

Arts in Asia
UNESCO Observatory
Multi Disciplinary
Journal in the
Arts

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'Arts in Asia'
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UNESCO Observatory Multi-Disciplinary Journal in the Arts

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ABOUT THE E-JOURNAL

The UNESCO Observatory refereed e-journal is based within the Graduate School of Education at The University of Melbourne, Australia. The journal promotes multi-disciplinary research in the Arts and Education and arose out of a recognised need for knowledge sharing in the field. The publication of diverse arts and cultural experiences within a multi-disciplinary context informs the development of future initiatives in this expanding field. There are many instances where the arts work successfully in collaboration with formerly non-traditional partners such as the sciences and health care, and this peer-reviewed journal aims to publish examples of excellence.

Valuable contributions from international researchers are providing evidence of the impact of the arts on individuals, groups and organisations across all sectors of society. The UNESCO Observatory refereed e-journal is a clearing house of research which can be used to support advocacy processes; to improve practice; influence policy making, and benefit the integration of the arts in formal and non-formal educational systems across communities, regions and countries.

Editorial

Shalini Ganendra

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Director, SGFA

Guest Editor

INTRODUCTION

The ‘Contemporary’ embraces the dynamic of the current. Thus, contemporary thought should also ideally encourage multidisciplinary curiosity, encounter and engagement. This multidisciplinary dynamic, fuelled by creativity, is the platform for the Vision Culture Lecture program (‘VC Lectures’), launched in 2010 by Shalini Ganendra Fine Art (‘SGFA’), in Malaysia, with the endorsement of the UNESCO Observatory. Over this short and enriching period, the VC Lectures have developed an informing presence in the region, fostering meaningful global discourse and cultural encounter, to inform the Contemporary.

SGFA is a pioneering cultural organization, embracing an eclectic and quality sensibility for collecting, consideration, capacity building and place making. We value new visuals - whether for materiality, concept or culture - and multidisciplinary processes in their creation. In addition to the VC Lectures and exhibition program, SGFA has: an artist residency program (the ‘Vision Culture Art Residency’); an arts management residency for university students (the ‘Exploring East Residency’); and the PavilionNOW project which celebrates local architects, contemporary design and materiality. Through these programs and a growing interest in emerging regions, we delight in the increasing international engagement with our represented areas of South East Asia and Sri Lanka.

Over twenty three speakers have participated in the VC Lectures since their inception, each invited because of eminent reputations and notable contributions within respective fields. The lecture module involves free public talks at the SGFA's award winning green space (designed by Ken Yeang), Gallery Residence, with external lectures often hosted by other local institutions and organized by SGFA. Participating curators generally conduct portfolio reviews with local artists, learning more about regional geopolitics and art practices. Strong press coverage enables outreach beyond the urban populace, as does active social and digital media. Speakers stay at the Gallery Residence and enjoy vernacular space that embraces natural ventilation and cooling systems, elegant aesthetic and greening philosophies. The VC Lecture program is as much about cross-cultural and multi-disciplinary encounters as it is about content – all defining platforms for SGFA's exhibition programming as well.

The eleven luminaries published in this peer-reviewed UNESCO Observatory journal were selected for a variety of reasons including expertise. They are: Sir Roy Calne (award winning surgeon and artist, UK); Christopher Phillips (Curator, International Center of Photography, NYC); Anoma Pieris (Associate Professor at the Department of Architecture, University of Melbourne); Susan Cochrane (curator and authority on Pacific Art); Volker Albus (Professor of Product Design at the University of Arts and Design Karlsruhe, Germany); Michiko Kasahara (Chief Curator at the Tokyo Metropolitan Museum of Photography, Japan); Matt Golden (Artist/Curator); Gregory Burgess (Architect, Order of Australia); Beth Citron (Curator, Rubin Museum NYC); Oscar Ho (curator and academic, HK); and Brian Robinson (Torres Island artist and curator, Australia).

Sir Roy Calne speaks of personal experiences using art to nurture empathy in his medical practice and his own passion for creating. Christopher Phillips, the pioneering curator credited with introducing Chinese contemporary photography to the United

States, writes about an important exhibition that he curated at the International Center of Photography. Anoma Pieris considers the impact of modernism on architecture in South Asia, and analyses supportive political and social ideologies, while Gregory Burgess tackles the place of architecture in creating a sense of individual and community belonging. Volker Albus, playfully but seriously asks us to consider the role of designers as technical and social mediators. Michiko Kasahara adeptly reviews challenges faced by successful contemporary Japanese photographers in addressing and reflecting Japanese culture, real and perceived. Susan Cochrane explores cultural ownership of Pacific Art through the use of terminology and context. Brian Robinson writes about his personal cultural narrative as a Torres Island artist. Beth Citron shares insights on Francesco Clemente's acclaimed *'Inspired by India'* exhibition which opened at the Rubin Museum in 2014. Oscar Ho speaks to the challenges of curatorship and requirements to sharpen its impact and discipline. Matt Golden shares the visual journey of his art alter-ego, Juan Carlos, with special focus on experiences in Malaysia. We bring to you a wonderful mix of multi-disciplinary and cultural discussions that show the exhilarating impact of this program.

The Vision Culture Program enters its sixth year and we look forward to its continuing impact as a pivotal program to foster meaningful global discourse. We have forged strong friendships and benefitted from cross cultural discovery thereby building platforms for more informed understanding and appreciation of our world.

Many thanks to Lindy Joubert, Editor-in-Chief of the UNESCO Observatory journal, and her marvelous team, for supporting this project from its inception; to SGFA's Exploring East Residents who assisted with editing these texts and most importantly, the amazing Vision Culture Lecture participants who have fostered knowledge, encounter and consequently, the Contemporary.

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In late 2015 The UNESCO Observatory Multi-disciplinary Journal in the Arts will be introducing sponsorship opportunities for values-aligned companies and organisations who wish to support the Journal.

The UNESCO Journal has a reputation for excellence in research in the Arts, Health, and Education. We are proud of our wide and engaged audiences in Australia and globally.

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“He Who Eats The Durian Smells Of Durian” Artist Matt Golden Chronicles A Fictional Musician’s Reverential Rite Of Passage

AUTHOR **Matt Golden**

BIOGRAPHY Matt Golden (born 1974, Salisbury, England) is a British artist living in London. He studied sculpture at The Royal College of Art from 2003-2005. Golden went on to win the prestigious Vordemberge-Gildewart Award in 2006 and the inaugural Yoma Sasburg Award for sculpture in 2011. He has undertaken numerous international residencies and has exhibited widely in the UK and internationally. Group shows include: Musée Jeu de Paume, Paris; Museum Wiesbaden; Kunstverein Wiesbaden; Maison d’Art Bernard Anthonioz, Paris; Annely Juda Fine Art, London; Nijo-jo, Kyoto. Solo shows include: Limoncello Gallery, London; Bischoff Weiss, London; Shalini Ganendra Fine Art, Kuala Lumpur and Kyoto Zokei University. In 2008 Golden set up The Russian Club Gallery in London. He has also curated exhibitions and projects for Annely Juda Fine Art, London; Mead Gallery, Warwick University; La Triennale di Milano; and Rollacoaster Magazine.



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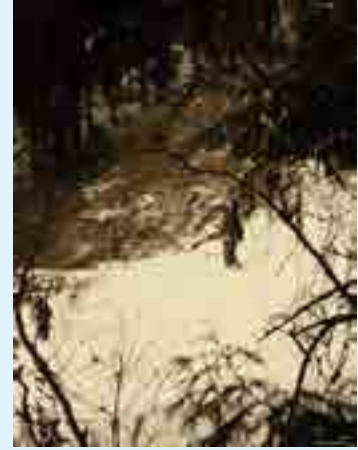
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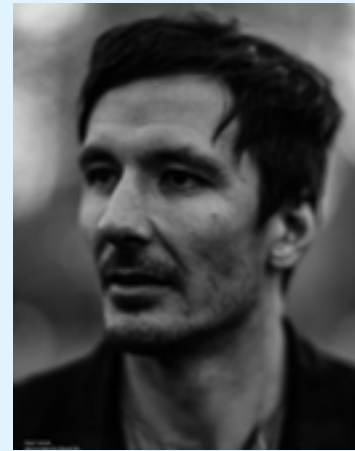
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Seen through the photographer's lens, like stills from a road-movie biopic or fashion editorial, *He Who Eats The Durian Smells Of Durian* is a fictional account of an artist's alter ego: musician *Juan Carlode*, and his travels.

Created and portrayed by British artist Matt Golden (accompanied by fellow artist Natsue Ikeda and their daughter, Nanaho), Juan Carlode's search for new cultural, transcendental and human experiences spins fact into fiction as he repeatedly immerses himself in unfamiliar territory. Through anachronistic practices in often remote parts of the world, the musician searches for instances of cultural communiqué as he attempts to remedy feelings of disconnect in a modern world.

Juan Carlode's chronicles, which include the drug-induced spiritual 'healing' of an old and sick lady in rural Malaysia; journeying with Native American and First Nation tribes along the Fraser and Nicola rivers in British Columbia; walking the path from which the Haiku poet Issa drew inspiration, have been serialised as standalone images in the leading contemporary style magazine *Wonderland*. Torn from their magazines, this collection of images form a visual novel that attempts, in part, to analyse the relationship we have with nature, our spirituality, our different cultural histories, customs, and the vernacular. The collection considers our future by questioning how much these relationships continue to be part of our lived experiences.

“He who eats the durian smells of durian” was advice offered to Golden by one of his hosts while experiencing a thousand-year-old *Main Puteri* healing ceremony deep in rural Malaysia, during the Vision Culture Program with Shalini Ganendra Fine Art. Referring to the overwhelming odour given off by the native durian fruit, this phrase took on a deeper significance the more the artist and his family travelled. Through Juan Carlode, Golden set out to balance the global accessibility of contemporary culture by constructing and presenting the musician’s media persona via his personal journey. Preferring physical and emotional engagement with the real world, Juan Carlode’s romantic identity was fashioned as a direct result of their challenging rite of passage.

The New Bononti Club, Bremen, Germany





Petaling Jaya







FIELD RECORDINGS: KYOTO

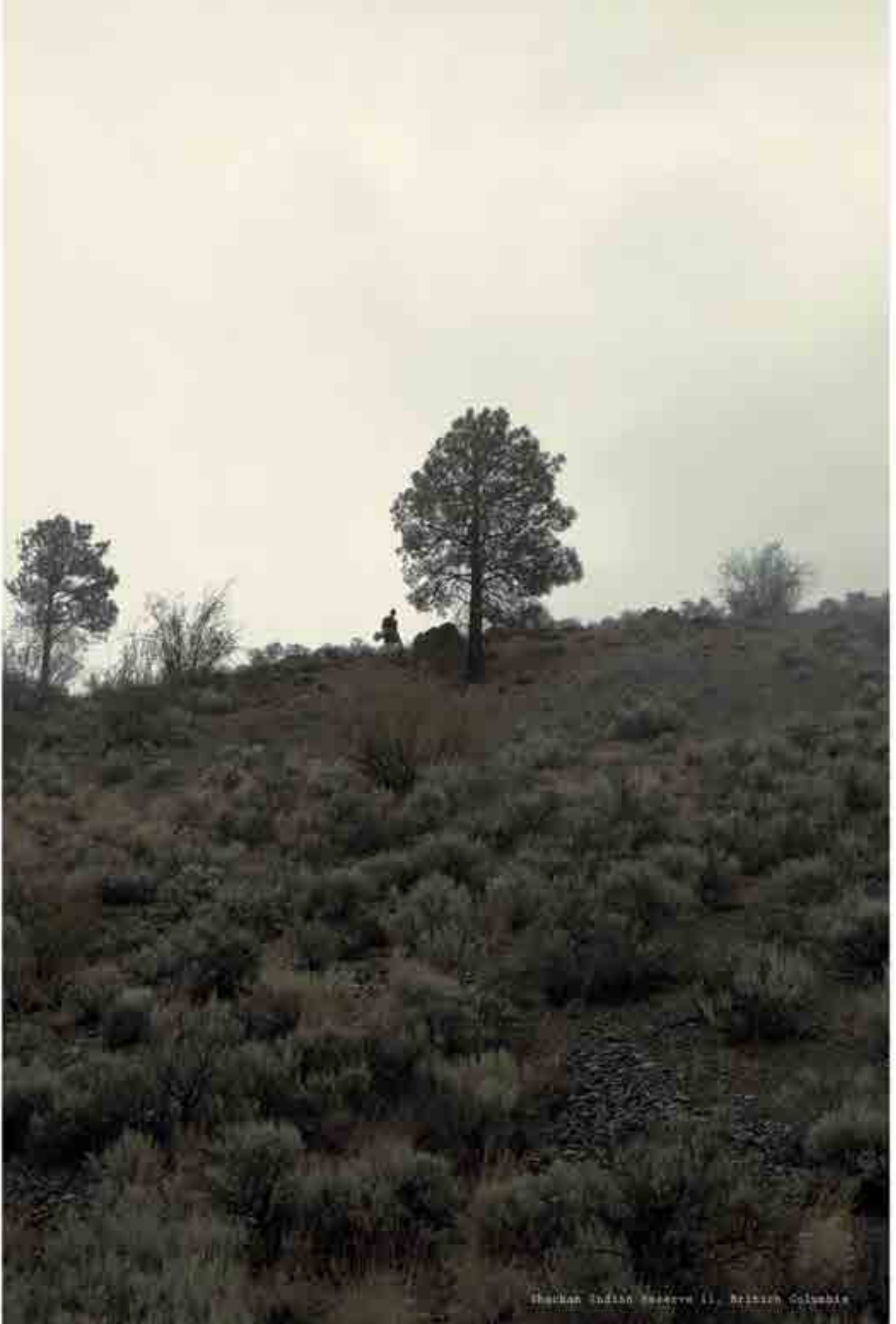


O small
Clump Mossed Tree
But slowly, slowly





Juan Carfode
photographed by Bernd Ott

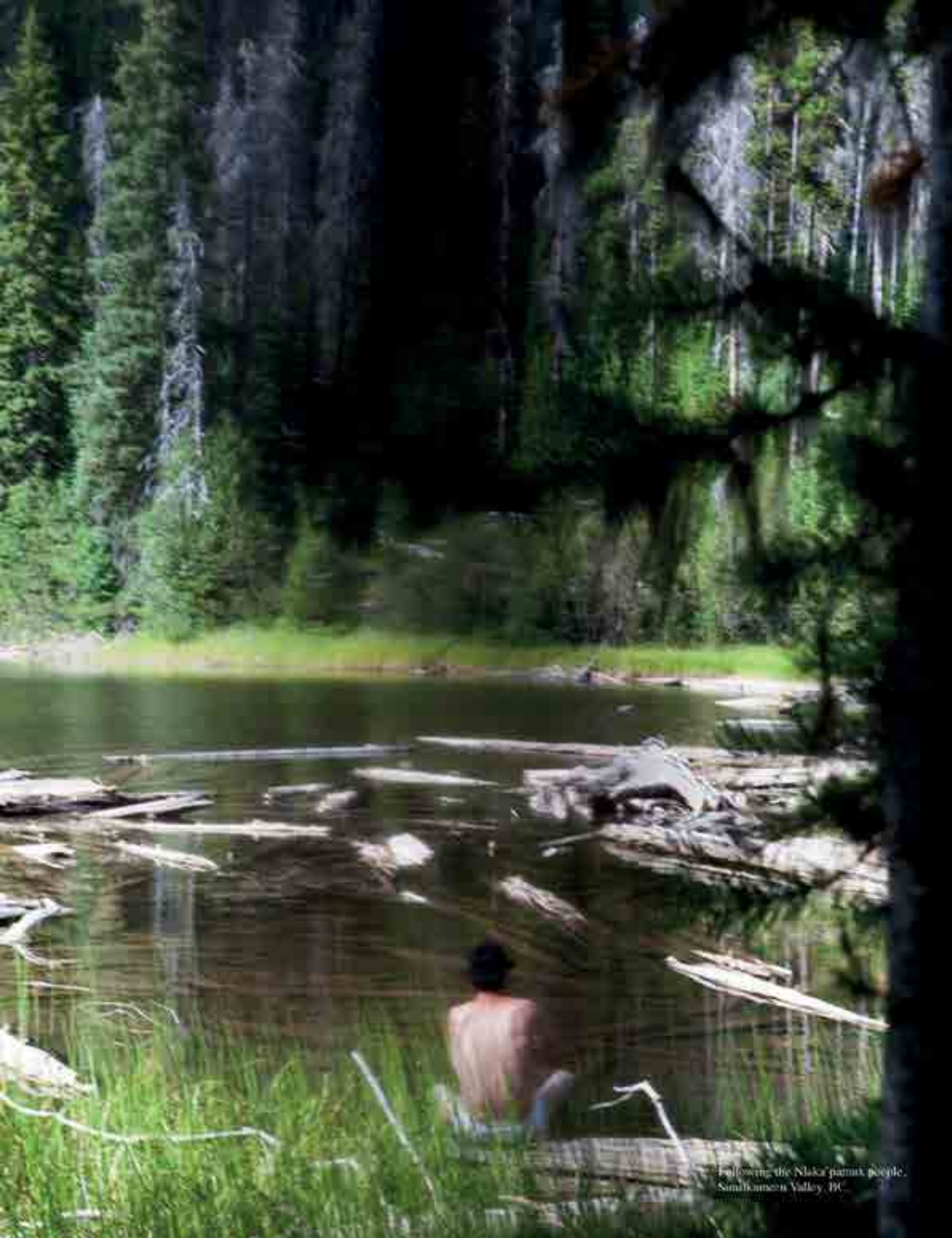


Shuskan Indian Reserve II, British Columbia



Tuckkwa'wam Village, Nlaka'pamux territory, Fraser Canyon, BC





Following the Nlaka'pamux people,
Similkameen Valley, BC