

the

NATURE  
MACHINE

contemporary art, nature + technology



A Queensland Art Gallery  
Children's Art Centre Exhibition

# Media Kit

**EXHIBITION** 4 December 2004 – 13 February 2005

**Summer Festival for kids** 15–23 January 2005

'The Nature Machine' is an initiative of the Queensland Art Gallery,  
supported by the Queensland Gallery of Modern Art Children's Art Centre.

Media sponsors



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**QUEENSLAND ART GALLERY**



Queensland  
Government  
Arts Queensland

**Street address**

Melbourne Street  
South Brisbane  
Queensland  
Australia

**Postal address**

PO Box 3686  
South Brisbane  
Queensland 4101  
Australia

**Phone**

+ 61 (0)7 3840 7303

**Fax**

+ 61 (0)7 3844 8865

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View of children's interactive room by Yayoi Kusama, Kids APT 2002



Bug Master at Summer Spectacular, January 2003

## A Brief History: Queensland Art Gallery Children's Programs

In 1998 the Queensland Art Gallery initiated its child-centred programs to promote children's meaningful interactions with contemporary art.

An important initiative in programming within art museums, these programs recognise children as a special focus amongst the target audiences for major contemporary art exhibitions.

Developed by the Gallery's curatorial, education, exhibition and design staff in collaboration with education sector partners, these programs aim to develop an innovative model in contemporary art museum practice which supports children's learning requirements and interests.

The programs offer a free range of interactive activities and educational experiences for children aged three to twelve years and their family.

The Gallery's programs for children:

- create a foundation for a person's lifelong engagement with the arts
- increase awareness and understanding of contemporary art
- develop a familiarity with the art museum environment
- provide children with opportunities for individual and group learning
- cater for different levels and modes of engagement

Recent projects such as 'Kids' APT' and 'Summer Spectacular' (both part of the 2002 'Asia-Pacific Triennial of Contemporary Art'), 'Googi's Place' (part of 'Story Place: Indigenous Art of Cape York and the Rainforest') and 'Kuril's Hideouts' (part of 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection') have encouraged children to discover aspects of Asian, Pacific and Indigenous Australian culture and society.

The expertise developed by the Gallery since 1998 will inform the programs and objectives of the Queensland Gallery of Modern Art Children's Art Centre, when it opens in 2006.

### Children's Art Centre

All children's programming by the Gallery now falls under the umbrella of the Children's Art Centre, an initiative of the Queensland Art Gallery which will be given a permanent physical home in the new Queensland Gallery of Modern Art (QGMA). QGMA is due to open on the Kurilpa Point site adjacent to the current Gallery in late 2006, as part of the Queensland Government's Millennium Arts Project.

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'Colour' exhibition, 2003



'Lost and Found' exhibition, 2003-04

The Children's Art Centre combines groundbreaking exhibitions and programs for children of all ages with important museological research into how to develop exciting and relevant learning opportunities for kids within the traditionally 'adult' environment of the art museum.

The Gallery's Children's Art Centre staff includes educators, art history and art museum specialists and artists.

The new building will provide a dedicated Children's Gallery, improved facilities for children's activities and greater scope for integrating a focus for children in the Gallery's programs. Children's exhibitions and programs will also continue to be offered in the existing Queensland Art Gallery building.

## Past children's exhibitions

'Portraits are people pictures' 26 July – 4 October 1998

'Scary Monsters' 28 November 1998 – 7 February 1999

'Kids' APT3' 9 September 1999 – 26 January 2000

'Animals who think they are people' 29 August – 29 October 2000

'A Day at the Beach' 6 December 2000 – 28 January 2001 (and travelling throughout 2001)

'Play' 8 November 2001 – 28 January 2002

'Kids' APT 2002' (including the 'Summer Spectacular' festival) 11 September 2002 – 27 January 2003

'Colour' 15 March – 9 June 2003

'Googi's Place' (part of 'Story Place: Indigenous Art of Cape York and the Rainforest') 25 July – 9 November 2003

'Lost and Found' 8 November 2003 – 27 January 2004

'Kuril's Hideouts' (part of 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection') 3 July – 3 October 2004

Since 1998 these programs have attracted more than 1 million visitors.

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## Curatorial Rationale

'The Nature Machine' is designed for children to engage with artists' ideas about the world we live in.

Through major works from the Gallery's contemporary collections, including photography, installation, video and painting, children will be encouraged to explore how technology changes the world around us.

The interactive exhibition will stimulate consideration of the following questions: What happens when nature and technology come together? Do we create new worlds? How natural is our natural world?

'The Nature Machine' features work by up to 30 Australian, international and Asia Pacific artists including Patricia Piccinini, Chen Zhen, Jana Sterbak, Co Hoedeman, Guan Wei, Lisa Reihana, John Tonkin, Rosemary Laing and Catherine Truman.

## Exhibition Themes

### In the beginning

Where do we come from? The big bang; the process of evolution; the cosmological, scientific and religious explanations for who and what we are — these subjects are all given creative force in this introductory section of the 'The Nature Machine'. Children will engage with artist's works which investigate cultural, mythological and scientific narratives about human development, the human body as machine and landscape, and the body's relationship to science.

### Transformations

How are we changing? Art and technology continue to challenge our concept of the natural. What artistic languages do artists currently employ in order to communicate the dissolving of boundary lines between nature, culture and technology? Issues of ecology, the technology of the body, and the artificial transformation of the 'natural' environment are just a few of the subjects that will be addressed.

### Future nature

Where are we going? What types of bodies, machines and living spaces will we have in the future? How does nature inform or instruct the way culture and technology are structured and produced? Artists working across traditional and contemporary mediums, from simple electronic creations to sophisticated video installations, will demonstrate how artists imagine the potential of a future world.

### Artificial worlds

Are we becoming artificial? Virtual reality, theme parks and computer games can restructure our thought processes and environments. How do artists implement such tools as animation and film in order to negotiate and construct artificial worlds, and what kinds of meanings can be created from such artificial settings and virtual imaginings? In this section of the exhibition artist's work with clay and stop animation to create intriguing, magical and humorous narratives that draw us into other worlds.

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## Artists

**Ah Xian** (China/Australia)  
**Drew Berry** (USA/Australia)  
**Julie Blyfield** (Australia)  
**Chen Zhen** (China/France)  
**Justine Cooper** (Australia/USA)  
**James Cunningham** (New Zealand/USA)  
**Heri Dono** (Indonesia)  
**Simryn Gill** (Malaysia/Australia)  
**Robert Gligorov** (Macedonia/Italy)  
**Guan Wei** (China/Australia)  
**Co Hoedeman** (Netherlands/Canada)  
**Rosemary Laing** (Australia)  
**Lee Bul** (South Korea)  
**Sally Marsland** (Australia)  
**eX de Medici** (Australia)  
**Leo Melpi** (Australia)  
**Kozo Miyoshi** (Japan)  
**Susan Norrie** (Australia)  
**Patricia Piccinini** (Australia)  
**Lisa Reihana** (New Zealand)  
**Lisa Roet** (Australia/ Belgium)  
**Maurice Sendak** (USA)  
**Stelarc** (Australia/Japan)  
**David Stephenson** (Australia)  
**Jana Sterbak** (Czechoslovakia/Canada)  
**Jan Svankmajer** (Czechoslovakia)  
**John Tonkin** (Australia)  
**Catherine Truman** (Australia)  
**Wang Zhiyuan** (China/Australia)



**Jana Sterbak** Czechoslovakia/Canada b. 1955 *From here to there* 2003  
 Video installation 6 video projectors, colour, sound Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund Collection: Queensland Art Gallery

## Selected artist profiles

### **Jana Sterbak** **Czechoslovakia/Canada b.1955**

Sterbak's work encompasses sculpture, photographs, performance, video and installation and is focused on exploring the realms of desire, constraint, the body, and technology.

*From here to there* 2003 was filmed by a Jack Russell terrier called Stanley, who was fitted with the latest in lightweight medical camera equipment. It is Stanley's curious, restless point of view that is multiplied and reconfigured across six contiguous video projections. As this 'cyborg' dog capers across the snow and through the brush on the banks of the St. Lawrence River in Montreal, the camera blurs the boundaries between human and animal, nature and technology. The installation is not only an intriguing, giddy and humorous lesson in canine perception it is also a panoramic landscape, represented in time and movement. The sound accompanying the installation combines Stanley's rustles, scratching and vocalisations, including a section of nervous barking at a porcupine, with the 1955 recordings by Glenn Gould of J.S. Bach's 'Goldberg Variations' — which reflect and magnify the dog's perpetual motion in the imagery.

After emigrating from Czechoslovakia to Canada in 1968, Jana Sterbak attended the Vancouver School of Art (1973–74) and the University of British Columbia (1974–75). In 1977 she received a Bachelor of Fine Arts from Concordia University in Montréal and subsequently lived and worked in Toronto and New York, undertaking post-graduate study at the University of Toronto. Currently, Sterbak divides her time between Montreal and Barcelona.

Her work has been shown in solo shows including at the New Museum of Contemporary Art (1990); the Museum of Modern Art, New York (1992); the Museum of Contemporary Art, Chicago (1998); the Malmö Konsthall, Sweden (2002); and the Canadian Pavilion at the Venice Biennale (2003). Her work also features in major public collections including the Musée National d'Art Moderne, Paris; the National Gallery of Canada, Ottawa; the Musée d'Art Contemporain de Montreal, Montreal; the Walker Art Centre, Minneapolis; and the National Gallery of Australia, Canberra.

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**Susan Norrie** Australia b. 1953 *Enola* 2004 edition of 6 8mins 37 secs looped DVD 10 wood/metal stools Purchased 2004 with funds from the Estate of Lawrence King through the Queensland Art Gallery Foundation Collection: Queensland Art Gallery

## **Susan Norrie**

**Sydney, Australia b. 1953**

*Enola* 2004 is a video which is projected onto a small-scale screen placed low on the gallery wall. This miniaturisation explores the idea of a small children's cinema: *Enola* is viewed seated on diminutive wooden stools designed for a children's library in Hiroshima, Japan, by renowned architect Kenzo Tange (b.1913). The city in the video is also Japanese — it's a miniature theme park featuring a variety of famous buildings and urban landscapes, improbably brought together.

The sad history to which the work alludes is revealed through its title. 'Enola Gay' was the American B-29 bomber that dropped the atom bomb on Hiroshima on 6 August 1945. Here all seems completely cheerful and the initial illusion of a complete townscape is compelling, but one soon sees the Eiffel Tower is situated near the Houses of Parliament in London, and both near hills that neither city boasts. No people are visible in the empty cityscape, though cars roll forward and tiny planes manoeuvre around an airfield.

The perfection of the city becomes sinister, uncanny and suspenseful. It is uninhabited and the shopping-mall style music accompanying the video, including the song 'It's a small world after all', underscores the message that worldly monuments are doomed to fall. Thus, the tiny world presented in Norrie's video must be doomed, and it stands in for present-day cities in which its audiences live.

Part children's movie, part horror film, *Enola* mines the history of cinema, and more generally of illusion, to present a vision of the past and the present that looks into the future.

Susan Norrie studied at East Sydney Technical College and undertook further study in painting at the Victorian College of Arts from 1973–1976. In 1987 she was the first artist to win the prestigious Moët & Chandon Award and since that time proved to be one of Australia's most enduring and celebrated contemporary artists. Norrie has exhibited in numerous solo and group exhibitions both in Australia and internationally, most recently in the 2004 Biennale of Sydney where *Enola* 2004, the work featured in 'The Nature Machine', was shown to critical acclaim.

Norrie's recent screen-based work, often complex interwoven sets of images has been principally concerned with the social and political implications of global environmental catastrophes.

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**Patricia Piccinini** Australia b.1965 *Psychotourism* (from 'The Mutant Genome Project' series) 1996 Type C photograph (Digiprint) on paper ed. of 6 127 x 275.5cm 120.7 x 258.6cm (comp.) Purchased 1998. Queensland Art Gallery Foundation Grant Collection: Queensland Art Gallery

**Patricia Piccinini**

**Melbourne, Australia b.1965**

Piccinini's digital photograph, *Psychotourism* (from 'The Mutant Genome Project' series) 1996 explores contemporary society's fascination with the achievement of biological perfection within consumer culture. Modern preoccupations are embodied by the LUMP (Lifeform with Unevolved Mutant Properties) or fictitious 'designer babies' which are the result of collaboration between an advertising agency and engineers. LUMPs are intelligent and long-lived; they are resistant to disease but require nurturing; they are cute but repulsive. The image depicts a maternal figure in a barren landscape. The female is archetypal in her beauty. The computer-simulated landscape could depict any number of scenes — an imagined place from the beginning of the world or a Hollywood science fiction film set. The progress and ethics of science are debated here. What is normal? Has the future already arrived?

Patricia Piccinini was born in Freetown, Sierra Leone, and arrived in Australia in 1972. After studying Italian at the University of Florence and Economic History at the Australian National University and the University of Sydney, Piccinini completed a Bachelor of Fine Arts (Painting) at the Victorian College of the Arts, Melbourne. She continues to exhibit widely in group exhibitions in Australia and internationally, and has received numerous awards, including the Australia Council Tokyo artist-in-residence studio (1998), and an Australia Council New Media Arts Fellowship (2000). In 2003 she was chosen to represent Australia at the 2003 Venice Biennale and her work is held in numerous public collections including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, University of Melbourne and Monash University.

Since the 1990s Piccinini has established a strong reputation as an artist with a firm grasp on topical social issues, especially those concerned with bio-engineering and human reproduction. Employing a wide range of materials and methods, she often works with specialist collaborators from various fields of modern manufacture.

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**Rosemary Laing** Australia b.1959 *groundspeed (Red Piazza) #2* 2001 Type C photograph on paper mounted on Perspex ed. 2/15 124 x 219cm (sight); 128 x 222cm (framed) 111 x 206cm (comp.) Purchased 2002. Queensland Art Gallery Foundation Collection: Queensland Art Gallery

## Rosemary Laing

**Queensland/New South Wales, Australia b.1959**

Australian photographer and film-maker Rosemary Laing initially trained in art. The computer-generated print on vinyl titled *brownwork #3* 1996 is based on one of the original Hubble Telescope series of images which featured the edge of the visible universe and enabled scientists to estimate the age and size of the cosmos. It celebrates and also exposes scientific assumptions, making clear that our knowledge of the natural world and the universe is always determined by the capacities and limitations of our tools.

Laing's other works featured in 'The Nature Machine' titled *groundspeed (Red Piazza) #2* 2001 and *groundspeed (Rose Petal) #15* 2001, are surreal scenes in which the artist has transformed the rainforest floor of Morton National Park in south-east New South Wales with a decorative, domestic carpet. The work is a comment on the complicated contemporary relationship between nature and culture.

After receiving post-graduate qualifications from Sydney College of the Arts, University of Sydney, in 1991, Laing began part-time lecturing at the College of Fine Arts (University of New South Wales) and in 1996 secured an MA of Fine Arts from the University of New South Wales. Laing has exhibited widely in Australia, Europe, Asia and the United States since 1978, initially as a painter, but since the mid 1980s in photography, video and installation. She is considered one of Australia's leading artists working in photo-media and is represented in numerous public and private collections throughout Australia, in Europe and the United States. Undertaking many residences both here and abroad, Laing currently lives in Sydney and works as a lecturer in photo-media at the College of Fine Arts.

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**Lisa Roet** Australia/ Belgium b. 1967 *The shadow* 2001-2003 Hi-8, Black and white film, 4min, 7 sec Looped over 2 hr DVD Courtesy: Lisa Roet and Karen Woodbury Gallery

## **Lisa Roet**

**Melbourne, Australia b.1967**

*Pri-Mates*, Roet's research-based, visual arts project into primate behaviour, began ten years ago and has included collaborations and residencies at major international primate research institutes and zoos, and personal research into apes in the wild. This project focuses on the relationship between humans and their primate relatives with the resultant art works being in the form of drawings, computer generated photography, sculpture, video and sound installation. It has been exhibited extensively within Australia and internationally.

Roet's film *Ape and the Bunnymen* 1998 is based on an experiment the artist observed during a residency at the Ape Language Research Centre at Georgia State University, where chimpanzees are taught to communicate with humans through a symbol system. In Roet's recreation of the experiment, the Bunnymen is exaggerated as a nightmare figure in the imagination of an incarcerated chimpanzee. Roet's work engages critically with the Western-scientific discipline of primatology and, more broadly, with the frequent depiction of the ape within Western popular culture, as the interspecies between animal and human realms, and between innate nature and civilised society.

Roet's other film work in 'The Nature Machine', *The shadow* 2001-03, engages with the legend of the 'Ape Man' who supposedly lives in the tropical forests of Borneo. It was filmed on the Kinabatangan River while the artist observed the work of an orang-outang science research team. This piece references local myths of a man who disgraced himself in his village and fled to the forest in shame, where he took on the form of an orang-outang and roamed eternally alone. Additional footage of a figure in a gorilla suit was shot near the artist's home in Victoria, in an area notorious with the Indigenous community for harbouring yowie-type spirits.

Lisa Roet has a Bachelor of Fine Arts from Royal Melbourne Institute of Technology (RMIT) and is an award-winning visual artist working in photography, drawing, multimedia and sculpture. In 2003 Roet received the prestigious National Sculpture Prize and was a finalist in the Helen Lempriere National Sculpture Award in 2004. Roet lives and works between Melbourne (Australia) and Brussels (Belgium).

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**Drew Berry** *Body Code* 2003 3D computer animation displayed as single-channel DVD projection; stereo audio 8:34 mins; colour Sound design: Franc Tétaz  
Collection of the Australian Centre for the Moving Image Courtesy: Walter and Eliza Hall Institute of Medical Research (WEHI) and the artist

**Drew Berry**  
**New York, USA b.1970**

Focusing primarily on visualisations of cells, DNA and proteins, Berry's work has enabled a large audience to understand the microscopic workings of the human body while illuminating the mysterious landscape of the body at cellular level.

*Body code* 2003 presents the hidden landscape of the body as never seen before. DNA, proteins and other bio-molecular cells come alive. The work presents an exhilarating magnification of life at its most basic, providing the viewer with a sense of wonder that this seemingly autonomous landscape exists inside our very own bodies.

Berry creates these images through animating the latest scientific data — such as that obtained through X-ray crystallography. His aim is to demystify science as a specialist language, his brilliantly coloured and textual animations providing the general public with an opportunity to understand the unique world of biomedical science.

Born in New York, Drew Berry relocated to Australia where he gained a Bachelor of Science at the University of Melbourne. He went on to receive a Master of Science for his work in studying human cells using time-lapse microscopy. Living and working in Melbourne, Berry is a 3D digital animator who creates complex biomedical visualisations for the Walter and Eliza Hall Institute (WEHI), Australia's flagship centre for medical research. The innovative and elegant approach to 3D biomedical animation he has engaged with while working at WEHI has seen his practice transcend the boundaries of medical research.

Berry's animations secured a BAFTA in 2003 and have been exhibited at the Centre Pompidou, Paris; the National Museum of Australia; and, most recently, as part of SIGGRAPH 2003 in San Diego, USA. His animations have also been included in numerous documentaries for US networks Channel 4, PBS and ABC.

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**Wang Zhiyuan** China/Australia b.1958 *Fragments 2000* Synthetic polymer paint on MDF board 40 components ranging from 31.1 x 37 x 0.5cm to 63.5 x 57 x 0.5cm; 600 x 600cm (installed, variable) Purchased 2002. Queensland Art Gallery Foundation Grant Collection: Queensland Art Gallery

### Wang Zhiyuan

Tianjin, China b.1958

The central idea behind Wang Zhiyuan's artistic practice is a belief that all life forces, invisible and visible, are interconnected. The idea that nothing exists without being dependant on another is fundamental to the principles of Taoism, an ancient Chinese spiritual way of life. In Taoism, everything is made up of qi, a hidden source of energy. Wang's experience as an exile from China after the traumatic events of Tiananmen Square in 1989 was one of loneliness and alienation. *Fragments 2000*, a visual vocabulary of luminescent clouds, butterflies, string and underwear, represents the artist's attempt to re-craft a familiar world.

Wang Zhiyuan is a Chinese artist who has lived and worked in Australia since 1989. He completed his undergraduate degree in print media at the Central Academy of Fine Arts in Beijing (1980–84). In the six years preceding the tumultuous incident of 1989 in Tiananmen Square, Wang Zhiyuan held several exhibitions in China and Japan before migrating to Australia. His work has been included exhibit in numerous exhibitions including 'Glacier' at RMIT Gallery, Melbourne in 2001 and 'In and Out, Contemporary Chinese Art from China and Australia', which toured throughout Australia and then to Singapore, and to Shenzhen and Beijing in China from 1997 to 2000. His work has featured in numerous exhibitions including a group exhibition mounted by the National Gallery of Australia in 2000 to augment the 'Inside Out: New Chinese Art' exhibition organised by the Asia Society, New York, which toured to Canberra.

Internationally, Wang Zhiyuan has exhibited at 'Marching into the future', China National Museum of Fine Arts, Beijing, 1987; 'Chinese Large-Scale Oil Painting', China National Art Gallery, Beijing, 1988; 'Exhibition of Chinese painting', Art Gallery of Tokyo, Japan, 1988 and 'Exhibition of painting by Wang Zhiyuan', China National Museum of Fine Arts, Beijing, 1989. In 1985 he exhibited work in 'Fine Art from China' at the British Museum, London.

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**Lisa Reihana** Aotearoa New Zealand b.1964 *A Maori dragon story* 1995 DVD: 15:00 minutes, colour, sound ed. 1/20 Purchased 2002 Collection: Queensland Art Gallery

## **Lisa Reihana**

### **Aotearoa, New Zealand b.1964**

Lisa Reihana is an established Maori artist who has played a pioneering role in the development of film and multimedia art in Aotearoa New Zealand. With tribal affiliations to Ngaa Puhi, Ngati Hine and Ngai Tu, Reihana engages and presents Maori culture in a powerful and contemporary manner. Her multimedia works use contemporary soundtracks that blend rhythm with filmic collages of cultural icons and contemporary expressions.

The series of colour cibachrome photographs titled *Digital Marae* 2001 draw on customary practice and contemporary experience. The images, featuring ancestral figures which evoke the structure of a marae (meeting place), focus on stories filled with the timeless emotions of love, fury, greed and the strength of familial ties. Usually these ancestral figures would be carved from wood and in most cases they would also be pictured as male. In *Digital Marae*, Reihana has challenged traditional practice by representing these ancestral figures as women, illustrating the strong matriarchal presence in Maori oral history.

In *A Maori dragon story* 1995, Reihana continues her interest in Maori customary lore. Using the moving-image technique of clay-mation, she builds a story from Waitaha oral history in the South Island of New Zealand. This work focuses on the tale of Hine Ao who travels across the ocean with her father, Te Ake. Their journey features an encounter with Chief Turakipo, whose shell eyes spin with desire for Hine Ao. When Hine Ao recoils from the touch of the Chief he curses death on her and what follows is a dramatic tale of revenge, powerfully evoked by the haunting sounds of the Maori nose flute.

Reihana has exhibited internationally in both solo and group shows, including 'APT 2002: The Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane 2002'; 'Te Ao Tawhito/Te Ao Hou', the Art Museum of Missoula, Montana, USA, 2001; '12th Biennale of Sydney', Sydney, 2000; 'The Second Asia-Pacific Triennial of Contemporary Art', Queensland Art Gallery, Brisbane, 1996. Reihana has also held solo exhibitions at the Archill Gallery, Moving Image Centre in Auckland, New Zealand, in 1999, and at The Performance Space in Sydney in 1998.

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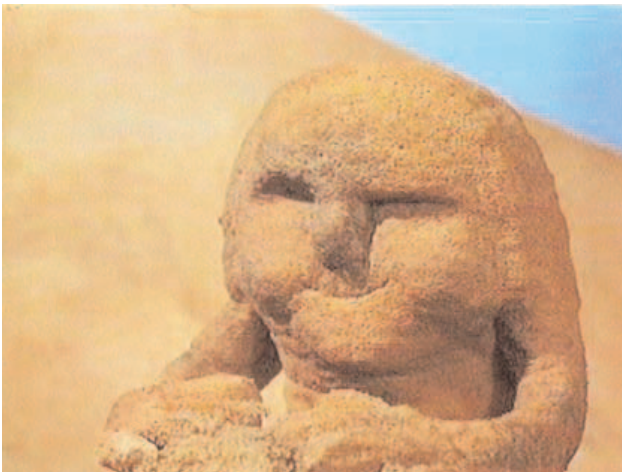
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**Co Hoedeman** Holland b.1940 *The sand castle* 1977 16mm, 13:12 minutes, colour, sound Purchased 2004. The Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund Collection: Queensland Art Gallery

**Co Hoedeman**  
**Holland, b.1940**

Since moving to Canada at 25, Co Hoedeman has worked with the National Film Board in Montreal for over 30 years as a director and animator.

His whimsical, imaginative work is acclaimed around the world, and in 1978 he won an Oscar for the animated short film *The sand castle* 1977 — an amusing fable peopled with bizarre little creatures created from foam rubber and sand.

Hoedeman's animations are constructed from materials and textures associated with childhood play across cultures and generations. Unlike other notable puppet animators, whose creations have come to be recognised by a continuity of characters, the Montreal-based Hoedeman works more as a modernist sculptor investigating various materials and their ability to portray particular myths and stories. With the exception of his highly successful *Ludovic* series starring a teddy bear, each of his 18 fictional animations feature original characters and motifs and have won multiple awards at international art, film and animation festivals and events.

*The sand castle* 1977 features an array of odd creatures including a starfish, a legless lizard and a miniature three-footed giraffe-type beast, which emerge out of a landscape of sand. Their sand-composed bodies in turn form castles, roads, and other creatures. As the animation concludes the playful group of amorphous beings disappear back into the earth, without leaving a trace of their presence.

Fanciful and mischievous characters feature in many of Hoedeman's works, and their presence brings spontaneous life to constructed situations, transforming their environments in the process. *The garden of Ecos* 1997 plays out the tragic, disruptive consequences of conflict within a balanced ecological community of organisms.

Hoedeman's ecological ethics pay tribute to the inevitability of creation and destruction while celebrating the gentle power of individual creative acts in overcoming the everydayness of adult realities and circumstances. They are a treat for adults and children alike.

**Co Hoedeman's screenings and workshops**

**Screening and lecture: 'Animation with a difference'**  
**7.00pm Friday 3 December**

This is a special opportunity for animators, film-makers and film buffs to hear Co Hoedeman speak about the art and techniques of his animations. Excerpts from his films will also be screened. Lecture Theatre.

Bookings required and spaces are limited.  
Telephone (07) 3840 7255 during office hours.

**Children's animation workshops**  
**10.00am – 12.15pm Saturday 4 & Sunday 5 December**

Children will work with artist Co Hoedeman to create their own animated work.  
Suitable for children 8–12 years. Bookings required and spaces are limited.  
Telephone (07) 3840 7255 during office hours.

**Children's screening**  
**2.00pm Sunday 5 December**

Children will be treated to a special screening of some of Co Hoedeman's vibrant and enchanting films, including *The sand castle*, *Tchou-Tchou*, *Ludovic*, *A crocodile in my garden* and *Marianne's theatre*. Suitable for all ages. Lecture Theatre.  
No bookings necessary but seats are limited.

**Street address**

Melbourne Street  
South Brisbane  
Queensland  
Australia

**Postal address**

PO Box 3686  
South Brisbane  
Queensland 4101  
Australia

**Phone**

+ 61 (0)7 3840 7303

**Fax**

+ 61 (0)7 3844 8865

**Opening hours**

Monday to Friday 10.00am – 5.00pm  
Saturday and Sunday 9.00am – 5.00pm





Children and families at the 'Lost and Found' Holiday Program in January 2004.

## 'The Nature Machine' Summer Festival

15–23 January 2005, 10.30am – 2.30pm

Over the summer holidays the Gallery comes alive with young viewers and their families enjoying the art, interactive activities, performances and workshops.

In 2005 the Gallery will present 'The Nature Machine' Summer Festival from January 15–23 with activities happening from 10.30am to 2.30pm daily. The Festival will bring another dimension to 'The Nature Machine' exhibition, with many opportunities for young viewers to engage with the exhibition's key themes and ideas.

Over nine days families will enjoy free workshops, activities, talks and performances by local artists and national and international artists in the exhibition (see details below). Highlights include the 'Artificial worlds' space, Canine-cam, 'The Nature Machine' Quiz, the Surfing Scientist, and Conan the Bubbleman.

This Summer Festival follows on the success of the Gallery's 'Lost and Found' Holiday Program (19–25 January 2004), and Kids' APT Summer Spectacular (11–25 January 2003), which attracted more than 50,000 people in 15 days.

### SPECIAL FEATURES

#### 'Canine cam'

'Canine cam' is an activity where children can discover if the family dog is an aspiring film-maker. Inspired by the video installation of Canadian artist Jana Sterbak titled *From here to there* 2003, which features footage shot entirely by the artist's Jack Russell terrier, children will fit their dog with a harness, with a small camera attached, and film a dog's-eye view of the world! Children will capture the family pet's journey around the grounds outside the Gallery and then take away a DVD. Bookings required. Families can also enjoy a 'puppaccino' at the pet café.

#### 'The Nature Machine' Quiz Show

'The Nature Machine' Quiz Show offers the best bits of every game show kids have seen on TV all rolled into one. It will challenge the imaginations of young contestants and inspire them to answer some serious and not-so-serious questions about art, nature and technology.

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Tubby and Little Tub



Born in a Taxi

## ARTIST TALKS AND WORKSHOPS

Collaborating with artists to develop and present innovative programs for kids is an important part of the Gallery's educational programming. At 'The Nature Machine' Summer Festival, kids can listen to exhibiting artists eX de Medici, Lisa Roet and Guan Wei talk about their work and then put some of the artists' ideas into practice in creative workshops. Three local artists — Beata Batorowicz, Douglas Watkin and Kim Demuth — will also present workshops throughout the festival.

## PERFORMANCES AND DEMONSTRATIONS

### Tubby the robot

Tubby is a gleaming, retro-futuristic robot who will roam with Little Tub, his remote-controlled robot baby, around 'The Nature Machine' Summer Festival. Drawing upon clowning traditions and physical theatre, the walking, talking Tubby and Little Tub are guaranteed to charm.

### Surfing Scientist

Direct from ABC Online's 'The Lab', the Surfing Scientist will present a range of his best science tricks and experiments. Children will see metal shrink, marvel at the strength of a plastic straw and learn how to suspend a ball in mid air. These fun experiments and others will reveal the invisible powers of science that rule the world we live in.

### Born in a Taxi

As the company-in-residence at Theatreworks, Melbourne, Born in a Taxi are renowned for their absurdly comic, imaginative and unpredictable performances that combine dance, theatre, mime, clowning and improvisation. The 'Underbodies' will perform at the festival with a lively performance which reveals the inner workings of the body.

### Conan the Bubbleman

Using principles from chemistry, physics and mathematics, Conan the Bubbleman will create awe-inspiring, smoke-filled and vividly coloured bubbles. There's even a rumour Conan will create a bubble so big a person can fit inside it!

### The Inventors

Told through enchanting mime, performers Jonathon Oxlade and Neridah Waters will present the story of a number of inventors working alone on their creations, only to find that to make them work they need to turn to each other for help.

### Indigenous technologies

Children can meet an elder from the local Indigenous community and hear about traditional methods that Indigenous people use for hunting and gathering foods.

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## Interviews

Oscar winning animator Co Hoedeman, the Queensland Art Gallery's Director, Doug Hall and a range of curatorial staff are available for interview.

For additional information, interviews or images please contact:  
Amelia Gundelach, A/Head of Marketing and Communications,  
Queensland Art Gallery ph: (07) 3840 7162 or 0404 994 985  
email: [amelia.gundelach@qag.qld.gov.au](mailto:amelia.gundelach@qag.qld.gov.au)

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