

AUGUST - OCTOBER 2024

**iOTA24**  
INDIAN OCEAN CRAFT TRIENNIAL | AUSTRALIA

# CODES IN PARALLEL

CALLING FOR EXPRESSIONS OF INTEREST  
FOR PARTICIPATION IN IOTA24

INDIANOCEANCRAFTTRIENNIAL.COM

# IOTA24 CURATORIAL THEME: CODES IN PARALLEL

Organisers of the Indian Ocean Craft Triennial are calling for Expressions of Interest for *IOTA24: Indian Ocean Craft Triennial* in response to the theme of 'Codes in Parallel'.

## CODES IN PARALLEL

Craft is a universal language that all humanity shares. It comes from applying thought and skill to a material, resulting in beauty which invites collective appreciation and understanding. The crafted object brings the maker and the observer together in a way that cuts across cultural and socio-political boundaries, time, and geographies, evoking an uncanny sense of connectedness.

Specific clothing and crafted items often confirm a person's marital status, and signify stages of life as we celebrate and mourn. Objects often contain hidden depths, encoded in the depicted motifs and symbols, through techniques and materials, or found in their ritual or spiritual uses. The simplest of geometric markings carved into a finely polished stone in India, for example, may be a visual explanation of the real over the illusionary, or the first embryo and unfolding of the cosmic universe.

The language of craft can be an empowering or disempowering factor; a marker of status or education, a deliberate hierarchical obstruction to those outside of a particular class or caste, and even banned to silence an indigenous culture. Traditionally only certain Javanese nobility had access to

batik featuring the powerful and auspicious broken sword pattern. The larger the pattern the higher the rank of the noble.<sup>1</sup>

Language is layered. The understanding inherent in a crafted object may take on new meaning as it is traded, from origin to end place. Such as textile designs and prints recontextualised back and forth between India, Europe, Indonesia, and Africa, over hundreds of years. It is widely repeated that 'history in Africa can be read, told, and recorded in cloth'.<sup>2</sup>

Like spoken and written language which morphs and evolves through generations, craft is not static. Its syntax shifts and expands as it traverses locale to region, country to continent, embracing the new. As craft evolves, informed by the constant flux of humanity and adopting new technology, it mutates and elevates prior codes, signs, and symbols, allowing for the reinterpretation of previous stories, and giving voice to new ones.

Since the mid 20th century, we increasingly live in a world of algorithmic code. The language of design has become more accessible thanks to the internet, growing the audience, and making the transmission of new ideas faster. Craft makers, artists and designers have been quick to combine the handmade with computer aided design, artificial intelligence, and even augmented reality, working with and against the rise of the algorithm.



## 'CODES IN PARALLEL' IS AN INVESTIGATION INTO THE MULTIVARIOUS LANGUAGES CODIFIED IN CONTEMPORARY CRAFT.

In Australia the understanding of the vernacular in craft production is evolving, influenced by the more than 250 living language groups of its First Nations' people<sup>3</sup> and the introduced population who come from all parts of the globe. Each of those groups has an unspoken understanding of their own cultural aesthetics, and spirituality, both of which influence their craft production and audience in this place. The continual coming-together and cross-pollination of these groups makes Australia an exciting arena to explore both traditional and evolving craft practice.

### COVER

**Andile Dyalvane & Zizipho Poswa**, *iZilo*. Represented by Southern Guild. With woven shelters by **Fiona Gavino**. *Curiosity & Rituals of the Everyday*, IOTA21, John Curtin Gallery. Photo: Rob Frith.

The Indian Ocean region is home to roughly 2.5 billion people (one-third of the world's population) comprising a diversity of origins, cultures, languages and religions.<sup>4</sup> Where languages and dialects abound, languages lost or endangered, and literacy inaccessible, craft communicates where words cannot.

**We invite artists, artisans, and collaborations practicing within the Indian Ocean region, including Australia, to respond to this theme.**

[Click here to submit your Expression of Interest online by Monday 14 November 2022.](#)

### TOP

**Sharyn Egan with Djidi djidi group**, *What's in a Noongar Woman's Bag?*; **Jakkai Siributr**, *Black Death and Yellow Fever*. *Curiosity & Rituals of the Everyday*, IOTA21, Fremantle Arts Centre. Photo: Rob Frith.

## ARTISTS, CURATORS, GALLERIES & ARTSPACES



Organisers of the Indian Ocean Craft Triennial invite Expressions of Interest from:

- artists and artisans from Indian Ocean Rim countries including Australia.
- curators, craft groups, galleries, museums and artspace in Western Australia.

### INTERNATIONAL EXHIBITION: CODES IN PARALLEL

The central focus of the Triennial is a keystone exhibition and public program including a conference. This is curated and managed by the IOA team in partnership with exhibition partners: Fremantle Arts Centre, John Curtin Gallery and PICA. Artists are invited to submit an Expression of Interest in response to the curatorial theme. Selected artists will be invited to further develop proposals.

### SATELLITE PROGRAM – THE FESTIVAL

The broader program will again include the popular satellite festival which extends the curatorial theme and takes place across Western Australia at metro and regional venues. Activities will be granted inclusion in the IOA24 festival by the IOA team based on the Expression of Interest submission but will be managed by the applicant. The whole program will be supported by IOA promotions, e.g. festival guide & website.

Please note: proposals may be selected for either the keystone exhibition or the festival program. A consultative process will match artists and projects with suitable exhibition and hosting venues to ensure best presentation of artists' work.

### WHEN & WHERE

IOA24 will run across three months: August–September–October 2024 in Perth metro and regional Western Australia. The keystone exhibition will run for the whole dates with staggered openings and programming. Festival activities can take place any time within this timeframe, not earlier or later.

### KEY DATES

**Monday 14 November 2022**  
Expressions of Interest Close

**December 2022**  
Stage 1: Shortlisted projects contacted

**January–June 2023**  
Stage 2: Consultations, interim proposals developed

**1 July 2023**  
Stage 3: Final list of accepted projects

**31 August 2023**  
Final Proposals Due

[Click here to submit your Expression of Interest online by Monday 14 November 2022.](#)

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**Jan Griffiths**, *History Beneath the Beauty. Curiosity & Rituals of the Everyday*, IOA21, John Curtin Gallery. Photo: Rob Frith.



## EXPRESSION OF INTEREST REQUIREMENTS

### Individual artists, groups, and curated exhibitions

- **Proposal Description:** 250 words max – your response to the theme
- **Short Bio:** 150 words max
- **Images:** six images of indicative or similar work
- **Video:** two links only (optional)
- **Website & Social Media:** links only

Click here to submit your Expression of Interest online by Monday 14 November 2022.

### SELECTION CRITERIA

- Demonstrated progressive thinking that reinvents or expands the chosen craft form in some way.
- Creative response to the theme incorporating the below criteria.

Artists should have an exceptional standard of technical skill, making and understanding of materials and processes, and a track record in at least one of the following:

- Established professional creative practice or longevity of production
- Exhibiting work nationally, even globally in art galleries, or significant visual art and craft festivals
- Invitations by significant organisations to give demonstrations of their craft within their country or globally.

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Audrey Fernandes-Satar and Arif Satar, *Remembering Kala Pani. Curiosity & Rituals of the Everyday*, IOTA21, Fremantle Arts Centre. Photo: Rob Frith.

In acknowledging the special and differing circumstances of countries within the Indian Ocean Rim, the curatorial team actively seek artists, artisans, designer-makers and collaborations working in craft disciplines whose output fulfils one or more of the following criteria:

- Enable and improve the economy of one or more small craft sectors
- Use craft practices as a mechanism for education and skills development
- Use of ecologically sustainable practices and materials
- Reinvention of the use of traditional and local materials through form, function or new designs
- Derive from but reinterpret local traditional stories, myths and legends
- Describe and comment on the physical environment
- Describe and comment on social conditions within their country or region
- Incorporate designs and techniques that acknowledge long standing trade routes within the region.

### ENQUIRIES

For more information about the IOTA24 exhibition and program or how to participate please contact: [craft@indianoceancrafttriennial.com.au](mailto:craft@indianoceancrafttriennial.com.au)



## BACKGROUND

The first Indian Ocean Craft Triennial in 2021 was a resounding success bringing together over 130,000 artists, artisans, galleries, supporters and participants from around the Indian Ocean Rim and in Western Australia.<sup>5</sup>

Under-pinning this craft triennial's philosophy is an acknowledgement by the IOTA team that the region has a deep history of traditional culture and knowledge, skills and experiences that could be better appreciated in Australia and connected across the region.

IOTA seeks to address this by presenting the extraordinary work of contemporary artists and artisans from around the region; particularly those who build on the traditional skills and mediums of craft practices.

In proposing curatorial themes, IOTA recognises that people working in contemporary craft traverse a precarious pathway both socially and economically. Yet tangible agency through the hand-made is visible throughout our region. Optimism, resourcefulness, and fortitude are sustained through pandemics, environmental disasters, political and economic uncertainty, bias, or inequity.

Despite such challenges, skilled makers, artists and designers are adept at balancing multiple factors to support a livelihood and tell their stories. Adaptation through ethical sourcing of materials, adopting new technologies, entering new markets, and devising new ways of working are

foremost in these times. Twenty-first century ingenuity often arises from innovation in response to adversity.

We wish to provide an innovative space where these efforts are acknowledged, documented, and valued on an international platform for creative dialogue.

For the 2024 iteration, IOTA will continue this quest. We invite artists, artisans, and collaborations to respond to the curatorial theme for IOTA24.

### ABOUT THE IOTA TEAM

The Indian Ocean Craft Triennial Inc. is a not-for-profit organisation managed by a volunteer board with curatorial, management, financial and strategic skills.

The IOTA team actively engages with artists, artisans, curators and other visual arts and craft workers on an ongoing basis, continuously building relationships in preparation for IOTA24 and beyond.

Read more about our team and the Vision, Mission and Values that guide our work at [www.indianoceancrafttriennial.com/about](http://www.indianoceancrafttriennial.com/about)

IOTA24 is supported by the Department of Local Government, Sport and Cultural Industries; and the Australia Council for the Arts.

### Endnotes

- 1 Maxwell, Robyn, 1990, *Textiles of South East Asia*, Australian National Gallery and Oxford University Press.
- 2 Spring, Chris, 2012, *African Textiles Today*, Smithsonian Books.
- 3 National Indigenous Languages Report, <https://aiatsis.gov.au/>
- 4 <https://www.iora.int/en>
- 5 IOTA21 Impact Summary <https://indianoceancrafttriennial.com/iota21-impact-summary/>

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Ishan Khosla, *Oonth ke muh mein jeera*, detail from *vān se vānvās. Curiosity & Rituals of the Everyday*, IOTA21, Fremantle Arts Centre. Photo: Rob Frith.