-charged investigations into how individuals and communities imagine the future generates a multiplicity of objects, images, installations, situations and texts. His prolific activities have recently encompassed the solo exhibition, *Interview(s)*, at Wilkinson Gallery, London (2012-13) with Anthony Marcellini; a residency with the *Asia Pacific Triennial*, Brisbane (2012); and steering *Moderation(s)*, the year-long program of contemporary discourse between Spring, Hong Kong, and Witte de With, Rotterdam (2013). He has been included in numerous biennales and international forums and represented Singapore at the *50th Venice Biennale* (2003).

Erin Coates (born 1977 Albany, Australia, lives in Perth) is an artist and a curator who works with the mediums of video, sculpture and drawing. Her videos are concerned with the relationship between human and filmic vision and the potential blurring of the two. Coates has held solo exhibitions at Perth Centre for Photography, Perth (2012) with Sohan Ariel Hayes and Jacqui Monks and at Red Gate Gallery, Beijing (2010) with Justin Spiers. Her work has recently been included in group exhibitions at Fremantle Arts Centre, Perth (2013) and FELTspace, Adelaide (2012); and screened at Koza Visual Culture and Arts Association, Istanbul (2012) and Revelation International Film Festival, Perth (2012).

Dr Thea Costantino (born 1980 Kalgoorlie, Australia, lives in Perth) is an interdisciplinary artist who employs a range of approaches to investigate representations of the past. In 2012 she held the solo exhibitions, *The Ancestors*, at Galerie Düsseldorf, Perth, and *Siren*, at Perth Institute of Contemporary Arts, Perth, in collaboration with Tim Cunniffe and the Churchlands Choral Society. Costantino's work was also shown in *Ethnographic Terminalia* at SOMArts and the San Francisco Art Institute, San Francisco; and in *Wagner 2013: Künstlepositionen* at the Akademie der Künste, Berlin, in collaboration with Tarryn Gill and Pilar Mata Dupont as the collective, Hold Your Horses.

Simon Faithfull (born 1966 Ipsden, England, lives in Berlin and London) works in video and live digital and performative ways to investigate the normality and the oddness of the world around us. His practice often centres on journeys, whether proposed or actually taken, which are embodied by research and experiments that demand endurance and a sense of the absurd. He has recently presented solo exhibitions at Pheonix in Leicester (2012), ArtConnexion in Lille (2012) and Parker's Box in New York (2011). His works have also been included in *Tatton Park Biennale* in Manchester (2012) and *Tracing Mobility* at Haus der Kulturn der Welt, Berlin (2011).

Benjamin Forster (born 1985 Sydney, Australia, lives in Perth) explores drawing, digital and biological technologies, installation and print in order to trace the boundaries of logic, the function of economy and the role of the artist in art making. Forster's recent solo exhibitions have been *A Luminary Series of Records Played in Parallel*, Perth Cultural Centre, Perth, with Sohan Ariel Hayes (2012); /(at Fremantle Arts Centre, Perth (2011); and *Rational*, CCAS Manuka, Canberra (2010). Forster has also participated in the group exhibitions, *Primavera*, Museum of Contemporary Art, Sydney (2012); *Spatial Drawing*, VENN Gallery, Perth (2012); and *How to talk to a mountain*, Paper Mountain, Perth (2012).

Tony Garifalakis (born 1964 Melbourne, Australia, lives in Melbourne) has a practice that incorporates painting, drawing, sculpture and installation with a focus on exposing society's follies and anxieties. Dedicated to the more sinister aspects of contemporary culture, his recurrent themes are conspiracy theories, cults, extreme sub-cultures and apocalypse. In 2012, his solo exhibitions included Affirmations, Daine Singer, Melbourne; Tony Garifalakis & Richard Lewer, Hugo Michell Gallery, Adelaide, with Richard Lewer; and Denimism, West Space, Melbourne, with Tully More. His participation in group shows included Negotiating This World: Contemporary Australian Art, National Gallery of Victoria, Melbourne; A Postcard from Afar, Apex Art, New York; and Theatre of the World, Museum of Old and New Art, Hobart.



Richard Lewer (born 1970 Hamilton, New Zealand, lives in Perth) recounts tales of criminal activity, urban legend and suburban longing in a practice that encompasses painting, drawing, video and animation. With scepticism and self-deprecating humour, his works uncover the metaphysical aspects of everyday life. His most recent solo exhibitions are Tony Garifalakis & Richard Lewer, Hugo Michell Gallery, Adelaide (2012) with Tony Garifalakis; I Must Learn to Like Myself, La Trobe University Museum of Art, Melbourne (2012); and Safe Travels, Fehily Contemporary, Melbourne (2011). Recent group exhibitions include Inside Running: The Sport of Art, Fremantle Arts Centre, Perth (2013); 10 ways to look at the past, National Gallery of Victoria, Melbourne (2011); and Freehand: Recent Australian Drawing, Heide Museum of Modern Art, Melbourne (2010).

Charles Lim Yi Yong (born 1973 Singapore, Singapore, lives in Singapore) has a longstanding engagement with the historical and political significance of the waterways surrounding Singapore. A former professional sailor, his works are shown in galleries and at film festivals internationally. His 2011 short film All Lines Flow Out was awarded a Special Mention at the 68th Venice Film Festival and has received subsequent awards. In 2012 Lim exhibited the body of work, SEA STATE 2: as evil disappears, at Future Perfect, Singapore, and Beaches with Takuji Kogo at Private Museum, Singapore. He was also included in The Singapore Show: Future Proof at Singapore Art Museum, Singapore.

John Mateer (born 1971 Roodepoort, South Africa, lives in Perth) is a writer whose work has charted the ebb and flow of cultural influences across the South East Asian region. He was on the steering committee of the Melbourne-based *The South Project*, a venture which aimed to establish ties between countries in the Southern Hemisphere. For the past twenty years he has been a contributor to *Art Monthly Australia*, and recently has been writing for *Frieze* online and Portugal's *Cao Celeste* and *Intervalo*. He was the Australia Council's Inaugural Art Writer in Residence at ACME Studios in London. Currently he is an Honorary Research Fellow at the Westerly Centre, University of Western Australia, Perth. He will be curating the exhibition *CONFIDENCE*: *Reorientations in Recent Art* for Perth Institute of Contemporary Arts, Perth, in 2013.

Clare Peake (born 1984 Geraldton, Australia, lives in Perth) investigates the relationships between material production and systems of knowledge. Through her drawing and small-scale sculptures she examines how formal concerns and approach to materials can stimulate philosophical enquiry and how her thought processes shape her material and spatial preoccupations. Her solo exhibition, *Pilot*, was held at The Museum of Natural Mystery, Perth, in 2011. She has also recently been included in *HERE&NOW12*, Lawrence Wilson Art Gallery, University of Western Australia, Perth (2012); *Spatial Drawing*, VENN Gallery, Perth (2012); and *remix – wa contemporary art*, Art Gallery of Western Australia, Perth (2011).

Dr Perdita Phillips (born 1967 Perth, Australia, lives in Perth) has an expansive practice working in installation, environmental projects, walking, sound, video, publishing and object making. Her commitment to 'ecosystemic thinking' has led her to work with minerals, termites and bowerbirds at the intersection of the human and non-human worlds. She contributes to many interdisciplinary forums and her most recent solo exhibition was *Fast/Slow/Complex* at Spectrum Project Space, Edith Cowan University, Perth (2013). Phillips has also taken part in *Adaptation*, INQB8 Gallery, Mandurah (2012) and *Visceral: The Living Art Experiment*, Science Gallery, Dublin (2011); as well as curating *Art/Text/Clearinghouse Project + Western Australian Photographic Book Survey* at Perth Centre for Photography, Perth (2012).

Helen Smith (born 1963 Cooma, Australia, lives in Perth) works in photography, video and painting. Her formally structured works are shown in galleries and as interventions in other architectural contexts and localities. With a sustained commitment to the language of non-objective painting, she also attends to the formal and social concerns of abstraction and minimalism. In 2010 her solo exhibition, *Do you want the truth or something beautiful?*, was shown at Goddard de Fiddes Gallery, Perth. Recent group exhibitions include *Australian Centre for Concret Art*, FABRIKCulture, Hegenheim, France (2012); *AC4CA Print Portfolio*, ParisCONCRET, Paris (2012); and *SNO@BHO*, Ballhaus Ost, Berlin (2012).

Kai Syng Tan (born 1975 Singapore, Singapore, lives in London and Singapore) is an interdisciplinary artist, curator, researcher and educator who has described herself as an 'insatiable tourist-consumer-hoarder'. Her densely-layered installations, short films, texts and performances reflect her restless biographical aesthetic and have been shown in more than 40 cities at major institutions and in biennales. She is currently completing a PhD that draws on her interests in sport, neuroscience, Daoism, rhetorics and new media at the Slade School of Fine Art, University College, London.

Jasmin Stephens (born 1961 Brisbane, Australia, lives in Perth) is an independent curator. She has held audience development and curatorial roles in many institutions including Fremantle Arts Centre, Perth, and in Sydney, the Museum of Contemporary Art, Artbank and the Art Gallery of New South Wales. She has recently been a Visiting Curator and Asialink Arts Management Resident with Singapore Biennale; undertaken a funded research project into current exhibition trends; and curated the exhibitions Yonder at Perth Institute of Contemporary Arts, Perth, and Metallic at Spectrum Project Space, Edith Cowan University, Perth. Jasmin has also written for eyeline, RealTime, runway and un Magazine publications and will be undertaking a curatorial residency with The Reading Room in Bangkok in 2013.

Warren Vance (born 1964 Melbourne, Australia, lives in Adelaide) approaches his photomontage, video, installation and found object works from the perspective of a

'collagist' engaged in 'poetic reconstruction'. His interest in the connections between the optical and the transcendent recently took him to Paris where Vance invited passersby to share the pleasures of his collection of nineteenth-century kaleidoscopes. His recent solo exhibitions are We shall ride again, Greenaway Art Gallery, Adelaide (2012) and Voyage d'Illumination, Anna Pappas Gallery, Melbourne (2010). His work was also included in the Contemporary Art Centre of South Australia survey, The New New, in Adelaide (2010).

Jurek Wybraniec (born 1958 Perth, Australia, lives in Perth) pursues an investigative practice that seeks to distil the codes and protocols associated with colour. In his practice the interchange between colour and form is honed to reveal the workings of colour through narratives of popular culture, consumerism and the media. His exhibitions and public art works are informed by the modernist ethos of pop art, minimalism and concrete art. Having undertaken many exhibitions and projects, his most recent solo exhibition was (SUSPENSEFUL MUSIC) (FOOTSTEPS APPROACH) at Goddard de Fiddes Gallery, Perth (2011). He was also recently part of group shows, Australian Centre for Concret Art, FABRIKCulture, Hegenheim, France (2012); AC4CA Print Portfolio, ParisCONCRET, Paris (2012); and Konkrete 2, Goddard de Fiddes Gallery, Perth (2011).



Andy Best, We See Further, 2010/12

List of Works

Andy Best

Our Thing 2010/12
inkjet print on archival paper
75 x 112 cm
We See Further 2010/12
inkjet print on archival paper
75 x 112 cm
Foundation I 2012
inkjet print on archival paper
75 x 112 cm
Foundation (Syco-Seer) 2012
inkjet print on archival paper
75 x 50 cm
Courtesy the artist

Heman Chong

Desire/New Orleans 1996 Cease to Exist/Melbourne 1997 More Than This/Tokyo 1998 Crying/Singapore 1999 For Eternity/Kuala Lumpur 2000 An Angry Walk/London 2001 Circle of Despair/Beijing 2002 To Sever All Ties/Linz 2003 Over and Over Again/Berlin 2004 The Boats/Venice 2005 Rust and Shed/Christchurch 2006 Funeral/Montreal 2007 From the series Walking Long and Hard 2004 vinyl on wall dimensions variable Courtesy the artist; Motive Gallery, Amsterdam; Rossi & Rossi, London and Hong Kong; STPI, Singapore; Vitamin Creative Space, Beijing and Guangzhou; and Wilkinson Gallery, London

Erin Coates

Driving to the Centre of the Earth 2011-12 silent HD video in customised monitor 2:42 minutes $10 \times 10 \times 35$ cm Courtesy the artist

Simon Faithfull

Limbo: An Expanding Atlas of Subjectivity 2012 live digital drawing delivered by website, Twitter, Facebook, RSS and iPhone Courtesy the artist; Galerie Polaris, Paris; and Parker's Box, New York

Benjamin Forster

Short Message Service 2012 From the series Grammar of Ornament custom electronics and digitised text SMS 0434 377 980 (during exhibition) Courtesy the artist

Tony Garifalakis and Richard Lewer

God loves us all 2012 acrylic on found map 90 x 110 cm Courtesy the artists; Ed Darling; Fehily Contemporary, Melbourne (Lewer); Gow Langford Gallery, Auckland (Lewer); and Hugo Michell Gallery, Adelaide (Garifalakis and Lewer)

Richard Lewer

The Sound of Your Own Breathing 2010 video and animation 7:47 minutes
Courtesy the artist; Fehily Contemporary,
Melbourne; Gow Langford Gallery,
Auckland; Hugo Michell Gallery, Adelaide

Charles Lim Yi Yong

Exhibited as SEA STATE 5: Drift 2012 Re-titled SEA STATE 2: Drift (Rope Sketch 1) 2012 silent HD video 5:00 minutes Courtesy the artist

Clare Peake

Prima Materia 2012 unfired clay and plywood support dimensions variable Courtesy the artist and VENN Gallery, Perth

Perdita Phillips

Shy (dissolution + exchange) 2012-14 mail art project dimensions variable Courtesy the artist

Helen Smith

Reunification Series #1 and Reunification Series #2 2012 oil on canvas 150 x 150 cm (each) displayed with found photographs in artist's books Courtesy the artist and Goddard de Fiddes Gallery, Perth

Kai Syng Tan

Nondon A-Z: Kaidie the Transrunner's Final Expeditions 2012 inkjet prints on archival paper five parts, 50 x 61.5 cm (each) 3rdlifekaidie.com Youtube.com/kaidie3rdlife Courtesy the artist

Warren Vance

Escargot 2009
video with sound
5:34 minutes
sound Simon Ladd
Courtesy the artist and Anna Pappas
Gallery, Melbourne

Jurek Wybraniec

Untitled 2012
fabricated aluminium and steel, custom electronics
three channels, 65 x 800 x 150 mm
(each), suspended lights
dimensions variable
Courtesy the artist and Goddard de
Fiddes Gallery, Perth



Yonder

Andy Best, Heman Chong, Erin Coates, Simon Faithfull, Benjamin Forster, Tony Garifalakis, Richard Lewer, Charles Lim Yi Yong, Clare Peake, Perdita Phillips, Helen Smith, Kai Syng Tan, Warren Vance and Jurek Wybraniec

Curated by Jasmin Stephens

Perth Institute of Contemporary Arts 8 September - 21 October 2012

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DU Government of Western Australia Department of Culture and the Arts Opposite: Jurek Wybraniec, *Untitled*, 2012, background Kai Syng Tan, Jurek Wybraniec pictured Back Cover: Benjamin Forster, *Short Message Service* (detail), 2012, from the series *Grammar of Ornament*

