

流 变

B E C O M I N G

流变:艺术创作过程
与我们生存的环境

*process in creative work in relation to
the lived environment*

上海理工大学美术馆
2013年10月18日--11月4日

*Art Gallery of University of Shanghai
for Science and Technology (USST)
18 October - 4 November 2013*

Becoming

It is a great honor to be invited to curate a staff exhibition from the School of Communications and Arts at Edith Cowan University for the inaugural show in the newly converted gallery space at the University of Shanghai Science and Technology. The exhibition celebrates the special bond that has been formed between our institutions, a bond that is based on a trust relationship unique to artists and academics, and a true kinship between like-minded people that overcomes the obstacles of distance and language. In my career as an artist I have had the privilege of working closely with two cultural groups that have fundamentally changed my life. Working with Aboriginal communities in Western Australia and more recently with artists in China, I have gone through a long process of unlearning and relearning about the meaning of the creative process and its relationship to our histories and traditions. One dichotomy that emerges from these strong and vibrant cultures is how contemporary artists who feel the need to liberate their future by shedding the burdens of the past, can still maintain the longevity of culturally specific communities. The emergence of hybrid cultures poses more questions than answers and presents a state of conflict for artists who are working within a more internationalized context. How much responsibility do

artists have in terms of continuing ancient traditions, and how might transitional cultures be understood and represented, as forms of becoming? Aboriginal and Chinese culture are both different and the same, and it is the similarities that connect to the themes of this exhibition in respect of both the static and changing nature of culture. Both cultures are somewhat indefinable despite their long and distinctive traditions. Both have visual styles that articulate time, place and people, both support multiple languages and dialects that identify complex communities within communities, but perhaps more importantly both are facing the dilemma of how to maintain tradition within an increasingly hybrid and rapidly changing globalized world. In a world where barriers are disappearing, where new diasporas are emerging and where digital technology enables the interchange of theoretical and artistic ideas to take place at a distance in ways that are interactive, immediate and unexpected, we witness the formation of modern hybrid cultures and corresponding shared languages, and ones where recognizable and geographically specific visual languages are being eroded. This particular period of urbanisation and hybridisation is producing anonymous environments in which the recognised markers of local and national identity have almost disappeared.

Shopping malls, airports and maybe even artists are starting to look like each other, with sometimes no identifiable signs of their place of origin, their history or their location. Perhaps Papastergiadis is right when he states that identity is based on where we are now rather than where we are from, suggesting that cultural histories have little bearing on our current identities within modern hybrid societies. In this particular dialogue, the questions surrounding the continuation of cultural identity assume that Chinese and Aboriginal art stood still while the rest of the world was spinning; this is of course not true. If anything is true, Chinese and Aboriginal culture sit at the point of the compass around which we all spin, but a point that itself is constantly moving. These cultures offer more than a stationary position lost in time along with a static representative style; they access and communicate a way of living and an adaption to changing worlds within worlds. These complex cultures have always been in flux because perhaps more than any other cultures, they truly represent the systems by which their people live and adapt. This has been maintained through both the continuation of a single living philosophy and a synchronised cultural language be it spoken or visual, and a culture of adaption that supports and promotes change. These are cultures where ideology, philosophy, culture and human interaction are dynamic and codependent. The shifts and readjustments within these long standing cultures are subtle and do not happen in isolation. They are dependent on other cultures and how other people perceive this from the outside looking in. Controlling how the compass spins allows development of identities that are respectful of both local and international perspectives while paying homage to the misconceptions and social stereotypes that are inevitable within this distant gaze.

Edward Kus comments on Chinese identity from the perspective of “othering”. He asserts: The West has played some role in shaping Chinese identity because of the role of the “other” that the west occupies in the Chinese psyche. An individual, group or society is most easily defined in terms of what it is not, and the Chinese-West division has traditionally served as an immutable dichotomy from which the Chinese could define and project, their own conception of identity. Arguably this is also the case with Aboriginal identity. Richard Bell, a contemporary Aboriginal artist from the Kamilaroi people in Queensland talks about Aboriginal art as “a white thing”, an external perception that has been constructed to partly serve our international art market’s hunger for the spiritual, or exotic . In this respect cultures are co-dependent and can only retain their individuality if given a broader cultural value, even if that value might not represent the reality. Without value it might not exist at all, and many Aboriginal artists both traditional and contemporary face the dilemma of working with the perceptions of an externally constructed identity that, ironically, supports and maintains a culture that might not survive without it. Since colonisation, Australia has witnessed an alarming decrease in Aboriginal spoken languages and dialects from six hundred to sixty, a case where language was not as marketable as art, and where value was not value added when Aboriginal people most needed it. With the loss of culture and the death of history at stake, this exhibition has offered us a moment of reflection, along with a wonderful opportunity to commission Toogarr Morrison, an Aboriginal elder of the local Bibbulmun people and graduate of the School of Communications and Arts at ECU, to paint a work that attempts to represent the theme of Becoming while offering a statement about collaboration and respect between

cultures. Toogarr paints using traditional motifs and techniques but poses new thinking in terms of the origins of our life on earth and our connection, be it as small as a grain of sand in the desert of evolution, to the solar system and the spirits that carry the message. He talks poetically about the first raindrop to land on earth, and like the compass, an earth that was moving. This narrative brings life and spirit to our understanding of change and continuity. Hanna Fink and Hetti Perkins description of Aboriginal art probably comes closest to defining this indefinable moment for both Aboriginal and Chinese culture: Aboriginal Art is a protean phenomenon, a way of introducing change to maintain continuity. This exhibition attempts to describe our collective position in terms of Becoming. The artists represented in this exhibition derive from many cultural backgrounds but as these raindrops fall, they have landed in the same place at the same time. On behalf of the artists I hope you enjoy the spirit of this exhibition and its ambition to offer a passage to view a future based on our rich and valued past.

Clive Barstow

Clive Barstow, the curator of this exhibition, is a practicing artist and writer, Professor of Creative Arts at Edith Cowan University Perth and Honorary Professor of Art at the University of Shanghai Science and Technology China.

流变

2010年11月10日，上海理工大学新建成的美术馆来主持埃迪斯.科文大学传媒和艺术学院艺术展的开幕式。通过这次展览，我们共同庆祝两校之间长期以来建立的特殊友情，这种默契是两校的艺术家和学者之间特别的信任关系，是志同道合的朋友克服语言和地理障碍建立起来的真诚而亲密的联系。在我作为艺术家的职业生涯中，我非常有幸跟两个文化群体密切合作，这种合作改变了我的人生。跟西澳大利亚土著艺术家和近年来跟中国艺术家合作的过程，是我打破偏见，再学习艺术创作意义的过程。这个过程与我们的历史和传统息息相关。面临这两种强大而充满活力的文化的一个难题是，当代的艺术家如何在摆脱传统束缚，面对未来的同时又能保持这种特殊的群体文化的传承性。杂糅文化的出现实际上提出了更多问题，而不是提供了更多的答案。它使那些在国际背景下创作的艺术家用更多的冲突。艺术家们有多少保持古老传统的责任？我们怎样从变化流动的角度去理解这种连接过去和未来的过渡性文化？

土著文化和中国文化相同而又相异。二者的相似性是连接参展作品的主题。也即，两种文化都具有静止而又变化的特质。尽管两者都具有悠久而鲜明的传统，土著文化和中国文化都呈现出难以界定的特点。两者的视觉艺术都表达了时间，地点和人的概念；两者都支持多种语言/方言，通过这些多样化的语言/方言，我们得以辨别不同的群体和亚群体。更重要的是，这两种文

化都面临一个困境—在日益加速的全球化和杂糅化世界中如何保持传统。总的来说,当各种障碍日益减少,新的散居人群出现，数字技术使理论和艺术观念交流呈现远程互动，即时和充满不可知的特征时，我们正面对一种现代的杂糅文化和与之呼应的共享语言的形成，这对那些我们可以辨认得出,而且因地理差异而形成的特殊的视觉语言来说，是一种入侵。这种特别的城市化和杂糅化正促成形成一种匿名的环境，在这个环境里，那些地区的和民族的身份几乎已经消失。购物中心，机场，甚至是各国的艺术家都看起来非常相似，没有一种可以辨认他们历史和来源的标识。也许Papastergiadis的话很有道理:我们的身份不是由我们从哪里来，而是由我们现在在哪里决定的。也就是说，在现代杂糅社会里，我们的过去对于我们当前的文化身份认定没有多少影响。在这种特殊的对话环境里，就文化身份的传承问题，有人理所当然的以为，中国和澳洲土著艺术呈现一种静止状态，而它们以外的世界却在不停的旋转变化。这种观念值得商榷。如果这种说法有其道理，那么可以说，中国和土著文化可以看作是罗盘的中心，世界其他文化围绕其旋转，然而，这个中心同时也在不停的移动。这两种文化所呈现的远远不是在时光隧道中迷失而静止；它们与世界互动交流它们的生活观，不停地调整适应，在宏观的世界里创造着自己的世界。这两种复杂的文化一直处于变动中，也许比其他的文化更为活跃。它

们真切地表现了两个民族在其独特的价值系统下不断改变适应并生生不息的状态。通过保持自己核心的生存哲学，和横向的文化语言---不论是口头语言还是视觉语言，以及不断的适应和提倡改变，中国文化和土著文化中的这种状态世代相传。在这种文化范围内，意识形态，哲学，文化和人文精神互相依存，互相碰撞，充满活力。两个悠久文化内部的变化和调整通常是微妙而渐进的，而且往往不会孤立的发生。这种转变与其它文化不无关系，一种文化不可能对外来文化如何以他者的眼光来看待他们的转变无动于衷。控制罗盘如何旋转意味着如何相应的以发展的眼光来确立身份问题，这种文化身份既要尊重当地和国际的视野，又要尊重由于远距离凝视而不可避免的误解和曲解。Edward Kus曾对“他者”对中国身份的构成做出如下评论：西方一直以来对中国文化身份的形成有着不可忽略的影响，因为西方作为“他者”的影射曾长久占据在中国人心理中。不论是个人，团体还是社会，人们很容易通过“我们不是什么”来界定自己，中国-西方这个划分从传统上决定了中国人用这个二分法去定义他们的身份。这个情形对土著身份同样适用。来自昆士兰州Kamilaroi 族群的当代艺术家Richard Bell认为土著艺术“是白人的东西”---从某些方面来讲，国际艺术品市场对于灵魂的，或者充满异域风情的饥饿追求促成了这种由外来者构建出来的艺术印象。从这个方面来说，文化是互相依附的，只有置身于大的文化价值系统里，文化的独特性才得以维系，尽管这种印象可能与事实并不相符。没有这种大的价值系统作为依托，具体的文化个体有可能会夭折。不管是传统的还是当代的土著艺术家都面临这个进退两难的困境--与狼共舞：也就是说，他们的艺术作品是在知晓自己在与建构他们身份的外部文化共谋的情况下创作的，但是，具有讽刺意味的是，这种构建出来身份有助于保持他们自身的文化，因为没有这种外部力量的干预和建构，土著文化可能面临消失。自殖民时期以来，土著语言从600种降到了60种，

这给澳大利亚敲响了警钟。这个现象说明，语言不可能作为市场化的艺术去推销，土著人民亟需拯救，但语言有价值但却没有附加值。文化迷失，历史死亡。在这个背景下，这次展览给我们一个反思的机会。同时，我们有幸请土著Bibbullmun族群的长者，埃迪斯.考文大学传媒艺术学院的毕业生，Toogarr Morrison为我们创作反映这次展览主题--流变的作品，Toogarr郑重表达了对两个文化以及两者间合作的尊重。Toogarr利用传统的图形和技术创作，但同时就我们生命在地球上的起源和人类之间相互关联注入了新的思考，小如沙漠中的一粒尘埃，大到太阳系和灵魂，都给人类带来无限的信息。他充满诗意的描述了降落到地球上的第一滴雨水。恰如罗盘，我们的地球也一直在移动变化。这个比喻对于我们理解变化性和连续性充满启示。Hanna Fink 和Hetti Perkins对于土著艺术的描述也许恰如其分地定义了当前土著文化和中国文化中的不确定性：土著艺术充满变数，它通过不断变化来保持不变。这次展览试图表现在流变的过程中我们作为集体的位置。参展的艺术家来自不同的文化背景，但作为雨滴，他们在同一时间降落在了同一地点。我们珍贵丰富的过去指向我们的未来。我代表这些艺术家，希望这次展览的精神和主旨能够给我们在寻找未来的旅途中指出一条路。

Clive Barstow

艺术家，澳大利亚埃迪斯.科文大学艺术教授，上海理工大学荣誉教授

Becoming: the power of recognition and renovation

In this golden autumn season, it is such a honor to host the art exhibition with our long-time partner—The School of Communications and Arts of ECU, as the opening event to celebrate the 107th anniversary of USST, and to launch the first art gallery on the campus. The Becoming art exhibition will present contemporary Australian culture through the artworks of Aboriginal and contemporary Australian artists. We are grateful and privileged to have the opportunity to learn and appreciate Australian traditional and contemporary art without travelling to Australia.

The history of world art informs us that despite the diversified and different cultural forms on global and local levels, human beings' aesthetic pursuit is able to transcend the geographical and time barrier. Visual art is even more so: through visual recognition, an artwork can surpass the obstacles of language, build a sense of connection and form a universal language of art. Human histories have witnessed the diversified cultural forms and the dynamic, disordered and rich changes. To describe this complexity, French postmodern philosopher Deleuze proposed the concept of "Becoming", that is, everything in this universe is in constant change and

flux. The theoretical framework of this exhibition resonates with Chinese traditional philosophy represented in Yi Jing-Book of Changes and Laozi's essential notion of change: the universe is always in the process of making and remaking, transiting and transforming; thus the cycle of life presents itself as eternal. It is this shared cultural understanding, which is beyond time and space, that inspires the conscious and unconscious collaboration across cultures. This philosophical and cultural commonality too, enables us to exchange and co-exist in a global age, while maintaining our cultural specificity and individuality. Because of this commonality, art exhibitions play a significant and irreplaceable role in our communication.

The collaboration between USST and ECU has been active for over a decade. We would like to sincerely thank ECU for the close cooperation at many levels. We also thank ECU's generous donation of works from its art collection in this exhibition. The quality and the quantity of the collection and the public art education broaden our vision and boost the confidence of our cooperation. I would like to extend my special thanks to my good friend Professor Clive Barstow, the head of the School of Communications and Arts. His persistent efforts

have promoted many successful exchanges and cultural and art events between our two universities, which greatly contribute to the improved art environment at USST. Both our staff and students benefit from Professor Clive's devotion to the cooperation between the two institutes. We are grateful to have the opportunity to appreciate the artworks from all over the world on our campus. I also want to thank Mr. Toogarr Morrison, the Aboriginal artist for producing the commissioned work on the theme of humanity and ECU for donating this work to our Asian Pacific Centre. My thanks also go to all the artists who have contributed to this exhibition with diversity and energy. I am sure these works will illuminate our new gallery and stimulate more interest in Australian culture.

In the era of rapid economic development and constant change, the renovation and rebirth of the humanities becomes important, but where does this renovation come from? Art and art education undoubtedly is the core of cultural renovation. At USST, an institution specializing in science and engineering, art is indispensable in increasing students' aesthetic consciousness and ability; more importantly, art plays a critical role in forming their personal standing in the long term. This is what we call "ascetic education builds up one's belief". Apart from enhancing its economic power, art education is also a crucial path to rebuild our humanities tradition so that China can have sustainable development. Launching an art gallery on the campus of USST is a renovation effort to keep up with the era of change. It is also an effective way to open up international dialogues with universities outside of China. The academic, art and cultural interactions with overseas institutions, I believe, will be significant to diversify the university's cultural environ-

ment, enhance the humanities atmosphere and increase the influence of USST. Art and science are complementary ways of thinking. Integrating both should always be the inspiration and motivation for quality and visionary education. To be precise, art education, including teaching art courses and various art and cultural exchanges, is essential for our university's aim of high quality education.

We understand we could not achieve this goal without the supportive and engaging leadership, the close teamwork across faculties and divisions, and the efforts of our staff at USST. I take this opportunity to say thanks to you all. I hope to continue and pass on USST's humanities tradition. I hope our students continue to enjoy their study and life at USST, happy and free, to build a better future and a better nation.

Jiang Junchen

5TH September 2013

University of Shanghai for Science and Technology

流变：共识与革新的力量

值此金秋十月，丹桂飘香，我们何其有幸，在迎来百又零七年上海理工大学诞辰的同时，沪江校园首个美术馆开幕，与我们合作多年的老友澳大利亚埃蒂斯科文大学(ECU)传播与艺术学院带来了庆典首展礼：流变——澳大利亚艺术展，并将以土著艺术与当代艺术家作品共同呈现澳洲文化的当代面貌，使理工学子足不出户便能如此贴近异国的传统与当代艺术。

翻开一部世界艺术史，我们不难发现尽管各国各地文化形态从古至今千差万别，人类对美的追求却具有世界性，超越了时代和地域的限制。视觉语言更是为我们提供了便利，通过对美的视觉认知，艺术作品打破了语言障碍、引起共鸣，形成一种世界通用的交流语言。人类历史中，文化形态不仅丰富、更迭更是频繁而无序。面对文化的复杂性，法国后现代主义哲学家德勒兹提出了“流变”哲学观，即宇宙万物无往不在变化中。这是澳方展览思路的理论背景，恰好契合了中国《易经》传统与老子哲学中有关于万物在变化中流转并生生不息的理念。这种超越时空与文化形态的契合，引发出许多无意识的共识与有意识的合作——它们正是我们在全球化时代保持文化独立与个性的同时，又不断交流、共生的基础。这种共通性，让我们的展览在文化交流中具有了直接性和不可替代的作用。

· 我校与ECU的合作由来已久。在此，我们真诚地感谢ECU在多个层面与我们紧密合作。感谢ECU慷慨借出数十件优秀的藏品，澳大利亚高校的丰厚收藏与国民艺术教育水平与整体素质也让我们开阔了思路并增加了信心。特别感谢传播与艺术学院院长、老朋友Clive Barstow教授，在他的大力帮助下，促成了多次艺术交流活动，为营造我校艺术氛围作出了贡献。Clive教授为合作项目多方奔忙，令我校师生受益匪浅，能够在校园内就有幸欣赏到来自世界各地的艺术作品。感谢土著艺术家、Bibullmun族群长者Toogarr Morrison为展览创作与人文信仰有关的主题作品并捐赠与我校亚太中心。感谢各位澳大利亚艺术家带来风格各异又活力十足的艺术作品，它们会点亮展厅，点燃我们了解澳大利亚文化的好奇心。

在这个经济高速发展变化的时代，人文领域的革新显得尤为重要。革新的力量从哪里来?艺术与艺术教育无疑是文化革新的核心。在上海理工大学这所理工科为主的大学里，艺术不仅能提高学子们的审美修养，更重要的是，它对大学生人格的塑造影响深远，正所谓以“美育”塑造信仰。这是经济增速之外，中国可持续发展过程的人文重建必经之路。在理工科大学建立美术展示厅，是应对时代变化的需要，也是推进上海理工大学与国际一流大学接轨的途径之一。通过国际

学术与文化艺术交流可大力推进校园文化建设、提升人文氛围和提高学校社会影响力。同时，艺术思维与科学思维相辅相成，这也为全面的、高水准的人才培养提供了持久的动力。具体来说，艺术教育，包括艺术类课程和各种文化艺术交流活动，对我校卓越人才的专业培养起到了重要作用。

这一切都离不开上海理工大学各位领导的关切和支持，离不开各部门的协助与合作，也离不开在背后默默付出的各位教师们，特此致谢。愿沪江的文脉与人文精神在我们共同的努力下传承下去，愿一代代沪江学子们在优越的人文环境中幸福成长，长成沪江繁茂的国家栋梁之林。

姜君臣

2013年9月5日于上海理工大学

Becoming Platypus: Evolution and the Creative Process

How does an artist go about making a work? How does a work gain form and evolve? What are the processes? It is well known that Australia is the home of many strange fauna and flora that seemed incomprehensible when first examined by colonial scientists. A little over two hundred years ago, creatures such as the kangaroo, emu and platypus seemed to confirm preconceived expectations that the Great Southern Land would be an upside down mirror world where antipodean monsters roamed under the feet of the people of the northern hemisphere. The platypus was an outstanding example of an improbable beast, which seemed to transcend logic; to be so improbable that it was deemed to be an elaborate hoax when a taxonomic specimen was first laid out in London before the forensic experts in 1798. To expect a monster is one thing but to expect such a comical creature that seemed poorly assembled, clumsily sewn together seemed to go beyond the pale. Systems of thinking are forever thrown into chaos and disorder when the world does not conform to existing frameworks of perception or cultural paradigms. When this occurs researchers must begin anew to create fresh understandings of what is encountered and experienced. A few years ago an international team of

scientific researchers painstakingly decoded, for the first time, the DNA of the platypus and discovered that it carried within its code sequencing genetic modules shared by mammals, reptiles and birds. By comparing data the researchers found that this animal ‘shares 82 percent of its genomes with the human, mouse, dog, opossum and chicken’ (Wilford, 2008). These researchers were able to peer into deep time to contemplate subtle divergences across many animal groups, using the genetic letters of this one organism. It was a marvelous vindication of evolutionary biology for it seemed that imperceptible choices were made across the eons as this creature shifted and changed shape and form, so that at one moment it was within the same trajectory as the human, the bird, the snake but seemed mid-way to change its internal vision of form and purpose. To contemplate this being through the lens of the philosopher Gilles Deleuze reveals this animal as being not separate from the human story of development but rather deeply woven into the fabric of humanity - therefore the platypus reveals a univocal history which also illuminates not only evolution but the profound depth of interconnectedness between all living beings. The platypus is therefore truly a becoming animal (Deleuze) and to understand more

about this shy and subterranean aquatic mammal is to acquire a deeper sense of consciousness, which unites all living beings and transcends all artificial human borders. This exhibition has as its curatorial focus the concept of becoming as espoused by Deleuze. Becoming embraces the in-between – the state of flux, the evolving form, the unfinished work – it considers what it means in an elemental way to create something and therefore meditates on the essence of creating. To embrace a world which is constantly moving, continuously in flux, is to understand that often one must adapt or perish. The Arts are a highly visible way of observing this state of flux and flow and in many ways this can be understood as a kind of creative evolution. Within fields of design, painting, sculpture, drawing, photomedia and fashion for example, practitioners are continually engaged in the struggle to find form through concepts. During this process the artist must hold in suspense the outcome of the work - for one does not know how the work will look or appear. In fact if the creator were to know before commencing then it would not be genuine research. Rather, the creator folds ideas and concepts within the material of making to realise ideas. At times this results in failure. However, it is important to learn from failure to gain a deeper understanding of the limits of the project - to evolve the work along new trajectories. This show aims to reveal various interpretations of becoming in order to reflexively consider the creative process. In so doing new ways of thinking and making may be articulated.

Dr Paul Uhlmann

Paul Uhlmann is an artist, visual arts lecturer and the Coordinator of Visual Arts at Edith Cowan University Perth

References

Deleuze, G. & Guattari, F. (2004), A Thousand Plateaus, (B. Massumi, Trans.). London, New York: Continuum.

Deleuze, G (2002). Pure Immanence: Essays of a Life (2nd ed.). (A. Boyman, Trans.). New York, N.Y. Zone Books.

Le Feuvre, L. (ed) (2010). Failure, Documents of Contemporary Art. London, U.K. Whitechapel gallery and Cambridge, Massachusetts, The MIT Press.

Stagoll, C. (2005). Becoming. In A. Parr (Ed.), The Deleuze Dictionary (pp. 21-22). Edinburgh, U.K. : Edinburgh University Press.

Platypus genome explains animal’s peculiar features; holds clues to evolution of mammals (2008, May 7). Science Daily. Retrieved from <http://www.sciencedaily.com/releases/2008/05/080507131453.htm>

Wilford, J. N. (2008, May 8). Platypus looks strange on the inside too. New York Times. Retrieved from http://www.nytimes.com/2008/05/08/science/08platypus.html?ref=platypus&_r=0



Toogarr Morrison *Kiap Bomin Bardup*
Raindrop Dreaming
雨滴之梦
Oil painting
213cm x 137cm

Kiap Bomin Bardip
Raindrop Dreaming
雨滴之梦

Baal Wagle barlap kwobabak kabi baall warigen boodjarr baall Bibbullmun Boodjarr.
The Wagle is the fresh water that nourishes the land of the South-West of Western Australia.
Wagle是“纯净之水”的意思。“纯净之水”滋养了西澳西南部的土地。

Gooryat Bibbullmun baal wogin Boodjarr baall Bibbullmun baall gooryat Boodjarr.
The first people who occupied this land are called Bibbullmun; the originals of this land.
这片土地的第一批拥有者称为“Bibullmun”，是这片土地的原住民。

Baall meerow Bibullmun Boodjarr.
They called the country Bibullmun Boodjarr.
他们称这片领土为“Bibullmun Boodjarr”。

Bibullmun Boodjarr gooryat yungar agannee coolarn wetta ngannilak nunngan.
Bibullmun Boodjarr (means the first people who were nurtured by our mother)
Bibullmun Boodjarr (意思是我们的母亲养育的第一批子民)

Baalabang nunngan baall boodjarr Marman, Nunngan baall kabi.
The Nunngan (Mother) is the land. The Marman (Father) is the water.
Nunngan 母亲)就是土地。Marman (父亲)就是水。

Baalabang Boodjarr aggannilak, bodjarri gorada boodjarri, baallwangen

The land is our Bibbullmun Boodjarr (Boodjarr is short for pregnant) and the 土地是我们母亲哺育的 (Bibbullmun Boodjarr) Boodjarr意为 “怀孕” ，

Kabi karr awa Wagle.

water H2o (Fresh Water) is the Wagle.
“水” （H2o ，淡水）是Wagle

Yarnmen kabi toynchone gabbi gurryit jinnung Wagle.

How the Water collects together and forms into a river which then resembles a snake in its 水怎样凝聚在一起，形成河流，河流的形状就像爬行的蛇，

Kwill ee yah gabba kolo yongar bulyara cartage warda-gaduk Wagle.

movement, people can then relate to it as a great snake.
人们把它称为 “伟大之蛇” 。

Boyera wilgi Wagle yennar jundarg Wagle yennar chinndy Kakkitt

In this painting, the Wagle is made up of the constellation Hydra also some stars in the Libra 在这幅画中，Wagle （水）是由九头怪蛇星座和天秤座的星星组成的，

Jundarng moolyuk boonan jundarng Wagemurra yennarpenin nindi bulyarra Wagle.

Constellation then leads into the constellation Scorpius which makes up the tail of the Wagle. 然后形成了天蝎座，天蝎座组成了 Wagle 的尾巴。

Baall Bibbullmun ally barlong warrangan gadak moolyuk kiap Bomin dabatin

The Bibbullmun Dreaming tells how the Wagle is responsible for the first raindrop to fall on 土地之梦 (Bibbullmun Dreaming) 告诉我们 Wagle使第一滴雨水降落到我们的母亲大地。

Bibbullmun Boodjarr. Mother earth. Boodjarr bagoro minyt walluack monak ngun dabut.

On earth the climate had changed into a suitable condition where life may exist. 然后形成各种气候，气候千变万化，使得生命形式的存在成为可能。

Waagar Boodjarr baall malagin baall ngun dabut gwabba nala yanda.

With oxygen the earth became fertile in need of a form of life that it may nurture. 因为氧气，土地变得肥沃，哺育各种生命形式。

Bulyara Wagle mara bardon ngun dabut kattidje baall Koolungahs,

The Wagle grabbed hold of the opportunity, by knowing there were Koolungahs (Children) in Wagle抓住机会，因为他知道其他星座比如双鱼座的孩子门 (Koolungahs)

Go- dor- itch jun-darng mendin Mo Koolungahs gurdo bakkin Boodjarr.

other constellations such as Mendin Mo Koolungahs (Plaides), wanting to get back to earth. 在等着回归大地。

Koolungahs yoorjang baall Bibbullmun Boodjarr nurliem quab.

The Koolungahs were taken from Bibbullmun Boodjarr in the form of spirits. 这些孩子们以精灵的形式从大地母亲怀抱里带走。

Kyan baall daja all barlang.

(There were no humans of flesh in that time).
（那时还没有人类的躯体形式）

Kiap bomin ngun darnt karrt baryara mulyak jakkara ngardis

The Raindrop was formed at the head of the Wagle and started its journey down through the 雨滴在Wagle的头部形成，然后沿九头怪蛇星座蜿蜒而下，

Go-do-itch Wagle nanged nirnt jundarng Wagemurra.

Constellation Hydra and ended at the Tail, constellation Scorpius. 到达它的尾部，也就是天蝎座。

Baall kial bomin yeuner caindi go- do itch baall ngundabut murdium

As the Raindrop came upon each star in the constellation, it was given a form of energy that 当雨滴经过每个星星的时候，会有一种能量形成，

Bal wunja Kiap Bomin.

could not escape the raindrop.

然后聚集在雨滴的内部，不会发散。

Baall deemer Kiap Bomin boolar niernt bulyara Wagle goombar dabatin Boodjarr.

When the raindrop reached the tail of the Wagle, it was very heavy and fell to earth.

当雨滴到达Wagle的尾部时，变得非常沉重，就降落到大地上。

Ball deemer ngarng Gaubinda curcalion Kiap Bomin cura jakkara.

The Great Great Grandmother Gaubinda (Gravity) guided the raindrop on its long journey.

我们的曾祖母Gaubinda（地球引力）指引雨滴下落的方向。

Ball deemer ngarng temmen boorinup curcalion Kiap Bomin cura jakkara.

Also great great Grandfather Boorinup (Dark Matter) Guided the Raindrop on its Journey.

我们的曾祖父Boorinup（黑暗之神[注*类似黑洞吸引]）以更大的力量指引雨滴的旅程。

Boodjarr murrijow Kiap Bomin nyning kattidje Bibbullmun Boodjarr.

The earth was moving and the raindrop landed on what we know as Bibbullmun Boodjarr.

地球不停旋转，雨滴降落到我们所讲到的西澳这片土地 (Bibullmun Boodjarr).

Ngan nee luk Boodjarr malagin nurliem quab.

Our country then became fertile with spirit people.

我们的家园从此变得肥沃，人们的生命也具有了灵魂。

King Toogarr Morrison

20th June 2013.

参展作品

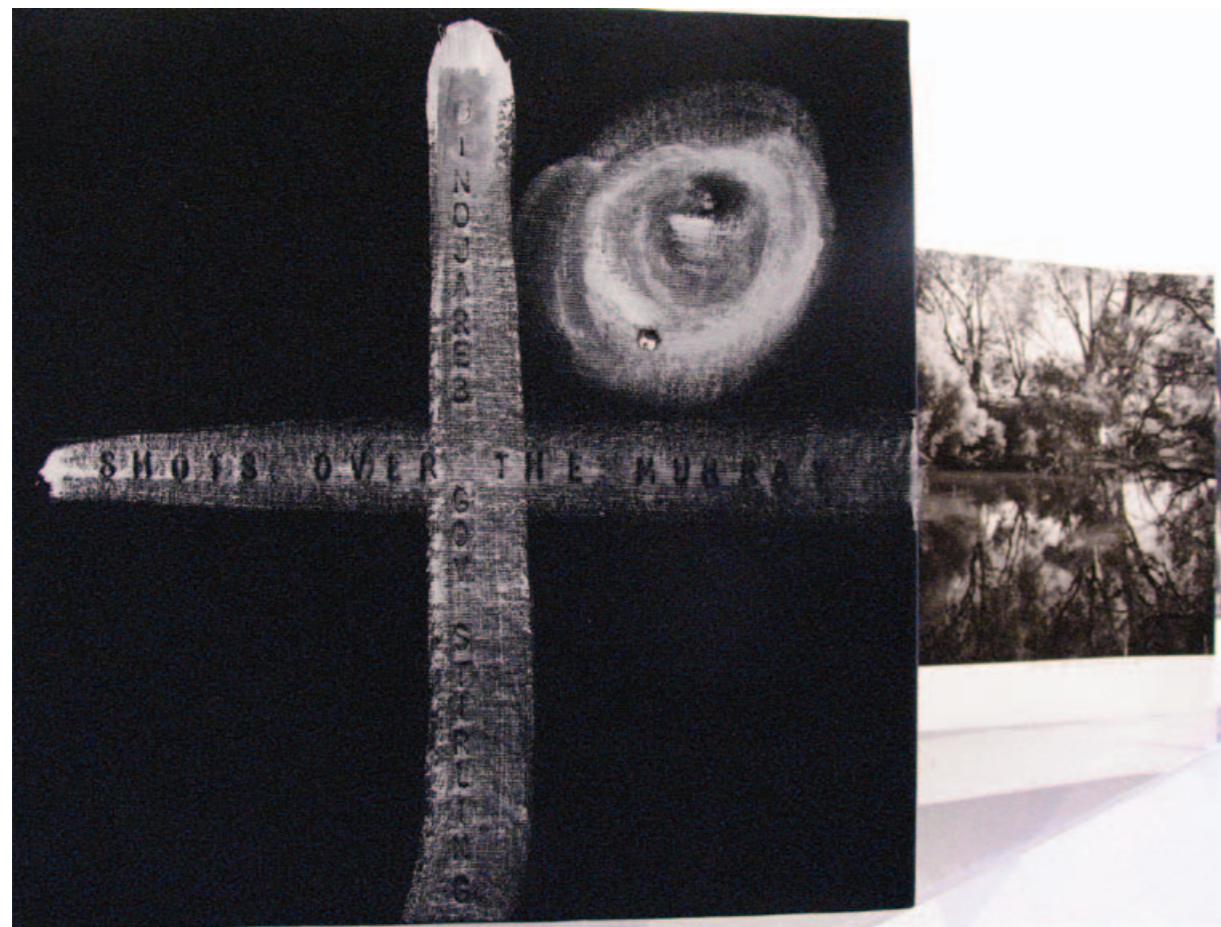
E X H I B I T I O N



Sue Starcken *Shadows Of Versailles I*
凡尔赛的影子 I

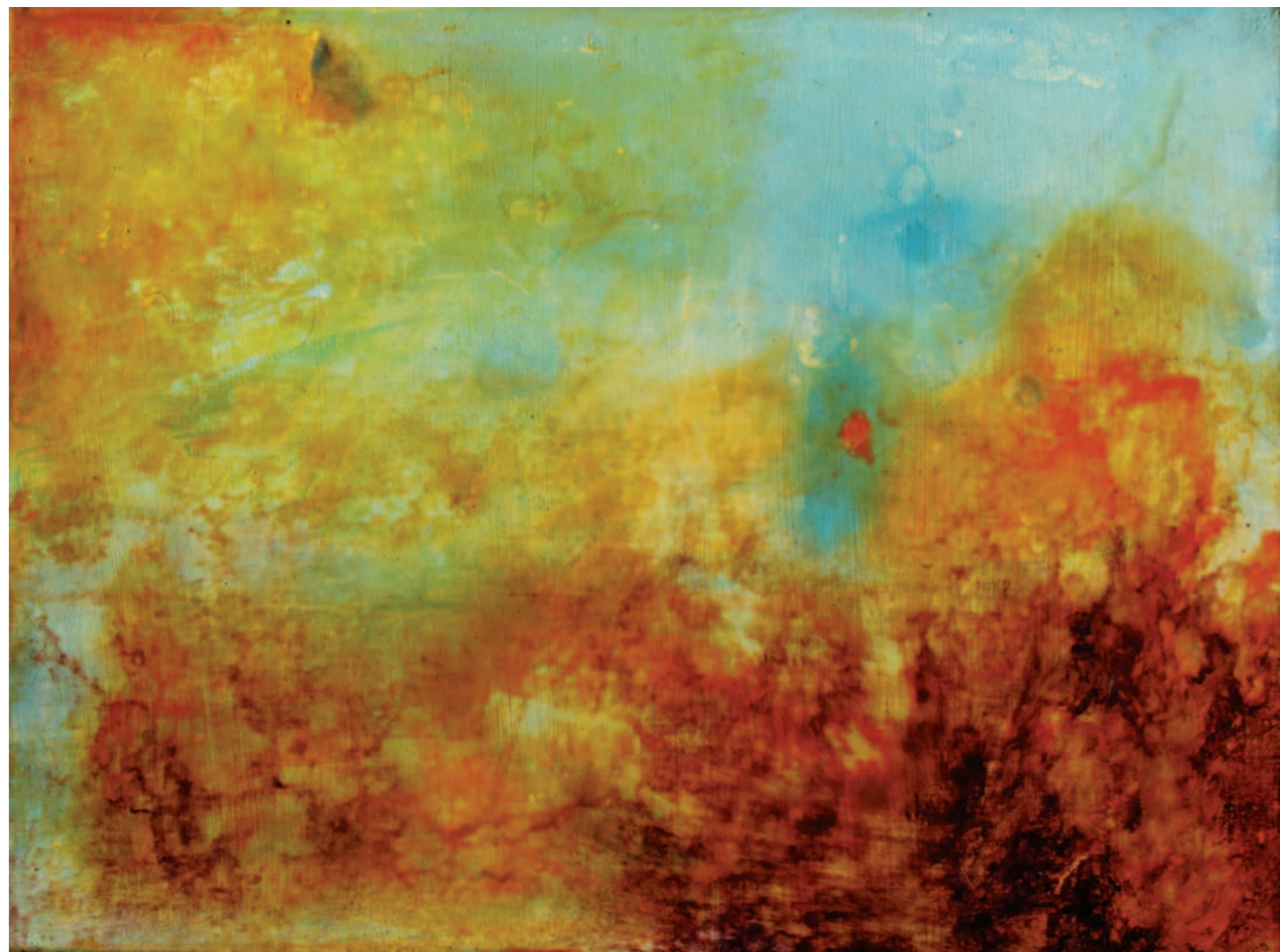


Paul Uhlmann *air*
空气

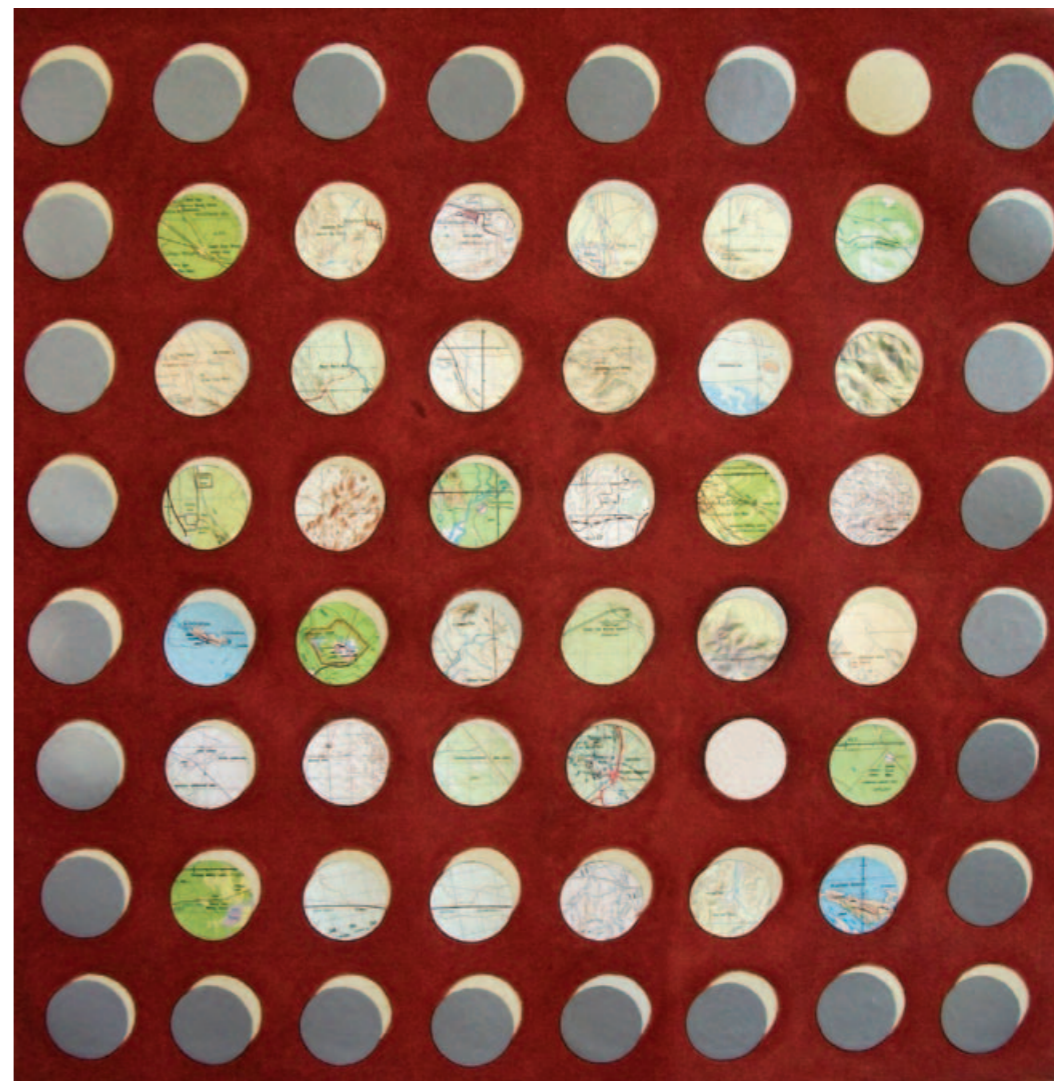


Amanda Allering *Shots Over the Murray*
墨累河掠影





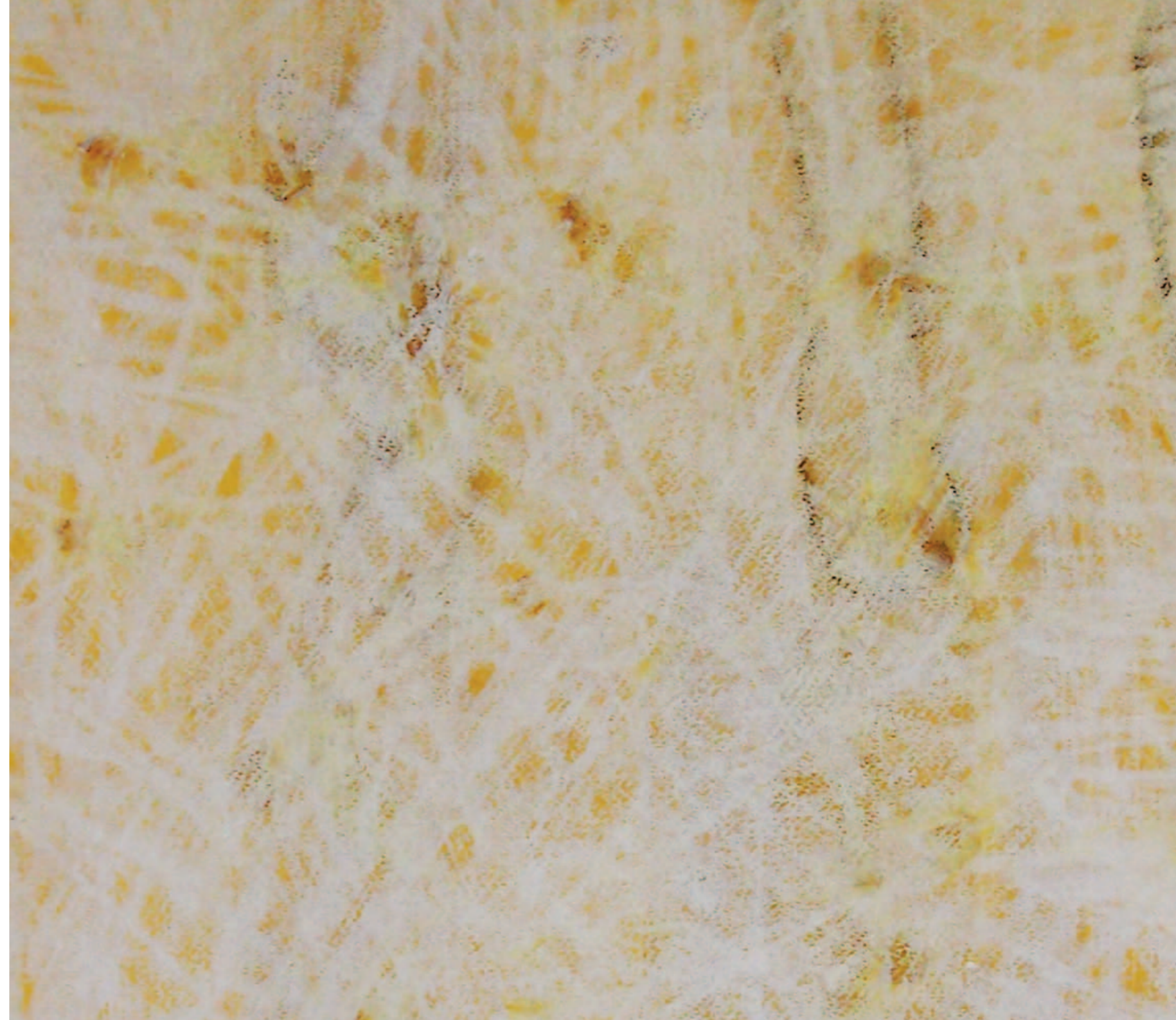
Norton Flavel *branched*
分叉



Nien Schwarz *Digging Holes with China*
与中国一起挖掘



Lyndall Adams *Marginalia*
旁注



Ben Waters *Untitled #185 (works on paper)*
无标题 #185 (纸张)



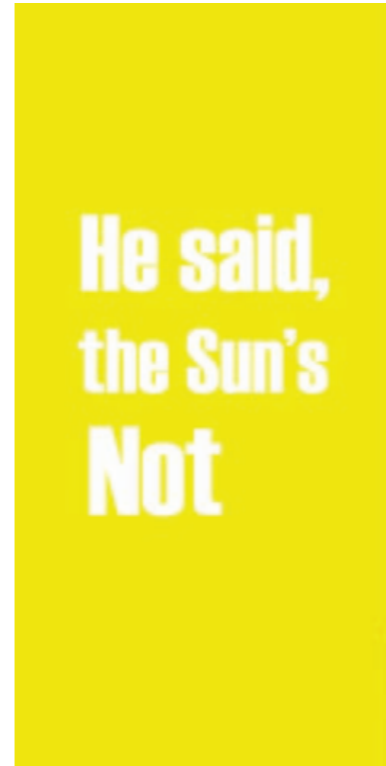
Panizza Allmark *Island Isolation #1*
孤岛 #1



Island Isolation #2
孤岛 #2



Clive Barstow *A Chinese Whisper*
中国低语



Kevin Ballentine *The Sun's Not Yellow It's Chicken*
太阳不是黄色的,它是鸡



Chris Fitzallen *Christie 003*
克里斯丁 003



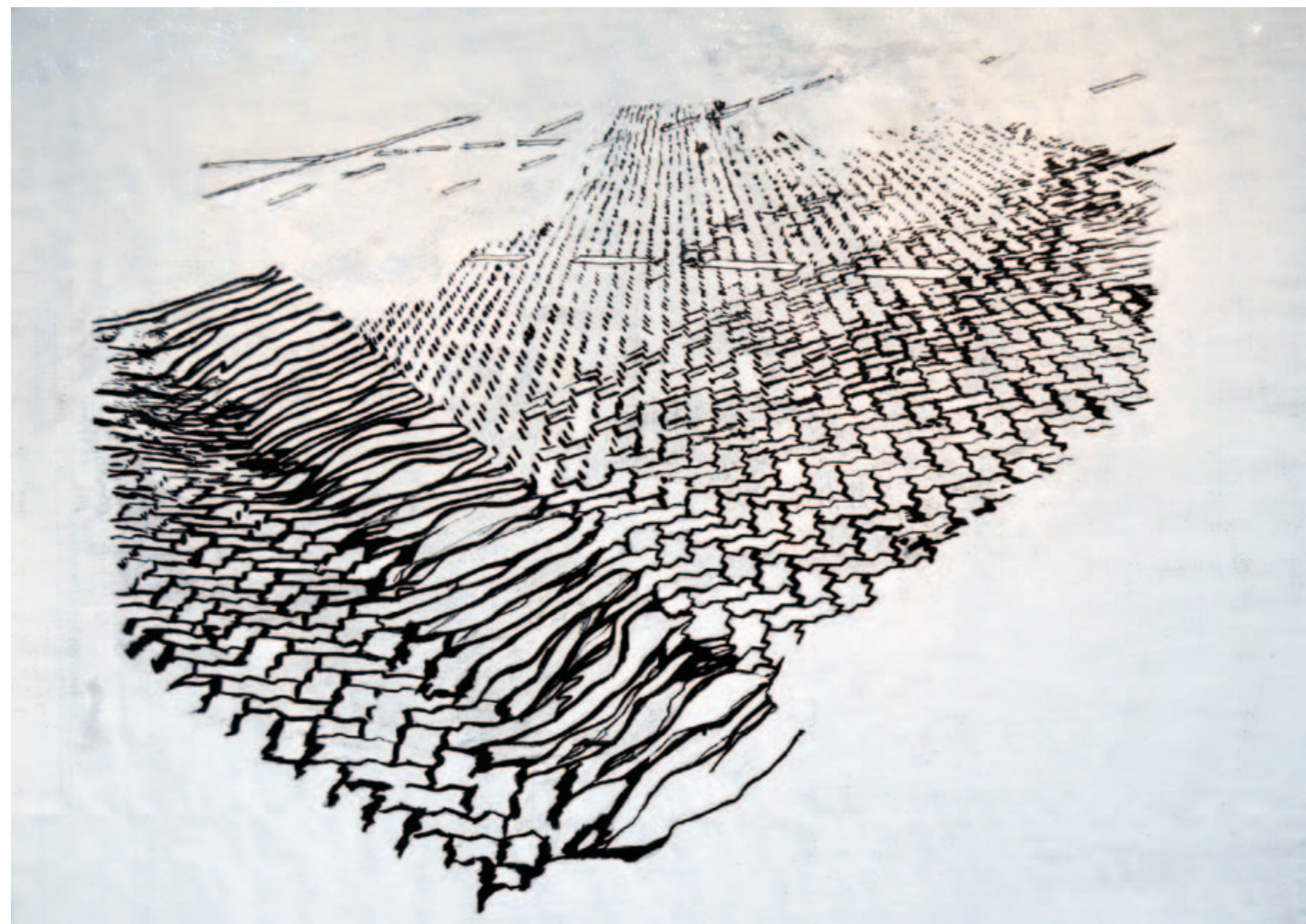
Christie 006
克里斯丁 006



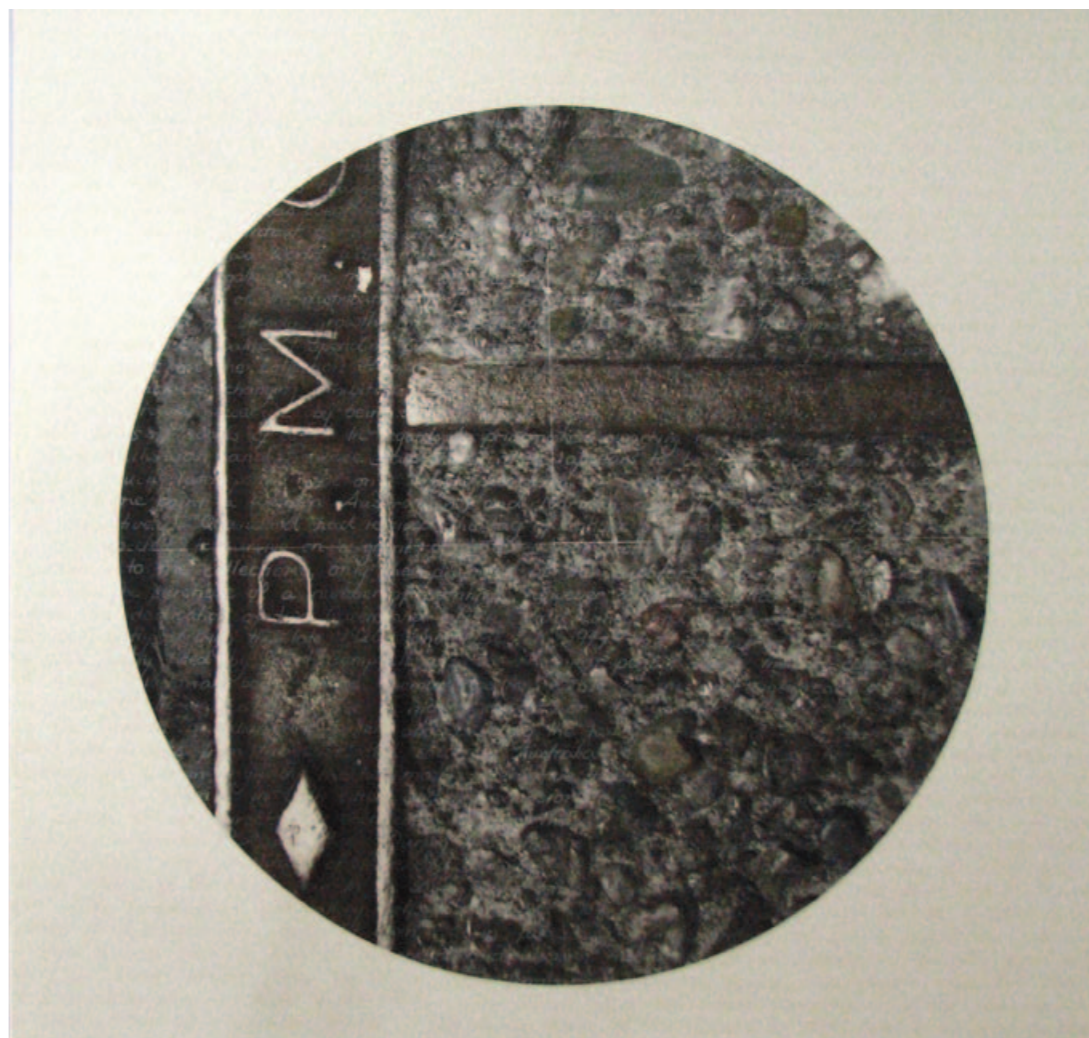
Donna Franklin *Humanatis Series: Red Chested Capuchin Monkey*
人文系列: 红色胸脯的卷尾猴



Denise Pepper *Encapsulated*
囊括



Dani Andrée *Untitled*
无标题



Vanessa Wallace *A few hills south of QAG*
QAG 南部的丘陵

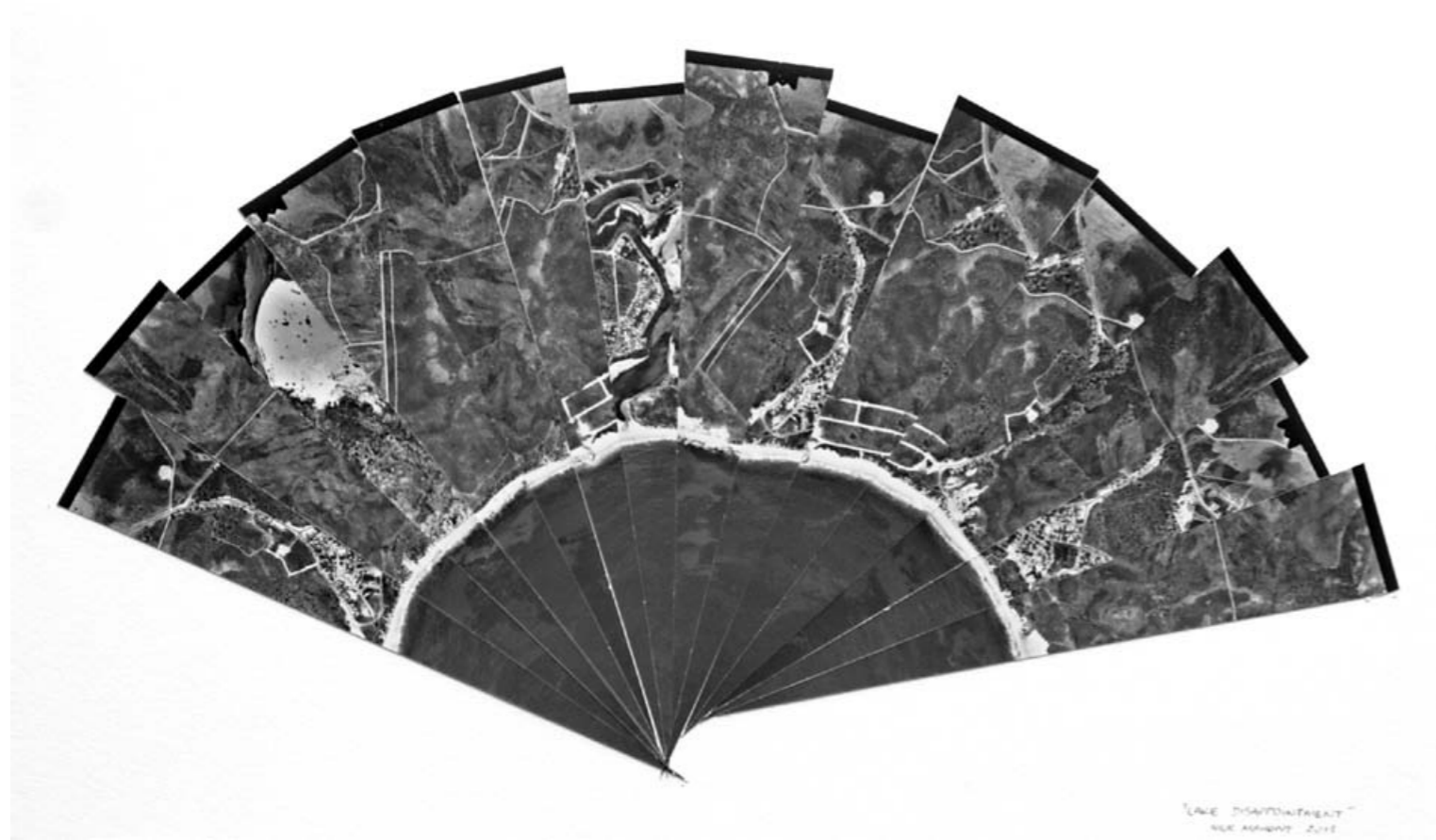


Justine McKnight *yellow press*
黄色•印象



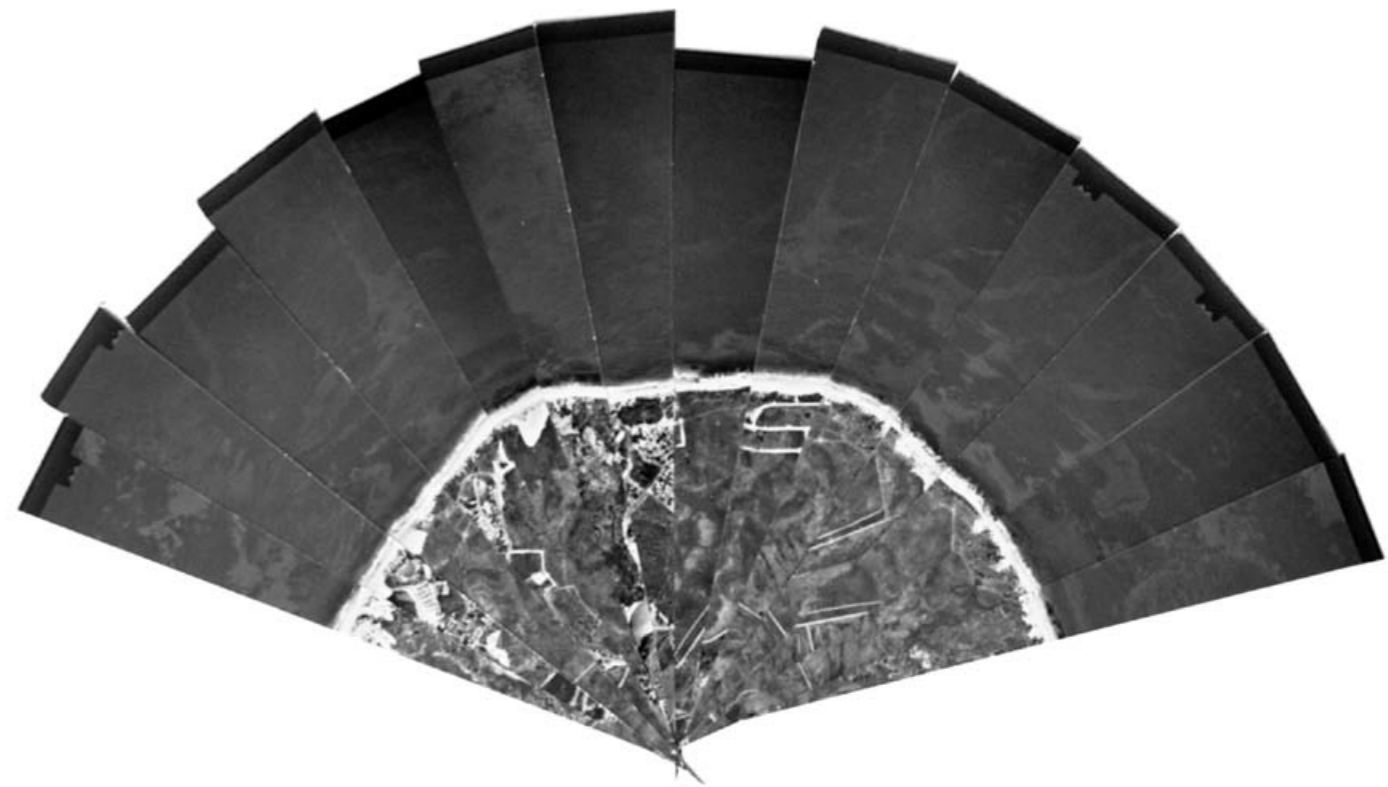
Max Pam 12 black and white objects 1980/2006
12 黑白物 1980/2006

Mike Gray Castle Rock
城堡石



LAKE DISAPPOINTMENT
NICK MAHONY 2011

Nick Mahony *Lake Disappointment*
失望湖

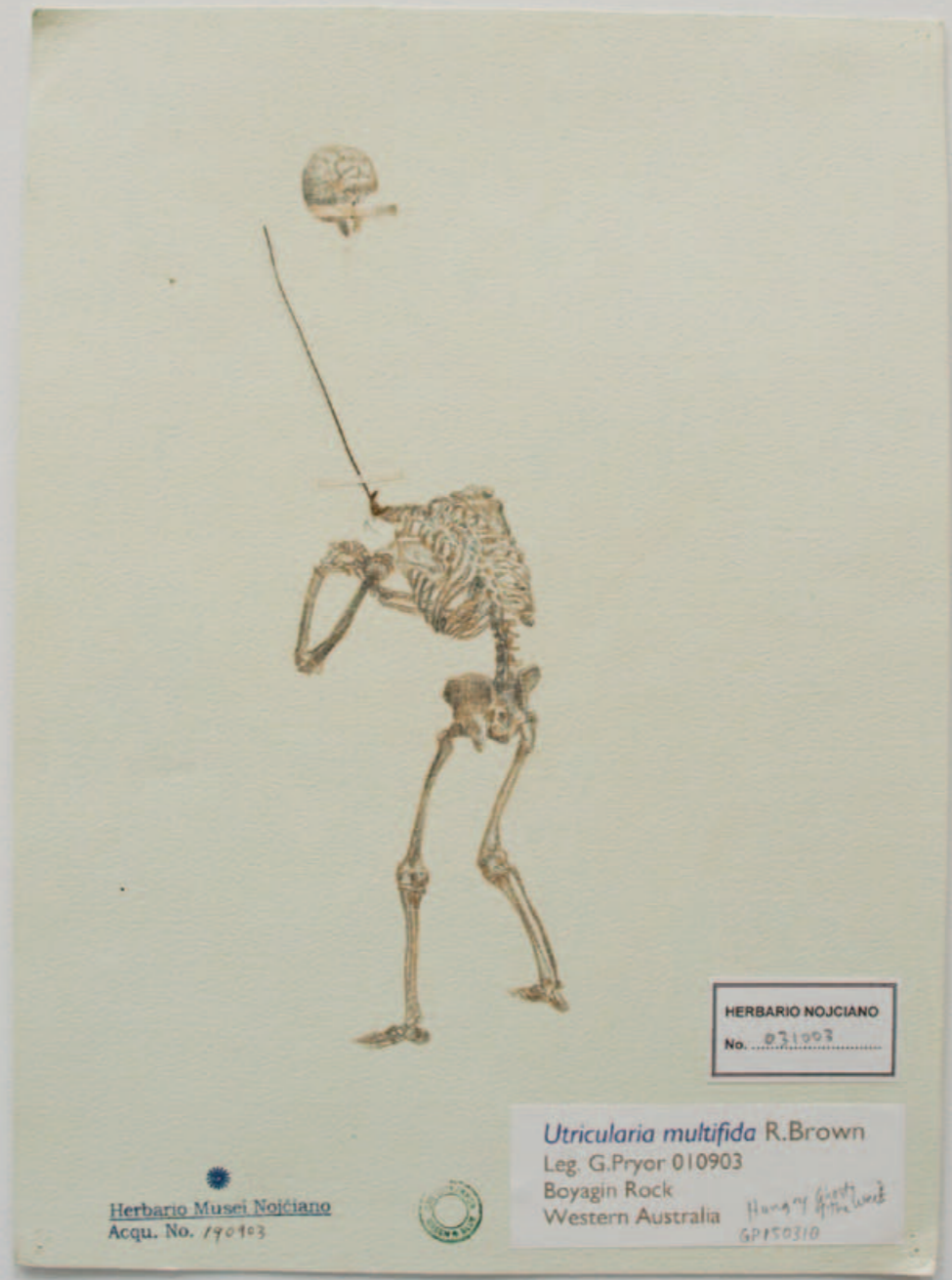


RESTORATION ISLAND
NICK MAHONY 2011

Restoration Island
回归岛



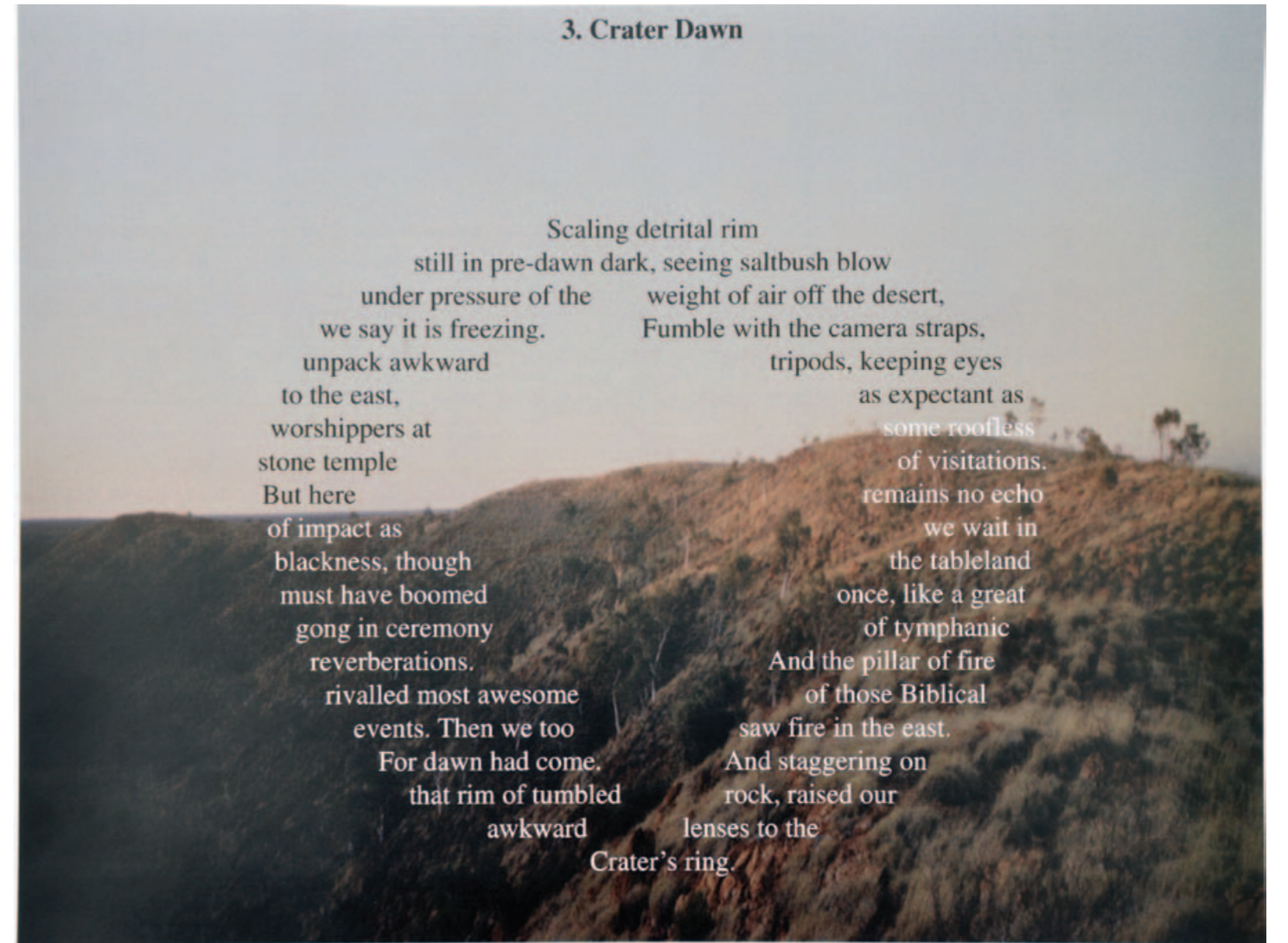
Sarah Robinson *Rhizome (From the Studio to the Digital Cloud and Back)*
根茎 (从工作室到数字云, 然后绕回)



Gregory Pryor *Hungry Ghosts of the West*
西部的饿鬼



Paul Godfrey *Painting Palette*
 绘画普拉特河



3. Crater Dawn

Scaling detrital rim
 still in pre-dawn dark, seeing saltbush blow
 under pressure of the weight of air off the desert,
 we say it is freezing. Fumble with the camera straps,
 unpack awkward tripods, keeping eyes
 to the east, as expectant as
 worshippers at some roofless
 stone temple of visitations.
 But here remains no echo
 of impact as we wait in
 blackness, though the tableland
 must have boomed once, like a great
 gong in ceremony of tympanic
 reverberations. And the pillar of fire
 rivalled most awesome of those Biblical
 events. Then we too saw fire in the east.
 For dawn had come. And staggering on
 that rim of tumbled rock, raised our
 awkward lenses to the
 Crater's ring.

Glen Phillips *Kandimalal*



Nicola Kaye & Stephen Terry *From a doll's house*
玩偶之家



Stuart Medley *Invariant array*
不变的序列



ECU(埃迪斯.科文大学)艺术品收藏

ECU COLLECTION

Stuart Elliot *Facility Chairs (Detail)*
工具椅(细节)

Becoming Pure Potential ~ the ECU Collection

How might a collection assist to build cultural insights between diverse communities and how might this create new knowledge about place, people and cultures? A few works from the ECU Collection have been selected to attempt to address this broad question. This collection has been a key part of the emerging identity of the University since its founding years and is recognised throughout Australia as being a significant entity which mirrors on many levels, the cultural diversity of Western Australia. Importantly it draws on the continuing, unbroken traditions of Aboriginal Art and represents multiple narratives from many skin groups of this, the longest continuing culture on earth. Weaving throughout this collection too are works from non-indigenous artists who also contribute layers of meaning - at times reflecting on a sense of place or engaging in an International dialogue on potential meanings of contemporary art. Indeed when a collection such as this engages with scholarship through an audience it represents pure potential and the possibility for endless reinterpretation, thus underwriting the current brief of becoming for this show. An enduring quality of Visual Art - which is possible when language and culture are not shared - is that it is able to transcend language and cultural barriers so that it is able to raise questions and to encourage debate in a tangential manner. Intaglio works from the Warmun community, for example, elicit a tangible reading of what were once predominantly fugitive and often performative modes of expression. The translation of ceremonial and initiatory expression into palpable - or material - form manifests with a new layer for interpretation whilst simultaneously enhancing the opportunity for transpor-

tation and communication. A sense of the ephemeral and the transcendence of boundaries coheres these works, and much of their meaning will remain with the oral interpretation that the artists are able to impart. However, they have also acquired a renewed narrative and fresh audiences at aesthetic, cultural and intellectual levels, as the simplicity of the shapes echo existing landforms whilst preserving complex cosmologies. As the print is able to move across great distances, time zones and national borders with relative ease and with little expense, it has been hailed by many to be a medium, which will be the defining art form of the 21st century. For this basis it became a defining premise for curatorial selection for this chapter of the exhibition. In the year 2000 Danilo Pravica commissioned twelve Western Australian artists to make a series of prints for a calendar project to celebrate the new millennium. Since entering into the collection this work had yet to be exhibited and in re-presenting it now it appears to be a time-capsule from this period which actively demonstrates, the multicultural diversity of the Australian art scene which reflects both international and local obsessions – such as Identity politics, dystopia, environmentalism, mortality, place, gender politics and Diaspora. Finally the clouds prints of Penny Bovell reveal the transitory and apparent timeless nature of the sky – a site-less becoming space, which is borderless and constantly in flux. Air for Bovell is political for all of life depends on its proper environmental management so that the earth through her philosophy becomes a breathing united organism. That the images come together in the classic format of the artist book brings a soft sense of the solid to the etheric timelessness of the subject

matter. The work selected for this exhibition comes to life only in the hearts and minds of those who experience them and it is the sincere hope of the community from Edith Cowan University that these images stimulate a lively interest within the community of the University of Shanghai for Science and Technology. In sharing these works it is hoped that it will open-up questions and curiosity about diverse cultures and places which will be continued with future cultural exchanges of this nature.

Dr Paul Uhlmann and Sue Starcken

流变之无限潜力 -- ECU(埃迪斯.科文大学)艺术品收藏

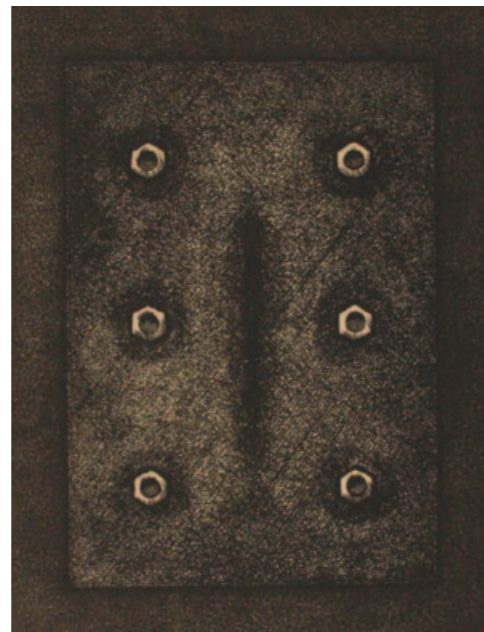
艺术收藏如何协助多元社区之间建立文化认知?这种认知同时又如何进一步促成关于地点,人群和文化多样性的新知识? ECU从收藏的艺术品中挑选出一些作品,试图来阐述这个宽泛的论题.从ECU建校之初,这些收藏一直以来就是学校作为大学的一个重要的身份组成部分,在整个澳洲范围而言,这些收藏也被认为从各个层次反映了西澳文化的多样性.更重要的是,它们从土著艺术这一地球上最悠久且不间断地文化中吸取灵感:土著艺术中传承下来的兼容并蓄传统影响着艺术收藏中注重囊括不同族群和支持不同表述的特点.同时,构成这些收藏中的还有大量非土著艺术家的作品,它们也从不同方面表达了收藏中鼓励意义多重的特点--有时是通过反映地方感,有时则是通过参与关于当代艺术意义的国际对话来体现出这一精神.确实,当这样的艺术收藏通过观众同学术界结合起来,它无疑代表了一种纯粹的潜力和无限阐述的可能性.这无形中与我们这次作品展的主题不谋而合.当语言不能与文化对话时,视觉艺术便存在它的优势,这就是视觉艺术的生命力.它能够

超越语言和文化障碍,提出问题并鼓励通过可见的方式来辩论.比如,Warmun部落的Intaglio艺术作品就以视觉的形式让观众来思考那些以前只能通过模糊的比喻或者表演的形式来传达的信息.把那些对仪式的语言解释转移为物质的形式来表达,不但增加了解释的可能性,还同时增加了它们流通和沟通的机会.这种超越障碍感在形式上和内容上都与作品吻合,作品的很多意义当然还可以通过艺术家以口头的形式来阐述.但是,这会提出新的要求,例如阐述能力,观众的审美,文化和智力水平等,另外,还要考虑在表达复杂宇宙观的同时,如何保持艺术品简洁的外在形式.因为便于克服时间,地理和国家之间障碍而以较小的成本长途运输,印刷作品被认为是比较受欢迎的媒介,这可能是21世纪艺术形式的一个趋势.基于此,这一点也是本次艺术展挑选作品考虑的重点. 2000年Danilo Pravica 委托12位西澳艺术家创作系列日历作品来纪念千禧.自作品收藏以来还未公开展出过.这次跟公众见面,这部作品似乎是一个时间胶囊,它展示了澳大利亚艺术多元文化的特征.这种多元性是当代澳洲本土艺术,也是国际艺术偏好的主题--比如,身份政治,异托邦,环境主义,道德,地方,性别政治和散居. 最后Penny Bovell 的云版画表达了天空变幻而时间无限的主题-一个无地点的地点构成了一个空间,这个空间没有边界,充满不确定.对 Bovell 而言,空气是政治的,它依赖所有生命对环境的适当关怀和治理.这样地球才会通过她自己的存在哲学而变成一个可以呼吸的有机体.然后这些画面聚到一本艺术家古典的册子里,这样,给主体无时间性那种固定和坚硬带来了柔软的感觉.只有对那些在心灵和头脑中有过类似经历的人,这次艺术展的作品才具有生命,ECU的艺术圈衷心希望通过这些画面来激发上海理工大学对此类话题的兴趣.通过分享这些作品我们还希望各位提出问题,引发对多元文化和地理的好奇,以便未来我们进行更多类似的文化交流.

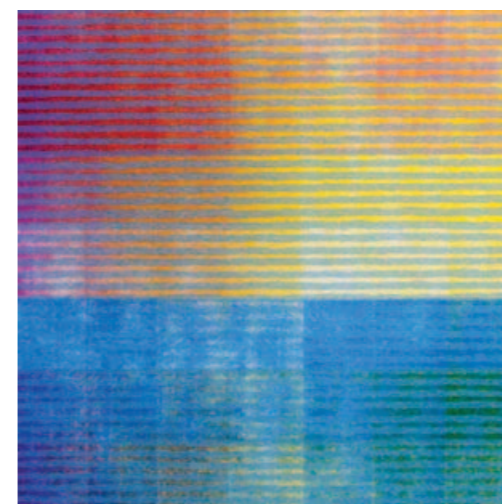
Dr Paul Uhlmann 博士, **Sue Starcken**



Susanna Castleden *Aelphiniums (blue) and geraniums (red)*
Aelphiniums (蓝)和geraniums (红)



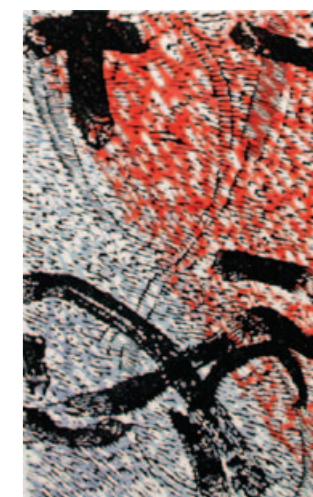
Cliff Jones *Chaste*
贞洁



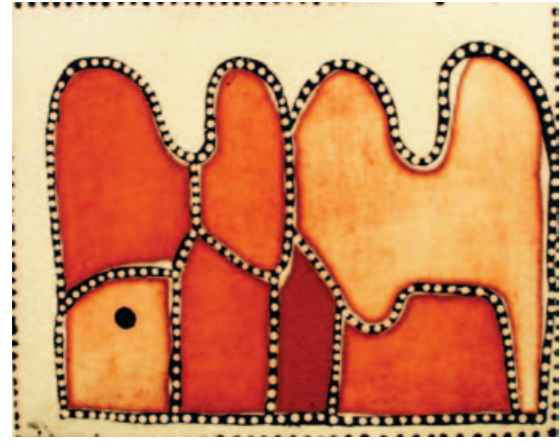
Eveline Kotai *Run Rainbow Run*
彩虹快跑



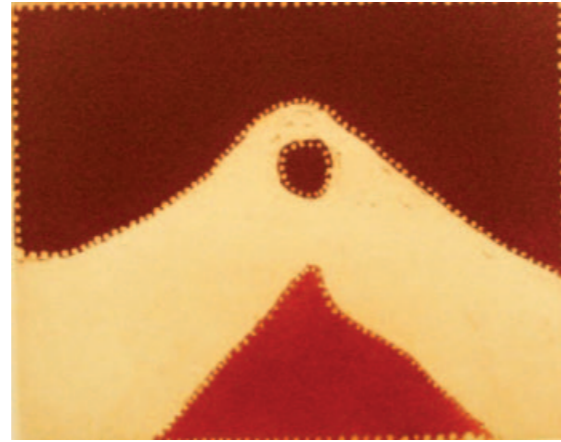
Tim Pearn *Bald Island Marlock*
光头岛上的桉树



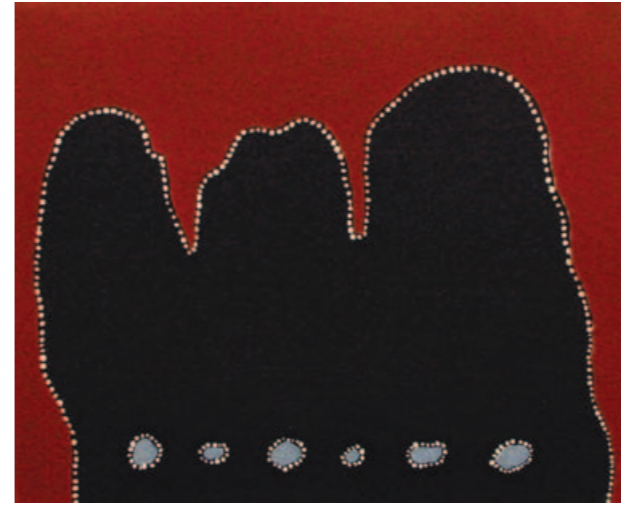
Gosia Wlodarczak *Intimate*
亲密



Marietta Bray *Goondalngun*



Tommy Carroll *Durack Hill*
Durack 山



Belinda Johnson *Three Sisters Dreaming*
做梦的三姐妹



Mark Nodea *Rainbow Serpents*
彩虹蛇



Marcia Purdie *Echidna Chasm*
针鼹鼠峡谷

参展作品

E X H I B I T I O N

Sue Starcken	<i>Shadows Of Versaille I</i> 凡尔赛的影子I Etching on Hahnemühle 蚀刻 57cm x 88cm	Paul Uhlmann	<i>air</i> 空气 Oil on canvas 帆布水彩 51cm x 35cm	Clive Barstow	<i>A Chinese Whisper</i> 中国低语 Animated film 电影动画	Kevin Ballentine	<i>The Sun's Not Yellow It's Chicken</i> 太阳不是黄色的,它是鸡 Ink jet print on Edition Etching Rag Canson paper 喷墨打印在Canson蚀刻纸上 61cm x 100cm
Amanda Allerdig	<i>Shots Over the Murray</i> 墨累河掠影 Concertina Book, inkjet. 折纸,喷墨 40cm x 400cm			Chris Fitzallen	<i>Christie 003</i> 克里斯丁 003 Digital photographic print, acrylic gesso, ink and gouache 数字影印, 丙烯酸石膏, 油墨和水粉颜料 21cm x 29.7cm		<i>Christie 006</i> 克里斯丁 006 21cm x 29.7cm
Norton Flavel	<i>branched</i> 分叉 Oil on canvas 帆布水彩 30cm x 40cm	Nien Schwarz	<i>Digging Holes with China</i> 与中国一起挖掘 Iron ore, geological maps, reflective fabric, acrylic medium on canvas 铁矿石, 地质图纸, 反射纤维, 丙烯帆布画 58cm x 58cm	Donna Franklin	<i>Humanatis Series: Red Chested Capuchin Monkey</i> 人文系列: 红色胸脯的卷尾猴 Microbiological skin, glass, wood 微生物皮肤,玻璃和木头 32cm x 29cm	Denise Pepper	<i>Encapsulated</i> 囊括 Glass and mirror 玻璃和镜子 4.5cm x 39cm x 52cm
Lyndall Adams	<i>Marginalia</i> 旁注 Artists book: unique state paper (sourced: antique book by Rockwell Kent: World Famous Paintings, 1939) 艺术家书籍:一次印刷成像.纸张(来源: Rockwell Kent的古籍书:世界名画,1939) 7cm x 7 cm x 10cm	Ben Waters	<i>Untitled #185 (works on paper)</i> 无标题 #185(纸张) Mixed Media on paper 纸张混合媒介 70cm x 50cm	Dani Andrée	<i>Untitled</i> 无标题 Paintmarker on insulation wrap 永久性画笔 创作在绝缘布上 100cm x 130cm	Vanessa Wallace	<i>A few hills south of QAG</i> QAG 南部的丘陵 Solvent transfer, chalk transfer and coloured pencil on BFK Rives rag paper 溶剂转移, 粉笔转移, 彩色铅笔创作于 BFK 棉浆纸 70cm x 50cm
Panizza Allmark	<i>Island Isolation #1</i> 孤岛 #1 Photographic print 影印 28 cm x 40 cm		<i>Island Isolation #2</i> 孤岛 #2 Photographic print 影印 28 cm x 40 cm	Justine McKnight	<i>yellow press</i> 黄色印象 Nylon lace slip, polyester slip and paper. Transfer print 尼龙花边衬布, 聚酯衬布和纸 150cm x 150cm (installation 安装)		

Max Pam	<i>12 black and white objects 1980/2006</i> 12 黑白物 1980/2006 12x 50x50cm inkjet prints 喷墨打印 150cm x 200cm	Mike Gray	<i>Castle Rock</i> 城堡石 Photographic inkjet print 相片喷墨打印 55cm x 82cm
---------	--------------------------------------------------------------------------------------------------------------------	-----------	------------------------------------------------------------------------------

Nick Mahony	<i>Lake Disappointment</i> 失望湖 Photo collage on watercolour paper 照片拼贴画在水彩画上 30cm x 50cm		<i>Restoration Island</i> 回归岛 30cm x 50cm
-------------	------------------------------------------------------------------------------------------------------	--	-------------------------------------------------

Sarah Robinson	<i>Rhizome (From the Studio to the Digital Cloud and Back)</i> 根茎 (从工作室到数字云，然后绕回) 3D Print - Fused peposition modelling, in acrylonitrile buta- diene styrene (ABS) Printed by: Dr Kevin Hayward, School of Engineering, ECU 3D印刷--丙烯腈丁二烯苯乙烯聚合物 (ABC) 由ECU工程学院的Kevin Hayward博士印刷 3.5cm x 6cm x 9cm	Gregory Pryor	<i>Hungry Ghosts of the West</i> 西部的饿鬼 Mixed media on paper 纸上混合媒介 38.2cm x 27.8cm
----------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------	---------------------------------------------------------------------------------------------

Paul Godfrey	<i>Painting Palette</i> 绘画普拉特河 Photographic inkjet print 相片喷墨打印 90cm x 60cm	Glen Phillips	<i>Kandimalal</i> Hexptych of A3 panels, ink on paper A3纸，一分为六，油墨纸 30cm x 240cm
--------------	--------------------------------------------------------------------------------------	---------------	------------------------------------------------------------------------------------------

Nicola Kaye ⇨ Stephen Terry	<i>From a doll's house</i> 玩偶之家 Digital print on Hahnemühle 数字打印 Diptych. Each 双折画每副 20.32cm x 25.4cm	Stuart Medley	<i>Invariant array</i> 不变的序列 Relief print, ink on paper 油墨浮雕印刷在纸上 25cm x 36cm
--------------------------------	----------------------------------------------------------------------------------------------------------------	---------------	----------------------------------------------------------------------------------------

Stuart Elliot	<i>Facility Chairs</i> 工具椅 Archival Digital Print on Aluminium 30cm x 42cm		
---------------	-------------------------------------------------------------------------------------	--	--

ECU(埃迪斯.科文大学)艺术品收藏			
E C U C O L L E C T I O N			

Susanna Castleden	<i>Aelphiniums (blue) and geraniums (red)</i> 蓝和红 Screenprint 网印 38.8cm x 27.4cm	Cliff Jones	<i>Chaste</i> 贞洁 Etching 蚀刻 38.8cm x 27.4cm
-------------------	-------------------------------------------------------------------------------------------	-------------	------------------------------------------------------

Eveline Kotai	<i>Run Rainbow Run</i> 彩虹快跑 Screenprint 网印 38.8cm x 27.4cm	Tim Pearn	<i>Bald Island Marlock</i> 光头岛上的桉树 Etching/Aquatint 蚀刻 /凹铜版腐蚀制版 38.8cm x 27.4cm	Gosia Wlodarczak	<i>Intimate</i> 亲密 Woodblock 木刻 38.8cm x 27.4cm
---------------	---------------------------------------------------------------------	-----------	------------------------------------------------------------------------------------------	------------------	----------------------------------------------------------

Marietta Bray	<i>Goondalngun</i> Etching 蚀刻 56cm x 67.5cm	Tommy Carroll	<i>Durack Hill</i> Durack 山 Etching 蚀刻 56cm x 67.5cm
---------------	---------------------------------------------------	---------------	---------------------------------------------------------------

Belinda Johnson	<i>Three Sisters Dreaming</i> 做梦的三姐妹 Etching 蚀刻 56cm x 67.5cm	Mark Nodea	<i>Rainbow Serpents</i> 彩虹蛇 Etching 蚀刻 56cm x 67.5cm	Marcia Purdie	<i>Echidna Chasm</i> 针鼹鼠峡谷 Etching 蚀刻 56cm x 67.5cm
-----------------	------------------------------------------------------------------------	------------	---------------------------------------------------------------	---------------	--------------------------------------------------------------



