

Fremantle

BALI: return economy
Fremantle Arts Centre
1 February to 27 March

Opening hours:
Daily 10am–5pm

Perth is closer to Denpasar in Bali than it is to the major cities on Australia's east coast. It is not surprising then that Bali is the destination of choice for Western Australians. An average of more than 1000 people from WA hop on a plane to visit the island every day – that's more than 400,000 annually. And of course, the traffic goes both ways.

Many, if not most, of these travellers are tourists, but some are artists. The group exhibition *BALI: return economy* explores a creative two-way exchange between Bali and Western Australia. The exhibition, which is part of the Perth International Arts Festival, has been co-curated by Ric Spencer and Chris Hill for the Fremantle Arts Centre, with the assistance of Balinese project manager Desak Dharmayanti.

"The ruse in the title is that the ubiquitous exchange of culture between Bali and WA is driven on the back of return economy air tickets," Spencer explains, "and that those very same tickets are responsible for continuing an ongoing exchange and the trade of ideas



Wayan Upadana. *Couple in Paradise*, 2013, polyester, resin and car paint, 33 x 33 x 18 cm.

between these two places." For Spencer, the show is about a "return economy" of relationships and collaborations.

BALI: return economy showcases a diverse range of artworks including sculpture, video art, political cartoons and traditional *wayang* paintings, which depict Balinese legends, by 16 artists from both Bali and Western Australia. "The WA artists in the show have all travelled extensively to Bali," Spencer says. "Their relationship to Bali is firsthand and has had a profound impact on their lives." He adds that most of the Balinese artists have exhibited in Western Australia, and they are all influenced by the social impact of Australian development and tourism. But perhaps most importantly, he says, "the artists travelling out for the show will develop new relationships." More fuel for an artistic return economy. TC

concentric rectangular frames su
from the ceiling. The pulsating i
accompanied by synchronised rh
sound. And finally Ross Mannin
2011, comprises smoky, swirling
of coloured light, created with th
electric fan.

Carter says whether the installati
"meditative or highly charged", v
that they lose their sense of time
everyday. "They hit you quite har
captivating and mesmerising and
the way people see the world and
with their surroundings," she say
the artists are engaging in new w
making audiovisual installations
viewers to engage with the work

DISPATCHES

Crescendo

*History and histrionics collide in
theatrical parade that is the "tot
of Crescendo. By Dylan Rainfor*

