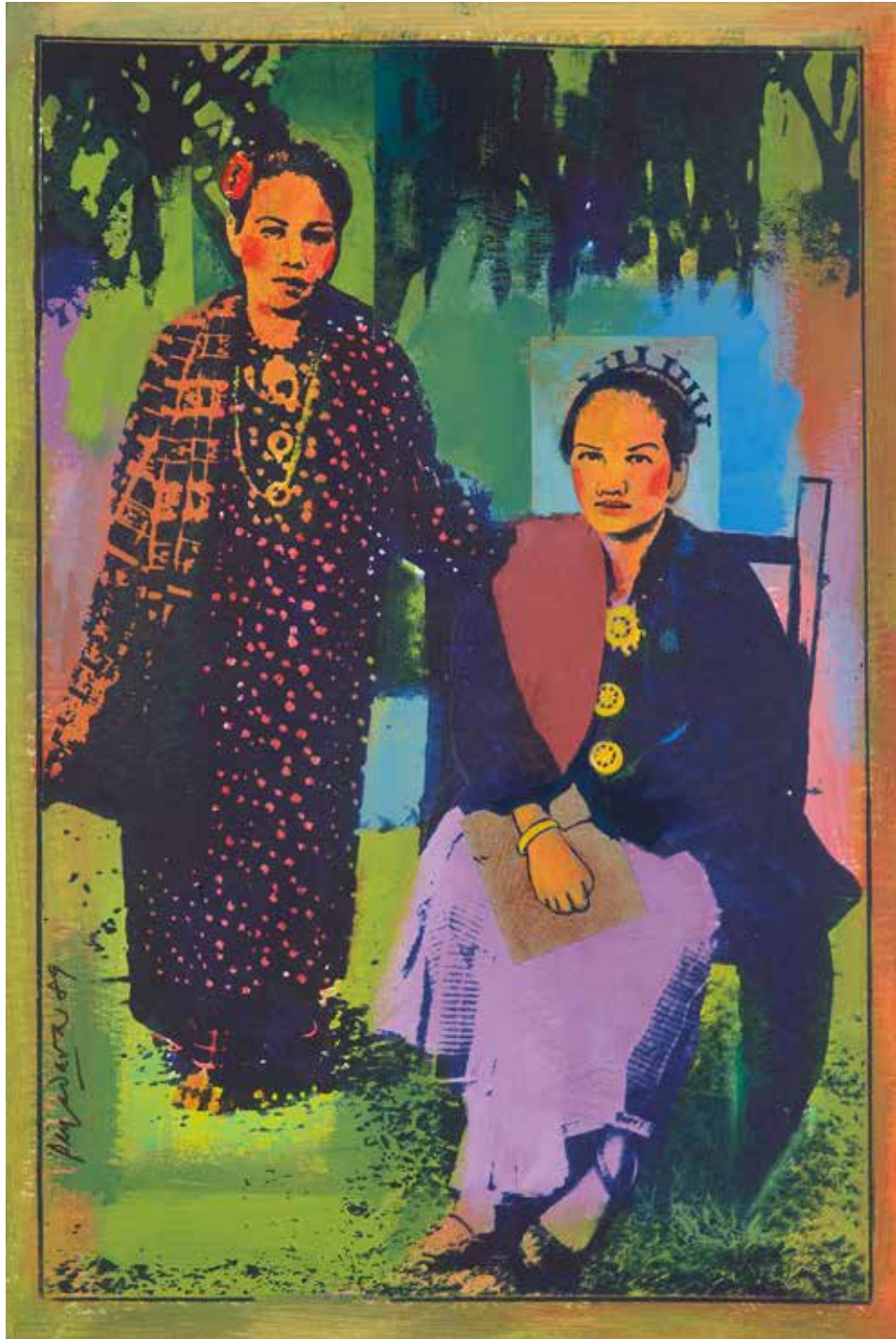


# MAKING CONNECTIONS: SOUTHEAST ASIAN ART @ ANU



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DAVID WILLIAMS AND CAROLINE TURNER

School of Art Gallery  
Research School of Humanities & the Arts  
The Australian National University



Australian  
National  
University

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Latiff Mohidin  
*Voyage [Moon walk]*, 1969, mixed media  
 Neil and Dimity Manton Collection  
 Photography: Dorian Photographics

With the establishment of the Australian National University in 1946, the study of Asian civilisations figured prominently in the University's research. This research was complemented by specialised studies in language, history and culture across the campus. In 1987, the Humanities Research Centre's annual theme *Europe and the Orient* included conferences that addressed Asian Art. The affiliation of the Canberra Schools of Art and Music with the ANU in 1989 followed by amalgamation in 1992, focussed attention on the contemporary visual art aspects of the university's relationship with Asia. That year, the Faculty of Arts Department of Art History and the Humanities Research Centre jointly supported a groundbreaking conference *Modernism and Post-Modernism in Asian Art* convened by Dr John Clark. International delegates attending included many Asian art historians and curators who were to play a key part in the curatorial success of the Queensland Art Gallery's (QAG) Asia-Pacific Triennial of Contemporary Art (APT), a series of exhibitions initiated in 1993 by then QAG Deputy Director, Dr Caroline Turner, now at the ANU.

In 1997, two exhibitions at the ANU focussed on Asian Art. At the Drill Hall Gallery in April-May, the *Asian Art at ANU* exhibition was curated by academic Robyn Maxwell working with School of Art visiting curator in residence, Hong Kong University curator Yeung Chun-Tong. The exhibition assembled art works from various University collections including the Canberra School of Art, Research Schools, the Menzies Library and private collections of past and present academic staff and research fellows, many of whom have donated art work to the University collections. In November 1997, in association with the ANU conference *Malaysia and 2020: the Dynamics of Change*, the School of Art hosted the exhibition *Place, People and Persona: Glimpses of Contemporary Art from Malaysia since the 1960s*. Those lending works to this exhibition included the School of Art, private individuals, the Malaysian Foreign Ministry through the High Commission here in Canberra and Neil and Dimity Manton.

Works from the Manton Collection form the basis of the current exhibition *Making Connections: Southeast Asian Art @ ANU*. This important collection is exhibited as a potential gift to the ANU to augment its Asian art holdings. The exhibition also includes loans from the ANU Art Collection, from scholars associated with the ANU, including Professor Kenneth M. George, Emeritus Professor Virginia Hooker and Dr Charlotte Galloway,

who have generously loaned key works, as well as works by contemporary Southeast Asian artists with a strong connection to the ANU. An archival component includes historical material and photographs related to our theme of 'Making Connections'. Also on display are several volumes of the School of Art's Artist Books which contain notes and original drawings from Southeast Asian scholars and artists who visited the School of Art. These are unique records of the many collaborations the School has had over the years with leading artists, scholars and institutions throughout Asia. These collaborations focussing on Southeast Asia are described in more detail in Professor Virginia Hooker's essay in this catalogue.

Much of the Manton Collection consists of Malaysian works of art collected while Neil Manton was serving as an Australian diplomat in Malaysia in the 1980s and where, as explained in his essay, many of the artists whose works he collected were his close personal friends. This current exhibition of these Malaysian works also coincides with the 60th anniversary of Australian diplomatic representation in Malaya/Malaysia.<sup>1</sup>

Given the current political and economic interest in the Asian region, and noting that it has been nearly 18 years since the last public display at the ANU of Asian Art in an exhibition devoted to Asian art, it seems timely to revisit the commitment ANU academics, artists, visiting scholars, friends and associates have to Asian art. During the last three decades, Neil Manton has played a very significant role in developing and building Australia-Asia cultural connections. Using his networks, he has capitalised on the availability of Department of Foreign Affairs and Trade (DFAT) Cultural Awards and Overseas Visitor programmes to support visiting delegations, artists, curators and exhibition exchange and the establishment of institutional links such as those enjoyed by the ANU, especially by the ANU School of Art. These links were extended by the Asia-Pacific Triennial at the Queensland Art Gallery in the 1990s. Both Neil Manton and I served on the National Advisory Committee for the first three Asia-Pacific Triennial exhibitions. Two significant residencies at the School of Art included Malaysian artists Redza Piyadasa in 1989 and Wong Hoy Cheong in 1992. Redza Piyadasa played an important role as an advisor and curator for Malaysian participation in the early APTs from 1993 and Wong Hoy Cheong's art was exhibited as part of the Second Asia-Pacific Triennial in 1996.

Others to visit the ANU who had connections with the APT

exhibitions were Malaysian artist Sulaiman Esa, Singapore art historian T.K. (Kanaga) Sabapathy, historians Soedarso SP and Jim Supangkat and artist Dadang Christanto, all from Indonesia, and Montien Boonma and Somporn Rodboon from Thailand. These and other artists who visited the ANU School of Art were assisted by the DFAT Cultural Awards Scheme, Media and Visitor programmes or through Asialink and the Asia-Pacific Triennial connections.<sup>2</sup>

The significance of Neil Manton's role in developing Australia-Asia cultural connections cannot be overstated. His generosity in sharing his knowledge and information with colleagues, artists and many friends has been central to the Asian art links developed by the ANU School of Art and the Queensland Art Gallery Asia-Pacific Triennial exhibitions.

The ANU is fortunate to have the comprehensive Manton Collection of contemporary Malaysian Art available on which to build the exhibition *Making Connections: Southeast Asian Art@ ANU*. Prominent Malaysian artists Redza Piyadasa, Wong Hoy Cheong and Latiff Mohidin from the Manton Collection are exhibited beside work by renowned Indonesian artist Affandi from the ANU collection and the ANU's works by Redza Piyadasa. Islamic themes are represented in works done by young Malaysian artist and scholar Safrizal Shahir, a recent PhD ANU School of Art graduate, the work of Indonesian master calligrapher Didin Sirojuddin AR and the great A.D. Pirous, both of the latter works examples from private collections generously made available by ANU academics. An Islamic textile from Aceh is included along with other Malaysian and Indonesian textiles from a private collection, a group of traditional Cambodian woven silk sampots from the Manton collection and a traditional textile from the Philippines in the ANU Collection.

Contemporary art work by Indonesian-Australian artist Dadang Christanto who has a long association with the ANU<sup>3</sup> and by Laotian-Australian artist Savanhdy Vongpoothorn, the latter on Buddhist and Hindu themes, is included together with new paintings by Myanmar artists recently collected by another ANU academic. Prints by Thai printmakers from an exchange exhibition with the ANU School of Art and the University of NSW and developed by both universities in Australia through long term links with Thai artists, Chiang Mai University and Silpakorn University illustrate the strong connections between the Australian and Thailand printmaking communities.

In association with this exhibition a scholarly colloquium on Southeast Asian art convened by Professor Virginia Hooker and Dr Caroline Turner will take place on 8 May 2015. The keynote speaker at the colloquium will be eminent Singaporean Art Historian Professor T.K Sabapathy, a long term friend of those organising the exhibition and a previous visitor to the ANU. We are honoured that he has accepted our invitation to participate in this project.

The ANU School of Art Library has complemented the exhibition with a display of catalogues and relevant documentation organised by Georgina Buckley. Also the Menzies Library has strongly supported the exhibition by including a display curated by Dr Amy Chan. We wish to convey our special thanks to the University Librarian, Roxanne Missingham, for the loan of rare books and also art works from the Menzies Library's collection of 90 original drawings by Cambodian - Australian artist Bun Heang Ung commemorating his life under the Khmer Rouge 1975-1979<sup>4</sup>.



Ramsay Ong Liang Thong  
*My Iban Grandmother*, 1988, Batik on cotton cloth  
Lyndal and John Groom Collection  
Photography: Dorian Photographics

We especially acknowledge Emeritus Professor Virginia Hooker for her invaluable intellectual and scholarly contributions to the project and Christine Clark from the National Portrait Gallery for her help, especially with the research and archival displays. Thanks also to the many ANU staff and students listed in this catalogue who have contributed their time and knowledge to this project. James Holland and the staff of the ANU School of Art Gallery have undertaken all the organisational aspects of the exhibition and designed the catalogue.

We gratefully acknowledge the support for the exhibition and colloquium provided by Dr Denise Ferris and the School of Art, ANU, Professor Paul Pickering and the Research School of Humanities and the Arts, ANU, Professor Helen Ennis and the Centre for Art History and Art Theory, ANU. Special thanks for funding support received from the ANU Foundation for the Visual Arts, the Research School of Humanities and the Arts and a Regional Institutes' Grant from the Research School of Asia & the Pacific, College of Asia & the Pacific.

The exhibition's theme has been developed by David Williams and Caroline Turner working in close collaboration with Neil Manton and Virginia Hooker. The exhibition focusses on the ANU's specialised interests in the study of Asian civilisations demonstrated by the University collection of art works and complemented by lenders to the exhibition who share enthusiasm for the work of Southeast Asian contemporary visual artists.

*Making Connections: Southeast Asian Art @ ANU* is an exhibition which we hope will make an important contribution to understanding the complexities of our region and highlights the value of the visual arts as a component of interdisciplinary university studies.

David Williams Emeritus Professor  
HRC Adjunct, Research School of  
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The Australian National University  
May 2015

## ENDNOTES

- <sup>1</sup> Australia established formal diplomatic relations with Malaya in 1955 and with Malaysia in 1957.
- <sup>2</sup> Asialink and the Asia-Pacific Triennial, both beginning in the early 1990s, were projects designed to further knowledge of contemporary Asia in Australia. On Asialink see Alison Carroll 'People and Partnership: An Australian model for international arts exchanges - The Asialink Arts Programme, 1990-2010,' in Michelle Antoinette and Caroline Turner (eds), *Contemporary Asian Art and Exhibitions: Connectivities and World-making*, Asian Studies Series monograph 6, Australian National University Press, 2014, pp.199-217.
- <sup>3</sup> Dadang Christanto has been a Visiting Artist on a number of occasions at the School of Art and at the Humanities Research Centre ANU and was included in several of the 'Art and Human Rights' exhibitions held at the ANU and beginning in 2003 (<http://hrc.anu.edu.au/events/exhibitions>). He undertook a series of performances as part of HRC conferences convened by Caroline Turner on 'Art and Human Rights' which are presented on video in this exhibition.
- <sup>4</sup> <https://anulib.anu.edu.au/using-the-library/collections/asia-pacific-digital-collections/drawings-of-bun-heang-ung/>



Budiani and students of the Academy of Fine Arts, Yogyakarta, Indonesia  
*Saraswati*, 1969, cast bronze, height 125 cm  
 Gift of the Republic of Indonesia to the Australian National University

In 1969, the Government of the Republic of Indonesia sent an almost life-size bronze statue of Saraswati, Goddess of Wisdom, as a gift to the Australian National University. Saraswati was cast in bronze by students of sculptor Budiani at the Academy of Fine Arts in Yogyakarta, Central Java.<sup>1</sup> *Saraswati* welcomes visitors to the university Chancelry, where she sits on a plinth surrounded by a small pool with water plants, thoughtfully reading and bringing a sense of calm to her surroundings. The choice of Saraswati, who is also patron of the arts, languages and science, was particularly appropriate for a university that was developing an international reputation in each of those areas.

The links between Indonesia and Australia's national university reach back to their beginnings. Indonesia declared itself a republic, independent of the Netherlands, in August 1945. This was resisted by the Netherlands and many Indonesians and four years of violent warfare followed. During debates in the United Nations, Australia actively supported the right of the new Republic to its independence. Only in August 1950 was it clear that the Republic of Indonesia was safely delivered.

In a very different atmosphere, but around the same time, three Australians (R.D. White, A. Conlon and H.G. Coombs), were discussing the need for a national research university to lead post-war reconstruction in Australia. Serious planning started in April 1945 and one year later, on 1 August 1946, the Australian Parliament formally passed the legislation to establish a national university. Among its functions was the provision of facilities for study and research into subjects of national importance to Australia.<sup>2</sup>

The operations during WWII against Japanese forces in the Pacific and what was referred to as 'Southeast Asia' involved all sections of the Australian military forces. Perhaps for the first time, many Australians became familiar with the names of places and peoples in a region to their north that was now linked in many ways with their homeland. It also became clear that Australia needed to develop its own direct links with the peoples of Southeast Asia, rather than depending on second-hand contact through Australia's traditional allies Great Britain and the United States of America. One expression of this growing sense of association with Australia's northern neighbours was the decision by the Australian Trades and Labor Council, in September 1945, to refuse to load or supply Dutch ships bound for Indonesia. This act of solidarity by

Australian workers as well as official support at the UN has not been forgotten in Indonesia and is included in their national history.

Indonesia was not the only Southeast Asian nation to struggle for independence in the final stages of WWII or soon afterwards. In 1945 Ho Chi Minh led a revolution against French domination, in 1946 the US granted independence to the Philippines, and in 1948 Burma gained independence from the UK. As well, there were armed conflicts in the region in which Australia became involved. Between 1948–1960, Malaya faced a prolonged period of Communist insurgency (the Emergency), and Laos, Cambodia, and Vietnam endured extended periods of extreme violence and social dislocation between the 1950s to the 1970s. Between 1963–1965 the Indonesian Confrontation of Malaysia (*Konfrontasi*) again saw Australian military involvement and events in Southeast Asia were featured regularly in the Australian news. The Vietnam War hit home very dramatically when young Australian men were conscripted to serve against well-trained and armed guerrilla forces. Ordinary Australians, as well the government, realised that what was happening in Southeast Asia was of direct significance to our national interest.

The new Australian National University, with a legislated function 'to provide facilities for study and research into subjects of national importance,' responded by establishing a School of Oriental Languages in 1952. By the 1970s there was a fully fledged Faculty of Oriental Studies, for many years the only one in Australia.<sup>3</sup> By the 1980s, other Australian universities competed with the ANU for students to study Southeast Asia as other excellent centres were consolidated elsewhere. The ANU remains unique in sending only its best students (that is, not all students are eligible for the special programme) for two semesters of in-country studies at selected universities in Southeast Asia. While enrolled at these universities, the students are subject to the same conditions and examinations (in the local language) as local students. As well, the ANU encourages these exceptional students to undertake local internships in Southeast Asia as part of their ANU degrees.<sup>4</sup> A high proportion of these ANU students are enrolled in combined degrees (for example with Law, Economics, Arts) and also, since 1992, with the ANU School of Art.

It took some years for the School of Art to morph into the ANU School of Art. It began in 1976–77 as the Canberra

School of Art, merging in 1988 with the Canberra School of Music to form the Canberra Institute of the Arts. In 2006, the School took its present form when it was incorporated into the ANU's College of Arts and Social Sciences (CASS). The formative years of the School of Art were shaped by the dedication and experience of its Director, David Williams.<sup>5</sup> Under his leadership, the School of Art established its reputation as a serious scholarly institution, balancing art theory with the highest standards of professional practice. Under his leadership also, the School looked outwards and extended its contacts across Australia and beyond, especially with artists in Asia.

The ANU had hosted several important and influential conferences on Asian art in the late 1980s<sup>6</sup> and, in 1991, Dr John Clark convened what has come to be regarded as a ground-breaking conference entitled 'Modernism and Post-modernism in Asian Art.'<sup>7</sup> But it was David Williams who built on some of the Asian contacts he had made during his term as Director, Crafts Board of the Australia Council (1978–1986), to initiate formal and informal linkages with artists and art institutions in Asia. He identifies his experience with the Crafts Board of the Australia Council, and its work with artists in Japan and China, as instrumental to helping him realise the interconnectedness of all forms of artistic expression in those cultural traditions. Unlike attitudes in many non-Asian cultures, where art is divided and categorised according to its medium and form ('visual arts', 'craft', 'sculpture', and so on), David recognised that the traditional arts of north Asia were not valorised based on their form. What was valued was the quality of their artistic expression and their ability to re-express time-honoured cultural and aesthetic norms.<sup>8</sup> The contacts Professor Williams went on to forge between the ANU and Southeast Asian artists and institutions recognised and respected this broad vision of the arts. He also embraced the ultra-modern and the new media arts that have become the favoured forms for many young Southeast Asian artists.

A personal anecdote illustrates how David made connections across the ANU campus. In the early 1990s, around the time the School of Art was formally amalgamated with the ANU, David invited me to meet him and discuss how the School of Art and my Faculty of Asian Studies might cooperate to support the visit of a group of Indonesian *wayang* (traditional Javanese puppet drama) performers and musicians. This was the first invitation to collaborate with the School of Art I had

received and it was a pleasure to 'work' with David to prepare a venue and information for the audience about this aspect of Javanese culture. We provided the items (flowers, herbs, incense, rice) the *dalang* (puppet master) requested for the ceremonies he carried out to ensure a smooth performance and observed with pleasure the appreciative response from an audience of ANU staff and students and members of the Canberra community. David had not only provided a supportive venue for the shadow puppet play, he had ensured that a relevant part of the ANU was also involved to facilitate its presentation and to provide students studying Indonesia with a first-hand experience of Javanese culture.

During his period as Director of the School of Art, David was Chair of the ACT Arts Development Board, Chair of the ACT Cultural Council and a member of the Councils of several public and state galleries. He used all these positions as opportunities to bring the ANU School of Art to public notice and forge practical linkages. However, it was his experience as a member of the National Advisory (Curatorial) Committee of the Asia-Pacific Triennial Exhibition of Contemporary Art that had specific long-term benefits for the Asian interests of the ANU School of Art.

In 1993 the Queensland Art Gallery in Brisbane, took the (then) risky step of embracing contemporary art of the Asia-Pacific and exhibiting it every three years at blockbuster events under the umbrella title of the 'Asia-Pacific Triennial of Contemporary Art' (APT). Since the initial exhibition in 1993, there have been seven more and the eighth will be held in November 2015. Attendance figures underline the impact of these events with a total of over two million viewers, including many from the Asia-Pacific region, attending the first seven.<sup>9</sup> Dr Caroline Turner, Deputy Director of the Queensland Art Gallery and a respected and experienced curator and art historian, was co-founder and project director for the first three APT events. These first three APTs introduced the best of contemporary Asian art to Australian audiences. They also brought to Australia highly regarded regional artists to present public lectures and engage in open discussions. Professor Williams ensured that some of these visiting artists, leaders in art theory as well as practice, travelled from Brisbane to Canberra and gave lectures at the ANU School of Art and held workshops for its students. The direct connections made between those artists and staff and students at the ANU have been maintained and

provide an extensive network that facilitates ongoing linkages both ways.

In 2000, Dr Turner moved to Canberra when she was appointed Deputy Director of the Humanities Research Centre at the ANU, a position she held until 2006. She has published extensively on contemporary Asian art and continues to work with Professor Williams and others to bring Asian artists and art scholars to the ANU for conferences, workshops, and public talks. It was through Dr Turner that I first met Jim Supangkat, former artist and now leading Indonesian art theorist, art historian and curator. Dr Turner invited him to the ANU soon after she was appointed and arranged a dinner for ANU scholars to meet him. Years later, as I deepen my own interests in contemporary Indonesian art, I am still grateful for that initial introduction. Dr Turner remains at the ANU as an Adjunct Senior Research Fellow in the Research School of Humanities and the Arts.

Several generations of undergraduate students have studied at the ANU School of Art since Professor Williams began encouraging staff and students to visit artists, galleries, and centres of artistic activity in Southeast Asia and conversely, brought leading art experts to the ANU. For a first-hand account of how the threads between the study of Asia at the ANU and the study of Asian art at the ANU might connect, I asked ANU alumni, Angie Bexley and Elly Kent, to explain how it had worked for them.<sup>10</sup>

Both Angie and Elly studied Indonesian language, history and culture in the Faculty of Asian Studies. Each of them spent two semesters of their Asian Studies (Specialist: Indonesia) degree enrolled at tertiary institutions in Yogyakarta, gaining intensive in-country experience. As well as her Asian Studies BA, Elly was enrolled also in a BA Visual Arts (Hons) degree and is now enrolled in the PhD programme of the ANU School of Art. As part of her doctoral programme, Elly spent 2013 and 2014 in Indonesia funded by a prestigious Australian Prime Minister's Endeavour Award. Angie completed her PhD in Anthropology at the ANU in 2010 and now lives in Indonesia teaching print-making to community groups of East Timorese and Indonesian artists.

Over their years of direct contact with a wide range of artists, community art groups, galleries, art exhibitions, festivals and, in Elly's case, schools and school children,<sup>11</sup> both Angie and Elly have established extensive professional networks. They have been able to draw on

those networks to help prepare important exhibitions in both Australia and Indonesia, facilitate conferences and art exchanges, and translate and interpret Indonesian and English materials for publication and circulation to wider audiences. In 2004, for example, Elly was actively involved in an exhibition by Indonesian and Australian print-making students held at the ANU School of Art. Her catalogue essay, 'Finding views at Art School: Indonesia and Australia,' explores and compares the effects of close living and working on printmakers at the ANU School of Art and their counterparts at the Indonesian Arts Institute in Yogyakarta, where she has also studied.<sup>12</sup>

Both Angie and Elly were spontaneous in their expression of appreciation for the way Professor Williams and others such as Dr Turner, Dr Chaitanya Sambrani and Christine Clark (now at the National Portrait Gallery), have used their contacts to introduce them to key figures in the Indonesian art world. In Australia, they ensured that Angie and Elly could attend conferences where they could make their own contributions and also meet important visiting Southeast Asian speakers. Angie notes that three unusual Indonesian art collaborations were able to be exhibited at the ANU in 2007, 2008, and 2009 because of support from Professor Williams and Dr Turner.<sup>13</sup>

Other staff members of the ANU also made critical contributions to establishing and maintaining interaction between Southeast Asian art and artists and the university. From 1994 to 2007, Robyn Maxwell held a joint appointment as Senior Lecturer in Art History in the Faculty of Arts, ANU, and Curator (later Senior Curator) of Asian Art at the National Gallery of Australia.<sup>14</sup> Her publications on Southeast Asian textiles and sculptures are internationally respected and she has educated students and the public about the significance of these works through important acquisitions she has facilitated for the NGA.

It is important to acknowledge also the contribution of Emeritus Professor James J. Fox, Professor of Anthropology (1990–2006) and then Director (1998–2006) of the Research School of Pacific and Asian Studies. His knowledge of the textiles and art of Eastern Indonesia is exceptional and he has advised Australia's public galleries on these and other areas of Southeast Asian art. He has written a charming article about the artworks in the ANU's Coombs Building, one of which is a striking wooden carving of a meditating Buddha.<sup>15</sup> Like Saraswati, this carving has a significant backstory.



Nath Chum Pok and Matthew Harding  
*Meditating Buddha sheltered by Naga King*, 1996, wood  
 Photo courtesy James J. Fox

Between 1993 and 1998, Professor Merle Ricklefs was Director of the Research School of Pacific and Asian Studies. It came to his notice that Peter Grimshaw, Business Manager of the two research schools accommodated in the Coombs Building, had been making regular personal donations into a special fund for the purchase of art works for the building. None of the fund had been spent, and in consultation with Mr Grimshaw, the Research School of Pacific and Asian Studies commissioned Nath Chum Pok, a famous Cambodian sculptor, to design and carve a wooden statue of the Buddha.<sup>16</sup> In 1996, Mr Nath was invited to come to the School of Art as a Visiting Fellow in the Wood Workshop.<sup>17</sup> Mr Nath chose as his assistant, Matthew Harding, a student at the ANU School of Art, who had previously been in Phnom Penh studying with Mr Nath as part of a Cambodia-Australia exchange agreement. They both worked on the commission entitled, 'Meditating Buddha sheltered by the Naga King.' It is an arresting work of balanced, subtle curves, enhanced by the glowing richness of the warm tones of the wood. Although clearly a contemporary work, it draws inspiration from 15th to 16th Century statues of the Buddha in this pose, which are beloved in Laotian, Thai and Cambodian traditions.<sup>18</sup>

During his period as Director of RSPAS, Professor Fox used part of the Grimshaw fund to establish a prize for the best Asia-Pacific work of art by a final year student in the School of Art. In this way, the School of Art students were encouraged to work with Asia-Pacific themes and the Coombs Building was enriched by their creations. Sadly funds became depleted and after Professor Fox retired that particular link with the School of Art ended.

Let us end where we began, with the gift of Saraswati to the ANU in 1969. The sculpture of Saraswati and the figure of the Naga-sheltered Buddha were created just after periods of great trauma in the histories of Indonesia and Cambodia respectively. Indonesia had suffered its most horrific period of civilian slaughter in 1965 and early 1966.<sup>19</sup> In March 1966, the Sukarno era formally ended when General Suharto assumed full control of government and consolidated a military-backed regime known as the 'New Order.' I made my first visit to Indonesia in late 1968 and witnessed the shocking levels of poverty in which, somehow, Indonesians had to survive. Many did not. And yet, at the Academy of Fine Arts in Yogyakarta, sculptor Budiani and his students cast a bronze statue of Saraswati, a gift to a university thousands of miles away in a lucky country. Budiani's students created a young

woman who has none of the physical attributes of the slim-waisted goddesses adorning the great medieval Hindu-Buddhist monuments of Java. She is a modest, strongly muscled and simply dressed young woman who looks not at her viewers but at her book. Her devotion to study, her enjoyment of reading, and her relaxed pose remind us that learning is all absorbing and within reach of us all. The politico-historical context of the gift of such a sculpture, from a nation that had undergone a tragedy from which it is still recovering, is deeply moving.

The Naga-sheltered Buddha now meditating in the entrance to the great Coombs Building of the ANU is, fittingly, the joint work of a master Cambodian woodcarver and a young Australian artist. Commissioned by the Research School of Pacific and Asian Studies and funded by a donation from the wise Business Manager of that School who wanted art from the Asia-Pacific to grace the Coombs corridors, it reminds its viewers of the art of meditation, the compassion of the Buddha, and, for those who know the story of its making, the tragic recent history of Cambodia. Both Saraswati and the Buddha represent contemporary re-creations of symbolic elements of past golden eras. They also remind those who know, that art can grow from great trauma.

The gift of Saraswati, from a nation in poverty to a national university which became an international centre for the study of Indonesia, in all its aspects including its art, and the commissioning of a Buddha to be carved by a master Khmer artist and an Australian who had studied in Cambodia with him, encapsulate the depth of the links which have been created over the past 40 years between the ANU and Southeast Asian artists. Saraswati's gift can be seen as symbolising the direct connections between the sculptor Budiani and his students with the students and staff of the ANU, connections that continue and extend to other Southeast Asian nations as well as Indonesia.

There is another striking work on the ANU campus commissioned by the ANU to stand in the International Sculpture Park on the southern edge of the campus, near Canberra's Lake Burley Griffin. Its creator, Dadang Christanto, follows in Budiani's footsteps by being educated at the Indonesian Institute of the Arts, Yogyakarta. This is a commissioned work, not a gift, but Dadang Christanto has been generous with his time and association with art and artists at the School of Art. His first visit was in 1998, and since then he has returned every few years. Caroline Turner has written much about his work





Dadang Christanto  
*Witness*, 2004, pre-existing dead tree, (Yellow Box) and aluminium  
 Commissioned 2004 (International Sculpture Park, The Australian National University)

and curated exhibitions in which they feature.<sup>20</sup> In her words, 'Dadang Christanto's art is about recovering lives in the context of universal human suffering and violence and that is how it has been interpreted by audiences on many continents who have been moved by his works.'<sup>21</sup>

From a distance, the aluminium shapes resemble a flock of white cockatoos roosting in the tree, a sight familiar to many who live in Canberra. The tree thus blends perfectly with its Canberra bush setting. Closer observation shows the 'birds' are in the shape of hands, reaching up to the sky and out to the environment. The title '*Witness*' invites personal interpretations. In the context of Dadang's concern for human suffering wherever it occurs, bearing witness against violence and oppression must be included as one of the messages we take from this work. On another level, this ethereal tree also invites viewers to aim for higher things and to keep reaching out - in the spirit of the connections which link the artists and scholars of Southeast Asia with those of The Australian National University.

**Virginia Hooker Emeritus Professor**  
 Department of Political & Social Change  
 College of Asia and the Pacific  
 The Australian National University  
 May 2015

## ACKNOWLEDGEMENTS

It is a pleasure to thank Angie Bexley, James Boon, Greg Fealy, James Fox, Elly Kent, Elizabeth MacKenzie, Merle Ricklefs, Caroline Turner, and David Williams for their advice and help.

## ENDNOTES

<sup>1</sup> Further details about Saraswati's arrival at the ANU are given in the excellent overview essay by Robyn Maxwell in 'Introduction to Asian Art at the ANU,' in *Asian Art at the Australian National University, Drill Hall Gallery 24 April – 25 May 1997*, Robyn Maxwell & Yeung Chun-Tong (curators), Goanna Print, Canberra, 1997.

<sup>2</sup> See S.G. Foster & Margaret M. Varghese, *The Making of the Australian National University*, Allen & Unwin, 1996, pp.3–4, 13–14, p.18.

<sup>3</sup> In 1970 the name was changed to reflect the times and became the Faculty of Asian Studies. See further Foster and Varghese, *The Making*, pp.303–305.

<sup>4</sup> The Faculty of Asian Studies became a founding member of the Australian Consortium for In Country Studies (ACICIS), established by Professor David Hill of Murdoch University. ACICIS with a resident, trouble-shooting director, facilitated local contacts for participating students and helped arrange the local internships. The New Colombo Plan launched by Foreign Minister Julie Bishop in 2013 builds on the experience and success of ACICIS.

<sup>5</sup> The complex story of the formal position of art at the ANU and its considerable achievements is told in Michael Agostino, *The Australian National University School of Art: A History of the First 65 Years*, The Australian National University School of Art, 2009. David Williams is now Professor Emeritus at the ANU after serving as Director of the School between 1985–2006.

<sup>6</sup> The books resulting from these conferences are Andrew Gerstle and Anthony Milner (eds), *Recovering the Orient: Artists, Scholars, Appropriations*, Harwood Academic Publishers, 1994, and Drew Gerstle and Anthony Milner (eds), *Europe & the Orient*, The Humanities Research Centre, The Australian National University, Canberra, 1994.

<sup>7</sup> See further Caroline Turner, 'Introduction Part 1 – Critical Themes, Geopolitical Change and Global Contexts in Contemporary Asian Art,' in Michelle Antoinette and Caroline Turner (eds), *Contemporary Asian Art and Exhibitions: Connectivities and World-making*, Asian Studies Series monograph 6, Australian National University Press, 2014, p.11.

<sup>8</sup> Interview with David Williams, ANU, 26 March 2015.

<sup>9</sup> Caroline Turner, 'Introduction Part 1', p.19, especially footnote 34 provides further details.

<sup>10</sup> I am very grateful to Elly Kent and Angie Bexley for email responses to questions I sent them in March 2015.

<sup>11</sup> Through an arts residency in Indonesia in 2010, funded by Asialink, Elly made contact with children's art groups in Indonesia. Working with partner groups in Indonesia she established '*Temam Gambar*' (Drawing Pals) bringing together over one thousand Indonesian and Australian children in three programmes of drawing exchange, through which children share their images, ideas and experiences (Elly Kent, personal email 30 March 2015).

<sup>12</sup> Elly Kent, 'Finding views at Art School: Indonesia and Australia', *Viewfinder Exhibition*, Canberra School of Art, Foyer Gallery, 2004.

<sup>13</sup> The exhibitions were: '*Menolak jadi Korban*' (Refusing to be a victim), 2007; '*Recovering Lives across borders*', 2008; and '*Dili collaboration with Gembel and Bayu Widodo*', 2009. See <https://sites.google.com/site/culturekitchenartcollective>

<sup>14</sup> Robyn Maxwell has documented the earliest phases of interest in Asian art at the ANU in her 1997 essay, *Asian Art*, 'Introduction', see above.

<sup>15</sup> James J. Fox, 'Turn Right at the Buddha', in *The Coombs: A House of Memories*, Brij V. Lal and Allison Ley (eds), ANU eView, 2014, pp.61–66.

<sup>16</sup> Emeritus Professor M.C. Ricklefs, personal email, 6 April 2015.

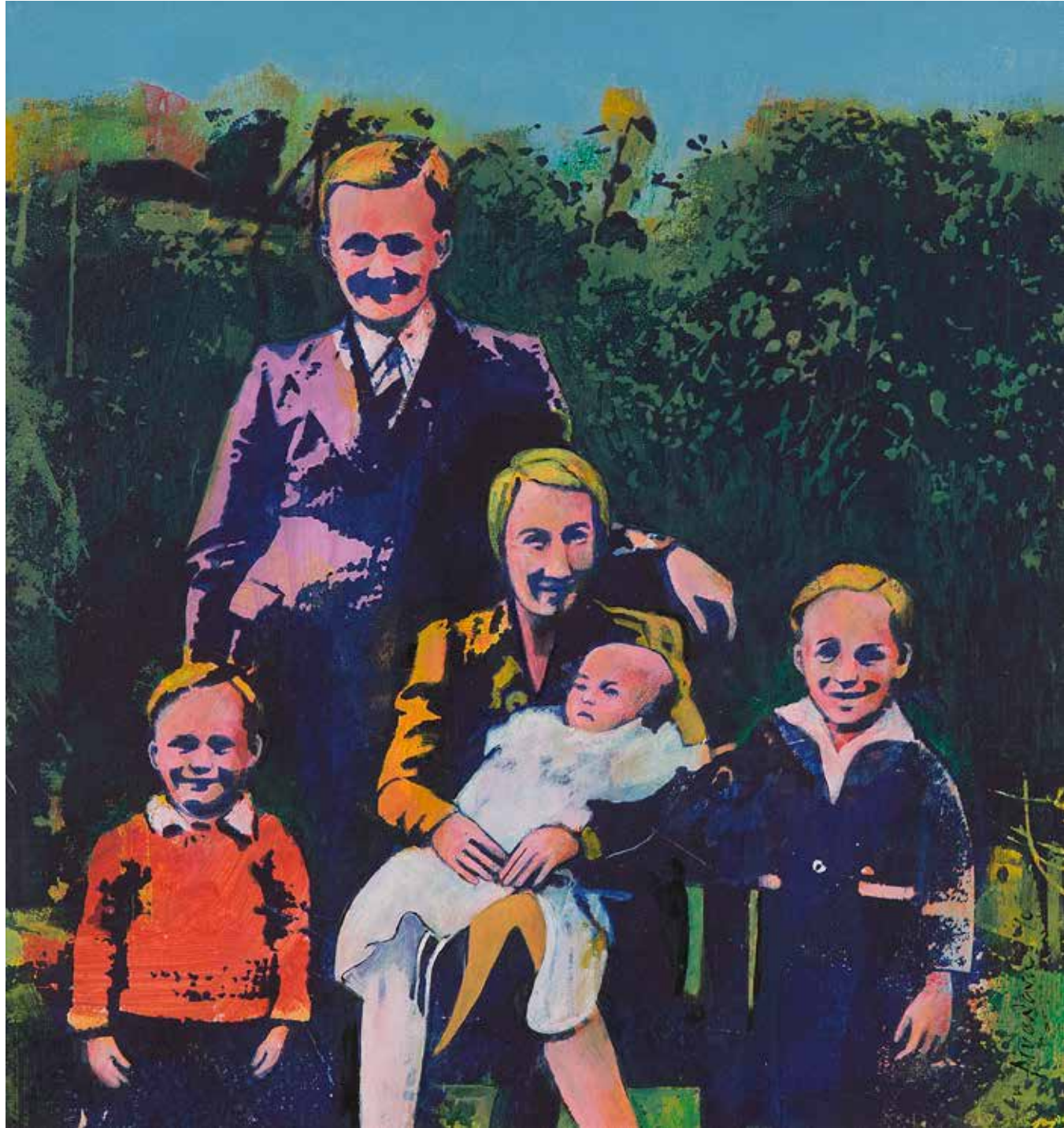
<sup>17</sup> See Robyn Maxwell, *Asian Art*, 'Introduction'.

<sup>18</sup> An excellent example is *Buddha sheltered by Muchalinda, the serpent king*, Laos, 15–16<sup>th</sup> century bronze, 84 x 46.5 x 30 cm purchased in 2008 by the National Gallery of Australia, see Niki van den Heuvel, '*Lan Xang Buddha sheltered by Muchalinda, the serpent king*', in *Artonview*, National Gallery of Australia, Issue 57, Autumn 2009, pp.40–41.

<sup>19</sup> Estimates of the number of individuals who were killed vary between 500,000 to 1,000,000, see Robert Cribb, 'Introduction: Problems in the Historiography of the Killings in Indonesia,' in Robert Cribb (ed) *The Indonesian Killings 1965–1966: Studies from Java and Bali*, Centre of Southeast Asian Studies, Monash University 2<sup>nd</sup> printing, 1991, pp.1–44.

<sup>20</sup> See for example, Caroline Turner, 'Wounds in Our Heart: Identity and Social Justice in the Art of Dadang Christanto', in Kathryn Robinson (ed), *Asian and Pacific Cosmopolitans: Self and Subject in Motion*, Palgrave Macmillan, New York, 2007, pp. 77–99 and catalogues to ANU exhibitions from the series 'Art and Human Rights' including Dadang Christanto solo exhibition 2010 on the website of the Humanities Research Centre at (<http://hrc.anu.edu.au/events/exhibitions>).

<sup>21</sup> Caroline Turner, 'Dadang Christanto: Measuring the Tears', in *Recovering Lives*, ANU Drill Hall Gallery, 7 August – 21 September 2008.



Redza Piyadasa  
*Neil's Family*, 1990, oil on board  
 Neil and Dimity Manton Collection  
 Photography: Dorian Photographics

The Southeast Asian art works from the Manton Collection included in this exhibition at the Australian National University were collected, for the most part, during my career in the Australian diplomatic service. My wife Dimity and I decided very early to collect art from the countries to which we were posted. As well as contemporary art we also collected textiles, silver and bronze ware from across the region.

I have remained in touch with many Asian artists who I knew during my diplomatic postings and I maintain a keen interest in Southeast Asian art. I have written extensively on both the artists and also more generally about cultural diplomacy.<sup>1</sup> I have also been delighted to be part of a number of art projects related to the region which also gave me opportunities to meet artists from a number of Southeast Asian countries. I was a member of the Advisory Committee for the Queensland Art Gallery's Asia-Pacific Triennial of Contemporary Art (APT) between 1993 and 1999, a curator for Malaysian art for the APT, and also a selector for the Philip Morris ASEAN Art Awards for six years for exhibitions in Singapore, Malaysia, Indonesia, the Philippines, Vietnam and Thailand.

One of our earliest diplomatic postings was to Cambodia in 1965 and we were surprised and delighted to find an active art scene there and a very good School of Art and University. We purchased the painting of a Cambodian girl by Ouk Yin (included in this exhibition) at that time. The artist was one of the more than 1 million people who died under the Khmer Rouge regime (1975–1979). In 1991 I returned to Cambodia in my then role as Director (South East Asia and Pacific) of the Department of Foreign Affairs and Trade's Cultural Relations Branch at a time when Australia was assisting in re-establishing some of Cambodia's art infrastructure.

The majority of works from our collection included in this exhibition are from Malaysia and were acquired in the 1980s. I was posted to the Australian High Commission in Kuala Lumpur in 1985 and served there for two years, during which time I helped oversee elements of our cultural relations programs, including the holding of a large number of exhibitions in the cavernous foyer of the High Commission.<sup>2</sup> At that time our building provided one of the best spaces available for exhibitions and many leading local Malaysian artists and art groups exhibited there.

Exchange art exhibitions between Australia and Malaysia had begun very early in the post WWII Independence era and have enriched knowledge in Australia of modern and contemporary Malaysian art and vice versa. Examples include *Four Arts in Australia*, an exhibition of 40 works, shown in Kuala Lumpur in 1962 and which initiated a relationship between the National Gallery of Victoria which saw that institution acquire several works of Malaysian art. In 1969 *Australian Art Today*, curated by James Mollison, travelled to Kuala Lumpur and regional centres in Malaysia. The return exhibition from Malaysia to Australia in 1969/70 led the National Gallery of Australia to acquire batik paintings by Chew Kiat Lim, Seah Kim Joo and Chuah Thean Teng.

Many leaders of the Malaysian cultural world were able to visit Australia under programs such as the Australian Government's Cultural Awards Scheme and many Malaysian students have studied in Australian universities. There is also a significant group of Malaysian artists who have chosen to make their home in Australia such as Jolly Koh, John Lee Joo For and Teng Chok Dee (who are all included in this exhibition).

In 1993 and 1996 Malaysia was very strongly represented in the Queensland Art Gallery's Asia-Pacific Triennial of Contemporary Art and a number of works were purchased by the Gallery including Sulaiman Esa's '*Garden of Mystery 1*' which reflected Islamic themes and Wong Hoy Cheong's *In Search of Faraway Places* from his '*Migrant Series*' which explored Wong's Chinese family's history in Malaysia. Both artists also came to the ANU in the 1990s as specialist visitors at the School of Art, invited by David Williams, then Director of the School.

My own beginning reference point for learning about Malaysian art and culture was Sir Richard Winstedt's 1947 publication, *The Malays: A Cultural History* in which he proceeds from a chapter on origin, migration and language to give a concise and eminently readable picture of religion and beliefs, the social, political, legal and economic systems, then literature, arts and crafts. Art in previous centuries in what is now Malaysia consisted mainly of tribal carving, basketry, jewellery, textiles and the like. There was a strong cultural base stemming from animist beliefs and the beginnings of external influences from the early Chinese and Arabic trader/settlers.

Another marvellous reflection on this cultural heritage is given in Redza Piyadasa's essay, 'On Origins and

Beginnings' in the Malaysian National Gallery's landmark 1994 publication, *Vision and Idea: Re-Looking Modern Malaysian Art*. Most commentators date the beginning of modern art in Malaysia from the 1930s, although there are some examples from the 1920s. An interested British administration and the establishment of the Nanyang Academy of Art in Singapore triggered an early flowering in Malaysia.

Influences on the development of modern Malaysian art were many and varied and include:

- An innate Malay culture with its own objects and symbols
- Early migration of Chinese and the creation of the Malacca-based 'Nyonya/Baba' community
- A later flow of artists trained in Mainland China and Singapore
- The introduction of a labour force from India and Sri Lanka with attendant cultural heritage
- The offer of scholarships for talented young artists to study in Britain, Europe and the United States. These programs accelerated after World War Two and when Malaysia gained independence.

Malaysian art was heavily influenced under colonial rule by Western ideas. In recent times, however, artists have explored their own cultural heritage. Spirituality and belief systems are now major sources of inspiration for, and in interpretation of, images. Landscape, though still an inspiration for artists, is now interpreted in an entirely different manner from the early romantic postcard-scenery of the colonial era.

Artists have become more socially and politically aware, the environment, rural-urban drift and social issues such as AIDS and the role of women are explored in art. In recent years new media art and digital technology and computer art have emerged, for example in the art of Ismail Zain who began his 'Digital Collage' series in the 1980s.

There is no doubt that the resurgence of Islam, confirmed as the State religion after the 1971 Cultural Conference, has had an enormous impact on the work of contemporary Malay artists. There have been outstanding works produced in the mediums of painting, calligraphy, textiles, metalwork and sculpture.

Malaysia has substantial communities of its population with Chinese and Indian heritage who have also explored

both cultural roots and multicultural themes in Malaysia.

In the return to roots movement I have noticed the emergence of some very strong tribal artists who have discovered their aboriginality (Orang Asli groups in peninsular Malaysia and tribal groups in Sabah and Sarawak). This is especially strong in sculpture and carving.

My good friend Redza Piyadasa, who with Sulaiman Esa helped define and introduce conceptual art to Malaysia in the 1970s, has written the following useful summary of art developments since 1945:

'A chronological overview allows discussion of the following discernible developments in Malaysian art: (a) Regionalist tendencies immediately preceding independence (from 1945 to the end of the 1950s); (b) the move toward international orientation (from the mid-1950s to the early 1970s); (c) the emergence of neo-nationalistic and pan-Islamic tendencies among Malay artists (from the mid-1970s to the 1990s); (d) neo-regionalist tendencies (from the early 1980s to the 1990s); and (e) artistic approaches that may be described as being postformalist and 'postmodernist' (from the mid-1970s to the 1990s).<sup>3</sup>

Piyadasa was a highly influential artist, art critic and art historian (and a key advisor on Southeast Asian art in the early APT exhibitions) whose own art included installation and also mixed-media art (as with his works in this exhibition) which explore Malaysia's multiracial and multicultural modern history. I first met Piyadasa in 1985 when I issued him an invitation to visit Australia under the Cultural Awards Scheme and this began a long friendship with the man sometimes called the 'enfant terrible' of Malaysian artists. A man not afraid to speak his mind, even if it irritated people, but a wonderful artist in his own right and an important figure in art literature in Malaysia. He visited Australia on several occasions and was a featured speaker at many art conferences, notably at the Queensland Art Gallery and the ANU. I miss him still after his untimely death in 2007.

Another great artist featured in this exhibition is Latiff Mohidin, to me the prince of artists in Malaysia. I spent many hours in his home and studio listening to him explain his way of thinking and painting and looking at his wonderful paintings strewn around the house. He was a playwright and actor as well and wrote beautifully both in prose and poetry and I plan soon to include him in an essay on poetry by Australian and Malaysian poets

called 'Angkor and Beyond' (hopefully to be published by *Westerly*). We greatly value the two art works in our collection and his friendship over the years.

An interesting figure in the Australia and Malaysia art relationship was Frank Sullivan.<sup>4</sup> Sullivan was an Australian expatriate journalist who was Press Secretary to the first Prime Minister of Malaysia Tunku Abdul Rahman, Secretary to the Board of Trustees of the National Gallery of Malaysia, and a major art collector. He wrote in an article for the *Straits Times Annual* in 1965 on art collecting which has always resonated with me in terms of my own collecting:

'Most important, are the artists themselves, getting to know them, talking about art in general and their own work in particular, which add special zest to living.'

Our collection was also underpinned by dialogue with the art community in the countries to which we were posted or visited. Many of the artists were close friends. As I have written elsewhere, after all these years the art works in our collection are not 'paintings' or 'prints' or 'sketches', not works of 'art'. They are friends.

#### Neil Manton



Redza Piyadasa  
*Baba Family 1909 (#1)*, 1986  
mixed media on board  
Neil and Dimity Manton Collection  
Photography: Dorian Photographics

#### ENDNOTES

<sup>1</sup> Neil Manton, *Cultural Relations: The Other Side of the Diplomatic Coin: Australia's Cultural Engagement with Asia in the Visual Arts since 1948* (2003); Neil Manton, *Strange flowers on the diplomatic vine: U.S. detainees in Cambodia 1965–1970* (2007) and the essay 'The Arts of Diplomacy' (*Artlink* Vol 20, no 2, 2000).

<sup>2</sup> Neil Manton, 'Art in the Concrete Jungle', an essay for the catalogue *'meajak kembali' (Memories) celebrating 20 years of Malaysian Art shown at the Australian High Commission in Kuala Lumpur*. This essay was rewritten under the same title for a book to be published in May 2015 by the Australia Malaysia Business Council to commemorate the 60<sup>th</sup> anniversary of diplomatic relations between Australia and Malaysia. See Neil Manton, 'Seni lukis dari Malaysia - Art from Australia – a two way street' (forthcoming).

<sup>3</sup> Redza Piyadasa, 'Modern Malaysian Art, 1945–1991: An Historical Overview' in Caroline Turner (ed.), *Tradition and Change: Contemporary Art of Asia and the Pacific*, University of Queensland Press, 1993, p.59.

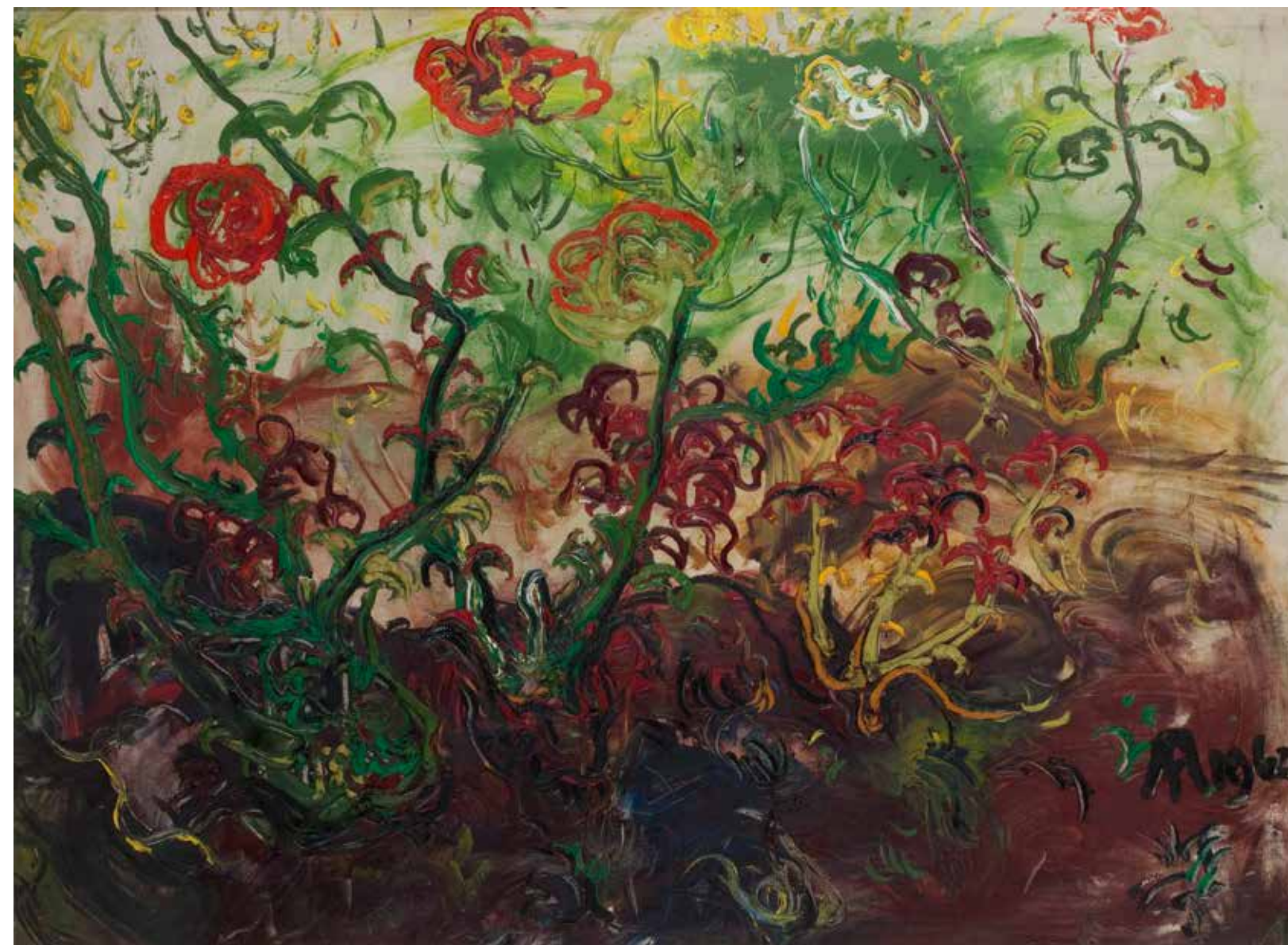
<sup>4</sup> Neil Manton, *The Arts of Independence: Frank Sullivan in Singapore and Malaysia*, Hall Publishing, 2008.

**Affandi is one of Indonesia's most renowned artists. He** exhibited in Asia, Latin America, the United States, Europe and in Australia in the 1973 Sydney Biennale. His awards include a major prize at the Venice Biennale in 1964, Indonesian Government Awards, an Honorary Doctorate from the University of Singapore in 1974, and the Dag Hammarskjold Peace Prize in 1976.

Affandi was born in Cirebon, West Java around 1907 and died in Yogyakarta, Central Java in 1990. With fellow artists of the Independence generation, Sudjojono and Hendra Gunawan, he helped shape Indonesian artistic identity during the War of Independence against the Dutch and in the early national period. Affandi took up the challenge of depicting the reality of the lives and experiences of ordinary people in Indonesia and his work is linked to Indonesian traditions and spiritual ideas. Australia is fortunate to have three significant works by Affandi in national collections – an early self-portrait (1944) in the National Gallery of Australia, a major oil *Self Portrait in Kusamba Beach* [Bali] (1983) in the Queensland Art Gallery's Collection and this work dated 1964 in the ANU's collection. In the 1950s Affandi's work became increasingly expressionist. He painted directly from the subject and now began to paint with his fingers squeezing paint from tubes directly onto canvas, working with great emotional and gestural intensity, not stopping until the work reached completion. He told Astri Wright in 1987: '...when I paint I am completely happy. When I paint the only things that exist are God, the subject and myself.' [Astri Wright, *Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters*, Oxford University Press, 1994, p. 111].

Caroline Turner extract from Turner, 'Affandi in Bali' in *Crossing Boundaries: Bali: A Window to Twentieth Century Indonesian Art*, Asia Society AustralAsia Centre, 2002, pp. 41–44.

Caroline Turner



Affandi  
*Untitled [Flowers]*, 1964, oil on canvas  
ANU Collection

Dadang Christanto was born in Tegal, West Java, Indonesia in 1957 and moved to Australia in 1999. He was first shown in Australia in 1991 and since this time has exhibited widely in major exhibitions in Australia, Asia, Europe, Latin America, and the US. Known for painting, sculpture and drawing as well as performance and installation his work is included in many international collections, with major representation in Australian national and state galleries. Christanto has had a long association with the Australian National University (ANU) through residencies at the School of Art and through exhibitions and performances associated with the 'Art and Human Rights' project at the Humanities Research Centre. His works in this exhibition include drawings created during a residency at the ANU School of Art in 2004, his sculpture *Witness*, created for the ANU International Sculpture Park and commissioned in 2004 (see essay by Virginia Hooker in this publication), and a video of performances created between 1999 and 2009.

Christanto's art constantly provokes questions of conscience while pushing the boundaries of conventional practice. It is known for its exceptional power to transcend cultures and specific references to evoke reflections on social justice, universal human suffering and communal grief. The years just subsequent to Christanto's migration mark a turning point in his oeuvre; where prior works can be interpreted as relating to historical events in Indonesia, since this time expressions resonate on a far more explicit personal note, openly remarking on their import to his own father's disappearance during the Indonesian massacres in 1965. Many of the works for this exhibition were created during this period, and are drawn from the 'Count Series' and the 'Tree Series'. 'The Count Series', initiated in 1999, was premised on counting the seemingly innumerable number of victims from recorded and unrecorded atrocities and often represented by a single or multiple heads. While in the 'Tree Series', commenced in 2003, the artist makes use of more lyrical iconography, employing the image of the tree as the symbolic keeper of memories: living witnesses to the events which caused the 'disappearance' of his father and countless others.

Christine Clark

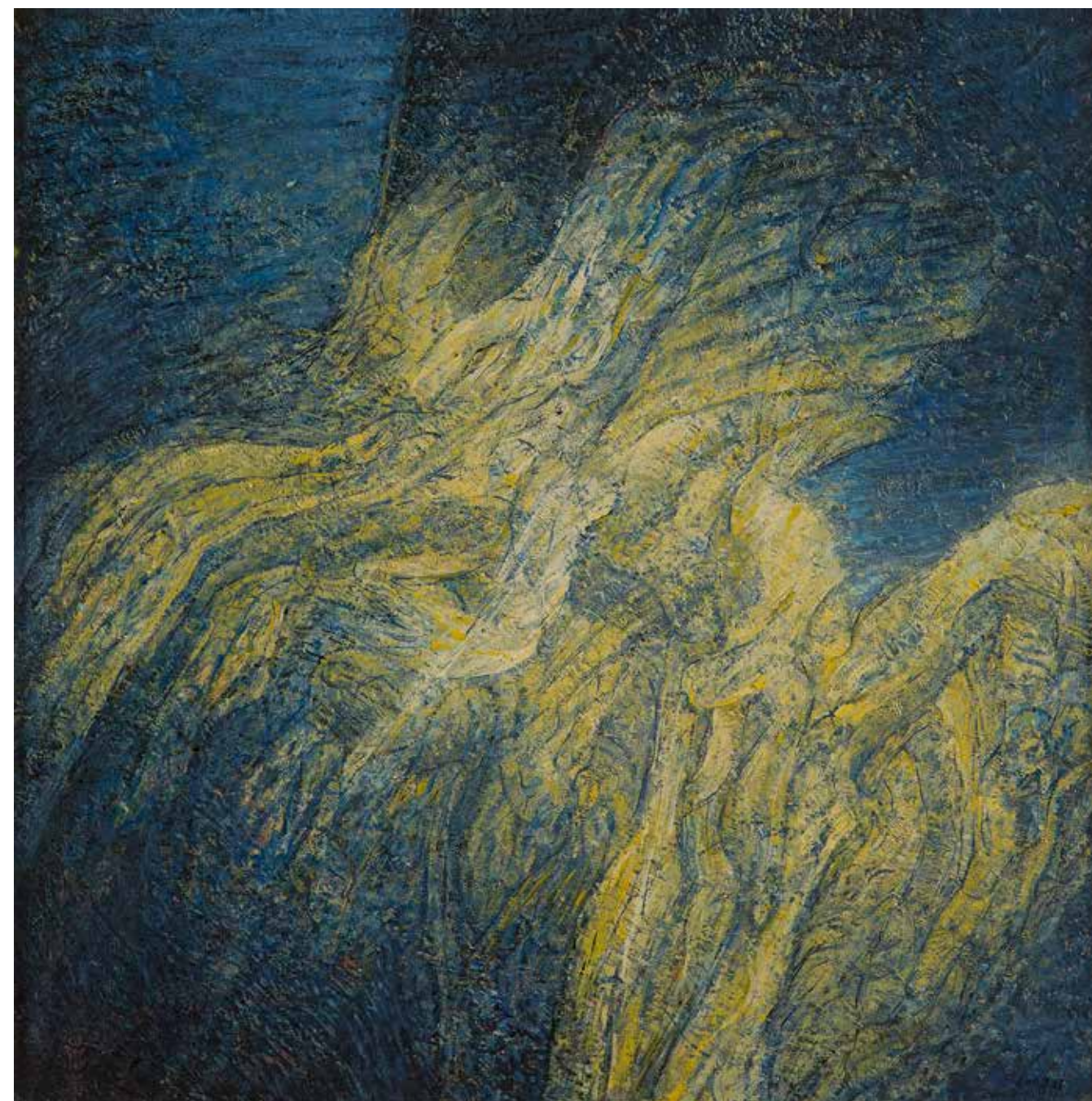


Dadang Christanto  
*Litsus*, 2004. Performance by Dadang Christanto, Tukgunung Tan Aren (R) and Kilau Setanggi Timur (L)  
 Humanities Research Centre, The Australian National University.  
 Photography: Leena Messina

Latiff Mohidin, born in 1941, is one of Malaysia's most admired artists, poets and writers. He is the recipient of many art and literary awards and has an international reputation, regionally and beyond. As Neil Manton wrote in the catalogue *Place, People and Persona: Glimpses of Contemporary Art in Malaysia Since the 1960s*, Canberra School of Art Gallery, 1997, p.14: 'This self-taught artist sold his first painting at the age of 11 on the footpath in Singapore to help finance the rest of his schooling but his innate talent soon had him on a scholarship studying art in Germany. On his return he wandered on foot and by bicycle the length of Malaysia and Thailand ... and to the Angkor temple complexes in Cambodia, his sketchbooks laying the foundation for the first of his "series" paintings... Pago-Pago, Mindscape, Langkawi, Gelombang, Rimba, all staggering groups of paintings...' Latiff's major retrospective at the National Art Gallery, Malaysia in 2013 showed nine iconic series. Many of his works reflect and acknowledge the larger Southeast Asian context as T.K. Sabapathy has suggested, including its Malay component which reflects his own cultural roots, and, as Sabapathy notes 'with the aim of developing fresh visual languages'. [T.K. Sabapathy 'Pago-Pago to Mindscape'. *Pago-Pago to Gelombang: 40 years of Latiff Mohidin*, Singapore Art Museum, 1994, p.27]

Latiff Mohidin is represented in this exhibition by two works from the Manton collection, a painting from the important 'Gelombang Series' of the 1980s and by an earlier mixed media work, *Voyage* (1969), which relates to the first moon walk of that year. Susie Koay ['Gelombang' in T.K. Sabapathy *Pago-Pago to Gelombang*, *op.cit.*, p. 47] writes: '*Gelombang* is the series with which Latiff Mohidin marks the definitive phase of his works from the mid-1980s (c.1985) to 1993. Characterised by powerful, dynamic strokes of the brush and superb full-bodied depth and fluidity of the oil medium, the *Gelombang* series is a capturing of a primeval force of nature on canvas.' As Koay and other critics have noted his works are informed by the natural world and also by a philosophical and spiritual dimension. Latiff has said about his own work: 'Let us say I begin from intuition... Something that does not yet have logic or a rational basis...A shadow in the mind or a motion in the heart, a pulse of contemplation as yet unnamed...Only a deep and natural heartbeat...' (Ibid,p.48).

Caroline Turner



Latiff Mohidin  
*Renungan Air 3* 'Gelombang Series', created c.1985, oil on canvas  
 Neil and Dimity Manton Collection  
 Photography: Dorian Photographics

A.D. Pirous (b. Meulaboh, Aceh 1932) is a painter and printmaker regarded as one of the leading senior figures in Indonesia's art world. Sparked by the same nationalist sensibilities and global aspirations that inspired so many first-generation postcolonial artists, Pirous achieved prominence first as a young abstractionist (1960-1970) and then as a pioneer of contemporary Indonesian Islamic art (1970 – present). His spiritually-inflected paintings and prints feature calligraphic and abstract meditations upon Qur'anic verse, the hadith, Sufi practices, and Acehese iconographies. Pirous has described these paintings and prints as 'spiritual notes' intended to bring viewers into closeness with God, a closeness in which one may feel both calm and awe.

The work on display, *Al-Ikhlâs/Muhibah (Seri II)* refers to, and presents in its central panel, Sura 112 Al-Ikhlâs ('Sincerity' or 'Purity'), considered by many Muslims as the most glorious and succinct declaration of God's magnificent and absolute oneness (*tauhid*) in the Qur'an, and to *muhibah*, the virtue of empathy, understanding, and goodwill. The etching also features Arabic and Jawi marginalia, including Sura 114, *An-Nas* (Humankind). Pirous first etched the work while taking part in a pan-Asia artists' workshop in Fukuoka, Japan, in 1989, and printed it in red, umber, black, and white using the high-viscosity technique. Following established custom in printmaking, the original plate was defaced to make the first printed series unique. Pirous kept the plate and authorized its use for a second printing in Bandung, Indonesia, in 1998, run in green and black inks.

For further reading, see: Kenneth M. George, *Picturing Islam: Art and Ethics in a Muslim Lifeworld*, Wiley-Blackwell, 2010; and Kenneth M. George, 'The Cultural Politics of Modern and Contemporary Islamic Art in Southeast Asia.' In *Modern and Contemporary Southeast Asian Art: An Anthology*, edited by Nora A. Taylor and Boreth Ly, Cornell, 2012.

Kenneth George



A. D. Pirous  
*Al-Ikhlâs/Muhibah*, (19/20 series II), 1998  
 high-viscosity colour etching, (cut of paper 56 x 63cm; image 30 x 44cm)  
 Collection of Kenneth M. George



**Redza Piyadasa, who was born in Malaysia in 1939 and died in 2007,** was an artist, educator, curator, intellectual theorist and writer who made a major contribution to developing the concept of a Malaysian art history and contemporary art. In the early 1970s with Sulaiman Esa he introduced conceptual art to Malaysia. He also made an international contribution to defining a new contemporary art in Asia through his writing and engagement as a key intellectual force in regional forums in Asia and beyond. In Australia he participated in John Clark's ground breaking 1991 conference at the ANU's Humanities Research Centre 'Modernism and Post-Modernism in Asian Art' and was an advisor for the early Asia-Pacific Triennial exhibitions at the Queensland Art Gallery. His work is included in many international collections and he won many awards, including in 1998 the prestigious international Prince Claus Award in the Netherlands for his life time contribution to the Arts.

The painting *Neil's Family* in this exhibition is based on a Manton family photograph and shows the young Neil Manton at left in an orange sweater. The works *Two Malay Women* and *Baba Family* are part of Piyadasa's famous 'Malaysian Series' in which he used old historical photographs related to Malaysia's multi-ethnic and multicultural population and transformed them through a variety of art processes, including collage, screenprinting and different colour variations to create contemporary art works concerned with issues of identity. While sometimes said to reflect nostalgia there is no doubt they have a contemporary focus. As he said: 'By 1982 my interests coalesced around the possibilities of projecting a more complex, composite picture of the "Malaysian" reality – its multi-racial and multi-cultural overtones. I sought to transcend self-conscious, ethno-centric prejudices and divisive racist attitudes...' T.K Sabapathy has said of this series: 'When seen relatedly, the pictures in this series form a conspicuous constellation in the Malaysian art world's firmament... The imagery in the *Malaysian Series* heightens the numbing, stereotypical outcomes of categorizing humans as ethnic or racial types; even as it does this, the series symbolically undermines these very categories.' [Both quotations from T. K. Sabapathy (ed.), *Piyadasa: The Malaysian Series*, Galeri Petronas, 2007, p 28 and p. 11]

Caroline Turner



Redza Piyadasa  
*Baba Family*, 1990, mixed media on cardboard  
 ANU School of Art Collection  
 Photography: Dorian Photographics

My recent artwork focuses on a type of gravestone known as 'Batu Aceh' (Stones from Aceh) as a motif of Malay Muslim culture in Southeast Asia. Batu Aceh gravestones appear throughout the Malayo-Muslim world of Southeast Asia from the fifteenth to the nineteenth centuries. In my practice I explore the various forms of Batu Aceh, and their ornamentation, via multiple series of drawings and print-works employing a range of experimental processes, materials and techniques. My engagement with the Batu Aceh is personal and subjective and my reflections and speculations on them evolve over my period of practice. In terms of method, I use several approaches to execute my ideas, including realism. I also involve myself with intuitive exploration of graphic effects using mark, erasure, and the dynamics of line as expressions of uncertainty and ambiguity – when seeing and thinking about the Batu Aceh. At another level or phase of my practice, I also 'play' with different sorts of images and imagery that relate directly or indirectly with Batu Aceh in order to 'float' the possibilities of the historical or cultural context of the gravestone. The practice is like a palimpsest of complex cultural associations through layered and stacked imagery and texts and represents the process through which I grapple with questions of culture, perception, memory and identity.

Safrizal Shahir

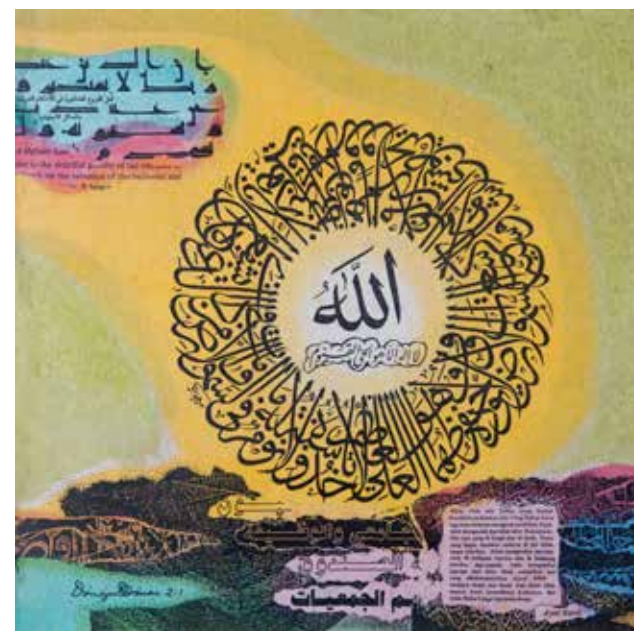


Safrizal Shahir  
*Layers of Context 3*, 2014, transfer image on paper  
 Artist's Collection

**Didin Sirojuddin AR, born 1957 Indonesia, is a master calligrapher who has won Indonesian and international awards for his Qur'anic calligraphy. He is invited to judge competitions in Turkey, Pakistan, and the Middle East as well as throughout Southeast Asia. He was educated at Indonesia's modern-oriented Islamic college, *Pondok Modern Gontor* and lectures in Islamic Civilization at Jakarta's Islamic University, *Syarif Hidayatullah*. Since the 1980s he has devoted himself to training new generations of Indonesians in classical and contemporary Islamic calligraphy and calligraphic painting. In 1998 he founded Indonesia's only Islamic college devoted solely to the formal teaching of diplomas in calligraphy. He teaches his students that writing the Arabic letters that form the words of the Qur'an requires total mastery of the complex rules of Qur'anic calligraphy, rules that date back to the 10<sup>th</sup> century. Copying the Qur'an must be accomplished with extreme accuracy so that the words of revelation are not distorted or changed in any way. In the effort to execute each letter perfectly, he tells students, they are also performing an act of worship as well as an act of personal piety through 'mindfulness of Allah.' The relationship between spiritual belief and artistic practice, he says, should be indivisible.**

In his own works he hopes, like his senior and friend, A.D. Pirous, to provide images which encourage spiritual reflection by viewers. The three works shown here combine Qur'anic verses, montages, and soft colours to entice the viewer to look more closely. In the first work (viewing each from right to left, as if reading Arabic script) the focus is on the word 'Allah' balanced on the upper rim of a circle which seems to be rising like the morning sun. The top-most line of black Arabic script reads 'Bismillah ar-Rahman ar-Rahim (in the name of Allah the most merciful the most compassionate), words from the first verse of the first chapter of the Qur'an and recited by Muslims before beginning any undertaking. Many Muslims believe this phrase encapsulates the whole of the Qur'an. The montage of written fragments beneath 'Allah' in Arabic, English, and Indonesian refers to the fear of Judgement Day balanced by reassurances that Allah has the power to restore life, so there is no need for fear.

Virginia Hooker



Didin Sirojuddin AR  
Perisai Iman via Ayat Kursi  
[Shield of Faith through the Verse of the Throne], 2001  
mixed media on board  
MB and Virginia Hooker Collection  
Photography Darren Boyd

An intricately calligraphed circle in *Thuluth* script surrounds the central word, 'Allah'. The words are from Chapter 2 (*al-Baqarah*), verse 255 of the Qur'an, (QS 2:255), often called 'the Throne Verse.' This verse is recited in times of distress and fear. It is written in the form of a circle, or shield, because it acknowledges Allah's omnipotence and His compassion for creation, all of which is under His protection.

Each of the three works in this series presents verses from the Qur'an about Allah's omnipotence and His compassion. The circle symbolizes the perfection of Allah and His infinite and eternal nature. The nimbus of golden light reminds Muslims of Qur'anic verses which express Allah's powers to illuminate the physical and metaphysical aspects of life. The golden light of the paintings might awaken the spiritual eyes of Muslims to a mystical understanding of Allah as 'Light of Light'.



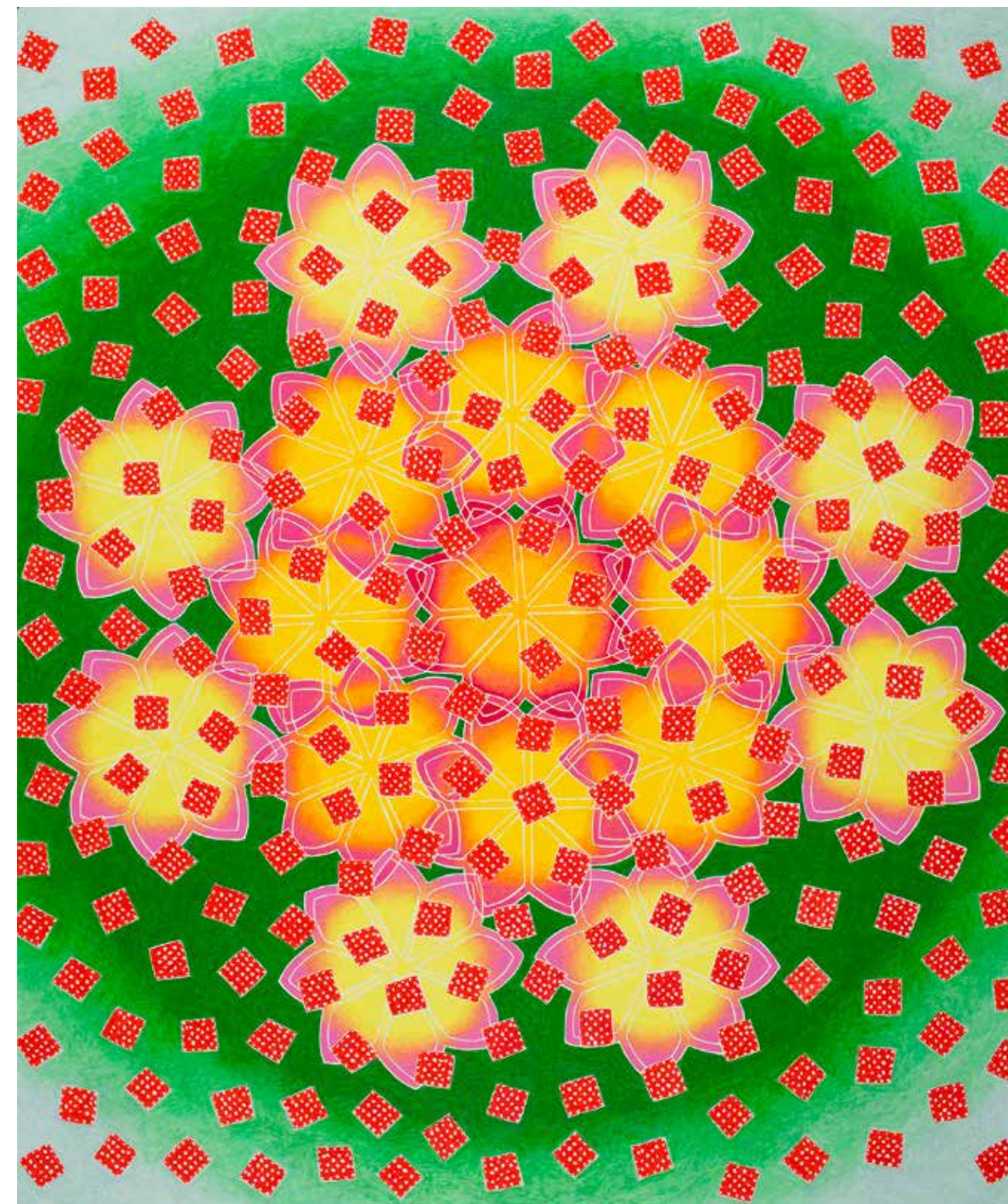
Didin Sirojuddin AR  
Kuasa Sang Maharaja [The Power of the Mighty Ruler], 2001  
mixed media on board, 30 x 30 cm  
MB and Virginia Hooker Collection  
Photography: Darren Boyd

The focus of the work is the Qur'anic quotation from Chapter 3 (*Ali Imran*), verse 26 (QS 3:26), written in *Naskh* script. It refers to Allah's power to bestow power on those He pleases and to withdraw it as He pleases, because He has power over all things.

The montage of textual fragments in English, Arabic and Indonesian refers to rites of the pilgrimage to Mecca. The striking black shapes resemble the Ka'ba in the Great Mosque of Mecca, which marks the direction for prayer for all Muslims (*kiblat*). It is the symbolic centre of the Muslim world, and the place where all pilgrims come together as equals before Allah.

As with her previous works, Vongpoothorn's *All is Burning* is a sustained, meticulous effort, revealing the beauty of form and abstract patterns in dialogue with her personal life phases and trajectory. Vongpoothorn was born in Laos in 1971, and came to Australia in 1979. These two sources of cultural experience have greatly influenced her art practice: Lao textiles and calligraphy, Buddhist philosophy, Australian Aboriginal art, and the Australian landscape, are often woven together and layered through Vongpoothorn's paintings. *All is Burning* takes us to other places, in particular India, where the artist has recently spent time absorbing the cross-cultural connections and correspondences between her Lao heritage and Indian cultural, spiritual and aesthetic traditions, especially Hindu and Buddhist equivalences. For the works on paper Vongpoothorn has used handmade sheets made by seventh generation artisans which she sourced directly from workshops in Sanganer in Jaipur ... Beneath the more obvious surface-level geometries and iconography presented is a subtler, intricate and complex patterning of repeating lines, dots, and canvas perforations which echoes the focused effort for which the Indian miniature painting tradition is renowned. Indeed Vongpoothorn continues her deep commitment to revealing the beauty of patterns in this series – those of natural and organic formulation, but also deliberate and purposeful configurations. This is through the precise, carefully-painted forms and abstractions that overlay the artist's canvas, but also via the signature perforations which are burnt into the artist's canvas material to form a gridded field. Across her paintings the punctures serve as a constant and stabilising matrix but are also testimony to the repetitive, focused energy of Buddhist meditative practice and to her familial and cultural ties – Vongpoothorn's father, a former Buddhist monk, often collaborates with the artist in preparing her perforated canvases ... Various framing structures seen across the works often serve as a platform for the beautiful Lao-Pali script which records excerpts from the Fire and Air suttas. The texts have been translated by Vongpoothorn's father from Thai-Pali script ... [Extract from catalogue essay by Michelle Antoinette, *Savanhdary Vongpoothorn All is Burning*, Martin Brown Contemporary, Sydney, 2014.]

Michelle Antoinette



Savanhdary Vongpoothorn  
*All is Burning*, 2014, acrylic on perforated canvas  
 Collection of the artist and Martin Browne Contemporary

**Wong Hoy Cheong's art work in this exhibition resulted** from an artists' workshop in 1986 at Lake Chini, Malaysia, a tropical wilderness area, UNESCO Biosphere Reserve and also a place of great beauty and ancient legends. Two other artists in this exhibition, Ham Rabeah Kamarun and Choong Kam Kow, are represented by works from the same workshop.

Wong Hoy Cheong was born in 1960 in Malaysia and has a BA in English Literature from Brandeis, an MA in Education from Harvard, and an MFA in Fine Arts from the University of Massachusetts, Amherst. He is both an artist and public intellectual in Malaysia and his sophisticated and intellectual art is an important contribution to Malaysian contemporary art. His art has been shown and collected by many institutions, including the National Gallery in Malaysia (where he had a major retrospective in 2004) and internationally – for example in the Second Asia-Pacific Triennial (APT) in 1996, the 2003 Venice Biennale as well as in Guangzhou, Gwangju, Taipei, Tokyo, Singapore, New York, Oxford, Vienna, and Istanbul. His monumental drawings in the 'Migrant Series' (1994), encapsulated his own family's history. The artist has said: 'I grew up listening to stories. Stories told by my father and mother, grandmothers, aunts and uncles.... Stories layered with wonder and pain, conflict and reconciliation, mystery and miracle. My paintings...take these as a starting point.' (<http://www.visualarts.qld.gov.au/linesofdescent/works/wong.html>).

The 1996 work, *In Search of Faraway Places*, explored a new generation of migration and cultural change. This work is now in the Queensland Art Gallery Collection after being selected by Neil Manton and the curatorial team for the Second Asia-Pacific Triennial (APT) to be shown with other works from the 'Migrant Series' in 1996. His art has also explored among other themes colonialism, postcoloniality, global cultural histories of immigrant communities and issues of justice and human rights globally.

**Caroline Turner**



Wong Hoy Cheong  
*Tasek Chini (Lake Chini)*, 1986, oil on paper  
 Neil and Dimity Manton Collection  
 Photography: Dorian Photographics

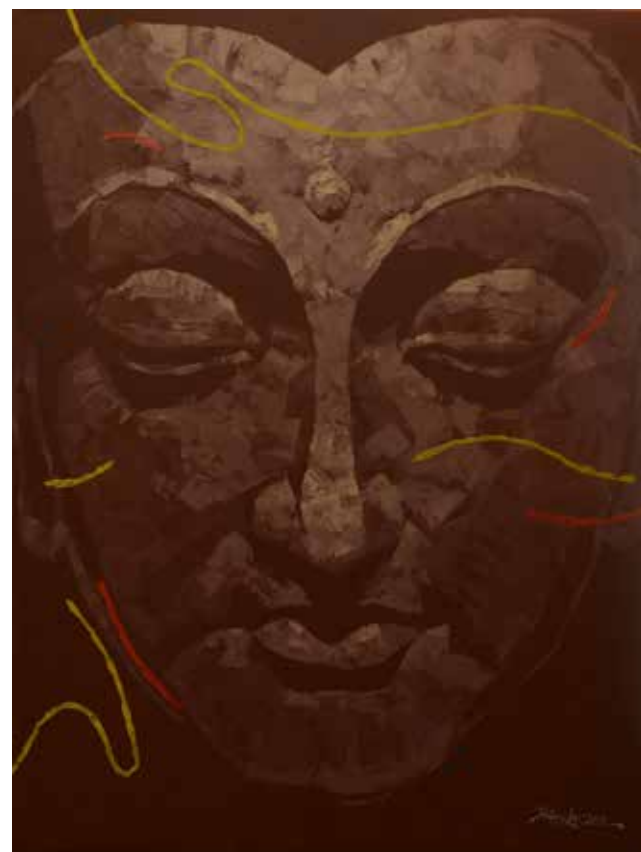
**Buddhism is a constant in Myanmar culture. For Burmese artists** Buddhist beliefs have underpinned much of their work directly, as Buddhist monks and temples provide the subject matter for many artists, and indirectly as spiritual belief has helped sustain artistic practice in difficult times. In 2011, the Myanmar government embarked on a reform agenda. Since then, artists have slowly pushed boundaries and are growing in confidence. Subjects with more overtly political overtones are being exhibited, as are works that reference the rapid social change that is occurring, particularly in urban environment. Buddhism is still central to cultural life and can be seen to link often very disparate art styles.

**Shine Lu** has been exhibiting since 1993. Born in Paungde near Pyay in 1959 he studied at the Yangon School of Fine Arts. An awarded artist, Shine Lu is well recognised by his peers as an innovative and versatile painter. His series *Buddha's Face* traces a chronology of recognisable artistic styles of Buddhist art, from ancient Gandhara to the Mandalay style images of more recent times. His slow increase in fragmentary approach through time attests to both the resilience of Buddhism though also acknowledges an inevitable decline in the goodness of mankind, which will eventually see the coming of the future Buddha to help start a new world cycle.



Sue Htat Aung  
*Night Market*, 2013  
acrylic on canvas  
The Galloway Family Collection

**Aung Soe Min** has been an established figure on the Myanmar art scene since the opening of the Pansodan Gallery in 2006. Born in 1970 in Kyaukpadaung, Mandalay region, he studied engineering and moved into publishing. A creative and energetic self-taught painter, he shifts between themes and painting styles quickly and vibrantly. The *Crisis of Buddhism* series was painted in 2014 and draws on the current conflicts that are occurring within Buddhism, including the racial tensions in Myanmar. The colours of red (the religion) and black (ignorance) are mediated by white. It can also be interpreted as alluding to a spiritual decline within Burmese society.



Shine Lu  
*Buddha's Face*, 2013  
acrylic on canvas  
The Galloway Family Collection

**Sue Htat Aung**, born in Yangon in 1965, studied at the State School of Fine Arts from 1983 to 1986. With a background in freelance book and comic illustration Sue Htat Aung held his first solo exhibition in 2013. Sue Htat Aung draws inspiration from sharp observations of daily life in the city. For all the inherent activity in his *Night Market* series, there is an embedded calmness and stillness. Later paintings in the series are predominantly black and white. Carefully selected blocks of colour draw the eye as if to a lighted section of the market — perhaps an allusion to the slow but steady disappearance of the everyday marketplace, as modernization and development force many street traders away.

Charlotte Galloway

**CAMBODIA****Bun Heang Ung**

*Khmer Rouge order evacuation of village, shooting of any who tried to escape.* No.80

ink on paper

Collection of the Menzies Library ANU

**Bun Heang Ung**

*People passing the ruins of Angkor Wat, heading for the Thai border to escape starvation in 1979.* No.90

ink on paper

Collection of the Menzies Library ANU

[From 'Drawings of Bun Heang Ung: Life under the Khmer Rouge 1975-1979'

90 original black and white drawings in Indian ink on art paper drawn between 1980 and 1981 by Bun Heang Ung after arriving in Australia and depicting his personal experience under the Khmer Rouge regime from 1975–1979 <https://anulib.anu.edu.au/using-the-library/collections/asia-pacific-digital-collections/drawings-of-bun-heang-ung/>].

**Ouk Yin**

*Cambodian Girl*, n.d. created before 1966

watercolour on canvas

Neil and Dimity Manton Collection

**Cambodian textile**

Weaver unknown

*Sampot*, n.d.

silk, gold thread, natural dyes, traditional weave

Collection Neil and Dimity Manton

**Cambodian textile**

Weaver unknown

*Sampot*, n.d.

silk, natural dyes, traditional weave with attached at the waist, a

French cotton band

Collection Neil and Dimity Manton

**Cambodian textile**

Weaver unknown

*Sampot*, (Surin Province) c. 1950s

silk, natural dyes, traditional design

Collection Neil and Dimity Manton

**Cambodian textile**

Weaver unknown

*Sampot*, c. 1950s

silk, red/black/ yellow geometric weave traditional design

Collection Neil and Dimity Manton

**INDONESIA****Affandi**

*Untitled* [Flowers], 1964

oil on canvas

ANU Collection

**A.D. Pirous**

*Al-Ikhlâs/Muhibah* (19/20 series II), 1998

high viscosity colour etching

Collection of Kenneth M. George

**Didin Sirojuddin AR**

*Basmallah II* [In the Name of Allah II], 2001

mixed media on board

MB and Virginia Hooker Collection

**Didin Sirojuddin AR**

*Kuasa Sang Maharaja* [The Power of the Mighty Ruler], 2001

mixed media on board

30 x 30 cm

MB and Virginia Hooker Collection

**Didin Sirojuddin AR**

*Perisai Iman via Ayat Kursi* [Shield of Faith through the Verse

of the Throne], 2001

mixed media on board

MB and Virginia Hooker Collection

**UNKNOWN**

*Untitled*, purchased in Banda Aceh bookshop, Aceh, ca 2002

'Muhammad' in silver thread encircled by star-burst

Couching on velvet with sequins and beads

46 X 46 cm

MB and Virginia Hooker Collection

Couched metallic and coloured thread work was traditionally the work of Acehnese women, especially in Southwest Aceh, used for ceremonial hangings and cushion covers, and displayed on occasions like weddings. In more recent times machine embroidery has also been used, sometimes undertaken by men. This example, unlike the traditional designs of birds and foliage, focuses on the name of the last Prophet of Islam, Muhammad, on whom be blessings and peace.

**Indonesian hand-woven 'Songket' textile Minangkabau (West Sumatra)**

Weaver unknown

Gift given in 2005, in Padang, capital of West Sumatra.

From Industri Kerajinan Rumah Bagonjong, specialising in Minangkabau traditional handicrafts Gold threads on black and dark red chequered kain Bugis (Bugis cloth) with pattern of tampuk manggis (mangosteen flowers) and border of pucuk rebung (bamboo shoot) motifs. Styled in traditional Minangkabau women's long skirt, sewn into a cylinder. Matching slendang (shawl) with hand-crocheted metallic thread ends. Skirt: Length 97 cm x width 58cm (x2 for whole circumference) Shawl: 30 cm width x 150 cm , crocheted ends 12 cm long Blouse: A machine-embroidered blouse was specially made, in a modest version of the traditional Indonesian (Javanese) kebaya style to match the songket skirt  
Collection of Virginia Hooker

'Songket' are luxury textiles now regarded as heritage handicrafts in both Malaysia and Indonesia. They are hand-woven on traditional looms as textiles for traditional ceremonial occasions, particularly weddings, community events, and in Malaysia for the opening of parliament. In Malaysia, Kelantan, the northeast peninsular state, is regarded as the 'home' of traditional songket weaving, although its heritage and tourism value has made its manufacture attractive to entrepreneurs throughout Malaysia.

In Indonesia, West and South Sumatra, are regarded as centres for the traditional forms of songket and the best pieces are much sought after. From at least the early 20th century, the Minangkabau town of Pandai Sikek (inland from West Sumatra's capital of Padang) is regarded as the centre of fine songket weaving and very complex designs are woven, including verses from the Qur'an.

**INDONESIA/AUSTRALIA****Dadang Christanto**

*Heads* from the 'Yogyakarta Series', 1997

mixed media on canvas

Private Collection

**Dadang Christanto**

*Untitled*, 2004

ink on paper

Private Collection

**Dadang Christanto**

*Untitled*, 2004

ink on paper

Collection Caroline Turner and Glen Barclay

**Dadang Christanto**

*Untitled* [2 ceramic heads], 2004

decorated unglazed earthenware

Collection ANU School of Art

**Dadang Christanto**

Documentary videos of performances by Dadang Christanto, 1999–2009

*Litsus*, Brisbane, 2005 (earlier versions include 2003 and 2004).

Filmed by Katie Hayne and Ursula Frederick. Curated by Caroline Turner

*Searching Displaces Bones*, Canberra, 2005. Filmed by Katie Hayne and Ursula Frederick. Curated by Caroline Turner

*Washing the Wounded*, Canberra 2007. Filmed by Katie Hayne and Ursula Frederick. Curated by Caroline Turner

*Fire in May*, Third Asia-Pacific Triennial, Brisbane 1999. Filmed by Michelle Sotheren and Ben Wickes. Produced by and copyright the Queensland Art Gallery

*They Give Evidence*, Sydney, 2003. Produced by and copyright Art Gallery of NSW

*Survivor*, Extract from two hour performance, 4A Centre for Contemporary Asian Art, Sydney, 2009. Video by Miguel Valenzuela. Produced by and copyright 4A Centre for Contemporary Asian Art.

**Dadang Christanto**

*Witness*, 2004

pre-existing dead tree, (Yellow Box) and aluminium

Commissioned 2004 (International Sculpture Park, The

Australian National University)

ANU Collection

## LAOS/AUSTRALIA

**Savanhdy Vongpoothorn**

*All is Burning*, 2014  
acrylic on perforated canvas  
Collection of the artist and Martin Browne Contemporary

**Savanhdy Vongpoothorn**

*Lotus V*, 2014  
acrylic on perforated canvas  
Collection of the artist and Martin Browne Contemporary

**Savanhdy Vongpoothorn**

*Fire Sutta (body)*, 2013-2014  
leaves and acrylic on Sanganer paper  
Collection of the artist and Martin Browne Contemporary

**Savanhdy Vongpoothorn**

*Fire Sutta (tongue)*, 2013-2014  
leaves and acrylic on Sanganer paper  
Collection of the artist and Martin Browne Contemporary

**Savanhdy Vongpoothorn**

*Lotus VI*, 2014  
acrylic on perforated canvas  
Collection of the artist and Martin Browne Contemporary

**Savanhdy Vongpoothorn**

*Bpao*, 2007  
colour etching  
Collection ANU School of Art



Savanhdy Vongpoothorn  
*Fire Sutta (body)*, 2013-2014  
leaves and acrylic on Sanganer paper

## MALAYSIA OR BORN IN MALAYSIA

**Ahmad Khalid Yusof**

*Looking through the Window-4*, created before 1987  
Print 8/10  
Neil and Dimity Manton Collection

**Chang Fee Ming**

Small greeting card from Nepal watercolour on paper from the beginning of a journey on the Mekong and ink drawing on envelope with postage stamps. Sent to Neil Manton from travels on the Mekong River. Mid - 1980s  
Neil and Dimity Manton Collection

**Cheah Yew Saik**

*Seascape* [Collector title], created before 1987  
watercolour  
Tim and Donna Manton Collection

**Choong Kam Kow**

*Dawn at Tasek Chini (Lake Chini) 6.00am*, 1986  
watercolour on hand-made paper  
Neil and Dimity Manton Collection

**Fauzan Omar**

*Diversity and Unity #2*, created before 1996  
Linocut 3/12  
Neil and Dimity Manton Collection

**Fauzan Omar**

*Diversity and Unity #13*, created before 1996  
Linocut 9/12  
Lyndal and John Groom Collection

**Ham Rabeah Kamarun**

*Lily Pads, Tasek Chini*, 1986  
ceramic  
Neil and Dimity Manton Collection

**Ibrahim Hussein**

*Two Cyclists*, n.d.  
Print 2/200  
Lyndal and John Groom Collection

**Khalil Ibrahim**

*Figures*, 1986  
ink on paper  
Neil and Dimity Manton Collection

**Khalil Ibrahim**

*Beach Scene*, 1986  
ink on paper  
Neil and Dimity Manton Collection

**Jolly Koh**

*Jolly Koh's Cat*, probably created 1980s  
watercolour on paper  
Neil and Dimity Manton Collection

**John Lee Joo For**

*Confrontation [Konfrontasi]*, 2003  
oil on canvas  
Neil and Dimity Manton Collection

**Latiff Mohidin**

*Renungan Air 3 'Gelombang Series'*, created c.1985  
oil on canvas  
Neil and Dimity Manton Collection

**Latiff Mohidin**

*Voyage* [Moon walk], 1969  
mixed media  
Neil and Dimity Manton Collection

**Long Thien Shih**

*Flame Tree*, 1987  
watercolour on paper  
Neil and Dimity Manton Collection

**Ong Boon Hau (Alex)**

*Tai Chi* [Collector Title], 1987  
watercolour  
Lyndal and John Groom Collection

**Ramsay Ong Liang Thong**

*Sarawak Orchids*, 1986  
ink on paper 2 b/w drawings  
Neil and Dimity Manton Collection

**Ramsay Ong Liang Thong**

*Malay Women (Dancing Women)*, created before 1986  
Batik on cotton cloth  
Neil and Dimity Manton Collection

**Ramsay Ong Liang Thong**

*My Iban Grandmother*, 1988  
Batik on cotton cloth  
Lyndal and John Groom Collection

**Redza Piyadasa**

*Baba Family 1909*, 1986  
mixed media on board  
Neil and Dimity Manton Collection

**Redza Piyadasa**

*Baba Family 1909 (#2)*, 1990 [different version]  
mixed media on cardboard  
ANU School of Art Collection

**Redza Piyadasa**

*Neil's Family*, 1990  
oil on board  
Neil and Dimity Manton Collection

**Redza Piyadasa**

*Two Malay Women*, 1989  
mixed media on paperboard  
ANU School of Art Collection

**Redza Piyadasa**

*Two Women*, 1989  
mixed media on paper board  
Private Collection

**Safrizal Shahir**

*Layers of Context 3*, 2014  
transfer image on paper  
Collection of the artist

**Safrizal Shahir**

*Epigraph 2*, 2012  
pencil on paper  
Collection of the artist

**Safrizal Shahir**

*Epigraph 3*, 2012  
pencil on paper  
Collection of the artist

**Safrizal Shahir**

*Floating Batu Aceh*, 2012  
pencil on paper  
Collection of the artist

**Tan Choon Ghee**

*Central Market (Chinatown) KL*, 1985  
watercolour on board  
Neil and Dimity Manton Collection

**Tang Tuck Kan**

*Bamboo Flowers, Fraser's Hill* (2 works with same title), created before 1987  
watercolour on paper  
Neil and Dimity Manton Collection

**Tang Hong Lee**

*Expressions of Nature — Tree* from folio 'In Australia Alone', 1990  
lithograph  
ANU School of Art Collection

**Teng Chok Dee**

*My Favourite Tree*, 1999  
ink on paper  
Neil and Dimity Manton Collection

**Teng Chok Dee**

*Little Moongate Teahouse*, created before 1999  
watercolour  
Neil and Dimity Manton Collection

**Teng Chok Dee**

*Raise the Red Lantern*, created before 1999  
watercolour  
Neil and Dimity Manton Collection

**Toya Lim Koon Hock**

*Cows under the Palm*, 1966  
Batik painting  
ANU Collection

**Wong Hoy Cheong**

*Tasek Chini (Lake Chini)*, 1986  
oil on paper  
Neil and Dimity Manton Collection



**Teresa Poh Gek Wilson**

*Ulos II*, 2001  
acrylic on canvas  
ANU School of Art Collection

**Unknown**

*Kenyalang* [Hornbill], date unknown twentieth century  
carved and painted wood  
Neil and Dimity Manton Collection

**Malaysian hand-woven 'Songket' textile**

Weaver unknown  
Purchased 1988 in textile shop, Pantai Cinta Berahi, Kelantan  
Dark red, silk warp and weft threads interlaced with silver threads

Pattern of scattered *bunga tanjung* (small white, scented flowers worn in the hair) with border of geometric designs  
Styled in traditional fashion of *baju kurung* and long skirt with side pleats.

Length 102cm x width 58cm  
Collection of Virginia Hooker

**Iban Back-strap weaving**

Weaver unknown n.d.  
cotton, natural dyes  
95 x 200 cm  
Neil and Dimity Manton Collection

**Created in Malaysia**

Yao Di-Xiong (China)  
*Hornbill*, c. 1980s  
ink drawing on paper  
Neil and Dimity Manton Collection

**MYANMAR (BURMA)****Aung Soe Min**

*Crisis of Buddhism*, 2014  
acrylic on canvas  
The Galloway Family Collection

**Shine Lu**

*Buddha's Face*, 2013  
acrylic on canvas  
The Galloway Family Collection

**Sue Htat Aung**

*Night Market*, 2013  
acrylic on canvas  
The Galloway Family Collection

**Mo Yin Tan**

*Fishermen Returning* [Collector title], created before 1987  
oil on masonite board  
Neil and Dimity Manton Collection

**PHILIPPINES****Bagobo People**

*Kumo Ceremonial textile*, 1995  
3 panels  
ANU Collection

**SINGAPORE****Meelan Oh**

*Sea no. 3* (from the 'Crossing Series'), 2006  
stencilled charcoal on paper  
ANU Collection

**THAILAND****Peerapong Duangkaew**

*Mother and Child*, 1992  
carved wood  
ANU School of Art Collection

**Peerapong Duangkaew**

*Standing Figure*, 1992  
carved wood  
ANU School of Art Collection

**Peerapong Duangkaew**

*Dancing Figure*, 1992  
carved wood  
ANU School of Art Collection

**Sutee Kunavichayanont**

*Reversed Motherland*, 2014  
etching  
ANU School of Art Collection  
From travelling exhibition: *Interchange: A printmaking dialogue between Australia and Thailand*, 2014-2015

**Yanawit Kunchaethong**

*Paa Sa-nguan (Night)*, 2013  
organic print from Siam ebony  
ANU School of Art Collection  
From travelling exhibition: *Interchange: A printmaking dialogue between Australia and Thailand*, 2014-2015

**Wittamon Niwattichai**

*Jasmine*, 2014  
Hard ground on hankerchiefs  
ANU School of Art Collection  
From travelling exhibition: *Interchange: A printmaking dialogue between Australia and Thailand*, 2014-2015

**Kitikong Tilokwattanotai**

*Untitled*, 2014  
etching  
ANU School of Art Collection  
From travelling exhibition *Interchange: A printmaking dialogue between Australia and Thailand*, 2014-2015

**VIETNAM****Le Thuan An**

*Cham Girl Weaving*, 1997  
watercolour on hand made paper  
Neil and Dimity Manton Collection

**Huyen Nguyen**

*Portrait of a Widow*, created before 1999  
watercolour  
Neil and Dimity Manton Collection

**NOTE:** The exhibition also contains original drawings now in the Collection of the Menzies Library ANU, and other archival material. A parallel display curated by Dr Amy Chan is on display at the Menzies Library ANU of works related to research and publications by ANU scholars. There are other works in the ANU collection from Southeast Asia that it was not possible to select for this exhibition. These include works of public art in the grounds of the ANU and in the Coombs Building discussed in Virginia Hooker's essay in this publication and Tay Kok Wee *The mask* 1965, University House ANU Collection.



Sutee Kunavichayanont  
*Reversed Motherland*, 2014,  
etching

**MAKING CONNECTIONS: SOUTHEAST ASIAN ART @ ANU**

is a publication of The Australian National University

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**Our thanks are extended to the following for their contributions to this project:**

Neil and Dimity Manton and family; Artists Savanhdary Vongpoothorn, Dadang Christanto, Safrizal Shahir; Kenneth M. George, Virginia Hooker, Charlotte Galloway and other lenders to the exhibition; Martin Brown Contemporary for assistance with the works of Savanhdary Vongpoothorn; James Holland, Jay Kochel and staff of the ANU School of Art; Merryn Gates for her assistance editing parts of the catalogue; David Boon ANU Art Collection; Roxanne Missingham, Marianna Pikler, Amy Chan, Sally Haysom and Deveni Temu at the ANU Library and Menzies Library ANU; James Fox, Craig Reynolds, Robert Cribb, Jacqueline Lo, Barry Hooker, Glen Barclay, Christine Clark, Chaitanya Sambrani, Michelle Antoinette, John Clark, Anthony Oates, Katie Hayne, Ursula Frederick and others at ANU and elsewhere who provided their knowledge and input into the project in a variety of ways; Colette Gilmour, Suzanne Knight, Rosemary Shepherd, Katherine Pierce and Lindsay Brown for help with the colloquium.

We especially acknowledge the support for the exhibition and colloquium provided by Denise Ferris and the School of Art, ANU, Paul Pickering and the Research School of Humanities and the Arts, ANU, Helen Ennis and the Centre for Art History and Art Theory, ANU and funding from the Regional Institutes' Grant from the Research School of Asia & the Pacific, College of Asia and the Pacific and the Foundation for the Visual Arts ANU.

ISBN: 978-0-7315-3088-5

Printer: Union Offset Printers, Canberra

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