



# THIRD SPACE

SPECTRUM PROJECT SPACE

12 - 25 JUNE 2015



*Third Space* is an ongoing creative research project between the School of Communications and Arts, Edith Cowan University and the University of Shanghai for Science and Technology. The project links up students from the two universities to develop collaborative artworks based on Homi Bhabha's social theories of third space in relation to modern hybrid societies and diaspora.

# THE THIRD SPACE

The *Third Space* project was initiated in 2010 between students and artists at the School of Communications & Arts at ECU and the University of Shanghai for Science and Technology (USST) China. The project is based on the cultural theories of Homi Bhabha, in which the formation of new hybrid communities within a rapidly globalising world are described as spaces of conflict and incommensurability. Counter theorists such as Ien Ang and Nikos Papastergiadis discuss this space in broader terms as in-between spaces in which creative action can take place, adding critical commentary and voice to those who are often disempowered by the hegemonic political and social systems in which Bhabha positions his commentary.

While the theory develops beyond the confines of its socio-political reference, the artists in this project have been invited to de-politicise the theory and to interpret this as a liminal space, a shifting and dynamic space between cultures, between philosophies and between ideologies. A new space therefore opens up to allow interaction and negotiation outside of our lived experiences and beyond our normal perceptions of how life and art can interact. To this end the project was designed to reveal the many layers of creative collaboration based on the common themes of identity, hybridity, stereotyping and personal belonging. Working across languages presents additional barriers for some, where the negotiation of misinterpretation and misunderstanding makes further contributions to a third language, be it visual or written.

Students worked together initially in the virtual space, and through mediation developed ideas about the other. Later the students visited and experienced each other's worlds through which a deeper understanding of the other, and perhaps more importantly, of the self started to form. From this point on the third space project took on a life of its own, establishing a personal and reflective space between collaborative partners and one in which the experiments you now see in this exhibition have surfaced. The project has resulted in a number of international exhibitions, publications, and seminars. The formation of artworks between partners has been an ongoing project of intimate collaboration within a democratic space where the development of art as language and as a common form of understanding attempts to visually represent a meeting of minds.

Over the period of the project over sixty artists have engaged in this unique form of collaboration and, in terms of this particular group the project has transcended its artistic ambitions. Beyond the production of art experiments in third space the staff and students have formed life long friendships based on a deep respect for our shared values across borders and across oceans. The ongoing success of the project and its life beyond this exhibition is testament to the energy and commitment of all its participants, without whom the project could not exist. I therefore thank everyone involved for their amazing generosity of faith and relentless efforts in ensuring that the third space is a shared space of community and belonging.

Professor Clive Barstow  
1st June 2015

# 第三空间

“第三空间”项目起源于2010年，由来自艾迪斯科文大学传媒与艺术学院和上海理工大学的学生与艺术家们共同发起。该项目基于Homi Bhabha的文化理论，他认为在当今极速全球化浪潮的裹挟下，形成了充满各种冲突与不确定性的多样空间，它们共同构建了新型的混合社区。持对立观点的Ien Ang和Nikos Papastergiadis等理论家从更广的视角来探讨这个问题，他们认为艺术家们可以在这个空的空间中自由表达观点或与他人合作。这与Homi Bhabha所讨论的的强权政治和社会体系截然相反。因此，我们的项目尝试着让那些平常不被关注到的人群发声。

这个理论已经发展到超出它本身的社会政治界限，参与这个项目的艺术家们受邀将其去政治化，并将它解读为一个模糊临界领域，一个在文化、哲学和意识形态中不断变化又充满活力的空间。我们在这个由此开启的全新领域中可以突破日常生活经历的限制，打破关于艺术与生活怎样互动的常规思维。为此，这个项目一开始设计时就考虑到以身份、混合性、刻板印象和个人归属感等作为主题来揭示不同层面的创造性合作。不论是通过视觉或书面的形式沟通，语言的不同都是合作中的一个障碍，参与者在沟通和交流过程中的曲解或误读都创造了“第三种语言”。

一开始，学生们通过虚拟空间开展合作，并通过调解来构建出对方的形象。接下来的互访加深了学生彼此之间的了解，也是个人“自我”形成的重要开始。从此这个项目便有了自己的生命，在合作伙伴之间也形成了一个既私人又具有反射性的空间，其中很多艺术实验也通过本次展览呈现在你眼前。第三空间项目参加了多次国际展览、出版和学术研讨会。每一对搭档之间的艺术作品形成都是一个持续性的亲密合作项目。在这个民主的空间中，艺术作为一种语言和共同的理解方式，将思想的碰撞用视觉语言展现出来。

在此项目运作期间，有超过60位艺术家参与到这个独特的合作中来，就这个特别的团队而言，本次项目的成果早已超越了当初的预期。除了第三空间的艺术实验成果，学生和老师们也建立了深厚的友谊并珍视彼此超越国界和地域的共同价值观。项目不断取得的成功和它超越展览本身的生命力都是对于所有参与者的辛勤付出与承诺的有力证明，没有他们就没有这个项目。在此，我衷心感谢参与其间的每一个人，感谢他们在确保第三空间是一个开放共享的社区和归属方面所拥有的坚定信仰和作出的不懈努力。

克莱夫·巴斯托教授  
2015年6月1日



Claire Alexander and Yang Yue, *Save Our Souls, Sharon Needles*,  
2015, digital prints, 20 x 20 inches each.  
Images courtesy of the artists.

# Claire Alexander and Yang Yue 杨越

## ***Save Our Souls, Sharon Needles***

When theorising our works, we discussed a number of third spaces, and how we could inhabit and work with them. The third space of culture and our interactions, the third space that art occupies, the third space of gender that drag queens create, and the third space created by celebrity that Sharon Needles occupies.

The images of Sharon Needles were created on a cruise ship in the middle of the Mediterranean Sea, adding a dimension of locational liminality to the work, and the background is inspired by traditional Chinese brush strokes.

**CLAIRE ALEXANDER** is a documentary photographer with a background in cultural production and anthropology. As a visual ethnographer, Claire is interested in queer communities, gender presentation and the art of drag. Claire has traveled widely to photograph many acclaimed queens from RuPaul's drag race, as well as local drag communities around the world.

**YANG YUE 杨越** I'm a senior student from University of Shanghai for Science and Technology, The College of Communication and Art Design, majoring in Printing Art Design. My interests are photography and music.

就读于上海理工大学出版印刷与艺术设计学院  
印刷美术专业  
兴趣爱好是摄影和音乐



Clive Barstow, *War and Piece*, 2015, print and jigsaw.  
Images courtesy of the artist.



# Clive Barstow

## *War and Piece*

*War and Piece* (a wordplay) for me goes to the heart of Homi Bhabha's third space theory in that it pitches the conflicts of war and hegemony against those of the idealised and illusionary aspects of our developing hybrid communities, particularly those of a colonised Australia. The jigsaw acts as a metaphor for social construction in which the pieces of this new community are ill fitting, sitting awkwardly side by side and carrying with them what Duchamp called 'inherited value' from previous times and contexts.

*War* presents a number of meta-narratives connected to civil war, such as the contribution of early Disney characterisation in which racism and propaganda played its part in a nations systematic erasure of its Indigenous Indian culture. The construction of a nations narratives are paralleled in *Piece*, in which the construction of an Arcadian landscape with its nostalgic references to European classicism plays a similar role in de-identifying Aboriginal existence through the Latin expression of Terra nullius (nobody's land).

My work is highly political but utilises the lighter and primal elements of play, humour and cartoon to form a bridge between reality and illusion as a form of criticism and dialogue about who we think we were, are, and one day, could be.

**PROFESSOR CLIVE BARSTOW** is Head of School of Communications and Arts at Edith Cowan University, Honorary Professor of Art at the University of Shanghai for Science and Technology China and global faculty member of Fairleigh Dickinson University in New Jersey USA. Prior to moving to Australia, Clive taught at Middlesex University in London and the Kent Institute of Art and Design.

Clive is a practicing artist and writer. His exhibition profile includes thirty years of international exhibitions, artist residencies and publications in Europe, America, Asia and Australia. His work is held in a number of collections, including the Musée National d'Art Moderne Pompidou Centre Paris and the British Council USA and he currently holds executive membership of the Printmakers Council of Australia, the Australian Council of University Art and Design Schools and the Australian Council of Deans & Directors of Creative Arts (DDCA). Clive is also Director of the Open Bite Australia Print Workshop, which encourages the development of printmaking within a number of local indigenous communities.

His recent exhibitions include *Cultural Pruning* at the Meou Art Gallery Shanghai China and recent publications include *Encountering the Third Space: a study of identity and hybridity through trans cultural artistic practice in Australia and China* Oxford University UK. In 2005 Clive was awarded the distinguished teaching award by the Australian Council for University Art & Design Schools, Australia's peak body for creative arts teaching and research for his contribution to art and design education in Australia.



Claire Bushby & He Jie, *The Flourish of Friendship*, 2013-2015, Works in progress. Images courtesy of the artists.

# Claire Bushby and He Jie 何洁

## *The Flourish of Friendship*

Claire's cat is named Nerissa, Jenny's cat is named Mirrisa. This odd coincidence led them to make a very pragmatic list of their personal similarities and differences; likes, dislikes, gender, age, languages. It didn't take long for the artists to realise that they have far more commonalities and overlaps in interests than differences. In fact, they often have felt like sisters who grew up in different places. This friendship has been very special to both of them. It is blooming and growing, experiences and ideas begin to overlap each other as the friendship takes root.

They started their collaboration work by thinking about plants and flowers from their respective countries and how these could be grown together. Jenny experimented with drawing plants and flowers on parchment and rice paper with burning Tibetan incense, Claire has dyed silks in the pigments of bush plants boiled over a campfire. The experiments gave them a good chance to think about the stories and features of the plants, as well as how they are similar or different in many ways, just like the two artists themselves. The formation of this art work is a reflective process, growing a better understanding of the plants, local environment and the artists themselves.

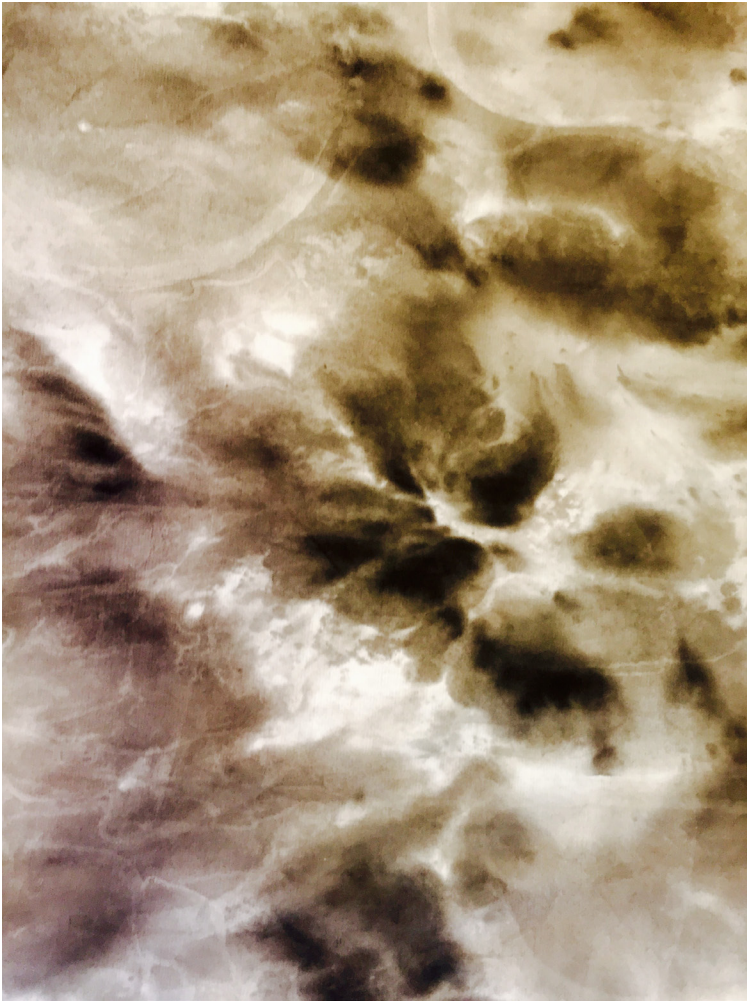
**CLAIRE BUSHBY** is an artist and curator born in Perth, Western Australia. She completed a Master of Arts (Visual Arts) in 2014 at Edith Cowan University investigating collective production, participatory practice and socially engaged art, in relationship to the Internet and its impact on human connection and creativity. In 2014 she was awarded an Asialink Residency at Taipei Artist Village, Taiwan. While in Taiwan Claire ran an ongoing participatory cross-stitch project, *#RT\_sampler*. The works created by participants in Australia, New Zealand and Taiwan were

exhibited at Treasure Hill Artist Village and featured in her self-published bilingual (English/Chinese) book, *#RT\_sampler*: A Participatory Cross-stitch Tweet Project. She has exhibited at PICA (Perth Institute of Contemporary Arts), Spectrum Project Space, Melody Smith Gallery (formerly The Oats Factory), Buratti Fine Art and received a Mixed Media Award in the City of Melville Art Awards 2011. Claire Bushby is currently Co-ordinator of Spectrum Project Space, ECU, Mount Lawley and a Creative Associate at Paper Mountain, Artist Run Initiative in Northbridge, WA.

**HE JIE** 何洁 is a graphic designer from Shanghai, China with a multidisciplinary practice of design, photography, illustrations and drawing. Graduated from University of Shanghai for Science and Technology with a Bachelor of Art in 2013 and awarded an academic award of excellence, she's currently undertaking her Masters of Communication by Research at USST. The change of her master courses gives her a new perspective of art and design and how people interact in the art world. Taking part in the exchange art program of *Third Space* has been a life-changing experience for her, in which she's not only been inspired by talented artists from all parts of the world but also got a better understanding of her identity.

何洁是一位来自上海的平面设计师，除设计外她同时也进行摄影、插画、绘画等艺术创作。2013年，她以优异的成绩从上海理工大学毕业，获得文学学士学位，现在在上海理工大学攻读传播学硕士。研究生专业的转变为她提供了一个新的视角来看待艺术、设计以及人们怎样在艺术世界中互动和交流。参加此次“第三空间”艺术交流项目是一次改变一生的经历，在过程中她不仅受到来自全球各地艺术家的启发，也让她对于自我的身份认定有了新的认识。

<http://jnctthirdspace.tumblr.com>



Left: Jin Jin, *Stateless*, 2015, traditional Chinese ink on paper.  
Image courtesy of Roxanne Fozard.

Right: Roxanne Fozard, *ay-ya, wat a my-ah*, 2015, oil on linen.  
Image courtesy of the artist.

# Roxanne Fozard and Jin Jin 金今

**ROXANNE FOZARD** This work is a reflection of the collaborative and shared experience of the third space between my partner, Jin Jin and I. The shared experience extends beyond our immediate sphere and it is inclusive of the group of collaborators from both Shanghai and Perth. We constructed this space and we organised it around activities that brought us together, such as, sharing knowledge and experience of creative making practices, food, adventures in each others cities and good intentions. Our encounters have been premised on an appreciation and interest in each other's mei-guo, or "the beautiful countries", which we call home.

My work is entitled, *ay-ya, wat a my-ah* a colloquial Chinese phrase that is literally translated as "oh, my mother". This is a humorous and endearing phrase, which is usually expressed in exasperated tones in a similar fashion OMG statements popularised in Western culture. I have borrowed the word mother from the phrase to reference the notion of mother earth or the one world that we share. The exasperation reflects the difficulties faced when negotiating language barriers, communication via digital forms and collaboration across a wide ocean.

In my observations from the Australian group's presentation of our work in Shanghai, I noted the weight of theoretical and philosophical influence that inhabited our forms and processes. Likewise, I observed the attention to technical detail, experience and the practice of time-honoured skills evident in the work of our Shanghai counterparts. What I had not understood was how much this latter approach involved a connection to the surrounding environment and the present moment. Out of respect for the process I observed, I chose to work with still life, in oils on linen. The scale of the work is small and intimate and the painted image is of a hand made tin can telephone.

**JIN JIN 金今** The three works I have created for the *Third Space* exhibition are kind of stateless, like the floating water, the night sky, even the universe. It's a sort of relaxed freedom statement, like, "just follow your heart".

这三幅作品，我想表达一种状态，这种状态被称作无状态，就像流水，想夜空，甚至宇宙。一种非常放松和自由的状态。跟随着自己的内心，为所欲为。

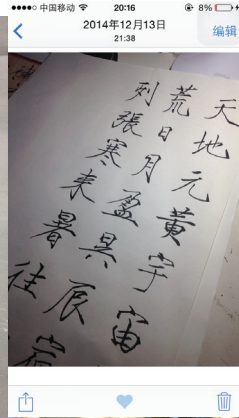
I graduated from University of Shanghai for Science and Technology in 2015, majoring in public art design. In September of 2015, I will begin studies in public art theory at USST. Recently, I won the fifth Shanghai Youth Exhibition Excellence Prize for my print work *Thinking*, and took part in the second *Xian Fozhai* international printmaking exhibition .

I am crazy about art, it is the main part of my life, its floating in my blood. I have good creative ability. I always think a lot and absorb inspiration in my daily life.

2015年毕业于上海理工大学公共艺术设计专业。  
2015年九月，在上海大学读公共艺术理论研究专业。

版画作品《沉思》获得第五届上海青年办画展优胜奖，获上海市第二届“弗闲斋”国际版画藏书票展览入围奖。

平时热爱艺术，具有创造能力。喜欢思考，从身边的点滴中获取创作素材，对自己的要求很高，对艺术抱有非常认真的态度。



# Donna Franklin and Mao Tingting 毛婷婷

## *Word of the Carrier*

The catalyst for this work began when Mao showed me her fine clay works transported from over the seas inscribed with parallel timelines of art from China and Europe. She spoke of how our understanding of the present must acknowledge and learn from the histories of people and cultures past. That too often in the “perpetual present” or “spectacle” of the 21st Century she fears that these may be forgotten or destroyed, peoples stories displaced, environments changed – whether technological, physical or sociological. Such as the burning of books, the colonisation of Australia, the ‘refugee crises’.

*Word of the Carrier* presents a merging of our cultural histories and life worlds, materials and texts reference philosophies, poets, and thinkers, personal and political events, to generate a time capsule of shared experience. For example, Wang Xizhi one of China’s most celebrated calligraphers, who legend says that by dipping his brush in the lake floating with geese, it turned black with ink. Another, the well-known story of *Journey to the West* by Wu Cheng’en and its associated folk tales based on Xuanzang’s pilgrimage to obtain the Tripitaka (3 baskets of Buddhist scriptures - compassion, moderation, humility) – is known to me as the TV series from my childhood, *Monkey*.

Left: Donna Franklin and Mao Tingting, *Word of the Carrier*, 2015. Work in progress. Ceramics, wood, plants, images and text. Images courtesy of the artists.

In my own Celtic background, the crow represents life, mystery of creation, destiny, personal transformation, alchemy, intelligence, being fearless, bold, flexible, adaptable, or having a higher perspective. Stories from both Chinese and Indigenous Australians however say it also brings transformation through fire - its feathers turning black and that it carries the knowledge of many lifetimes. The third space and collaborative acts through arts communication have the potential to offer alternate views to imperialism and capitalism. By reflecting on these moments in the third space we hope the work leads to a greater contemplation of ‘being in the world’.

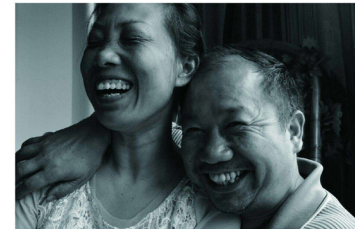
**DONNA FRANKLIN** Recently awarded a PhD (Doctor of Philosophy) for her research into art-science curation and interdisciplinary education curriculum, Donna currently lectures in cultural history and theory at the School of Communications and Arts, Edith Cowan University. She has collaborated on art-science projects since her residency SymbioticA: Centre of Excellence in Biological Arts, The University of Western Australia and Masters of Visual Arts (ECU) in 2003. Donna has exhibited her practice of biological arts nationally and internationally, including ARS Electronica 07, Science Gallery Dublin, PICA, RMIT, Zeche Zollverein, Germany. In addition to exhibiting and curating, she also conducts art-science wet laboratory sessions for festivals and secondary schools.

**MAO TINGTING** 毛婷婷 is currently completing a Masters of Public Art degree at USST. Her creative practice spans traditional and contemporary ceramics, calligraphy, graphic design, spacial design, installation and film art.



Top left: Mike Gray & Wang Ao, *BBQ*, 2014, Projection.  
Image courtesy of Mike Gray.

Right, top to bottom: Wang Ao, *My father and mother*, *Kiss and tell* and *Old streets*, photographic prints. Image courtesy of Wang Ao.





# Mike Gray and Wang Ao 王鳌

**WANG AO 王鳌** I am an undergraduate student from the University of Shanghai for Science and Technology majoring in public art. I became interested in photography during my second academic year. I am inspired by my contemporaries, literature and cinema, especially the subjects of daily life. Previous experience includes gallery assistance to a wedding photographer and more recently an art exchange exhibition called *My Landmark*.

## ***My father and mother***

I took this picture on my grandmother's birthday, on which many relatives came together. My parents have been married for 22 years, and they each have become part of the other's life. I've taken many pictures for them and this is my favourite.

## ***Kiss and tell***

The people in these photographs all live in my hometown, we met in a supermarket. I asked each if he or she would like to kiss his or her partner or loved one; the answer was always "yes" or "sure." I felt happy when I saw people in a state of bliss, and when I captured that moment with the camera, the happiness I felt doubled.

## ***Old streets***

There is a square near my home, where lots of people dance on every clear night. My hometown is a cosy county; almost every road is familiar to me including this one. I went to school and back home via this road almost every day during junior middle school, across which I cannot figure out how many times I had walked. This is a newly built road in my hometown, which leads to a newly built park.

**MIKE GRAY** is a photographic artist from Perth, Western Australia. Primarily through the application of experimental photographic techniques he produces bodies of work that focus on unique themes. These are primarily concerned with responses to his own experience, immediate environment and relationships. Some of the themes explored include applied machismo, uncanny suburbia and the continuing invention of Australian identity through its connection to the land.

## ***BBQ***

This image depicts Jack's sketch of his Perth hosts, the Barstows, projected onto an iconic Australian scene. The collaboration combines both my own and Jack's current practices, sketch and re-photographing images projected onto landscape with the tour's final farewell bbq providing the backdrop.



Emily Hornum and Gong Fangyi, *Archiving April, Emily and Fannie*, 2015. Image courtesy of the artists.

# Emily Hornum and Gong Fangyi 龚芳仪

## *Archiving April, Emily and Fannie*

This collaborative installation work investigates notions of the archive as a third space to represent our individual identities and narratives. Over the course of 30 days, Emily and Fannie collected small items and recorded details of the items collection. The profound effect that new media and digital technologies have had on the mediation of our archives is explicit in social media sites—we have all become curators of our own archives. The intention of collecting these items of randomly insignificant moments is to question the role of the archive to constitute identity.

Archiving April explores notions of the 'archivist'. From library book receipts to the remnants of consumables, these tangible items are tracing our interactions, geographical locations, events and daily existence. The hybridity of new media has transformed archives into a curated social engagement and this work questions whether these insignificant items may in fact, provide more detailed and unconscious clues to our character and identity.

这个合作的装置作品是为了探讨一个概念—在一个第三空间，不同的物品是如何代表我们不同的身份和故事。在这为期30天的一个过程中，Emily和Fannie收集各种小的物件，并且记录着每一个所收集的物品的故事。主导我们现在生活的各种新媒体和数码技术充斥在我们社会生活的各个角落，我们是自己物品的管理者。收集这些出现在各个不可预知的无关紧要的时刻的物品的目的是想研究组成我们身份的各个物品的角色。

四月物品收集探讨了“档案管理员”这样一个概念。从图书馆的收据到消费品的剩余物，这些具体的物品描绘着我们之间的联系，地理差异，各个事件和日常生活。跨领域的新媒体混合使这些作品扮演一个社会角色展示。这个作品探讨这些无关紧要的物品可能事实上提供了更多有关我们身份和特征的细节和线索。

**EMILY HORNUM** is an interdisciplinary artist working across photography, mixed media, new media and installation. Graduating with a Bachelor of Photography with Queensland College of Art, Griffith University in 2009 and awarded an Academic Award for Excellence. Her current Masters of Visual Arts by Research at Edith Cowan University investigates how new media has altered family archive materiality and the affect this has on memory. Hornum has exhibited her work in numerous solo and group shows both locally and nationally, including Queensland Centre for Photography, as part of FotoFreo Open Exhibition Program 2012 and *Becomings* a post-graduate exhibition and symposium in 2013. Recently, she exhibited as part of Fringe World Festival 2015 with *The Substance of Memory* at Spectrum Project Space and *Object Data Memory* at Free Range Gallery in Perth.

**FANNIE GONG** is an undergraduate student from University of Shanghai for Science and Technology (USST), majoring in Public Art. She takes lots of different courses in USST, like oil painting, Chinese painting, ceramics, photography, mixed material, spatial installation, art history, etc. She joined in USST's foreign communication projects to France and Australia. She is particularly interested in different people and different culture of different countries. She comes from Hunan province, which is also chairman Mao's hometown. She loves her beautiful mountainous town while enjoying the big modern city — Shanghai. She appreciates everything and she tries to get what she really needs in life.



Kimberley Pace and Zhang Xinian, *Untitled Body*, 2015.  
Image courtesy of the artists.

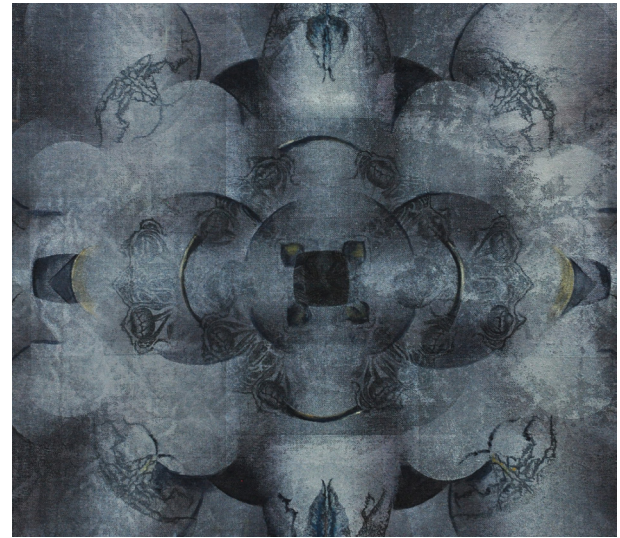
# Kimberley Pace and Zhang Xinian 章昕娴

Establishing collaborative creative work across cultures and space is a difficult task and differences between China and Australia are vast. Rather than focusing on the historical, social and cultural differences that might manifest in the third space the similarities of the body became the site of investigation. We ask are our bodies that different? If we peel back the social, cultural and historical inscriptions on the body how do they exist as real physical objects that share similar material qualities? Through the beginnings of a documentative process the body is recorded and revealed. During the process issues of collaborative making reveal themselves as we struggled to develop a cohesive idea and through the making the work became fractured and broken. Instead of attempting to refine and fix these elements we choose to reveal the raw processes in making to demonstrate the difficulties of long distance collaboration.

**KIMBERLEY PACE** is an emerging artist residing in Perth, Western Australia with a multi-discipline practice of garment construction and exploration, millinery, sculpture, printmaking, drawing, collage and installation. She graduated from Edith Cowan University, WA, in 2011 completing a Bachelor of Contemporary Arts with a double major in Visual Arts and Contemporary Fashion. Currently she is undertaking her Masters of Arts by Research at ECU where she investigates the in-between condition of the corporeal body through the dialogue of garment and wearable body forms. What drives the work is the fluidity of the margins of the physical body and the ability for garment to stand in as a rim or extension of the bodily margins. She demonstrates the potential of these spaces of the body to be simultaneously abject and desirable.

**Zhang Xinxian** I am an undergraduate student from University of Shanghai for Science and Technology and majoring in Art Design (Public Art). In the art of the world, I can obtain beauty, thoughts and power. I believe art is not only for eye and ear but also for your heart. It is something that is able to arouse our imagination and aesthetic aspiration for beauty, and most importantly, to create a parallel space for multiple dialogues and infinite possibilities. Thanks to the third space projects, that allow us to create art works sparked by the collision of ideas from different disciplines and cultures. Indeed to help the group from each country to recover the memories of our own culture which we have neglected, whilst developing new links connecting people to each other.

作为上海理工大学公共艺术的一名学生，十分感谢这次机会能够来到这里举办我们的联合展览。在艺术学习过程中，艺术作为一种美的媒介，赋予了我不仅仅是视觉上的满足，还有思想上的力量。艺术不单单为感官而存在，更多的是为内心的共鸣而介入人与人之间，为远距离多层次对话与交流创造可能。第三空间的交流计划为我们创造了这样一个平台，允许文化冲突，并且在多重文化的碰撞中，从某种层次上催化了我们对自身文化的新的联想，甚至是使得我们一度忽视或者流失的文化认同感变得更加强烈起来。



Left: Stuart Elliott, *Filaments*, 2015, Wood (and wood products - particle board, plywood, hardboard, cardboard, soft and hardwoods, wood pulp, dried field weed roots), paints (enamel & acrylic) and stains.. Image courtesy of the artist.

Right: Susan Starcken, (detail), 2015, Oil and Unique State Etching on Belgian Linen. Image courtesy of the artist.

# Sue Starcken and Stuart Elliott

## *Filaments*

**STUART ELLIOTT** Every mountain, no matter how formidable in appearance, can be climbed. Every crevice, no matter how bleak in location, teems with life. Every set of circumstances, no matter how seemingly unpromising, will find life wanting to be more, than just be. The Third Space is inevitably one of rich potential.

Elliott is a prolific exhibiting artist, who has been awarded artist residencies, public and private commissions. He develops and curates, conceptualises and/or coordinates group exhibitions, with and without public funding in Australia and abroad. He participates in various public forums and conferences consulting and advocating the arts.

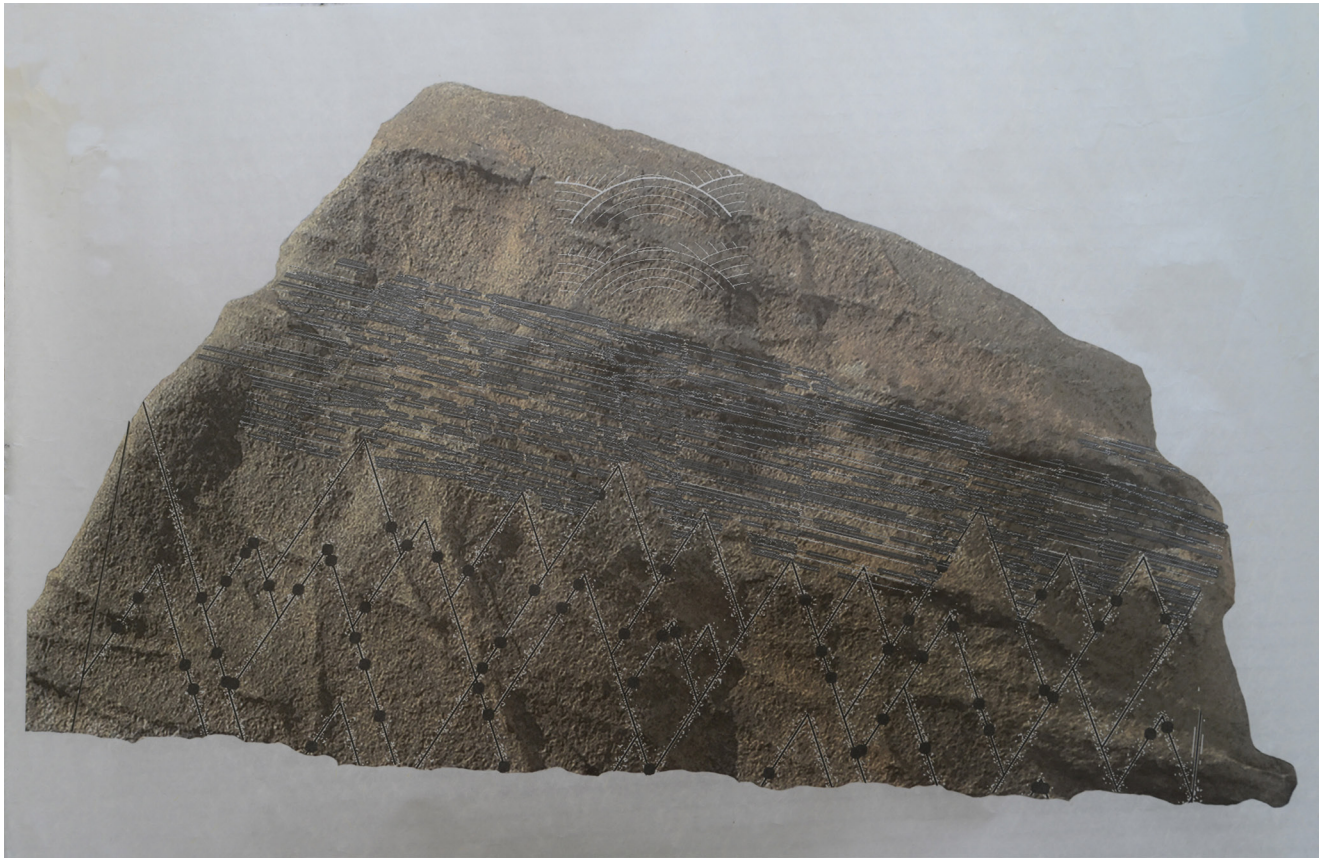
Elliott has exhibited extensively across local, national and international contexts: 20 Solo and 200+ group exhibitions and surveys including three Melbourne Sculpture Triennials, Cross Currents at Sydney MCA, 3 Melbourne Art Fairs, The International Small Scale Sculpture Triennial in Budapest Hungary, Bravo 469 at the Singapore National Gallery, group shows in Manila, Shanghai, Australian representative at International Wood Sculpture Symposium at Taiwan ROC, A Backward Glance at AGWA.

## *Imago: After Filaments*

**SUSAN STARKEN** The 'Third Space' is an enigma of cognitive and cultural hybridity - a space that mediates opposites. As it happens, though, there is nothing 'singular' about space. It is forever in flux in a sequential range of the nuanced shifts of a continuum.

In this work, the third space assumes the shape(s) of a two dimensional spatial response to a three dimensional work. The shared dialogue of working collaboratively creates a fluid platform for deconstruction and the third space of interpretation.

Starcken is an artist, curator, lecturer and writer.



Zhang Yi & Sarah Robinson, 2015, Work in Progress, Digital Print on Rice Paper, 70 x 56cm. Image courtesy of Ian Yendell.



# Sarah Robinson and Zhang Yi 张懿

“The water was a white stretch, joining the sky at the horizon”  
(2015) Zhang Yi 张懿

It was through a small modified Shanghai travel book, which flew from Australia to China and back, that became the material starting point for our cross cultural collaboration.

We had conversations about interior design and design patterns from our cultural backgrounds, chairs, 3D modeling software and Chinese designs filled into gates and windows. Our different cultural ways of thinking were tested and the Third Space became a unique space. I traced Australian house floor plans from adverts in local newspapers and I suggested Elaine might add her own drawings to a ground floor plan.

Elaine responded by inserting patterns of clouds, bamboo, onto the ground plan of a teahouse, which is in the deep mountains and forests in Chinese Southern city. The terrain of the teahouse is mountainous topography and there are many bamboos around the house. So it looks like Chinese landscape painting, you know~ Therefore, I choose the patterns which represents cloud, water (wave), bamboo and mountain to fill up the plan. I choose the same pattern for representing cloud and wave because I want to express that “the water was a white stretch, joining the sky at the horizon”.

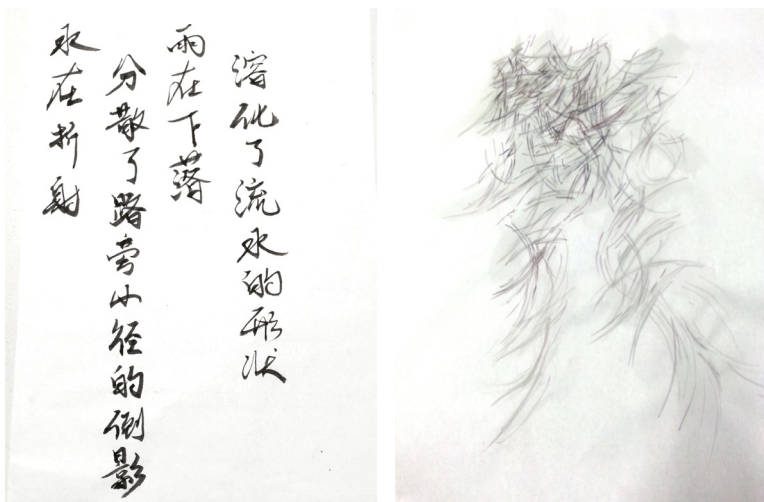
We are still eyeing this join in our Third Space...

The reason that I choose patterns of mountains, bamboo and clouds is from the idea of my graduation project. I hope I can simplify the idea of my graduation project, so as to extract the recombination of modern art and traditional Chinese style element, to create the atmosphere of Chinese national culture and place spirit.

**SARAH ROBINSON** is a contemporary artist who graduated from the Royal College of Art, London (1987). Sarah has exhibited internationally, worked as a course leader for ‘Artlab’ (open access printmaking studio) and senior Printmaking technician at the University of Central Lancashire (UK). Sarah is currently a practice-led PhD research candidate (APA Scholarship and ECU Excellence Award) and sessional lecturer at Edith Cowan University. Her research engages with interfaces between non-toxic printmaking, digital 3D print technologies and geology. In 2014 Sarah exhibited in a solo exhibition ‘Eyes Open (i): Drawing in the Dark’, Fremantle Print Awards and ‘InConversation’, Spectrum Project Space, ECU.

**ZHANG YI 张懿** I am an undergraduate student from University of Shanghai for Science and Technology and majoring in Environmental Art Design. A designer once said, “design is only a method, you must have your own content, which you really love, such as music, movie or philosophy, etc.” Therefore, I have been trying to find answers to design not only from visual level, but also from the Chinese life attitude, which is based on the philosophy of Confucianism, Buddhism, Taoism. Meanwhile, this also references the purpose of the *Third Space* project – the cooperation and innovation between different cultures and different majors, which actually represents different life attitudes formed by different cultural ways of thinking.

我是上海理工大学的本科生，我的专业是艺术设计（环境艺术）。一位设计师曾经说过，“设计只是一个手段，你一定要有自己的内容，一定要找一些你爱的东西，比如音乐、电影或者哲学等等”。因此我一直试图不仅是从视觉层面寻找答案，更开始从中国人生活态度中的儒释道的哲学观去进行设计。而这也恰恰呼应了第三空间项目的主题——不同文化与不同艺术专业间的合作与创新，其背后则代表了不同思维方式所形成的不同生活态度。



*The water reflecting.  
Pathways of shadow disperse  
the rain dissolves the fluid shapes*

Top Left & Right: Zheng Yuqiao & Jane Whelan,  
*Garden of the Nets 4*, 2015, Ink on rice paper.

Right: Zheng Yuqiao & Jane Whelan,  
*Hidden Forest*, 2015, digital print.



*the light a time there was a building of light in which there was a magic creature that  
was very beautiful. the one who happened to be there that place became the happiest  
person there ever is*

# Jane Whelan and Zheng Yuqiao 郑羽荞

**JANE WHELAN** My partner Zheng Yuqiao from USST has chosen the English name of 'Joey'. In this third space project we initially agreed (in spite of limited communication due to my lack of language skills) to respond by sending an artwork back and forth. Each of us working into it further through added detail or erasure, and then returning it - to create a series of works that would become a visual conversation.

The work might never have existed other than as a scan, digital photograph or printed hard copy. During this time; our work has followed a different tangent after my request for a translation of a poem by Du Fu into Chinese for use in my own work. Expecting a handwritten note – a reflection on the western representations of poetry, I received an exquisite calligraphic brush and ink version which inspired me to explore directional qualities of the gestural and rhythmic strokes resonating in the spaces between.

After a three week return visit to China in 2013, I collated the notes I had made while drawing, into short statements and forwarded them to Joey who has translated them into the calligraphic artworks in the exhibition - I have again interpreted the directional gestures and articulate spaces. While this work currently stands separately from my practice, the gestural mark-making and the intimate relationship of writing with drawing seems to lead towards a close and relevant relationship.

Born in England (1950) I grew up in London. I was accepted in a Fine Arts Pre-Diploma course at Epsom & Ewell Art College (1966). After further studies at Trinity & All Saints College, Leeds I achieved an art teaching diploma in 1972. I arrived in Australia in 1976 and taught Visual Arts to primary and secondary students from 1978-2005, continuing with my studies to achieve a Bachelor of Education (1988); focusing on the areas of painting and

printmaking, and later completing a Masters in Art Education (1998). From 2006-2007 I worked on Visual Arts curriculum and syllabus development.

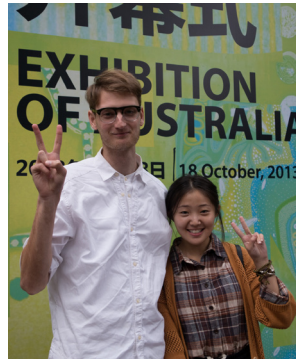
Since 2007 I have worked to develop my own arts practice exploring landscape. My current Masters of Arts research and practice at Edith Cowan University, is inspired by time spent in China.

**ZHENG YUQIAO 郑羽荞** The collaboration between my partner Jane Whelan and myself could be divided into two sections as I responded to her work and she responded to my mine. Firstly Jane sent me her notes, thoughts and poems that were related to her experiences in Suzhou, China with some photographs to illustrate her ideas and inspiration from the traditional gardens and the city. In return I sent my pieces of Chinese calligraphy to match Jane's poems. I tried to write it in a more casual less formal way to match the poems.

For my work I asked Jane to collect some sources of Indigenous Australian art and design for me to refer to and then she wrote an English calligraphy version of my fictional story for my illustration. I have made the calligraphy into an illustration and also created a scene that has used elements and colours inspired by Indigenous works.

Born in Hunan, China (1993), I am currently studying in University of Shanghai for Science and Technology (2011-), Majoring in Animation. My course has involved studying character design, cartoon sculpture and skill, photography, story script, and I also attended a 3D modeling course receiving a diploma for it in SHU (2011-2012). As a junior (2014) I focused on a landscape design course but it did not inspire me as illustration now does, though it took a long time for me to find this direction.

During the short trip (2014) to Western Australia I was really impressed by the traditional Aboriginal painting with its mystery and use of the distinctive elements; circles, dots and repeated lines in traditional ochre colours. I wanted to include aspects of this decorative quality into my illustration. It has offered me a new way to think and respond to this ancient and valuable art.





The *Third Space* project is organised by Clive Barstow.  
Exhibition curated by Claire Bushby and Donna Franklin.  
Catalogue design by Claire Bushby.  
Essay translation by He Jie.

In conjunction with Edith Cowan University and University of Shanghai for Science and Technology.





