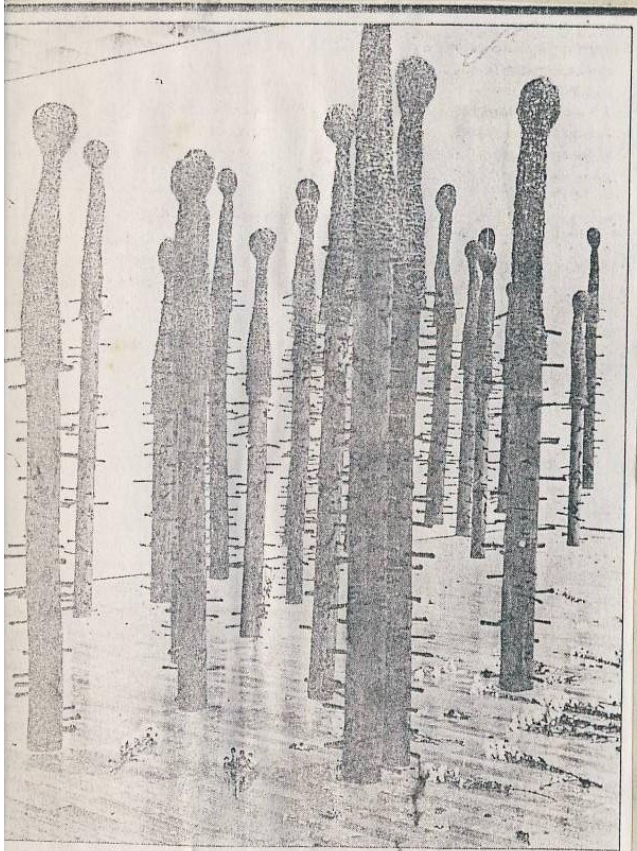


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Ang Christiano (b. 1957), Indonesia. 'For those who are poor' (1993). Installation with associated solo performance. Suspended bamboo and palm fib structures, organic materials, dry ice.

truisms of a twentieth century global culture are challenged by the survival of cultural traditions thought lost. It is a significance paradox that while national identity or a new cultural and regional identity is being asserted, it is the artists' sophisticated knowledge of, engagement with, and sometimes rejection of, internationalism that has prompted some of the most interesting recent art. The art of this region is diverse - at times intensely locally specific - while, at the same time engaging with international art practice. There is no sense of a homogenous regional identity yet there are common themes which emerge. Among these themes are identity, the place of tradition within rapidly changing societies, the issues of religion and spirituality, the role of women in society, social and political concerns reflecting everyday events which artists live with within their own particular societies, ecological issues and the worldwide problem of environmental degradation. Perhaps the most significant factor that does emerge from the region is a sense of dynamic change.

Art without a 'Centre'

The issues raised by the Asia-Pacific triennial series of exhibitions will not be easily resolved. The Queensland Art gallery recognizes the complexities of the cultural interactions taking place in today's world by having committed itself to at least three exhibitions before the turn of the century. It has always been my belief that it will take at least ten years to understand the processes of change and interaction. Our hope is that Queensland Art Gallery can be part of this dialogue and discussion.

The Second Triennial and the issues which will be explored in the exhibition and associated conference

and publication look set to be as exciting and challenging as those of the first exhibition. The opportunities for intra-regional exchange and dialogue generated by forums such as the Triennial will, it is to be hoped, provide new ways of looking at art without a 'centre', as well as an approach to cultural interchanges open to the future in which we can recognize what we have in common yet respect what is different.

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