



## Moreton Bay memories

THEY are, according to the Museum of Brisbane, stories of survival, isolation and resilience. To look back on the recent history of Moreton Bay, just north of Brisbane, means to take in a variety of fascinating tales that unfold across a range of locations, from an Aboriginal mission and quarantine station to an old leper colony and prison to the hut on Bribie Island that the reclusive artist Ian Fairweather called home. In its new show, opening on February 14, the museum is celebrating the diversity and rich history of the five islands that make up Moreton Bay. Among the items on display is a rare watercolour of the maximum security prison at St Helena Island, done in 1878 by a man serving three months in jail for vagrancy. "We get a very clear picture of what the prison was like nine years after it was built, when it was in its prime," says curator Ron Kelly. There's also a 1966 sketch of Fairweather, pictured, by a Samoa-born artist, Lisa West, who met the artist on Bribie Island and bonded over their mutual interest in Buddhism. *The many lives of Moreton Bay* will run until October 12.



ASHLEIGH WILSON

## NEW RELEASES

**12 Years a Slave (MA15+)**  
This magnificent film from director Steve McQueen tells the amazing true story of Solomon Northup, a free black citizen living with his family in New York who is kidnapped and sold into slavery early in the 19th century. Solomon's horrific experiences on a southern cotton plantation, at the mercy of his various owners are presented with graphic realism and unflinching power. It is the story of slavery itself and all its attendant evils. A great central performance from Chiwetel Ejiofor is strongly supported by a cast including Benedict Cumberbatch, Michael Fassbender, Lupita Nyong'o and Brad Pitt.

EVAN WILLIAMS

man's physical presence and a songbook stretching across his entire adult life. The musicians bring to life Springsteen's vision of fusing rock, folk and gospel, with a large dose of soul, into a revue that clocks in at more than three hours. An important artist of his (or any) generation, Springsteen remains the most vital frontman of the modern era. Long may he run.

SEAN SENNETT

**Adelaide Entertainment Centre.** Port Road, Hindmarsh. February 11, 7.30pm. Tickets: \$128-\$226. Bookings: 132 849 or online. Touring nationally until February 26.

**Gurrumul**  
Multi-ARIA Award-winning indigenous artist Geoffrey Gurrumul Yunupingu will perform new works accompanied by the Adelaide Symphony Orchestra. With Kate Ceberano and Dwayne Everettsmith.  
**Prince Alfred College.** 23 Dequetteville Terrace, Kent Town. February 16, only. Tickets: \$50-\$99. Bookings: 131 246 or online.

## SOUTH AUSTRALIA

### STAGE

**The Seagull**  
The State Theatre Company of South Australia opens its 2014 season with Hilary Bell's new adaptation of Chekhov's *The Seagull*. With Xavier Samuel (*The Twilight Saga: Eclipse*).

**State Theatre Company.** Station Road, Adelaide. Previews from February 21, 8pm. Tickets: \$26-\$56. Bookings: 131 246

## WESTERN AUSTRALIA

### STAGE

#### Summer Nights

A comedy about an imaginary friend with imaginary enemies

# A different Bali comes calling

A Fremantle exhibition celebrates the artists that tourists tend to ignore

VICTORIA LAURIE

EVERY day, 1000 West Australians clamber on a plane and head north for a cheap holiday in Bali; each year, one in every seven sandproppers makes the 3½-hour flight from Perth to Denpasar. Same time zone, different world. There's been a sixfold increase in Bali-bound tourists in as many years. But many visitors curious about the close WA-Bali connection would be more enlightened if they stayed home this summer.

In Perth's port town, Balinese artists who rarely leave their village workbenches will gather at the Fremantle Arts Centre. Dozens of their artworks will hang alongside those of WA artists who have made their home in Bali. *Bali: Return Economy* embodies the kind of robust, friendly banter that is swapped between good neighbours. And unlike the tourist traffic, it is a two-way flow.

There are gentle digs at resort-loving hedonists who buy their return economy ticket to paradise. One sculpture depicts blissful pigs wallowing in melted chocolate; the hot tub is a Balinese ceremonial bowl. Modern paintings contain the image of a tree-flattening bulldozer or an exploding Bali bomb van, or the exquisite orderliness of fast-disappearing rice paddies. Some are surprising insights into the shared history of this little island and the big continent's western edge. WA artist Annette Seaman displays a photograph from the early 1930s of her Balinese father — then aged 10 — on a tiger hunt in the wilds of western Bali. He holds up the tail of this soon-to-become-extinct native species. In adulthood, her father became a keen conservationist; her own art career led her back to Bali, working with local wood carvers to create sculptural forms. Several are now part of the City of Fremantle art collection.

Elegant drawings are displayed in pairs, symbolising the friendship between University of Western Australia academic Paul Trinidad and I Wayan Sujana (Suklu) from the Indonesian Institute of the Arts in Denpasar. The two artists share duties as educators of a new generation of artists through exchange programs



initiated by them between Bali and Perth.

The exhibition is a tribute by curators Ric Spencer and Chris Hill to 26 Balinese and WA artists whose work — from video art to classic-style wayang paintings and contemporary sculpture — goes unnoticed by resort-bound tourists. "Balinese artists are constantly responding to the Western world's influence on the island and WA artists continue to be inspired by Bali," says Hill, an art collector and author of *Survival and Change: Three Generations of Balinese painters*. "This exhibition is about exploring that artistic transaction."

A large number of WA artists have spent time in Bali. Renowned ceramic artist John Fawcett now heads a philanthropic eye foundation that has saved the sight of thousands of Balinese. Co-curator Hill began visiting artisans, wood carvers and artists in their village studios in the late 1980s, and built a small house near Bali's artistic heartland of Ubud. Inevitably, a tourist hotel went up next door, "so it was no longer our hideaway cottage on the river".

But *Bali: Return Economy* is not a lament for a lost paradise. "Viewers looking for the 'real Bali' will be disappointed as there has never been such a thing," observes Hill. "Few Balinese artworks since the 1930s have not in some way been influenced by the 'outside world'."

In a dramatic reverse case, one of Bali's star artists, Ketut Liyer, has become a celebrity guru among Westerners. His inspirational teachings were made famous by the novel (and later film starring Julia Roberts) *Eat Pray Love*; these days, the 90-year-old artist and priest has little time for painting. "You can't get to see him because there are queues of people wanting to get their palms read by him," says Hill, who commissioned a canvas from the artist that hangs in the show.

In the same village as Ketut Liyer, the Dewa Putu Mokoh drew on identical Balinese art traditions, but with different results. One painting shows a group of hu-



Clockwise from top left, *Couple in Paradise* by Wayan Upadana, Dewa Putu Mokoh's *Bom Bali, Australia Today* by cartoonist Jango Pramatha and Ketut Teja Astawa's *Sterile Environment*



man shapes arranged around a stylised white van. Traditional fire symbols like small radiating suns decorate the scene. "People see it and say what a lovely painting," says Hill. "But few recognise it as a painting of the Bali bombing, called *Bom Bali*. These are victims, and the artist was at great pains to point out that they are depicted as being from all nationalities."



A third artist, I Wayan Bendi, depicts the 9/11 attacks in a traditional Balinese setting, with Osama bin Laden and George W. Bush arguing in a rice field as a propeller plane flies into a stylised tower. Says Hill: "He's universalising the event as not just an issue for America but for Bali as well."

WA sculptor Rodney Glick, now resident in Bali, has em-

braced a Balinese aesthetic that turns even mundane objects — from daily flower offerings to funeral items — into artworks. Glick, who runs a design company and coffee shop in Ubud, designed timber rockers to bolt on to humble plastic chairs that are commonplace in Asia; plastic stools are replicated in teak. "Glick has adopted the idea that there's no

tension between creating art and every other item of domestic and ceremonial life," says Hill.

*Bali: Return Economy* is a subtle plea for mutual respect. Tourism has both good and ugly sides. Bali was one of Indonesia's poorest provinces 40 years ago but now has the second highest per capita income, largely due to the tourist trade. As if in recognition, huge traditional carved monsters will be installed at the entrance to the Fremantle Arts Centre — each holding a bottle of Bintang and wearing Bali T-shirts.

Inside, the work of cartoonist Jango Pramatha satirises the social, political and environmental issues pressing down on Bali today. But lampooning Bali's development is hardly new, argues Carol Warren, associate professor of Asian studies at Murdoch University, in her exhibition essay.

Pramatha's cartoons in a 1994 Perth art exhibition "satirised the enclosure of green strips by supermarkets and hotels, the crowding out of traditional warung coffee stalls by McDonald's and Dunkin' Donuts, the conversion of paddy fields into golf courses, and the displacement of Balinese from their traditional land".

Today's tourists want ever more luxurious resort playgrounds, says Warren, and their appetite is deepening the divide between elites and locals. "Backpackers who travel light, live in homestays and eat in local warungs represent only a small fraction of the tourist traffic today," she says.

"Economists estimate that some 85 per cent of the profits from the luxury tourism sector goes to non-Balinese investors."

Warren was present when one of Bali's pre-eminent artists, Ida Bagus Made Poleng, unleashed a tirade against "progress". The government had mandated a tourism-driven clean-up of Ubud, which he had helped establish as the aesthetic centre of Balinese culture. When his local temple and graveyard complex got a makeover, it was the last straw. Warren recorded his outburst. It was "no longer natural (*alam*)", he said; it was "like a hotel", it had "lost its aesthetic (*seni*) and its magical enchantment (*angker*)".

"Why do they always have to order everything for the Westerners?" he lamented. "Can't they leave some of it alone?"

*Bali: Return Economy opens tomorrow and runs until March 27*

### MITCHAM CINEMA

12 Years a Slave (MA15+) 1.00, 3.45, 6.30, 8.45 47 Ronin (M) 9.15 Frozen (PG) 10.30am, 4.35 Grudge Match (M) 11am, 1.30, 7.00, 9.30 Jack Ryan: Shadow Recruit (M) 12.15, 2.25, 9.30 Paranormal

12.30, 2.30, 4.30, 6.30, 9.30 The Book Thief (PG) 2.00, 6.20, 9.15 The Hobbit: The Desolation of Smaug (M) 8.45 The Wolf of Wall Street (R18+) 10.20am, 12.20, 2.00, 5.50, 8.30 Walking with Dinosaurs (PG) 10.30am, 4.00

### BUNBURY

47 Ronin (M) 1.30, 9.10 Free Birds (G) 10am, 2.00 Frozen (PG) 9.30am, 11.50am, 2.10, 4.30 Jack Ryan: Shadow Recruit (M) 4.15, 8.35 Paranormal Activity: The Marked Ones (MA15+) 12.00, 6.45, 9.15

### INNALOO

12 Years a Slave (MA15+) 10am, 12.50, 3.40, 6.30, 9.20 47 Ronin 3D (M) 10.30am, 4.40, 9.30 American Hustle (MA15+) 12.20, 3.15, 6.20 Anchorman 2: The Legend Continues (M) 9.20

### MORLEY

12 Years a Slave (MA15+) 1.30, 4.15, 7.00, 9.10 47 Ronin 3D (M) 12.00, 4.30, 9.40 Cloudy with a Chance of Meatballs 2 (G) 10am Free Birds (G) 9.30am, 11.30am Frozen (PG) 9.45am, 12.00, 2.20