Acknowledgements

This book was supported by the Australian Research Council (ARC) Discovery Project, ‘The Rise of New Cultural Networks in Asia in the Twenty-First Century’ (DP1096041, Caroline Turner and Michelle Antoinette), 2010–2013.

We thank Dr Debjani Ganguly, Head of the Humanities Research Centre (HRC) at The Australian National University (ANU), Canberra, for her invitation and generous support of the conference ‘The World and World-Making in Art’, Humanities Research Centre, ANU, Canberra, August 2011 (co-convenors Caroline Turner, Michelle Antoinette, Jackie Menzies, Zara Stanhope), which in addition to our ARC project, provided a further stimulus in shaping the ideas for our book. We thank our co-conveners, the keynote and lead speakers, and administrative staff of the HRC.

Our sincere thanks to our copyeditor, Dr Justine Molony, for her meticulous work on the manuscript, expert advice, and tremendous support and patience. We extend sincere thanks also to our image editor, Dr Ursula Frederick, for her valuable assistance preparing and advising on the images which appear throughout the book.

Our gratitude to Professor Craig Reynolds, Professor Kenneth George and Professor Li Narangoa of the ANU Press Asian Studies Series Committee for their support of the book, and especially to Professor Reynolds for his astute feedback on the book’s development.

We thank the ANU Press for its support of this publication and the editorial and design staff at the Press, including Dr Duncan Beard, David Gardiner, Beth Battrick, Lorena Kanellopoulos, Nausica Garcia Pinar and Nic Welbourn.

Our thanks to the ANU College of Arts and Social Sciences and, in particular, the Research School of Humanities and the Arts, the School of Cultural Inquiry and the School of Art for supporting our ARC grant project.

Our profound gratitude to the many artists who gave their kind permission to reproduce images of their artworks throughout the volume and for their help with our research: N.S. Harsha—whose artwork also appears on the cover of the book, Nusra Latif Qureshi, Yang Fudong, Tushar Joag, Guan Wei, Janet Burchill and Jennifer McCamley, Dr Daw Khin Mar Mar Kyi, Charles Lim, He Xiangyu, Cao Fei, Araya Rasdjarmrearnsook, YOUNG-HAE CHANG HEAVY INDUSTRIES, Fiona Tan, Stephanie Syjuco, Sun Yuan and Peng Yu, Park Seobo, FX Harsono, Atul Bhalla, Qiu Zhijie, Nilima Sheikh, Tallur L.N., Qiu Anxiong, Dadang Christanto, Kwoma Arts, Graham Fletcher, Yakobus Serambi, Primus Isimin, Amatus Ahmak, Liu Xiaodong, Chen Quilin,Eunseon Park/Listentothe City, Debbie Ding, Mella Jaarsma,
Lee Mingwei, Roslisham Ismail (aka Ise), Leung Mee-ping, Tsang Kin-wah, artists involved with the Community Museum Project, Hong Kong (in particular those associated with the ‘In Search of Marginalised Wisdom’ Sham Shui Po Craftsperson Exhibition), Jason Wing, John Young, Miwa Yanagi, Liew Kung Yu, Phuan Thai Meng, Elly Kent, and Wong Hoy Cheong. We also thank the family of the late Roberto Villanueva, especially Eva Corazon Abundo-Villanueva and Napoleon Abundo Villanueva, and the estate of the late Santiago Bose, especially Imelda A. Bose.

We are also grateful to those who kindly assisted us in procuring and/or providing reproductions or research materials for this book, including Dr Chaitanya Sambrani and Johnson Chang, ‘West Heavens’ project; Dr Gene Sherman AM, Sherman Contemporary Art Foundation; Dr Claire Roberts; ShanghART Gallery, Shanghai; Professor David Williams; Professor Jen Webb; Claire Hsu, Phoebe Wong, Chantal Wong, Jaime Fang-Tze Hsu, Michelle Wong, Janet Chan, Sophie Hu, and country-based researchers Ringo Bunoan and Mohd Ahmad Sabih, Asia Art Archive (AAA); the staff at Asialink, especially Eliza Roberts and Louise Joel; Josie Browne, Kristi Jernigan and Tanya Booker, Beam Contemporary Art, New York and London; Judy Gunning, Ruth MacDougall, Maud Page, Cathy Pemble-Smith, Suhanya Raffel, Russell Storer, Chris Saines and Robyn Ziebell, Queensland Art Gallery | Gallery of Modern Art; ‘Q’ Nuchanart Saensa-neh, 100 Tonson Gallery, Bangkok; Aaron Seeto, Pedro de Almeida and Yu Ye Wu, 4A Centre for Contemporary Asian Art, Sydney; Michael Dagostino and Megan Monte, Campbelltown Arts Centre; Alexie Glass and Shae Nagorcka, Gertrude Contemporary, Melbourne; Luisa Tresca, Vitamin Creative Space, Guangzhou; Simon Xu Huanzhi and Chen Yun, West Heavens; Marta Zboralska, Frith Street Gallery, London; Daphne Chu and Issa Weng, Lee Studio, Taiwan; Lombard Freid Gallery, New York; Loock Galerie, Berlin and Nasuko Odate, Yoshiko Ishihiki Office, Tokyo; Debbie Ho, West Kowloon Cultural District Authority; Kim Machan, MAAP–Media Art Asia-Pacific; National Art Museum of China; Agnes Lin, Jay Due and Ginie Shi Collins, Osage Gallery, Hong Kong; The National Historical Commission of the Philippines; Erwin Sebastian, National Museum of the Philippines; Siu King Chung, Community Museum Project, Hong Kong; Wu Dandan and Zandie Brockett, the studio of Liu Xiaodong, Beijing; Christine Clark, National Portrait Gallery, Canberra; Eriko Osaka, Yokohama Art Museum; Yasuko Furuichi, Japan Foundation; Raiji Kuroda and Ono Kazunori, Fukuoka Asian Art Museum; Natsumi Araki and Takahide Tsuchiya, Mori Art Museum; Singapore Art Museum, especially Tan Boon Hui, Khairuddhin Hori, Joyce Toh, Linda Lee; Lee Weng Choy; Dr Eugene Tan; Noor Effendy Ibrahim, Substation arts space, Singapore; Philip Francis, National Arts Council, Singapore; Adele Tan, National Art Gallery, Singapore; Charmaine Toh, Objectifs Centre for Photography and Filmmaking,
Acknowledgements

Singapore; Tien Wei Woon, Post Museum, Singapore; Ahmad Bin Mashadi, Shabbir Hussain Mustafa and Lim Qinyi, National University of Singapore Museum; Iskander Bin Mydin, National Museum of Singapore; David Teh, Future Perfect, Singapore; Asian Cultural Council, Hong Kong; Chinese University of Hong Kong; participants in the ‘Shifting Geopolitical Ecologies and New Spatial Imaginaries’ workshop, especially Workshop Directors Professor Çağlar Keyder and Professor Ravi Arvind Palat, at Inter-Asian Connections III (Hong Kong, 2012); Neil Manton; Zhang Lanshen; Safrizal Shahir; Dr Greg Lopez; Dr Gaik Cheng-Khoo; Professor Ariel Heryanto; Dr Amrih Widodo; Dr Amy Chan; Farah Wardani, Indonesian Visual Art Archive; Pak Sheung Chuen; Lam Tung Pang; Leung Chi Wo; Beverly Yong and Adeline Ooi, RogueArt, Kuala Lumpur; Professor Lily Kong, National University of Singapore; Dr Edwin Jurriens; Dr Olivier Krischer; Emily Wakeling; Dr Natalie Seiz, Art Gallery of New South Wales, Sydney; Mikala Tai and Bryan Collie, MIFA galleries, Melbourne; Elly Kent; Zara Stanhope; Dr Angie Bexley; Katie Hayne.

Our sincere thanks to the peer reviewers for kindly agreeing to review the manuscript and providing feedback.

The editors thank the contributing authors to this volume for their individual essays, but also their further collaboration and assistance with our research beyond the present book.

Finally, our warm and profound thanks to our ever supportive network of friends and family, especially Glen St John Barclay, Luke Hambly and Keir.

[Editors’ Note: Asian names are presented in the manner of their country of origin except for Japanese names, which are presented in the Westernised order of personal name followed by family name, as per their common presentation in English-language publications. Korean names are generally as per country of origin, except where they are better known in the West with the family name last; i.e. Soyeon Ahn and Eunseon Park.]
This text taken from Contemporary Asian Art and Exhibitions: Connectivities and world-making, by Michelle Antoinette and Caroline Turner, published 2014 by ANU Press, The Australian National University, Canberra, Australia.