

ASIAN TRAFFIC

GARY CARSLY

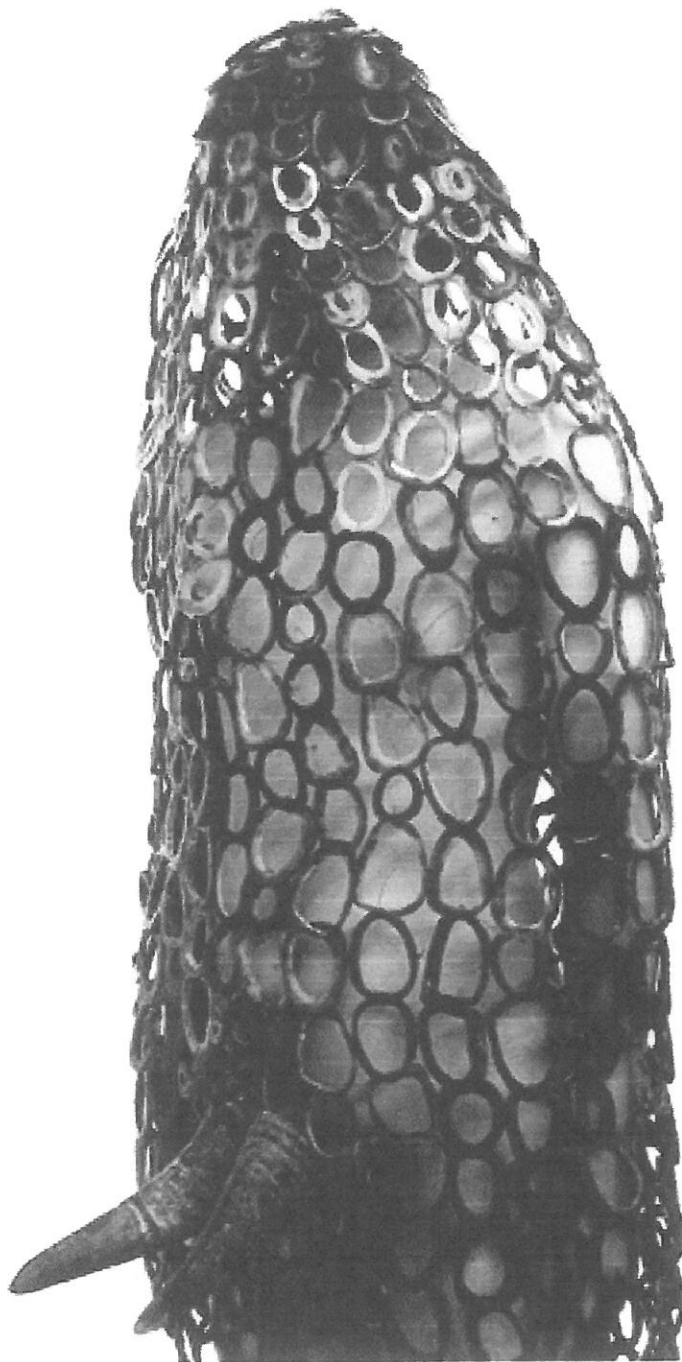
Chaitanya Sambrani, Lecturer in Art Theory at the Australian National University, remarked in *Broadsheet* that Asia was 'perhaps more than ever, a category in the non-Asian imagination'.¹ Each of us is susceptible to a range of potentially contradictory categorisations – Asian, Australian, brown, queer. The inventory of possible selves is theoretically vast and so are their implied affiliations, a number of which are inevitably mutually exclusive and most of them were on display recently in Sydney during the *Asian Traffic* series of exhibitions. The probability that some components constituting the category of contemporary Asian art may be innately conflagratory is real, because the constructs of the West and the modern overlap to such an extent that it has implications for the unculturalism forming in the resulting sediment, as regionally based approaches to art making are dissolved in the powerfully seductive cocktail of global culture.

The process of classification that precedes the regulation of things into categories begins with identifying common or shared properties. In respect to current art, the world is usually categorised geographically; from which most reasonable people would extrapolate that at some point identity was presumed to have coalesced around place. That it was in large measure formed by geography, social and religious customs and other factors that are localised in regions of the globe, we assume to be a given. Hence the national schools of painting that history knows as 'French', 'American' or 'The Company School', which have been displaced recently by pan national categories such as European art or Asian art. In the present, 'identity is about belonging, about what you have in common with some people and what differentiates you from others. At its most basic it gives you a sense of personal location, the stable core to your individuality'.² Above all, identity articulates itself as a fluid non-neutral entity, involving a measure of advocacy and the articulation of a partisan system of values.

A recent project, *Asian Traffic*, an official parallel events of the *2004 Biennale of Sydney* was primarily about identity – individual, institutional and geographic. The site of this inquiry was the Asia-Australia Arts Centre, also known as 4a Gallery,³ which since its inception in 1996 has largely

concentrated on the display and promotion of work of the diasporic Asian communities residing in Australia. The series of exhibitions, involving thirty artists, was an ambitious curatorial and organisational exercise by Director, Binghui Huangfu, and was conceived by her partially as a flagging of the gallery's shift away from its original focus on art made by Asian-Australians towards a broader engagement with the visual culture of the region in which Australia aspires to play a role. For Sydney, this important series of exhibitions taking place over five months⁴ implied not only the renegotiation of core institutional identity in an important local venue but more importantly, the beginning of a sustained dialogue with authoritative centres of artistic production outside the established metropolises of the North Atlantic zone. In short, it both complemented and critiqued the *Biennale of Sydney* of which it was a major component.

Nomenclature is important as a guide to the intentions of authorship, and titles generally constitute key indicators of contest, so in naming her project 'asian traffic', Huangfu has intended to suggest something of the physical motion of exchange or the conveyance of information through an unregulated system of communication, embodied by the metaphor of traffic in an Asian metropolis. We are now accustomed to the *Biennale of Sydney* as one of the smaller stations at which the gray train of predictable artist-celebrities stops briefly to dispense the latest style positions from the half open windows of the dining car. It has been a considerable time since the *Biennale of Sydney* attempted to position itself as a colloquium-forum, and we would have to go back to the Nick Waterlow's liberating *1979 Biennale of Sydney European Dialogue*, to find a program with a title that suggested something more than a cursory handover of new codes for re-encrypting the relationship between the object and its representation. Just as Waterlow's curatorial premise questioned 'the predominance of New York as the centre of the international contemporary art world and explored the direct links between Europe and Australia and the influence of European art on Australian art'.⁵ Huangfu's *Asian Traffic* challenged by example the habitual dependence of Australian artists on models of authorship – scenarios for content and manuals of taste imported from the Caucasian tribal homelands of the northern hemisphere. So in the very



Above: Mella Jaarsma, *Bute Bull*, 2004
Right: Owen Leong, *Internal Contradiction* [video installation], 2004
Photos courtesy the artists



first instance, *Asian Traffic* suggested an open, inclusive model based on dialogue, in contrast to the closed exclusivist model of monologue suggested by the recent *Biennale of Sydney's On Reason And Emotion*.

White anglophone Australia is maybe the world's pre-eminent cover culture, one of Postmodernism's perfect paradigms and a continent where most official art is received from somewhere else, usually in the form of printed image or text. Like most of our sophisticated technology, strategies in art making materialise on our shores incrementally, as fragments to be assembled locally, like any number of other consumer durables that cumulatively work to define us as belonging

[at least in our own eyes] to the family of affluent mostly fair-skinned western nations. I am not the first to observe that most officially promoted visual culture in Australia has as its subject the art or architecture of the Europeans or North Americans, so what was initially refreshing about *Asian Traffic* was its preponderance of artists invited to participate, currently practising in their own time and place. Huangfu's vision for *Asian Traffic* was to contextualise for an Australian audience the opportunities to engage with local and regional issues that are lost by local artists in the constant revisiting of ideas and concepts originating in Europe and North America. A good example would be Manit Sriwanichpoom's treatment of the

repercussions of the Bali bombing, which claimed the lives of eighty-eight Australians [and many others]. The attack redefined our national mood yet failed to find significant expression in the work of a leading Australian artist. Paradoxically, this cathartic moment was the locus of the work of an artist from a country physically untouched by the event – Thailand. In his series of photographs *Pink Man in Paradise*, Sriwanichpoom addressed the issues of loss of innocence and collapse into disquieting confusion that ensued in the west in general and in Australia specifically. Among the framework of issues making up *Asian Traffic*, with particular relevance to the local community of artists and cultural commentators, perhaps his work highlighted

most clearly the general decoupling of art from life that characterises much art privileged by museums and support structures across Australia as it struggles to achieve the coveted 'international look'.

Given the generally more conservative nature of the societies and by extension the governments of most of the neighbouring states, a surprising aspect of *Asian Traffic* was the diverse choice of works that reflected a queer position. I found it interesting to consider that most of this work was generated by members of the diasporic communities or by artists who live and work primarily outside their place of birth. Cultural modernity, like gender is constructed as a mask and like gender it is 'imputed from surface



Above: Manit Sriwanichpoom, *Pink Man in Paradise*, 2003
 Right: Shen Shaomin, *Unknown Creature No 12*, 2003
 Photos courtesy the artists

elements and cannot be known except through them, the whole experience becomes a circular one.⁶ It was the curator's intention to suggest that the umbrella of individual identity is one under which many artists take shelter against the vacuity of a pervasive and hard-to-resist globalism. Michael Shaowanasi examined, as did many artists in *Asian Traffic*, the issue of an emerging serial self fostered by media representations. The several photographs he exhibited critiqued the easy performativity of cultural clichés and in works such as *O-lan* he referred to the acknowledged power of masquerade to corrode socially inscribed roles and effect a form of personal liberation from the tyranny embodied by the finite wardrobe of sanctioned media stereotypes – an outcome of cultural cliché popularised by the international press.

The dichotomous system of western and modern is analogous to that of sex and gender, and many *Asian Traffic* artists postulated in their work that both are susceptible to displacement and reconfiguration by conscious performance. The contributions

of two Australian based artists, Koky Saly from Melbourne and Owen Leong from Sydney [consistent with this premise] foregrounded the alterity of the Asian body, which for them constituted a form of corporeal proscenium arch where the drama of visible difference could be allegorised. Their singular narratives were charged with sublimated desire and a pervasive, highly aestheticised engagement with the supposed antinomy between male and masculine, with specific regard to representations of Asian men. This gap, a sort of void between occidental and oriental flesh, is analogous to the space between fact and fiction, another of the recurrent binaries positioned by Huangfu throughout the five month chronology of *Asian Traffic*. The viewer was often in the familiar zone, where much of today's art renegotiates its relationship with the social and cultural material that is its thematic, and frequently it was also where Huangfu chose to locate a number of her participants. Wong Hoy Cheong for example, whose installation *Re:Looking* included a web page link [www.relooking-mbc.com] that took

the viewer to a deeply funny site that contains information about the discreet imperial rule of Malaysia in Austria from 1683–1955. Again, what recommends this work along with others like it is that the premise of blurring the membrane between the fake and the authentic is predicated on technological models that define Asia in the present, rather than the zoological models, which traffic in the exhausted commodities of bizarre fauna and flora so beloved of the sahib in his dealings with the Orient. A further example of the curator's desire to include principally artists who evidenced an unwillingness to act out conventional values was Renee So – her *The Palace Walls Are Strewn With Tapestries* innovatively positioned Asian-ness as a style code that could be performed and quoted from in a manner that hitherto was restricted to projections of gender.

The intelligent and original engagement with historically vindicated concepts, such as Jae Hoon Lee's *Virtual Train Station*, which contemporised the eighteenth century panorama by turning the narrow rectangle of the gallery into an implicit subway platform, was representative of many works that refused to rely upon playing 'our nature to their culture' – well known to us as one of the predictable strategies for establishing the distinctiveness of Australian art, which is intended for projection on the white walls of overseas museums. Technology, like financial capital has no nationality and the privileging of the technological over the exotic and the relative lack of quotation, appropriation and citation was an intentional reminder to white Australian artists that: 'There is a pre-existing social and symbolic order, within which all peripheral cultural production occurs, and it is not in itself an inherently negative experience: it is the way in which imitation and derivation is privileged that is problematic'.⁷

The former possessions of the European colonising powers in the Asia-Pacific region, with the notable exception of Australia, have been careful not to constitute some everlasting afterlife of the European cultural tradition. And in *Asian Traffic* there was very little of the 'mimi-me' art made by the look-alikes who karaoke the tribal hymns of the Euro-Americans. Among the exhibitions' distinguishing aspects, the lack of essentially imitative or derivative imagery raised a question I feel to be of considerable importance: not the fact of the special value accorded copying in white Australian art, but rather what it means to our neighbours. I was reminded of Lacan's assertion that, 'Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is

camouflage.⁸ I could not help but feel that unlike the works in *Asian Traffic* the effect of so much white Australian art is to make us invisible to ourselves and I think this was how *Asian Traffic* fitted in with what is going on in Sydney and around the country. Huangfu's exhibition inferred that official Australian art was essentially a Stanslavskian expression of a desire to belong to the West and by extension, an authentication of a defining but redundant cultural whiteness promoted in the face of plurality and geography that is undeniable.

As a frequent visitor to the cycle of exhibitions in Hay Street, I was struck by the coincidence that periods of dominance by bland international postmodernism in Australian art, such as the late early 80s and the present, corresponded to periods of conservative Commonwealth governments. I imagine it was the curator's intention that the works in *Asian Traffic* would evoke the depth and complexity of contemporary Asian society and the way in which this found expression through processes of image generation and in this Huangfu was largely successful. I was curious about the absence of young artists whose work is involved with the consolidation of important primary positions within modernism pioneered by significant artists like On Kawara or Nam June Paik, and a possible negative implication that in the absence of a wider historical framework new art from Asia might lack specifically self authoring mechanisms that were authoritatively seminal and therefore beyond co-option by the West. However, it goes without saying that had *Asian Traffic* opened in Mumbai or Singapore, it would have been called something like 'Art Now' and I am returned again to Sambrani and the full certainty that 'Asia is a category invented outside Asia'.⁹

Notes

¹ Chaitanya Sambrani, 'Home and Away: Highways and Bylanes in Asian Art', *Broadsheet* Volume 33 No 3, 2004: 25

² Homi Bhabha in conversation with Jonathan Rutherford in *Mentality - Community, Culture, Difference*, London: Lawrence & Wishart, 1990: 209

³ Asian Australian Artists Association

⁴ June - October, 2004

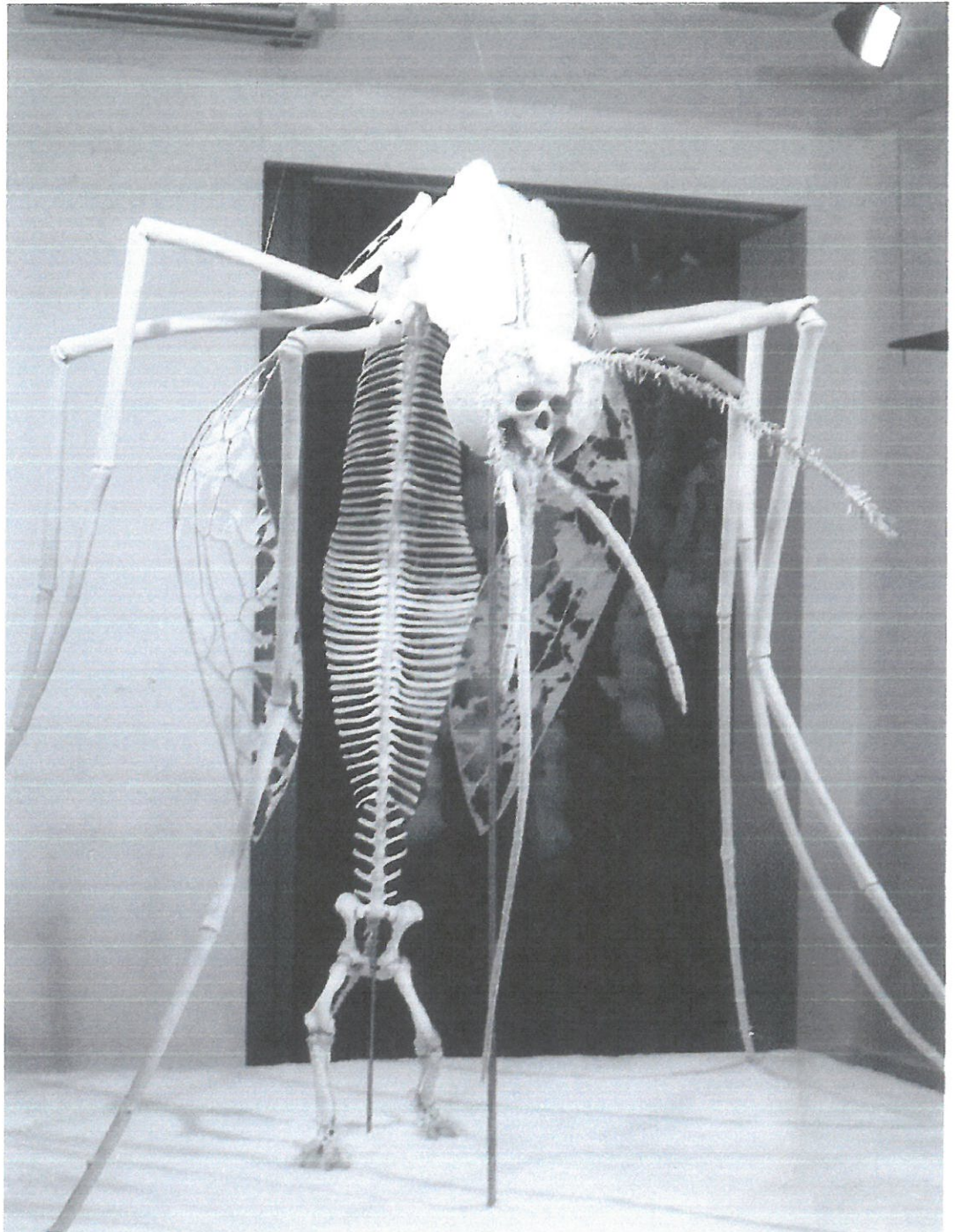
⁵ http://www.kiemaalofsydney.com.au/about_us/history/1979.html

⁶ Laurence Senelick, *The Changing Room - sex, drag and theatre*, London and New York: Routledge, 2000: 5

⁷ Homi Bhabha, *Ibid*: 216

⁸ Jacques Lacan, *The Line and Light*, Oxford University Press, 1989: 103

⁹ Chaitanya Sambrani, *Ibid*: 25



Felicity Fenner

A cacophony of pushbikes, motor scooters, flashy cars and filthy vans, traffic in Asia is more complex in content and etiquette than in the West. It's an appropriate metaphor for a major project in Sydney during 2004 which revealed that in the visual arts, 'Asian traffic' evades stereotyping on a number of levels.

shifting gears: asian traffic



ABOVE AND FACING PAGE: Jae Hoon Lee
Virtual Train station 2004, digital video
presented as two video projections.

Many successful Chinese artists emigrated during the 1990s, becoming resident in Paris, New York or Sydney, but some are now returning, either part-time to make work or to live permanently. These artists that live between cultures have an advantage over those who lead more mono-cultural lives. The immigrant children, expatriate or itinerant artists featured in the *Asian Traffic* project, shared a range of sophisticated perspectives on the ways in which cultural and political issues can be explored in art practice. This insight, which also informed the curatorial approach, was the strength of the project. Visitors were forced to join the Asian traffic coming and going from The Asia-Australia Centre (Gallery 4a) in Chinatown, and in its ever-changing guises and fluid shifts in direction, the project successfully circumvented any traffic jams.

Asian Traffic was, outside the *Asia-Pacific Triennial (APT)*, one of the most ambitious efforts undertaken in Australia aimed at exploring the multifarious nature of new Asian art and its complex intersection with contemporary Australian culture. The project comprised a rolling agenda of six exhibitions, numerous performances, a two-day conference at UNSW College of Fine Arts, 20 artists' talks and a series of round-table discussions involving a wide range of Australian and visiting artists, academics, writers and curators. It was the first major exhibition event initiated at The Asia-Australia Arts Centre by its current director, Binghui Huangtu.

Huangtu has been an integral part of the changing cultural landscape in this part of the world (Australasia) for over a decade. She was born and educated in Beijing, became an Australian citizen under the Labor government's post-Tiananmen immigration policy in 1989, and worked both as a practising artist and curator in Australia before spending seven years as director of Singapore's respected Earl Lu Gallery at Lasalle-SIA College of the Arts. She has curated and toured internationally a series of highly successful group exhibitions featuring a range of artists from Asia and the Asian diaspora, including *Text & Subtext* (2000), *Site + Sight* (2002) and *Science Fictions* (2003). So in many ways *Asian Traffic* provided a synopsis of Huangtu's artistic interests and conceptually global approach to curating.

The first phase of the exhibition included high profile artists from China/Australia, Thailand and Indonesia. Mella Jaarsma is best known through her inclusion in the APT and involvement with the Jakarta-based Cemeti Art House. She explores issues of racism and religion in Indonesia, particularly conflicts between Muslim and Chinese communities, using animal skins to camouflage her own body in performance or, in the case of *Asian Traffic*, figurative sculptures placed corpse-like on the floor. As an outsider to the society in which she lives (Jaarsma was born in the Netherlands), the artist has an objective perception of the socio-political problems inherent to our nearest Asian neighbour. Similarly, though in an entirely different medium, Manit Sriwanichpoom of Thailand exhibited a new series of work about Indonesia, provoked by the 2002 Bali bombing that exploded narrow Western perceptions of



Bali as a tropical paradise immune from global conflict. *Pink Man in Paradise* (2003) is a continuation of Sriwanichpoom's earlier project, *Horror in Pink* (2001), a series of deeply shocking manipulated journalistic colour photographs from Thailand's pro-democracy revolutions of 1976. This time, the artist's protagonist – a chubby Asian consumer who wears a bright pink satin suit and pushes a shopping trolley wherever he goes – is photographed in various picturesque Balinese settings, apparently oblivious to the backdrop of political unrest. *Pink Man in Paradise* has a deep resonance with Australian audiences in particular, for whom the Bali bombing, in the artist's words, 'pulled the rug from under our feet'.

Political unrest in Indonesia was again cited in the second phase of *Asian Traffic*, specifically in the work of another Thai artist, Vasan Sitthiket. In a series of live performances, Sitthiket drew on a cast of 50 famous and political international characters (from Jesus Christ to Saddam Hussein) to improvise shadow puppet plays in response to world news and events. It was a witty and innovative merging of traditional culture with current political issues that cleverly involved its audience by inviting them to play the role both of casting agent (in choosing the characters) and provocateur (by asking the selected characters to respond to specific questions).

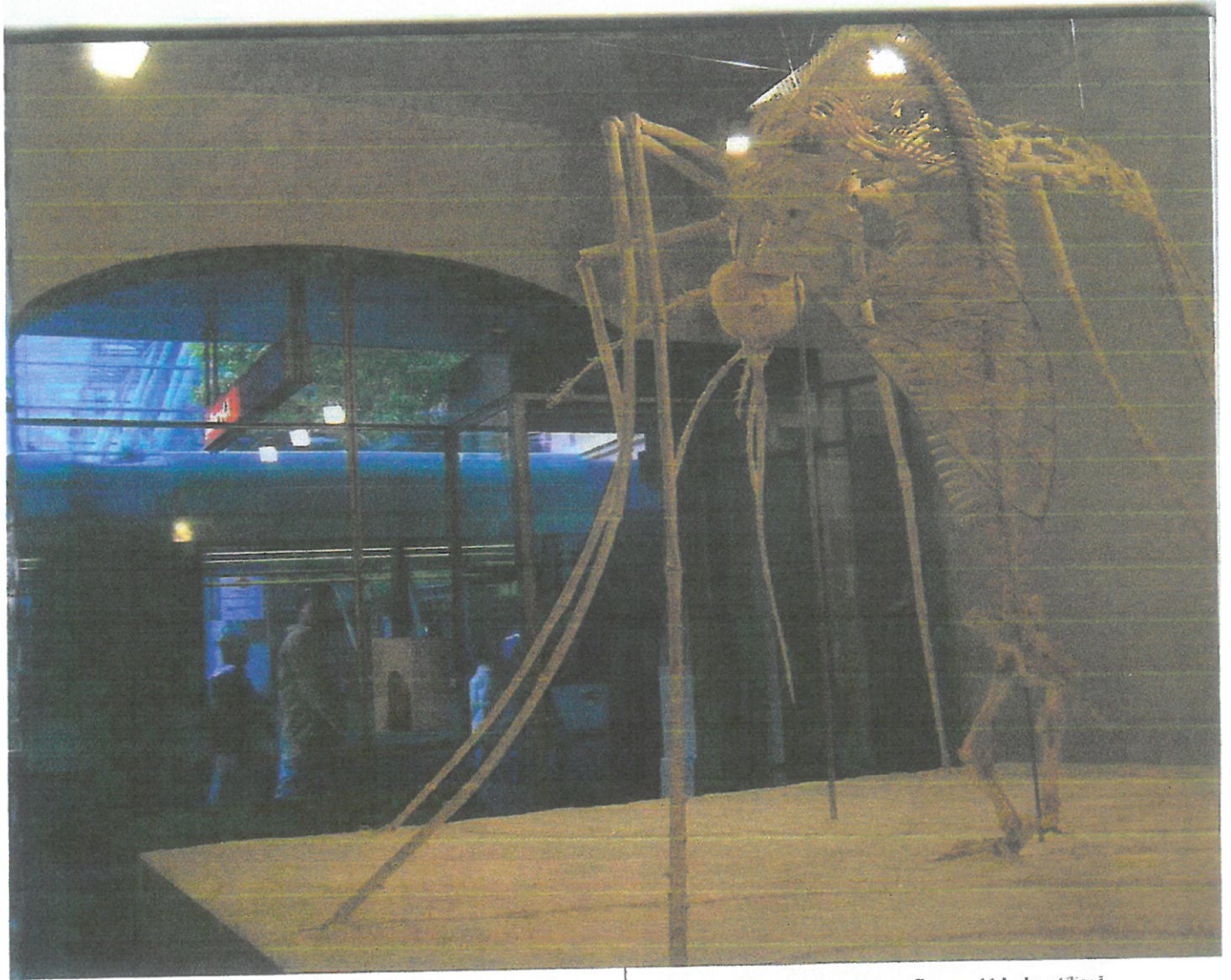


Humour and history also infused Shen Shaomin's fantasy skeletons in both the first and second phases of *Asian Traffic*. Shaomin is Sydney-based but grew up in northern China near the palaeontology fields of Mongolia, an experience that provided him with a uniquely insightful if cynical understanding of the overlap between scientific and historical fact and fiction. His semi-hatched dinosaur eggs and elongated creatures merged from reptilian, canine and human features parody Western culture's drive to trace the history of life on earth.

The intersection between Western and Chinese cultures was also key to the installation by Leung Mee Ping, who presented hundreds of paper table napkins from McDonalds stores in Hong Kong, illustrated with drawings by children who use McDonalds as an after-school care facility while their parents are working. It was inspired by the interest in McDonalds of a six-year-old blind child, whose voice recording forms the centrepiece of the installation. The welfare of younger children, specifically Chinese babies adopted by Western parents, was the focus of Jiang Jie's installation of baby strollers.

Since the one-child policy was introduced a generation ago, Chinese babies have become a fashionable part of Asian traffic, unwittingly abandoning China for the West. It's a phenomenon succinctly evoked by Jiang Jie's rows of empty strollers facing the door. In addition, visitors to the exhibition were able to 'adopt' a 'baby' by filling out 'adoption papers' and paying for a fibreglass baby bust which they could take home to exhibit like a souvenir or trophy from their visit.

Japanese-born Ken Yonetani also made excellent use of the 'shop front' space downstairs, with an interactive ceramic floor installation crushed by opening night guests. The tiles, arranged in a mandala on the floor, featured endangered species of Australian butterflies; the audience's actions symbolised the fragility of our environment and the ease with which it is destroyed by humankind. The performance also referred to the torture of suspected Christians in 17th century Japan, forced to walk over (and thus destroy) *fumie* tiles illustrated with images of religious icons.



in the exhibition's last phase, the downstairs space again engaged passersby with a life-size sculptural work, this time Shoufey Derz' *Dream Boat*. A porous, skeleton-like boat made from plywood, it evoked the fragility of hopes and dreams inherent to the refugee experience, providing a poignant finale to the *Asian Traffic* project.

Besides sculptural objects, photo-based work, both still and video images, comprised a large proportion of the entire project.

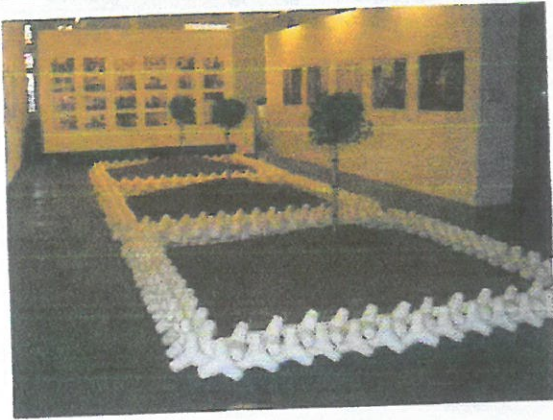
In the 4th phase exhibition David Clarke's *Photo Diary: 31 Dec 1994 – 1 Jan 2000*, a triple projection of images rolling past at different speeds, is the result of the black and white photographs taken each day by the artist in the five years prior and following Hong Kong's return to Chinese sovereignty. In the next exhibition, Song Dong's *Floating City*, a film of ever-changing Beijing streetscapes recorded in watery reflection, was also projected across three screens, creating a hypnotic filmic illusion across the gallery's main wall as urban images were dispersed by surface ripples. Song Dong is best known in Australia for his work in the last APT, a meditative performance

about the passing of time and surveillance, which also utilised thematically the ephemeral and fluid qualities of water. *Floating City* has dual significance, evoking not only the impermanence of individual lives and traditions, but the rapidly changing urban face of China as it fast-forwards into the 21st century.

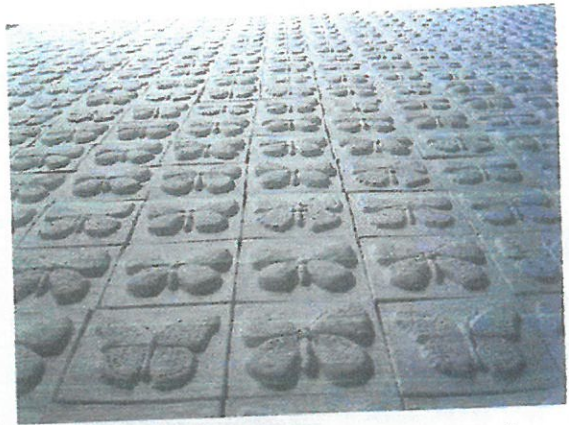
George Poonkhin Khut's interactive installation monitored and visualised the breath of audience participants. Two screens provided the output data from the viewer's breathing pattern, recorded with a belt wrapped round the lower chest. The first was a graph showing the depth and rate of breath; the second revealed the transformation of this data into dynamic linear patterns that exploded like fireworks as air was inhaled. Based on East Asian breath awareness techniques such as Zazen and Qi Gong, the interactive experience made viewers acutely conscious of the relationship between psychological and physical states.

FACING PAGE: Manir Srimanichpoom *Pink Man in Paradise #7 (Taiwan: Terta Ganga)* 2003, series of 13 C-prints, 80 x 99 cm. *Pink Man* performed by Sompong Thencee. ABOVE: Shen Shaoxin *Unborn Creature #012 2007*, animal bone, marble glue, salt, approx 240 cm high.

BABY-ADOPTION



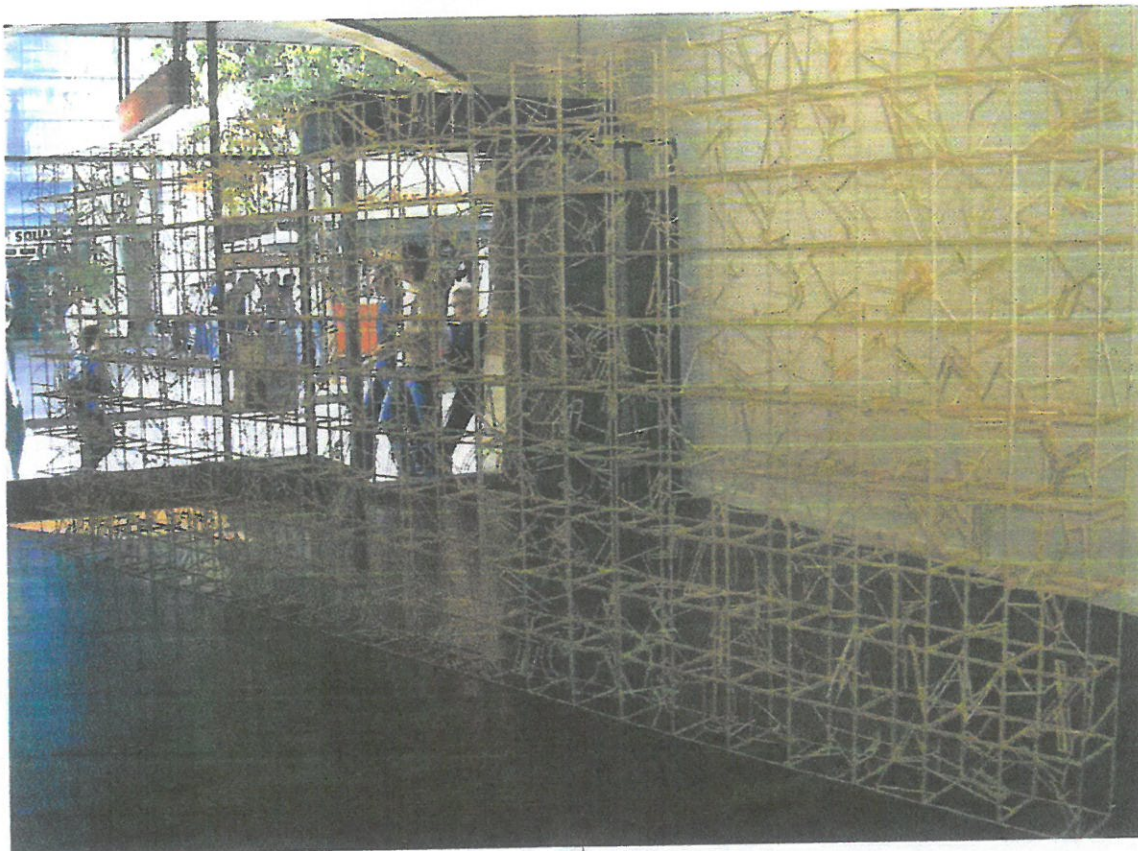
row: Hang He *Baby-Adoption Files* 2004, fibreglass baby
 bassinets, perambulators, photographs, vinyl text. above: Ken
 Yonetani *Furie - Tetrapod* 2004, mixed media installation.
 below: Ken Yonetani *Furie - Butterfly*
Mandala 2004, ceramic, interactive installation. facing
 page: Keith Wong *A-Z* 2004, balsa wood construction.



This work appeared in Phase 5, which was perhaps the most dynamic of all. A highlight was Sydney artist Owen Leong's dual video installations, *White Amnesia* and *Second Skin*. In the former we see, from the underside of a transparent container filled with milk, a human tongue methodically licking away the white liquid. It is a strangely

sensual performance, reminiscent of a cat's licking for the purposes both of consumption and self-cleaning. Leong, in his mid 20s, is Australian born to Chinese immigrant parents, so he belongs to a second wave of first generation Chinese Australians (the first represented by artists such as Lindy Lee, born in the 1950s). Echoes of the White Australia Policy still haunt the earlier generation though in Leong's work personal reference is replaced with a metaphoric suggestion of the policy's transparency. Issues closer to Leong's own experience are explored in *Second Skin*, in which the artist endeavours to wipe away a thick coating of honey from his face and head. The performance, which is seductive in its facility yet excruciating in its implied self-loathing, reveals a canny understanding of how racial identity insidiously infiltrates and informs others' perceptions.

Downstairs, another young Sydney artist of Chinese parentage, Keith Wong, constructed a freestanding wall titled *A-Z*. Meticulously crafted from balsa-wood, it was a translucent wall housing all the letters from the alphabet, some of them broken, in reference to his own childhood in a house where 'broken English' was spoken. Despite the barrier created by the language wall, one is able to decipher and see through the confusion and entanglement of the fragmented letters.



The final phase of *Asian Traffic* was dominated by Suzann Victor's quaintly titled *All I Know*, another work about language barriers. Comprising three wall/floor pieces fabricated to resemble traditional Chinese scrolls, Victor presented three rolls of human and artificial hair mounted onto felt in the form of Chinese characters. Each character was a single word, a small piece of Mandarin that Victor mastered and transcribed. The project is an ongoing learning process, with more to be added as the artist acquires a greater vocabulary. The performance challenges a common perception that 'Asian' people speak 'Chinese'. Victor has scant knowledge of Mandarin, having been born and raised in English-speaking Singapore. Symbolically, she mounted blonde hair onto black scrolls and black hair onto white, the latter roll reaching deep into the gallery space ending in the roll of unmarked felt, like a story waiting to be told.

The exhibition programme was not without a few disappointments. Koky Say's photographs of gay Asian men, *Look the Other Way*, prompted one to do just that. While in parts of Asia homosexuality does not have the acceptance it does in most Western communities, the work mimics art practice of the 1980s around issues of gender and identity. While it belongs to a lineage of photo-based autobiographical art practice by gay Asian Australian artists, its relatively narrow focus lacked the poignancy of, for example, the more empathetic work of William Yang. More engaging was Kijeong Song's *Couples* series

of colour photographs, which introduced viewers to around thirty couples of diverse racial backgrounds photographed in their own homes, each testament to the universality of a shared domestic life's routine intimacies.

Key to the programme was the *Asian Traffic* conference, convened jointly by the Asia-Australia Arts Centre and the Centre for Contemporary Art and Politics at UNSW College of Fine Arts. It focussed on a critical analysis of the Asian art diaspora and how relationships between local and global cultures inform and manifest in recent visual art practice. Speakers included curators Charles Merewether and Hou Hanru, whose divergent approaches to Asian art signal the huge generational and cultural shift in curatorial practice that has occurred over the last decade, academics David McNeill (UNSW), John Clark (Uni. Sydney), Chaitanya Sambrani (ANU) and a number of artists. The forthcoming publication of papers will be a valuable addition to the scholarship of contemporary Asian art globally.

Asian Traffic was promoted as a parallel event to the 2004 *Biennale of Sydney*, though unlike that event brought a more contextual approach to curating art in Australia, even given its geographic specificity. Where *Biennale* curator Isabel Carlos adopted a traditionally northern hemispheric view of Australia as the product of a European culture turned upside down and

punctuated by an indigenous presence. Huangfu demonstrated a more contemporary understanding of Australia's generational shift away from Europe towards those countries from which nearly a third of our citizens derive (China, Vietnam, Thailand, Malaysia and India, to name a few). Thus, the *Asian Traffic* programme not only engaged audiences over a more sustained period of time (it opened with the *Biennale* and ran for almost two months longer), but bore a greater personal and cultural relevance to Australian art audiences. ☞

An edited version of *Asian Traffic* travelled to the Contemporary Art Centre of South Australia in Oct-Nov 2004 and will tour Asia in 2005.

1 The *Asia Pacific Triennial*, organised by the Queensland Art Gallery, was inaugurated in 1993 and continues to be a major cultural event in the region. The next APT will be held in 2006.

2 *Asian Traffic* ran from 2 June – 2 October 2004.

Felicity Fenner is a curator and art writer based at The University of New South Wales, Sydney.

BELOW: Owen Leong
Second Skin, 2004.
video still

