A black and white photograph of a woman with dark hair and bangs. A large, solid red circle is positioned over her mouth, obscuring it. She is looking directly at the camera with a neutral expression. The background is a dark, textured surface.

The Protest that Never Ends

ARTISTERIUM

5th Tbilisi International Contemporary Art Exhibition and Art Events

www.artisterium.org

Jayne Dyer

Jayne Dyer is an Australian artist based in Beijing and Sydney. Her 20 year+ practice includes museum and commercial exhibitions and commissions, with funding and residencies from government and corporate agencies.

Dyer is internationally focused and committed to inter-cultural exchange, particularly between Australia and Asia. She undertakes hybrid, often multidiscipline, collaborative projects and live for extended periods in countries undergoing massive economic and environmental change.

Her framework is underpinned by an insistent question - what is valued? She considers the veracity of individual and cultural assumptions about what is, and what constitutes, permanence and endurance. Art works point to the inevitability of change and imminent states of collapse.

33 solo, 100 group, museum/commercial/site specific, recent projects include The protest that never ends, Artisterium5, Tbilisi, Georgia 2012; EVER EVER, Amelia Johnson Contemporary, Hong Kong 2012; The Butterfly Effect: Istanbul, ARTBosphorus 2012; City of Dreams, ARTHK2012; In Honour of the Chaos, URS27, Taipei 2011; Centennial peace event, Kirmen Memorial Park, Taiwan 2011; ARTHK11 public art project; Post Eden, Today Art Museum, Beijing 2010; The Butterfly Effect: Taipei, Fubon Art Foundation, Taiwan 2010; Talking in Tongues, Anna Pappas Gallery, Melbourne 2010; I Wish, Australian Film Festival, Beijing 2009; The Recycled Library, Art Space, Mackay 2009; The Book Project, Kuandu Museum of Fine Arts, Taipei 2009; SiPA, Seoul Art Centre 2009; Black Friday, Asialink-Taipei Artist Village 2008; Spare Room, Elizabeth Bay House Museum, NSW 2007; WORD\$forPICTURES Lingnan University, Hong Kong 2007; Art Interchange, Museum of Contemporary Art, Seoul 2006. Extensive coverage in Australian and Asian art journals, periodicals, newspapers, radio: 30 catalogue essays; 50 catalogue.





THE TROPHY ROOM

Trophies have historically marked achievements in military victory, sport, cultural activity, the hunt.

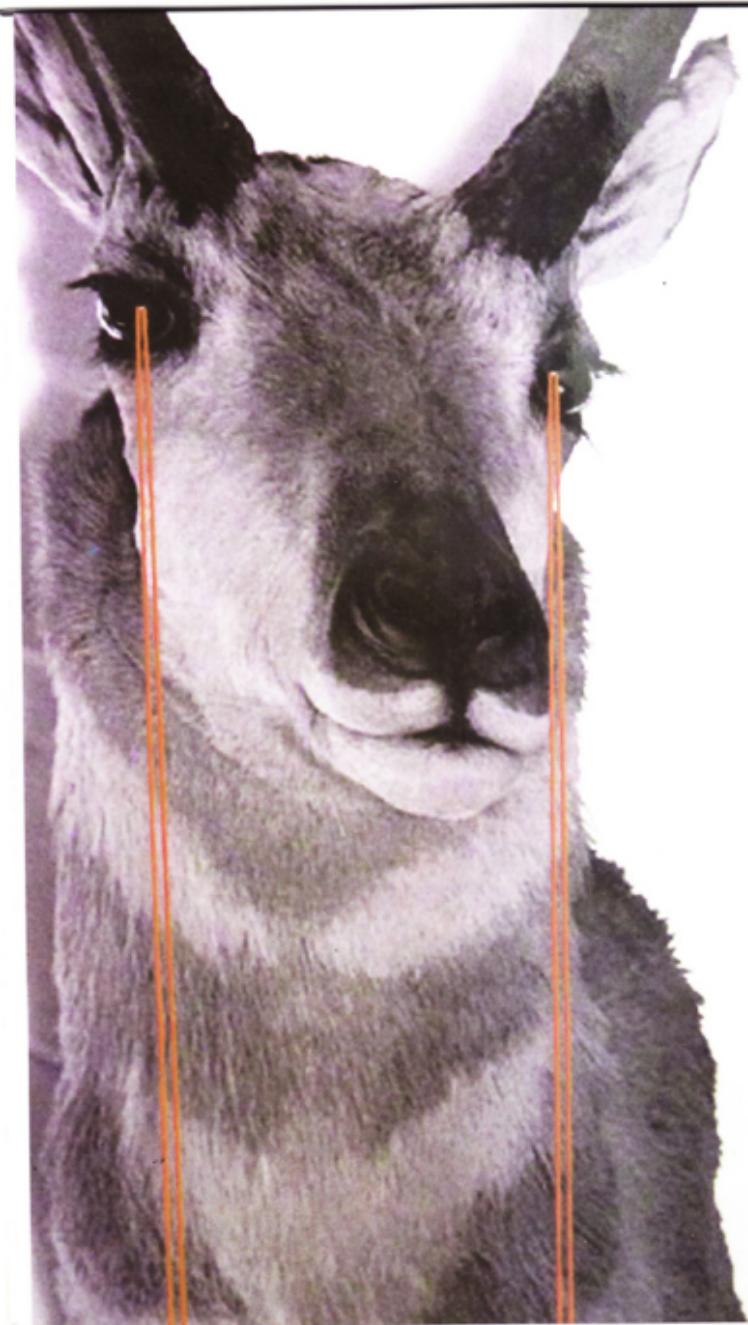
Trophy rooms throughout the world contain(ed) the heads of animals killed as a register of wealth, daring, power and control – over the living (literally animals, symbolically humans).

Jayne Dyer considers notions of 'animal as trophy'. She selects literary extracts that portray wild and rare animals 'humanised' - mimicking human behaviour, domesticated, cute - to alert us to environmental and species frailty associated with excessive acquisition and consumerism.

The Trophy Room, Site specific installation with text, fibreglass animal head, human hair, size variable, 2012



Blood Sport.
The Art Vault, Mildura,
Australia, 2012



Blood Sport.
The Art Vault, Mildura
Australia, 2012