



# Process—Journey进程—旅行

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**Process–Journey** is an exhibition that brings together artists from Australia and China to exhibit works that reflect upon the journeys that inspire them to develop an understanding of the reasons why artists form enduring relations between cultures. **Process–Journey** acknowledges the 35<sup>th</sup> anniversary of the establishment of diplomatic relations between Australia and China, and acts as a celebration of the ongoing presence of the Australian Embassy in Beijing.

The artists invited to participate in this project are Laurens Tan, Tony Scott, Guan Wei, Lindy Lee, Jayne Dyer, Li Gang, Rose Farrell and George Parkin.

These artists explore the connections as well as the apparent disparities between Australia and China. Throughout their journeys the artists act as both commentators and initiators who choose to extend their personal and artistic practice beyond the comfort zones of their original homes. The exhibition raises questions as to why and how these artists maintain such a challenging process.

**Questions the exhibition addresses include:**

*How does an artist establish enduring connections between two seemingly disparate cultures?*

*Why does an artist continue to establish these links?*

*What are the artistic and personal challenges in establishing these links?*

*What changes in an artist’s practice when he/she lives and travels between two cultures?*

*What does it mean to be both an ‘insider and an outsider’ in these cultures?*

The curiosity that drives this experience highlights a need to expand a deeper understanding of cultural and personal practice. It also raises questions about how contemporary artists are best able to communicate in a broader human context by using a language that extends beyond the boundaries of a national and individual identity.

Tony Scott and Paula Payne  
Co-curators

## 进程 — 旅程：中澳艺术交流展

本次展览（进程 — 旅程）让中澳两国的九位艺术家聚到了一起，展出他们从旅途中获得灵感的作品，同时也促进了观众对艺术家们构建文化间持久联系的初衷的进一步理解。适逢中澳两国建交三十五周年，此次展览也是澳大利亚驻华使馆正在举办的纪念庆祝活动之一。

受邀参

艺术家们探索了中澳文化间的联系和差异。在旅途中，艺术家们担负着评论者和倡导者的双重角色，他们超越了自己熟悉的本土文化，开拓了视野，扩展了艺术实践。同时也向我们提出了一个问题：艺术家们为什么要继续维持这个挑战性的进程？他们需要做些什么？

此次展览提出的问题还包括：

艺术家如何在两种看似迥异的文化之间建立持久的联系？

艺术家为什么要继续建立这种联系？

在建立这种联系时所面临的个人和艺术上的挑战是什么？

当他 / 她（艺术家）生活和穿梭于两种文化之间，他们的艺术实践会发生什么样的变化？

在两种文化之间，既是“局内人”又是“局外人”的双重身份意味着什么？

推动这种体验的好奇心更突显了对艺术家个人的和文化的实践更深层次的理解的必要性，同时引发了这样的思考：当代艺术家如何使用一种超越国界和个人身份界限的语言在更广阔的人类环境中实现最有效的交流。



2007 marks the 35<sup>th</sup> anniversary of the establishment of diplomatic relations between Australia and China. Over those 35 years, the relationship between our two countries has deepened and diversified, not least in the cultural arena where exchanges, both private and with government support, have been increasing for many years. **Process-Journey** is a welcome culmination of these efforts, demonstrating in new and exciting ways the extraordinary possibilities of cross-cultural engagement.

Having spent time in both countries, learning and interacting with two widely varied cultures and traditions, the artists whose works feature in the exhibition are uniquely placed to explore the common ground between us and to revel in the spaces where we differ. They play an indispensable role as intermediaries, using very personal means to elucidate wider cultural, political and aesthetic questions of interest to both Australians and Chinese.

I am delighted that the Australian Government has been able to be involved in this ongoing project, assisting many of the artists involved in **Process-Journey** through residency programs and other grants, and supporting their activities in China. I am particularly glad that the Australian Embassy Beijing has been an active supporter of Process-Journey since very shortly after its conception.

On behalf of the Australian Government, I would like to express particular thanks to Brian Wallace of Red Gate Gallery for his longstanding support of Australian artists in China. Thanks are also due to Tony Scott and Paula Payne who have curated a rich, thought-provoking and memorable visual experience.

**Process-Journey** is aptly named: the finished works we see in the gallery are part of a still unfinished story of mutual fascination between Australia and China. One can only imagine what the next 35 years will bring.

H.E. Dr Geoff Raby  
Australian Ambassador, China  
Beijing, 2007

进程 — 旅程：中澳艺术交流展

2007年是中澳建交的35周年。在过去的35年中，我们两国的关系不断加深和多样化。尤其是在文化领域，来自政府和民间的文化交流日益增多。此次展览[进程 — 旅程](#)正是这些努力取得的令人欣喜的成果，同时也证明了用新的、愉快的方式进行跨文化合作的可能性。

中澳两国都投入了大量时间来学习和交流彼此的文化传统。艺术家们从一个独特的角度探索两种文化的共同点，分享差异，成为他们作品的重要特点。艺术家们用十分个性化的方式诠释了双方感兴趣的广泛的文化、政治、美学等问题，发挥了不可或缺的桥梁作用。

我十分高兴澳大利亚政府能够参与到这个项目中来，澳大利亚政府通过“艺术家访问项目”及其他奖金的形式为这次参展的很多艺术家在中国的艺术活动提供了帮助。尤其令我高兴的是澳大利亚驻华使馆在这次展览计划酝酿之初，就给予了积极的支持。

我谨代表澳大利亚政府向布朗尼给我们策划的这场内容丰富、意义深刻、令人难忘的视觉艺术盛宴。

本次展览主题的命名十分巧妙：[进程 — 旅程](#)。我们在画廊看到的这些完成的作品只是中澳艺术家们尚未结束的精彩故事中的一部分。可以想象：下一个35年会给我们带来什么？

芮捷锐博士  
澳大利亚驻华大使

Lindy Lee | 李林迪  
Tony Scott | 托尼·苏格特  
Guan Wei | 关伟  
Farrell & Parkin | 罗斯·法雷士 乔治·派金  
Li Gang | 李刚  
Jayne Dyer | 简·戴尔  
Laurens Tan | 谭思考



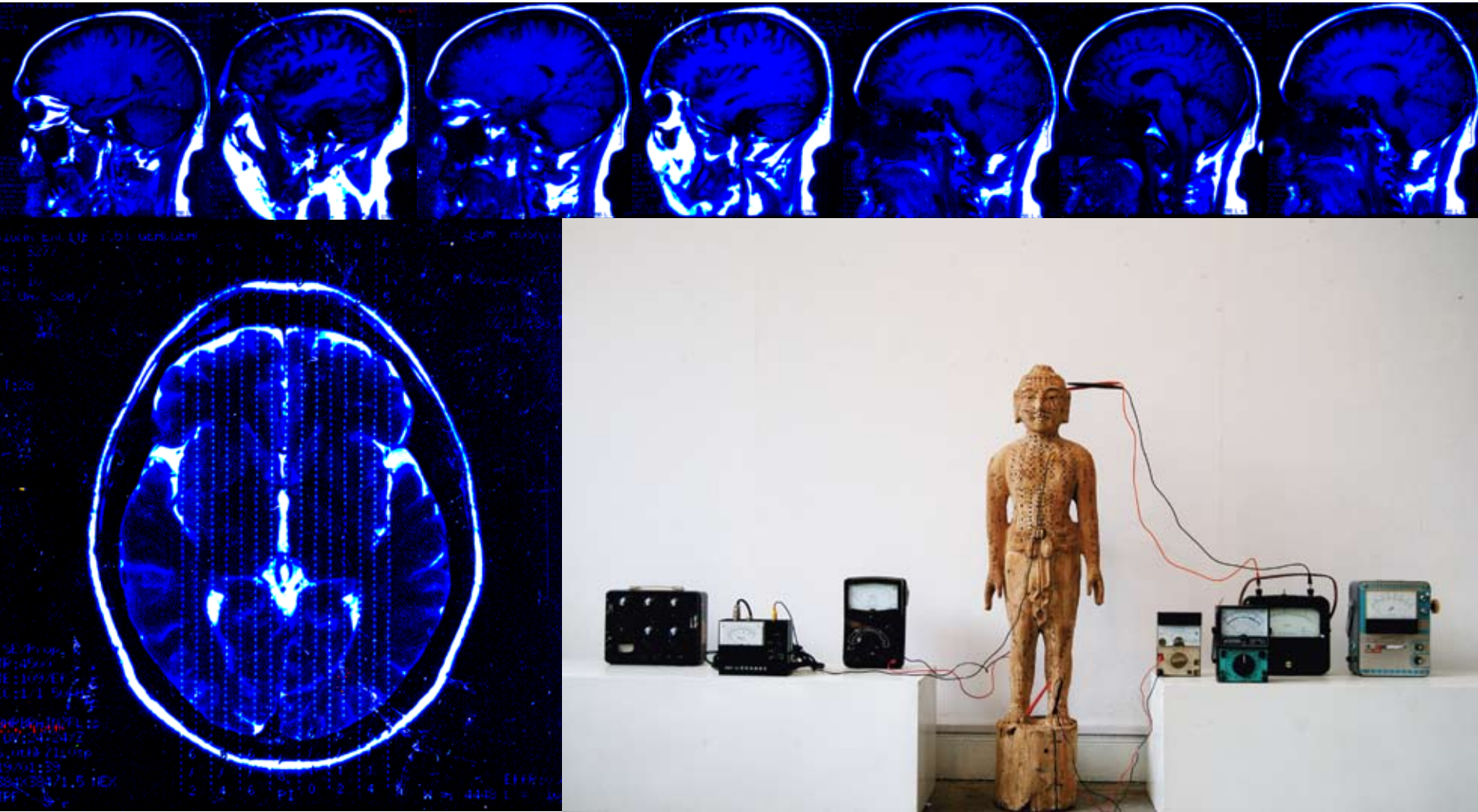


Lindy Lee 李林迪

Left: Family Images / 家庭图像  
Right: Lily\_Amah 莲花\_阿姨, 2006  
Archival Pigment Inks on Pure Cotton Canvas 布(图片)  
450 cm x 150 cm  
Photography, Robert Scott-Mitchell 摄影  
Digital Manipulation, Blackstone Images  
Banners, Southern Cross Visual Communication 旗帜  
Image, Art & About, City of Sydney, 2006 图片



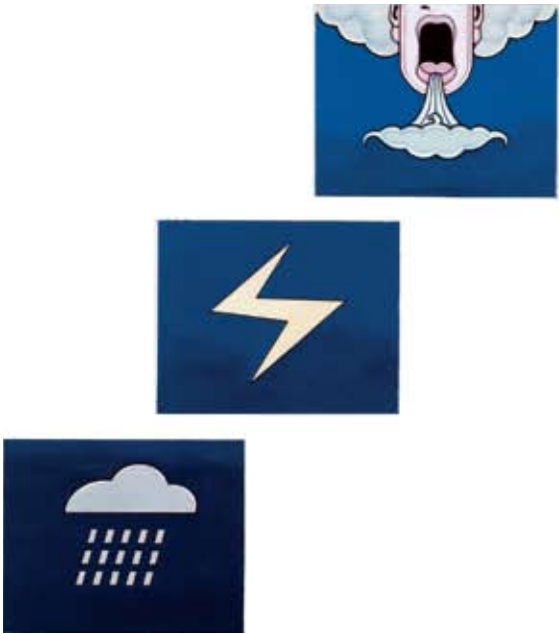




Tony Scott

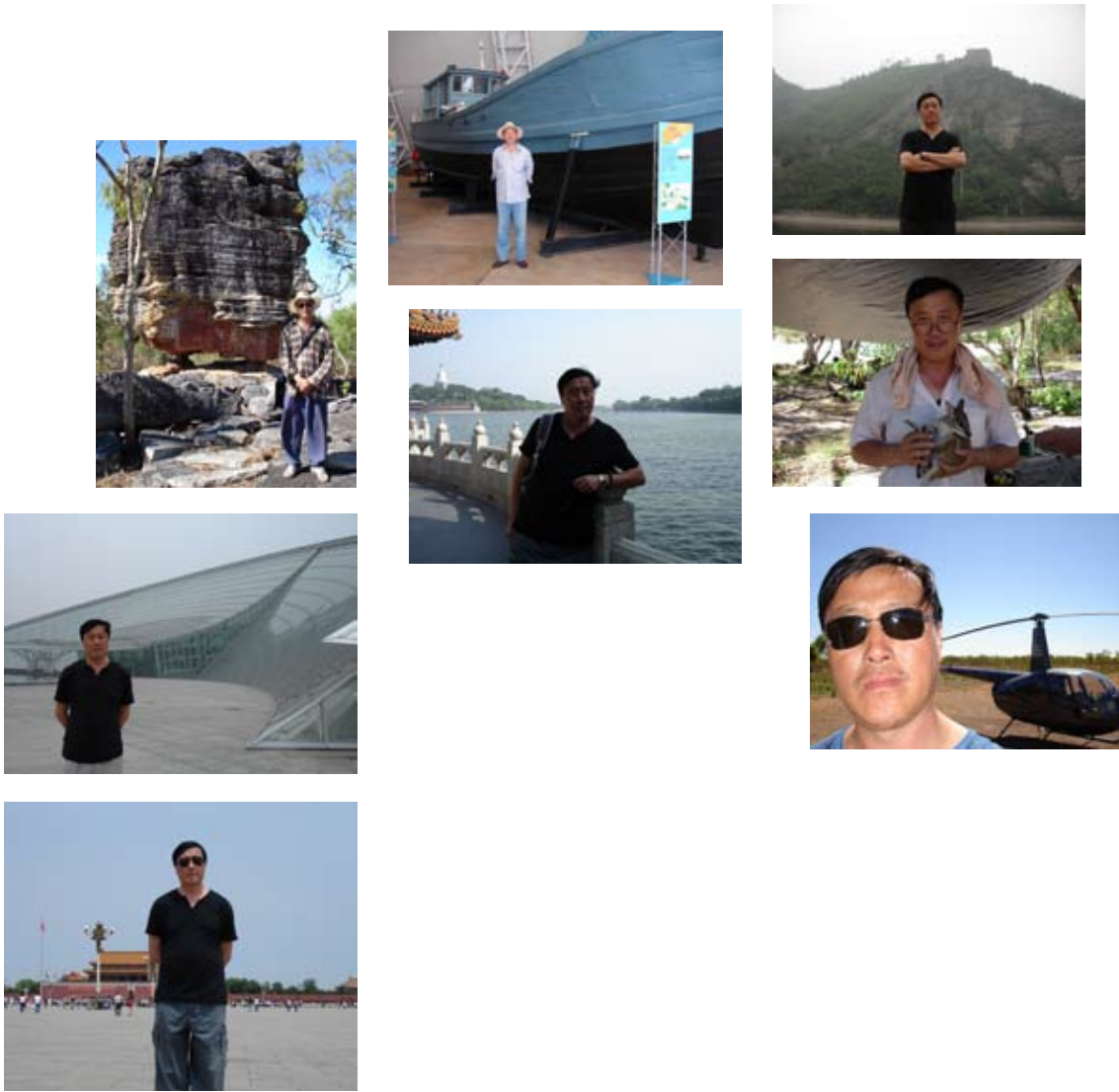
Left: *Family History* 家史, 2007  
Right: *New Health Plan 10* 新健康计划之十, 2007  
Electricity Current Meters, Acupuncture Statue, MRI Scans  
Installation Size Variable 装置  
Photograph, Gu Nan / 顾楠 摄影





Guan Wei 关伟

Left: *Day after Tomorrow No. 7* 大洪水之七, 2007  
Acrylic on Canvas 布面丙烯  
3 Panels, 130 x 50 cm, 4 Panels, 40 x 50 cm  
Right: Guan Wei, Australia/China 关伟, 澳大利亚/中国







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Farrel & Parkin

Left: *Soul of the Dragon and Vita-chi* 龙神和生气, 2006  
Video Stills 摄影  
Right: *Mandarin Ducks at the Great Wall* 长城上的鸳鸯, 2006  
Digital Print 数码版画  
73 x 106 cm





Left: Li Gang, Studio Beijing 李刚, 北京工作室  
Right: *Traces-80 Shoes* 八十只鞋的痕迹, 2002-07  
Bronze 青铜  
Installation Size Variable 装置







Jayne Dyer

Left: *The Reading Room* 阅读室, 2007  
Photograph Courtesy Jenni Carter, Historic Houses Trust, NSW 摄影  
Right: *A Reading* 阅读, 2007  
Digital Print 数码版画  
120 x 197 cm





Left: San Lun Che Images 三轮车  
Photography Laurens Tan 摄影 谭思考

Right: *Dan Sheng* 诞生, 2007

Fiberglass, Steel, San Lun Che Parts, Baked Enamel 玻璃钢, 铁, 部分三轮车零件, 瓷釉

295 x 108 x 120 cm

Edition of 4 4版

Photograph Huang Xu 摄影 黄旭







# Laurens Tan 谭思考

**Laurens Tan** currently lives in Beijing. Based in cultural studies, Tan’s long-time focus has been to engage with his Chinese roots. His series *Risk Beijing* considers a Chinese ‘design nationalism’ - the search for a contemporary ethos as a blueprint to offset the erosion of urban culture under the turbulence of China’s accelerated development. **Solo Exhibitions** *Banana*, Imagine Gallery, Beijing, 2007; *The Depth of Ease*, Anni Art, 798 Art Festival, Beijing, 2007. **Group Exhibitions** *Cuisine & Country*, Australian National Touring Exhibition, 2007; *Liminal Personae*, Gallery 4a, Sydney, 2007; *Gambling in Australia: Thrills, Spills and Social Ills*, Powerhouse Museum, Sydney, 2004; *Isle of Refuge*, Monash University Art Museum, Melbourne, 2004-5; *Profile of a Counter*, Banff Centre for the Arts, Canada, 1998; *Jack High*, Interact Asia Pacific, Melbourne, 1997; *Pan Pacifica*, Multi Media Festival, Groningen, Holland, 1997; MAAP Artrage, Griffith University, Australia, 1997; *Cyberculture*, National Survey of Digital Art, Sydney, 1997; *Distance, Australian Sculptors & Architects*, Shizuoka Prefectural Museum, Shizuoka & Gallery Sowaka, Kyoto, Japan, 1995; *Well, the Image is One Thing (2), Elvis + Marilyn: 2 x Immortal*, Boston Institute of Contemporary Art, touring 11 USA Art Museums, 1994-97. **Awards** Finalist, 2005 Fisher’s Ghost Open Art Prize recipient; 2005 McClelland Australian National Sculpture Award; finalist, 2005 Helen Lempriere Australian National Sculpture Survey, Melbourne; Australia-China Council residency, Beijing, 2006/07; residencies in Paris, France, 1990 and Banff, Canada, 1998 and at universities and museums in Australia and USA since 1995. **Qualifications** Doctorate in Creative Arts, University of Technology, Sydney. **Employment** Laurens Tan is currently Visiting Research Professor, 2006-07, at the School of Contemporary Art, Tianjin Academy of Fine Art.





求当代民族精神来消弭中国经济高速发展的浪潮给城市文化带来的侵蚀。劳伦斯于1991年获得悉尼理工大学博士学位。1997-2005年在澳大利亚卧龙岗大学学习并获创新艺术学硕士学位。精选个展，联展和艺术项目：个人展览：2007，Transit Drift。香蕉，蹦蹦，极度悠闲，北京想象画廊。主要联展：Cuisine & Country，798艺术节。Preservation of an Icon，澳大利亚全国巡回展。北京 – 蹦蹦，装置，北京酱艺术中心。Liminal Personae，悉尼4a画廊。2005，Octogene，10周年展，悉尼首都剧院。市民，全球文化中心，Somar画廊，旧金山。2004，澳大利亚的赌博，惊险、刺激及社会问题，悉尼动力博物馆。Adapt Enforce13 Isle of Refuge，墨尔本莫纳什大学美术馆。1997，Jack High (尖叫)，Interact Asia Pacific，墨尔本。Pan Pacifica多媒体节日，荷兰格罗宁根。网络文化，数码艺术国家奖，悉尼。1996，彗星的日子，悉尼Satellite Site双年展。获奖情况：2006-07，两次获得澳大利亚中国理事会访问艺术家基金。2005，荣获Fishers Ghost开放艺术奖，新坎贝尔城艺术中心。澳大利亚McClelland全国雕塑奖，Helen Lempriere澳大利亚国家雕塑奖，墨尔本。同年，劳伦斯的作品参加了美国、日本、澳大利亚巡回展。1998，加拿大班夫访问艺术家。1995以来，劳伦斯开始在澳大利亚和美国各大学及美术馆进行访学。1990，巴黎访问艺术家。现为天津美术学院现代艺术学院客座教授。

# 谭思考 Laurens Tan

# Jayne Dyer 简 戴尔

**Jayne Dyer** has recently relocated to Beijing from Sydney. Her art practice operates as a linguistic production, incorporating photographs, installations, wall works and sculptural objects that combine the ready-made and the hand-made. **Solo Exhibitions** include *Words for Pictures*, Lingnan University, Hong Kong, 2007; *Stutter*, Uber Gallery, Melbourne, 2006; *Greyspace*, Osaka, 2005; *Shadowlands*, Red Gate Gallery, Beijing, 2005; *Critical Influence*, Ivan Dougherty Gallery, UNSW, 1998; *Site*, Central Academy of Fine Arts, Beijing, 1996; *Site*, Mornington Peninsula Regional Gallery, Victoria, 1995; *Heat*, RMIT University, 1994. **Group Exhibitions** Curated and touring exhibitions in Australia, China, Korea and Japan include *Translucent Text*, Red Gate Gallery, Beijing, 2007; *Spare Room*, Elizabeth Bay House, Historic Houses Trust, NSW, 2007; *Art Interchange*, Museum of Contemporary Art, Hongik University, Seoul, 2006; *Drawing Dust*, Beijing and Melbourne, 2003; *A Studio in Paris: Australian Artists at the Cite*, SH Ervin Gallery, Sydney, 2001; *Skin Culture*, John Batten Gallery, Hong Kong, La Salle Gallery, Singapore and University of Sydney, 1998-99; *Affinities - Australian Korean Artists Interact*, Walker Hill Gallery, Seoul, Watt Space, Newcastle, Canberra School of Art, 1997-8; *Oblique Travellers*, Sydney, Melbourne and the Australian Embassy, Beijing, 1996–97; Kunst Rai Art Fair, Amsterdam, 1999; The London Artists Book Fair, Barbican Centre, London, 1996. **Awards** include Lingnan University residency, Hong Kong, 2007; Commonwealth of Australia PSM, 2005; Cite Internationale des Arts residency, Paris through FONAS, 2005 and Art Gallery of NSW, 1999; NAS Travelling Scholarship, Hong Kong, 2000; Department of Foreign Affairs and Trade exhibition funding, 1996; Asialink/VACB residency, Beijing Art Academy, 1995; Verdaccio Studio, Italy, Monash University, 1993. **Commissions** 2006 and 2007 Sydney Writers’ Festival, Sydney Theatre Company. **Collections** Works are held in museum, university and private collections in Australia and Asia. **Qualifications** MA (research), RMIT University, 1994; BFA Hons, RMIT University, 1989. **Representation** Uber Gallery, Melbourne, Australia; King Street Gallery on William, Sydney, Australia.



# 李刚

**Li Gang** was born in Beijing in 1967. His sculptures and paintings elevate everyday subjects and reveal a sensitive understanding of materials and processes. Li Gang established the Bronze Sculpture Workshop in Beijing, 1999; the Sculpture Study Centre, 2000; Pickled Art Centre; 2002 and Two Lines Gallery at the Dashanzi Art District, 2006. Li Gang has facilitated many international exhibition and sculptural projects through his sculpture workshops and residency programs. **Solo Exhibitions** include ArtsHouse, Perth, Western Australia, 1994; Chinese European Art Center, Xiamen, China, 2001; *Rusted*, sculpture installation at Pickled Art Centre, Beijing, 2004 and Two Lines Gallery, Beijing. **Group Exhibitions** include *Warm Up*, Contemporary Chinese Photography, Beijing & Shanghai, 2007; *Confusing*, Two Lines Gallery, Beijing, 2007; *Dialogue*, Royal Norwegian Embassy, Beijing, 2007; *Emptiness*, Pickled Art Centre, Beijing; *Red Gate 15<sup>th</sup> Anniversary*, Red Gate Gallery, Beijing, 2006; *Boundless-Pause*, Must Be Contemporary Art Centre, Beijing, 2006; *China Contemporary Art*, Art Scene Gallery, Shanghai, 2004; *Dialogue: Norway, Iceland, China*, China Art and Archives, Beijing; Victoria Campus Art Prize, George Paton Gallery, Melbourne, 1996; *Sculpture Survey 2*, University of Ballarat, Australia, 1996; Graduation Exhibition, Victoria College of the Arts, 1996. **Awards** include Highly Commended Artist at the 11<sup>th</sup> Sculpture Prize Exhibition, Gomboc Gallery, Australia, 1994 and the Albany Prize for Sculpture, Australia in 1992. **Collections** Works are held in private collections in China, Australia and Europe. **Qualifications** Li Gang studied at the Beijing 2<sup>nd</sup> Light Industry College, 1983-87; the Claremont School of Art TAFE, Western Australia, 1991-94 and the Victorian College of Arts, University of Melbourne, 1995-96. **Representation** Red Gate Gallery, Beijing, China; Pickled Arts Centre, Beijing, China.

的很多国家和地区共举办过20多次重要个展，80多次联展。部分展览如下：2007，**图画文字**，香港岭南大学。**半透明文本**，北京红门画廊。**空地**，伊丽莎白伯湾大屋，Historic Houses Trust，悉尼。2006，**Stutter**，墨尔本Uber画廊。**艺术交流展**，汉城弘益大学当代美术馆。2005，**灰色空间**，大阪。**海市蜃楼**，北京红门画廊。2003，**Drawing Dust**，北京墨尔本巡回展，由Arts Victoria提供资金支持。2001，**巴黎的一个工作室**，澳大利亚城市艺术家作品展，悉尼SH Ervin 画廊。1998-99，**皮肤文化巡回展**，香港约翰百德画廊，新加坡La Salle画廊，悉尼大学。1998，**批评的影响**，Ivan Dougherty画廊，新南威尔士大学。1997-98，**城市边缘**，汉城Walker Hill画廊，纽卡斯尔Watt空间，堪培拉艺术学院巡回展。1996-97，**殊途之旅**，悉尼，墨尔本，澳大利亚驻华使馆巡回展。1999，**Kunst Rai艺术节**，阿姆斯特丹。1996，**伦敦艺术家图书节**，伦敦巴比肯艺术中心。Site，中央美术学院，北京。1995，摩宁顿半岛地区画廊，维多利亚。**热**，皇家墨尔本理工大学教师画廊，**获奖情况及参与的主要艺术项目**：2007，香港岭南大学访问艺术家。2006-07，悉尼作家节舞台装置，悉尼剧院公司。2005，澳大利亚联邦艺术 / 教育贡献奖。FONAS，巴黎国际艺术城。2000，香港NAS旅行奖学金。1999，新南威尔士美术馆访问艺术家。1996，中央美术学院DEFAT 基金。1995，Asialink / VACB 访问艺术家，中国美术学院。1993，意大利Verdaccio 1994年获皇家墨尔本理工大学硕士学位。目前担任悉尼国家艺术学院公共项目院长职务。墨尔本Uber画廊代理艺术家。

# 简 戴尔 Jayne Dyer

# Li Gang 李刚

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1967，生于北京。1983-87，北京第二轻工业学校学习。1991-94，毕业于西澳大利亚克莱蒙艺术学院雕塑系。1995-96，获墨尔本大学维多利亚艺术学院雕塑专业学士学位。1999，建立个人青铜雕塑车间。2000，建立北京关联雕塑研究中心。2002，建立酱艺术中心。2006，创立大山子艺术区平行线画廊。个人展览：1994，ArtsHouse画廊，珀斯，西澳大利亚。2001，李刚青铜雕塑装置展，中国欧洲艺术中心，厦门。2004，，北京酱艺术中心。主要联展：2007，，北京，上海。莫名其妙，北京平行线画廊。对话2007，挪威皇家使馆。2006，空的意境，北京酱艺术中心。红门画廊十五周年展，北京红门画廊。无边界的停顿，北京玛斯德比当代艺术中心。2004，中国当代艺术展，上海艺术景画廊。1996，对话：挪威，冰岛，中国当代艺术家联展，中国当代艺术文献仓库。维多利亚校园艺术奖，墨尔本GeorgePaton画廊。雕塑眺望二，澳大利亚巴拉瑞特大学。毕业展览，维多利亚艺术学院。第十一届雕塑获奖作品展，Gomboc画廊，珀斯。1992，澳大利亚Albany 雕塑奖。李刚的作品被中国、澳大利亚和欧洲国家的众多私人收藏。他创办的雕塑工作室和“访问艺术家项目”为很多国际展览和雕塑方案的顺利开展提供了大力的支持。

# 李刚 Li Gang

# Rose Farrell and George Parkin

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**Rose Farrell and George Parkin** live in Melbourne. They construct disconcerting enigmatic tensions in their photographs through complex layering and image mix. **Solo Exhibitions** include *Tranquility*, at M.Y. Art Prospects, NY and Contemporary Projects Space, Art Gallery of NSW, Sydney, 2005; *Gauze*, 31 Grand, Brooklyn, NY, 2003; *Traces of the Flood*, Paved Arts + New Media, Saskatoon, Canada, 2003 and M.Y. Art Prospects, NY, 2000; *La Photographie de Farrell & Parkin*, Center d'Exposition de Val-d'Or, Val d'Or, Quebec, Canada, 2000; *Night-See Crossing*, Open Eye Gallery, Liverpool, England, 1997; Testwall Window Installation, TZ'Art & Co Gallery, NY, 1996; *Black Room*, Brotfabrik Gallery, Berlin, 1996; *Black Room*, White Columns, NY, 1995; *Black Room: Photographs by Farrell & Parkin*, National Gallery of Victoria, 1995. **Group Exhibitions** include *MCA Collections, New Acquisitions*, MCA, Sydney, 2007; *Points of View – Australian Photography 1985-95*, Art Gallery of NSW, 2005; *The Stray Show*, Chicago, USA, 2004; *Science Fiction*, Singapore Art Museum, 2003; *Meridian, Focus on Contemporary Australian Art*, MCA, Sydney, 2002; *Photografica Australia*, Madrid, 2002; *The Liminal Body*, Australian Centre for Photography, Sydney, 2000; *Photography is Dead! Long Live Photography!*, MCA, Sydney, 1996; *In Their Own Image: The 1993 Studio Artists Exhibition*, PS1 Museum, The Institute for Contemporary Art, NY USA, 1993. **Awards** include an Australia-China Council Grant, Non Acquisitive Prize, Fremantle Print Awards, 2007; Red Gate Gallery residency, Beijing, 2006; Josephine Ulrick & Win Shubert Photography Award, Gold Coast City Art Gallery, Queensland, 2005; Asialink residency, Beijing Art Academy, 2000; Deacons Graham and James / Arts 21 Award, Melbourne, 1999; PS1 Museum residency, The Institute of Contemporary Art, NY, 1992-3; National Gallery of Victoria, residency, 1992; Polaroid 20 x 24 studio grant, NY, 1989. **Collections** Works are held in numerous major Australian and international museum collections. **Representation** Boutwell Draper Gallery, Sydney, Australia; Arc 1 Gallery, Melbourne, Australia; M.Y. Art Prospects Gallery, NY, USA.





1998 , Polaroid 20 x 24工作室奖金 , 纽约。1992 , 维多利亚国家美术馆 , 访问艺术家。1992-93 , Deacons Graham and James / 艺术21奖 , 墨尔本。1999 , 纽约PS1美术馆访问艺术家 , 纽约当代艺术学会。2000, Josephine Ulrick & Win Shubert 摄影奖 , 金海岸市美术馆 , 昆士兰。2005 , AsiaLink访问艺术家 , 中国美术学院。2006 , 北京红门画廊访问艺术家。2007, 澳中理事会艺术奖金 , Non Acquisitive奖。弗里曼特尔印刷奖 , 澳大利亚。个人展览 : 2005 , 宁静 , 纽约M.Y. Art Prospects画廊 , 当代项目空间, 新南威尔士美术馆 , 悉尼。2003 , Gauze, 31 Grand画廊 , 布鲁克林 , 纽约。洪水的痕迹 , Paved Arts+新媒体中心 , 萨斯卡通 , 加拿大。2000,洪水的痕迹 , M.Y. Art Prospects画廊 , 纽约。法拉尔和帕肯摄影作品展 , d’Exposition de Val-d’Or, Val d’Or中心 , 魁北克 , 加拿大。1997 , Night-See Crossing , Open Eye画廊 , 利物浦。1996 , Testwall Window 装置作品展 , 纽约TZART & CO画廊。暗室, 柏林Brotfabrik画廊。1995 , 暗室, 纽约White Columns画廊 , 暗室, 法拉尔和帕肯摄影作品展 , 维多利亚国家美术馆 , 墨尔本。主要联展 : 悉尼当代美术馆收藏展 , 新收获 , 悉尼当代美术馆。2005 , 观点 – 澳大利亚摄影作品展 , 1985-95 , 新南威尔士美术馆 , 悉尼。2004 , 迷失展 , 芝加哥。2003 , 科幻小说 , 新加坡美术馆。2002 , 子午线 , 澳大利亚当代艺术聚焦 , 悉尼当代美术馆。澳大利亚摄影作品展 , 马德里。2000 , The Liminal Body , 澳大利亚摄影中心 , 悉尼。1997 , Derision & Raison, Charlerio , 比利时 , 1996 , 摄影的归宿 , 悉尼当代美术馆。1993 , 在他们自己的影像中 , 1993年工作室艺术家作品展 , 纽约PS1美术馆 , 纽约当代艺术学会。法拉尔和帕肯的作品被澳大利亚和国际上的众多公共机构和私人收藏。

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Rose Farrell and George Parkin

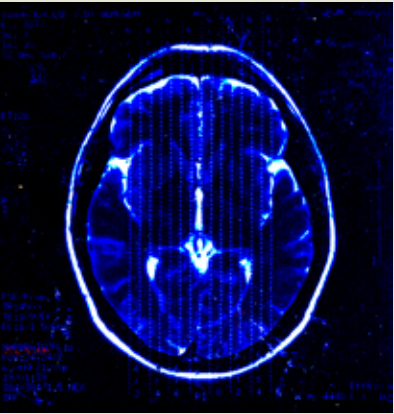


# Guan Wei 关伟

**Guan Wei** was born in 1957 in Beijing and has lived in Sydney since 1989. His paintings and installations address cross cultural issues, environmental awareness and world politics. **Solo Exhibitions** 40 solo exhibitions, including *Other Histories: Fables for a Contemporary World*, the Powerhouse Museum, Sydney, 2006–2007; *Day After Tomorrow*, Red Gate Gallery, Beijing, 2007; *Echo*, Sherman Galleries, Sydney, 2006; *A Passage to Australia*, School of Art, ANU, Canberra, 2003; *Dao Esplanada*, Theatres on the Bay, Singapore, 2002. **Group Exhibitions** Guan Wei has been curated into major international exhibitions including *Between River and Lake*, JackTilton Gallery, NY, 2006; *In Between Realities*, Three on the Bund, Shanghai, 2005; *Cycle Tracks Will Abound in Utopia*, Australian Centre for Contemporary Art, Melbourne, 2004; *Face up*, Hamburger Bahnhof Museum, Berlin, 2003-04. **Awards** Numerous prizes and grants including Cite International des Arts residency, Paris, 2007; Green Street residency, New York, 2003; Visiting Fellowship, Canberra School of Art, 2003; Canberra School of Art residency, Australian National University, 1993; Museum of Contemporary Art residency, Sydney, 1992; Tasmanian School of Art residency, 1989; Sulman Art Prize, Art Gallery of NSW, 2002; Mosman Art Prize, 2001; Conrad Jupiter’s Art Award, Gold Coast City, 1998/94 and the Monash City Art Prize, 1996. He has been awarded five Australia Council Grants. **Commissions** include *Feng Shui*, a huge 120 panel mural for the Bureau of Meteorology in Melbourne. **Collections** Works are held in major government and private collections in Australia and internationally including the Art Gallery of Queensland, Art Gallery of NSW, Artbank Australia, Parliament House, Australia, Australian Embassy, Beijing, Tokyo Gallery, Japan, Hanart TZ Gallery, Hong Kong, Museum of Contemporary Art, Sydney and National Gallery of Australia. **Qualifications** Guan Wei graduated from Beijing Capital University, Department of Fine Arts in 1986. **Representation** Sherman Gallery, Sydney, Australia; Red Gate Gallery, Beijing, China; Arc 1, Melbourne, Australia.

关伟1986，毕业于北京师范大学美术系。1989，塔斯马尼亚艺术学院访问艺术家。1992，悉尼当代美术馆访问艺术家。1993，澳大利亚国家大学，堪培拉艺术学院客座艺术家。迄今为止，关伟共举办过四十多次个展：部分个展如下：2006-2007，[另类历史：当代世界寓言](#),悉尼Powerhouse博物馆。2007，[后天](#)，红门画廊。2006，[回声](#)，悉尼雪门画廊。2003，[澳大利亚之行](#)，澳大利亚国立大学艺术学院，堪培拉。2002，[岛](#) Esplanada，新加坡海滨空地剧场。主要国际展览：2006，[河岸之间](#)，纽约Jack Tilton画廊。2005，[介于现实之间](#)，外滩三号，上海。2004，[乌托邦](#)，澳大利亚当代艺术中心，墨尔本。2003-04，[面对](#)，汉堡火车站现代艺术博物馆，柏林。关伟获得了许多奖项和奖金：2007，巴黎国际艺术城访问艺术家。2003，纽约Green Street客座艺术家。堪培拉艺术学院访问研究员。2002，新南威尔士美术馆Sulman艺术奖。2001，Mosman艺术奖。1994-98，Conrad朱皮特艺术奖。1996，Monash 城市艺术奖。关伟共获得澳大利亚理事会艺术奖金五次。他的作品被昆士兰美术馆、新南威尔士美术馆、澳大利亚艺术银行、澳大利亚国会大厦，澳大利亚驻华使馆、东京画廊、香港汉雅轩画廊、澳大利亚国家美术馆等众多重要政府机构和私人收藏。2003-04，他为墨尔本气象局创作了120幅气壁画[风水](#)。关伟现为墨尔本雪门画廊和北京红门画廊的代理艺术家。

# 关伟 Guan Wei



# Tony Scott

**Tony Scott** was born in Australia and has lived in Beijing since 2005. He has had wide professional experience in China and throughout the Asia Pacific Region since 1994. Scott’s paintings and installations are informed and inspired by the cultural and personal traces of his journeys. **Solo Exhibitions** include *Ten Years On*, Fringe Club, Hong Kong, 2006; *Two Journeys*, Maroondah Gallery, Melbourne; *New Travels*, Span Gallery, Melbourne; *Shadowlands*, Red Gate Gallery, Beijing, 2005; *10 Years*, Kato Gallery, Tokyo, 2003; *Landfall*, Australian High Commission, Singapore, 2002. **Curatorial Experience** Scott has curated major international touring exhibitions including *Translucent Text*, 2007; *Lhasa - New Art from Tibet*, 2007; *BodyScape-Chinese Photography*, 2005; *Drawing Dust*, 2003; *Digital Ghosts*, 2002; and as part of the Sydney Olympic Festival, *Skin Culture*, 1998. **Awards** include the Australia-China Council, Arts Victoria and the Department of Foreign Affairs and Trade through the Australian Embassy, Beijing and the Australian High Commission in Hong Kong, Guangzhou and Singapore. **Commissions** include major private commissions for the Grand Hyatt Hotel, Beijing, Crown Hotels, Melbourne, National Bank Collection in Australia and London, Standard Chartered Bank, Tokyo and the Four Seasons Hotel, Hong Kong. **Collections** Works are held in important private and government collections including Australian Embassy, Beijing, National Gallery of Australia, Canberra, Victorian Arts Centre Collection and Artbank, Australia.

Art Victoria

94年访问北京以来，苏格特共在中国举办了七次个展，参加和策划的联展及艺术项目遍及亚洲和太平洋地区。其作品被多家政府机构及私人收藏。包括：澳大利亚驻华使馆、澳大利亚堪培拉国家美术馆、维多利亚艺术中心、澳大利亚艺术银行、北京君悦大饭店、墨尔本皇冠大酒店、澳大利亚国家银行、澳大利亚国家银行伦敦分行、东京渣打银行、 香港四季酒店等。苏格特策划过的重要国际巡展有：2007，[术](#)。2005，[2003，Drawing Dust](#)。2002，[数字幻影](#)。1998，[皮肤文化](#)（ 98年悉尼奥林匹克节的组成部分之一 ）。主要个展：2007, [几何神殿](#)，上海红寨画廊。2006，[十年以来](#)，香港艺穗会俱乐部。2005，[两次旅行](#)，墨尔本Maroondah画廊。[新的旅行](#)，墨尔本Span画廊。[海市蜃楼](#)，北京红门画廊。2003，[十年](#)，东京Kato画廊。2002，[着陆](#)，澳大利亚高级理事会，新家坡。

## • Tony Scott



## Lindy Lee

**Lindy Lee** was born in 1954 in Brisbane and currently lives in Sydney. In the 1980’s Lee began an ongoing investigation into issues of selfhood, identity and authenticity via concepts of the copy and the original. **Solo Exhibitions** include *Birth & Death*, Artspace, Sydney, Australia and *Narrow Road to the Interior*, Atrium Space, MITA, Australian High Commission, Singapore in 2003; *No Up, No Down, I am the Ten Thousand Things*, Art Gallery of NSW, Sydney, Australia, 1995; and *Lindy Lee*, Contemporary Art Centre of South Australia, Adelaide, Australia, 1991. **Group Exhibitions** include *Le Mois de la Photo à Montréal 2005: Image & Imagination*, Montréal, Quebec, Canada, 2005; *Buddha: Radiant Awakening*, Art Gallery of NSW, Sydney, Australia, 2002; *Three Views of Emptiness; Buddhism and the art of Tim Johnson, Lindy Lee and Peter Tyndall*, Monash University Museum of Art, Clayton, Victoria, Australia, 2001; *Spirit + Place*, Museum of Contemporary Art, Sydney, Australia, 1997; *Photography is Dead, Long Live Photography*, Museum of Contemporary Art, Sydney, 1996; *Transcultural Painting*, Taiwan, Hong Kong, China and Australia, 1994; *Prospect 93*, Frankfurter Kunstverein, Germany, 1993; *Australian Contemporary Art to China*, State Museums of Beijing, Wuhan, Shanghai & Guangzhou, China, 1989–90; *Edge to Edge: Australian Contemporary Art to Japan*, which toured major museums in Japan 1988. **Qualifications** PhD (Art Theory), College of Fine Arts, University of New South Wales, 2001; BA (Visual Arts) and a Post Graduate Diploma (Painting), Sydney College of the Arts, 1981–84. Lindy Lee studied at the Chelsea School of Art, London, from 1979 to 1980. **Representation** Roslyn Oxley9 Gallery, Sydney, Australia; Sutton Gallery, Melbourne, Australia; Valentine Willie Fine Art, Kuala Lumpur, Malaysia.



1954年出生于布里斯班，现生活和工作于悉尼。她的作品从20世纪80年代开始通过模本和原本理念对自我、身份和真实性进行探索。在她的作品中，色彩与图像的本身具有同样重的意义。1979-80，琳迪在英国伦敦切尔西艺术学院学习并获视觉艺术学士学位。1981-84，获悉尼艺术学院硕士学位（油画）。2001，获得新南威尔士大学美术学院艺术理论博士学位。同年，她的专题著作（ Benjamin Gennochio & Melissa Chiu编辑 ）由悉尼工艺美术出版社出版。主要个展：2003，**生与死**，悉尼艺术空间。**曲径通幽**，Atrium 空间，MITA，新加坡澳大利亚高级理事会。1995，**进退维谷，我是第一个东西**，悉尼新南威尔士美术馆。1991，**琳迪个展**，南澳大利亚当代艺术中心，阿德莱德。主要联展：2005，Le Mois de la Photo à Montréal。图像与想象，蒙特利尔，魁北克，加拿大。2002，**佛陀：顿悟**，悉尼新南威尔士美术馆。2001，**空灵**，Monash 大学美术馆，克莱顿，维多利亚。1997，**精神+ 处境**，悉尼当代美术馆。1996，**摄影的归宿**，悉尼当代美术馆。1994，**跨文化油画作品展**，中国台湾，香港，中国内地，澳大利亚巡展。1993，**希望93**，Frankfurter Kunstverein美术馆，德国。1989-90，**澳大利亚当代艺术中国之行**，北京，上海，广州，武汉美术馆巡展。1988，**边对边**，澳大利亚当代艺术日本巡展。1986，**起源，真实+ 超越，第六届悉尼艺术双年展**，悉尼新南威尔士美术馆。

Roslyn Oxley9 画廊、墨尔本Sutton画廊、吉隆坡Valentine Willie 美术馆的代理艺术家。

# ·Lindy Lee



## Process – Journey : China Reflections

Being very familiar with the work of each of the artists represented in **Process–Journey**, I can well understand the passion for China and its rich historical and contemporary culture that motivates a desire to return time and time again.

On first arriving in Beijing, Tony Scott, the co-curator of this exhibition told me that China ‘gets under your skin’. I think at the time that I took his prophesy lightly, but I now must confess that I am well and truly ‘hooked’. I know that I share this enjoyable ‘addiction’ with every participant in **Process–Journey** and do hope that my own involvement in the visual arts will similarly contribute to the significant and ongoing cross-cultural dialogue that is testified by both their practice and this exhibition.

*While each of them interprets, distils and communicates their experiences in their own distinct way, China for me is: an adrenaline-fuelled buzz / a place with a fascinatingly complex, at times violent and poetic history / incredible hospitality / relationships built, nurtured and sustained around extraordinary food – the chilli! / a land of possibility where it feels as though anything can happen / an amazing, ever-expanding, and at times confounding contemporary art scene / a place of ‘studio envy’ – all that beautiful space! / a rollicking contemporary art market / a shopping mecca / a place where intuition can overcome even minimal Mandarin and somehow lead to real communication / a place of contradiction / a place where you can drink your body weight in beer and still not get drunk! / a truly international hub / dancing in nightclubs to tragic (but strangely good) cover bands / a place where artists (at least at the moment) seem to ‘call the shots’ / a land that seems to breed a particular kind of entrepreneurial artist – one who dreams of – and does – open a restaurant, build a museum, start a residency program etc., etc. / a place where it is good to be an Australian / a place where even the briefest encounters can become a lifelong friendship / a place which lingers in your memory and to which you constantly want to return.*

Kelly Gellatly  
Curator, Contemporary Art  
National Gallery of Victoria

## Process – Journey : Australia – China

China. Even for those who have not been there, it seems that the People’s Republic is today everywhere. In the clothes we wear; the machines we use; even in the air we breathe. With the opening up and transformation of China’s cultural and economic landscapes, it comes as little surprise therefore that Australian artists might be drawn to exploring the implications and cross-pollinations posed by the rise of this powerful northern neighbour. Unlike those early twentieth century artists who looked to China and its age old traditions as a source of artistic renewal, those represented in Process-Journey however, have recognised both the velocity of change and exchange which is now re-shaping the nation. When the dust settles on this epoch of unprecedented economic growth, the artists surfing that wave may appear as the eagle-eyed painters of a dazzling floating world. Reflecting losses and gains and mutations wrought by the furnace of China’s re-birth, theirs will be the mirror of this new great game.

Damian Smith  
Curator, Maroondah Art Gallery  
Vice President, Public Galleries Association of Victoria

## 进程 — 旅程：澳大利亚 — 中国

中国，即使对那些从未到过那片土地的人们来说，人民共和似乎也无所不在。我们穿的、用的、甚至呼吸的空气中也能嗅到它的气息。随着中国经济文化的改革和开放，澳大利亚的艺术家们被吸引去探索这个北方邻近大国的崛起对世界产生的影响和意义，自然不足为奇。

和20世纪早期那些从中国及其古老传统中寻求创新源泉的艺术家不同的是，参加此次展览进程 — 旅程艺术家们已经认识到这种变化和交互的速度正在重塑这个民族。

当前所未有的经济增长时代尘埃落定，作为时代的弄潮者，这些艺术家们已经练就了观察浮华世界的敏锐目光。他们将成为新游戏中的一面镜子，反映着中国在新生大熔炉中的得失变化。

策展人，Maroondah画廊



Process – Journey: Ahead of the Game

The title of the exhibition – **Process–Journey** – suggests a future backed by a longstanding commitment. With the artists, Jayne Dyer, Li Gang, Lindy Lee, Laurens Tan, Rose Farrell and George Parkin, Guan Wei, Tony Scott, we come to understand the journey of engagement and process of examination of two very different cultures bound together in a pact of cultural exchange. Through travels, exhibitions, residencies, formal studies, by immigration and by becoming an expatriate, these artists have placed their cultures and interests on a new platform of exchange and negotiation.

The celebration of 35 years of diplomatic relations signifies a new and broader relationship chopped and sealed on the sidelines of the recent Sydney APEC meeting. Economic interests, shared concerns and culture are all on the same agenda. The artists in Process-Journey have been actively engaged in cultural development between Australia and China for almost two decades. They represent in the most sincere way, the essence of a process and a commitment to a journey. Their interests are never satisfied. For this reason I feel that these artists are ahead of the game.

I would like to make special thanks to the Australian Embassy, Beijing, and the Australia-China Council for its seeding funding, and to Kate and Alan Anderson for their generous support. I would also like to thank Tony Scott and Paula Payne who have co-curated the exhibition and steered this project to where we are today. To all the artists involved thank you for your enthusiastic participation.

Brian Wallace  
Director  
Red Gate Gallery  
Beijing



