

The image shows a gallery installation. On the left, several mannequins are dressed in traditional Asmat clothing, including a yellow fringed garment and a red shawl. In the center, a mannequin wears a yellow tank top. To the right, a mannequin is dressed in a dark, intricately patterned garment. The walls are covered with large photographs of Asmat people in various settings, including a group of men in a field and a woman in a patterned dress. The lighting is warm and focused on the exhibits.

Roy Villevoeye

Born in 1960, **Roy Villevoeye** is a Dutch artist who is well known for his work involving the inhabitants of **Asmat**, a region located along the southern coast of Irian Jaya (Papau New Guinea), Indonesia since the mid-1990s, often exploring cross-cultural understanding and awareness.

More often than not, Villevoeye chooses to showcase installations using many different mediums, such as **textile**, **films** and **photography**.

At the first glance on Villevoeye's works on Asmat, such as **short film** and **book** Propellor, and textile-photography installation **Red Calico**, based on **press releases**, **interviews** and **articles**,

it is almost easy to assume that Villevoeye is not trying to capitalize on anthropological stereotypes but rather to create an awareness of the Asmat region and its inhabitants.

On contrary to the way the Asmats were often depicted in his works, a typical Asmat today uses **GPS** for trade and sustenance and still carves good art figurines for **tourism**, which had been made mandatory since 1980s.

Perhaps its time for Villevoeye to travel via **The Michael Rockefeller International Airport** soon to question the Asmats featured in his works on the authenticity of their opinions.