

ISSUE
68
Apr Jun
2014

Art Collector

ISSN 1440-8902
Print Post approved
PP235387/001/00
RRP AUD \$19.95
(incl. GST)
NZ \$25.50
(incl. GST)

2014

undiscovered

Emerging artists
ready to shine

Plus

Yvonne Audette / Cerith Wyn Evans / Anna Kristensen / Juz Kitson / Mavis Ngallametta

Michael Zavros / Trent Parke / Yhonnie Scarce / Hiromi Tango / Paul Knight



9 771328 958007

68



WHAT NOW?

Your artwork is often informed by sharing the stories and memories of others. What will be inspiring your upcoming solo show?

This show aims to generate a dialogue around the concept of promised. I am exploring some of the promises I or others have made and could or couldn't keep – I'm learning that the promised is not definite.

This theme is largely inspired by relationships that did not last and the pain this causes. So the tears in the show represent my heart bleeding, rather than my mind, as it's in the present and not yet a memory.

Promised also relates to my research into DNA and the information we inherit – our parents and ancestors' memory is embedded in our DNA, so that's promised information, it's hereditary. I am interested in this invisible data in me and how it influences why, and how, I feel and act in a specific way. Ninety-nine per cent of DNA data is the same between you and I but we are different – do you cry when I cry?

Your exquisite and visually rich installations reflect the specifics of community and place. How will you be responding to the gallery space at Sullivan+Strumpf Fine Art?

I will be using the entire space of the gallery – some sculptures will emerge from the wall and some from the floor. I will be working with neons, light boxes [and] sculptures with woven components and I'm making hand stitched artist books so there'll be movement, stillness and lights. I call it a performative installation – it's a spatial experience. Architecturally speaking, I feel I'm doing a big Japanese calligraphy movement through the gallery tracing the tears that are falling from my heart.

You're creating tear shaped light boxes for this show. Can you describe the ideas behind this?

I have been interested in the emotional benefits of light therapy. I am working with the coloured light boxes from an emotional healing context. The different colours and shapes of the tears act to metaphorically comfort the viewer by feeling and listening to the pain of their heart and the light aims to heal this pain gently.

HIROMI TANGO

Your practice involves working with donated second-hand textiles that have personal resonance. Can you discuss this in relation to the upcoming exhibition?

Since 2006, as part of my community practice, I have collected donated fabrics that contain significant memories – of the mother, the broken relationship, childhood or deceased family members. This approach is central to why I make art – the healing and therapeutic properties and the process of dealing with difficult experiences and memories. What's important is my personal connection with the individual; they explain their story and ask me to make an artwork with their fabric in the future. So it's about trust, it's very important for me that people feel comfortable and safe about the way I interact with the materials they donate.

The textiles in the Sullivan+Strumpf show come from a large collection of donated fabrics, mainly from Australia [and] also from Japan and Korea. They include sheets, kimono pieces, family patchwork offcuts, wedding dresses and moth-eaten silks. I have also deliberately included new fabrics because it represents new relationships.

Altair Roelants

Hiromi Tango's first solo exhibition with Sullivan+Strumpf Fine Art in Sydney takes place from 3 to 31 May 2014.

Hiromi Tango, *Promised*, 2014.
Neon and mixed media, 270 x 120 x 12cm.

COURTESY: THE ARTIST AND SULLIVAN+STRUMPF FINE ART, SYDNEY