**COVER SHEET TEMPLATE NTRO RODA**

**Researcher:** Dr Megan Keating

**Name of output: ‘**Transformed labour’ as part of *Collaboration*, an exhibition to celebrate the 35th Anniversary of the Tasmania-Fujian Sister State

**Publication location (venue):** Fujian Museum, Fujian China

**Publication date:** 12April-28 April 2016

**Other participants:** Curator: James Arvanitakis, Artists: Geoff Dyer, Ping Chen, Megan Keating, Scot Cotteral, Lee Hong, Zhong Chen, Qui Zhijie, Wang Guangle, Chen Wenling, Rong Rong & Inri, Chen Jun

**Funding:** Fujian Provincial Foreign Affairs Office, Department of State Growth Government of Tasmania

**List of Works or description of work:**

*1.Underworld* 2015

Acrylic on linen

51cm X 66cm

2. *The Vitrine* 2015

Acrylic on linen

51cm X 66cm

3. *Spellbound* 2015

Acrylic on linen

51cm X 66cm

4 *The Quiet Earth* 2015

Acrylic on linen

51cm X 66cm

5 *The Paper Canary* 2015

Acrylic on linen

51cm X 66cm

6. *Trapdoor* 2015

Acrylic on linen

51cm X 66cm

7. *Birdsong* 2015

Acrylic on linen

51cm X 66cm

*8. Mobile Living 2014*

27 perspex cut outs­­

each cut out approx. 50cmx50cm

overall dimensions approx. 280cmx 380cm

**Evidence**

Exhibition invitation, images of works, PDF catalogue

Research Background

*Transformed Labor* includes a suite of two different bodies of work in the exhibition ‘Collaboration’, a showcase of Chinese and Australian artistic practice as part of the 35th anniversary celebrations between Fujian Province China and Tasmania.

The exhibition included four Tasmanian and five Fujian artists whose work can be defined by the processes of collaboration. In this instance the word collaborate is drawn from Latin, and combines the two ideas of 'working with' and 'coming together' or as using labor and combining as integral artistic processes.

Research Contribution

The works within *Transformed Labor* explore the concept of collaboration through the transformation of process, from hand made to automated, and through two distinct conceptual frameworks. The first body of work includes 7 small-scale paintings exploring the processes of production. The works investigate the contradictions within natural resource industries such as mining and fish farming and the impact and effects of ‘working with’ the environment. The motifs within these works draw from traditional folk art paper cutting techniques and imagery, which have been re-contextualised through vinyl stencil making. Here the production or labor of cutting has been transformed through newer technologies and painterly processes. In the second body of work, *Mobile Living*, the labor of paper cutting has been re-contextualised through laser cutting technologies. These works combine natural plant motifs with mobility equipment such as … in order to explore how collaboration occurs between the natural and industrialised worlds.

Research Significance

Curator James Arvanitakis selected the works and the Australian Fujian Association supported the exhibition during Tasmania Week in China. The exhibition was co-presented by Fujian Provincial Foreign Affairs Office and Department of State Growth Government of Tasmania.