Quarterly journal

No. 4

Vol. 43 Winter 2006

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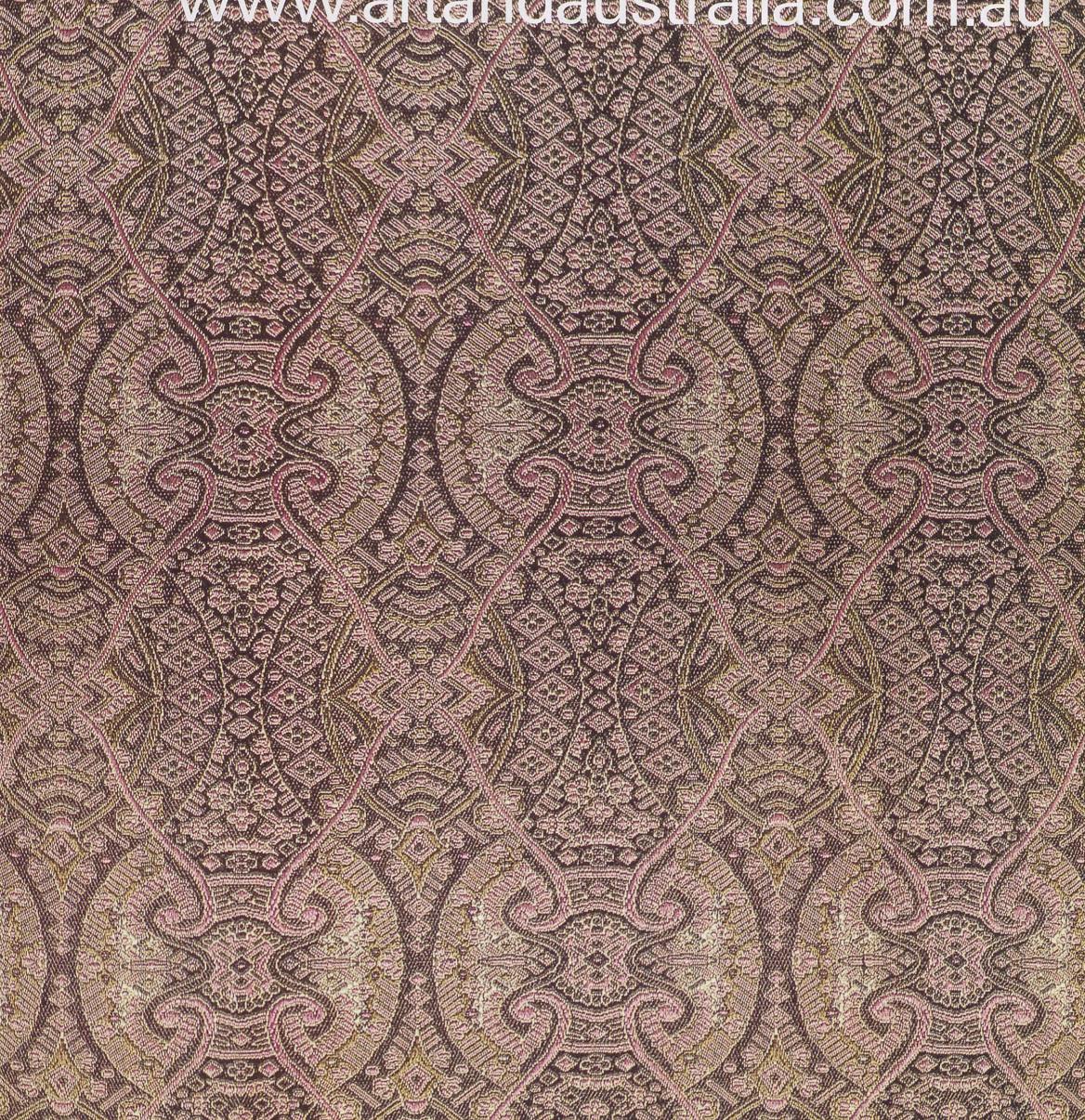
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> 2006 Biennale of Sydney Contemporary art: Vox pop to urban diary MoMA and Australia Musée du Quai Branly



## www.artandaustralia.com.au



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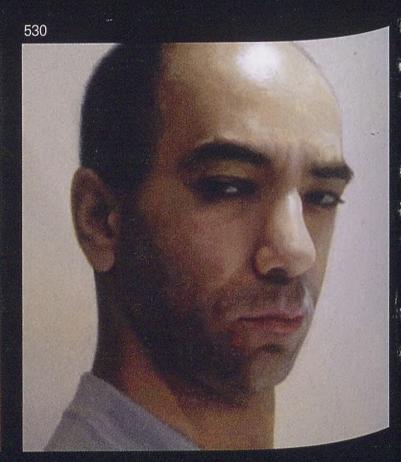
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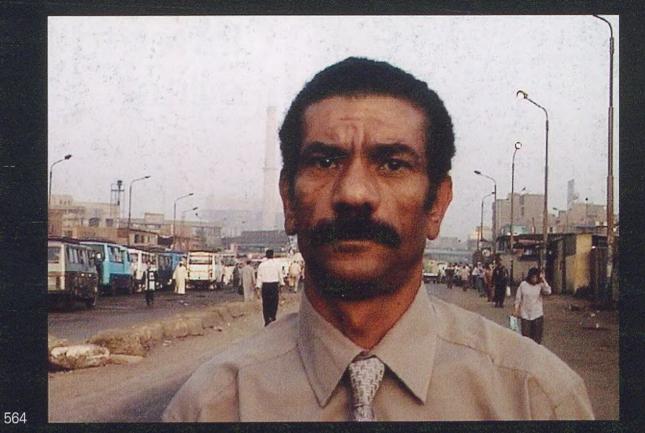
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Hassan Khan, The hidden location, 2004,
Video still, four synchronised video projections,
S2 min duration, courtesy the artist, Galerie
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### Art & Australia Vol. 43/4

Winter 2006 June/July/August 2006 Art Quarterly ISSN 0004-301 X

Published by Art & Australia Pty Ltd 11 Cecil Street, Paddington NSW 2021 Australia Tel 61 2 9331 4455 Fax 61 2 9331 4577

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## letter to the editor

Tony Bond suggests (*Art & Australia*, vol. 43, no. 3) that the viewer of another's self-portrait feels empathy with its subject because the apparent mirror-reversal that influenced the way the painting was made is like the apparent mirror-reversal that she encounters when she sees herself in a mirror. This is misleading.

Imagine a painter with a bandaged left ear who has painted a self-portrait about which a viewer naturally says that it is a picture of a man with his right ear bandaged. (To say that it is really a picture of a man with his left ear bandaged, and only seems to be a picture of a man with his right ear bandaged, would be very strange. See below.)

Suppose this viewer also has her left ear bandaged, and that she stands the painter's self-portrait up beside a mirror in which she is reflected. She will see herself in this mirror as a woman with her right ear bandaged, just as the person pictured in the painting has his right ear bandaged. (This must be Bond's scenario.)

But the viewer knows that the woman she sees in the mirror – she herself – does not have her right ear bandaged. There is a discrepancy between what she 'sees with her very own eyes' and what she knows to be the case. This doesn't ordinarily worry her because a lifetime's experience has taught her to deal with it. She does not question her ability to touch the bandage that she knows to be on her left ear because it seems to her now, as she looks in the mirror, that it is on her right ear.

There is no comparable discrepancy clouding the way she deals with the picture that stands beside the mirror. It is simply a picture of a person wearing a bandage on his right ear.

It can't be argued that it is really a picture of a person wearing a bandage on his left ear, but a mistake has been made because the artist was looking in a mirror when he painted it. An artist might paint a picture of a white house while looking at it through pink glass. We shall say, 'This is a picture of a pink house'. We shall not say that although it seems to be a picture of a pink house it is really a picture of a white house.

Write to:
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In general, what something properly counts as 'being a picture of' does not depend crucially either on what the painter intended that it should be a picture of, or on what actually stood in the painter's line of sight when he painted it. (The word 'portrait' modifies this claim, but not in a way that will assist Bond's case.)

The fact is we have not developed regular conventions for mentally translating the way self-portraits look so that the information we get from them can be reliably related to the information we get from portraits. In practice we muddle the two. To un-muddle them an impractical rule must be invoked: the rule that self-portraits should always be looked at in a mirror. (How then shall we deal with pictures which we don't know are portraits or self-portraits?)

A viewer seeking empathy with the painter of a self-portrait would need to look at it in a mirror. She should then compare it not with her own reflection, but with a photograph or portrait of herself. Under these conditions she would be seeing and interpreting two pictures offering properly comparable guides to the way their human subjects look to normal viewers. The barrier that prevents her from directly seeing how she looks to other people would be removed.

Bond's essay is not wrecked by this confusion about appearances. I concur with many of his other suggestions about self-portraiture, especially about the greater interest self-portraitists take in questions of personal and social identity and their role in the world.

Sincerely,
Donald Brook
Adelaide SA
23 February 2006

On page 431 of Carolyn Barnes's essay on John Young in *Art & Australia*, vol. 43, no. 3, autumn 2006, the following credit line should have appeared: John Young is represented by Anna Schwartz Gallery, Melbourne, and Sherman Galleries, Sydney.

The views expressed in the magazine are not necessarily those of *Art & Australia*.

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# PETER BOOTH



JULY 2006

 $U_{ntitled}$ , 2002

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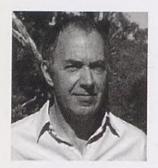
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Barry Schwabsky is an American art critic and poet living in London. His books include Vitamin P: New Perspectives in Painting (2002), Opera: Poems 1981–2002 (2003) and The Widening Circle: Consequences of Modernism in Contemporary Art (1997). He has also contributed to major catalogues and monographs on such artists as Alighiero Boetti, Jessica Stockholder and Gillian Wearing. Photograph Francis Tsang.



Charles Merewether is Artistic Director and Curator of the 2006 Biennale of Sydney; Merewether is also Senior Research Fellow at the Centre for Cross-Cultural Research, Australian National University, Canberra. An art historian, Merewether was collections curator at the Getty Center in Los Angeles (1994–2004). He has taught at the University of Sydney, Universidad Autonoma in Barcelona, the Ibero-Americana in Mexico City and the University of Southern California, California. His most recent publication is an edited book on Ai Weiwei. He is also currently writing a book and preparing an exhibition and catalogue entitled 'Art, Anti-Art and Non-Art' on post-Second World War Japanese art for the Getty Center in Los Angeles.



Gene Sherman has a specialised knowledge of art, literary theory and French and English literature. She spent seventeen years teaching, researching and lecturing at tertiary level, as well as initiating and contributing to many publications. As Director and Proprietor of Sherman Galleries, Sydney, since 1986, she has initiated up to twenty-two exhibitions annually, as well as touring exhibitions through Australia and the Asia-Pacific region. She is Vice-President of the Power Institute Council; a board member of the National Gallery of Australia Foundation, Canberra; Special Advisor to the Powerhouse Museum, Sydney; and board member of the Australia Israel Cultural Exchange (AICE).



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Bruce Adams began his art-writing career as a critic for the Sunday Australian and Sunday Telegraph in the early 1970s. His recent book, Rustic Cubism: Anne Dangar and the Art Colony at Moly-Sabata (2004), was awarded the 2005 AAANZ/Power Institute Prize for Best Book on Art.

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The Art Life (www.artlife.blogspot.com) is a blog about contemporary Australian art.

Daniel Thomas, now living in Tasmania, was a curator at the Art Gallery of New South Wales, Sydney, for twenty years from 1958, then founding senior curator of Australian art at the National Gallery of Australia in Canberra. From 1984 to 1990 he was director of the Art Gallery of South Australia, Adelaide.

### IMANTS TILLERS

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20

Jeffery Camp, Fox with dandelions, 2004, oil on board, 23 x 28 cm, courtesy Art Space Gallery, London.



# Exhibition round-up London 2005

Barry Schwabsky

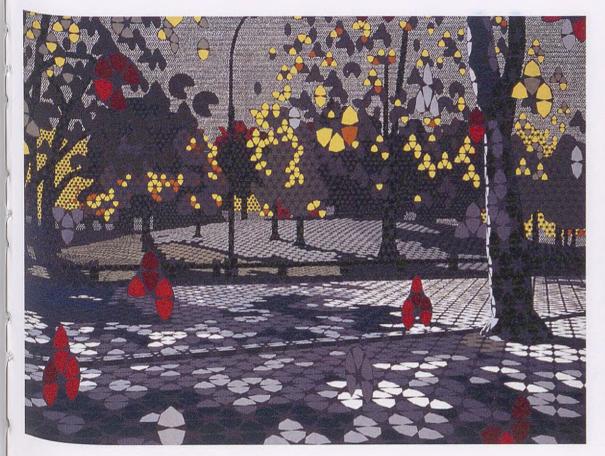
Not long after moving here, I was told that I would know I had 'arrived' on the London art scene when I was invited to the award ceremony for the Turner Prize. Well, I still haven't arrived, but I don't mind so much because that means that I can play either the Insider or the Outsider ad libitum, a nice position to be in for someone who rankles at being pinned down – or even just for someone who keeps wondering, as I do, what is it with these Brits and their mania for prizes anyway? It's not just the Turner – one prize wouldn't be bad – but there is a whole raft of them here: Beck's Futures, Jerwood, John Moores, and on from there. Whose idea was it that the culture would benefit from artists being put in the position of well-behaved schoolchildren being rewarded for their outstanding command of Latin?

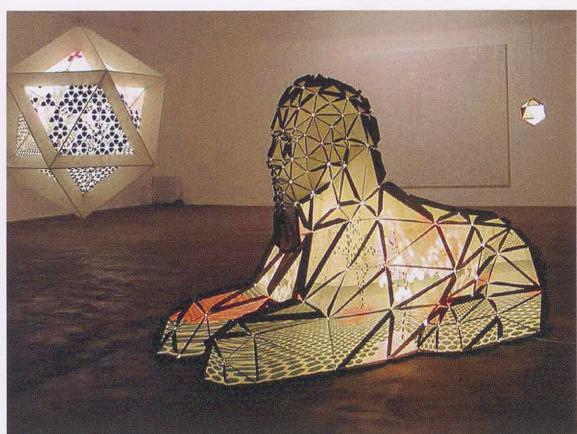
It's the British art world's creepy codependent relationship with the press that accounts for it, I reckon. This is the only place I know where artists' doings are headline news – you practically can't get a paper onto the stands if it doesn't have Tracey Emin in it – but the deal is that you're not news unless it's for something that can be construed as a controversy. Of course there are certain figures whose every move can be framed as controversial – Emin is one, and so are Damien Hirst and the Chapman brothers – but best of all, in the eyes of what used to be Fleet Street, is Charles Saatchi. All he had to do was something as ordinary as mount

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an exhibition of contemporary painting – something, mind you, he's done many times before, since pretty much all the work he's championed has been either painting or sculpture, not video, conceptual, performance or the like – and just because he gave it the aggressive title 'The Triumph of Painting', the papers were filled with no end of sniping at or crowing over the former adman's scandalous turn to traditional artistic values: 'The Shock of the Traditional', as one typically lame headline had it. The show (for which I wrote one of two introductory essays) was essentially meant to be a survey, in three successive segments over the course of a year, of the new image-based painting (Marlene Dumas, Luc Tuymans, their colleagues and successors) and some of its immediate sources (Martin Kippenberger, Jörg Immendorf), with the final episode showcasing emerging artists so unknown they might well be just out of nappies.

The project quickly snowballed, however, and the three-part exhibition was suddenly being advertised as comprising six parts over the course of two years. It wasn't long, though, before Saatchi – with only the first two parts of his program accomplished – had to abandon his exhibition space in the former County Hall after a dispute with his landlord. While the original Saatchi Gallery on Boundary Road in St Johns Wood was brilliant, if hard to get to, the County Hall gallery, with its gloomy bureaucratic wainscotting, will be missed by no-one.

(County Hall always felt like the kind of place where someone was about to, with great seriousness, refuse to stamp your documents.) Yet immediately the *Guardian* was blaring the seemingly self-answering question, 'Has He Lost It?'. We'll see when he opens his next gallery, set for Kings Road in Chelsea, and let's hope he doesn't come up with some entirely new exhibition program – but why wouldn't he? Saatchi has the privilege of following his whims – before working his way through the announced further episodes of 'The Triumph of Painting'. The works of Tim Stoner, Marta Marce, Toby Ziegler, and the rest of Saatchi's new acquisitions should be worth the wait.

But back to prizes. An even more unlikely tempest was raised in the lukewarm teapot of, yes, the 2005 Turner Prize when, as if in collusion with the mephistophelian Mister Saatchi, the prize's shortlist (exhibited as usual at Tate Britain) turned out to include (gasp!) a painter. It's true that the species had been a bit scarce in those parts lately, but this wasn't exactly a first: in 2004 Yinka Shonibare exhibited paintings along with his sculpture; Keith Tyson's large-scale paintings on paper were an eye-catching feature in 2002. True, Gillian Carnegie's nearly monochromatic landscapes, still lifes, and radically cropped nudes might appear more conservative in style than either Shonibare's or Tyson's work; if anything she is closer in spirit to 2000 nominees Michael Raedecker, though

Kaye Donachie, Wandervogel, 2005, oil on canvas, 51.5 x 67 cm, courtesy the artist and Maureen Paley, London.

Ellen Cantor, Bambi's beastly buddies, 2004, video still, courtesy the artist and Sketch, London.





without his ironically craftsy approach to materials, or Glenn Brown, with less ostentatious technique. Carnegie's paintings are eerie and unsettling in a subversively understated way. In fact, this was the most consistent Turner Prize shortlist in years. The winner was Simon Starling – again, the press tried to raise a fuss over whether an old shed that had been reassembled was really prizeworthy art, but their hearts weren't in it. It's as if the very quality of the entries (the others were Jim Lambie and Darren Almond) were somehow dispiriting in the prevailing Big Brother culture.

A seemingly more substantial issue was raised when the Tate purchased *The upper room*, 1999–02, a suite of thirteen paintings, forming a sort of primate Last Supper, by Chris Ofili –himself a Tate board member – but only seemingly. Conflict of interest? Hardly. Apart from the fact that Ofili did not participate in discussions of the sale and that the museum got an outrageous bargain on the price, one can only wonder why a museum would ever have on its board an artist whose work it wasn't dying to get hold of. I gave *The upper room* a mixed review when it was first shown at the Victoria Miro Gallery in 2002, but there is no doubt that it constitutes a major effort by a major contemporary painter.

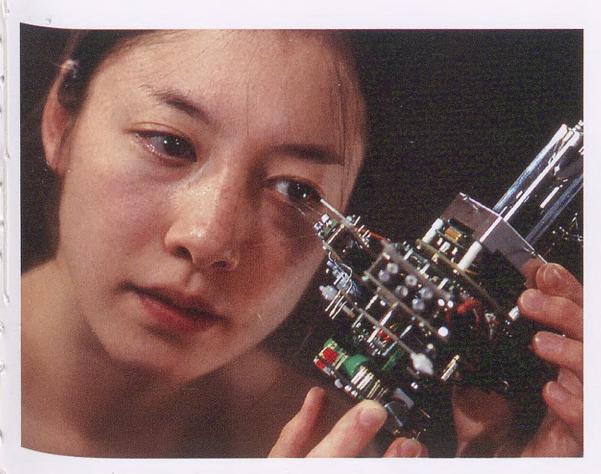
Sadly, though, England lost its finest painter with the death of Patrick Caulfield at the age of sixty-nine. Not quite the pop artist he seemed, Caulfield used a purist style derived as much from European modernism as from mass culture to extract from quintessentially British subject matter an uncannily impersonal sort of

melancholia. But another remarkable elder, Jeffrey Camp – though unfortunately not as well known as he should be – showed that he is still working with unequalled vitality in his ninth decade: Camp's autumn exhibition at Art Space Gallery/Michael Richardson Contemporary Art, generously filled with his now-customary small, asymmetrically shaped paintings, was one of the outstanding shows of the year. Other strong painting shows included Gillian Carnegie at Cabinet, Kaye Donachie's haunting 'Monte Verità' at Maureen Paley, Clem Crosby's gutsy abstraction at Program, and Toby Ziegler's debut (which also included sculpture) at Chisenhale Gallery. Outstanding video work included Wall/Baka, 2004, a relentless meditation by Catherine Yass on the bulwark separating Israel from the Palestinian territories, shown at Alison Jacques Gallery; Daria Martin's Soft materials, 2005 (with its subtle blurring between robots and humans) at The Showroom; Bambi's beastly buddies, 2004, Ellen Cantor's sad, funny, depraved fairytale fantasia at Sketch; and the ceiling projection Löndön by Swiss artist Pipilotti Rist at Hausef & Wirth.

As for contemporary art in museums and public spaces, highlights last year included, at Tate Modern, 'Open Systems: Rethinking Art c. 1970', Donna de Salvo's explication of a crucial period in the development of contemporary art. A brave show of mostly very uningratiating work, it evoked the exploratory thinking of the time by cutting across convenient but oversimplified categorisations like pop, minimalism, postminimalism, conceptual and the like. Deeper but no less

Daria Martin, Soft materials, 2005, film still, courtesy the artist and The Showroom, London.

Clem Crosby, Dirty pretty thing, 2005, glass, 36 x 56 x 58 cm, courtesy the artist and Program, London.





relevant background to today's art could be explored at the Whitechapel with 'Faces in the Crowd: Picturing Modern Life from Manet to Today', a massive show appropriately crowded with works, curated by the Whitechapel's Iwona Blazwick and Carolyn Christov-Bakargiev of the Castello di Rivoli, Museo d'Arte Contemporanea, near Turin. The exhibition's profusion of glimpses of personal and social identity under the pressure of the modern metropolis made for an unusually moving experience. 'Turner Whistler Monet' and 'Degas, Sickert & Toulouse-Lautrec: London & Paris 1870–1910', two instalments from an ongoing series of well-curated exhibitions at Tate Britain tracing the history of artistic relations between England and France, might almost have been a pair of extended scholarly footnotes to 'Faces', with the former focusing more on the metropolis itself, the latter on its myriad stories.

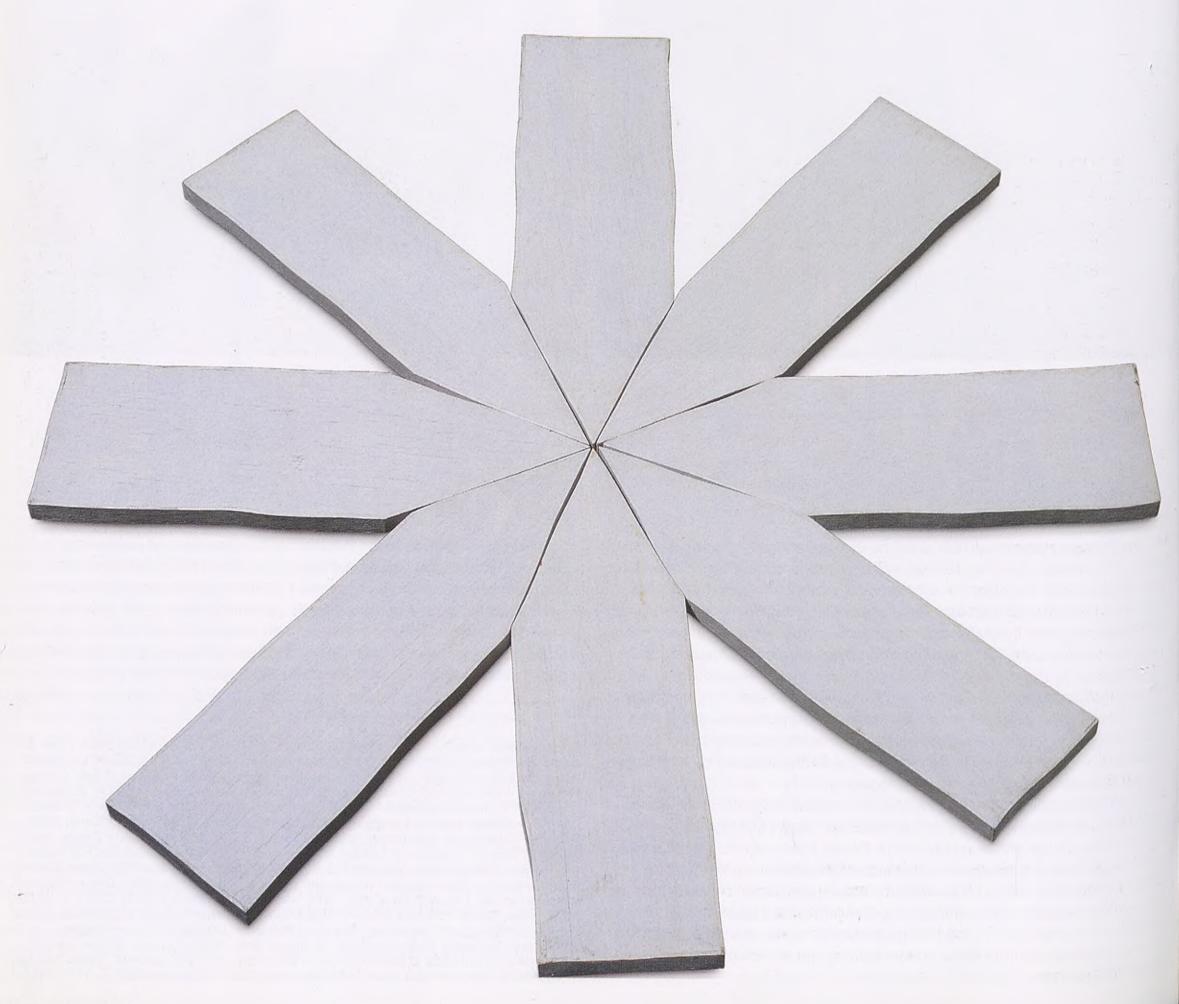
Two of the most compelling explorations of individual modernists' careers were mounted by the Royal Academy of Arts. 'Matisse, His Art and His Textiles: The Fabric of Dreams' gave fresh insights into a familiar figure: significantly, Matisse was the descendant of generations of weavers. The exhibition juxtaposed the Painter's working archive of textiles with the paintings he based on them. By contrast, the academy's 'Edvard Munch by Himself', gave a broader view of an artist who is at once too well and too little known by tracing one of his most important themes, the self-portrait, across his long and fruitful career – showing there's much more to Munch than *The scream*.

Speaking of screams, Europe's favourite ageing American bad boy was the subject of 'Paul McCarthy: LaLa Land Parody Paradise' at the Whitechapel Art Gallery, where his over-the-top landscape of violence and obscenity delighted us all. More understated but perhaps more deeply disturbing, however, was the first of a promised three yearly presentations by German artist Tino Sehgal at the ICA. Staging simultaneously evasive and confrontational interactions between his 'interpreters' and the public, Sehgal never fails to frustrate expectations and touch a nerve.

Catherine Yass, Alison Jacques Gallery, London, 18 November - 23 December 2004; Faces in the Crowd: Picturing Modern Life from Manet to Today, Whitechapel Art Gallery, London, 3 December 2004 - 6 March 2005; Edvard Munch by Himself, Royal Academy of Arts, London, 17 January – 3 March 2005; Daria Martin, Soft Materials, The Showroom, London, 26 January 6 March 2005; Toby Ziegler, Enter Desire, Chisenhale Gallery, London, 27 January - 13 March 2005; Ellen Cantor, Bambi's Beastly Buddies, Sketch, London, 29 January - 12 March 2005; Turner Whistler Monet, Tate Britain, London, 10 February - 15 May 2005; Clem Crosby, New Paintings, Program, London, 24 February - 24 March 2005; Matisse, His Art and His Textiles: The Fabric of Dreams, Royal Academy of Arts, London, 5 March - 30 May 2005; Open Systems: Rethinking Art c. 1970, Tate Modern, London, 1 June - 18 September, 2005; Degas, Sickert & Toulouse Lautrec: London & Paris 1870-1910, Tate Britain, London, 5 October 2005 - 15 January 2006; Jeffery Camp, Paintings 2005, Art Space Gallery/Michael Richardson Contemporary Art, London, 20 October - 26 November 2005; Paul McCarthy: LaLa Land Parody Paradise, Whitechapel Art Gallery, 23 October 2005 - 8 January 2006; Gillian Carnegie, Cabinet, London, 2005; Pipilotti Rist, Hauser & Wirth, London, 16 November - 17 December 2005; Kaye Donachie, Monte Verità, Maureen Paley, London, 25 November 2005 - 15 January 2006.

# Tuttle, Pettibon and Ruscha at the Whitney

Ingrid Periz



Opposite
Richard Tuttle, Fountain, 1965, acrylic on
Plywood, 2.5 x 99 x 97 cm, 50th anniversary gift of
Richard Brown Baker, Whitney Museum of
American Art, New York. © Richard Tuttle.
Photograph Jerry L. Thompson.

Raymond Pettibon, No Title (In the original), 2005, pen and ink on paper, 61 x 43.2 cm, courtesy Regen Projects, Los Angeles.

Shadows, wire, string: Richard Tuttle makes art of the slenderest means, but its appearance of gentle contingency can provoke disproportionate results. As part of a 1975 exhibition of his work at the Whitney Museum of American Art in New York, Tuttle nailed a 10-centimetre piece of rope horizontally onto a gallery wall, prompting *New York Times* critic Hilton Kramer to fume: 'One is tempted to say that, so far as art is concerned, less has never been as less as this.' Museum trustees growled, and Marcia Tucker, the exhibition's curator, was eventually sacked.

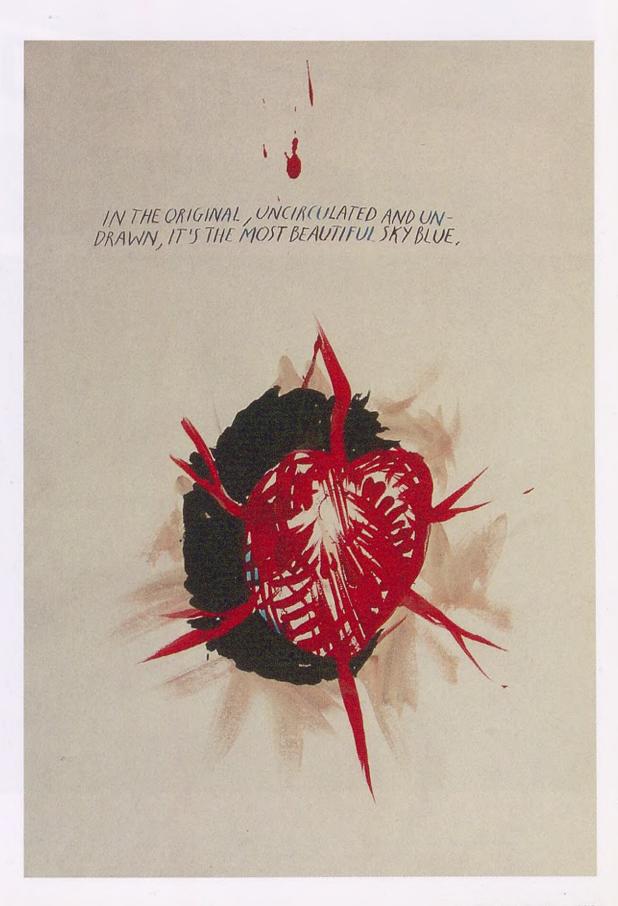
Thirty years later, in the Whitney's large Richard Tuttle retrospective, the reinstalled 3rd rope piece, 1974, can still surprise, but critical hostility was largely absent this time around. As this large collection of work made clear, provocation is not a Tuttle gambit. From tiny wire sculptures and palm-sized paper cubes, to wall- or floor-oriented assemblages of rubbish, and elaborately framed drawings of the merest mark, Tuttle's modesty of means is integral to a quiet intensity of

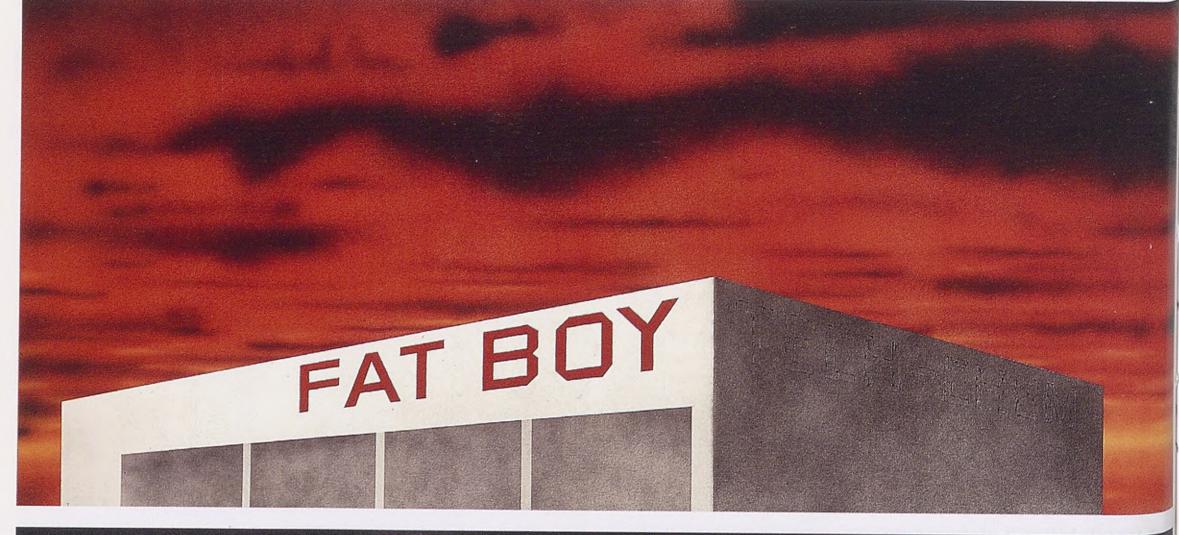
Purpose. Tuttle's gestures may be tiny, but the ambition of his practice is not.

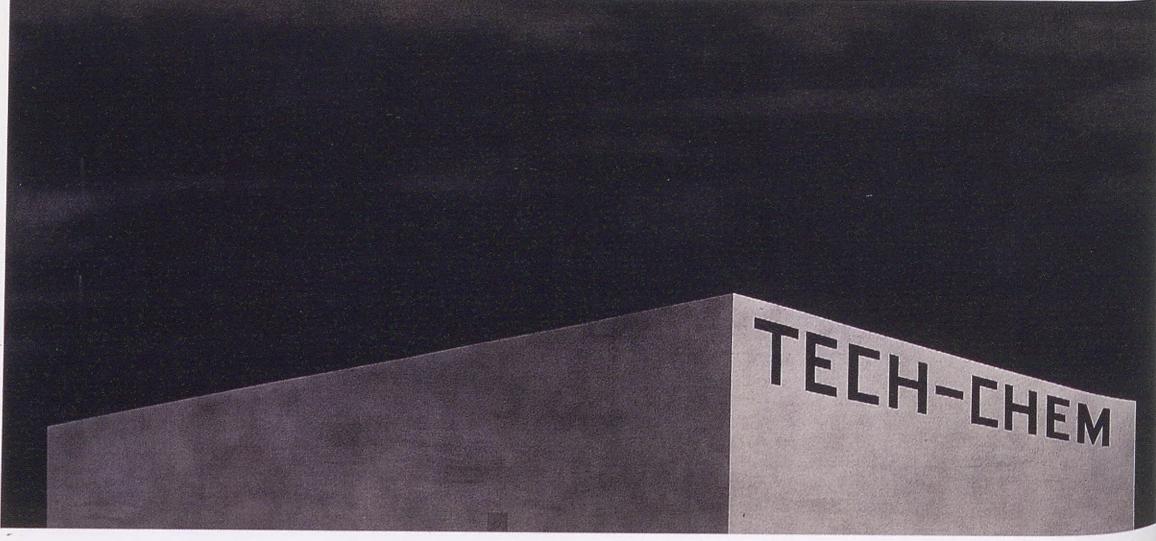
While difficult to categorise stylistically, Tuttle's work obeys the anti-formal strategies of 'postminimalism', Robert Pincus-Witten's term to describe the 'embrace of open and unstable modes' in opposition to American abstract Painting. Tuttle's smallness of scale, lack of heroics and humbleness of materials fitted the critical bill in the mid-1970s but Pincus-Witten's term took on a second life as a catch-all for a later conflation of minimalist and conceptual practice. Approached this way, it is Tuttle's strength of idea, in particular his embrace of contingency, the value placed on process over product and his ongoing blurring of the disciplinary distinctions between painting and sculpture, that define his work.

In the 'Constructed Paintings' – shaped wall reliefs and floor sculptures made from painted wood – Tuttle announced his interest in low-relief form lying 'between' painting and sculpture. Beginning as drawings and retaining Tuttle's quirky quality of line, these flat, shadow-casting constructions are not cleanedged proto-minimalist objects, but much more individual 'things'. *Drift III*, 1965, comprises a pale green and a lavender 'n' shape, one abutting the other and slightly aslant, while *Storm*, 1965, mounts two quadrilaterals (each a failed trapezoid), a grey one atop a white, so that they form a larger version of the same shape. Their odd singularity is a feature of the best of Tuttle's work.

Cloth pieces, 1967, revisits the painting/sculpture distinction. For this work dyed and unevenly marked, and installed them on the floor and wall. He gave the pieces no designated orientation: they can be installed at another's will or left folded if desired.







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Opposite page, top
Ed Ruscha, The Old Tech-Chem Building, 2003,
acrylic on canvas, 123.5 x 277.8 cm, The Broad Art
Foundation, Santa Monica. © Ed Ruscha.
Photograph courtesy Gagosian Gallery, New York.
Photograph Paul Ruscha.

opposite page, bottom Ed Ruscha, Blue Collar Tech-Chem, 1992, acrylic on canvas, 123.5 x 277.8 cm, The Broad Art Foundation, Santa Monica. © Ed Ruscha. Photograph courtesy Gagosian Gallery, New York. Photograph Paul Ruscha.

This less-is-less approach that so infuriated Kramer reaches its apogee in Tuttle's 'Paper Octagonals', 1970, extended investigations of eight-sided shapes prompted by the cloth pieces. Each paper shape is based on a template, and its placement and orientation is at the discretion of the installer, who glues a thin paper piece directly to the wall where it is almost entirely dependent on Contingencies of light for its effect. Some shimmer, some are almost invisible, and at the end of every exhibition they all disappear. The 'Paper Octagonals' demand an intensity of concentration that is inversely proportional to their material poverty. The same applies to Tuttle's 'Wire Pieces', 1972, which are essentially 'drawings' with wire. Here, Tuttle nails a length of florist wire to the wall and follows its cast shadow with a pencil line. Banal in the description, the best of these works seem to have a living presence and, again, elude any neat categorical definition.

Tuttle has said his practice is driven by drawing, whether in wire, string or pencil. Raymond Pettibon, whose work was also on show in an exhibition at the Whitney, draws compulsively to very different ends. A figure of the Los Angeles punk scene, with album covers for Black Flag, The Minutemen and Sonic Youth to his credit, Pettibon produces ink-on-paper drawings with a faintly anachronistic, comic-book style. He combines elements of an older popular culture – science-fiction figures, surfers, trains, baseball players and pin-up girls – with diverse historical figures such as Ronald Reagan, Christ and Elvis Presley and text from a wide range of literary sources, including the Bible, Laurence Sterne, Marcel Proust, Mickey Spillane and Samuel Beckett. There is room for enormous disjunctions here, but instead of the more familiar and rather witless efforts at irony, Pettibon's juxtapositions can evoke yearning rather than a simple grin. Like Bruce Nauman, Pettibon can appear both sarcastic and sincere.

Two related drawings show Pettibon taking on representation itself. *No title (I following text: 'I wish I could show you – give you – the real thing, and not this* 

pale representation.' Another, smaller, heart drawing, *No title (In the original)*, 2005, reads: 'In the original, uncirculated and undrawn, it's the most beautiful sky blue.' Pettibon's practice, like these drawings, holds equally to the idea of art as a doomed enterprise and a redemptive gesture.

There is no such equivocation in Ed Ruscha's 'Course of Empire', his 2005 Venice Biennale submission, reinstalled at the Whitney. It is deadpan on a grand scale, modelled on American artist Thomas Cole's nineteenth-century eponymous cycle of history paintings depicting civilisation's ascent and decline. For Venice, Ruscha paired the five original paintings from his own 'Blue Collar' series from 1992 - black-and-white urban landscapes comprising an excised roof line against an overarching sky - with coloured versions of the same scenes sometime later, 'aged' in the artist's words, 'possibly to the point of deterioration'. In the Whitney installation the earlier black-and-white works face off against the later coloured versions which were hung on opposing walls. In its new incarnation, Ruscha's Blue Collar Tool and Die building is now adorned with Asian scripts; his Blue Collar Trade School now sits behind a chain-link fence; while the Blue Collar Telephone Booth has disappeared. Not simply an essay in industrial decline - small signs of renewal are indeed visible - Ruscha's 'Course of Empire' takes on the project of history painting itself and deflates its claims. leaving only the rootless husks of signs.

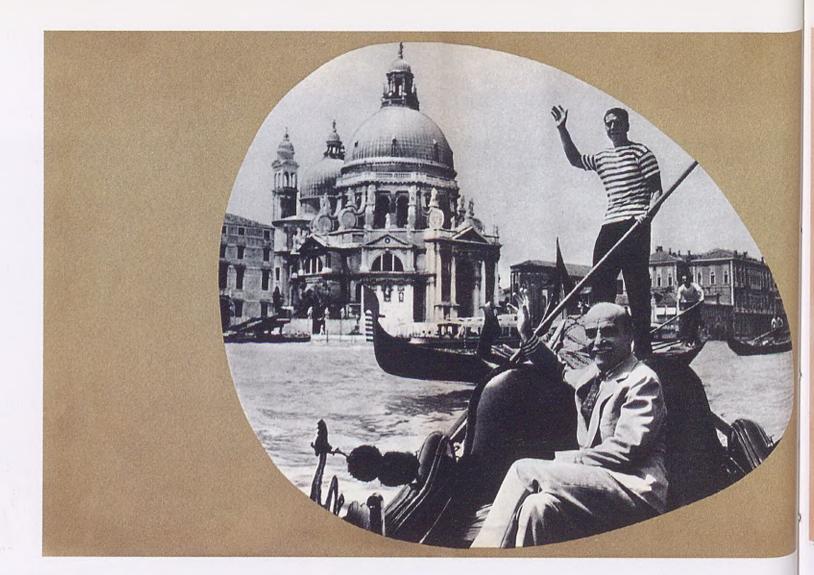
Raymond Pettibon, 8 October 2005 – 19 February 2006; The Art of Richard Tuttle, 10 November 2005 – 5 February 2006; Course of Empire: Paintings by Ed Ruscha, 17 November 2005 – 29 January 2006, all at Whitney Museum of American Art, New York.

### LucioFontana

Luca Massimo Barbero

Lucio Fontana in Venice, catalogue image.

opposite page Lucio Fontana, Concetto spaziale, attesa, 1965, 97 x 130 cm, courtesy the Peggy Guggenheim Collection, Venice.



A hole ripped in a canvas and there you have it: the master of space. This seems to be the image that has forever been associated with the work of Lucio Fontana. Although considered one of the principal exponents of postwar European art, Fontana only emerged as an internationally recognised artist in the 1950s when American curators and collectors began to take an interest in his work. Despite the fact that Fontana was championed by artists such as Yves Klein, Piero Manzoni and the Gruppo Zero, it was not until 1978 that a retrospective of his work was held (at the Solomon R. Guggenheim Museum in New York).

Fontana's artistic career began in the 1920s. Although it received little critical attention, Fontana's early work demonstrated his interest in experimentation. He mixed a range of media, including sculpture, painting, design, installation and illumination, and made use of cement and plaster at a time when such materials were not considered true artistic media. This interest in experimentation differentiated Fontana's work from the orthodox purity of rationalism which was the norm in the 1920s. Instead, Fontana drew inspiration from the mixed-media spirit of the Italian futurists and the sculptural work of Umberto Boccioni.

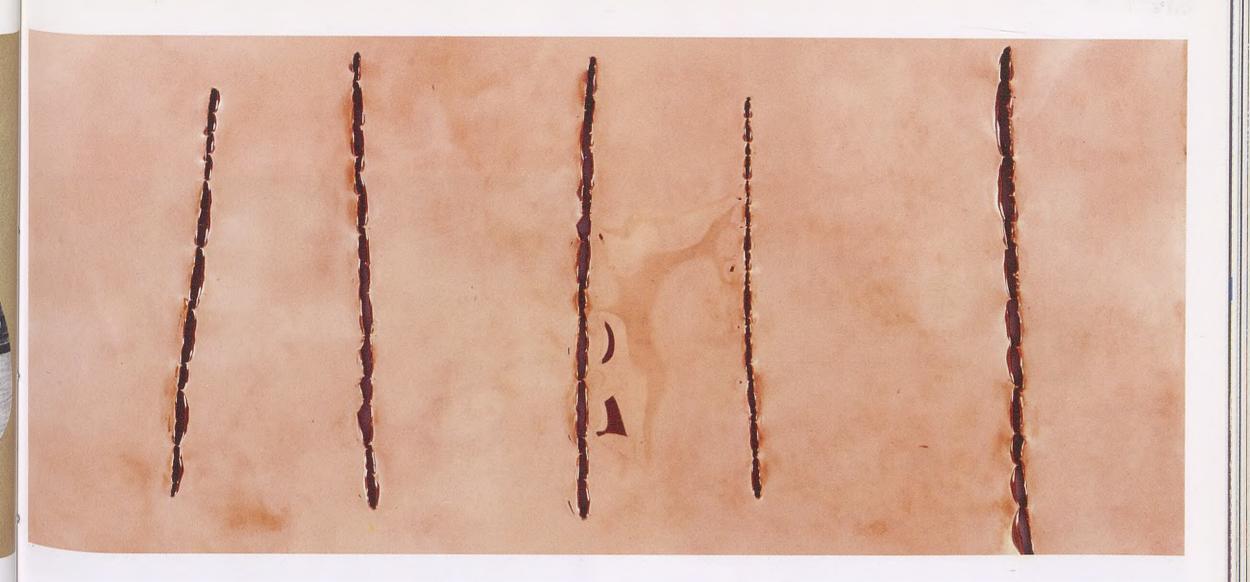
In 1946 Fontana drafted the *Manifesto Blanco* (White Manifesto). With a futurist impetus the manifesto declared that the new art should not be limited by materials or preset parameters, but should involve a conceptual inquiry into space and movement. This so-called 'spatialist' work must embody a departure from traditional methodologies by uniting science and new technologies and it should affect the spectator on both a conscious and subconscious level, suggesting the unknown worlds of cosmic space.

In the First Spatialist Manifesto of 1947 Fontana wrote: 'An expression of aerial art of one minute that is as if it lasted a millennium, in eternity ... With that end, with modern technical resources we will make artificial forms appear in the sky, wonderful rainbows, luminous writings. We will transmit in radio and television new artistic expressions.' Fontana's preparedness to use television to transmit these 'luminous works' through the air foreshadows his futuristic Manifesto of the Spatial Movement for Television in 1952. Fontana's interest in technology is particularly extraordinary when viewed in relation to contemporary new-media art.

It was in 1948 that Fontana really challenged the concept of traditional painting. For the first time he pierced the canvas, creating his first spatial symbol: the hole (or *buchi*). Interestingly, at the same time Jackson Pollock was perfecting his new painting technique, conceiving the canvas as a field for recording the action of his own movement. The following year Fontana made extraordinary advances, creating a unique spatial environment with his installation *The spatial environment in black light* at the Galleria del Naviglio in Milan in 1949. This installation consisted of a suspended voluminous form painted in fluorescent varnish and brilliantly illuminated by ultraviolet lights. In 1950–51 Fontana used large, 100-metre-long segments of neon to make a graninstallation suspended above a staircase at the Ninth Milan Triennial. Considering these works it is obvious that Fontana was a pioneer and destined to be a strong influence on future generations of artists. Fontana created a new aesthetic, one which would be imitated, re-conceptualised and reinvented.

In the 1990s, following two seminal exhibitions dedicated to his work, Fontana became recognised as being of critical importance to the history of art. His work has since received unprecedented attention from critics and the public and been the subject of extensive international study. There is now the opportunit to investigate previously neglected aspects of Fontana's work. In 2006 the Peggy Guggenheim Collection in Venice and the Solomon R. Guggenheim Museum in New York will present distinct exhibitions capturing two decisive moments in Fontana's artistic career.

Original and independent, Fontana's artistic expression was always personal. Even in the 1950s, when European art was strongly politicised and socially motivated, Fontana, going against the grain, wrote: 'Many of today's artists pull the accent on the representation of fear, on ... misery, insecurity and nightmare. The fear of death, of atomic bombs, is their principal philosophical category. In on the other hand, am more interested in the pure intelligence of man.' These words, although fully aligned with contemporary sentiments, were not populate at the time. It was in the 1950s that Fontana elaborated his new aesthetic, adding not only holes, but also a fourth dimension – and the suggestion of



Passing time - in the form of the taglio or cuts.

The exhibition at the Peggy Guggenheim Collection opens with two seminal aspects of Fontana's work: the spatial concept work *Holes*, 1949, and his first canvases of 1958–59 incorporating cuts. The first part of the exhibition centres on the years 1959–61 with his series of works titled 'Olii'. For the works in this series, Fontana spread a dense oil-based medium on the canvas, creating a material field which, with robust gestures, he manipulated with his hands. Although Fontana used thick and heavy impasto in these works, he demonstrated minimalist sentiments with the inclusion of his characteristic cut into the canvas. The oil medium gives a sunken appearance to Fontana's cuts and holes. Often the coat of paint is quite substantial and coloured either white or a tender pink reminiscent of human flesh.

In 1961 Fontana continued to be innovative and daring, producing oil paintings on which small pieces of glass, mounted on a silver or golden paste, were arranged in the form of miniature galaxies. At this time Fontana was making work for the 'Art and Contemplation' exhibition at the Palazzo Grassi in Venice in July 1961. The Fontana works included in the exhibition became known as the 'Venice Series'. All nineteen canvases in the series measure 150 by 150 centimetres and are covered with a thick oil-based paste perforated by Fontana's holes and cuts, and with the addition of glass. When first displayed, the series provoked scandal, although it was later celebrated and garnered great attention. Fontana, the master of Art Informale and the father of postwar minimalist monochromatic abstraction, paradoxically dedicated this avant-garde painting cycle to the city of Venice, a homage to the baroque and to the reflection of the moon on the Grand Canal.

In June 2006 more than half the 'Venice Series' will be exhibited at the Peggy Guggenheim Collection. In one exhibition viewers will be able to see Fontana's Spatial concept of love in Venice alongside The sky of Venice and Spatial concept Venice lagoon – exceptional works that seem to emanate a silver luminosity, like a lunar reflection covered by blue glass. The exhibition captures a unique and rarely noted aspect of Fontana's work. Conceived as a summation of Venetian

aesthetics, these works remind us of precious metals and minerals, recalling the mosaics within the Byzantine Basilica of San Marco or celebrated Viennese paintings from the early twentieth century. This is particularly noticeable when considering *Sun in Piazza San Marco* and *In Piazza San Marco at night with Teresita*. Indeed, Fontana's use of the square canvas shape seems to evoke the Piazza San Marco, perhaps the most famous piazza in the world.

In November 1961, following the 'Art and Contemplation' exhibition, the critic Michel Tapiès invited Fontana to show the 'Venice Series' in New York – Fontana's first solo exhibition in the United States. While in New York for the opening of his exhibition at Martha Jackson Gallery, Fontana made sketches for oil paintings inspired by the city of towering skyscrapers. After experimenting on canvas, Fontana was convinced that the best way to depict New York's towers of steel and glass would be to work in metal.

Huge square slabs of copper, iron, brass and aluminium became the ideal medium on which to carve, scratch and cut, giving life to Fontana's buildings and revealing the electrical tension of the large metropolis. The results were monumental and astonishing, the materials appearing both industrial and organic. If the 'Venice Series' represented the illustrative and didactic ideal of Fontana's love for the baroque and the history of urban architecture, then the 'New York Series' symbolised the innovation associated with the contemporary. In New York Fontana saw an excitement for the future, a vibrant metropolis fused with a violence and force that he symbolically rendered with gaping holes, scratches and gestures. The works produced in Venice and New York have since been dispersed around the world, and some have disappeared definitively while others, because of their delicacy, have been damaged beyond repair. Until now, these works have never been reunited. In presenting aspects of both series in Venice and New York, the varied and contemporary nature of Lucio Fontana's oeuvre will be strikingly revealed.

Lucio Fontana, Peggy Guggenheim Collection, Venice, 4 June – 24 September 2006; Solomon R. Guggenheim Museum, New York, 13 October 2006 – 1 February 2007.

right
Pavel Wolberg, Qalqilya Checkpoint or A miracle
in Qalqilya: Palestine, a woman, face, 2002,
type-C photograph, 50 x 70 cm, edition 3,
courtesy Dvir Gallery, Tel Aviv.

far right
Efrat Shvily, Mitzpeh Yericho, 1993, and Ma'aleh
Adumin, 1995, from the series 'New Homes in
Israel and the Occupied Territories', 1992–98,
black-and-white photographs, courtesy Sommer
Contemporary Art, Tel Aviv.

# Exhibition round-up Israel 2005

Gene Sherman



According to eminent writer Amos Oz, in a 1985 speech in Budapest, Hungary, there is no Hebrew word for integrity. Synonyms abound, including wholeness, firmness, staying in one piece. Perhaps a strangely worrying lacuna, a subtly awkward linguistic absence? Or proof of a moral gap in Israeli values, underpinned as they are by thousands of years of Jewish cultural heritage?

Not necessarily so – if one believes that artists, poets and storytellers tend to work via patiently constructed mosaics rather than monolithic marble blocks of meaning. The deadly integrity of the fanatic has been extensively documented in apartheid South Africa, Nazi Germany and Stalinist Russia, as well as in sites of uni-dimensional thinking far too numerous to be named individually. In this first decade of the twenty-first century, the unified thinking of the ideologue continues to expand, resonate and gain currency.

Artists everywhere have much to grapple with. Over the past forty years, preoccupations with experimentation, resistance, critique, subversion and utopian desire have collided, coincided and communicated inner worlds rich in angst and intellectual debate. In more recent times, the dematerialisation of art, the expansion of the specifically visual into the realm of ideas and the felt need to interact with communities, together with the virtual colonisation of art practice by the moving image, have taken contemporary art 'from the margins to the centre, with all the losses and gains that this entails'.<sup>2</sup>

Israeli artists function within a particularised and highly charged context. They live in a land echoing ancient histories and reaching out for contemporary relevance. Their territory is contested. Home opinion is heavily polarised. Issues such as boundaries, security and the lack of natural resources are urgent daily realities for Israelis. Survival – etymologically *sur/vivre* – rising above the mere fact of living to reach for a worthwhile life, colours the canvas of

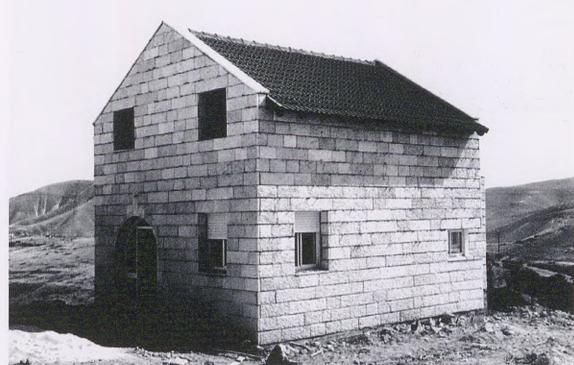
everyday existence in a way that might be unfamiliar to many artists of the industrialised West.

In attempting a brief overview of contemporary Israeli art – and in focusing specifically on artists whose practice has engaged with international discourse an obvious impetus was to search out if, where and how the political might impact on the social and/or the aesthetic. In addition, it might be interesting to speculate on the vibrancy and new visibility of current visual-arts culture, a relatively recent phenomenon which parallels a renaissance in Israeli feature films and documentaries.

A week or more in this geographically and natural resource-challenged countill—with a modern history that goes back little more than half a century, and a population of more than six million people living in an area roughly one-tenth the size of Victoria, spanning desert ecologies, holy sites and at least one modern metropolis—reveals a deeply layered and varied contemporary art scene.<sup>3</sup>

In Israel there are two multimedia centres, the Israeli Digital Art Lab in Holon and the Centre for Contemporary Art in Tel Aviv, in addition to a plethora of serious private galleries, including the Dvir Gallery, Noga, Sommer, Alon Segev and Tal Esther (all in Tel Aviv).<sup>4</sup> These galleries, together with Dr Ronald Fuhrer, dealer extraordinaire in historic and modern Israeli art, bear testimony to the range and commitment of artists and the engagement of the Israeli community with art. Private collections are gradually forming; sophisticated and timely exhibitions are mounted at the Israel Museum in Jerusalem<sup>5</sup>; the Tel Aviv Museum of Art runs active programs; and, most importantly, Dalia Levin, Artistic Director of the Herzliya Museum of Contemporary Art, has transformed a largish, albeit modestly appointed space into an international centre of excellence in contemporary art.





Contemporary Israeli art poses interesting and wide-ranging questions, often giving rise to politicised and emotional responses. In reality, as in any country, and within a given time frame, a number of serious practitioners set about creating bodies of work that engage with their inner realities and mesh with the parallel realities within which they live and function.

Efrat Shvily, Pavel Wolberg, Ahlam Shibli, Sigalit Landau, Ohad Meromi, Miri

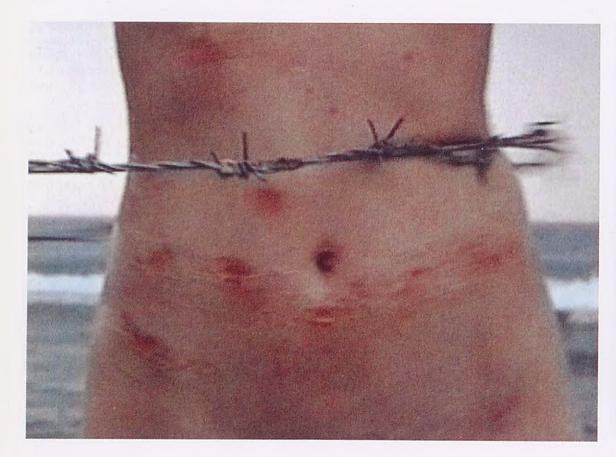
Segal and, perhaps, Adi Nes seem to represent a fair cross-section of imaginative, original, contemporary artistic expression. They are linked to, but not enslaved by, the Zeitgeist, producing work that is highly particular, yet deeply connected to international currents. These artists explore global themes in individual ways: they focus on non-linear time, take an interest in the role of architecture, have developed awareness of the effects of media and medical discourse, and Understand the iconography of dictatorships and the potency of the everyday. Efrat Shvily's series 'New Homes in Israel and the Occupied Territories', 1992–98, an overtly politicised photomedia work that appears to mesh seamlessly With international practice, is an appropriate place to start. One thinks, for instance, of the work of Hilla and Berndt Becher, Thomas Demand and others – with With a nod to Australian artists Callum Morton and James Angus, whose work appears to function similarly, but lacks the tragically intensified social content implied in Shvily's images. Where the dissonance of disorder interrupts minimalism's pristine spaces in the work of apparent worldwide counterparts, Shvily's building typologies are more charged. They are situated symbolically and strategically on summits – in the first instance bearing testimony to Israeli society's surge of construction, both in the contested territories and in the larger context, as the population expands to incorporate new post-war communities from the former Eastern Bloc, North Africa, Ethiopia and elsewhere. Ariella Azoulay, in a deeply

politicised account of Shvily's practice and of 'New Homes', constructs a one-dimensional reading of the artist's work. Searing emotional language (the text was translated from the French by Ruvik Danieli) underscores the impact of the struggle on those who are dispossessed by the apparently innocuous structures – words like 'horror' and 'occupation' are used repeatedly and with increasing intensity throughout the text. In reality, these works, although clearly loaded with political content, play ambiguously and skilfully on notions of the Utopian dream, quietly commenting on the realities of present-day Israel and signalling the need to connect and combine parallel realities in a contested space.

Shvily's series 'Palestinian Cabinet Ministers', 2000 – a series of portraits of, as the title of the work suggests, Palestinian cabinet ministers, but whose ethnic origins, if unknown, might well be mistaken for Israeli – is perhaps the artist's masterwork. These dignified photographs of half-smiling ministers-to-be demonumentalise portraits of authority. The photographs also reference Gerhard Richter's 1971–72 series of forty-eight black-and-white portrait heads copied from photographs of prominent figures in the pages of a German encyclopedia, and his 'Atlas' series from 1964, consisting of the artist's collection of photographs and magazine cuttings. The series also makes reference to Andy Warhol's *Thirteen most wanted men*, 1964, a mural Warhol painted for the New York World Fair featuring police mugshots of criminals.<sup>9</sup>

Ex-prisoners turned ministers evoke incessantly 'turning tables', as power structures – both in the region and on the world stage – backflip, modify and transform. In the final analysis, meaning is located in Shvily's resonating images and in their carried multiple meanings, rooted in – and yet transcending – time and place.

Pavel Wolberg, sometime photographer for the Ha'aretz daily newspaper, brings his experience as an illustrative, narrative image-maker for the press to a personal





practice deeply imbued with acute observation and thoughtful reflection. His work, *Qalqilya checkpoint*, 2002, embodies the best of his work. A Palestinian woman smiles hesitantly at an Israeli soldier whose back we see and half-profile we glimpse. The image clearly deviates from the stereotypical checkpoint exchange we are led to believe is mandatory. The expressions of both soldier and the woman are enquiring, almost wistful, potentially imagining a world where voluntary genuine interaction might be possible.

Other Wolberg images capture children in poses that suggest childish dreams and activities – with a backdrop, at times, of the controversial security wall, symbol of the divisions in the region. Wolberg was born in the former Soviet Union but photographs the conflicts of his adopted land with the emotional intensity of an insider. His identity is clearly Israeli, with ambiguities originating from both his personal history and fused nationhood, implied and intensified in his work.

According to the artist and writer Lisi Raskin, Israeli artist Ohad Meromi, kibbutz-born in 1967 and educated at the Bezalel Academy of Art and Design in Jerusalem and Columbia University in New York, 'self-consciously appropriates from areas as diverse and overlapping as the 1960s Israeli fashion house Maskit, modern dance, revivals of classical Greek drama and Fluxus'. Meromi entices the viewer to observe a playful parallel space, where his handcrafted costumes, props and elaborate storyboard scenarios identify him as a fastidious director of unfamiliar avant-garde theatre. In his 2005 'Cyclops' project, for example, archetypal issues of love, loss, death and anger intersect with highly visual, ironic, contemporary modes of representation. His country's immediate political reality is wellnigh invisible in favour of a search, mediated by idiosyncratic constructed objects, for timeless truths.

The work of artist Sigalit Landau, whose ambitious installations and potent images signal her as *enfant terrible* of contemporary Israeli art, has been shown

at the Australian Centre for Contemporary Art in Melbourne, the 1997 Venice Biennale and Documenta X. With work commissioned by the London-based commissioning agency Artangel in 2000; a crowd of 14,000 drawn to her installation 'The Country', 2001–02, at Alon Segev Gallery in 2002; and Philip Leider's essay on her work in *Art in America*, Landau is arguably one of the m<sup>05</sup> internationally well-known contemporary Israeli artists still living in Israel.<sup>11</sup> (Michal Rovner, whose 2003 Venice Biennale work attracted considerable attention, lives in New York and is represented by Pace Wildenstein.)

Israeli artist Adi Nes's photographs of primed, eroticised, Israeli male youths gives voice to gay Israeli culture, while underscoring Michel Foucault's claim that: 'Pleasure and power do not conceal or turn back against one another; the seek out, overlap and reinforce one another.'

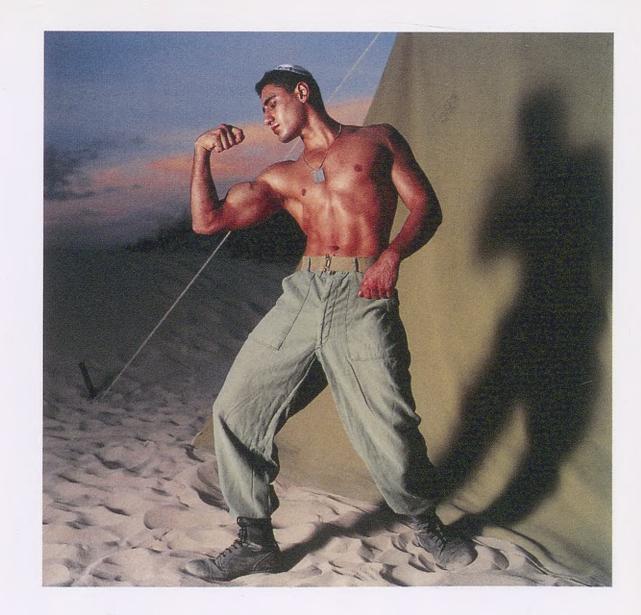
Traversing the indisputably political (Efrat Shvily); the sociopolitical and social personal see (Pavel Wolberg); humanistic explorations couched in idiosyncratic postmodern garb (Ohad Meromi); sweeping quasi-narrative interrogations of personal and collective pain (Sigalit Landau); and eroticised glimpses of power at play (Adi Nes) does not begin to paint a definitive, insightful picture of contemporary art in Israel.

What about Miri Segal and her *Place de la Bonheur* (Dvir Gallery, May 2005), a computerised, spinning chair where viewer and viewed intersect in original and telling ways? Or Nelly Agassi's monumental bed and delicate textile-related works reminiscent of, but fundamentally different from, the work of Eva Hesse, Kiki Smith or Chiharu Shiota?<sup>13</sup> Or Ahlam Shibli, a Bedouin artist whose images of everyday radiate meaning far beyond their quiet presence, and who gives insufficient yet tantalising voice to her people's fascinating history in the deserts of the region?

Doron Solomon's apolitical film, *Brothers in Arms* (2004), foregrounds a central Siamese-twin image, compelling the viewer to confront identity parallels: brothers

right
Adi Nes, Untitled, 1996, from the series 'Soldiers',
colour print, 90 x 90 cm, courtesy the artist and
Jack Shainman Gallery, New York.

opposite Sigalit Landau, Barbed hula, 2002, video stills, courtesy Alon Segev Gallery, Tel Aviv.



in blood, brothers in arms, entwined bodies and irrevocably interlocked fates. There is no victory by knockout – and wrestling with Self, referencing Jacob's nightlong biblical bout, might well be an essential element in the reach for joint resolution

One could add Rona Yelman's gender conflicts intersecting and meshing with other more broadly based conflicts. Or Elinor Carucci's compelling body-focused images, shown in Moscow's House of Photography and at Fotographia, Festival Internationale Di Roma, Museo Andersen (both 2005); Orit Raff's symbolic breadmaking; Gilad Efrat's hugely detailed canvases alluding to 'places of disappearance' — part resurrected desert and deserted biblical sites re-emerging as foci for archaeological, historical and strategic investigation; or Talia Keinan's young sensibility.

The Israeli gallery scene is clearly vibrant and the international stage beckons as invitations to enter into a more comprehensive dialogue increase. The creative work continues, struggles onwards, not always fully resolved but certainly marked by sensitivity to time, place and a region whose history weighs heavily upon it and whose future remains uncertain.

S. Snyder, heads a staff of more than 140 people, including twelve senior staff, with collections ranging from prehistoric archaeology through to contemporary art, with a dynamic program of temporary exhibitions, publications and educational services. See www.imj.org.il/

6 Efrat Shvily (born 1955, Jerusalem) has a Masters Degree from Oxford University, and an undergraduate degree from Bar Ilan University, Israel. Her solo exhibition at the Herzliya Museum of Contemporary Art, Herzliya, was held in 1995. She was included in the 2003 Venice Biennale and has participated in group exhibitions at Lisson Gallery, London (2000) and Kunst-Werke, Berlin (Stand der Dinge).

7 For an insightful analysis of Morton's and Angus's work see Juliana Engberg, 'The body in the box: Callum Morton and James Angus', *Art & Australia*, vol. 42, no. 4, June 2005, pp. 580–87.

8 Ariella Azoulay, in Catherine David and Solange de Boer (eds), *Efrat Shvily: New Homes in Israel and the Occupied Territories*, exhibition catalogue, Witte de With Center for Contemporary Art, Rotterdam, 2003, pp. 83–93.

9 Efrat Shvily, artist's essay in *Palestinian Cabinet Ministers*, exhibition catalogue, Witte de With Center for Contemporary Art, Rotterdam, 2000, p. 54.

10 See Lisi Raskin, 'An unknown play: The work of Ohad Meromi', *Ohad Meromi: Afterschool Drama*, exhibition catalogue, Tal Esther Gallery, Tel Aviv, November 2004, p. 3.

11 Philip Leider, 'Report from Tel Aviv: Israel's Guernica', Art in America, May 2003, pp. 60–64.

12 Quoted and translated by Daniell Cornell in *Between Promise and Possibility: The Photographs of Adi Nes*, exhibition catalogue, Tel Aviv Museum of Art, Tel Aviv.

13 Agassi's bed was exhibited in 'The Israeli Art Prize: The First Decade', Nathan Gottesdiener Foundation, Tel Aviv Museum, Tel Aviv, Apri–June 2005.

1 See Maggie Goldberg-Bartura's translation in Amos Oz, *Israel, Palestine and Peace*, Harcourt 2 Iwone St. 1994, p. 1.

2 Iwona Blazwick, 'How art has changed', *Frieze*, October 2005, p. 160.

As of July 2005 the population of Israel was 6,276,883. It covers an area of 20,770 square kilometres (the state of Victoria is 227,600 square kilometres), is 418 kilometres at its longest, 96 5 km.

4 Holon hosts a number of international and Israeli exhibitions each year, while the Centre for Contemporary Art in Tel Aviv organises the Videozone Biennale and Blurr, a biennale focusing on Mixed-media in the performing arts.

The Israel Museum, founded in 1965, covers nearly 50,000 square metres, with a sculpture garden of 2.4 hectares set in an 8-hectare campus. The Anne and Jerome Fisher Director, James

Efrat Shvily, Photography and Video, Sommer Contemporary Art, Tel Aviv, 17 June – 20 July 2004; Pavel Wolberg in Etude pour un Premier Amour (no. 3), Dvir Gallery, Tel Aviv, 18 November – 1 January 2005; Point Blank (Israel): Pavel Wolberg, Photographs of the Recent Time, Tel Aviv Museum of Art, Tel Aviv, 2002; The Constantiner Photography Award for an Israeli Artist 2005, Pavel Wolberg, Leora Laor, Igael Shemtov, Tel Aviv Museum of Art, Tel Aviv, 2–25 December 2005; Sigalit Landau, The Country, Alon Segev Gallery, 2002; Sigalit Landau in Orifice, Australian Centre for Contemporary Art, Melbourmne, 8 October – 30 November 2003; Between Promise and Possibility: The Photographs of Adi Nes, Fine Arts Museum of San Francisco, 13 March – 18 July 2004, Tel Aviv Museum of Art, Tel Aviv, 8 December – 20 March 2004; Doron Solomon, Brothers in Arms, Herzliya Museum of Contemporary Art, Herzliya, November 2004 – February 2005.

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Queensland Gallery of Modern Art. Image courtesy: Architectus, Sydney

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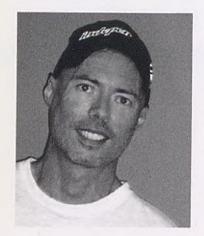


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# Artist's choice Peter Powditch Sunny days – Bondi women

### Scott Redford

Scott Redford is a Brisbane-based artist and sometime curator who was born on the Gold Coast, Queensland, in 1962. He has exhibited nationally since 1983 and internationally since 1997. In 2001–03 Redford was the recipient of an Australia Council residency at the Künstlerhaus Bethanien, Berlin. His work has been the subject of five publications, including 1962: Scott Redford Selected Works 1983–92 (2003), Scott Redford: 1/2 Way, Collage Works 1994–2004 (2004) and The Content Of These Paintings Is Secret, Known Only To The People Of Surfers Paradise: Scott Redford and the Gold Coast (2005). In 2006 a catalogue will be published by the Institute of Modern Art in Brisbane to accompany the survey exhibition 'Queer Redford: Selected Works 1992–2006'.

I can't claim this work by Peter Powditch as a seminal influence on my own work. To cite such works as the essays 'Fear of texture' and 'Locality fails' by Imants Tillers, *Hysterical Tears* (1985) by Juan Davila, Paul Taylor's 1982 'Popism' exhibition or James Mollison's groundbreaking purchases in the 1970s for the National Gallery of Australia, Canberra, would really be listing 'where I came from' as an artist. However, I did experience a real 'shock of the old' when I encountered Peter Powditch's *Sunny days – Bondi women*, 1967, at the Queensland Art Gallery, Brisbane (QAG), some time after its purchase in 1990.

I had always been a fan of Powditch's classic 1970s 'Sun Torsos'. One purchased from the Gold Coast Art Prize hung on the walls of the library of my high school, Miami High, on the Gold Coast. The Art Prize collection was in 'storage' on the walls of the library and the Great Hall due to the Gold Coast having no gallery. Even though students carved their initials in the Jeffrey Makin, Miami High was better than the collection's previous home at the Kurrawa Surf Lifesaving Club at Broadbeach.

I was shocked by *Sunny days* because I wasn't so aware of Powditch's earlier work and was impressed by both its scale and its confidence, its clever and funny quotation of Picasso's *Les demoiselles d'Avignon*, 1907, and by the sheer delight Powditch obviously took in quoting the commercial murals painted on surf and swimwear shops all along Australia's coastal centres. One mural in particular at Main Beach, Gold Coast, comes to mind.

At the time of first discovering Powditch's painting I was beginning to work on ways of incorporating elements of the social and visual culture of my hometown – the Gold Coast – into my work. The QAG's Sunny days – Bondi women was, I suppose, both revelation and vindication.

The work is large and painted on paper. It seems to have been mounted onto board later, and shows some wear to the paint surface, which only adds to its visual appeal. The women of Picasso's famous work have been translated into 1960s 'babes' in bikinis that seem to me to have been derived from contemporary fashion photographs. The poses of the figures certainly feel very familiar. The

male brothel client, who disappeared from Picasso's final painting (but who is present in Picasso's preliminary sketches), now reappears in Powditch's version as a surfer riding a wave.

Information on Powditch provided by the QAG refers to the influence of British pop artist Peter Blake. I would tend to agree with this. It's a sad fact that there has been no proper survey of Australian pop art for us to get any firmer grasp of such an influence. We could of course ask Powditch, who is one of a number of senior artists whose work has been critically neglected for too long. There is, by the way, no major survey of Australian cubism either.

My guess (and it is only a guess) is that Swinging London exerted a far greater influence on Australia than has so far been appreciated. For example, compare the broken curvy lines found in, say, Richard Hamilton's *Pin-up*, 1961, with the similar lines made up of dashes in many Brett Whiteley works. The same applies to the repeated curves of the breast when comparing Hamilton's and Whiteley's nudes. I'm only going on visuals here, more research would be needed. But then visual artists are exactly that: visual. Visuals are our job.

Peter Powditch, *Sunny days – Bondi women*, 1967, (diptych), acrylic on paper on hardboard, 241 x 235 cm, Queensland Art Gallery, Brisbane.

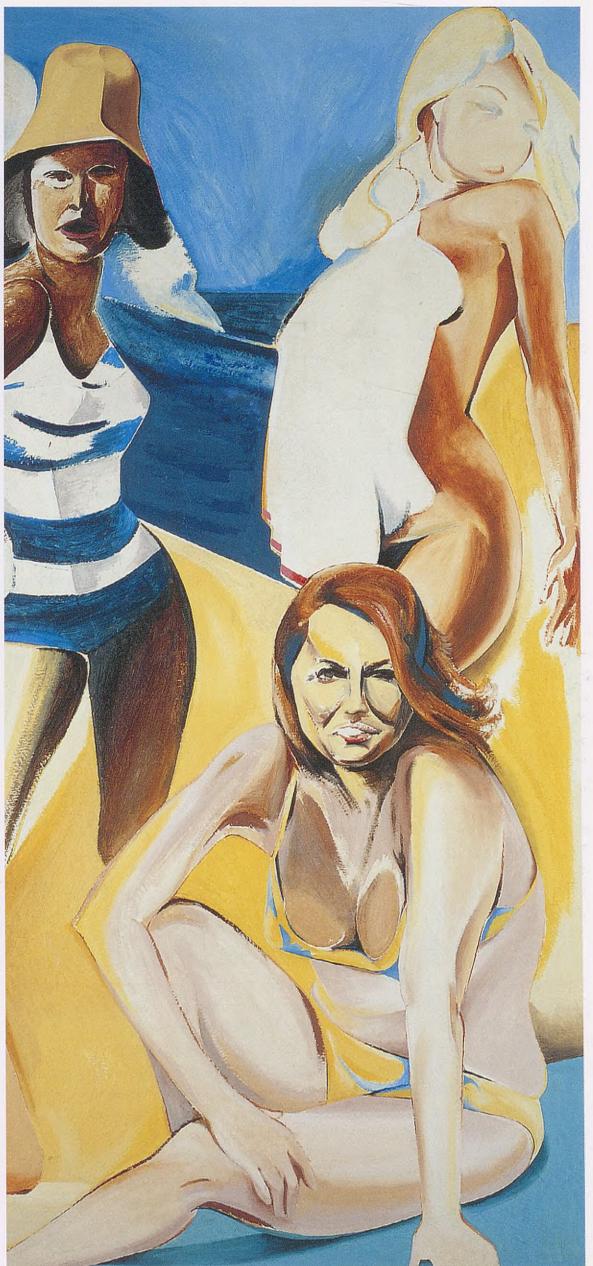
<sup>1</sup> Imants Tillers, 'Fear of texture', Art & Text, vol. 10, June 1983, p. 8; 'Locality fails', Art & Text, vol. 6, June 1982, p. 51.

<sup>2</sup> Juan Davila, Hysterical Tears, Greenhouse Books, Melbourne, 1985.

<sup>3 &#</sup>x27;Popism', National Gallery of Victoria, Melbourne, 16 June – 25 July 1982.

<sup>4</sup> Peter Powditch, Sun torso, 1972, Gold Coast Art Prize collection, purchased 1972.







# Blind to it Sentimentality and kitsch in contemporary art

Louis Nowra

For a couple of decades now there has been a tendency towards the sentimental and bathetic in art. This is seldom commented on, if at all. Perhaps because we are too close to it, we are unable to step back and judge it for what it is.

It is easy for us to look at Victorian art and be condescending towards its moralistic stances in the portrayal of such subjects as the horrors of adultery, women losing their virginity to cads and maudlin scenes of crying mothers, starving children and poverty-stricken men. All these moments are told with a limited range of gestures, theatrical attitudes and a melancholy that often borders on the laughable. And yet some contemporary art is not so dissimilar.

Take for instance, Tracey Emin's installation, My bed, 1998-99, a mattress covered in rumpled sheets filled with the morose clutter of her life, such as vodka bottles, panties, slippers and redundant condoms. For many a spectator the piece seems either evidence of a wanton woman or an honest appraisal of one modern woman's life. This installation, together with other works, including Emin's recently published memoir Strangeland (2005) (all of which are confessional outpourings that emphasise her sexual abuse as a girl, bad treatment by menand her addictions) play with the notion of Emin as a perennial dupe. The crucial factor that seems to undercut the wallowing in her own victimhood is her faux naivety (those incredibly inept drawings, her bad spellings, the alarming honesty, etc.). It is a strategy not unlike that of Warhol's pseudo-innocence, however Emin embraces victimhood as avidly as nuns used to protect their virginity. Look at My bed without knowing anything about the artist and you can see its detritus as an unedifying example of a life gone askew. My bed is as sentimental as any Victorian painting about the hazards that await a young woman in the sinful world if she is not careful.

to die an early and tragic death. Moffatt's narrative could easily fit into Victorian melodramas on the same subject.

Of course the answer to my criticism is to point out that the viewer comes to these photographs with an awareness of the references that Moffatt is commenting upon. It could also be said that the Christian viewer approaches images of the crucifixion with a knowledge of who Christ is, so that an image of Christ on the Cross can have an artistic potency that exceeds what someone else would perceive as merely kitsch. But someone who is not a Christian, or knows nothing of Jesus, can, despite this disadvantage, look at Mathis Grünewald's The Crucifixion, c. 1515, and be terrified and moved by the savaged, limp body hanging from the Cross. Grünewald's painting is great because it transcends Christian narrative and therefore avoids the dangers of kitsch and pathos.

There is some contemporary art that tries to convey emotional truth without irony, but straining for emotional significance results in works that are, in essence, excursions into the mawkish. Recent examples which spring to mind include Bill Viola's video installation *Emergence*, 2002, a series of close-ups of tormented faces that show anguish, misery, pain, anxiety and despair. They are unconnected to any event that would have caused such emotional extremes. Although Viola may be trying to break through contemporary notions of irony, detachment and guarded emotions to reveal our primal selves at their most vulnerable, the facial expressions – because they have no context – become empty gestures that we are supposed to find incredibly moving. Instead, the emotional expressions in *Emergence* are so extreme that they become unintentionally comic.

Another artist who tries to avoid postmodernist detachment is Marian Drew.

### 'straining for emotional significance results in works that are ... excursions into the mawkish'

I admire Tracey Moffatt's photographs immensely for their hermetic narratives that use popular culture references, their colours, the careful setting of scene and her unapologetic female narcissism, and yet, when you examine her most accomplished series 'Something More', 1989, after a distance of fifteen years, something else emerges. The series of nine photographs portray the journey of a half-caste girl who leaves her small town and heads towards the city to find a new life but dies before reaching her destination. The images include comically dressed Chinese men, aggressive children, a white-trash blonde, fetishised motorcycle-cop boots, and, finally – the dead girl's body on a highway. It is easy to see how Moffatt has manipulated popular culture artefacts featuring half-caste girls, Chinamen, threatening cops and so on, but when the images are viewed without those ironic references, the narrative seems as sentimental as any comic strip or B-grade film illustrating the eventual death of the half-caste or half-breed *naif* trying to escape her past and redefine herself as white in the city. In such trashy works the half-caste never fits into white society and is doomed

Her 2003 'Australiana' series of still lifes are photographs of roadkill such as wombats, birds and kangaroos. These dead animals are placed on tables in arrangements that one reviewer wrote was in 'the grand tradition of European still life'. The most frequently reproduced photograph from the series is of a dead bandicoot lying flat on its back next to a quince, a spoon, and with a Boal tree in the background. It is a good example of the claustrophobic world Drew has created. The dead bandicoot is a victim, nothing more, nothing less. Her roadkill may have been photographed on beautiful table settings, but you have no sense of the beauty, grandeur and potency the animals possessed when alive, which you get from the great tradition of game painting. Drew's roadkill are merely victims to be enjoyed by the lachrymose viewer.

When you look at such art without the distorting rose-coloured spectacles of irony and postmodernism, it becomes obvious that they are fascinating examples of emotional kitsch and sentimentality. And it's my guess that future generations will probably see them as such.



Marian Drew, Bandicoot with quince, 2005, digital print on German etching paper with archival pigments, 112 x 134 cm, courtesy the artist.

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Put the kettle on, Virginia Watson, 2005, mixed media

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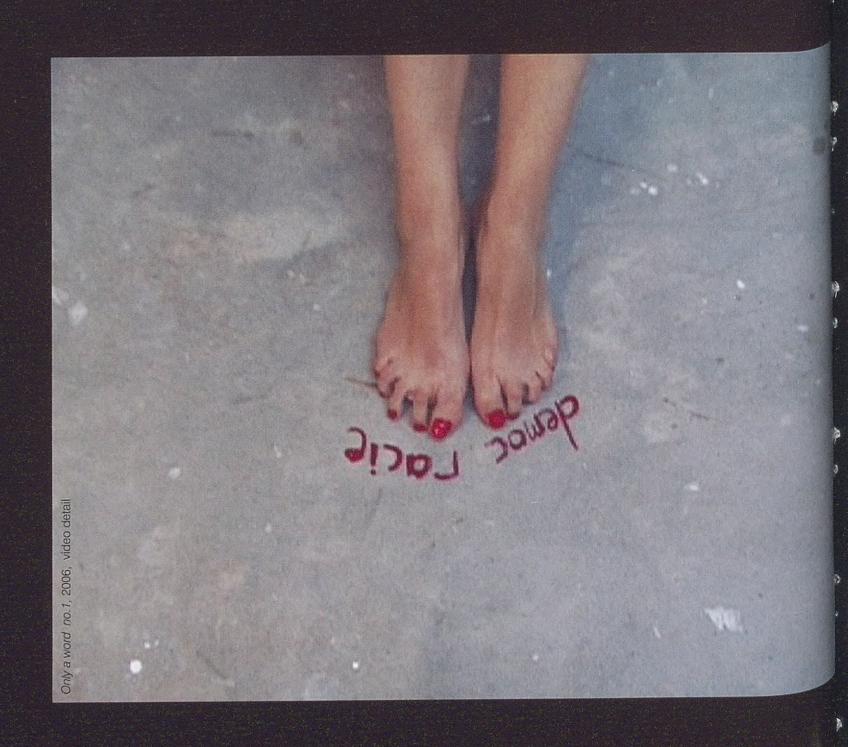




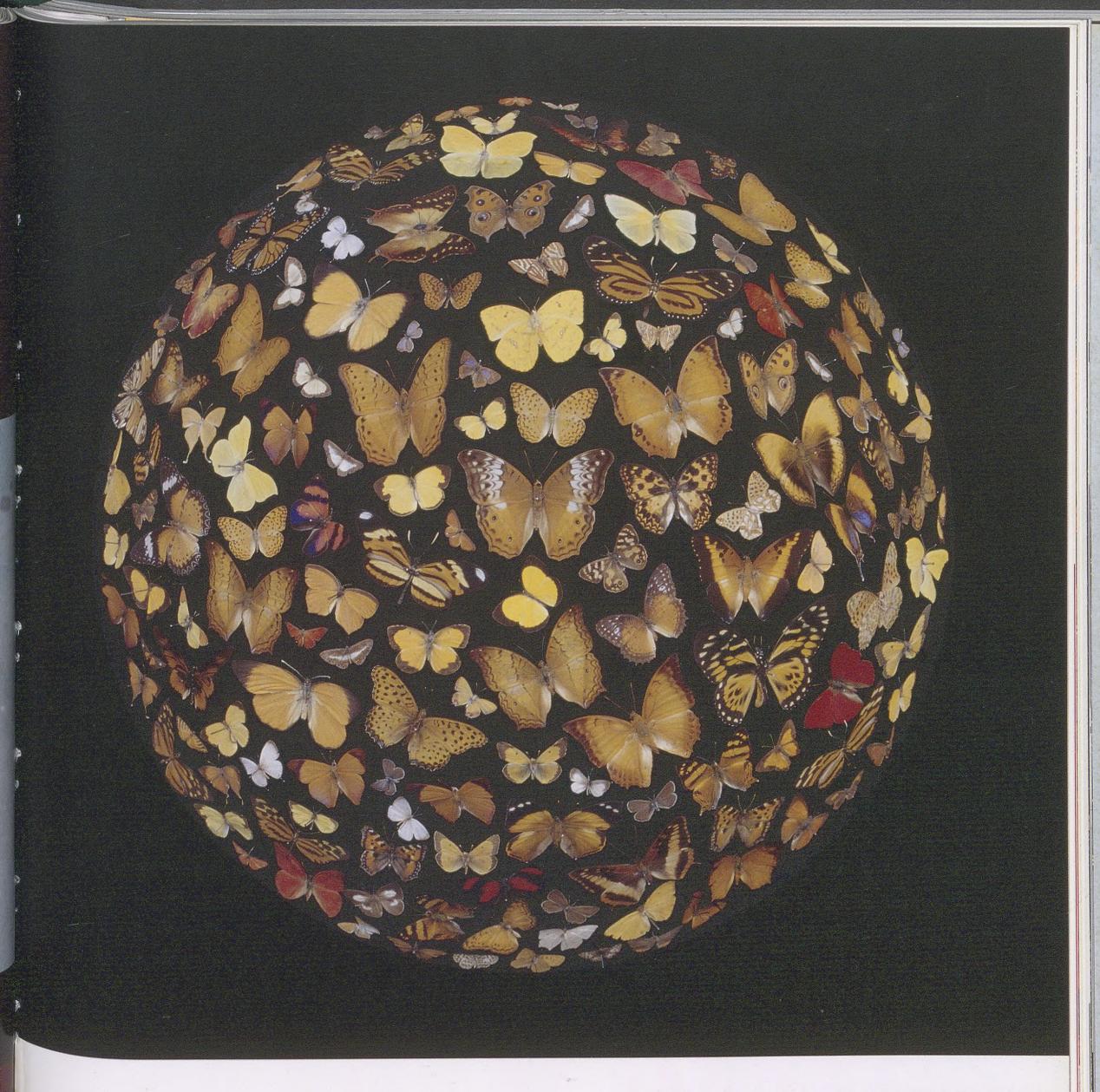


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Margaret Preston, Australian coral flowers, 1928 oil on canvas, 56.0 x 58.0 cm National Gallery of Australia Gift of Andrew and Wendy Hamlin 1992 © Margaret Preston Estate, licensed by Viscopy, Australia

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Women's Weekly

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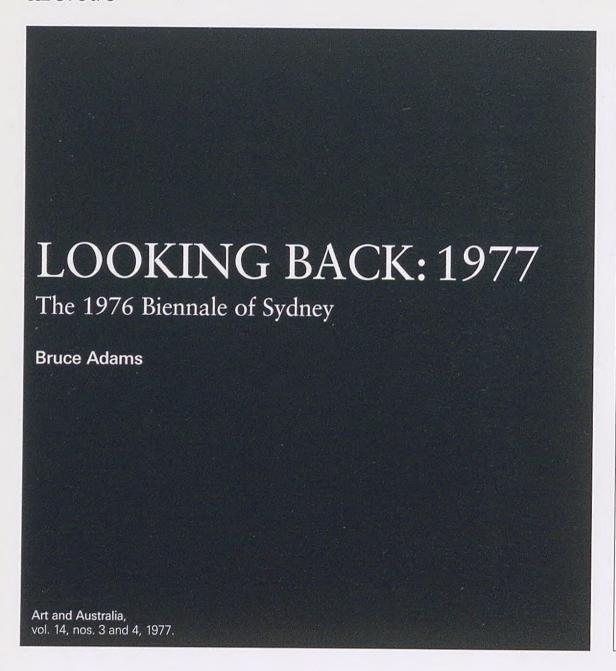


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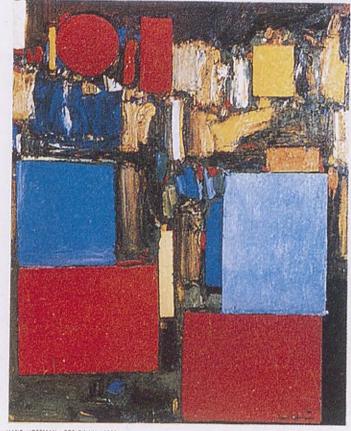
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Art Quarterly Published by The Fine Arts Press Volume 14 Numbers 3 and 4 Summer - Autumn January and April 1977 Price 10 Dollars°

Australian National Gallery Special Number

AND AUSTRALIA



HANS HOFFMAN PRE-DAWN 1 Oil on canvas 182 cm x 152 cm Photograph by John Delacous

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The closing months of 1976 saw the delayed appearance of the second Biennale of Sydney, three years after the first rather haphazard and uncertain effort at the Sydney Opera House in late 1973. It is very apparent that the instigators behind this newly institutionalised event in Australian art gained something during those intervening years, for this second biennale managed to establish a far more mature and ambitious program for itself. Certainly they gained from the appointment of Tom McCullough, of the Mildura Arts Centre in Victoria, for what was achieved was very much due to his organisational efforts over just nine months as artistic director of this biennale.

One of the largest exhibitions ever to invade the Art Gallery of New South Wales (AGNSW), it was far from monolithic, for it presented a diverse survey in the widest possible sense of the multiple directions and forms being taken by sculpture today. Working on his own 'firm conviction that sculpture and sculpture-related artforms currently seem the most vigorous area within the visual arts', McCullough assembled about eighty exhibits from ten different countries, and these he arranged in loosely established family relationships, from fun displays to formalist and fetish objects, funk, process and performance. The result was an exhibition that attested to the plurality of sculpture internationally, highlighting some regional similarities, differences, and areas of cross-borrowing, while avoiding any imposed or too arbitrary distinctions of stylistic, thematic or national kinds. It was also uniquely valuable as an international survey, integrating Australian sculpture within a wider body of work in a very natural and unforced manner.

It is clear, however, that local works cannot meaningfully be filtered into affinity groups with works from a limited number of overseas regions without implying some set of forced cultural relationships. The biennale presented an idea of our cultural placement as a fusion of historical Anglo-Saxon influences, augmented by the postwar modernist dependence on New York and the more general connections with Europe, all surmounted by an emergent Pacific consciousness.

It tried to develop the idea of a Pacific triangle, a tripartite cultural connection of Japan, Australia and the West Coast of the United States. To be fair, such a triangle of mutual influence is at the moment far more desirable than real, although we already have some close and sympathetic parallels between the funkiness of Californian art and the irreverent ockerisms of some Sydney sculptors in particular. In this context Tony Coleing's *Bus stop*, 1976, a satirical installation of tatty chainstore social artefacts and a parable of concrete cities and unattainable oases, was notable as a work that gave support to these broader 'family relationships' while remaining consciously regional in its theme and quality.

On a different tack, the 1976 biennale may go down as an important calendar event in Australian art that finally gave wide public credence and the sanction of institutionalised patronage to the now hardly radical life-involving tendencies dominant in the new art of the past decade. Certainly the various performance works associated with the biennale did much to arouse public enthusiasm.

Daily in the Domain, just across from the AGNSW, Fujiko Nakaya from Japan produced her *Fog sculpture*, 1976: clouds of finely atomised mist that steamed out of the ground beneath warm clear skies, much to the delight of children. The gallery basement was unusually noisy, thanks largely to James Pomeroy from California, whose metal installation emitted a delightful cacophony of clockwork-activated chimes and tinkles. An adjacent dome housed Michael Nicholson's *Poli-poll-pool-shots*, 1976, a high-tech political-unpopularity game where participants could use a television scanner to locate and shoot down the inflated-balloon images of their least favourite politicians. In an age where politics has become a media game, sophisticated hardware is scrupulously tailored for malicious public enjoyment.

Buried under the basement steps, secluded in a private bunker of sandbags, sheepskins and sleepy cattle dogs, Marr Grounds conducted hushed ceremonies with visitors curious enough to bend their backs and climb in, facetiously and



Fujiko Nakaya, Fog sulpture, 1976, water vapour, pumps, Pipes, courtesy Biennale of Sydney Archive, Sydney, and the Art Gallery of New South Wales, Sydney.

ritualistically rewarding them with little 'artbits', sprinklings of sand carefully authenticated by the artist. And for anyone not convinced of the value of such precious grains, Noel Sheridan's work cynically offered little consolation – his Information for the people (vols I and II), 1976, remained irretrievably locked in a block of resin. Such tongue-in-cheek works perhaps exposed a taste for the esoteric that pervaded many of the other, less publicly flirtatious, exhibits.

Quite evident was a tendency towards private ritualism and fetishism, from the pretentious bathos of John Armstrong's altarpiece or the ceremonial sheepheads of Les Kossatz, for example, to such celebrated icons as Joseph Beuys's Eurasia, 1966. This assemblage, with its dead hare staked out over a blackboard of carefully preserved political graffiti, is recognisably Beuysian, yet its trademark qualities equally limit its social engagement. It is as if Beuys's political objects have themselves become commodities, carefully ossified for the museum circuit. Other works, however, took no refuge in obscurity of meaning or intention and in such cases as Ken Unsworth's Different drummer, 1976, with its repeated anguish of a falling, crying child/doll, or Stelarc's self-suspension on meat hooks, the message and the activity respectively were quite clear, but for all that were no less cause for worry.

Undoubtedly the most successful and compelling event associated with the biennale was the performance by British artist Stuart Brisley, with his *Standing, Ning, walking and talking*, 1976, in Hyde Park. Working persistently through sometimes unfortunate weather, Brisley built a cage of wooden slats, in which he finally imprisoned himself in full public view. Like a man in the stocks, Brisley effectively offered himself as a public scapegoat or potential victim and, like all trapped men, became subjected to a totally responsive and dependent relationship with the people outside. They fed him, talked with him or at him, aimed their gunbarrel camera lenses at him and, at one point, tried to hit him with coins thrown through the bars. On 18 November, in the early evening, this existential martyr

made his symbolic break-out through the roof of his cage, to the cheers of many. It was a performance that captured the popular imagination, and no doubt Brisley's reflexive personality helped precipitate the success of a basically artificial, highly structured situation. It was a performance that demanded human response, mostly on an instinctive and passionate level and, as such, it crystallised notions prevalent elsewhere in the biennale about the social location of art as a medium of interaction.

Working with no fixed parameter or definition of sculpture, the 1976 biennale was diverse, certainly, but it also managed to give the impression of coherence. Whether by accident or not, many of the art objects chosen by McCullough and his various advisers seemed to adhere to a common sensibility, sharing similar notions of 'look' or finish. Understandably, this impression was most apparent in the formalist-oriented works in the ground-floor gallery spaces, many of which adhered to a taste for natural materials and surfaces. The correspondence between this precious regard for natural objects and finishes and traditional Asian aesthetics was evident in the suspended boulders of Kenji Togami, or the rock and earth mounds of Korean-born Insik Quac.

A comparatively large-scale affair such as the Biennale of Sydney inevitably has its problems. The 1976 show generated something of an 'artfest' atmosphere, with a spiralling range of attendant activities and exhibitions occurring in Sydney at that time. While such a rush of activity was undoubtedly healthy – a shot in the arm in an otherwise lethargic year – it perhaps obscured a more critical sense of the intentions and achievements of the biennale itself. But one hopes that the biennale will remain a flexibly organised and well-supported event, and continue to take place on a biennial basis.

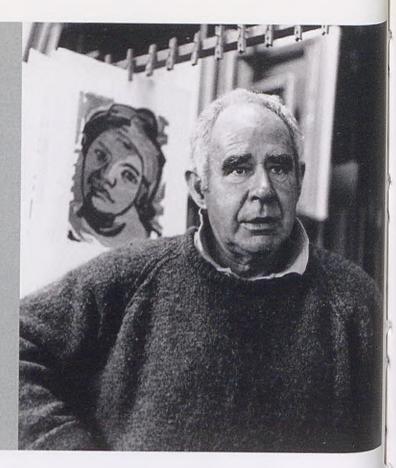
This is an edited version of Bruce Adams, 'Review of 1976 Biennale of Sydney', *Art and Australia*, vol. 14, nos. 3 and 4, 1977, pp. 248–50.

#### IAN ARMSTRONG

1923-2005

lan Armstrong, 1989. Photograph courtesy James Armstrong.

Sasha Grishin



lan Armstrong was sixteen years old when he saw the 1939 'Herald Exhibition of French and British Contemporary Art' and he could still vividly recall the experience when we spoke in 2004. In 1940 Armstrong commenced his art training by attending evening classes at the Melbourne Technical College and three years later he enrolled at the National Gallery School of Art in Melbourne. Here he topped his group, scooping all the prizes for life drawing, as well as the gallery's first abstract prize and the Hugh Ramsay Portrait Prize. One should recall that Armstrong was part of a very strong peer group, one which included Fred Williams and Harry Rosengrave. The three artists also studied at the George Bell School east of Melbourne, and in 1946 they collectively purchased a block of land in Lilydale, where they spent the weekends painting. Williams, Rosengrave and Armstrong also held a joint exhibition in 1951 at Melbourne's Stanley Coe Gallery, about which Arnold Shore, a painter and art critic for the *Age*, remarked:

Armstrong is the most accomplished craftsman and possibly the most talented artist of the trio. His work in all branches is carefully planned and just as carefully organised on the canvas. Nevertheless, it has an air of spontaneity and dashing exuberance. An able colourist, he exploits chromatic possibilities with dramatic effect.

The National Gallery of Victoria in Melbourne bought a painting by Armstrong from the show and, in the same year, Armstrong was awarded a Retail Traders Jubilee Travelling Scholarship, which enabled him to study at the Slade School in London.

Armstrong returned to Australia in 1953 and in the following year he married Kathleen Parker, with whom he had three children, John, Margaret and James. Shortly after his return from London Armstrong was awarded the 1954 Aubrey Gibson Prize for painting, followed by a string of art prizes including the Ballarat Gallery's George Crouch Prize, the Victorian Artists Society's W. G. Dean Prize, the Latrobe Valley Roland Prize, the Rockhampton Prize and the Swan Hill Pioneer Award. Much of Armstrong's time was taken up with teaching, first as head of the art department at the Collingwood Technical School, Melbourne, and then as the drawing master at the National Gallery School of Art. In 1966 he abandoned teaching and devoted his time to his art, continuing to practise until shortly before his death.

Armstrong was a very accomplished draughtsman, an outstanding painter, and a printmaker of significance. He made his first lithographs and etchings at

the Slade under William Coldstream, and when he returned to Melbourne he became a foundation member of a printmaking group which was given access to the equipment in the printmaking workshop at the Royal Melbourne Institute of Technology (RMIT). Harry Rosengrave, writing on Armstrong in 1972, noted:

lan is a master of all mediums whose powers have been brought to perfection by many years of arduous, painstaking and conscientious effort. His constant striving for perfection has been supported by his courageous resolute nature, which refuses to despair or bow to difficulties.<sup>2</sup>

Possibly the most considered assessment of Armstrong's contribution to Australian art came from the artist John Brack, who wrote:

At the centre of his vision is a curious and even poignant innocence which seems hardly <sup>10</sup> belong to the twentieth century at all. But if his view of the world has a certain timeless quality, stylistically he is a man of his age. Indeed it is the combination of robustness of expression and purity of spirit which gives his work its distinctive flavour.<sup>3</sup>

A major retrospective exhibition of Armstrong's work was held in 1999 at the Castlemaine Art Gallery and Historical Museum, Victoria. Armstrong was a painter's painter who found more favour with fellow artists and the general art public than with curators and art critics. He was a remarkably professional and dedicated artist who took his art seriously – but he took the art world and its structures with a grain of salt. A fellow artist, Rick Amor, who frequently journeyed with Armstrong to paint *en plein air*, commented: 'lan seemed to find the rhythm and forms others missed. His colours were richer, his tones more harmonious, his touch lyrical.'4

1 Arnold Shore, 'Exhilarating work by young artists', Age, 27 February 1951.

2 Harry Rosengrave, essay in *Ian Armstrong's Wedderburn Landscapes*, exhibition catalogue, Hawthorn City Art Gallery, Melbourne, 1972.

3 John Brack, essay in *Ian Armstrong: An Exhibition of Etchings and Gouaches*, exhibition catalogue, David Sumner Galleries, Eastwood, South Australia, 1974.

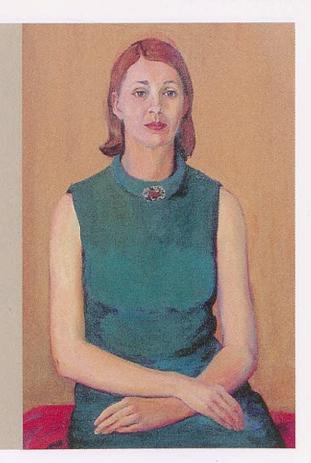
4 Rick Amor, tribute quoted in *Ian Armstrong Retrospective 1941–1998*, exhibition catalogue, Castlemain Art Gallery and Historical Museum, Victoria, 1999.

#### ALISON McMAUGH

1929-2005

Alison McMaugh, Self portrait, 1970, oil on canvas, 96.5 x 76.2 cm.

Vincent Carducci



Alison McMaugh, a painter whose career spanned nearly half a century and three continents, died at the age of seventy-six on 10 January 2005 following a two-year struggle with cancer. Although she had lived abroad since 1957, with studio residences in Arizona and Michigan in the United States, McMaugh remained an Australian citizen. She returned periodically to show her work, most recently in 2003 with an exhibition at Helen Maxwell Gallery in Canberra.

William Wright, former director of Sherman Galleries in Sydney, recalls:

Alison McMaugh was a damn fine painter and one of the best colourists I know ... Alison spent forty years away, in Europe and the United States, and so her excellent work wasn't as well known here in Australia as it should have been. This has been the case with some of our other best expatriate artists such as John Peter Russell and, more recently, Clement Meadmore. Hopefully, as with them, time will come to the rescue.

McMaugh attended the National Art School in Sydney where she studied with Ralph Balson, Godfrey Miller and Tony Tuckson. In the mid-1950s she was part of the Kings Cross bohemian scene that included the writer Colin Free. McMaugh's first commercial gallery exhibition was in 1957 at Macquarie Galleries in Sydney. With Balson's encouragement, she left Australia shortly after graduation to pursue her interest in colour theory and abstract painting in Europe and the United States. After a brief stay in Athens, and a longer one in London (which included participation in a group show with a young David Hockney), McMaugh permanently settled in the United States in 1963.

Born in Kempsey, New South Wales, McMaugh's ancestral roots extend far back into the Australian colonial period. Her mother's forebears were masters of several transport ships that brought early immigrants to Australia. Her father's family pioneered homesteads in the upper Macleay Valley. Perhaps it was this legacy that led her to embrace the international avant-garde early on and then continue to challenge artmaking conventions throughout her career.

At the time McMaugh was developing as an artist in Australia in the 1950s, the prevailing aesthetic was the narrative style of realist painters such as Sidney Nolan and Arthur Boyd. Her interest in modernists such as the German painter Josef Albers and the dearth of comparable exemplars at home led to her emigration in search of more amenable aesthetic surroundings. She took up acrylic paint in the early 1960s while the medium was still in its infancy and explored the visual horizons of synthetic polymer pigments unavailable in the traditional oil palette.

Although a committed non-representational artist, McMaugh resisted formalist theories that stressed the essential purity of the canvas's two-dimensional surface, instead focusing on the intricacies of colour interaction. McMaugh's geometric compositions from the 1960s and early 1970s often use the grid to organise colour modulations which advance and recede across the picture plane. The repetitive motifs of these paintings reject the spare aesthetics of minimalism even though both styles were influenced by Gestalt-psychology perception theories.

Like many women artists of the postwar period, McMaugh could not accept the gender inequality that permeated even the ostensibly 'sophisticated' provinces of the art world. In 1970 she became a member of the Women's Caucus for Art, a pioneering group that during the following decade furthered the cause of feminism in the art community and across the United States.

In the wake of the postmodern turn of the late 1970s, McMaugh adopted a looser style of brushwork and more intuitive use of colour. In these later paintings, the grid relinquishes its grip over the pictorial surface as verticals and horizontals undulate and in some cases completely unravel. Pictographs and other images of flora and fauna sometimes appear in the less restrained fields of these later works. While McMaugh's gestures heighten an awareness of her presence in the artmaking process, they do not embrace the bathos of neoexpressionists like Susan Rothenberg or Julian Schnabel, who were becoming known at the time McMaugh began this transformation.

McMaugh accumulated an extensive exhibition record in Australia and in the major art centres of the United States. Her work is held in a number of public collections, including the Royal Navy House in Sydney, and in many private collections in Australia, England, Switzerland and the United States.

McMaugh is survived by her husband of forty-five years, James Adley, also an artist, and their son, Raphael Adley. Both reside in Michigan. She also has family living in Australia, including her sister, the children's book author Robin Klein.

#### ERIC WESTBROOK

1915-2005

Eric Westbrook, 2005. Photograph National Gallery of Victoria, Melbourne.

Philip Jones



At the official opening of the Concert Hall in the Victorian Arts Centre in 1982, various notables were acknowledged in a list of those who had contributed to the centre. Composer Margaret Sutherland and newspaper proprietor Sir Keith Murdoch – who had both advocated such an arts complex – were remembered from the 1940s. The architects and tradesmen received due notice. The usherettes came in for praise. But the man who had initiated and overseen the ambitious concept was forgotten. That man was Eric Westbrook, former director of the National Gallery of Victoria (NGV), Melbourne (1956–75).

Westbrook was born in Peckham, south-east London, which seems to have been an excellent training ground for Australia's top arts administrator. On his retirement he was asked how he had survived two of Australia's most formidable jobs (he also headed Victoria's Ministry of the Arts): 'I owe it to my mixed cockney and Welsh background. London, when I was a boy, was the toughest city in the world. And the Welsh were the Aborigines of the British Isles.'

Westbrook, the son of a prosperous textile merchant, demonstrated a talent for drawing at an early age. With his father's blessing he enrolled at the Westminster School of Art. In 1934, aged nineteen, he went to Paris to study modern art. After viewing the works of Picasso and others, Westbrook underwent a crisis of confidence in his talent as an artist, declaring, with undue modesty, 'there were enough second-rate painters around'.

In 1946 Westbrook became director of Yorkshire's Wakefield Gallery. He was thirty-one and Britain's youngest art-gallery director. Two years later, Sir Kenneth Clark made him the chief exhibitioner for the British Council. Westbrook's program involved the display and promotion of British art throughout Europe.

In 1952 Westbrook was appointed director of Auckland Art Gallery in New Zealand. Clark was horrified and wrote to him: 'You are making the worst mistake of your life. I wouldn't mind so much if you were going to Australia.'

Westbrook stayed four years and transformed Auckland's gallery from a 'moribund, musty, dusty' institution into a lively big-city gallery. Attendances multiplied dramatically after he had transformed the interior, displayed leading exhibitions from around the world, and staged recitals and readings.

The New Zealand experience proved a suitable precursor for Westbrook's Australian appointment. Melbourne's major gallery was as moribund and musty as Auckland's. 'You'd be looking at a marvellous Rembrandt or Tiepolo and then turn around and see a stuffed racehorse', Westbrook recalled. 'It was ridiculous.' Westbrook was still only forty-one and bounding with energy and ambition. It

was not long before he was adopting Australian idiom and stating his intention of establishing the 'greatest art gallery in the southern hemisphere'. Many believe that in less than twenty years he achieved his aim with the opening of the new NGV in 1968.

Westbrook soon found that life would not be easy in enigmatic Melbourne. Because of his accent, dress and English charm, many artists were suspicious. Both traditionalists and modernists were shocked when he exhibited the social realist painter Noel Counihan. 'They thought of me as a communist.' Bernard Smith and his Antipodeans were horrified when Westbrook held a major exhibition of the work of his exhibitions officer, Leonard French.

After the then premier, Henry Bolte, gave the go-ahead for the new building on St Kilda Road, Westbrook worked fourteen hours a day and toured the world visiting 122 galleries and museums with the architect Roy Grounds. His first marriage broke up from the strains of his professional life.

The new NGV building was controversial from the beginning. Many regarded it as architecturally deficient and a poor venue in which to display works of art. Westbrook crossed swords (over this and other matters) with the art patron John Reed of Heide, who described the building as 'an unmitigated disaster'.

If Westbrook roused the ire of sectional interests, he was certainly a populist who took art to the people. He was determined – as he had so spectacularly achieved in Auckland – to make the St Kilda Road building a magnet for the masses. In 1972 he boasted of a gallery attendance of 4 million in as many years.

Although his greatest legacy may be the Victorian Arts Centre and the Victorian College of the Arts (from his days at the Ministry of the Arts), Westbrook was also responsible for a number of diverse and imaginative projects, including the Victorian Tapestry Workshop.

Westbrook also had a secret life. Despite his earlier misgivings he remained an artist. In 1964 he married the painter Dawn Sime. It was thought by some to be an incongruous match. What they did not realise was that the couple responded to each other with great respect as artists. Westbrook and Sime retired to a historic house on a hill overlooking Castlemaine, Victoria. In 1990 they held a joint exhibition at the Castlemaine Art Gallery. Westbrook's life ended as he began it – as an artist.

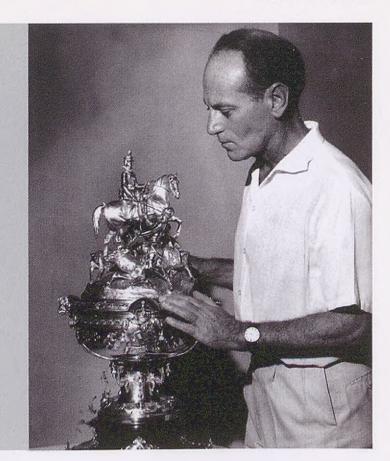
A version of this obituary was originally published in the Age, 10 November 2005.

#### ROBERT HAINES

1910-2005

Robert Haines dusting the Ascot Gold Cup of 1846, Finneys Art Gallery, Brisbane, 1962. © Courier-Mail, Brisbane.

**Daniel Thomas** 



'A man of taste', say those who remember Robert Haines at the National Gallery of Victoria (NGV) in Melbourne. Haines, who died in 2005 at the age of ninety-four, was assistant director of the NGV from 1947 to 1951. Taste was the theme of Christine France's 1999 essay in *Art & Australia*, the best account of his life, published with telling illustrations.<sup>1</sup>

The stoneware ceramics by Harold Hughan and a timber chest made by Schulim Krimper – the first works by contemporary Australian artist–craftsmen bought by Haines for the NGV – remain classics of mid-century Melbourne modern design. And Picasso's masterpiece *La belle Hollandaise*, 1905, bought during Haines's 1951–60 directorship of Queensland Art Gallery (QAG), signifies how he put Brisbane, for a while, on the cultural map.

Haines's impact on Australia as director of the David Jones Fine Art Gallery in Sydney (1960–76) is illustrated by Auguste Rodin sculptures, and by a sixteenth-century Japanese screen and a bronze Buddha head, both now in the collection of the Art Gallery of New South Wales (AGNSW), Sydney.

Although many Australian department stores held occasional exhibitions, none were like those at David Jones. The company's chairman, Sir Charles Lloyd Jones, hoped to place 'an Australian painting in every Australian home' and in 1944 had established the David Jones Art Gallery in Sydney. In 1960 his son, another Charles Lloyd Jones, hastened to Brisbane to offer Haines a new gallery in their Sydney store, David Jones Fine Art Gallery.

Haines had resigned from QAG after his chairman considered selling the Picasso to raise money for a new gallery building, a place they hoped might also be available for commercial motor shows. (A still unidentified young man stole the Picasso from the gallery in protest, left it in the scrub on Brisbane's Mount Coot-tha overnight in the rain, and then delivered it back via the wife of QAG benefactor Major Harold de Vahl Rubin.)

Artist Margaret Olley remembers not only Haines's selection of wonderful works of art, but also his exceptional gift for arrangement and display. Olley says that when Haines visited, 'you had to watch his fingers' – he was always straightening paintings and repositioning objects. Similarly, James Mollison remembers how at David Jones Haines demonstrated the wholeness of living, with bowls of fruit left out in the gallery to smell and handle, not hidden away in the kitchen. Outside his day jobs at the NGV and QAG Haines would favour collectors of his beloved Krimper furniture with advice on wall and floor colours, curtain fabric and paintings to accompany the super-refined woodcraft.

Robert Keith Reeve Haines was born in Melbourne in the St Kilda family home of his mother, Edith Reeve. His father, Percy Haines, owned a nearby sheep station, Kanyapella. Illness delayed Haines's education. He was twenty in his last year at Caulfield Grammar. From 1932 to 1934 he studied theology at Ridley College, but did not enter the Anglican Church. He shifted to social science at the University of Melbourne, but did not complete any studies.

Haines first fell deeply in love with art in 1934 when he encountered the work of Melbourne artist Max Meldrum. He bought one and soon there were Meldrum portraits of Mrs Haines, Robert and younger sister Suzanne. That art epiphany sent him off to painting classes at the National Gallery School, and private classes in sculpture with Ola Cohn. Haines's art career began at the Georges Gallery in Melbourne, which he had persuaded Australia's snootiest store, Georges, to open, with himself as director, two years before he went to the NGV.

At David Jones there were many imports of early modern French and British painting and sculpture, partly through dealer contacts Haines developed while studying at the Courtauld Institute in London, courtesy of a British Council scholarship he was awarded in 1950. Agnews in London and the Musée Rodin in Paris were regular suppliers, and their exhibitions led two major collectors, James Fairfax and William Bowmore, from Australian contemporaries to European masters, many of which have been donated to Australia's art museums.

Haines continued, after the 1964 amalgamation of David Jones Fine Art Gallery with David Jones Art Gallery, to show Australian art. His favourites included Sidney Nolan, Carl Plate, Stanislaus Rapotec, Oliffe Richmond and Rosemary Madigan.

Much less familiar were the Southeast Asian Buddhist sculptures and Japanese lacquer objects that Haines, inspired by the Musée Guimet in Paris, found in Thailand and Japan. There was little expertise on Southeast Asian art available at the time, and a London specialist, perhaps jealous of being bypassed, queried a Cambodian stone carving. Promptly re-authenticated by higher experts, it remains on display at the AGNSW. According to Piriya Krairiksh, a longstanding consultant on Asian art to the NGA, many of the Asian sculptures with which Haines enriched Australia's collections are some of the best of their kind in the world.

<sup>1</sup> Christine France, 'A matter of taste: Robert Haines', Art & Australia, vol. 37, no. 1, 1999, pp. 75-81.

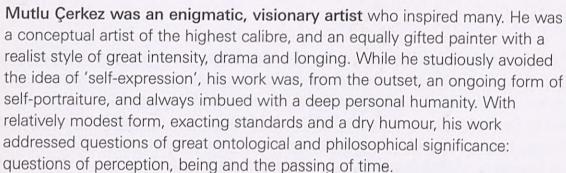
A version of this obituary was originally published in the Sydney Morning Herald, 22-23 October 2005.

#### MUTLU ÇERKEZ

Mutlu Çerkez, Untitled: 14 April 2023, 2003, oil on canvas, 30 x 23 cm, courtesy Anna Schwartz Gallery, Melbourne. Collection Anna and Morry

Max Delany

Schwartz.

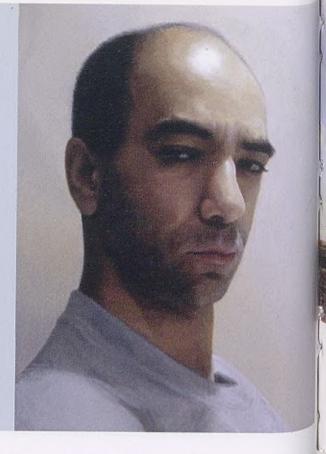


Çerkez was born Mutlu Hassan, of Turkish Cypriot parents, in London in 1964, moving to Australia in the same year. In 1989 he adopted the pre-1950s family name Çerkez. His first solo exhibitions were presented in 1988 at the Australian Centre for Photography, Sydney, and City Gallery (now Anna Schwartz Gallery), Melbourne. He rose to prominence with an exhibition in 1990 at Melbourne's George Paton Gallery, where he exhibited a still-life painting of a potato plant, rendered, unforgettably, in a precise yet sensitive realist manner. This autumnal *vanitas* was installed alongside a calendar, which extended as a frieze from 1964 (the year of the artist's birth) to 2075. It projected the artist's life and work into the future, charting his preoccupation with time and being, speculation and retrospection.

Çerkez is renowned for a subsequent exhibition at Anna Schwartz Gallery in 1993, 'Notes for an Unwritten Opera', which included a suite of six luminous paintings which were acquired by the National Gallery of Australia in Canberra – considerable recognition for such a young artist. The exhibition also included a functioning beehive which underscored Çerkez's enduring interest in two seemingly opposed systems: he was excited by the possibilities of science, and held an abiding belief in rational forms of knowledge, empirical observation and attention to detail. Equally, he appreciated complex, obsessive and irrational systems. He was an extraordinary and systematic collector – and artist – and both rational and eccentric systems are hallmarks of his life and work.

It has often been remarked that Çerkez's practice was formed early. He studied at Chisolm Institute of Technology (now Monash University) from 1983 to 1985 and the Victorian College of the Arts (VCA) from 1986 to 1987. Anna Schwartz recalls her first meeting with Çerkez, when he was still a student at the VCA, remembering an experienced, self-assured artist whose studio was arranged, deliberately, 'like a still-life interior, with every object and text relevant to the way in which he wanted to be perceived'.

While still at the VCA, Çerkez established an esoteric system (or so it seemed at the time) of ascribing each of his works with a date in the future at which time he would repeat or complete the work by the creation of a companion



work, a system which he observed through his entire career. Inspired by Giorgio de Chirico, this practice sought to complicate the traditional life cycle of an artist with its evolutionary trajectory from early to mature works, and the inevitable decline of late works. Instead, Çerkez's works would remain incomplete, pending later completion. His late works would signal the accomplishment of the (already mature) early work. In this sense his oeuvre was conceived as a total work of art, a *gesamtkunstwerk* of prodigious scale and temporal scope.

Çerkez's work encompassed a perplexing degree of formal diversity, yet remained singular and steadfast in its intriguing, conceptual trajectory. The aforementioned 1993 exhibition, 'Notes for an Unwritten Opera', inaugurated the ambitious format of opera as a structuring device for his work, which grew to encompass painting, graphic and set design, elements of musical composition 'make-up studies', cover art and poster variations. The conception of the work art as 'notes' – suggesting provisional, unfinished works – promoted the idea of the Duchampian delay, and of individual works as cryptic fragments of an overarching design. Here again, Çerkez's work was envisaged as an *oeuvre-entier*, a lifework conceived as a single work of art.

Çerkez's work appeared in a host of significant exhibitions in Australia as well as a number of major international exhibitions, including the São Paulo Bienal (1998), Istanbul Biennial (1999), Auckland Triennial (2004), and a solo exhibition at KIASMA, Helsinki (2000). Paulo Colombo, curator of the 1998 São Paulo Bienal, remembers how he 'loved working with [Çerkez], his ways were sensitive, his thought process fascinating, surprising, brilliant'. Artist Geoff Loweremembers Çerkez as someone who pushed people to think on a different level He also remembers Çerkez's humorous side, as when, in São Paulo, 'he smoked a cigar, drank wine and drank coffee all on the same day. He claimed he had never tried any of them before.'

Çerkez was as generous in his collaborations, friendships and family relationships as he was absolute and uncompromising in his art. Asked to write about his work for the 1990 Adelaide Biennial, he responded: 'Anything that is written about a work of art, even this thought that I am writing now, intervenes

Mutlu Çerkez died in December 2005. Those who admired his work were privileged to come into contact with the enlightened fragments of an imposing design, whose significance will continue to unfold and resurface over time. Sadly, it is only now that we can see the artist's lifework as a whole.



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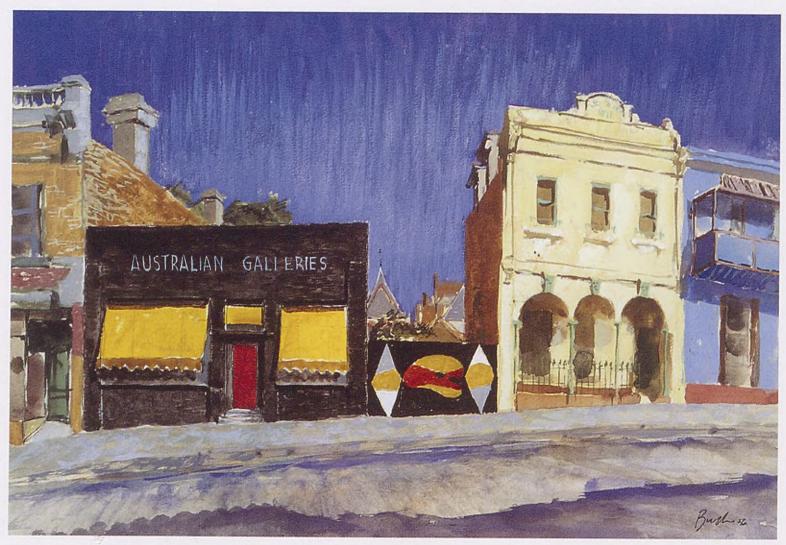
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Charles Bush Derby St Collingwood 1956 gouache on paper 33 x 50 cm

This picture was painted in 1956 for the cover of a brochure announcing the opening of Australian Galleries by Tam and Anne Purves. In that year the gallery consisted of the square black building only, but the neighbours allowed the painting of diamonds and palette on the fence belonging to their terrace. Eighteen years later the Purveses purchased this terrace and expanded the gallery into it.

In 1966 Stuart Purves joined his parents in the business and today runs Australian Galleries at four locations: the original Derby Street address, another in Collingwood and two in Paddington, Sydney. From its original staff of two, the gallery employs twenty-two people, five of whom are from the Purves family.

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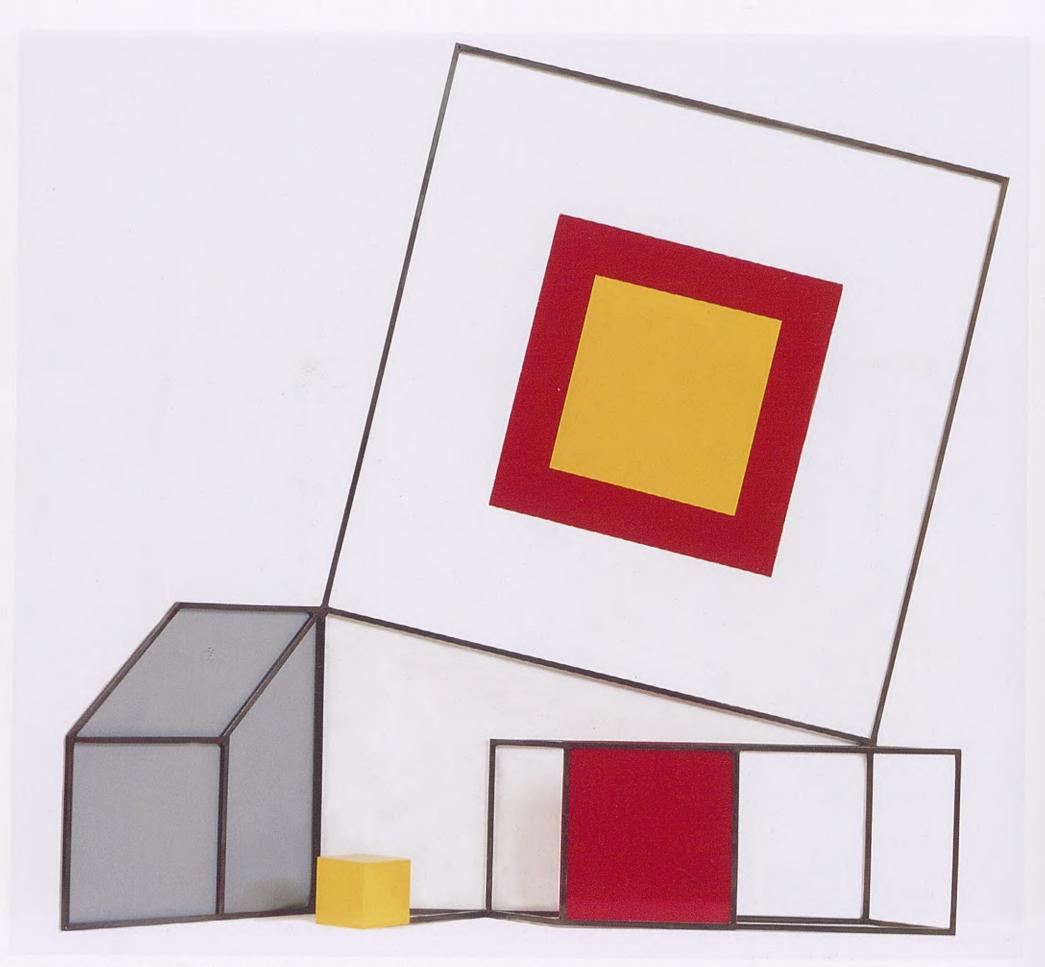
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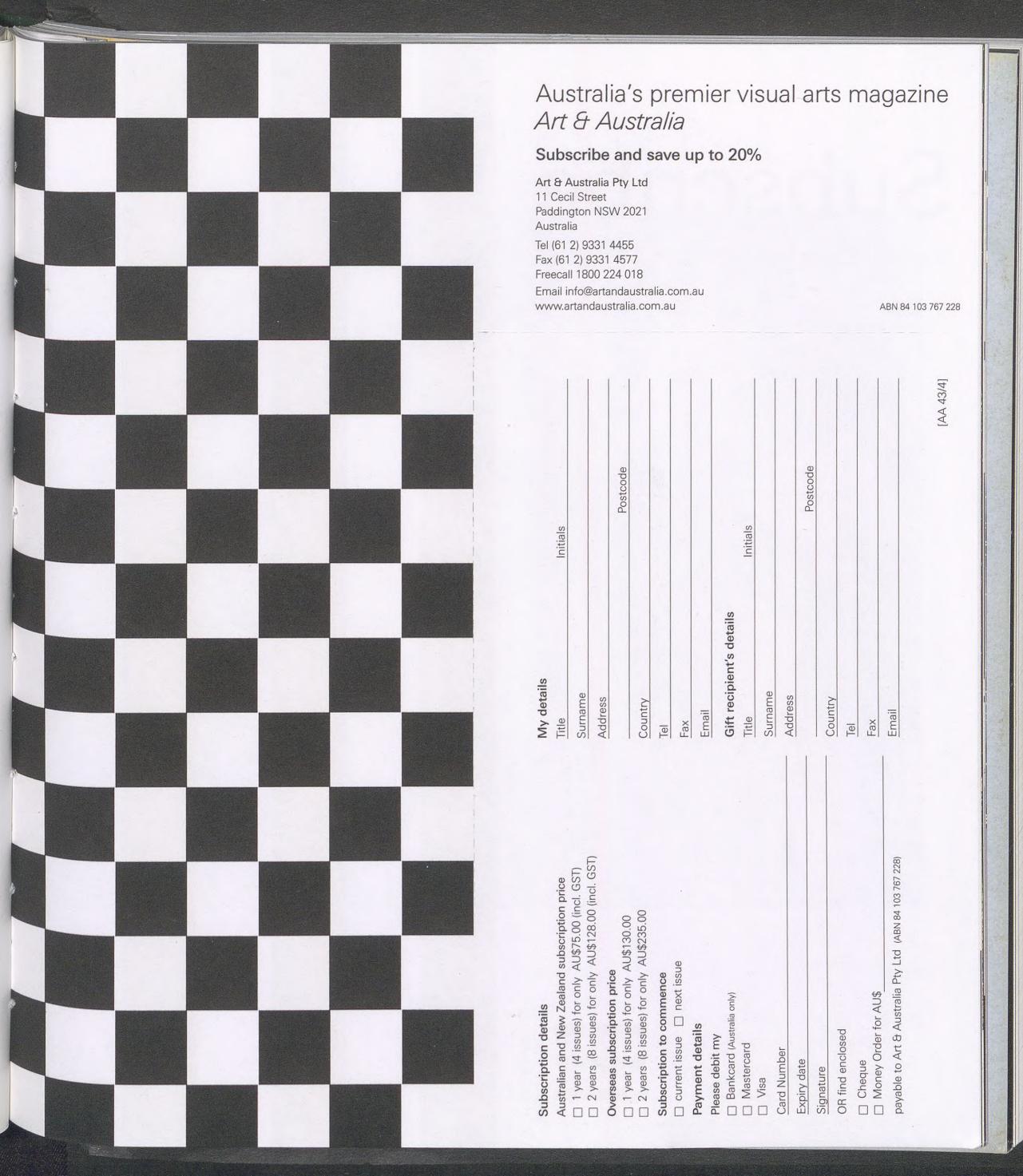
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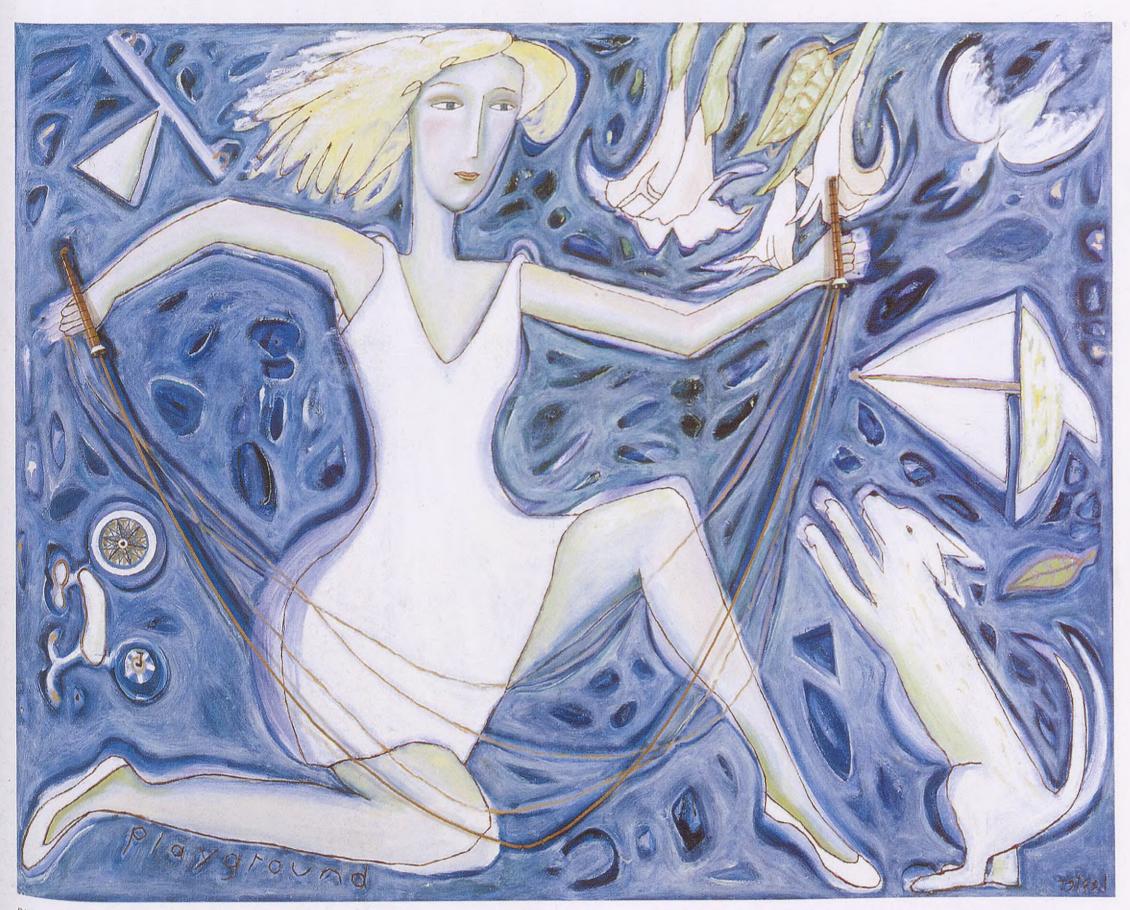
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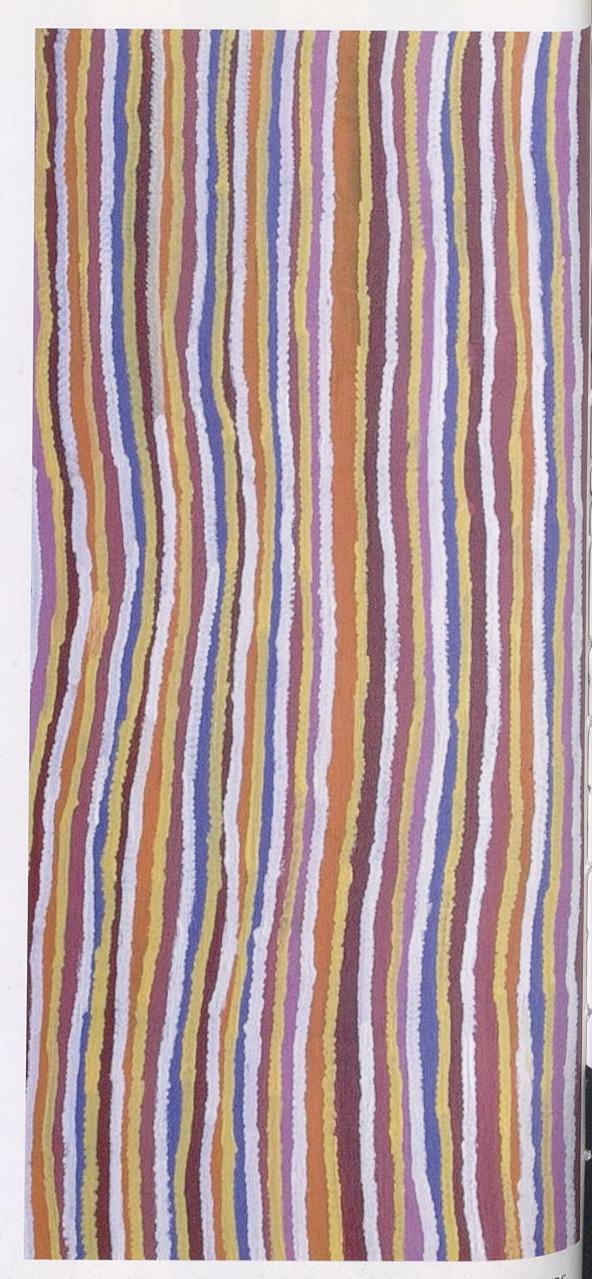
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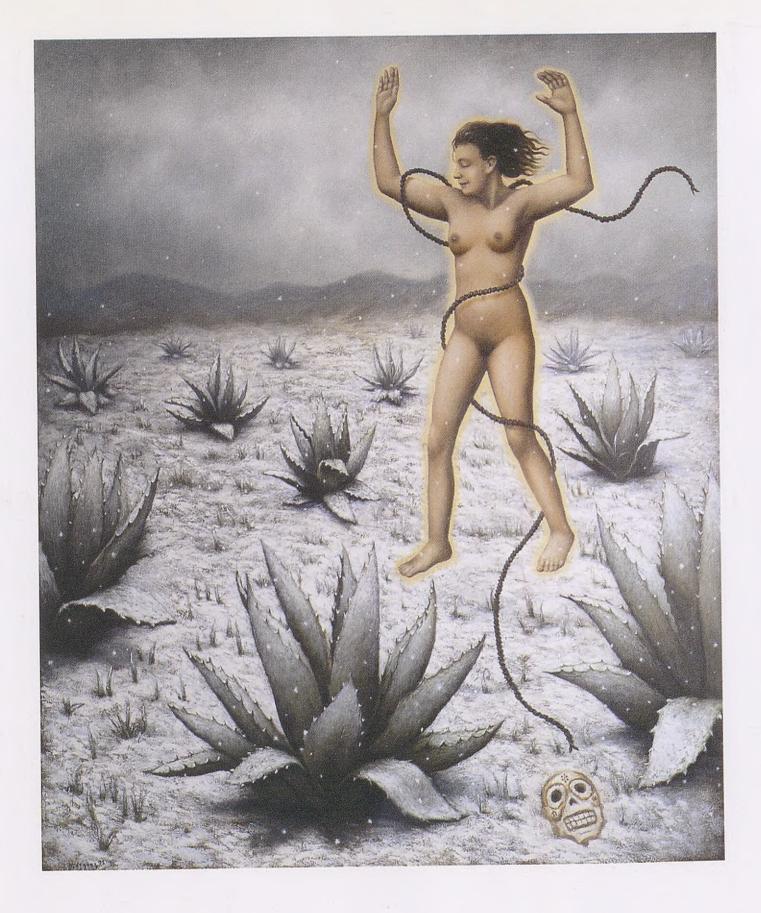
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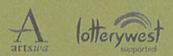
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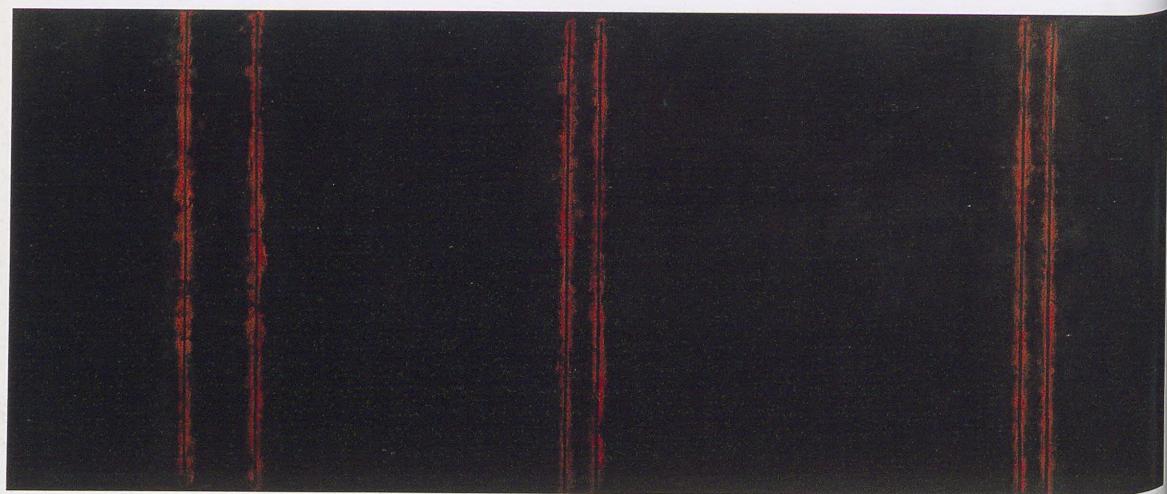
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Euan Heng
Night & Day (the hare's tale) – variation, 1997
linocut, 61 x 50 cm
Deakin University Art Collection

### EUAN HENG TURNING FOR SHELTER

An exhibition of works on paper 19 July - 9 September 2006



Manager Caroline Field

Deakin University Melbourne, Toorak Campus
336 Glenferrie Road Malvern Victoria 3144
t 03 9244 5344 f 03 9244 5254
e stoningtonstables@deakin.edu.au
www.deakin.edu.au/artmuseum
Tuesday to Friday 12 – 5 Saturday 1 – 5
Melways reference 59 c6 free entry

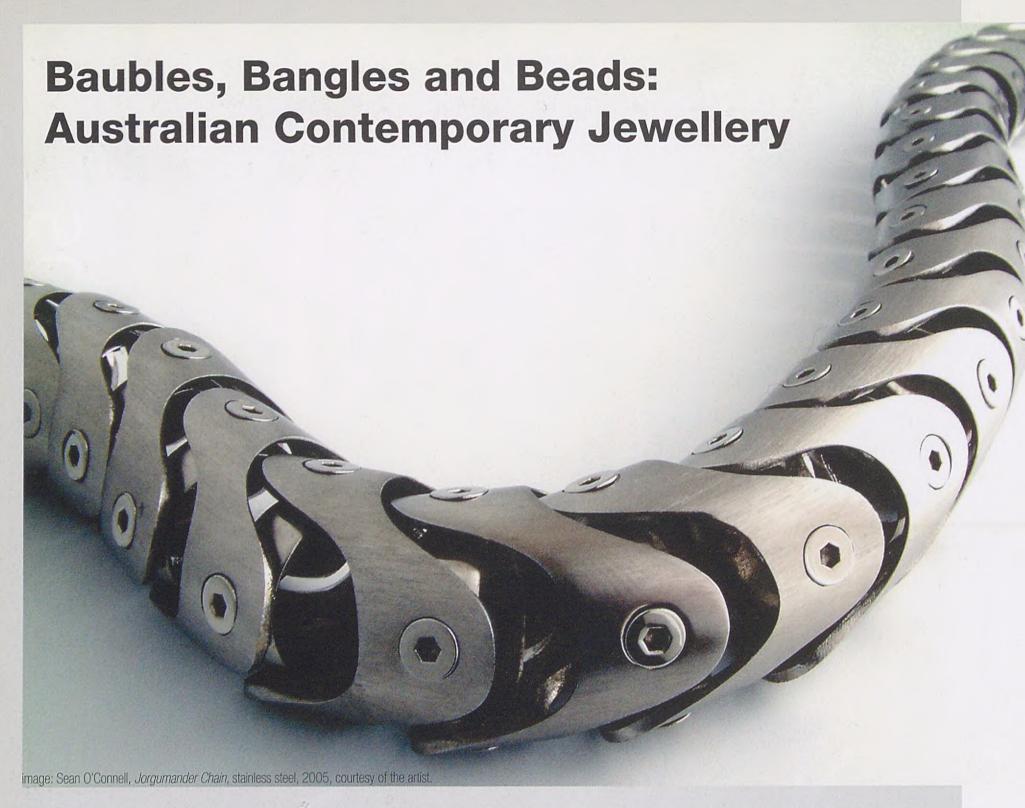
Charles Nodrum 2006, type C photograph, 120 x 120 cm

SONIA PAYES PORTRAITS

15 JUNE - 8 JULY 2006

### CHARLES NODRUM GALLERY

267 CHURCH STREET RICHMOND MELBOURNE VICTORIA 3121 AUSTRALIA www.charlesnodrumgallery.com.au gallery@charlesnodrumgallery.com.au TEL: +61 3 9427 0140 FAX: +61 3 9428 7350 HOURS: TUES - SAT 11 - 6



This exhibition explores the relationship between contemporary Australian jewellers and collectors; highlighting the range, quality and inventiveness of Australian contemporary jewellery design over the last decade. Each unique piece tells a story about the maker and the wearer. 15 collectors have loaned precious and personal items including: Margaret Pomeranz, film critic & TV presenter; Penelope Seidler, architect; and Anna Volska, actor.

#### **National Exhibition Tour**

- Rockhampton Art Gallery (QLD) 31 March-7 May 2006
- Toowoomba Regional Art Gallery (QLD) 18 May-25 June 2006
- Lake Macquarie City Art Gallery (NSW) 7 July-13 August 2006
- Craft ACT, Canberra (ACT) 1 September-15 October 2006
- RMIT Gallery, Melbourne (VIC) 1 November-20 December 2006
- Object Gallery, Sydney (NSW) 13 January-25 February 2007
- Albury Regional Art Gallery (NSW) 16 March-22 April 2007
- Bathurst Regional Art Gallery (NSW) 11 May-24 June 2007

#### a Bathurst Regional Art Gallery travelling exhibition

The tour of this exhibition is supported by Visions of Australia. Visions of Australia is the Commonwealth's national touring exhibitions grant program. It assists with the development or touring of cultural exhibitions across Australia.

museums s galleries NSW



Donna-May Bolinger Kerry Crowley Zara Collins Linda Janssen

Kate Forster Mandy Martin

Simryn Gill Penelone Seidler

Robyn Gordon Anna Volska

Rowena Gough

Stephen Cassid

Fiona Hall Paula Dawson

Barbara Heath

Rhana Devenport Yuri Kawanabe

Dr Gene Sherman

Sheridan Kennedy Peggy Wallach

Margaret Kirkwood

Margaret Pomerana &

Helge Larsen & Darani Lewers

Erika Semler

Carlier Makigawa

Ann Lewis

Jason Moss

Bob Thompson Sean O'Connell

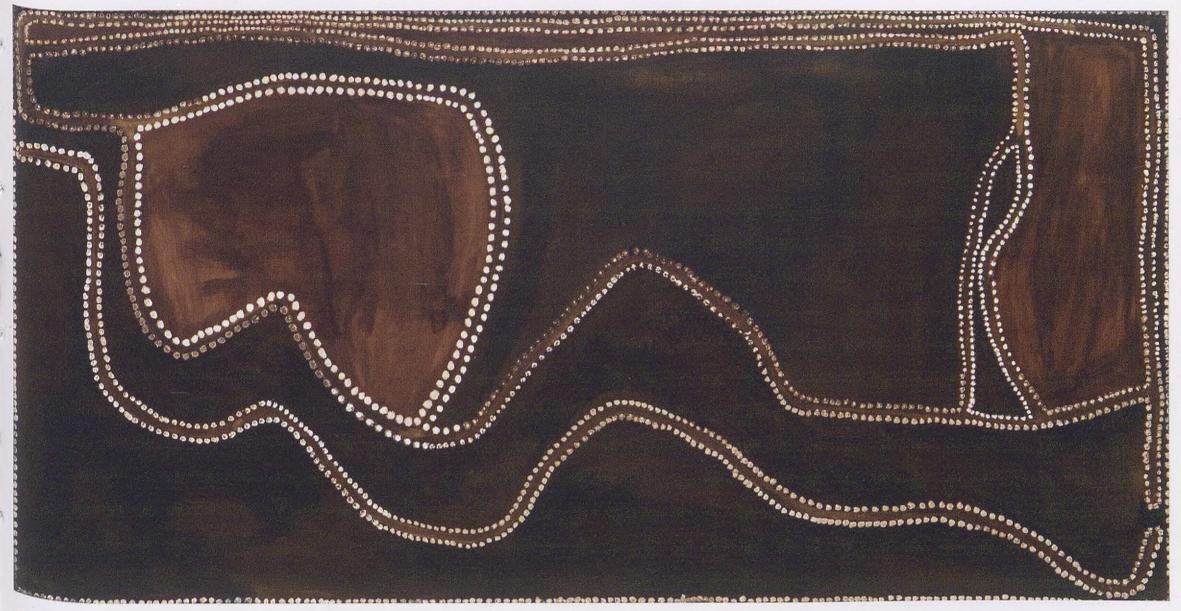
Conrad Morton

The research for this exhibition has been supported by Museums & Galleries NSW.

## ABORIGINALART

10TH ANNIVERSARY AUCTION

MELBOURNE, 31 JULY 2006



Rover Thomas (Joolama), circa 1926-1998, Bugaltji - Lissadell Country, 1986, Estimate: AU\$400,000 - 600,000

To mark the Aboriginal Art department's 10th Anniversary Sotheby's are holding an auction of 100 masterworks. Highlights will be previewed In New York, London and Sydney prior to the Melbourne auction on 31 July.

Exhibition Dates

Sydney 20-23 July Melbourne 27-30 July

New York 9-13 June London 21-26 June

Please contact Sotheby's team of specialists for all of your art and related needs

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23 August - 9 September 2006

in association with

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John Hoyland, London studio, October 2005

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Department of Communications, Information Technology and the Arts

#### TAX INCENTIVES TO SUPPORT THE ARTS



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The Cultural Gifts Program encourages gifts of culturally significant items to public art galleries, museums, libraries and archives. Donors can generally claim the full market value of the gift as a tax deduction and elect to spread their deduction over up to five income years.

Gifts are also exempt from capital gains tax. In addition, the cost of associated valuations is tax deductible.

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Costume design by Percy Anderson for Chu Chin Chow, 1916 (detail). Gift of Lady Viola Tait, 1984. Courtesy of the Arts Centre, Performing Arts Collection, Melbourne



The Ian Potter Museum of Art
The University of Melbourne

## The drowned world: Jon Cattapan, works and collaborations



## 13 May - 6 August 2006

Production of new work supported by ARTS VICTORIA









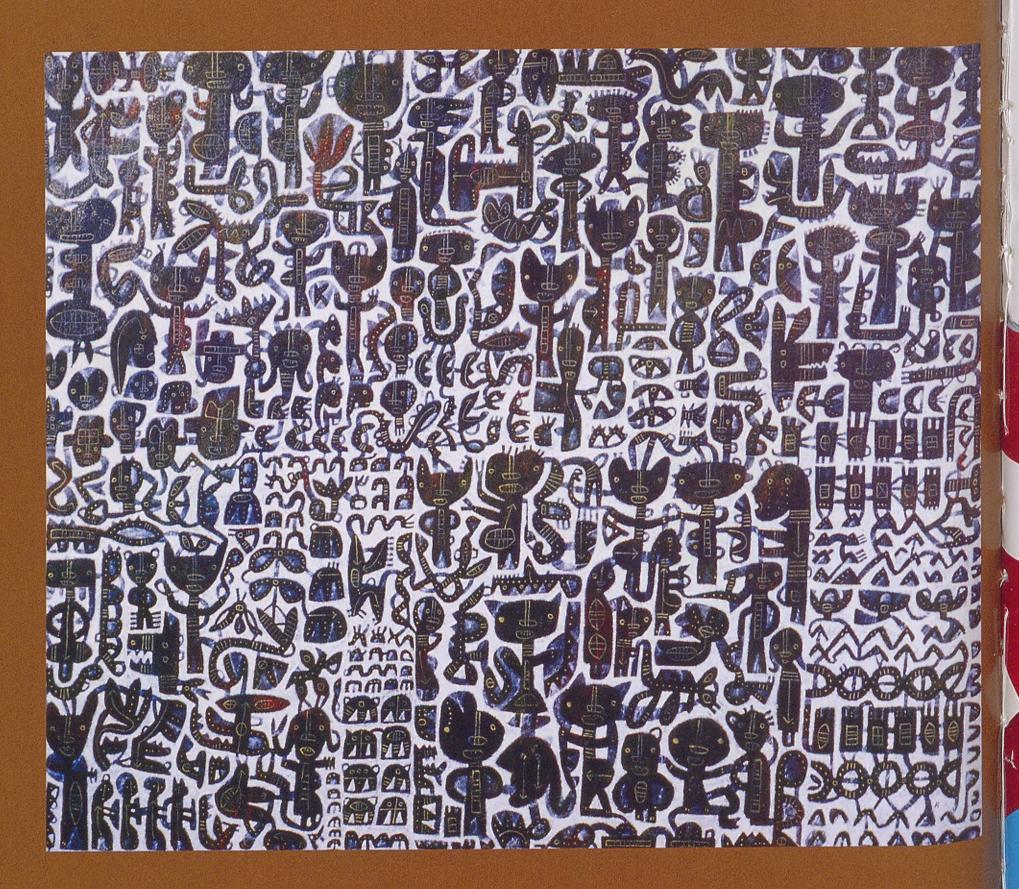
This project has been assisted by the Australia Government through the Australia Council,

Potter event supporter

Tuesday to Friday 10am–5pm Saturday and Sunday 12–5pm Enquiries or for e-bulletin 03 8344 5148 or potter-info@unimelb.edu.au

Listings of all events www.art-museum.unimelb.edu.au

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## Robert Ryan

**Evening News** 

5 – 23 July 2006

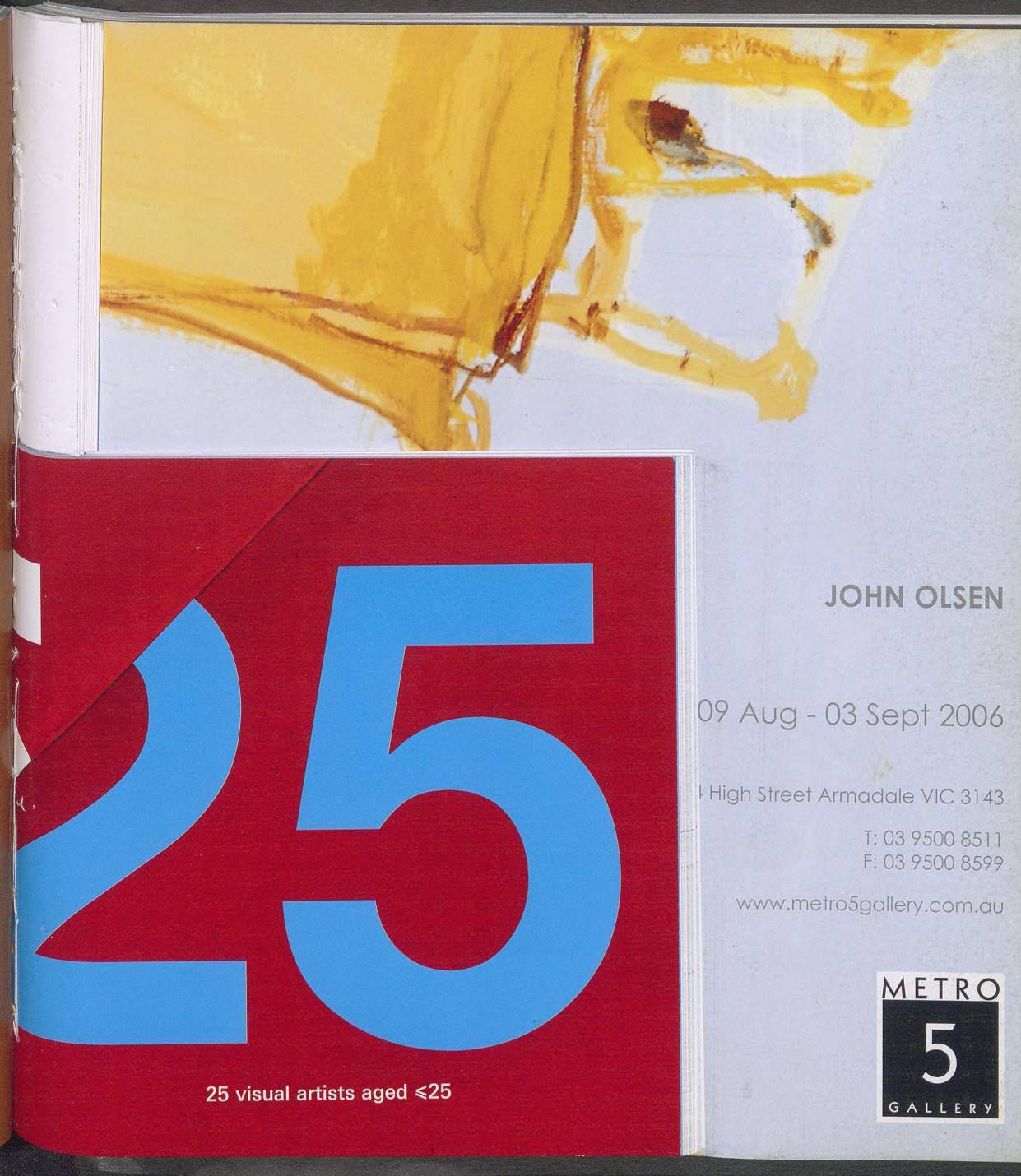
Electronic Chatter 92cm x 76cm Oil on Canvas

Mossgreen Gallery 102-108 Toorak Road South Yarra 3141 Victoria

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- e mail@mossgreen.com.au
- w www.mossgreen.com.au

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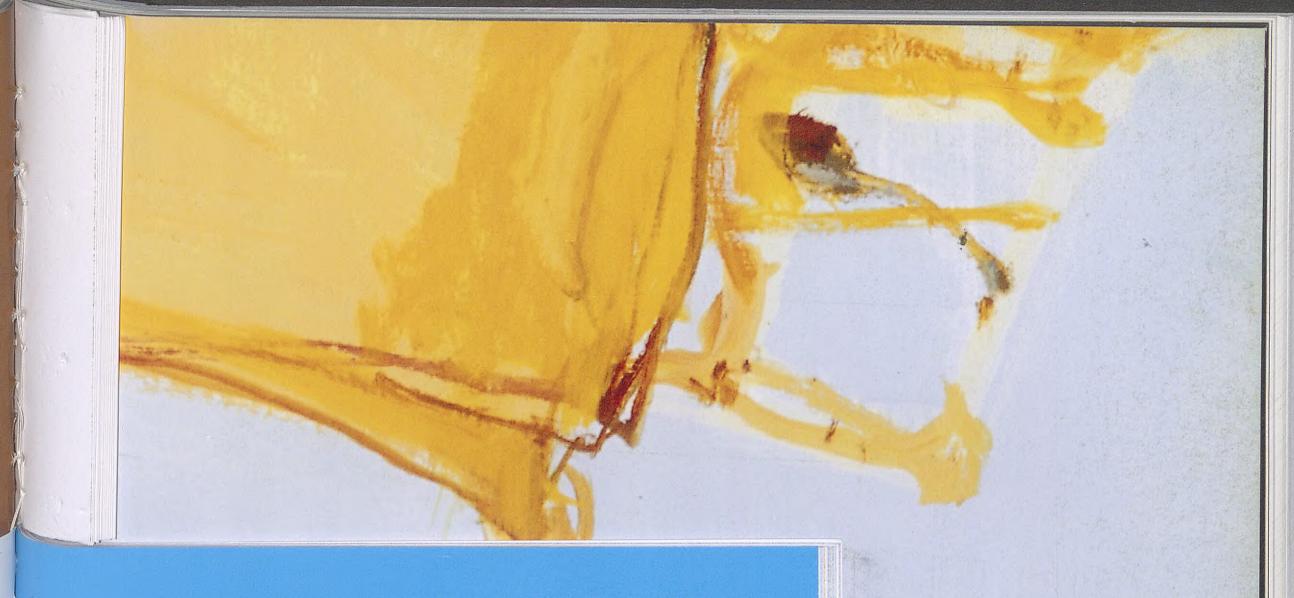


Robe Evening

5 – 23 July 20

Sam Barratt David Capra Ben Constantine
Yvette Coppersmith Claire Dawson Louisa Dawson
Kate Dickson Sean Fennessy Sarah Firth
Grzegorz Gawronski Emily Hunt Dane Lovett
25/25 artists Morganna Magee Tonee Messiah
Paul Mosig Simon Noynay Anna Pogossova
Andrew Quilty Marlaina Read Briony Ridley
Leigh Rigozzi Samuel Shepherd Sam Shmith
Dustin Voggenreiter Luke Wong

Electronic Chatter 920



Art & Australia and NOISE are thrilled to present the inaugural 25/25 project, profiling the top twenty-five visual artists in Australia, aged 25 years and under.

25/25, a collaboration between *Art & Australia* and NOISE, builds on both *Art & Australia* and NOISE's commitment to supporting, encouraging and publicising the best new artistic talent in Australia.

It has been a truly wonderful experience to discover the work of such talented and quirky young artists and it has certainly been tricky to narrow the list down from thousands of entries to just twenty-five!

The final selection in 25/25 demonstrates not only a great diversity of artistic direction, but also a discernible current of strong graphic style and inspiring, original illustration. The selected artists are aged between 18 and 25, and hail from all over Australia. They work in a vast array of disciplines, encompassing sculpture, performance, street art, painting, drawing, printmaking, moving image, installation, digital media and photography.

By allowing the artists to speak for themselves, 25/25 provides insights into the artists' personalities, working methods and struggles. This makes 25/25 not only an exciting new publication but also a lively, fascinating and absorbing new mini-magazine.

Enjoy 25/25

From the teams at Art & Australia and NOISI

JOHN OLSEN

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### SAM BARRATT

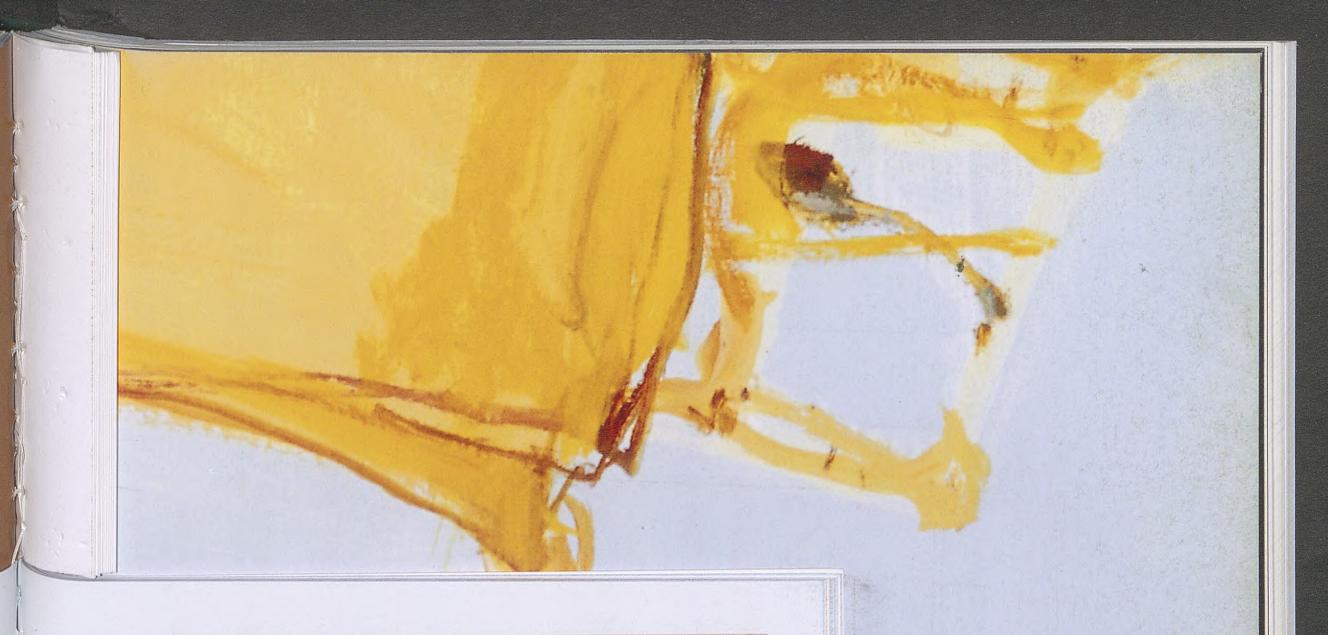
I grew up in Adelaide in a nice house surrounded by plenty of trees. These trees were very influential in my earlier years in that they produced oxygen, which I gratefully absorbed into my bloodstream, enabling me to live. This living has been going on for twenty-two years and generally consists of drawing silly pictures, making silly movies, and writing silly bios.

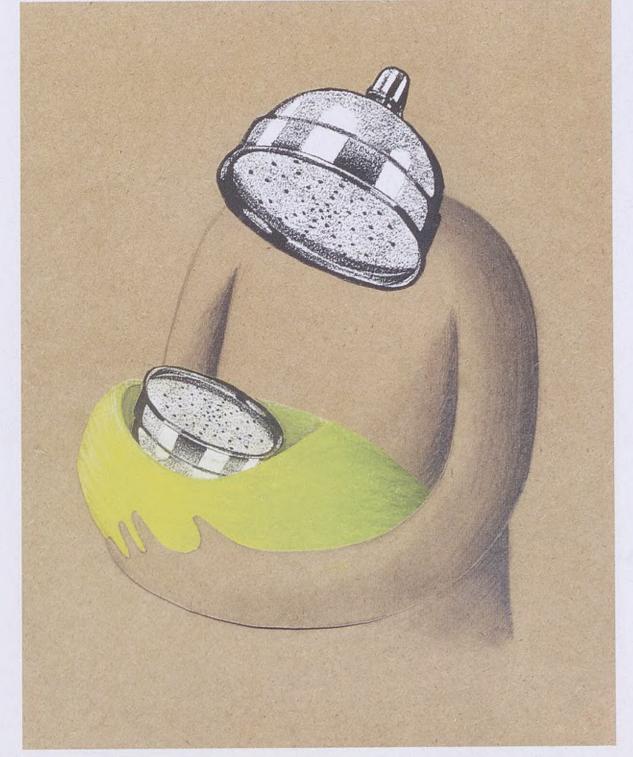
This work was created for a baby shower that never happened.

Baby shower, 2005, mixed media on brown cardboard, 25 x 20 cm, courtesy the artist and NOISE, Sydney.

Robe
Evening I
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Electronic Chatter 920





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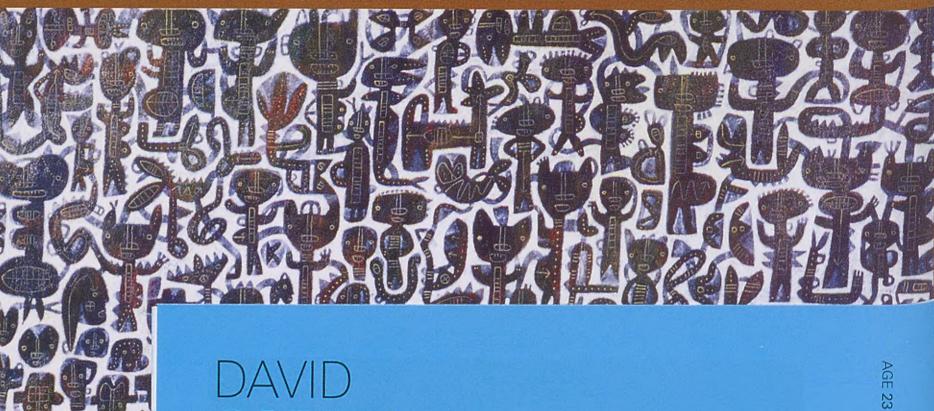
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## **CAPRA**

Being armed with God's very own humble instruments - scissors and paste - I was to take on the subject of faith, discover it, play with it, make it with my hands and glue it together, all the while wrestling with demons on the way.

My 'Sticking with God' collage series is a result of collecting objects and scraps over the years. My collages are a way for me to place myself in the world.

Evening 5 – 23 July 20

Electronic Chatter 920

Romans 8:31, What, then, shall we say in response to this? If God be for us, who can be against us?, 2004-05, from the series 'Sticking with God', collage, 40.64 x 55.88 cm, courtesy the artist and NOISE, Sydney.





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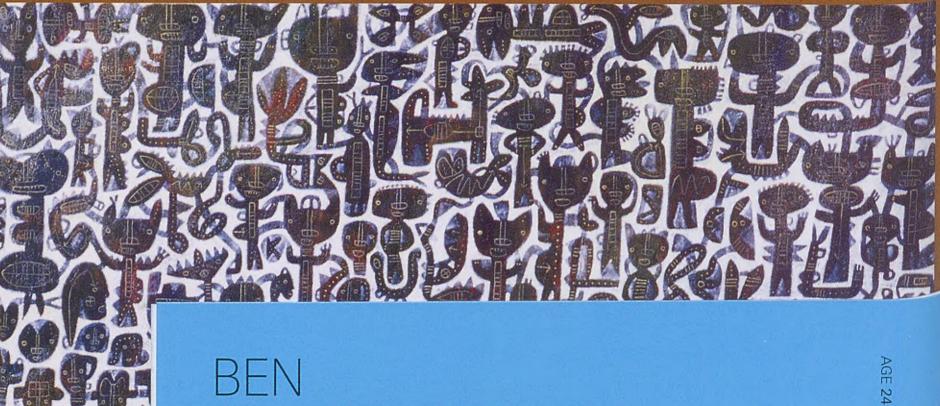
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### CONSTANTINE

I am a full-time illustrator and animator, with most of my spare time spent churning out underground comic-book art and prints, including *Phatsville*, *Plump Oyster* and *crankycomics*. My work has appeared in numerous group exhibitions in Brisbane, most recently in 'The World is a Wonderfully Fucked Place' at The White House and in 'Under\_Indy\_Alt' at the Rivoli Gallery.

This is a walk down the road through ideas and themes that constantly appear in my drawings. It portrays a man exploring the very meat of his imagination in full view of a quiet neighbourhood. It's a flamboyant display of discovery for him ... and, to onlookers, a truly depraved act.

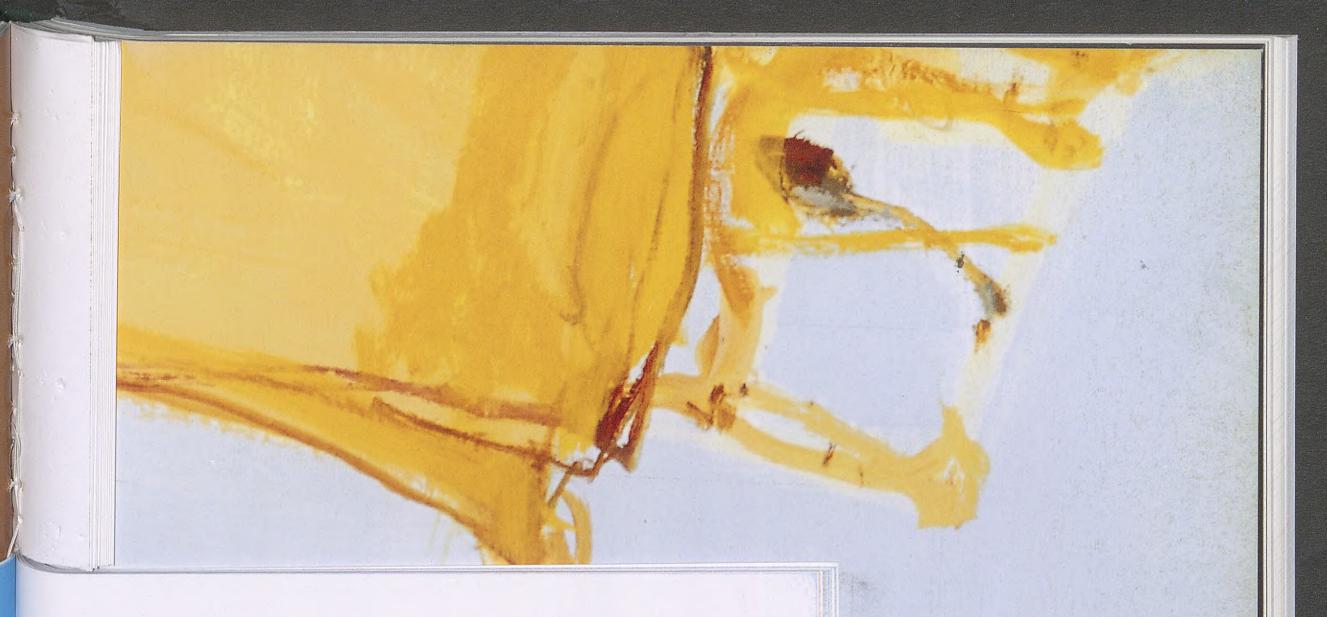
Beer on clothing in lost vagueness, 2005, ink and brush on paper, digitally coloured, 29 x 42 cm, courtesy the artist and NOISE, Sydney.

Robe Evening

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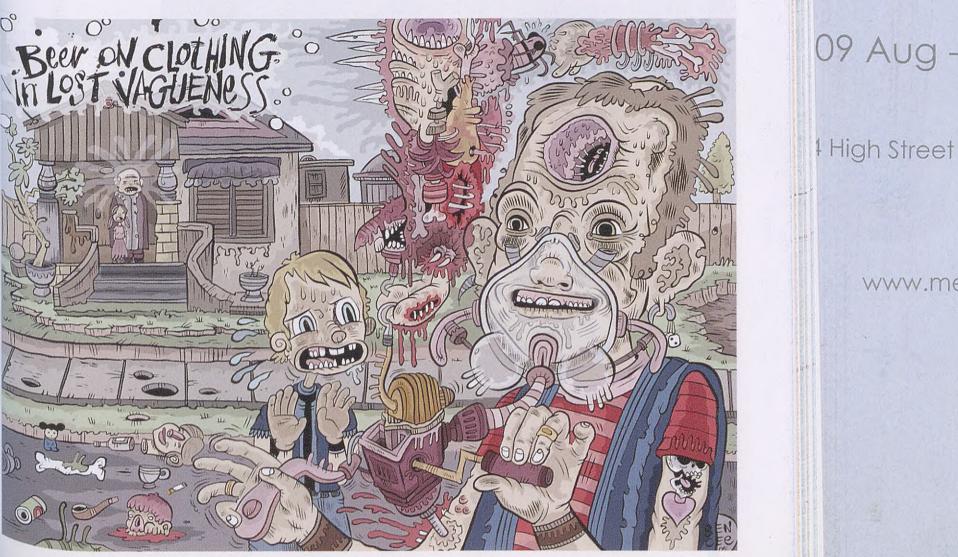


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### YVETTE

### **COPPERSMITH**

The reason I paint is quite simple really – it keeps me sane. After an adolescent fixation on wanting to be a model and an actress, it seemed obvious to employ myself as the primary subject of my work. My self-portraits have autobiographical motivations, yet are not claiming to be reality. Neither would I say they could be described as acting. It is about finding a space to work where one is performing aspects of oneself, consciously arranging facets that usually lurk on the periphery of one's persona.

This work can be read in a multitude of ways. One of the thoughts I had is how it speaks of the vulnerability of putting yourself in your work whether psychically, psychologically or emotionally. It also highlights the possible intrusion of the viewer into the subject's privacy.

In the frock, 2003, oil on linen, 25 x 20 cm, courtesy the artist and NOISE, Sydney.

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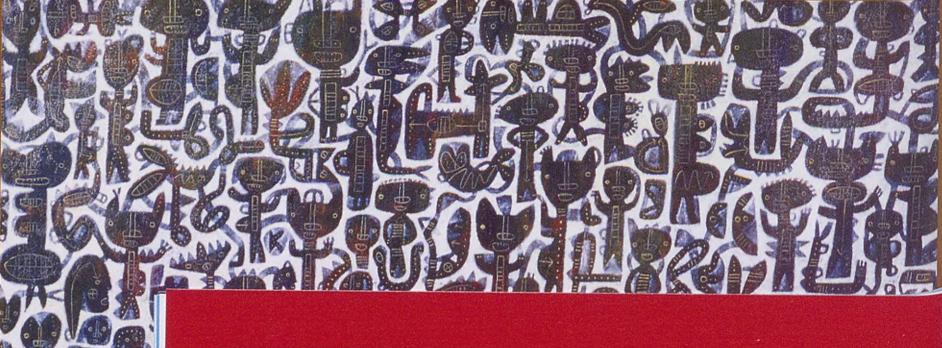
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### CLAIRE DAWSON

I have just begun a Bachelor of Fine Arts at the National Art School, Sydney, which I am very, very exched and nervous about Last year I completed a Certificate IV in Fine Art at West Wallengong TAFE, which was an absolutely top quality, rapid learning experience.

Boxing is just a small snapshot of our history of exploiting the marginalised.

Boxing, 2005, zinc plate, borie-black etching on related attanellenge paper, 20 x 25 cm, courtesy the artist and NO/SE Systems.

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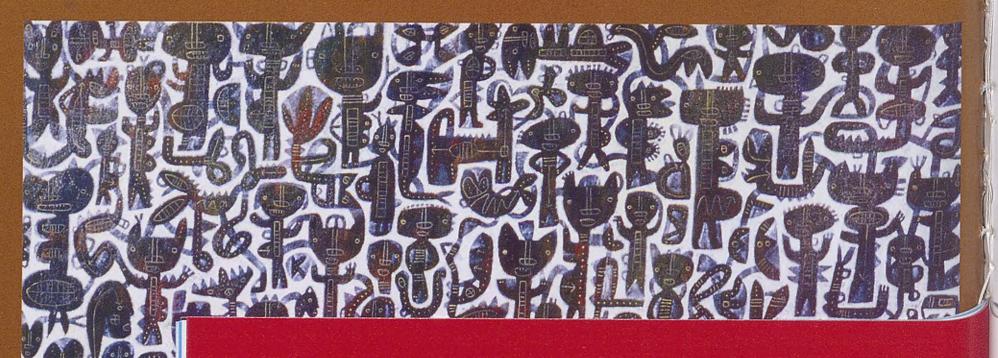
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### LOUISA DAWSON

Lam currently completing my Master of Fine Art at the College of Fine Arts, Sydney, where I completed my undergraduate degree in 2004 I spent a year studying at the Art Academy in Dresden, Germany I have exhibited in many soutpture exhibitions including the 2004 and 2005 Helen Lemprière National Sculpture Awards and Sculpture by the Sea, Sydney: I was awarded the People's Choice Award 2004 and the Emerging Artist Award 2006 in the Helen Lemprière National Sculpture Award, and an Ian Potter Foundation grant.

Itinerary/Itinerant continues my inquiry into travel and homelessness, developed from my observations of luggage rooms in homeless shelters, train stations and in airports. The title refers to the inequalities associated with travel and mobility, comparing the people who have a destination and travel itinerary with those who are itinerants and have a transient life.

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**Minerary/funerant, 2004**, parcases, steel, somerate 420 ± 250 cm, countery the art and NOISE. Sydney



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### KATE DICKSON

I finished school on the coast and moved to Brisbane to study at the Queensland College of Art. Brisbane and I had a bit of a tempestuous relationship, but now we collaborate on many projects. I have now finished university and am practising public art and photography.

Children are often an overlooked group within the urban space. This image places a child into a space she's not expected to be in, and it is unsettling to wonder why she is there, on her own.

Kate in the secret garden, 2005, from the series 'Lost Children', paint, paper, glue, digital print, courtesy the artist and NOISE, Sydney.

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### SEAN FENNESSY

For three years I worked at a small newspaper in regional Tasmania. Most of my work involved meeting people in their homes to record their stories – both in writing and photographs. There are plenty of unique characters in Tasmania. I have recently begun working as a freelance photographer.

When he was younger, Duncan Hay worked as a ranger on a tea plantation in India. Now living in suburban Burnie, in north-west Tasmania, he has surrounded himself with memories of his past, like the trophy head of a leopard that nearly killed him and the foot and tusks of a rogue elephant. His home is filled with references to the past: old photos cover his walls and the calendar hanging in his hallway is almost two years old.

Tales from India, 2005, digital print, 29 x 44 cm, courtesy the artist and NOISE, Sydney.

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## SARAH

I am an installation artist completing Honours in the sculpture department of the Australian National University School of Art. Through my works I explore the current tension between the natural and constructed human world, and investigate issues and ideas that spring from my fascination with human nature, popular culture and social and psychological oddities.

In this installation the room was filled with vignettes containing trees, atop huge piles of dirt. Some trees thrashed about, one ripped at out-of-date encyclopaedias while taking notes, another attempted to eat soil with a knife and fork off a plate, and, in the corner, one tree struggled under an exploded pile of rubble.

### Robe Evening

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The blacking installation, 2005, rubble, soil, clay and old salt-fired clay sewerage pipes, motorised and stationary objects, tree stumps, black paint, steel armatures, masking tape, foam, twelve-volt batteries running polarity switch mechanisms, plasticine, contact, incense, dimensions variable, courtesy the artist and NOISE, Sydney.





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### GRZEGORZ GAWRONSKI

Born in Poland, I arrived in Australia in 1988. Cutrently I am undertaking Honours at the painting studio at the University of Sydney's College of the Arts, and am in the process of establishing an artist-run space named Yare in Sydney's Central Business District. This imitiative will run in conjunction with 'Spacedating' – a gallery-minding solution and social experiment.

Mt Kosciuszko is an Australian mountain with a Polish name. In this portrait I sat on the installation wearing my grandfather's Second World War uniform, for two reasons. One: the performance is a red herring along the path of the viewer's rationalisation of the piece. Two: the uniform's dark green colour seems striking against the light blue background.

### Robe Evening

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Mt Kosiciuszko, 2005, installation and performance, vigtage plastic overpring pool finer, distansions versale, courtesy the activit and NOISE, Sydney, Photograps Bowen Conserver.





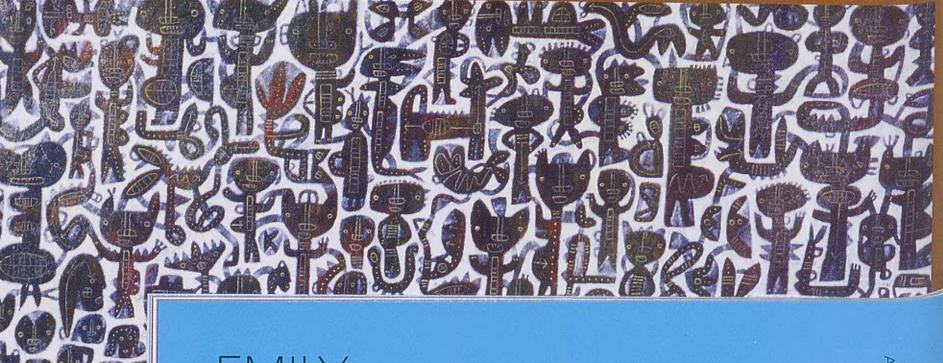


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### **HUNT**

I received First Class Honours, Bachelor of Visual Arts, from the Sydney College of the Arts, Sydney University, in 2003. In that same year I received the Zelda Steadman Scholarship. I have self-published the artist book *Raquel Welch and Emily Hunt* and participated in numerous group exhibitions. Since finishing my degree I have travelled and worked in bookshops. Presently I am striving to get back overseas, complete a second issue of the book and make more art.

Andy Warhol and Napoleon have been brought back from the dead to co-star in the annual school production. The men's egos will not allow them to get along, however the true star of the show is the forgotten prima ballerina Tamara Toumanova, who will be making a nightly cameo appearance.

Andy Warhol and Bonaparte starring together in a school play, 2005, watercolour on paper, dimensions variable, courtesy the artist and NOISE, Sydney.

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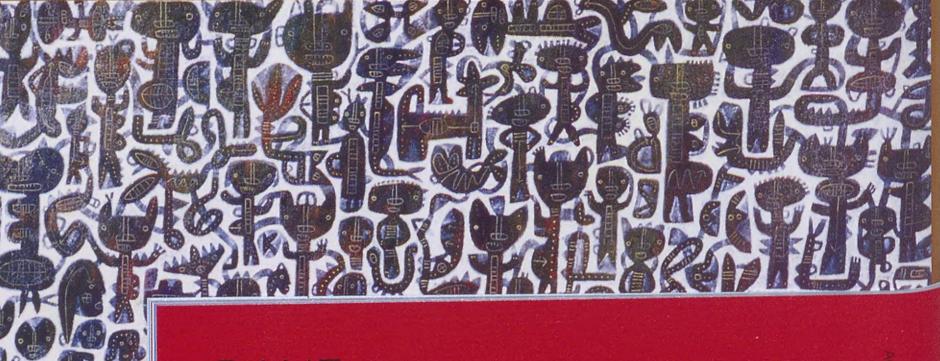
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### DANE

I was born in Sydney and now live in Queensland. I completed my Bachelor of Fine Arts at the Queensland University of Technology, Brisbane, in 2004, where my studies involved animation. In 2006 I received the Qantas Spirit of Youth Award and are now undertaking a mentorship with Elizabeth Ann Macgregor, Director of the Museum of Contemporary Art, Sydney, I am represented by Harnson Galleries, Sydney and Schubert Contemporary, Gold Coast.

My work examines the ordinary and mundane. Through my art I attempt to draw attention to the overlooked aspects of day-to-day activities – elevating the mundane to a position where the intricacies of these routine activities are admired.

Pre-race perre, 2005, mixed media on canves, 180 x 120 cm, courtesy the artist Schubert Contemporary, Gold Coast, and NOISE Sydney.

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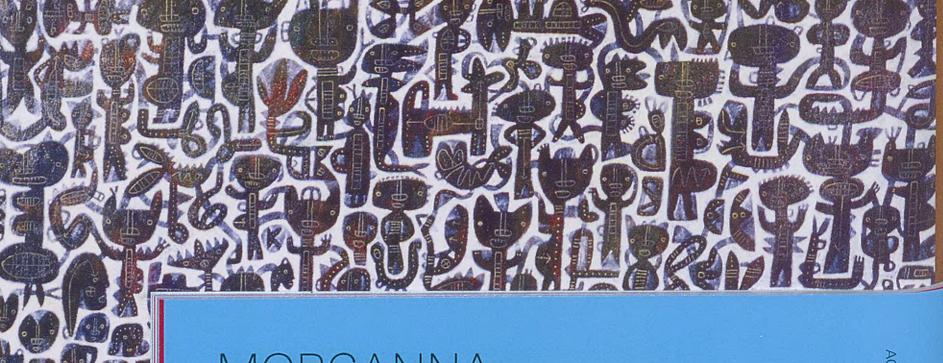


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#### MORGANNA

#### MAGEE

I have recently graduated from Northern Melbourne Institute of TAFE with a degree in photography, majoring in photojournalism. I have a deep belief in photography's ability to alter attitudes and aim to use my photography to give a voice to people not otherwise heard.

This image is part of a documentary series about strippers. Avoiding the glamour of exotic dancing, I photograph backstage only, exploring the banality of what is essentially just another day at work

Backstage, 2005, from the series, 'Showgirls', silver gelatin print, 25.4 x 20.32 cm, courtesy the artist and NOISE, Sydney.

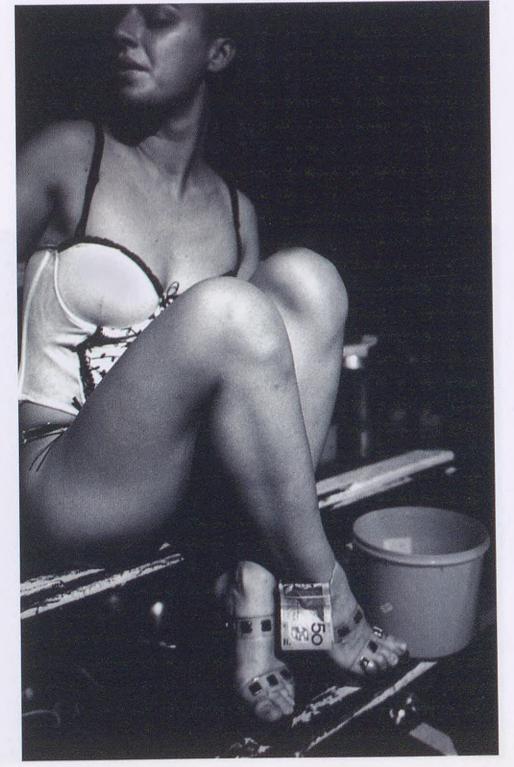
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### TONEE

#### **MESSIAH**

I was born in Israel in 1983 and grew up on a kibbutz. Moving back and forth between Israel and Australia as a child, I acquired a keen sense for observing the subtleties and extremities of people and culture. Looking for clues to understand the art of belonging bred a curiosity for the intricacies of human communication. This has now developed into the main focus of my practice.

This piece forms part of a body of work based on the idea of the intoxicated human. I use animals as representations of people to allude to the primal nature of this impulse. The series possesses a strong nocturnal aesthetic. I think of these images as depictions of a midnight gypsy celebration in the forest, very narrative-based and 'folksy'. Foresters follows that same aesthetic, however this work gives a more personal insight. The human presence is 'ghosted' by the primal march into the woods.

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Foresters, 2006, ink, gouache, acrylic, coloured pencil and collage on paper board, 21 x 29.5 cm, courtesy the artist.



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#### PAUL MOSIG

My primary interest lies within the iconic visual language of history and its continuing influence on present-day decisions and directions. Through reconfiguring images found in discarded pictorial histories with my own photographs, I seek to create epic landscapes that question the validity of commonly held constructions of our past. The majority of my work is produced in collaboration with Rachel Peachey, as The Contextual Villains.

The 'Mine' series explores the concept of colonial Australia using the gold rush as the primary point of reference. Key themes are: agriculture, mining, technological innovation, civilians, authority, government leaders. I recombine and recontextualise artefacts and imagery from our past to create narrative predictions about our future.

Thylacine, 2005, from the series 'Mine', photographs, found imagery, digital collage on archival paper, 33 x 80 cm, courtesy the artist and NOISE, Sydney.



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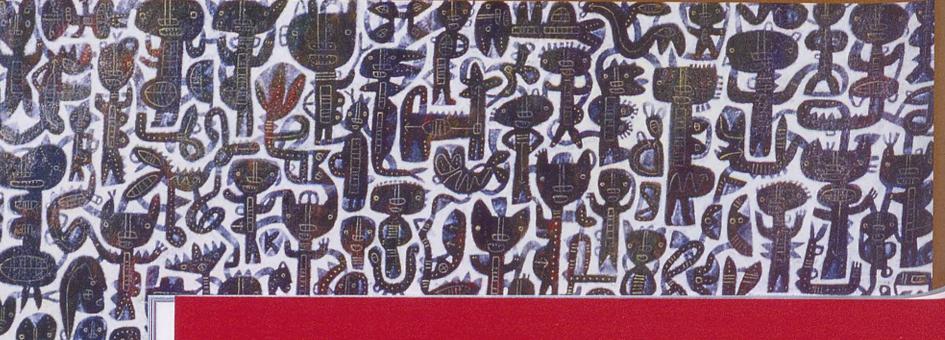
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### SIMON

Born in the Philippines, I emigrated to Melbourne in 1991. I started drawing when I was about five, scribbling faces and animals. I've carried a skatchbook ever since. Playing music and skateboarding definitely influences my work, and has taught me valuable lessons in experimentation and improvisation with different media.

The Moops are my muse and are creatures of mischief, only interested in simple pleasures. They like to explore but soon laze about when they've found a comfortable place to relax. They vandalise human property, occasionally resulting in the accidental creation of art.

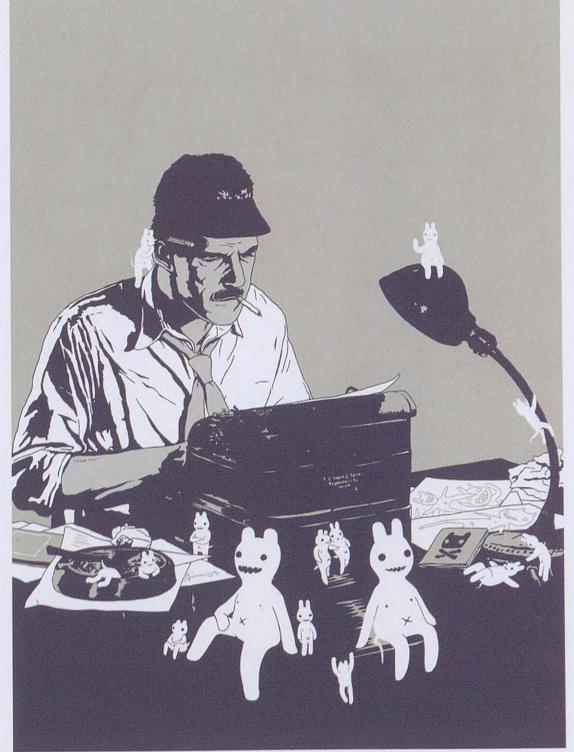
Desk moops, 2005, digital vector illustration, countesy the artist and NOISI Sydney.

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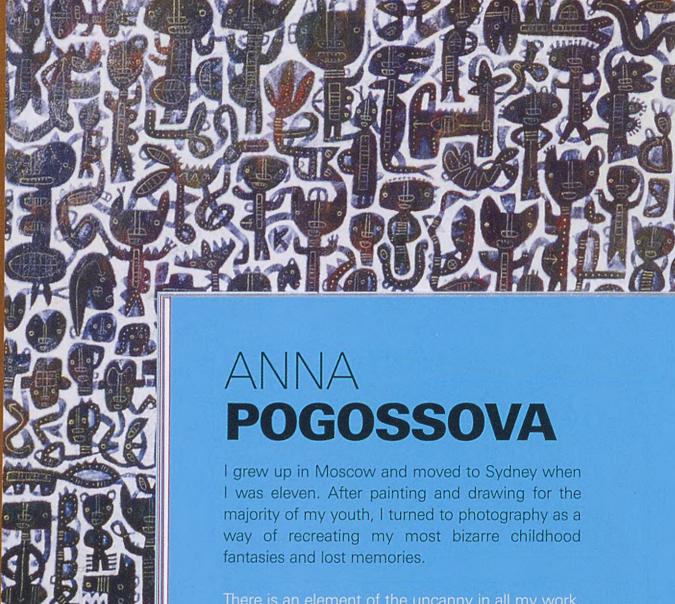
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There is an element of the uncanny in all my work. The world that I try to create is often in flux, with objects transforming and coming to life. These photographs serve as my new memories, in place of those I am unable to return to, allowing me to experience, once more, the fantasies of my childhood.

The butterfly room, 2005, type-C photograph, 80 x 52 cm, courtesy the artist and NOISE, Sydney.

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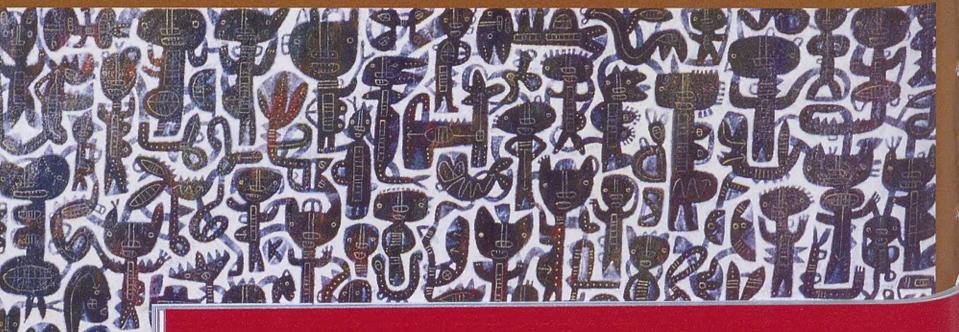
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# mossgreen gallery



### ANDREW

I was given a Nikon F3 by an uncle before travelling around Australia in 2001. I enrolled at Ultimo TAFE in 2002, where I studied photography part-time for three years. I began work experience with the Australian Financial Review in 2002 and at the Sun Heraid in 2003, talso work on personal projects related to street, and underwater surf photography. My series 'in the Water' was selected for the Reportage Photography Festival in 2005.

In its sixth year now, the Deni Ute Muster held in the New South Wales Riverina District town of Deniliquin attracted upwards of 20,000 ute owners and enthusiasts (and over 6000 utes) to a weekend of alcohol-fuelled, testosterone-loaded machismo and debauchery. This series depicts the revellers, and this photograph in particular is indicative of the conservative nature of much of the crowd at the muster, even though the 'bluey' (blue singlet) is most likely worn with irony.

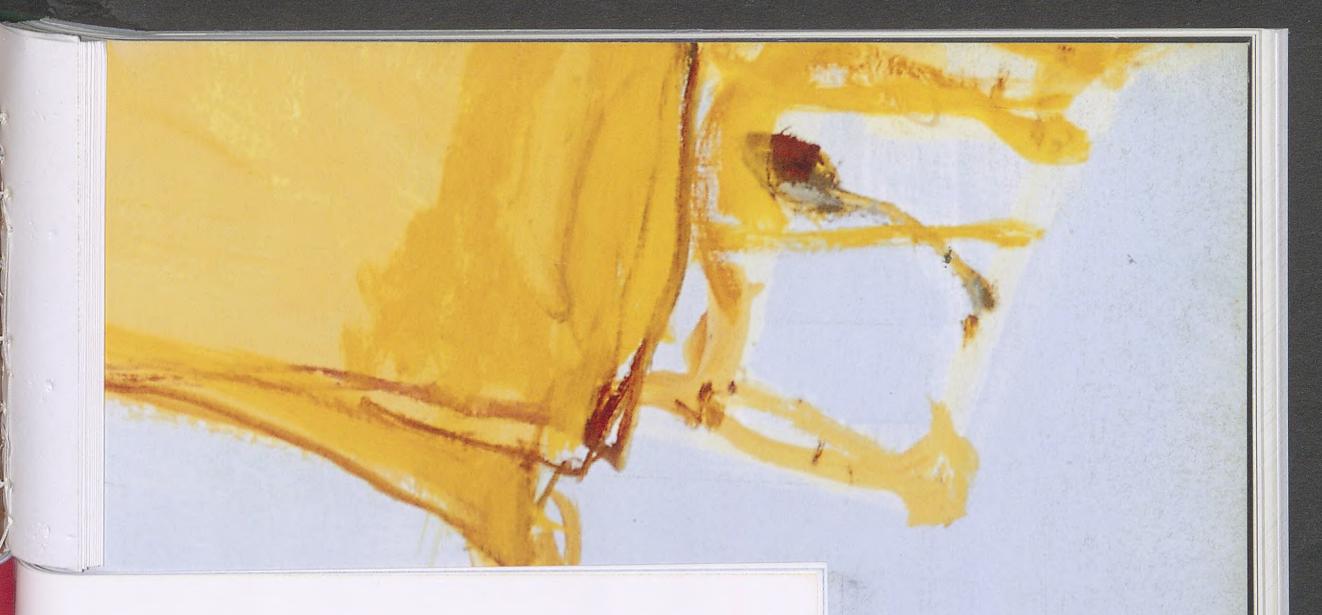
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He muster - bluey, 2005, black-andvarie photograph, 46 x 60 cm, couries he prost and NOISE. Sydney



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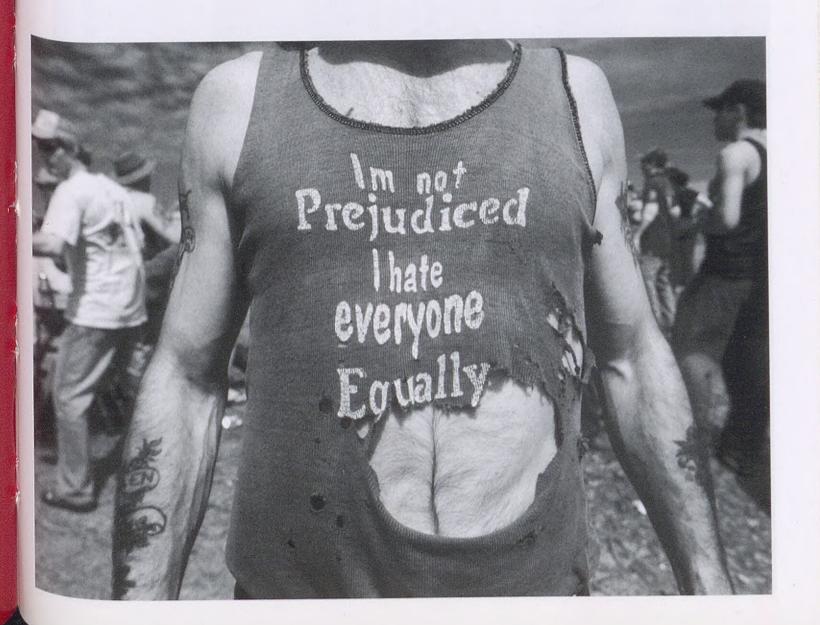
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### MARLAINA

#### **READ**

I have an Honours degree in Fine Arts from Sydney University. Half of 2004 was spent living and studying in Berlin, surgery in Poland. I am soon moving to London. I take photographs and create performances. When I grow up I want to be a teacher and an artist.

This series is a response to ideas I've been considering about the meshing of public (history) and private (personal) lives, and conscious (portrait) and unconscious (pictorial) existence. The gazes and gestures of the children are familiar, yet the viewer is kept at a distance, creating a level of anxiety and tension.

Untitled, 2005, from the series 'Asleep/Wide Awake', type-C photograph, dimensions variable, courtesy the artist and NOISE, Sydney.

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#### BRIONY RIDLEY

I grew up on a million acres of bush and salt lakes, forty-five minutes from the nearest neighbour. I eventually (and somewhat surprisingly), found my way – via a hand-me-down camera, *TV Hits* magazines and 1980s dance videos – to the photography degree at the Royal Melbourne Institute of Technology, Melbourne (RMIT). It all comes together in the end, somehow.

My mother's maiden name means 'the deer'. My model Isabelle's surname is Rudolph, but I didn't find this out until we started shooting. The deer was borrowed from the Christmas Cave, though many people have asked if it was real. Shot on film in a backyard in Melbourne, in spring.

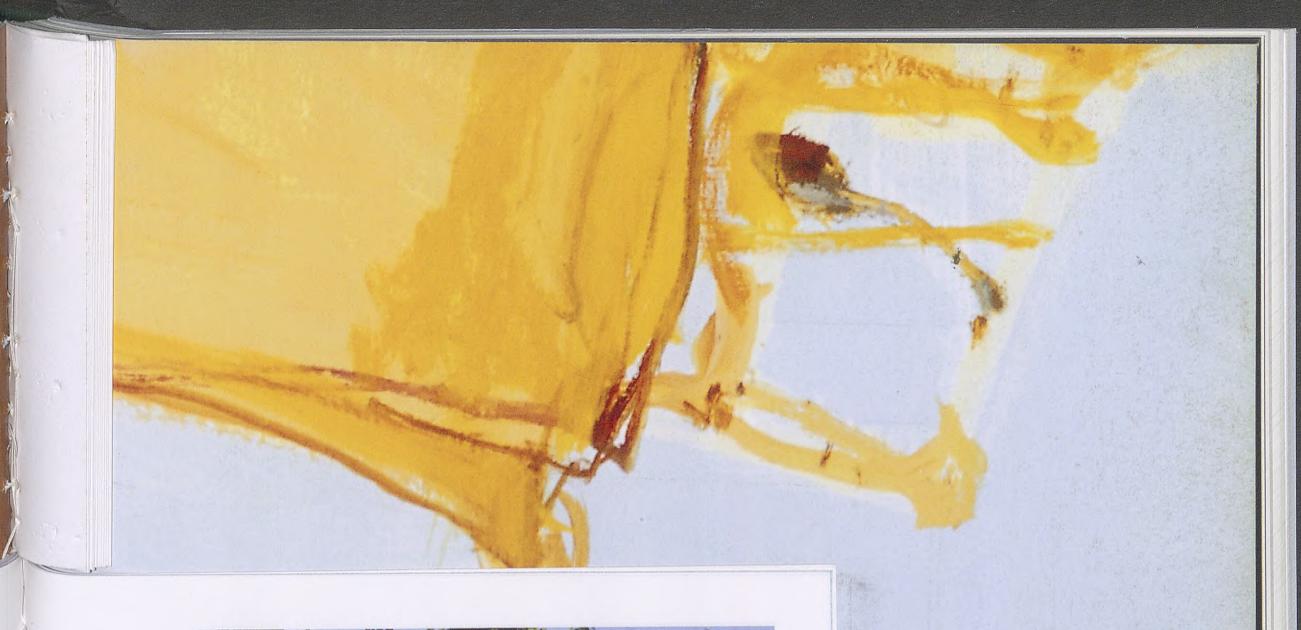
Isabelle and the deer, 2004, colour photograph, dimensions variable, courtesy the artist and NOISE, Sydney.

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#### LEIGH RIGOZZI

I draw comic books about zombies, mummies, the Bible, empty coffee cups on cafe tables, and other topics of interest to me. I have also painted a few murals, made an installation out of black-and-white contact, and co-curated a nationally touring exhibition of Australian comics.

'Bad Habits' is a sequence of drawings I did as a mild diversion in between other projects. I wanted to make a book containing loose relationships between vaguely humorous but vaguely horrible characters. These drawings were the basis of my first solo exhibition in 2005.

Untitled, 2005, from the series 'Bad Habits', uni-ball micro on A4 Reflex paper, reproduced in laser copies and inkjet prints, redrawn on white contact, courtesy the artist and NOISE, Sydney.

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#### SAMUEL SHEPHERD

As a busy and confused high school student, my greatest frustration is that I never have enough time to paint. My bedroom is strewn with half-finished, half-buried canvases and littered with scribbled ideas. Once school is out I only hope to do my own thing as an artist.

I always endeavour to make my art enjoyable, or at least personal. Most of my work is generated on a whim through no logical process, and usually includes some kind of comic social influence.

While much of my work tends more towards bold colours bursting with laughing juice-boxes, this is a watercolour painting inspired by imagery from American life during the Civil War. Hard times indeed. I used a rather subdued palette and basic formal shapes for this, since life back then was somewhat simplified and solemn. I like the way it turned out.

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AGE 18 LIVES NEW LAMBTON HEIGHTS, NEW SOUTH WALES

The banjo player, 2005, watercolour paints and ink on archival paper, 28 x 22 cm, courtesy the artist and NOISE, Sydney.



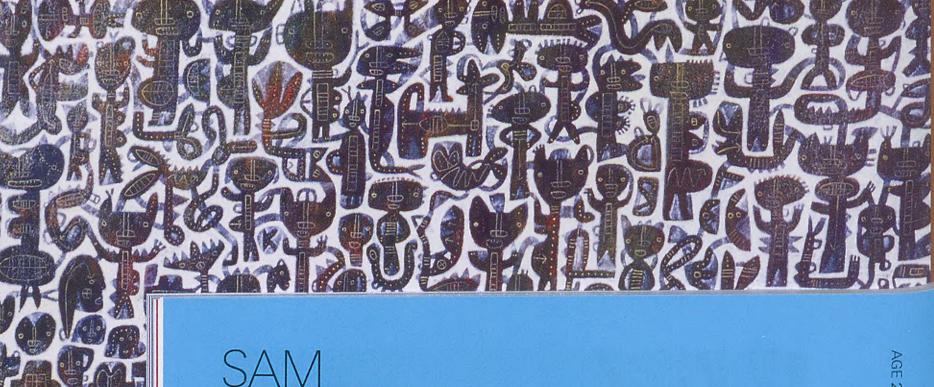


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#### SAM SHMITH

I moved to Melbourne from the United Kingdom when I was about twelve months old and have lived here since. I remember little of the journey, though I'm told I threw up in my mother's handbag. I've recently graduated from Fine Arts at RMIT, Melbourne, and am currently working on my second exhibition in 2006.

I don't capture scenes. I capture fragments of them and build them together. Essentially, this is a digitally composed landscape built from hundreds of my own 35-mm photographs. It is a process I liken more to painting than anything else. Through this technique of constructing landscapes rather than capturing them, I am presenting places, not necessarily as they are, but as I want them to be.

Now that we're here, 2005, digital inkjet print on canvas, 91.5 x 214 cm, courtesy the artist and NOISE, Sydney.

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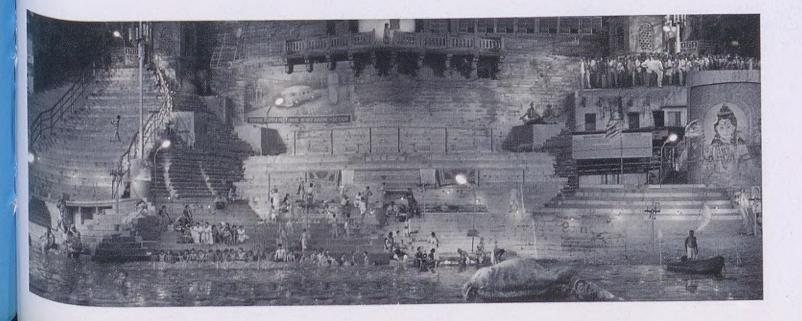
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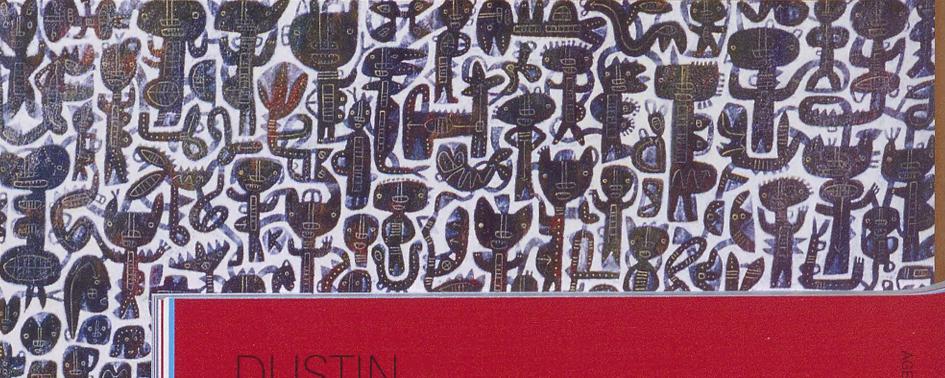
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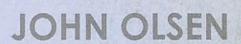
#### VOGGENREITER

This is part of a documentary series I produced while travelling back to my mother's childhood town in Durban, South Africa. The series conveys the struggle young 'coloureds' contend with in the new South Africa. Bianca works in her father's tuckshop at the 'Majors' flats after school.

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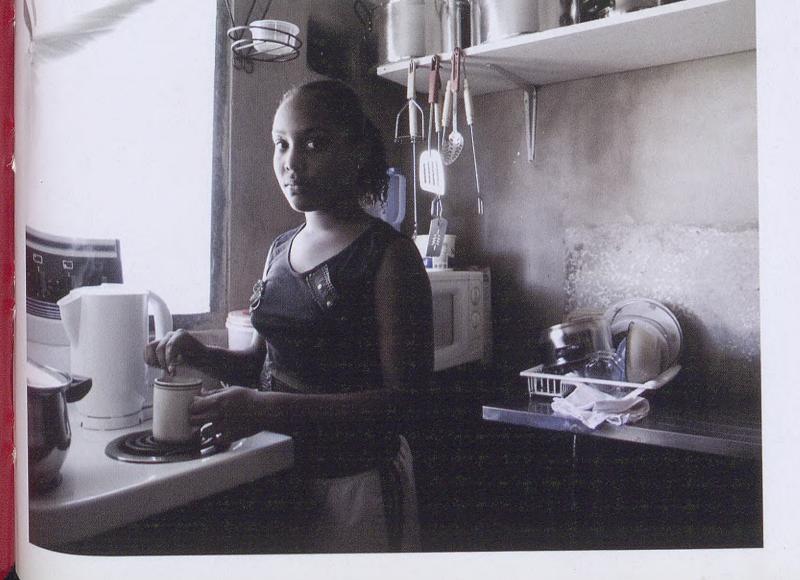


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#### LUKE WONG

For the last three years I have been working as a motion graphic artist. I am influenced by a combination of art and documentary photographers, particularly the works of David Alan Harvey and Elliot Erwitt. I am gradually building up my portfolio and have started exhibiting my work. I was a finalist in the 2005 CSU Red Lens international photographic competition, and a finalist in 'Rarified', a Canberra photographic competition in that same year. I am currently studying a non-award photographic printing course at the Australian National University, Canberra.

In January car enthusiasts make a pilgrimage to Canberra for the annual Summernats festival to celebrate street-machine culture and automotive modification. Mother of three Kerry McKara (left), from the Sunshine Coast, shows off her hieroglyphinspired body art while grandfather David Durham, from Lismore, has a chat after winning the full body tattoo competition at Summernats.

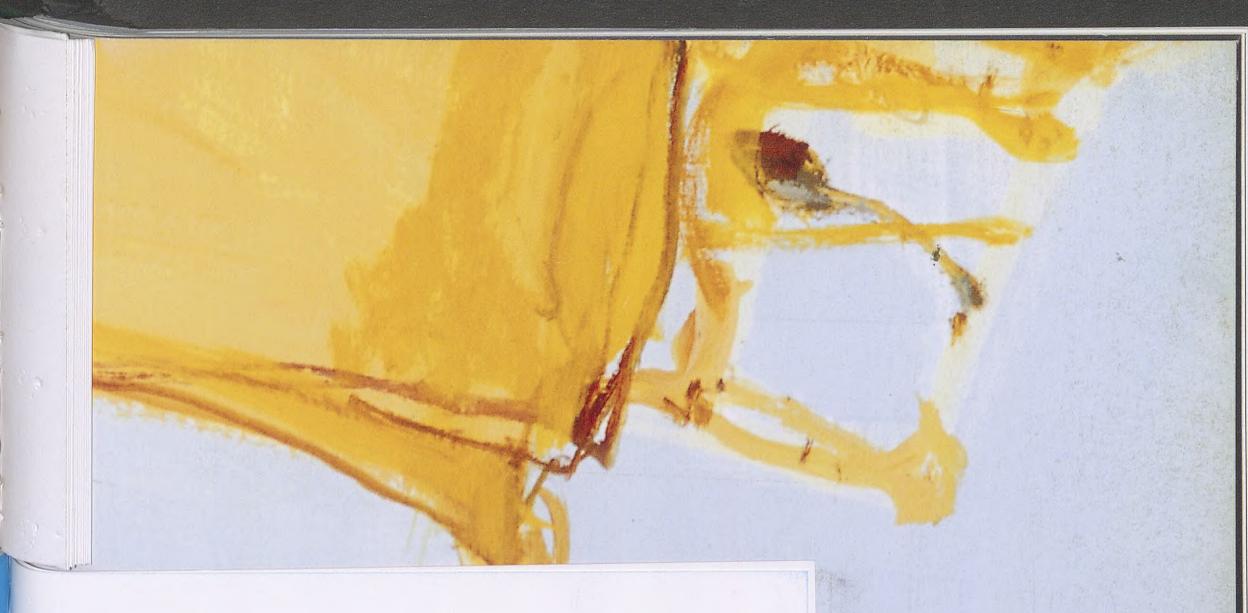
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N 5 AGE 24 LIVES GARRAN, AUSTRALIAN CAPITAL TERRITORY

Body work, 2006, black-and-white photograph, 20 x 30 cm, courtesy the artist and NOISE, Sydney.



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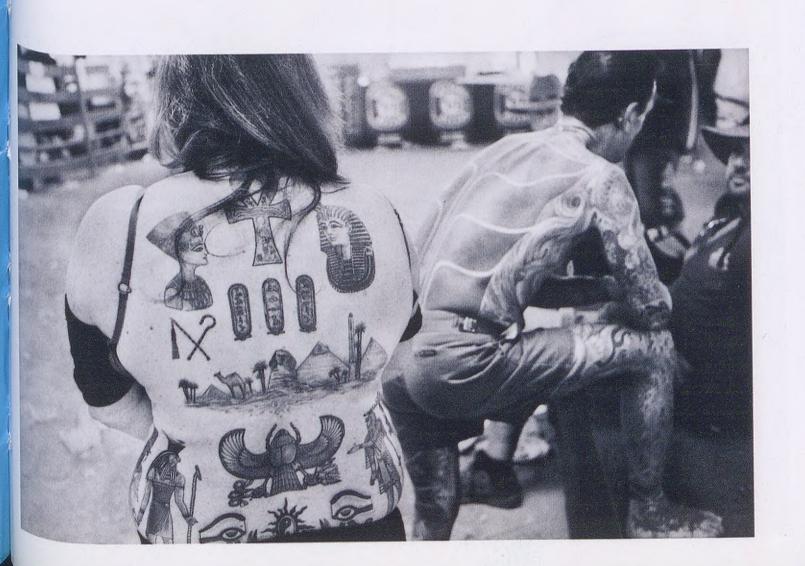
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All artists selected for 25/25 were aged twenty-five years or younger at the time of the competition deadline, in January 2006. Some happy birthdays are now in order for a few artists – welcome to the world of twenty-six-dom!

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Mediterranean Still Life, 2003 detail



# ZORIES OF CONTRACT

The 2006 Biennale of Sydney Charles Merewether

Lidwien van de Ven, Promised land/Palestine, 2003, silver gelatin print, 100 x 125 cm, courtesy Galerie Paul Andriesse, Amsterdam.

The Atlas Group (Walid Raad), We can make rain but no one came to ask, 2006, type-C photograph, courtesy the artist, Anthony Reynolds Gallery, London, and Galerie Sfeir-Semler, Hamburg and Beirut.



Following an address I gave on the occasion of my appointment as Artistic Director of the 2006 Biennale of Sydney, I was approached by a representative of a Western European government who introduced himself and remarked: 'Don't forget us.' Not knowing to whom I was speaking, I asked him who 'us' referred to. His response was not his country, as one might have expected, but 'old Europe'. I had spoken in my address of my ambition to include artists from other parts of the world - the Middle East, the Balkans, Southeast Asia, India and Central Asia - in the 2006 biennale. However, I reassured my interlocutor that I would not simply forget 'old Europe'.

What struck me about his comment was the degree to which a simple remark revealed such a high level of insecurity. It wasn't that 'old Europe' was an anachronism, but rather that it could play into xenophobia and stultify the vitality of contemporary culture. While 'old Europe' has been seen as synonymous with Western Europe as the centre of modern western civilisation, over the course of the eighteen months that I worked on the 2006 Biennale of Sydney it became clear to me to just what extent a change had occurred. In the process of researching and selecting artists for the biennale, I discovered that some of the most challenging contemporary art is flourishing outside the centres of Western Europe and the United States. Although produced within these centres, this work is not constructed in an image of passive assimilation or hybridity. Rather, such art responds to how the dream of globalisation, as shaped by the West, has exacerbated the legacies of oppression and inequality both within these centres and in the countries from which many of the artists had come. The challenge for me in producing an 'international' event like the Biennale of Sydney was not to implicitly align the exhibition with globalisation, but rather with the 'transnational', thereby allowing for a critique of modernisation. I am interested in the notion of a 'disjunctural' present, the terms of which are shaped and determined across multiple sites, or within what I refer to as 'zones of contact'.1

Developing 'Zones of Contact' as the conceptual framework for the 2006 Biennale of Sydney meant focusing on encounters between people and cultures. \* co 'Zones of Contact' denotes a sense of agency, movement, transaction and translation that has produced, or is producing, an existing or imagined space formed through contestation and negotiation. It is about people and the spaces they live in and traverse, which may be defined as territories, settlements, homes, dwellings, zones in-between, borders, frontiers or intersections. 'Zones' refers to temporal dimensions, to the body, the sense of self and to community as the threshold of everyday local and transcultural encounters. The artists selected for the 2006 biennale address the experience of living within these zones of contact, or seek to define a space in which the viewer may perceive the lineaments of an aesthetic utopia. This means retaining a belief in the emancipatory potential of art despite the contradictions of the everyday world in which we live.

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#### Terms of engagement

What was critical to my research for the 2006 Biennale of Sydney was to conceive the process of selection for both artists and their work in direct relation to the conceptual framework: 'Zones of Contact.' Clearly, the question of geography was paramount. The American sociologist and economist Saskia Sassen has used the term 'counter-geographies' to describe 'alternative networks to globalisation ... deeply imbricated with some of the major dynamics constitutive of globalisation yet ... not part of the formal apparatus'.2 Acknowledging that economic globalisation has provided a technical infrastructure for cross-border flows of art, Sassen asks whether, in so doing, these flows reinforce the leading institutions, and therefore the hierarchy of power, or whether they lead to a 'greater diversity in the circulation of meanings and concepts, and to greater contestation'.3 Further, Sassen identifies the emergence of a transnational 'imaginary' alongside the actual technical and organisational infrastructure



hecessary for cross-border transactions. She notes that this imaginary construction, generated by the world's leading institutions of art and culture, may risk becoming a process of 'westernisation' and appropriation of non-western elements. This is one of the principal challenges facing the West, which is to say that it is a question which turns back to examine its own premises, values, conventions and habits of mind.

The challenge that such an orientation presents is to recognise the overriding dominance of western institutions as filters of what is occurring elsewhere in the world. These institutions include museums, art centres and galleries; exhibitions and their framing in curatorial and marketing terms; collectors and sponsors; and the media, including commentators, critics and art historians. Tacit in the rules of the game and the terms of engagement are the languages, protocols and conventions which underpin the means of evaluation. While providing forms for the transmission of contemporary art, these terms also frame and establish the critical tools by which to read, understand and assess artwork. This process of evaluation is based on a well-established canon, the formation of which depends on a systematised ordering of knowledge and the archive.

The Indian art historians Geeta Kapur and Chaitanya Sambrani have spoken eloquently of the way the 'fiction of linearity, evolution and logical progression' that defines the 'trajectory of Euro-American modernism' threatens to 'subsume historical difference into a flattened specularized present'. The western canon, in other words, 'leeches away the potential for historical change, for engagement and action, for a political reading of culture' based on diverse constituent communities and multiethnic, postcolonial states.

It is this understanding and approach that is missing, as well as a language that would contribute to reshaping the terms defining museum practices, most especially exhibition, display, collection and educational techniques. The failure, and failure it is, is not simply one of will, but of deep structures that have to do with rethinking western scholarly and interpretative protocols and language

dialectically within or against the established field of art history. A glossary of terms and concepts has developed over the past several years that would contribute to mapping the terrain of a new interpretative language. This glossary includes theories of postcoloniality, of the cross-cultural, of travelling theory, of translation or concepts of the coeval, of third space, of the interstitial or of hybridity, of the diasporic or of sites such as borders, liminal spaces and territoriality. And yet these ideas largely remain outside the field of hegemonic art history, being reflected more in the disciplinary transformations in the areas of comparative literature, cultural, cinema and performance studies, anthropology, geography and social sciences.

To confront this question would be to take up the challenge of what Gayatri Chakravorty Spivak refers to as the 'worlding' of art, which means the dismantling of the sovereignty of the West and the 'Third World' or 'non West' as its subject. Such a worlding of art would challenge the differentiation between centre and periphery, and the notion of an avant-garde that defines itself as belonging to the progressive movement of western history, as opposed to what is relegated to the motionless backwater of 'other' worlds wedded to place and tradition.

The community to which artists appeal is often to be found elsewhere, outside the place in which they live. For those in transit lounges waiting for permission to enter the West, it is often the case that there is no local infrastructure that enables them to thrive and prosper. There is no archive to which they can refer as a source of their own history, nor critics or historians who provide a forum and language through which to make their artwork known, nor a museum that collects or exhibits contemporary art and therefore provides a forum for dialogue and exchange. Circulation of their work comes slowly and often from elsewhere. It can appear haphazard, driven by the marketplace or by the particular interests of collectors and an economy increasingly based on speculation.

In such an environment the promise of biennales is the opportunity for circulation and greater communication that is not driven by the marketplace or









Opposite page, top left Sejla Kameric, Bosnian girl, 2003, posters in Sarajevo, each 70 x 100 cm, courtesy the artist and the Biennale of Sydney. Photograph Tarik Samarah.

Opposite page, top right Calin Dan, Sample city, 2003, video still, courtesy the artist and the Biennale of Sydney, Sydney.

Opposite page, bottom left Almagul Menlibayeva, Romantik shamanism, 2005, performance, courtesy the artist and the Biennale of Sydney. Photograph Renato Salo.

Opposite page, bottom right Marepe, Cabeça acústica (acoustic head), 1995, Performance at Barra Beach, Salvador, Brazil, aluminium basin, hinges, rubber, courtesy Galeria Luisa Strina, São Paulo, the Biennale of Sydney, and the artist. Photograph Marcondes Dourado.

The artist.

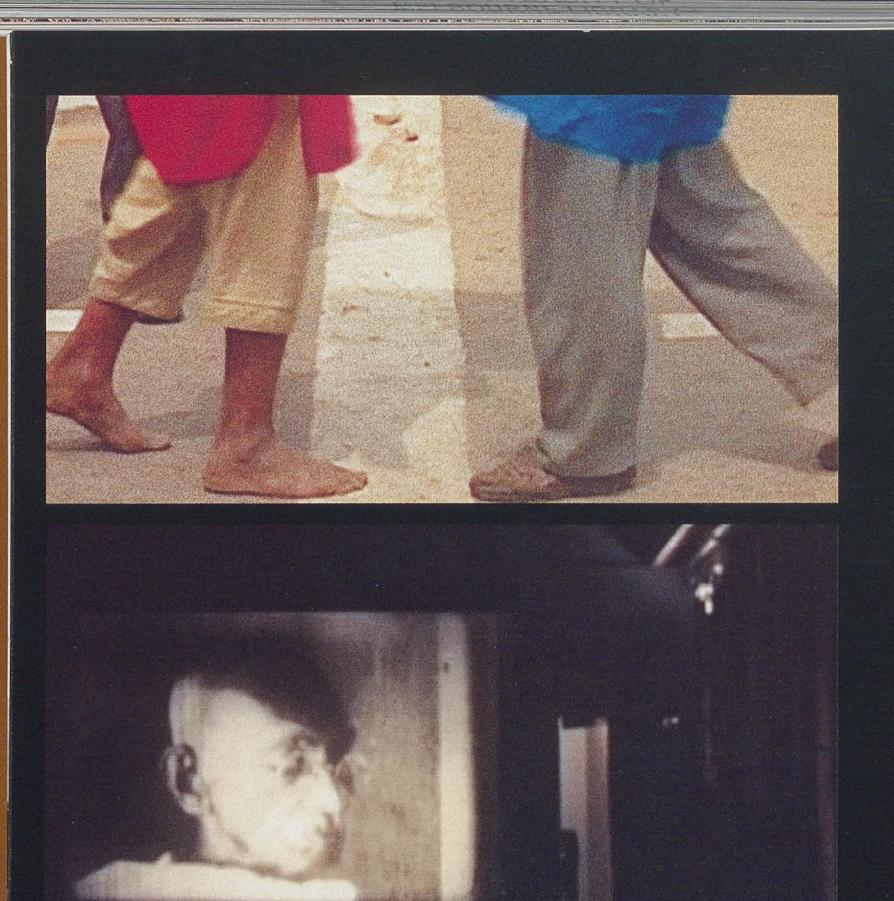
by self-interested western museums. The historical account of the practice of artists working outside the centre is written by virtue of the circulation, not collection, of their work. In most countries the commitment of the state to building collections of contemporary art has, for both economic and political reasons, suffered a serious decline. The rise of private collections has in some cases, such as in Switzerland, been a successful antidote to this decline, but has often led either to the privatisation of contemporary art or its dispersal and fragmentation. There is a lack of public institutions committed to building their collections in a way that reflects the contemporary histories of local, regional or even national communities. This is not an argument for simply levelling the playing field so that all contemporary art is read equally and therefore evaluated on its own terms. Rather, it is to suggest how biennales become temporary collections, providing the material basis for recasting existing structures and developing a language that speaks to the complexity of difference, of shared histories and the plurality of the contemporary.

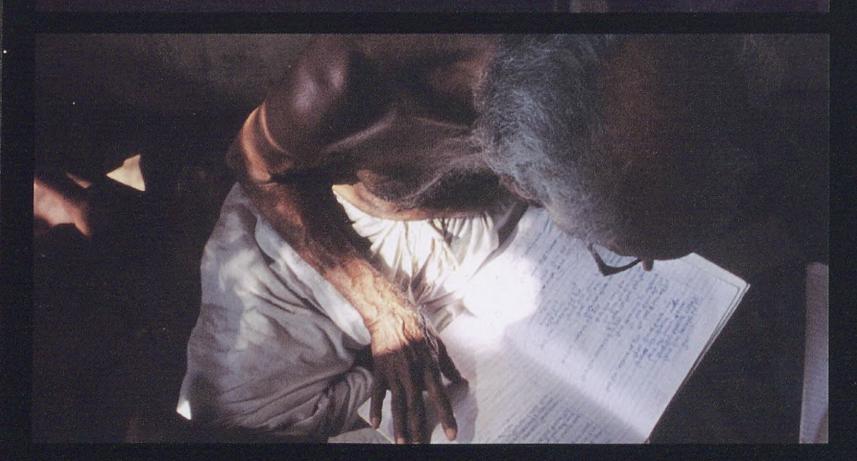
Neither is it to suggest that biennales should only showcase heterogeneity or the divergent cultural histories of different places. The aim is, rather, to create a space where no term is given privilege over another, and in which the right of sovereignty over others is de-legitimised. A disjunctural approach entails multiple processes that constitute dynamic yet uneven transcultural exchange, a transnational imaginary which flows both ways in understanding the different points of locality as they converge and intersect to form what may be identified as the common experiences, rights and aspirations of civic society.

#### A state of flux

My initial concern in organising the 2006 Biennale of Sydney was to develop a coherent research project for the selection of artists. Where does one begin and end, even within the scope of the exhibition concept? Where is the locus of one's research? Does one focus on cities and, if so, which cities and why not outside the city? Cities continue to be gravitational points for economic opportunity and massive internal migration and hence they are the most intense 'zones of contact'. As sites of opportunity, cities enable the flourishing of social and educational infrastructures and the consolidation of local and international economic and cultural networks in which artistic practice can be fostered and thrive. And yet it also seems that in many cities there is a plurality of the contemporary in which the struggle over land and one's place in the world means not only an agonistic relation to global modernity, but also the appearance of a very different kind of cultural and artistic practice. To speak then of 'zones of contact' in relation to contemporary art necessitates a break with the canon, not in order to revise it but, more importantly, to disrupt the terms and values of its definition and enable a disjunctural model of reading contemporary culture.

In the course of recent history we find different modalities of contact whose lineaments are driven by a negotiation of the spaces people have come to inherit, inhabit, occupy or traverse. What is confronted are the persistent legacies and daily experiences of foreign occupancy, the rise and fall of empires, and the staging of civil, religious and ethnic wars founded on territorial disputes which have inflicted violent change on people's lives in many regions of the world. Hence territoriality, or place, has become a critical axis around which contemporary art returns in one form or another.





Opposite, detail
 Amar Kanwar, A season outside, 1997, video still,
 30 min duration, To remember, 2003, video still,
 8 min duration, and A night of prophecy, 2002,
 video still, 77 min duration, films presented as a
 trilogy, courtesy the artist.

For many of the artists in the 2006 Biennale of Sydney, regional conflicts and changes in government regimes have served not only as a watermark for generational and geographic shifts but, more acutely, as a disjunctural temporality in the relation between the making of work and the event to which it refers. Conceptually, this kind of work identifies the seams of history that are covered over by force or, like wounds, by the passage of time. Yet scars they remain and given focus they constitute the interstices of history. This work restages the history of place in a way that exceeds the notion of representation. It returns to the point of entanglement, a point with a legacy of effects and affects that one may witness in the landscape, and what may be defined as a geopolitics of memory.

As I travelled to different regions in my research for the biennale I discovered factors that contributed to the concept of a disjunctural analysis; that is, a disjunctural world picture. The very notion of 'contemporary' seemed no longer simply to refer to something happening here and now, but rather to a relay between past and present or the multiple temporalities that uneasily coexist. Such a relay can be found in Lebanon and Russia, where civil war and communism are still remembered by generations of artists.

The long shadows cast by these events have become the source for artistic work. For example, the work of artists such as Milica Tomic, Biljana Djurdjevic, Sejla Kameric, Jayce Salloum or Milenko Prvacki addresses, from different perspectives, the legacy of the Balkan wars. The ethnic violence that swept across India is similarly addressed in the work of Indian artists Amar Kanwar, Navjot Altaf and Shilpa Gupta. In the Australian context, the paintings of Djambawa Marawili and Imants Tillers, and the installations of Ruark Lewis and Julie Gough, show different ways of speaking about Indigenous people, as does. in the Malaysian context, the collaborative film work of Hayati Mokhtar and Dain-Iskandar Said. The work of Rabih Mroue, Akram Zaatari and The Atlas Group (Walid Raad) from Beirut, or Emily Jacir, Raeda Saadeh and Narut Sharett from Palestine and Israel, speaks to the legacy and lived experience of occupation and war. Such work - in the form of painting, installation, film and voice work seeks to immerse us in the world that these artists and their communities have lived in, and continue to live in, in order to expose and interrogate what it means to live in such zones of contact.

Territorial occupation and ethnic disputes, as much as the fall of empires and the emergent realignments across Europe, have violently interrupted daily lives and the flourishing of culture within many countries. We may well endorse those who advocate the autonomy of art by virtue of their commitment to the canon of western modernism. Yet we may also pause to agree with those who, in the context of the events in which they find themselves, recognise that the very disruption of modernisation and development as defined by the West constitutes the ongoing formation of a disruptive aesthetic. In the case of artists such as Calin Dan, Chen Chieh-jen, Mladen Stilinovic or Liu Xiaodong, this aesthetic exposes the divisions between wealth and impoverishment, and the degradation of people's lives as a consequence of global modernity.

Conflict and territorial disputes have had a profound impact on the shape globalisation has taken and the degree to which we can no longer speak of culture as fixed, sedentary and uncontested, but rather as being in a state of flux, living through occupation, conflict and forced displacement or migration. These events have contributed to a sharp increase in the migration of workers and the intelligentsia. I discovered that I would not be able to forget Western Europe for the reason that it remains a cultural centre and source of financial and infrastructural support, offering opportunities that many developing countries are yet unable to provide their citizens.

Western Europe and the United States have offered people the opportunity to escape political, ethnic and religious persecution, as well as economic impoverishment, occupation and civil war. These patterns of migration highlight the changing nature of what 'us' means now, that is, an 'us' which is unmoored from any sense of a founding origin or identity, and which rather finds new forms and networks of affiliation and belonging. What was staring me in the









<sup>opp</sup>osite page, top left Daido Moriyama, Nippon Gekijo Shashincho, 1968, silver gelatin print, courtesy the artist.

Opposite page, top right Katrina Neiburga, Tea mushroom grower, 2002, digital print, dimensions variable, created with the assistance of Andris Krievins, courtesy the artist.

face was the recognition that there are at least two generations of artists whose native land was elsewhere, but who had constructed for themselves another home that belonged to larger shifts that were transforming Europe. In some respects this is nothing new, with borders, identity issues, cross-cultural relations and the transnational character of contemporary culture being already well-recognised subjects of exploration and exposition. However, what was new was the character of the work of those artists, and the fact that far from forgetting Europe, I was discovering in a specific and very real sense a new Europe and a new West. It was therefore not surprising that the artists I chose from the western capitals or their cultural centres, such as New York, London, Amsterdam, Paris and Berlin, were predominantly born outside those centres. Moreover, it came as surprise that these artists, such as Mona Hatoum, Ghazel, Ghada Amer, Meschac Gaba and Hamra Abbas, were each exploring the differentiation between social values exacerbated by displacement and the dispossession of rights being experienced by the people in the countries from which the artists had come.

In fact, I would have the unexpected occasion to come back to this concept of 'us' in relation to funding for the 2006 Biennale of Sydney. For what is often not talked about, and yet which exerts a major influence on the exhibition's outcome, is the degree to which biennales are dependent on government funding. While there is a tacit agreement that virtually no biennales are based on the concept of nations or national artists, nevertheless national agencies financially support artists from their region. However, what if the artists selected for a biennale are not from countries that have such agencies of promotion and funding, or whose place of abode differs from their place of citizenship or residency? This difference is growing and the gap produced places some artists outside any national funding guidelines and it is hard to see how this situation might ever be resolved to the satisfaction of either side. The significance of this should not be underestimated in conversations about biennales and international art events because it brings into sharp profile the question of artist selection and once again who and how 'us' is to be identified. In such terms, biennales can become events that undermine the centrality of the West, presenting instead what it means to be in and of the world, the uneasy contradictions between cultures, the unstable, transient zones of inclusion and exclusion of divergent contemporary cultures and the radical revision of what it means to say 'us.'

<sup>opp</sup>osite page, bottom left Raeda Saadeh, Basket, 2003, performance, <sup>courtes</sup>y the artist and the Biennale of Sydney.

opposite page, bottom right Cao Fei, Cosplayers, 2004, digital video still, 8 min duration, courtesy Courtyard Gallery, Beijing, Lombard-Freid Gallery, New York, and the Biennale of Sydney.

1

<sup>1</sup> For a discussion of the 'disjunctural' and globalisation see Dipesh Chakrabarty, *Provincializing Europe*, Princeton University Press, Princeton, New Jersey, 2000.

<sup>2</sup> Saskia Sassen, 'Countergeography of globalization', in *Absolute One*, associated with the Slovenian Pavilion, 51st Venice Biennale 2005.

<sup>3</sup> ibid., pp. 318-19.

<sup>4</sup> ibid., p. 319.

<sup>5</sup> Geeta Kapur and Chaitanya Sambrani, *Crossing Generations: Diverge*, Gallery Chemould, Mumbai, 2003, p. 10.

<sup>6</sup> ibid.

<sup>7</sup> Gayatri Chakravorty Spivak, 'The Rani of Sirnur', in *Europe and its Others*, ed. Francis Baker, University of Essex, Colchester, 1985, p. 128.

art feature

## CONTEMPORARY FOCUS VOX POP TO URBAN DIARY

Rachel Kent

opening pages, left
David Griggs, We must live in a very sick society,
2003, acrylic, enamel and collage on canvas,
168 x 168 cm, courtesy the artist and Kaliman
Gallery, Sydney.

opening pages, right Barry McGee, Easy tonto, 2005, installation view, courtesy Stuart Shave and Modern Art, London.

'I'm obsessed with the loop between fictional life and lived life. Since Hollywood harvests the drama of everyday life for its plots, the narratives of Hollywood movies resonate uncannily at times.' Breitz has attracted critical acclaim in recent years for her increasingly complex, large-scale video installations that feature reconstituted edits from soap operas and Hollywood film as well as

In a recent interview, the South African artist Candice Breitz observed:

recent years for her increasingly complex, large-scale video installations that feature reconstituted edits from soap operas and Hollywood film as well as re-enactments by ordinary people of their pop-music idols and albums. Fascinated by the symbiotic relationship between popular culture and its consumers, Breitz also features herself in the work *Becoming*, 2003, acting out the roles and characteristics of selected Hollywood actresses. In this work, two screens are placed side by side and it becomes unclear who is copying whom. Thus, in a novel reworking of the 'Bennifer' syndrome – in which Jennifer 'J-Lo' Lopez and former paramour actor Ben Affleck merged and became for the media a unified and interchangeable force – Candice becomes Jennifer as Lopez becomes Breitz.

Breitz is perhaps best known for two bodies of work, both produced and shown internationally in the last year: the dual installation *Mother* + *Father*, 2005, and her three pop 'portraits' *Legend* (a portrait of Bob Marley), *King* (a portrait of Michael Jackson) and *Queen* (a portrait of Madonna), all 2005. In *Mother* + *Father*, a series of excerpts from Hollywood cinema are edited together to form a composite of parental stereotypes, from the hysterical, weeping mother to the emotionally disengaged or bitter divorced father. Presented without background references against a simple black screen, the twelve actors each perform a broken monologue composed by the artist from fragments of a script. Moving back and forth between the shrill outbursts of Shirley MacLaine and the emotional meltdown of Meryl Streep in *Mother*, or the pent-up aggression of Jon Voight and the nuanced misery of Dustin Hoffman in *Father*, it is Tony Danza's endlessly repeated loop 'sex, sex, sex!' in the latter that lingers in one's mind as Danza warns an unseen daughter against the perils of teenage intimacy.

Breitz describes her actors as 'unwilling marionettes', but they nonetheless convey the wider echoes of their screen identities in a 'tug of war' between the generic and the specific. She says:

I was playing puppet master, trying to get the kidnapped actors to do my bidding. But the footage had a will of its own and I could feel it tangibly resisting direction a lot of the time. The editing process was a tug of war, with me doing everything to hold onto the strings and wrest new meaning from the footage, and the footage doing everything in its power to communicate the messages that it was programmed to communicate.<sup>2</sup>

Reversing the focus in her second body of work, Breitz places ordinary people before the camera lens, inviting them to perform their own versions of classic pop albums by Bob Marley (with *Legend*), Michael Jackson (*Thriller*) and Madonna (*Like a Prayer*). Located through advertisements in newspapers and fan clubs, the individuals selected to participate bring their own identity to the songs as much as that of their idol, presenting diverse interpretations that range from playful to outright bizarre. Describing the polarities of her work, Breitz concludes: 'The contrast between the found footage works, and the works in which I give almost free reign to amateur performers, points to a central dichotomy in my work between the "somebodies" (stars whose visibility is their claim to power) and the "nobodies" (fans and consumers of global pop culture, whose identifications and obsessions largely remain invisible).'<sup>3</sup>

In her video works, young Sydney artist Kate Murphy also plays with stereotypes, obsession and the cult of fandom. Characteristically presented as one large projection, or in a small cluster of screens, Murphy's work has an intimacy that distinguishes it from Breitz's more elaborate, tiered configurations of up to thirty monitors. In Murphy's works it is the artist's family, friends and acquaintances – rather than actors from popular cinema, or screen-tested unknowns – who perform before the camera. Both artists, however, share a focus on, and identification with, the idea of the amateur as performer, and in Murphy's video installations *Britney love*, 2000, *Whispering thunder*, 2001, and *I've been to paradise*, 2003, we see a range of ordinary individuals (including the artist herself) pay homage to their particular pop idols or genres. Sometimes accompanied by an additional audio track in which the protagonists discuss their life and aspirations, Murphy's work is a mixture of documentary, portraiture and the confessional.

Britney love, the first video to draw public attention to Murphy's practice in Australia, focuses on an eleven-year-old girl who shares her name with that of the pop singer Britney Spears. Filmed while Murphy was living in Glasgow, the work depicts Brittany Love dancing and singing along to her idol's chart-topping song 'Crazy'. In turns excruciating and compelling, Brittany's dance moves are showcased on one large wall projection and across six small screens in which she wears a variety of coloured leotards. Whispering thunder, a collaborative work with Pete Volich, Rebecca Rutter and Peat Moss, features two young girls whose voracious taste for 1980s-style 'conceptual, contemporary dance' pushes the pop-video genre to new extremes of taste; while Murphy's unembarrassed rendition of the 1976 pop single 'I've Never Been to Me' by Charlene, performed from her living-room sofa, conflates music- and home-video. In a vastly more public gesture, one thinks of the British artist Gillian Wearing who in Dancing in Peckham, 1994, filmed herself dancing frantically, to music heard only on her own earphones, in a shopping mall before bemused passersby.

Murphy's interest in talent quest and reality television is actively figured in her video works. Recalling popular television programs such as *Australian Idol*, *Dancing with the Stars* and the earlier incarnation, *Young Talent Time* (or the American-inspired pastiche *Solid Gold* with its outrageous lycra outfits and dance moves), she also examines the merging of popular cinematic genres. Murphy has spoken of her ongoing interest in documentary film, noting:

I am interested in how documentary, in its many forms, surrounds and influences us. The codes and conventions of documentary film, photography and television all intersect in my work. Through the investigation of these documentary attributes, I examine the role of the subject, the camera, the director, the installation and the viewer.<sup>4</sup>

Extending to her other film works, which deal with a range of domestic themes, from her father's nocturnal eating obsession to the ageing of her grandparents, Murphy's interest is reflected in her use of multiple cameras and narrative positions. Since 2002 Murphy has sought to distance herself as the single author of her films, giving her subjects an additional camera with which to document themselves. Works such as *Joe Hill*, 2003, *PonySkate*, 2004, or *Leaving together*, 2005, comprise several screens, their subject-matter oscillating between clinical documentary and haphazard autobiography. In *Leaving togethel* the viewer witnesses Murphy's grandparents walking the camera through the rooms of the house they have lived in together for seventy years. This work is perhaps most reminiscent of that of British video artist Darren Almond, who has filmed – with great pathos – his mother, father, and elderly frail grandmother.

Viewed collectively, Murphy's video works form an open-ended 'urban diary', trawling the recesses of Australian suburbia and the interpersonal relationships that shape ordinary lives. Turkish artist Kutlug Ataman is another artist for whom the individual subject – again, always known to him personally – forms a central focus. In Ataman's case, however, the artist's investigation of the documentary

right
Candice Breitz, Mother, 2005, video still,
six-channel video installation, 13 mins
duration, courtesy White Cube, London.

below
Kate Murphy, Britney love, 2000, video
still, two-channel digital video installation,
single-channel stereo sound, 11 mins
duration, courtesy the artist.

pages 578–579, top Candice Breitz, King (A portrait of Michael Jackson), 2005, sixteen-channel installation, 42 mins duration, courtesy White Cube, London.

page 578, bottom Kate Murphy, PonySkate, 2004, video still, four-channel stereo sound, 24 mins duration, courtesy the artist.

page 579, bottom Kate Murphy, I've been to paradise, 2002, video still, single-channel digital video, stereo sound, 5 mins duration, courtesy the artist.



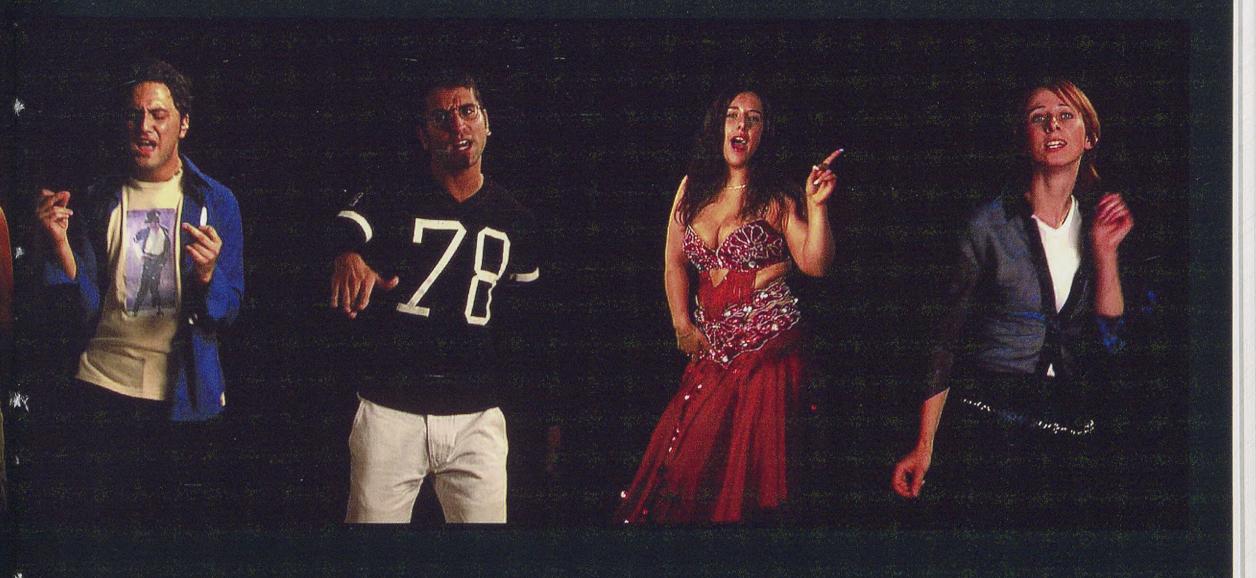


















left
Barry McGee, Easy Tonto, 2005, mixed-media
installation, courtesy Stuart Shave and Modern Art,
London

opposite page, left
David Griggs, Hung like a horse, 2005, acrylic on
canvas, 168 x 168 cm, courtesy the artist and
Kaliman Gallery, Sydney.

opposite page, right
David Griggs, It was time to kill, fuck, have a
holiday and maybe die (restaurant painting #3),
2005, acrylic on canvas, 200 x 168 cm, courtesy
the artist and Kaliman Gallery, Sydney.

genre is shaped by his use of the interview format and its consequently more controlled narrative, and by his focus on the marginalised and the disenfranchised in society rather than its lower- to middle-class suburban consumers.

A very different sort of urban diary is figured in the work of Californian artist Barry McGee. Formerly known for his distinctive graffiti art and 'Twist' tags on the streets of San Francisco, McGee has risen to prominence within the gallery context for his increasingly complex assemblages that utilise walls, floors, windows and doorways. McGee's often precarious installations are constructed out of urban detritus, from clusters of empty bottles painted with long 'hobo' faces to stacks of ageing televisions with blinking screens that depict McGee's hand-drawn animations, through to random scenes of street violence. Upturned vans and trucks, giant skips filled with junk, plywood panels painted with optical geometric forms in jarring colours and a recurring emaciated mannequin posed, spray-can in hand, writing his name on the wall: these are just some of the hallmarks of McGee's recent exhibited work.

McGee is no stranger to Australian shores, having visited Melbourne in 2004 to undertake a Kaldor Art Project at the old Meat Market and a vast graffiti mural on the water wall at the National Gallery of Victoria. In his most recent London exhibition, 'Easy Tonto', at Modern Art Inc., McGee's transformation of everyday detritus into art installation was at its peak. For this exhibition, viewers entered the exhibition via an upside-down van which had been jammed uncomfortably through the gallery's roller-door. Like Alice passing through the looking-glass, the hallucinatory space the viewers found themselves in was entirely panelled in McGee's characteristic optical designs. A disused shipping container in the centre of the room housed a public toilet in which the strung-out, mechanised figure of the spray-painter, face partially obscured by the hood of his jacket, wrote his name back and forth on the vanity mirror. Crawling into a second space through an even narrower aperture, viewers encountered multiple small,

framed biro drawings of the hobo faces, a rough configuration of televisions, and the insistent hum of drum and bass.

McGee's gallery installations have become increasingly ambitious in recent years, shifting from more intimate presentations to vast assemblages that expand beyond whole rooms. Nonetheless it is his focus on smaller things, like the biro drawings of folorn and drooping faces, in contrast to the demolition-site grandeur of the wider installations, which make his work so engaging. Ranging from cartoon to caricature to more literal (if simplified) portraiture, the drawings are presented in asymmetrical clusters, their frames overlapping – a legacy, according to the artist, of time spent in Brazil in 1993 during which he saw numerous small icon paintings in a church near Aracaju. Made by pilgrims, they were in similarly modest frames.<sup>5</sup>

Various influences have been cited in relation to McGee's gallery installations, from graffiti and street art to the politically infused murals so prominent in Mexico and much of South America. Describing his work as reflecting 'the sensory overload of urban street life', McGee's installations find some resonance in the paintings, drawings and more recent installations of Sydney artist David Griggs.

Griggs is an artist for whom street culture manifests itself in westernised bumper-stickers and road signs at the Thai–Burma border town of Mae Sot, of tattoo designs seen in the streets and slums of Manila. Inspired by public and socially engaged artforms, from hyper-realist painting in the Philippines to the murals of Diego Rivera, Griggs translates a range of visual iconographies into his works.

Like Kate Murphy, Griggs is part of a generation of younger Australian artists for whom popular culture is a driving force. Although he graduated from art school in 1999, Griggs has exhibited his work since the mid-1990s, building up a rich and varied body of paintings, gouaches and drawings which are augmented by his sculptures, photographs and occasional video works.





Solo exhibitions at Gertrude Contemporary Art Spaces in Melbourne, and in Sydney at the Casula Powerhouse and the Art Gallery of New South Wales's Contemporary Project Space, have consolidated Griggs's reputation as an artist to be watched.

Griggs's works on paper are characterised by their loose, open-ended style in Which objects and images float across the pictorial surface, often in seemingly random configurations. Unlike his paintings, large spaces of white paper are left exposed in the drawings, and tattoo-like forms - a snake lady, police dog, red devil with pitchfork, for example - appear in unspecified relation to one another. By contrast, Griggs's paintings feature brightly coloured images and surfaces Which occupy the full scale of the canvas. Griggs's references are sourced from the media and advertising - the 'war on terror', Osama Bin Laden, abuse of Prisoners at Abu Ghraib, a sinister Ronald McDonald – and rendered in cartoonlike forms with floating text, saccharine rainbows and other jarring visual images. In these works a conflicting reality is relentlessly played out before our eyes, namely that of the 'civilised' world we live in and the horrifying reality that Underlies it. From the violent clash between East and West to the parasitic presence of multinational companies extracting profit from Third World poverty, Griggs's artworks engage boldly with difficult and confronting themes. Titles are equally explicit, from the text painting We must live in a very sick society, 2003, to Self-portrait (are we having fun yet), 2004, depicting an abject, hooded Iraqi prisoner with a horror-movie mask and cigarette.

Travel is central to Griggs's artistic process. He cites as particularly significant his travels in South America in 2002 and the large-scale street murals he saw in Brazil, Peru and Bolivia. Inspired by ideas of physical location and social context, his own work has undergone a subsequent shift from linear presentations on the gallery wall to large salon-style installations that combine wall drawing, Painting and assemblages of contextual objects from studio detritus to Persian

rugs. During 2004 Griggs travelled to Thailand and in late 2005 he undertook an Asialink studio residency hosted by the Ateneo Art Gallery in Manila. His resulting exhibition, 'The Buko Police', comprised photographs taken in the streets and slum areas of the city, augmented by collaborative works made with local mural painters. During his Manila residency, Griggs also met the painter Manuel Ocampo, whom he cites as influential. Formerly based in Los Angeles, Ocampo's political allegories combine brutal energy with an array of potent visual symbols, from the swastika to the winged angel. Griggs's works are situated firmly in the present, focusing on small, ordinary details, as well as a wider cultural landscape. In this way they respond to the imagery of artists like Ocampo as well as to the poetic street style of Francis Alÿs.

Kate Murphy and David Griggs draw on diverse pop-cultural references in their respective practices. Geographically isolated from Europe and the United States yet culturally dominated by them, physically close to Asia and inextricably linked through travel and trade, Australia has proven to be a fertile ground for experimentation. Reflecting just two examples of engagement at a local level, their works find resonance with international peers and colleagues. The positioning of Australian art within this wider context – specifically, as part of a global artistic dialogue – is both fitting and necessary. Artists do not operate in a vacuum and, as these practices indicate, neither do their subjects.

<sup>1</sup> Łouise Neri (ed.), 'Candice Breitz and Louise Neri: Eternal returns', *Candice Breitz*, exhibition catalogue, White Cube, London, and Sonnabend, New York, 2005, p. 9.

<sup>2</sup> ibid., p. 19.

<sup>3</sup> ibid.

<sup>4</sup> Kate Murphy, 'Artist's statement', 2005, unpublished.

<sup>5 &#</sup>x27;Art:21. Barry McGee's installation at the Walker Art Center', http://www.pbs.org/art21.

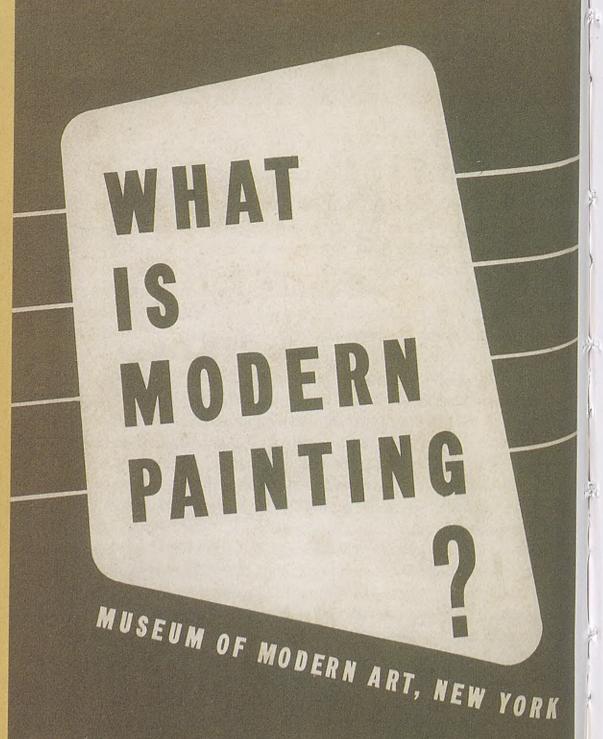
<sup>6</sup> Louisiana Contemporary: OnLine, exhibition catalogue, Louisiana Museum of Art, Denmark, November 2005.

## EARLY INROADS

MoMA and Australia Ann Stephen







opposite page, left Art of Australia, catalogue for 'Art of Australia 1788–1941: An Exhibition of Australian Art held in the United States of America and the Dominion of Canada under the Auspices of the Carnegie Corporation'. Published by the Museum of Modern Art, New York, 1941. opposite page, right 'What is Modern Painting?', catalogue for 'What is Modern Painting?' exhibition held at the David Jones Art Gallery, Sydney, September 1945. Published by the Museum of Modern Art, New York, 1943.

One of the largely untold stories of modernism in Australia is the extraordinary trafficking in copies. The elderly Heidelberg School painter Frederick McCubbin Was prescient in grasping the new possibilities offered by mechanical reproduction When he observed in 1916 that: 'through the advances made in reproductive processes, we can possess in our homes very fair facsimiles of the great pictures of the world ... Myriad books will keep you in touch with the latest thought in art.'

Books, journals and reproductions played a crucial role in exchanging the 'latest thought in art', overcoming both factors of distance and the intransigence of Conservative state museums in Australia during the early and mid twentieth century. Even the lowly postcard meant a good deal, as evidenced by museum archives and artists' estates, like that of the inveterate traveller and cosmopolitan Peter Purves-Smith who kept a Picasso postcard from his first visit to New York's Museum of Modern Art (MoMA) in 1936. The evidence emerges mostly in casual asides, such as Albert Tucker's comment about the 1939 Herald Exhibition of French and British Contemporary Art: 'Tremendous revelation, absolutely tremendous; mind you, I was already familiar with a lot of it by courtesy of Gino Nibbi.'2 The role of libraries and bookshops, like Nibbi's Leonardo Bookshop in Melbourne, clearly challenged 'the view that Australians were "quarantined" from fresh ideas and images'.3 Artists have productively grappled with the distancing and 'loss of aura' entailed in such exchanges – for example Ian Burn's Xerox books, 1968, John Brack's series of 'Postcard Paintings' of the 1970s and Imants Tillers's reproductions of Hans Heysen's paintings in Untitled, 1978. However, art historians and curators have been slow to consider the implications.

One major source for popularising modernism in the mid twentieth century was MoMA. While its 1967 blockbuster 'Two Decades of American Painting' is widely understood as a watershed in Australian art, it was in fact preceded by the museum's steady stream of books, catalogues and multiple exhibitions over earlier decades. These programs were part of MoMA's grand interdisciplinary project of conversion by which the 'standards of American taste will inevitably be raised by bringing into far flung communities results of the latest and finest achievements in all the arts'. During the Second World War MoMA's proselytising assumed a global reach. The director, Alfred J. Barr, and the museum's Department of Circulating Exhibitions were well aware that it had become crucial for the United States to strengthen cultural ties with its allies.

Ironically, the first exchange was one of import, when MoMA rather reluctantly agreed to tour the historical survey 'Art of Australia' through North America in 1941. The exhibition, curated by the director of the Yale Art Museum, Theodore 'Tubby' Sizer, emphasised 'a country which our servicemen found strikingly similar in many ways to the land and people they had left ... an artistically conservative Anglo-Saxon people influenced in varying degrees by a new and similar pioneer environment'. Sizer skilfully manoeuvred his way around conservative Australian museum directors, at a cost of alienating the modernists. John Reed, then president of the Contemporary Art Society (CAS) in Melbourne, wrote several pleas to both MoMA and the other sponsor, the Carnegie Corporation, but to no avail. Sizer did, however, grasp the modernist appeal of Aboriginal art and gave it an unprecedented place in the exhibition, which proved extraordinarily popular, with twenty-nine North American cities electing to take the show. The catalogue reflected Sizer's novel approach 'back home' through a modern 'primitive Aboriginal' cover designed by Alistair Morrison.

An unexpected consequence of the exhibition was the long-term relationship that developed between MoMA and the Sydney department store David Jones through its managing director, Charles Lloyd Jones. Lloyd Jones had considerable business connections in North America and as a leading patron of the visual arts and trustee of the Art Gallery of New South Wales (AGNSW) was distinguished for supporting modernism (albeit modernism as a mild form of post-impressionism). In 1941 his influence had led AGNSW director Will Ashton, who was facing a hostile press over the gallery's tardy response to the Herald exhibition, to be sent to New York as the official delegate of the Commonwealth Government of Australia. Sizer encouraged Barr to 'make a fuss over this rather academically-minded jolly little man'. Lloyd Jones subsequently appointed Ashton as the first manager of the David Jones Gallery in 1944.

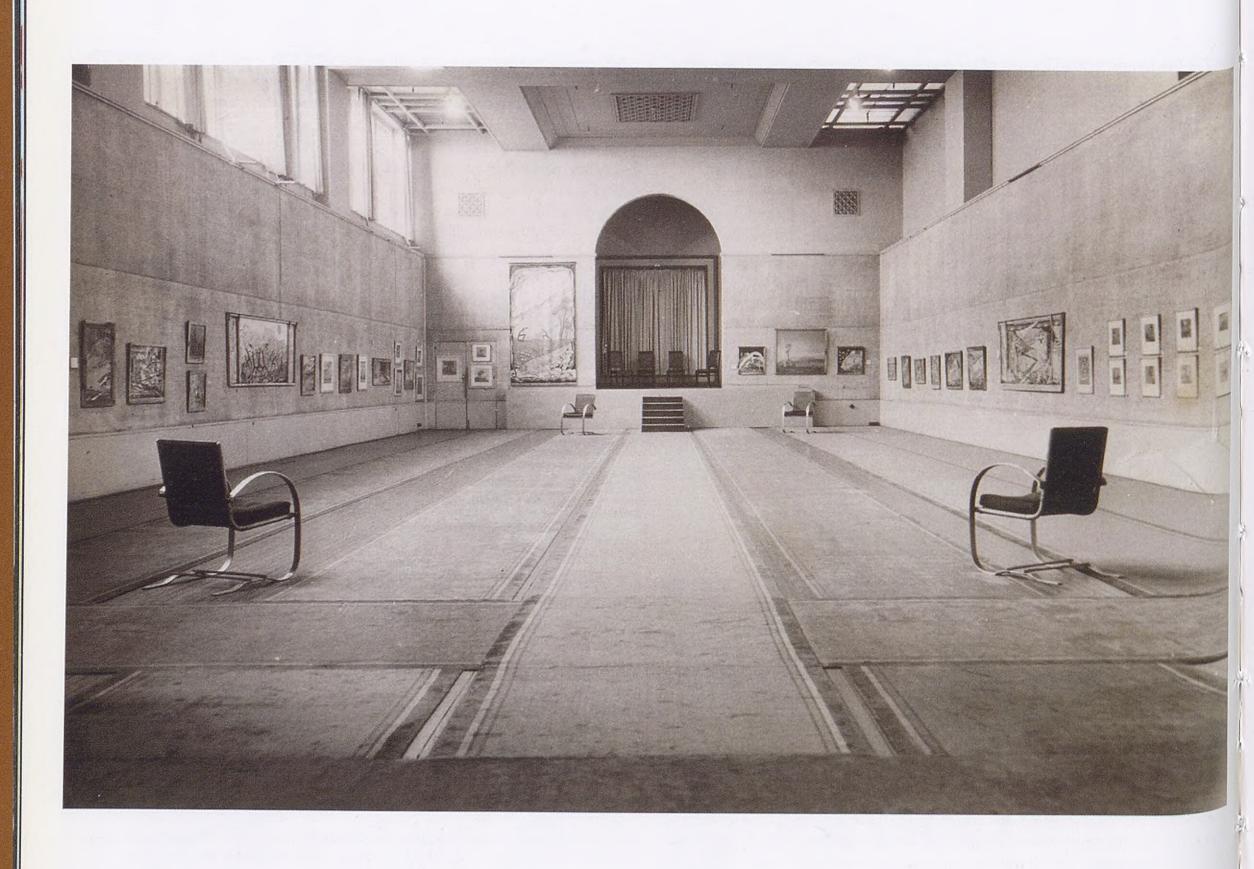
The department store had opened a specifically designed gallery space in 1928 and had developed a reputation for exhibiting much of Sydney's most innovative contemporary art, design and architectural displays, including the early CAS shows. In 1939 the David Jones Gallery hosted not only the Herald exhibition but also 'Dahl and Geoffrey Collings – Modern Industrial Art and Documentary Photographs' and 'Exhibition 1', the group show that launched geometric abstraction in Sydney with works by Ralph Balson, Grace Crowley, Rah Fizelle, Frank and Margel Hinder, Frank Medworth, Eleonore Lange and Gerald Lewers.

The Second World War years were dominated by Australian shows. David Jones then launched a series of shows from MoMA's Department of Circulating Exhibitions, beginning with 'What is Modern Painting?', designed to be of 'especial value to those who are not familiar with contemporary art and may find it puzzling or difficult'. In this exhibition, thirteen elegant panels, sent in a portfolio case, reproduced thirty-one paintings from MoMA's collection in full colour. This was accompanied by an explanatory text which, for instance, traced the evolution of abstract painting through Picasso's Les demoiselles d'Avignon, 1907, to Mondrian's Composition in white, black and red, 1936. MoMA's popular story of modernism opened auspiciously at David Jones in September 1945, following the Japanese surrender in the Second World War. In the accompanying booklet Barr aligned modernism with the triumphant struggle against fascism, with the final plate dedicated to Picasso's Guernica, 1937, its monochrome palette well suited to black-and-white reproduction. Barr also reminded his readers that the 'other heroic struggle which we should not underestimate' is that of 'abstract purity' achieved by Mondrian 'with the conscience and precision of an expert engineer'. Barr's appeal to American pragmatism concluded that:

Mondrian's pictures almost in spite of themselves have achieved practical results to an amazing extent. They have affected the design of modern architecture, posters, printing layout, decoration, linoleum and many other things in our ordinary everyday lives.

It is arguable that this 'Mondrian effect' was directly attributable to reproduction, which suppresses the subtle materiality of his paintings rendering them only as designs.

The following year David Jones purchased and exhibited multiples of several other MoMA exhibitions on such themes as 'What is Architecture?', 'Looking at Your Neighbourhood', 'A Survey of Housing' and 'Elements of Design'. The latter, commissioned from Robert Jay Wolff of the Institute of Design, Chicago, integrated the work of American photographers, designers and engineers with



Weston were juxtaposed with textiles woven at the Institute of Design. These were displayed above an interior designed by Marcel Breuer for the 1936 Bristol Pavilion and alongside the Paul Klee painting *The marked one*, 1935. Another panel set a dramatic view of the George Washington Bridge in New York, designed by the Swiss-American engineer Othmar Herrmann Ammann in 1931, together with a chair by Alvo Aalto and a Pyrex coffee maker by Peter Schlumbohm.

The 1947 correspondence between David Jones's Will Ashton and MoMA's director of circulating exhibitions, Elodie Courter, suggests the extent of the travelling exhibitions' impact:

We are at present showing two exhibitions purchased some time ago by Mr Charles Lloyd Jones from the MoMA: 1. 'Creative Photography' 2. 'Elements of Design'. They are creating a great amount of interest and we have received several requests for the use of them at the conclusion of their showing here ... the director of Myer's art gallery in Melbourne has written asking for permission to exhibit the panels. Miss Isabel Mackenzie of the Teachers' Training College which is attached to the University of Sydney is anxious to show 'Elements of Design'. We have also received a letter from Mr Alan Gambe of the School of Architecture, the University of Sydney who wishes to exhibit 'Elements of Design' which he says will be tremendously helpful to students of architecture. Also Mr Keast Bourke, Editor of the Australasian Photo-Review [APR] would like to reproduce the mural Panels of 'Creative Photography' in his magazine.<sup>8</sup>

These panels from 'Creative Photography' were featured as miniature reproductions across a dozen double pages in *APR*, Kodak's local magazine, in June 1950. They transformed the conventional columns of advice into elegant colour layouts that graphically portrayed photography as a means of creative expression. Any instrumental use by advertising, government, industry or news reporting was not mentioned, despite the careers of featured photographers such as Berenice Abbott, Helen Levitt, Weegee (Arthur Felig), Walker Evans, Ansel Adams and Henri Cartier-Bresson.

In 1948, when the designer Marion Hall Best briefly replaced Ashton as director of David Jones Gallery, she curated 'Seven Designers', which extended aspects of MoMA's 1941 show 'Organic Design in Home Furnishing' that had showcased Charles Eames and Eero Saarinen's moulded plywood chair. For 'Seven Designers' Hall Best selected around 220 objects, either designed for or sold by David Jones, featuring radio cabinets made of Australian coachwood by Gordon Andrews, furniture by George Korody, founder of Artes Studios, Sydney, and the textile designs of Frances Burke. Her catalogue was introduced by a quote from Moholy-Nagy's Bauhaus text *Vision in Motion*.

In 1950 Edgar J. Kaufmann Jr, then director of industrial design at MoMA, initiated a similar but much larger series of 'Good Design' programs geared to directly shape the buying habits of consumers, staging the programs in a Chicago retail outlet and then exhibiting in New York. No-one was better placed to mass market modernism in the United States than Kaufmann, 'the merchant prince of Pittsburgh' whose family had commissioned Frank Lloyd Wright's 'Fallingwater' before the war. It is intriguing to speculate on the impact of Kaufmann's time in Australia when, as a serviceman based in Brisbane, he had been drawn to Barrett Reid's precocious circle that produced the student literary art journal *Barjia* (1943–47). The David Jones Gallery mounted another version of the design exhibition in 1951, 'What is Good Modern Design?', combining local furniture by the Artes Studios and Kalmar Interiors with Scandinavian glass, Australian modern pottery,

textiles, framed prints by Picasso, Klee and Joan Miró – and all this mixed with American whitegoods.

David Jones showed approximately twenty of MoMA's travelling exhibitions, culminating in Edward Steichen's 'The Family of Man' in 1959, on the final leg of its international tour, when photography was still anathema to Australian art museums. By then MoMA's catalogues and books, which popularised Barr's formalist account of modernism, were keenly sought by all who proselytised about modernism. The Australian architect and writer Robin Boyd described MoMA's architectural director, Philip Johnson, as 'a designer with as much influence on younger architects in Australia as in America'.

In 1958 the CAS in Melbourne launched its new Gallery of Contemporary Art by showing MoMA's 'Contemporary Printmaking'. The exhibition then travelled to other galleries, including David Jones, where it drew a crowd of 17,600 over two weeks. Barrett Reid wrote about the new gallery for the local magazine *Architecture and Arts*. He hoped it would become 'the first museum of modern art in Australia' by engaging with MoMA's international program 'not only with sending exhibitions abroad, but with bringing exhibitions to America'. Possibly it was his influence that led to several MoMA articles appearing in subsequent issues, including one by Kaufmann on 'A Century of Modern Design'. Kaufmann repeated Barr's judgment that Mondrian's 'abstract visual images have served as examples to all the arts, remaining themselves unequalled'.

In the face of the conservatism of mid-twentieth-century Australian public museums, the patronage of modernism was confined to the entrepreneurial commercial sector which embraced new forms of mass production and marketing. As a result of alliances with retailers such as David Jones, the distinctions between contemporary art, design and consumerism became blurred, like the dot screen effect of a Mondrian reproduction.

- 1 Frederick McCubbin, 'Some remarks on the history of Australian art', in Bernard Smith, Documents on Art and Taste in Australia, Oxford University Press, Melbourne, 1975, pp. 276, 279.
- 2 Albert Tucker, quoted in Richard Haese, *Rebels and Precursors: The Revolutionary Years of Australian Art*, Allen Lane, Melbourne, 1981, p. 64.
- 3 Eileen Chanin and Steven Miller, Degenerates and Perverts: The 1939 Herald Exhibition of French and British Contemporary Art, Miegunyah Press, Melbourne, 2005, p. 124.
- 4 President Roosevelt, 'Dedication of the new building', 1939, in *Guide to the Records of the Department of Circulating Exhibitions in MoMA*, compiled by Rona Roob and Rachel Wild, Museum of Modern Art Archives, New York.
- 5 Theodore Sizer, 'A confidential and informal report regarding proposed exhibition of Australian and New Zealand art for the United States and Canada with certain observations and recommendations', Carnegie Corporation of New York, 1941, Columbia University, Rare Books and Manuscript Library, New York.
- 6 Theodore Sizer, letter to Alfred H. Barr Jr, 23 July 1941, Department of Circulating Exhibitions, Museum of Modern Art Archives, New York, 38 (1) 3/6.
- 7 Alfred H. Barr, What is Modern Painting? Introductory Series to the Modern Arts 2, Museum of Modern Art, New York, 1943, p. 27.
- 8 Will Ashton, letter to Elodie Courter, 1947, Museum of Modern Art Archives, New York, series 1.20/11(4).
- 9 Robin Boyd, 'Art is calling New Yorkers: The old and new galleries', *The Age Literary Supplement*, 16 March 1957, p. 1.
- 10 Barrett Reid, 'Museum of Modern Art at Flinders Street Melbourne', *Architecture and Arts,* June–July 1958, p. 74.
- 11 Edgar J. Kaufmann Jr, 'A century of modern design', *Architecture and Arts*, December 1958, pp. 30–33.

This article draws on research undertaken as part of an ARC partnership with Dr Andrew McNamara and Professor Philip Goad on 'The untold history of Australian modernism'.

WE, THE NEW GENERATION, ARE TAKING OUR CULTURE TO FARAWAY PLACES.

John Mawurndjul

## ABORIGINAL ART IN FARAVVAY PLACES

THE MUSÉE DU QUAI BRANLY AND NEW THINKING ABOUT ABORIGINAL ART IN EUROPE

Peter Naumann

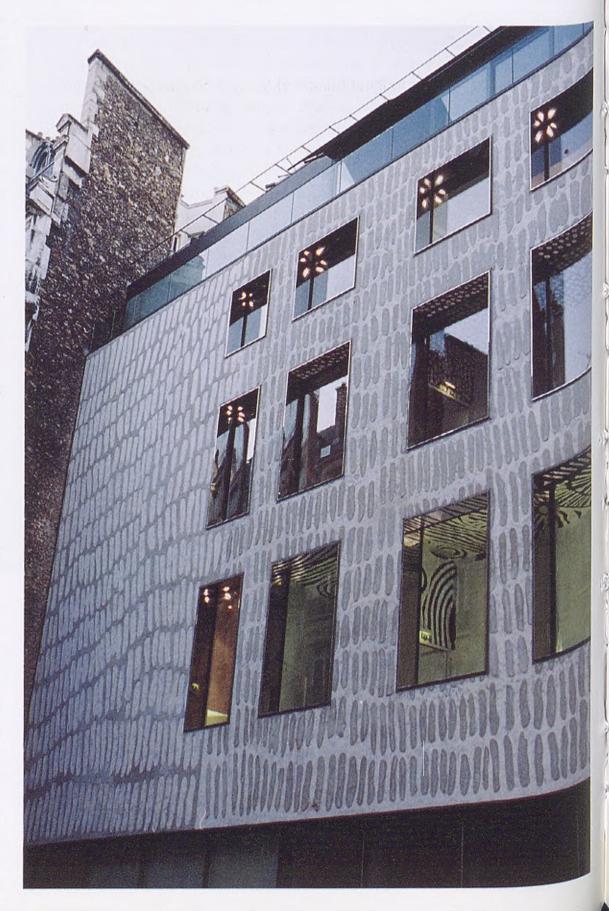
In 1965 the Czech artist and collector Karel Kupka published Dawn of Art: Painting and Sculpture of Australian Aborigines.¹ The book was the result of Kupka's four trips to Arnhem Land in the Northern Territory where he collected paintings and sculptures, a number of which are now on display at the Musée du Quai Branly in Paris and the Museum Tinguely in Basel. The title of Kupka's book refers to his mistaken belief that Aboriginal people were living 'survivors of the Stone Age' and that Aboriginal art was a way of 'discovering the reasons for the existence of art at the earliest stages of human civilization'.² Having moved on, but in keeping with the title of Kupka's book, the Musée du Quai Branly, which opened in Paris in 2006, marks a new dawn for France in the presentation of art by non-western peoples.

There are approximately 280,000 objects in the collection of the Musée du Quai Branly, of which 3500 items form the permanent display. The collection primarily consists of nineteenth- to early twentieth-century cultural objects belonging to the indigenous peoples of Africa, Asia, Oceania and the Americas. A unique aspect of the museum is its collection of Australian Aboriginal art, including a number of contemporary works. In addition to approximately 250 paintings from the collection of Karel Kupka, the Branly has 230 bark paintings from Arnhem Land, some 1500 artefacts, including boomerangs, weapons, tools, sculpture, jewellery and burial poles, and forty acrylic paintings. Apart from its collection of contemporary photography, the Aboriginal material is the Branly's only significant collection of contemporary art.

The museum has further strengthened its connection with Aboriginal art by the incorporation, within the design of the museum building, of the work of eight contemporary Aboriginal artists: Lena Nyadbi, Paddy Nyunkuny Bedford, Judy Watson, Gulumbu Yunupingu, John Mawurndjul, Tommy Watson, Ningura Napurrula and Michael Riley. Also planned are temporary exhibitions of contemporary art by artists from other regions, including installations by Romuald Hazoumé from Benin, British–Nigerian artist Yinka Shonibare and Vietnamese–American multimedia artist Trinh T. Minh-ha.

The Musée du Quai Branly's extensive collection is sourced from two older museums in Paris: the Musée de l'Homme and the Musée National des Arts d'Afrique et d'Oceanie. Conceptually, however, the Branly is very different from these two museums. The Musée de l'Homme,<sup>3</sup> for example, focuses on physical anthropology and had a collection of art and ethnographic objects, most of which have been transferred to the Branly. It grew out of the Musée d'ethnographie du Trocadéro and is located on the Seine, opposite the Branly, in the Palais de Chaillot. (Among the more controversial items still in the collection of the Musée de l'Homme are 35,000 human skulls, many of them from indigenous people.)

The Musée National des Arts d'Afrique et d'Oceanie, now closed, was once known as the Musée des Colonies and was created for the 1931 International



Colonial Exposition in Paris. The museum was located in the highly decorated Le Palais des Colonies. The external walls of the museum are covered with a stone relief by Alfred Janniot depicting a chaotic melange of tall ships, lions, tigers and elephants among a tangle of jungle palms and semi-naked Pacific, Asian and African peoples. Adding to the exotic nature of the building is an aquarium on the lower level which was built for the 1931 exposition and is still in operation, as well as a crocodile pit in the basement which is home to a large, ancient crocodile which has been on display since the 1930s. It was in these surrounds that non-European art, including Aboriginal art, was displayed.

The Musée du Quai Branly has distanced itself from this representation of France's colonial past and aims to dissociate the art of non-western peoples from the evolutionary science of a prehistoric past. The Branly is also indicative of a general reappraisal throughout Europe of the way non-European cultural material is collected and displayed. Recent visits to national institutions with significant ethnographic collections in the United Kingdom, Germany and Austria reveal a trend whereby objects, hitherto regarded as ethnographic material, are now being reclassified according to their artistic merits.

When French President Jacques Chirac announced in 1996 the creation of the Musée du Quai Branly, he also declared that, in addition to the new museum, the 'Arts of Africa, Asia, Oceania and the Americas' would be on display in refurbished galleries at the Musée du Louvre. These works were installed at the Louvre in April 2000 on the ground floor of the former Pavillon des Sessions. The wall text in the gallery describes the cultural material on display as 'constituting an anthology of art from four continents' and as 'exemplary works ... of exceptional quality' chosen for their 'aesthetic impact'. This reclassification of objects at the Louvre as the 'Arts of Africa, Asia, Oceania and the Americas', rather than ethnographic items, reflects a new appreciation of the artistic qualities of non-western cultural material.

With many of the approximately 100 pieces on display belonging to the Musée du Quai Branly, the Pavillon des Sessions functions as a satellite venue for the future museum and will continue to exhibit the works after the Musée du Quai Branly has opened. Wall text at the Louvre describes the yet-to-be-opened Branly as being:

A place of homage to non-western societies and of the sharing of cultures still too often misunderstood. The Musée du Quai Branly is the expression of the will of France to grant its just place to primitive arts in the world of museums. Further, it is a witness to the fact that hierarchy no longer exists between the arts any more than it does between peoples. At the inauguration of the Pavillon des Sessions, President Chirac claimed that

With the opening of the Musée du Quai Branly 'a new chapter is being written in the history of relationships between France and non-western countries'. This theme, of the West's relationship to the rest of the world, will be explored further at the Branly and will also feature in an exhibition in September 2006 titled 'D'un Regard l'Autre' (To Look at the Other). Stéphane Martin, President-Directeur Général of the Branly, describes the exhibition as a 'statement by the museum ... about how westerners have been looking at non-western art over the centuries. It will mix up parts of the collection, combining ethnographic pieces with painting and contemporary art.' Also planned are a series of talks and symposiums on the themes of colonialism and post-colonialism.

The establishment of the Musée du Quai Branly prompted considerable controversy in France regarding the role of the museum and the art of non-

western peoples. Martin recalls that there were arguments about the museum's name, and also about whether it 'should even be a museum, or perhaps an art centre or cultural forum'. According to Martin, the Branly is quite different from traditional museums, and can be likened to the Centre Pompidou, also in Paris. Martin explained that 'we already have plans for temporary exhibitions far away from the focus of our collection', giving as an example a large exhibition planned for 2007 of films by French filmmaker Claire Denis about the African diaspora which, according to Martin, is 'seen in a very artful way ... not social or ethnological'.

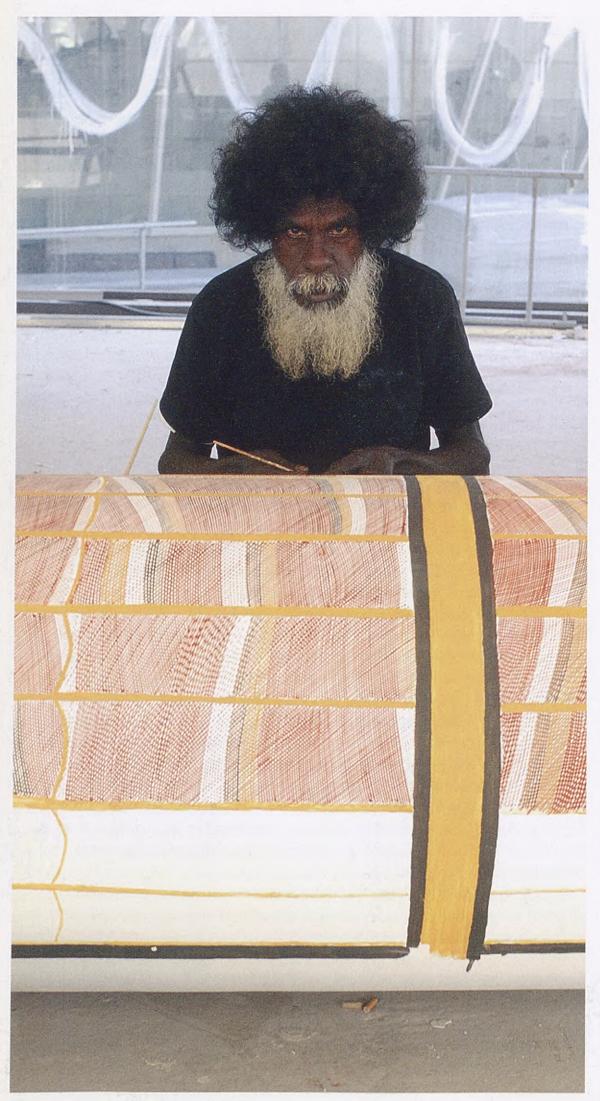
The Musée du Quai Branly has an active performance program and a strong focus on teaching and research. Events, theatre, dance and musical performances will be an integral part of the museum's program, utilising the numerous auditoriums and performance spaces incorporated in the building, including an outside amphitheatre. One of the four wings of the museum houses educational facilities, including a library and a multimedia centre, both of which will ensure that up-to-date knowledge is available about the collection and the issues surrounding it. An Interdisciplinary Research Centre occupies another wing, with specialist research facilities including collection study areas and conservation laboratories.

The research centre, located on Rue de l'Université, is a modern concrete structure on a streetscape of neo-baroque nineteenth-century buildings. It is in this building that the work of the eight commissioned Aboriginal artists is installed. On the external walls of the building is an architectural rendering of a painting by Kimberly artist Lena Nyadbi, well known for her representations of *jimbala* (spearheads). This huge relief, in which Nyadbi's distinctive brushstrokes refer to body markings and stone spearheads, seems to be the work of supernatural forces or the tracks of spirit beings.

Arnhem Land artist Gulumbu Yunupingu's *Garak – The universe* designs have been painted across the ceiling and connecting walkway on the building's second floor. A colourful Central Desert painting by Pitjantjatjara artist Tommy Watson, transferred onto enamelled metal sheets in Australia, is installed on the third-floor ceiling. And Pintupi artist Ningura Napurrula's striking black-and-white representation of the waterholes and sandhills of her Central Desert homeland has been applied in thick impasto paint to the ceiling and walls of the first floor.

On the ground floor a work by senior Kimberley artist Paddy Bedford is reproduced in a glass installation, along with an etched-glass facade by Judy Watson. Michael Riley, who died in 2004, will be remembered through his signature photographic series of birds and other images set against a blue sky (the 'Cloud' series, 2000) which is installed on a wall in the ground-floor bookshop area.

Almost every Aboriginal work commissioned for the building involved a different installation method and the collaboration of craftspeople and designers in France and Australia. Designs by senior Kuninjku Arnhem Land artist John Mawurndjul are on the ceiling and support column of the ground-floor bookshop. The column, resembling a large *lorrkkon* (hollow-log coffin), is painted on two pieces of specially constructed curved timber which fit together to encase the concrete column. Mawurndjul, with the assistance of his wife Kay Lindjuwanga and others, painted the pieces over two weeks in 2005 when they were in Europe for the opening of Mawurndjul's retrospective at the Museum Tinguely in Basel. Sitting on the floor of the partly constructed Musée du Quai



Branly, Mawurndjul applied his signature finely crosshatched rarrk on the timber with an impressive speed and surety.5

The incorporation of Aboriginal art into the construction of the Musée du Qual Branly was endorsed by the museum's architect Jean Nouvel, Director Stéphane Martin and Senior Curator Philippe Peltier. It was an ambitious collaborative project involving the artists, architects, designers and curators. The project was under the curatorial guidance of Indigenous Australian curators Brenda L. Croft and Hetti Perkins, and the Australian architectural firm of Cracknell and Lonergan, and was supported by the Australian Government and the curators' respective institutions: the National Gallery of Australia, Canberra, and the Art Gallery of New South Wales, Sydney.6

The Musée du Quai Branly is surrounded by two hectares of gardens – a manufactured wilderness of unruly, meandering forest paths. The museum's main gallery, which seems to float above the garden 'like a long footbridge set in the midst of trees', provides a free-flowing display area of approximately 8500 square metres divided evenly into space for the permanent collection and for temporary exhibitions. A vertical wall of growing plants, Le mur végétal, conceived and realised by Patrick Blanc, covers a large, curved wall of the administrative section of the building. The architect, Jean Nouvel, describes the museum as 'a place marked by the symbols of forests and rivers, by obsessions with death and oblivion'.8 The ghost of Henri Rousseau seems to haunt some of the architectural connections with nature. Of the architecture Stéphane Martin has commented:

What Jean Nouvel has achieved is exactly what we dreamed of at the origin of the project .-We wanted to make a statement and give a place, and visibility to arts which did not have a high profile in Paris. So we had to give the building some visibility, some profile and some splendour. On the other hand, the President [Jacques Chirac] did not want to put on the ground something that is unmanageable and unworkable ... Nouvel has achieved a good balance, achieving visibility without pretentiousness.

The Musée du Quai Branly offers a chance to see some of the finest art produced in Africa, Asia, Oceania and the Americas. However, this work is not presented as a footnote to western art at the beginning of the twenty-first century, nor as the 'world put into a bottle', as Stéphane Martin has described ethnographic museums. The Musée du Quai Branly is a bold project and already an important forum for new thinking on world culture.

4 Speech given by Jacques Chirac, President of the Republic of France, at the inauguration of the Pavillon des Sessions at the Musée du Louvre, Paris, 2000. See www.elysee.fr.

5 The author in conversation with Hetti Perkins, 21 December 2005.

7 'The Building', Musée du Quai Branly, www.quaibranly.fr/article.php3?id\_article=935.

<sup>1</sup> Karel Kupka, *Dawn of Art: Painting and Sculpture of Australian Aborigines*, The Viking Press, New York, 1965 (and Angus & Robertson, Sydney, 1965).

<sup>3</sup> The Musée de l'Homme (Museum of Man), Paris, was established in 1939 to bring together, in the refurbished buildings of the Palais de Chaillot, the collections of ethnography in Paris. After some initial uncertainty as to its future, the Musée de l'Homme remains open and continues to focus on being a scientific museum of human history.

<sup>6</sup> Aspects of the project were managed and supported by the Australia Council for the Arts, the Department of Foreign Affairs and Trade, the Australian Embassy in Paris and the Department of Immigration and Multicultural and Indigenous Affairs.

<sup>8</sup> Jean Nouvel, 'Presence-absence or the selective dematerialization', www.quaibranly.fr/article.php3?id\_article=934.

## ABORIGINAL ART IN EUROPEAN MUSEUMS

In addition to the establishment of the Musée du Quai Branly there has been a great deal of recent interest in Aboriginal art on the part of European museums. Accompanying the John Mawurndjul exhibition at the Museum Tinguely in Basel, for example, was a show of early Arnhem Land barks from the collection of Karel Kupka (on loan from the Museum der Kulturen in Basel). Set against a dark blue wall, these barks were a radiant introduction to the art of the region and provided an ideal context in which to view Mawurndjul's work.

Mawurndjul's 2005 retrospective at the Museum Tinguely, 'rarrk – John Mawurndjul: Journey Through Time in Northern Australia', was a significant exhibition and a tribute to the drive and enthusiasm of Bernard Lüthi, a Swiss artist and curator, and Christian Kaufmann, Curator of Oceania at the Museum der Kulturen, both of whom were determined to have Mawurndjul's work displayed in a contemporary art setting. Co-curated by Tiriki Onus, the exhibition included seventy-four works by Mawurndjul, mainly bark paintings but also sculpture and Lorrkkon, and traced the artist's career from the early 1980s through to his most recent work. The exhibition was also shown at the Sprengel Museum, a contemporary art museum in Hannover, Germany.

It is rare for an Australian artist – notably an Aboriginal artist – to have a retrospective at a major European gallery. The exhibition revealed not only Mawurndjul's mastery of his painting technique, but also the development of his work over years of dedicated painting. Through the intricate cross-hatching of rarrk, Mawurndjul's later barks seem to shimmer, evoking the play of light on water, the sway of dry grasses in the wind and the flicker of fire – essential elements of his Arnhem Land landscape.

Accompanying the exhibition was a substantial catalogue – one of the most comprehensive to be produced on a living Australian artist. Mawurndjul is given a voice through interviews, and there are twelve informative essays by Australian and European authors, including Erika Koch's photographic essay which provides an exquisite introduction to Mawurndjul and his country. Mawurndjul is proud of his role as the leading artist in his region, and as the teacher of a new generation of Arnhem Land artists. In an interview with Apolline Kohen, the Arts Director of Maningrida Arts & Culture in the Northern Territory, Mawurndjul said: 'We, the new generation, are taking our culture to faraway places where balanda [non-Aboriginal people] live.'

In Utrecht in The Netherlands is the Aboriginal Museum, a private art museum devoted to Aboriginal art. 'Opening Doors: Culture – Art – Celebration!', an exhibition in early 2006, was part of the museum's fifthanniversary celebrations, featuring the famous doors, on loan from the South Australian Museum (SAM) in Adelaide, painted by Aboriginal artists at

Yuendumu in the Northern Territory in the 1980s. The exhibition also travelled to the Sprengel Museum.

In one of the largest exhibitions of Aboriginal material culture to be presented outside Australia, the Leiden Volkenkunde Museum in The Netherlands (an ethnographic museum) hosted 'Australia, The Land, The People', an exhibition of 550 objects from the collection of the Volkenkunde, other Dutch museums and SAM.

And in 2004 the Sammlung Essl Museum in Vienna presented the exhibition 'Spirit and Vision: Aboriginal Art'. This show featured Aboriginal art collected by Karl Heinz Essl (with the assistance of Australian gallerist Michael Eather) on a 2003 trip to Aboriginal art centres in Australia. Essl collected fifty-four paintings, along with other objects, and cemented his deep respect for Aboriginal artists.

The Sammlung Essl, a contemporary building on the outskirts of Vienna, provided an elegant setting for 'Spirit and Vision'. The exhibition included works by the well-known artists Emily Kame Kngwarreye, Rover Thomas, Paddy Bedford and John Mawurndjul, as well as contemporary artists Destiny Deacon and Richard Bell. The exhibition also included works on loan by Darren Siwes, rea, Vernon Ah Kee, Fiona Foley, Michael Riley and Jenny Fraser. Painted on a curved wall, central to the exhibition were the bold ochre stripes of sacred Djirrididi design by Micky Durrng installed by curator Djon Mundine.

In addition to exhibitions of Aboriginal art, many contemporary Aboriginal artists have been included in group exhibitions in Europe. Jenny Fraser, for example, returned to Austria in 2005 to attend Ars Electronica, a festival of new-media arts in Linz, and to undertake an exhibition and residency at Kollmitzberg Artstation, an Austrian gallery specialising in Aboriginal art. In 2004 Darren Siwes joined Fiona Hall, Susan Norrie, Guan Wei and ten other artists in the exhibition 'Face Up: Contemporary Art from Australia' at the Hamburger Bahnhof in Berlin.<sup>2</sup>

<sup>1 &#</sup>x27;I never stop thinking about my rarrk', John Mawurndjul in an interview with Apolline Kohen, in rarrk – John Mawurndjul: Journey Through Time in Northern Australia, exhibition catalogue, Verlag und Druckerei Schwabe, Museum Tinguely, Basel, 2005, p. 27.

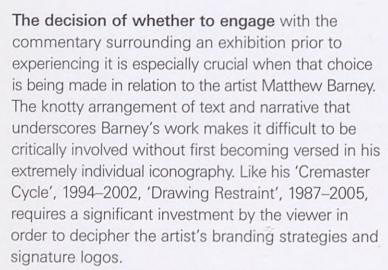
<sup>2</sup> For a review of 'Face Up', see Bridget Crone, 'Face up: Contemporary Australian art in Berlin', Art & Australia, vol. 41, no. 3, 2004, pp. 386–87.

rarrk – John Mawurndjul: Journey Through Time in Northern Australia, Museum Tinguely, Basel, 21 September 2005 – 29 January 2006, Sprengel Museum, Hannover, 19 February – 5 June 2006; Opening Doors: Culture – Art – Celebration!, Aboriginal Museum, Utrecht, The Netherlands, 24 January – 27 August 2006; Australia, The Land, The People, Volkenkunde Museum, Leiden, The Netherlands, 7 October 2005 – 27 August 2006; Dreamtime: Contemporary Aboriginal Art, Sammlung Essl, Vienna, 18 May – 30 September 2001; Face Up: Contemporary Art from Australia, Hamburger Bahnhof, Berlin, 2 October 2003 – 4 January 2004.

## Matthew Barney Drawing restraint

Matthew Barney, Drawing restraint 9, 2005, production still, courtesy Gladstone Gallery, New York. Photograph Chris Wignet. © The artist.

Alicia Ritson



The field emblem logo has been Barney's most pervasive symbol to date, taking the form of a football oval with a horizontal bar overlaid at the halfway line. It represents a situation of brief equilibrium before an organisational system, usually natural or social, is disturbed. In Drawing Restraint 9, 2005 (the film, photography and sculptural installation that forms the hub of the 'Drawing Restraint' survey), the field emblem approximates the proportions of a whale. The 21st Century Museum of Contemporary Art in Kanazawa, Japan, initiated the show. Accordingly, Barney's influences are tea ceremonies, Shinto wedding rites, traditional dance processions and food preparation. Against these Japonisms, Barney's whale field emblem is a marker for the uncertain trajectory of whales in an organisational system that is given order through the evolution of the species.

The Drawing restraint 9 exhibition signals further connotation of this symbol however, through the documentation of the entire 'Drawing Restraint' series. Barney's second premise is the idea that restraint leads to creativity, an idea taken from theories of medicine and body-building. Drawing

restraint 9 differs from the earlier works in the series because it appears like another episode of the 'Cremaster Cycle', with high-gloss aesthetics, casting coups, product placements, epic multilayered filmic structure and an integral soundtrack.

Drawing restraint 9 also diverges from Barney's earlier works in the series in that the focus is on the removal rather than the implementation of restraints. A symbolic removal of restraint underpins the narrative: the 1946 lifting of the ban on Japanese whaling. This was a decision significant for the fact that it was made by General Douglas MacArthur, Supreme Commander of Allied Forces during the American occupation of Japan. This change in policy is referenced via a 'thank you' letter to the General from a Japanese civilian, which constitutes one of the earlier songs of the Drawing restraint 9 soundtrack. In a move suggestive of Barney's complicated response to whaling, American singersongwriter Will Oldham sings the letter.

Barney repeatedly obscures the possibility of direct political readings in *Drawing restraint 9*. In collaboration with Icelandic singer Björk, they portray 'guests' on the whaling ship. The two acknowledge their privilege at being invited on board the mother vessel, but also consider an alternative opinion to the global community's standard dogmatic opposition to the harpooning of whales. Drawing restraint 9 refers to an incident involving the (former) sealing ship, the Arctic Sunrise, which may fall on familiar ears, given the recent highly publicised skirmishes between the Japanese factory ship Nisshin Maru and the Greenpeace vessel Arctic Sunrise. It is interesting to consider the Arctic Sunrise's transformation - once a hunting vessel, it is now used by Greenpeace for its

anti-whaling protests. Barney does not explicitly address this, but this background informs his work.

Transgressions in and across social systems and nature are the crux of Barney's work. Indeed Björk's appearance as the film's female protagonist is fitting given her own interest, expressed lyrically, in nature and change.

In one of the final and perhaps most didactic scenes of Drawing restraint 9, Barney and Björk, playing lovers, flense each other below the waist, eventually exposing their whale-like tails. What might have been an offensive and horrific scene is instead anaesthetic: there is no expression of pain, and the quality of the action is self-conscious schlock-horror fakery. The overriding theme of this work is the idea of natural evolution absorbing external and unnatural variables into a system of organisation.

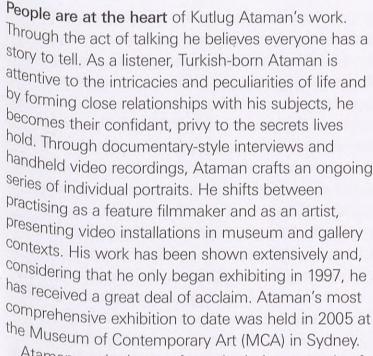
It is unfortunate that Barney did not make Drawing restraint 9 the final of the series. Instead, two more new works follow, appearing as simple re-articulations of earlier athletic performances. In these final works, Barney returns to his well-worn vocabulary and in 50 doing makes hypertrophy doubly relevant - the concluding performances, like muscular restraint, create bulk rather than motivate thought. Nonetheles5, Drawing restraint 9 reveals Barney as a textualassemblage artist par excellence.

Matthew Barney: Drawing Restraint, The 21st Century Museum of Contemporary Art, Kanazawa, 2 July – 25 August 2005; Leeum, Samsung Museum of Art, Seoul, 13 October 2005 - 8 January 2006; San Francisco Museum of Modern Art, San Francisco, 23 June - 19 September 2006.

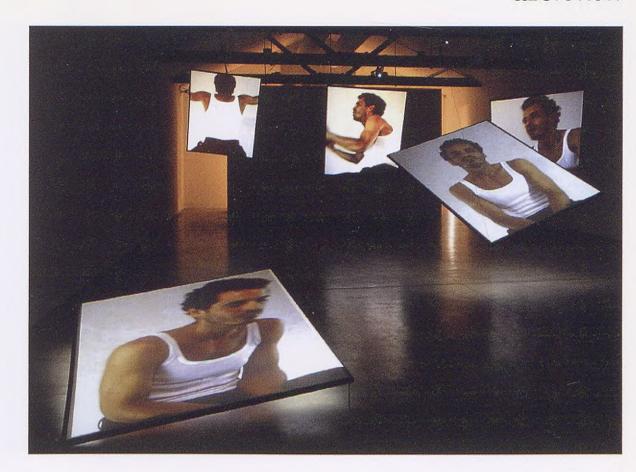
## Kutlug Ataman

Kutlug Ataman, 99 Names, 2002, five DVDs, fivescreen projection, edition of 5, courtesy the artist, Lehmann Maupin Gallery, New York, and Sherman Galleries, Sydney.

#### Tara D'cruz-Noble



Ataman rarely departs from the intimate study of People. However, in a series of six DVDs made in 2003 he employs the written word to create imagery. At the entrance to his 2006 solo exhibition <sup>at</sup> Sherman Galleries in Sydney, two of these works Were shown on small plasma screens. Ataman uses graceful animation with Islamic script to produce playful calligraphic forms. The works investigate an ancient tradition of textual image-making and its relationship to Islamic culture. His work Image Consists of a Farsi word that translates as 'image' or 'face' in English. The animated word rotates in kaleidoscopic symmetry, constantly morphing until a face forms and then disappears. Similarly, the translation of script used in the work Nothing is 'nothing' and only abstract shapes feature. While both works possess a simple beauty, the hypnotic effect of the eyes and face in *Image* makes it the more intriguing of the two pieces.



A darkened space inside Sherman Galleries housed an old television set and armchair. The two video works in this space – *Hero*, 2004, and *Fool*, 2004, which were shown on alternate days – form part of Ataman's forty-screen installation titled *Küba*. Possibly the artist's most powerful work to date, *Küba* reflects the fractured lives of forty residents who live in Istanbul's ghetto area, known as Küba. Ataman's compelling interviews were a component of the MCA exhibition, but were shown off-site at The Rocks Argyle Stores in Sydney.

The protagonists featured in *Hero* and *Fool* talk in part about love. *Fool* is a candid interview with Tozkafa, a fifty-year-old man living in Küba who describes himself as an 'elderly youth'. Although Tozkafa's agitated disposition becomes aggressive at times, he tenderly recalls memories of a girl called Özlem. 'We lived next door to each other, made up excuses to visit. She was so beautiful, so pretty. When she looked at me I'd be struck by lightning. Earthquakes, disasters, I was happy. She was so beautiful.'

Hakan, the pimply-faced young man in *Hero*, also talks about girls and his inability to communicate with them. However, what appears to override the girl talk is his consuming love for the music of pop-singer Enrique Iglesias. The more one encounters Ataman's work, the more the artist's own biography unfolds. Hakan's life echoes that of Ataman who, as a young homosexual Muslim, also felt rejected and alone.

Also on show at Sherman Galleries was 99 Names, 2002, a five-screen video installation suspended in mid-air. Projected onto each of the five screens is a man rocking back and forth. With his eyes tightly shut, he appears lost in a trance. The man's rocking motion is gentle in the first two

screens, but on the last screen intensifies into violent movement, the man grunting loudly – perhaps in ecstasy – and beating his chest in rhythmic accord. While the upward-floating configuration of each suspended projection suggests transcendental flight, the relentless visual and aural effect of *99 Names* is deeply confronting. While Ataman's documentary-style works pull the audience into a web of narrative, the overwhelming spectacle in *99 Names* pushes viewers away.

Quiet respite could be found nestled in a narrow corridor at the back of the gallery in the beguiling work *Martin is asleep*, 1999. Projected on a doll'shouse bed is an image of Ataman's partner, Martin Fryer, naked and fast asleep. Lying in a foetal position and only stirring to stretch his toes, Fryer's body looks childlike and vulnerable. While the viewer watches over the sleeping man, so too does the Orwellian eye of the projector, set up close to the floor, adding to the sense of fragility.

Ataman's curiosity mirrors our own curiosity. He is at his best when documenting human life in its most natural form, particularly through the activity of speech. He is a collector of sorts, sifting through people's stories and holding onto those that are an extension of himself. Ataman's work offers us a way of understanding each other and our place in the world, through empathy rather than scrutiny.

Kutlug Ataman, Sherman Galleries, Sydney, 2–18 February 2006; Kutlug Ataman, Museum of Contemporary Art, Sydney, 22 June – 4 September 2005.

### A battle to the death

www.artlife.blogspot.com The Art Life

One of the highlights of any Biennale of Sydney is the excitement of finding out who the director of the subsequent biennale will be. In the past, the director was chosen at the last minute in an ad hoc arrangement whereby a list of names was shown to Franco Belgiorno-Nettis, the founder of the Biennale of Sydney, who, with a quick glance at the list, would pick out the next artistic director. Today, however, directors are chosen by a super computer. Candidates' names, curatorial credentials, height, weight and frequent flyer miles are assessed by an advanced program called Microsoft Excel. It is claimed by some that the director of the 2006 Biennale of Sydney, Dr Charles Merewether, may have had an unfair advantage in this computerised selection process since he has worked at the Getty Center in Los Angeles which, apart from being a leading institution for scholarship and research on art, was also the location of the classic 1973 cyborgs-gone-beserk film Westworld.

Together with selection of the director is the announcement of the biennale's theme. Who can forget the excitement of discovering that the 1996 Biennale of Sydney, 'Jurassic Technologies Revenant', was a celebration of photocopiers and the politics of identity? Or the palpable frisson on learning that the 1998 biennale, with the theme of 'Every Day', was a much-needed examination of boredom and ennui in the lives of artists? Dr Merewether's daring gambit for 2006 is to eschew the theme completely and gather together artists by virtue of their location and politics. Cynics might suggest that this constitutes a theme in itself, but the proof is in the title of the 2006 biennale: 'Zones of Contact'. With no need for a subtitle, colon, hyphen, semicolon or parenthetical explanation, the 2006 Biennale of Sydney is about 'zones' that are in 'contact'.

Although the Biennale of Sydney has not, since its inception in 1973, been staged every two years, it certainly feels as though it has. Entire generations of artists have grown up and graduated from art school since Gough Whitlam officially opened what was simply called the Biennale of Sydney. With a couple of minor hiccups since - notably the suspicious three-year gaps between shows from 1973 to 1982 and from 1993 to 1996 - the biennale now enjoys a more numerologically suitable interval of two years between exhibitions. Experts point out that holding a biennale every three years is a contravention of the Trade Descriptions Act but, more importantly, had the original 1973 biennale been followed by one in 1975, we'd now be having exhibitions every oddnumbered year. These so-called experts claim that there is a curse on exhibitions staged in odd-numbered years, citing as evidence the unfortunately named 1999 Melbourne International Biennial, 'Signs of Life'.

The Art Life has signed a non-disclosure agreement promising not to reveal the director and theme for the 2008 Biennale of Sydney before the official announcement in June 2006. However, we are excited to announce that we can reveal the themes of forthcoming Biennale of Sydney exhibitions up to and including the 2018 event. While the computer chugs through the list of names of possible future directors – ranging from obvious candidates such as Felicity Fenner and Juliana Engberg, to less likely names like Stuart Wagstaff, Alexander Downer and Mr Whippy - the list of forthcoming shows is a cavalcade of thematic boldness. In 2010 we can look forward to 'What About Me? A Biennale for Whingers',

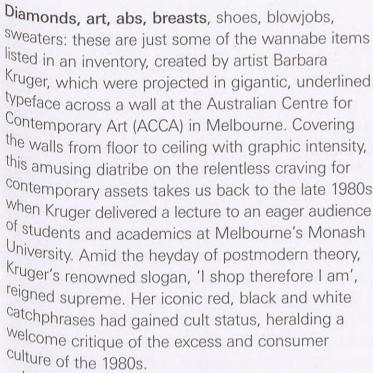
which will be centred on the theme of complaint and will feature small-scale gouaches by anyone who has ever complained about not being chosen for previous biennales. Cashing in on the perennial popularity of certain flightless birds, the 2012 biennale will be themed 'Icy Wastes: Penguins in Art' which, in one bold step, will include for the first time work by non-human artists from a continent that has been criminally overlooked by curators for decades.

A slight change of venue will distinguish the 2014 Biennale of Sydney. Taking the penchant for staging parts of the biennales all over the city and possibly around the state to its logical conclusion, the 2014 Biennale of Sydney will be re-branded the Biennale of Perth and be relocated to a quiet shed in Subiaco. Back in Sydney to take part in celebrations marking the Liberal Party's twenty years in office and their long-awaited cultural policy, the 2016 Biennale of Sydney will comply with the forces of an unstoppable economic imperative and include boats, cars, swimming pools and discounted jeans. With the theme of 'Crazy Crazy Prices', the 2016 event will be held in vast exhibition halls in Homebush. The 2018 Biennale of Sydney will see the surprise return of Charles Merewether with the theme, 'Cyborgs - Out Lords and Masters'. More of a performance piece than an exhibition, the 2018 biennale will be a final battle to the death as Merewether and his army of robot gunslingers do battle with a giant animatronic John Howard. But we can say no more.

## Barbara Kruger

Barbara Kruger, Twelve, 2004, video installation, Australian Centre for Contemporary Art, Melbourne.

#### Natalie King



In a 1987 essay Kruger stated: 'You ransack authority by stealing the words of others, but you are a sloppy copyist because fidelity would make you less of a nothing. You say you are an unbeloved infidel.' Two decades later, Kruger's messages filled ACCA with a similarly confronting effect. Each room of the gallery was consumed by language, including such statements as 'A rich man's jokes are always funny' and questions such as 'Will that be cash?'. Charles Baudelaire and Edgar Allan Poe took up residence as adhesive vinyl words in black and white. Viewers were trapped in a cacophony of graphic script, resembling newspaper print, which boldly infiltrated every surface.

Evident in Kruger's work is the artist's early experience as a magazine designer with Condé Nast, merged with the worlds of advertising, Publishing and media. Kruger says: 'The art world is



an anthropology to me. I try to make works about anthropology and social relations so I see it [the art world] as a different professional grouping, as a specimen.' The ambitious scale and acerbic distance of Kruger's work recalls the aesthetics of advertising billboards, while utilising the tools of mass-marketing and branding. In fact, coffee mugs decorated with Kruger's slogans were available for purchase at ACCA's front counter.

The central component of the exhibition was a video projection, Twelve, 2004, comprising twelve looped conversations between couples, friends, families and colleagues, accompanied by a CNNstyle teletype scrolling across the bottom of the screen which exposed the candid inner thoughts of each character. At times abrasive, the professional actors in the footage discuss violence, tenderness, apathy and prejudice. Kruger's didactic vignettes are scripted episodes from contemporary life in which issues unravel in a confrontational and immersive environment. The viewer is a silent witness to intense dialogue between the characters, each of whom is projected onto four separate walls of the gallery, and thus converse with each other across the exhibition space. Viewers become bystanders in Kruger's global stage - intruders in larger-than-life exchanges - as each protagonist talks through us to their counterparts on the facing walls.

The personal thoughts and revelations that scroll below each projection add subtext and pace to the characters' heightened conversations. Phrases such as 'How we are to one another' and 'I hate myself when I'm with you' rapidly appear as confessional subtitles. A series of private ruminations add further complexity to the giant talking heads. Emotions

flare, prejudices are exposed and tenderness is undermined, revealing oppression, hypocrisy and domination. Like a stilted soap opera, these melodramatic exchanges disclose barren relationships, misunderstandings and break-ups. Occasionally, Kruger's slick foray into video installation becomes satirical, as gags about the art world abound with a discussion of the power of painting and jargon.

In 2005 Kruger was awarded the prestigious Golden Lion for Lifetime Achievement at the 51st Venice Biennale – acknowledgment of her longstanding commitment as a visual artist. Based in Los Angeles, Kruger has maintained her outsider's view, her ability to observe from a distance and extract potent phraseology. In the current climate, with our obsession with text messages, email and virtual communications, brevity and punchy phrases are a significant aspect of our social milieu. With stifling resignation, Kruger's text announces: 'I can't breathe, I can't take it any more.'

Barbara Kruger, Australian Centre for Contemporary Art, Melbourne, 20 December 2005 – 26 February 2006.

<sup>1</sup> Barbara Kruger, 'Strategies of public address: Which media, which publics?', in *Discussions in Contemporary Culture Number 1*, ed. Hal Foster, Dia Art Foundation, New York, and Bay Press, Seattle, 1987, p. 39.

<sup>2</sup> Barbara Kruger quoted by Megan Backhouse in the Age, 20 December 2005.

#### art nationwide



Dane Lovett, Novice betting style, 2006, mixed-media on canvas, 120 x 180 cm, courtesy the artist.



detail Newell Harry, My ever changing moods 3, 2005, Pegasus print,  $80 \times 80$  cm, courtesy Roslyn Oxley9 Gallery, Sydney.

#### OLD DANE LOVETT

#### Louise Martin-Chew

Dane Lovett, at twenty-one years old, is one of Schubert Contemporary's younger artists - part of the gallery's plan to bring young and new art into its well-established stable. 'Bellevue Rivals', Lovett's third solo exhibition since graduating from a degree in animation, focuses on the characters and ambience of greyhound racing, a subculture with some of the ambitions but none of the cachet - of the horseracing industry. Initially attracted to the lines and elegance of the dogs, Lovett found, after visiting the Albion Park Race Track in Brisbane, the character and eccentricities of the people at the races just as compelling.

Novice betting style, 2006, depicts on a large scale the pathos-ridden expression of an older man, his lower lip sucked in and eyes cast down. Yet his sad face is at odds with the suggestion of his smartly spotted shirt and black neck scarf. Greyhound owners dress to match the racing livery of their dogs,

and this spotted motif recurs in many paintings in the show. Other repeated imagery includes a drawn envelope (Lovett's symbol for this particular underworld), a matchbook shape and the Oolong tea label, the latter referring to the little-known sponsor whose trademark decorates the dogs.

Lovett's paintings pair realism with abstracted shape and a compelling compositional sensibility. His work is highly developed for one so young, yet his self-belief as an artist saw him establish an internet presence at thirteen years of age.

In Lovett's self-portrait *Self shot* greyhound stance, 2006, the artist's physique resembles that of a rangy greyhound and his face is replaced by a camera – a camouflage or disguise which suggests perhaps a myopic view of the world that we may all adopt according to our obsessions. It is an appealing identification with his subject which bodes well for Lovett's next excursion.

Dane Lovett: Bellevue Rivals, Schubert Contemporary, Gold Coast, Queensland, 10–24 February 2006.

#### NSW RECTANGULAR GHOST

#### Andrew Frost

The title of this show said it all. Or, more precisely, left most of it unsaid. 'Rectangular Ghost', a group show curated by Amanda Rowell, brought together art that trades in the ambiguous and the irrational. Featuring the work of Robin Fox, Michelle Hanlin, Christopher Hanrahan, Newell Harry, Pep Prodromou and Jemima Wyman, the show had something for everyone – painting, photography, installation, drawing and video – and was united by a dexterous use of language and free association.

Part of the show's success lay in the connections one could make between the artists. Hanrahan's work, for example, was a series of wall sculptures using light fittings and plywood panels with words cut into their surfaces by means of a hole punch. Connecting the dots, the viewer could just make out fragments of the titles – I would say that or Don't tell me I'm telling you. Punning, clever, but slightly confused, Hanrahan's pieces made a certain kind

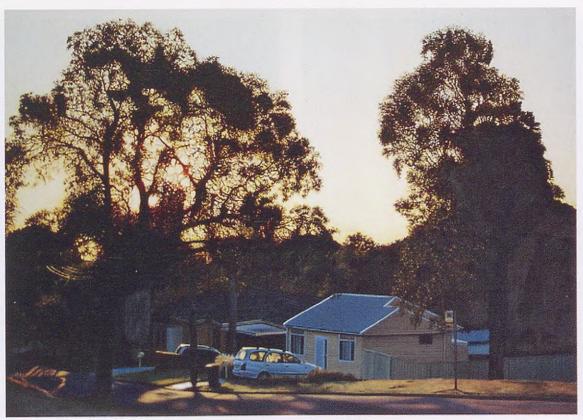
of sense next to Harry's crudely drawn anagrams, one of which reads *GINGER NIGGER*, and another *ADONIS SAID: NO.* Harry's drawings were accompanied by a series of images of the artist (balancing on a barrel with a bucket on his head) as well as found-object sculptures, including a putt-putt golf course.

The real surprise of 'Rectangular Ghost', however, was the depth of visual pleasure and play. One could put together a rationale for the possible connections between pieces, but one could just as easily luxuriate in the sheer visual chutzpah of Wyman's psychedelic diptych, the acidic colours of Hanlin's series of comedic canvases entitled 'Coat of Arms', the pulsing oscillations of Fox's video Volta, 2006, or Prodromou's spooky forest of plastic Christmas trees. 'Rectangular Ghost' was an outstanding exhibition - a showcase of emerging talent, a dance through the subconscious and a timely challenge to the rule of the rational.

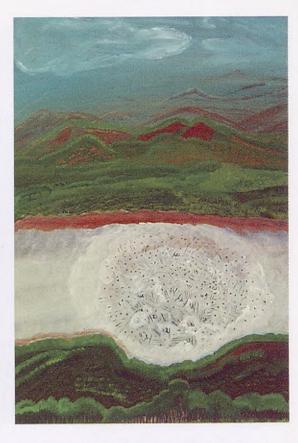
Rectangular Ghost, Roslyn Oxley9 Gallery, Sydney, 1–25 February 2006.



Waratah Lahy, Beer blokes, n.d., oil on aluminium beer cans, each 17 x 7 cm, courtesy Canberra Contemporary Art Space, Canberra.



Luis Martinez, Burrel Parade, 2004, oil on canvas, 85 x 110 cm, courtesy Canberra Contemporary Art Space, Canberra



Angelina George, Rainbow serpent dreaming, 2004, acrylic on Belgian linen, 120 x 98 cm, Charles Darwin University, Darwin, courtesy the artist and Karen Brown Gallery, Darwin.

## ACT THE GREAT DIVIDING RANGE

Russell Smith

'The Great Dividing Range', curated by Lisa Byrne, was an unabashedly Political exhibition, addressing the 'great divide' in populist media representations between those Australians who claim to belong to the symbolic mainstream, and those Whose 'Australianness' is repeatedly and aggressively under question.

Not surprisingly, media footage of the Cronulla race riots in Sydney in 2005 featured prominently in the exhibition. In Scott Morrison's video waking up with sunrise, 2006, layers of news footage were superimposed to create a media fog that made it plausible to deny an 'underlying racism' in Australian society. The Melbourne group The Anti-Monument Coalition juxtaposed footage of Cronulla with that of Israeli troops invading Lebanon in 1982 and, in another piece, compared the mission statement of Hezbollah (a Shia

Islamist group in Lebanon) with the disturbing mission statement of an Australian far-right nationalist group.

A familiar problem with political art is its tendency towards heavy-handed irony, pointing out hypocrisy with exasperated sarcasm. The best work in this exhibition, however, sought to balance its ironies more keenly. Luis Martinez's tenderly executed drawings and paintings of unremarkable streets in Sydney's western suburbs, such as Alberti Drive, 2005, infused the 'Great Australian Ugliness' with pastoral romanticism. The effect hovered between ironic pastiche and affectionate intimacy: the noonday sun evoking stark grandeur, or the dappled dawn a melancholy sweetness.

Similarly, Waratah Lahy's delightful series of 'Beer Blokes' struck a balance between distance and intimacy. Lahy's images depict akubra-hatted, kelpie-whistling men standing, sitting, leaning on fences and talking in groups. The works are painted, with great tenderness, on cut-out silhouettes made from flattened and sanded beer cans, the labels faintly visible beneath the surface. The work disarms the

initial impression of a sarcastically repeated cliché in favour of an ambivalence that is as familiar in everyday life as it is absent from the rhetoric of politics.

The Great Dividing Range, Canberra Contemporary Art Space, 3 February – 4 March 2006.

#### NT ANGELINA GEORGE My imagined country

Anita Angel

A very private, but nonetheless powerful, claim to Indigenous ownership of country is made in the art of Angelina George. Although George is prohibited by cultural restraints from painting 'exactly like the place', this has given her the freedom and confidence to paint as she wants: through her imagination. Traces of sublime vistas and silent and unpeopled landscapes were apparent in her work in the mid-1990s. This exhibition revealed, perhaps for the first time, her poetic vision at its peak.

George's geographic and conceptual range is sweeping, whether close up or from an aerial perspective. Swollen, snaky freshwater rivers and creeks undulate through stands of sinuous white-barked trees and dense green scrub, taking the viewer into the heart of the bare, majestic ranges of 'Ruined City' stone country, a land sculpted by wind, rain and fire. Tapestries of tightly embroidered bush flowers carpet an entire canvas field: it is a landscape whose contours and seasons George knows intimately, her acute powers of observation transformed by an inner, reticent aesthetic resistant to literal interpretation. Birds feature prominently, carried by currents of air into the heat haze of invisible horizons and shorn clouds, or in secret communion within serried thickets and shrubs, their graphic symbolism uniting water, sky and ground.

George's vision of landscape is an arena for both natural wonder and ancestral power. Rainbow serpent dreaming, 2004, relates to an ancient battle between regional tribal groups, in which a supernatural being – in the form of two powerful blind snakes –

#### art nationwide



Derek Kreckler, White goods 4, 2003–04, type-C photograph, 131 x 230 cm, courtesy Perth Institute of Contemporary Arts, Perth.



Juha Tolonen, Silo, 2004, digital inkjet print,  $100 \times 120$  cm, courtesy the artist and Perth Institute of Contemporary Arts, Perth.

was summoned to settle disputed rights in a turbulent whirlpool of foaming water.

'My Imagined Country' is about knowing country and oneself. The exhibition's sentient gift is a timely reminder that there is another aspect to the 'inside', 'secret' or 'fourth dimension' of Aboriginal art, which cannot be laid bare by anthropological enquiry: an artist's creative imagination.

Angelina George: My Imagined Country, Karen Brown Gallery, Darwin, 10 February – 3 March 2006.

#### WA SUB-TERRAIN

John Mateer

In keeping with the Perth International Arts Festival's theme of Noongar Country, the 'Sub-terrain' exhibition took as its focus the notion of landscape and, more specifically, the idea of landscape as central to urban identity. The exhibition's curator, Hannah Mathews, wanted to relate to the festival theme and, as someone

surprised by the irregular appearance of certain artists in the mainstream Perth art scene, chose to bring together an unexpected selection of practitioners.

Mathews's insightful selection included artists whose points of reference went beyond the south-west of Western Australia: Matthew Ngui lives between Singapore and Perth; Derek Kreckler is originally from Sydney; Julie Dowling's country is north-east of Perth; Paddy Bedford is a senior lawman from the Kimberley region of Western Australia; and Juha Tolonen is of Finnish parentage.

Despite the predominance of two-dimensional media, the experience of landscape evoked by the show was principally a moral one. Both Kreckler and Dowling present rhetorical questions regarding our presence in this land. Dowling's paintings, based on the seven deadly sins, are as much about colonisation as they are about Western Australia's current mineral and property boom. Kreckler's photographs of crowds staring at apparently sinister whitegoods parallel nineteenth-century French 'lifestyle' paintings and instil a profound sense of malaise in the viewer.

Equally forebodingly Ngui's video installation included the statement, 'Seeing may be believing but not always understanding', a sentence that in its obvious correctness sounds almost Singaporean, yet in its implications is entirely appropriate for Australia.

Bedford's paintings are rich with the power and authority of tradition, and Tolonen's striking landscape photographs evoke a similar awe of the land. The works by these two artists, although less questioning than the other works in the show, were also moral in intent, provoking viewers to explore the meaning and ethics of being in this country at this time.

Sub-terrain, Perth Institute of Contemporary Arts, Perth, 9 February – 19 March 2006.

#### VIC PAULA REGO

Victoria Hammond

The Portuguese painter and printmaker Paula Rego is acclaimed for powerful, subversively mysterious figurative

works that draw on her superlative skills as a storyteller. In selections from her lithographic suite 'Jane Eyre', 2001–03, exhibited at Charles Nodrum Gallery, Melbourne, Rego gives vivid shape to the tormented emotions lurking beneath the surface of Charlotte Bronte's well-loved tale of Victorian repression. The key characters from Jane Eyre are all there - Jane, Rochester and his mad wife, Bertha, and Bertha's keeper, Grace - but Rego reinvents the narrative by conjuring up vibrant snapshot images of what, as she has said, 'I suspect might have happened'.

Rego has a genius for eliciting states of mind through the expressive postures and gestures of her figures. In Come to me, 2001–02, Jane is caught in an anguished attitude of longing for Rochester, however, aware of the price Bertha has paid for unbridled sexual passion, she remains tight-lipped and clutches at her belly in a determined effort to keep her desire under wraps. Bertha, by contrast, bites into the arm of the leering Goya-esque male who fondles her breast in the sexually ambiguous







Roger Scott, Australia day, 1976, black-and-white silver gelatin photograph, Tasmanian Museum and Art Gallery, Hobart, courtesy the author and the Tasmanian Museum and Art Gallery, Hobart.

work *Biting*, 2002. While the image is tender and erotic, the male is vampirish and the scene is one of incest. Although the out of control Bertha is in contrast to rational Jane's restraint, in a number of Rego's images the two women's faces are so similar that the distinction between them blurs. Indeed, Rego used the same model for both.

Costume plays an important role – Jane all tight bodices and bonnets, Bertha *deshabille* – raising the question of whether Bertha is Jane's dark double.

Rego draws from a rich personal storehouse of art, literature, folklore and myth. She adapts for her purposes certain mannerisms of great artists: a grouping of figures a-la-Velázquez; a head boldly drawn like Goya; and the bristling tension between social commentary, humour and satire found in Hogarth or Daumier. Schoolroom, 2001–02, for example, is all Hogarthian movement blended with Dickensian cruelty and caricature.

The 'Jane Eyre' suite is imbued with autobiographical allusions to the repressions of Rego's childhood in Portugal. *Inspection*, 2001, shows a

doll-like child plonked on a stool by her grim-faced nanny, her little arms stiffly at attention while she is being scrutinised by the enormous, disapproving Mr Brocklehurst. This is a scene from Jane Eyre's childhood, but it is also a universal image of helplessness in the face of overpowering authority. A comment Rego herself made about this extraordinary image could be applied to many of her other works in the series: 'It's horrible isn't it? But it's not from a nightmare. It's realism.'

Paula Rego, Charles Nodrum Gallery, Melbourne, 22 February – 18 March 2006.

#### TAS 30 YEARS AGO

#### **Briony Downes**

The efforts being made by Hobart's Tasmanian Museum and Art Gallery (TMAG) to refresh public interest in their collection are admirable and long overdue. Displaying rarely seen artworks, TMAG has developed a

continuing series of curated exhibitions drawn primarily from its permanent collection. A recent example was '30 Years Ago', a large-scale exhibition of national and international artworks created between the mid-1970s and 1980s.

Touching on the importance of opportunities made available to artists in the 1970s as a result of government-funded grants, cheaper international travel and a growing number of art journals and magazines, many of the selected artworks could be read as signifiers of change. The exhibition canvassed direct responses to the specific historical events of the time, featuring both personal and collective memories of war, political upheaval and technological advances.

The highlight of the exhibition was the evocative selection of photography. Mostly portraits, the images harnessed the living breath of history. The photographs spoke lucidly of youth culture, family life and the passing of time. Bill Henson, Bea Maddock and Max Dupain were each represented by highly significant works, while Ingeborg Tyssen's unassuming *Train* 

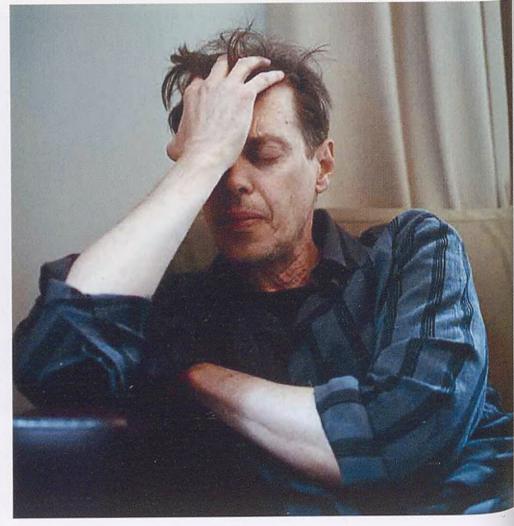
journey, 1975, stood out for its commanding simplicity. Capturing the split-second moment of a boy gazing out of a train window, Tyssen's timeless image gently induced a sense of the merging of past and present.

When limited to the confines of a state collection, developing a curatorial theme can prove difficult. While the exhibition did not objectively provide an in-depth cross-section of art from the period it covered, it was a stimulating view into the collecting trends of the TMAG and gave a number of significant works a long-awaited airing.

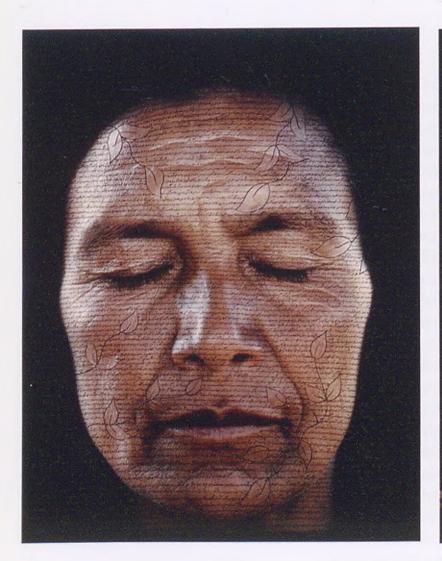
30 Years Ago, Tasmanian Museum and Art Gallery, Hobart, 12 November 2005 – 19 February 2006.

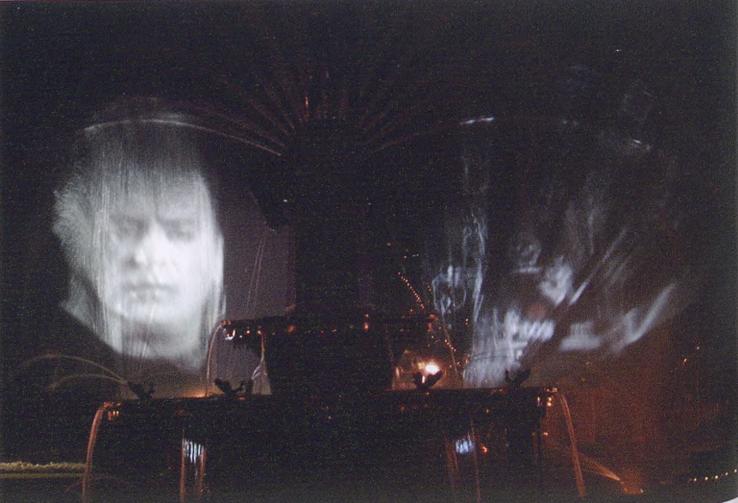
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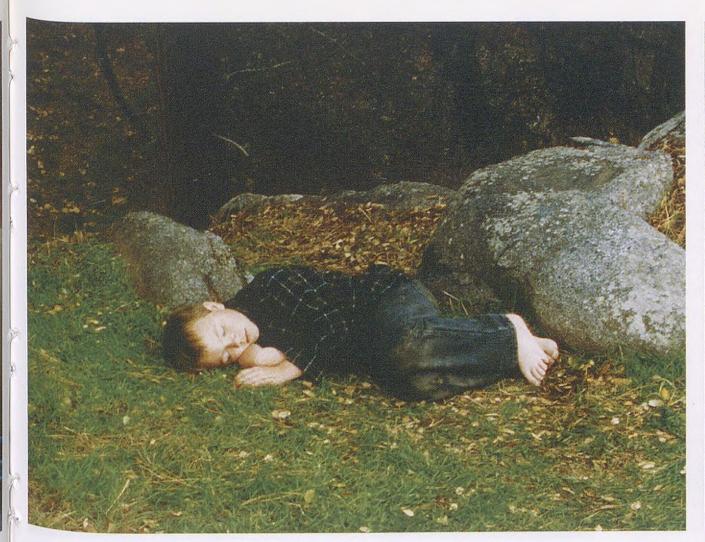




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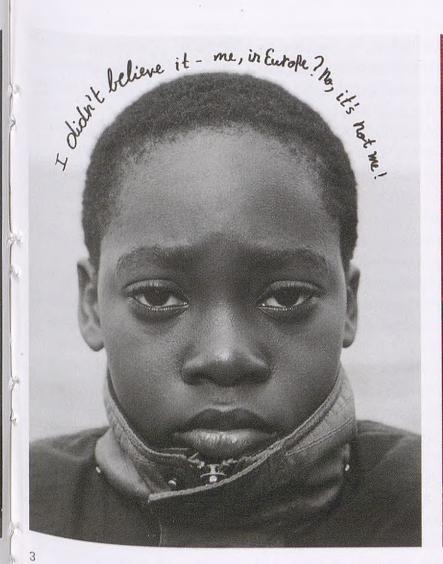
#### recent exhibitions: international artists in Sydney

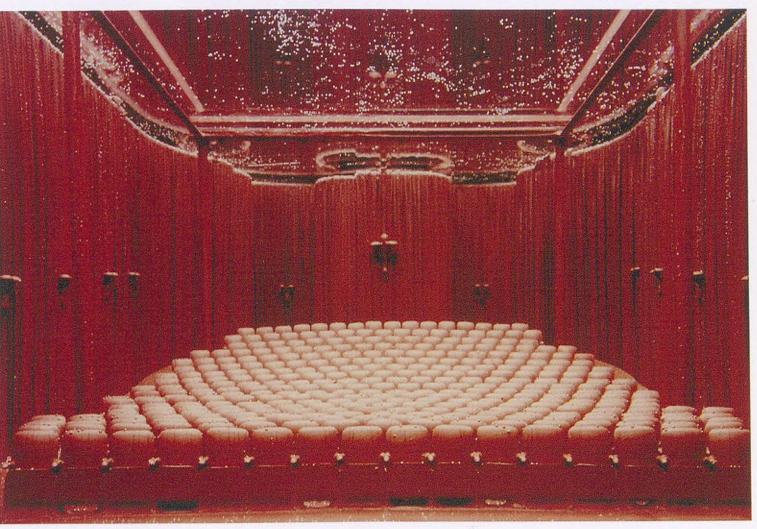
1. Erwin Wurm, Fat convertible, 2005, styrofoam, polyester, car, courtesy the artist, Museum of Contemporary Art, Sydney, 28 November 2005 – 15 February 2006. 2. Sam Taylor-Wood, Steve Buscemi, 2004, from the series 'Crying Men', type-C photograph, 99.2 x 99.2 cm, Museum of Contemporary Art, Sydney, 23 March – 21 May 2006. Courtesy the artist and Jay Jopling/White Cube, London, 3. Shirin Neshat, Tooba series, 2002, cibachrome print, Art Gallery of New South Wales, Sydney, 16 December 2005 – 29 January 2006. Courtesy Barbara Gladstone Gallery, New York. 4. Tony Oursler, Blue invasion, 2006, site-specific installation in Hyde Park North, Sydney, Sydney Festival, 7–24 January 2006. Courtesy the artist and Metro Pictures, New York.





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## current exhibitions: international

1. Sharon Lockhart, Pine flat (sleeper), 2005, 16 mm colour film, 138 min duration, Walker Art Center, Minneapolis, 16 April – 16 July 2006. Courtesy the artist and Blum & Poe, Los Angeles. © The artist. 2. Bas Jan Ader, On the road to a new neo-plasticism, West Kapelle, Holland IV, 1971, colour photograph, 28 x 28 cm, Camden Arts Centre, London, 28 April – 2 July 2006. 3. Wendy Ewald, Towards a promised land, 2005–06, outdoor banners on Margate's sea wall, commissioned and produced by Artangel, London, from May 2006. 4. Saskia Olde Wolbers, Trailer, 2005, film still, Stedelijk Museum, Amsterdam, 23 June – 17 September 2006, previously at the Art Gallery of New South Wales, Sydney, 15 December 2005 – 5 February 2006. Courtesy Maureen Paley, London, and Galerie Diana Stigter, Amsterdam.

## Reading Robert Storr

Art historian, curator and critic, Robert Storr is Director of the 2007 Venice Biennale. Formerly a senior curator at New York's Museum of Modern Art, Storr curated the 1999 Bienal de São Paulo and the 2004 Fifth International SITE Sante Fe Biennial. Photograph Herbert Lotz.

#### Andrea Stretton

Robert Storr has just arrived at the door, but he knows how to cut to the chase. 'I am deeply interested in how people experience the visual arts, history and literature', he says, as we swiftly settle into an interview. 'But not just in summaries. How does it happen for people, how do they experience it? I am curious about this. It shapes me as a curator, and influences my own writing.'

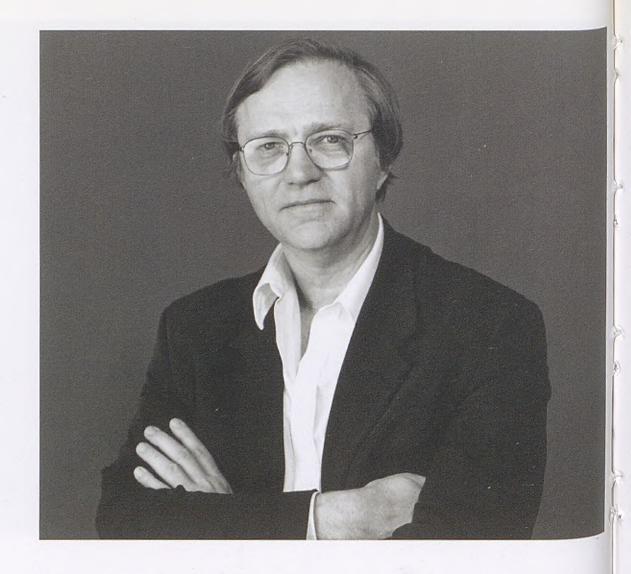
I'd like to say our conversation took place in Venice, where, in 2007, Storr will be under the spotlight as director of the 52nd Venice Biennale. But this highly accomplished American curator, writer and artist (he was a senior curator for twelve years at the Museum of Modern Art in New York and currently holds the Rosalie Solow Professorship of Modern Art at New York University) has little time for chats in Europe's 'golden city', so busy is he travelling the world to view art for possible inclusion in the biennale. Hence our discussion about books took place in Sydney during Storr's 2005 visit to Australia. He is no stranger to the country, having been a member of the International Selection Committee for the 2000 Biennale of Sydney.

Our talk was 'book-ended' by Storr running late after negotiating a luncheon party in his honour which was gathering apace nearby as we spoke. But if an indefatigable focus is a prerequisite for every biennale director, Storr has it in spades. Very quickly, in a congenial and erudite manner – and despite the regular apparition of his 'minder' at our door – he turned his mind to literature, which has been an abiding influence on his vision for the visual arts.

#### What did you read as a child?

Storr was born in 1949, and grew up in a small university community in Chicago with his historian parents who were great readers. 'But I was dyslexic. It was thanks to two women in a bookstore called The Green Door that I gained the confidence to read. When I was around ten they introduced me to interesting books, unlike the boring ones at school. It was slow and painful to learn, but the content inspired me to persist.'

Like many artists and art historians, Storr was attracted to a strong graphic style. He especially liked the popular twentieth-century comic *The Adventures of Tin-Tin*, by the Belgian writer and artist Georges Rémi (aka Hergé). 'I admired the clarity of the images, and the way they were full of pauses and digressions – not like the whiz bang of American comics.'



Other favourites were J. R. R. Tolkien's stories, including *The Hobbit* (1937) and *The Lord of the Rings* (1954). 'I loved the early editions ... printed on yellow buff paper with a kind of sandalwood scent', he says, with a palpable shiver of nostalgia. 'They also had great graphics, maps partially outlined in red ... but that scent, I can smell it now, it was part of the reading.'

Once he grasped the skill, Storr read avidly. 'It was a bohemian mix. We all hung out to receive the *New York Times*, which arrived on Sundays, and my parents knew writers like Saul Bellow. When I was about twelve I read *The Autobiography of Alice B. Toklas* (1933), by Gertrude Stein, who was a friend of the family. It was probably the first adult book that I read non-stop over the space of three days. Previously, that kind of mesmerism had only occurred when I read boys adventure stories.'

#### How did your early reading shape your cultural outlook?

'A major influence was that bookstore where I spent many years, first reading and then working there while I was studying. Among other things, it imported Russian and French books [Storr speaks fluent French and some Russian] for the area's many Jewish émigrés, who were well educated and wanted *The Gulag Archipelago* (1973), by Alexander Solzhenitsyn, for example.'

In 1978 Storr completed a Master of Fine Arts at The Art Institute of Chicago. 'I liked descriptive histories of art, for instance by John Berger ... although he was quite Marxist ... and memoirs, rather than theoretical texts. My background meant that I was shaping notions about literature, history and the visual arts all at the same time.'

During a lecture at the Museum of Contemporary Art in Sydney in July 2005 you said: 'I am, after all, a child of the 1960s. [Therefore] I do see a relationship between art, culture and politics.' How does this relate to your experience of reading?

'I have always read broadly. Even after I finished formal art studies I was reading French and Russian history and philosophy – such as the Frankfurt School – and was aware of postmodern ideas before they became theoretical. The 1960s were an influential time.'

Indeed, in his late teenage years, Storr spent time in the then bubbling political milieus of France and Mexico. 'Not that there was much time for

reading! There was so much going on there in 1967 and 1968.' Later, a job as studio assistant to the Mexican muralist and political revolutionary David Alfaro Siqueiros fired the young Storr's interest in the collision between art and society, although it also left him somewhat sceptical about combining social with aesthetic ideas. 'Eventually I became interested in the failures of utopian ideals, such as in Russia and Mexico ... the way artists and writers in particular eras have been compromised or enhanced by political life, and how this affected writers like Osip Mandelstam and Boris Pasternak.'

Storr's empathy for the cultural forces that shape art can be seen in his oeuvre of elegant writings, on both abstract and realist artists, that demonstrates the pluralist approach for which he is known. In the 1980s he often wrote about artists 'on the periphery', and has since published essays and monographs on artists as various as Gerhard Richter, Chuck Close, Philip Guston and Max Beckmann, usually in conjunction with major exhibitions he has curated. Storr's essay in *Modern Art Despite Modernism* (2000), for example, explores the anti-modernist trends in painting and sculpture through the social, political, and cultural conflicts of the 1920s, 1930s and 1940s.

'I am curious about why "cultural elites" have become reactionary. Historically speaking, in modernism for instance, radical or revolutionary thinking is seen to be on the side of the angels. But there have been radical writers who were rightwing, such as Ezra Pound [whom Storr greatly admires] and T. S. Eliot. Very often modernists allied themselves with very destructive forces. Some collaborationist authors in France were skilful, yet also became true fascists.'

It is interesting that much of your art writing is highlighted by literary references and quotations.

In his survey essay on the French–American sculptor Louise Bourgeois (*Louise Bourgeois*, 2003) for instance, Storr succinctly describes the artist's own narrative story as 'part Marcel Proust, part Colette' and, exploring the 'autobiographical' and 'archetypal' in Bourgeois's work, he borrows a phrase from Yeats, the Irish poet, to explain that it is difficult but important 'to tell the dancer from the dance'.

Moreover, in a recent book, *Disparities and Deformations: Our Grotesque* (2004), Published to coincide with the exhibition he curated for the Fifth International SITE Santa Fe Biennial in 2004–05, Storr writes that 'my essay favours words over images, writers over visual artists'. Hence it ranges over John Ruskin's *The Stones of Venice* (1851–53), along with quotations from Susan Sontag, Janet Malcolm, Edgar Allan Poe, Flannery O'Connor, Walt Whitman, Shakespeare and even the Lone Ranger and Tonto from the 1950s magazine *Mad*.

Such cross-referencing may seem obvious, especially in regard to the 'grotesque', which has a long literary tradition. Nevertheless, I wonder, does it highlight a sense of the relationship between writing and the visual arts? 'Most definitely', Storr replies. 'I've always been bothered by the generally narrow understanding of the relationship between them. Modernism in the visual arts, for example, is not often discussed in literary terms. People are nervous about making connections ... there is [often] an intolerance of "literary" thinking ... and contemporary art theory rarely explores the potential crossover in the two genres. Certainly my experience has been that these days comparatively few people in the visual arts read widely ... and that is quite different from the way things were in high modernist times.'

What about your own writing, and art writing in general?

Storr enjoys writing more than he used to, and claims that deadlines help.

But I am a writer by accident, not by design.' Even so, he adds with a delighted laugh of complicity, 'I once wrote a detective novel about the murder of a critic by an artist.' Would he like to write more fiction? 'No! It was fun, but bad. Really bad writing.'

Storr's own decades as a practising artist may have sharpened his approach to art history and criticism. 'I like to write a conversation with myself, not to develop a theory or frame a preoccupation or point of view. I write for artists, rather than for historians and critics.'

### Is he interested in demystifying ideas?

'Yes, but without demystifying the art ... this is also the role of a curator, to do one without enforcing the other. The intelligence of artists is often underrated. I like "dialogic writing" [one of Storr's common expressions], in which meanings develop out of conversations, not from one opinion. I believe that writers, like curators, should convene but not intervene.'

Is there a book that, for you, exemplifies this idea about writing?

'Well it is nicely expressed in Italo Calvino's Six Memos for the Next Millennium (1985–86)', he says without hesitation. 'His idea of lightness, about "efficient texts" that are not burdened ... I like this.' We agree it is an extraordinary text, in which Calvino delivers lectures, or personal meditations, on the literary values of lightness, quickness, exactitude, visibility and multiplicity (he died before delivering the sixth, on consistency). One abiding image is Calvino's notion of the 'leaping poet' in whose language 'meaning is conveyed through a verbal texture that seems weightless'.

It seems an appropriate reference for Storr, who carries a learned approach lightly on his sleeve. 'I hate a lot of academic writing', he continues, 'because so often it is anti-intellectual. I like Roland Barthes but have no time for the "linguistic philosophy" of Jacques Derrida and others in the mid-1980s. It's a form of imperialism to think one must go through certain gates to have a legitimate role in a conversation. I admire Calvino and Jorge Luis Borges because they deeply understood ideas about "postmodernism", but are less dense, far more fluent and suggestive.'

Given your hectic schedule, what do you read now?

'My office and home are full of books and journals. I buy ahead of interest, so they are there when I need them.' Storr's library is wide-ranging, but he is more inclined to poetry than to contemporary fiction. 'I tend to graze', he explains. 'A lot of recent novels disappoint me – so often it's beautiful writing but lacking in ambition of thought, or just overlong. The short stories of Raymond Carver are an exception, but often fiction is just not efficient.'

Storr's home in Brooklyn makes him a neighbour of New York's star literary couple, Siri Hustvedt and Paul Auster. Hustvedt, whose intriguing novel, *What I Loved* (2003), set in the art world, has been exceedingly popular in Australia, has recently published *Mysteries of the Rectangle: Essays on Painting* (2005).¹ Does he read their work? 'Of course I admire it', he hedges with a smile. 'But I can't read work by friends, especially if it's about art. I just can't read this dispassionately. It's an impossibility.'

Will your interest in the relationship between the visual arts and literature manifest itself in the 2007 Venice Biennale?

Heightened voices, basil-infused aromas and Storr's 'minder' urgently lure us away from our conversation but, fortunately, Storr, unfazed, remains seated long enough to offer a tantalising glimpse of literary possibilities for Venice. 'It's all speculative at this stage. Of course there will be catalogues, but I would also like to make a book that would contain fiction, poetry, essays ... like an international anthology, that would be harmonic with the exhibitions, revealing the milieu of the artists, from where their work springs.'

'I'd like to think the general public, having viewed art in the Giardini, could talk over coffee, then read stories that echo it in a different medium. This would be far better than a video or sound recording that tells you every single thing. It would require translations, especially into Italian, which could prove costly, but would show new writing from different countries in the context of the art.'

'Nothing is certain yet', he adds. 'But, yes, on this occasion I'd really like professional critics to take a year off. I would like to merge the viewer with the reader. To give art back to the imaginative domain.'

<sup>1</sup> An extract from Siri Hustvedt's *Mysteries of the Rectangle: Essays on Painting*, appears on pp. 602–03 of this issue of *Art & Australia*.



# Writer's Choice

Vermeer's annunciation

Siri Hustved

Siri Hustvedt

Siri Hustvedt is a novelist whose books include Enchantment of Lily Dahl and What I Loved. She lives in Brooklyn, New York.

Every painting is always two paintings: the one you see and the one you remember, which is also to say that every painting worth talking about reveals itself over time and takes on its own story inside the viewer. With Vermeer's work that story probably lasts as long as the person who sees it. This is my own unfinished story of looking at one of his paintings. Before I walked through the doors of the National Gallery of Art in Washington to look at its historic gathering of twenty-one of Vermeer's works, I was paging through the catalogue and turned to Woman with a pearl necklace, 1662–65. I had never seen the original, although I had admired it in reproduction many times, but suddenly, for reasons I didn't fully understand, this painting of a woman holding up a necklace in the light of a window jumped out at me, and I walked into the museum already in its grip.

I spent four hours in the gallery, two of which were spent solely in front of Woman with a pearl necklace. I looked at it from close up. I looked at it from several feet away. I looked at it from either side. I counted drops of light and scribbled down the numbers. I recorded the painting's elements, working to decipher the murky folds of the large cloth in the foreground. I noted the woman's hands, her orange ribbon, her earring, the yellow of her ermine-trimmed jacket, the mirror frame, the light. I never touched the painting, of course, but once I was reprimanded by a guard. Perhaps my nose came too close to the paint or perhaps my obsessive focus on one painting struck him as slightly deranged. He waved me off, and I made an attempt to look less awed and more professional. There was a bench in that room, and after my dance of distances, I sat down on it and looked at the canvas for a long time. The more I looked at it, the more it overwhelmed me with a feeling of fullness and mystery. I knew what I was looking at, and yet I didn't know. I had to ask myself what I was seeing and why it had become an experience so powerful I felt I couldn't have lasted another hour without crying. It seemed to me that both because of and despite its particularity, Woman with a pearl necklace was something other than what it appeared to be. This is an odd statement to make about a painting, which is literally 'appearance', and yet I couldn't help feeling that the mystery of the painting was pulling me beyond that room and its solitary woman.

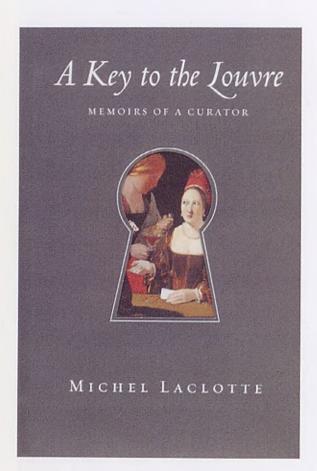
Every viewing of a painting is private, an experience between the spectator and the image, and yet I would wager that the feelings evoked by this painting are remarkably similar for most people, especially for those who aren't burdened with historical interpretations and the problem of puzzling out Vermeer's intentions. Even the most cursory glance at Vermeer scholarship suggests that there is much disagreement. But I am not an art historian, and those disputes won't come into the story until later. My intention that day was simply to look at this painting, to study it with fresh eyes and to let the painting and only the painting direct my thoughts. In that gallery in the museum I looked at the profile of a young woman who is apparently looking at herself in a small mirror. The mirror is only slightly larger than her face and is represented only by its frame. In fact, the viewer assumes there is glass in the frame because of the way the woman stands and gazes towards it. But what we imagine she is seeing - her own face - is not part of the painting. The window is so close to the mirror, and its light is so clear and dominant on the canvas, that whether she is transfixed by the mirror or by the window isn't entirely clear. My first impression of the painting was that she was looking at the window, although the longer I looked at it, the less sure I became. The woman's gaze is not dreamy but active, the focus of her eyes direct, and although her feet cannot be seen under the shadowed folds of her skirt, they seem to be firmly planted on the floor. Her soft lips aren't smiling, but there is the barest upward tilt at the visible corner of her mouth. And yet there is no feeling that she is about to smile or that her expression will change any time soon. Her hands aren't moving either. She isn't tying the necklace. She has stopped in mid gesture and is standing motionless. One look at The lacemaker, 1669-70, a painting in which a girl's fingers are caught in action, confirmed for me that the hands of the woman with the pearls are frozen. In fact, the painting is stillness itself – a woman alone and motionless in a room. I am looking in at her solitude, and she cannot see me.

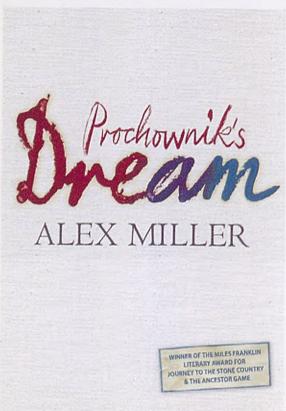
This is an excerpt from Siri Hustvedt, 'Vermeer's annunciation', in *Mysteries of the Rectangle: Essays on Painting*, Princeton Architectural Press, New York, 2005, pp. 13–14.



Jan Vermeer, Woman with a pearl necklace, 1662–65, oil on canvas, 40.89 x 31.75 cm, Gemäldegalerie, Staatliches Museum, Berlin, courtesy Princeton Architectural Press, New York. Photograph Joerg P. Anders.

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A Key to the Louvre: Memoirs of a Curator by Michel Laclotte, trans. Mark Polizzotti, Abbeville Press, New York, 2004, hardcover, 368 pp, \$60. Reviewed by Andrea Stretton

In 1966 the French revolutionary novelist André Malraux, who was then also Minister of Cultural Affairs (how French!), appointed Michel Laclotte as head of paintings at the Musée du Louvre with the words: 'I'd like you to completely restructure the paintings department and look forward to your plan of action.'

Laclotte, it appears, took this awesome instruction in his stride. Over the next twenty years (until he became director of the Louvre from 1987 to 1994) he oversaw the restructure, while enriching the collection with masterpieces by Piero della Francesca, Georges de La Tour and Jan Vermeer. Laclotte also led teams that created the Musée du Petit Palais in Avignon, the popular Musée d'Orsay in Paris and, in the late 1980s, the 'Grand Louvre' project which transformed the museum and made its brave and elegant glass pyramid one of the city's most distinctive landmarks.

Laclotte's delightful memoir of fifty years at the forefront of French cultural life has a warm conversational tone that reflects both an intelligent mind and the book's origin in a series of verbal interviews conducted by Françoise Legrand. The index is a who's who of the French and international art world of his period – including historians, directors, artists and politicians – but equally interesting is Laclotte's studious exploration of pragmatic and still hotly debated museum issues such as installation, lighting, cross-referencing, 'framing' (in both its literal and metaphoric sense), restoration, acquisition and audiences.

While Laclotte does not shy away from the 'explosive debates' that peppered his world, or from putting up a spirited defence of 'headstrong' curators and 'manic ... even irrational' collectors, this is the memoir of a contented man, to whom President François Mitterrand once said: 'Orsay and the Louvre – not bad for one career.'

Prochownik's Dream by Alex Miller, Allen & Unwin, Sydney, 2005, softcover, 299 pp, \$24.95. Reviewed by Andrea Stretton

Novels about art and artists continue to flourish. The 2005 Man Booker Prize winner, *The Sea* (2005), by John Banville, and the short-listed *On Beauty* (2005), by Zadie Smith, both revolve around art historians. An artist narrates Peter Carey's latest fiction, *Theft: A Love Story* (2006), about art and fraud; Jeffrey Archer's recent *False Impression* (2006), explores a fight over a Van Gogh self-portrait. And so it goes.

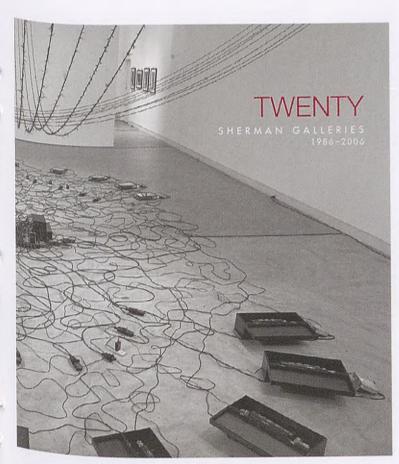
Alex Miller's seventh novel, *Prochownik's Dream*, is an alluring addition to the genre, because Miller jumps in at the deep end, going to the core of how an artist traverses everyday life while balancing 'the larger family of the [imaginative] life of art'.

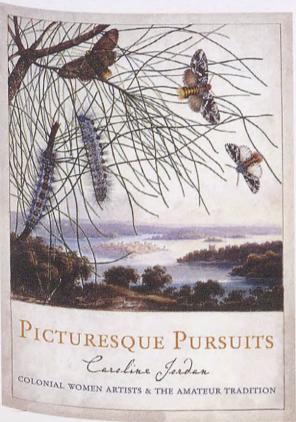
The novel revolves around Toni Powlett (aka Prochownik), a Melbourne artist who, after the death of his father, is struggling to paint; his wife, Teresa; and their (beautifully drawn) young daughter, Nada. All of them, in their various ways, are overtaken when Toni becomes enamoured of an artistic couple recently returned from Sydney. How will Toni reconcile the warm loyalties of domesticity with the essential and sensual muse of his resurrected creative world?

There is much here about art 'as a temple' and its 'kinship with dreams and illusions' which, in less experienced hands, could become mawkish. But Miller has an engaging, attentive, even courtly approach to his subject matter – his 'painterly' writing skill creates a deep patina that draws the reader inexorably into the lives of his characters.

Miller is no stranger to the visual artist in fiction; his books *The Ancestor Game* (1992) and *The Sitters* (1995) both explore the subject. Miller, a two-time winner of the prestigious Miles Franklin Literary

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Award, is bound to feature in 2006 literary prizes for Prochownik's Dream.

Twenty: Sherman Galleries 1986-2006 ed. Laura Murray Cree, Craftsman House/Thames & Hudson, Melbourne, 2006, hardcover, 304 pp, \$95. Reviewed by Andrea Stretton

'I have always found the most interesting things in life when erring from the path', observes Anthony Bond, General Manager of Curatorial Services at the Art Gallery of New South Wales in Sydney, during a charming interview with William Wright. Wright, an esteemed visual arts specialist and former curatorial director of Sydney's Sherman Galleries, responds with an uplifting quotation from Dante Alighieri.

It is an aptly poetic moment in Twenty: Sherman Galleries 1986-2006, a handsome publication edited by Laura Murray Cree which, through this major interview with Wright, plus essays, artist profiles and photographs, surveys one of Australia's most professional and successful commercial galleries of recent decades.

Apt, because it segues with the urbane cultural background of the gallery's driving force, Gene Sherman (who has a PhD in French literature and theory), and because Bond's theory is borne out by, as Sherman writes, 'a series of accidental encounters ... [that] took me from literature to contemporary art'. Invited to oversee Glebe's Irving Sculpture Gallery, founded in 1981 by Celia Winter Irving (who later moved to Africa), Sherman soon found she had a gallery on her hands. In 1986 she became director and proprietor of the gallery, relocated it to Paddington, and eventually renamed it Sherman Galleries.

Anniversary books are axiomatically hagiographic and, naturally, the text and superb photographs laud the gallery's outstanding stable of artists. But influential commercial galleries are certainly worth celebrating, especially in a book of this calibre. Stylish and wide-ranging essays explore Sherman Galleries's mission to highlight contemporary

(including Indigenous) artists; engage in a two-way exchange with Asian and Pacific art; and develop a philanthropic branch via The Sherman Foundation. With an eye to history, the essays also reflect on changing patterns in the art world, which will make Twenty a valuable archival resource.

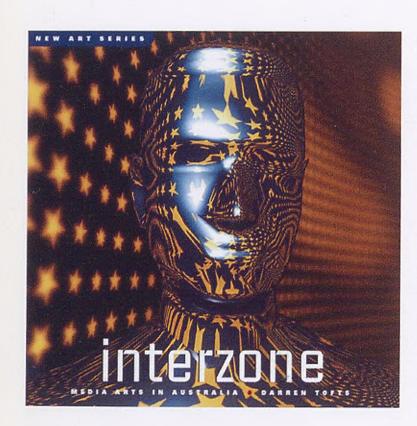
Picturesque Pursuits: Colonial Women Artists & the Amateur Tradition by Caroline Jordan, Melbourne University Press, Melbourne, 2005, hardcover, 224 pp, \$49.95.

Reviewed by Anita Callaway

Sometimes you can tell a good book by its cover. Harriet Scott's illustration of the native moth Calosoma lauta - reproduced on the dust jacket of Caroline Jordan's Picturesque Pursuits: Colonial Women Artists & the Amateur Tradition - is not only eye-catching, but it interrogates the current cultural prejudices suggested by the book's subtitle. 'Colonial', 'women artists', 'amateur': can there possibly be a worse cluster of pejoratives? Scott's scientific drawings are accurate and meticulous generic qualities carelessly ascribed to women artists, praising their competence and diligence as if they were merely the process-workers of art, while denying them true genius. Yet, in the very same picture, Scott flouts her obligatory scientific precision with a poetic landscape that transcends sexist categorisation.

Caroline Jordan counters this familiar tendency to damn with faint praise by reassessing the work of women artists including Louisa Ann Meredith, Georgiana McCrae, Theresa Walker and Ellis Rowan, demonstrating that they are as plausibly connected by their 'colonial' and 'amateur' status as by their gender. When Henrietta Scott (Harriet's sister) was beholden to her father for allowing her name to appear on her published work, and the convict Thomas Watling was denied the same privilege by John White (his master), their treatment was not predicated on gender, but on their lack of social

# BOOKREVIEWS BOOKREVIEWS



entitlement. When professional artists protested against Ellis Rowan's success at the Centennial International Exhibition in Melbourne in 1888, it was not because of her gender, but because she followed the outmoded gentlemanly tradition of natural-history painting.

Women artists ought not be defined simply by their gender. Jordan reminds us that all art practice in nineteenth-century Australia was circumscribed by distinctions between amateur and professional, private and public, metropolitan and peripheral. Jordan's art history is more complex than the conventional one – and certainly far more rewarding.

Interzone: Media Arts in Australia by Darren Tofts, Craftsman House/Thames & Hudson, Melbourne, 2005, 144 pp, softcover, \$39.95.

### Reviewed by Daniel Palmer

With *Interzone: Media Arts in Australia*, the latest Australia Council-sponsored Craftsman House offering, Darren Tofts gives us the official history of (new) media art in Australia. Tofts is the right man for the job, having been intimately involved in the development of new-media art through channels such as the magazine *21C* and *RealTime*.

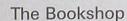
Although the book contains some excellent passages on hybrid precursors to new-media art such as Philip Brophy's, the publication is essentially an account of the pioneers of computer-based art in Australia in the late 1990s. Tofts identifies *interaction*, *interface* and *immersion* as the 'signature concepts of the 1990s', and covers an extensive list of names and works. Artists such as Peter Callas, Stelarc, Jon McCormack and Troy Innocent feature prominently. Tofts's key theme is the poetics of human–computer relations, including electronic writing. Video, the 'technology most readily associated with electronic art in the 1970s and 1980s', is explored only briefly.

Interzone is a short book, almost an essay, made up of even-handed descriptive prose surrounded by

images of the artworks under discussion (a DVD with samples would have been very useful). There are frustratingly few footnotes and, bizarrely, no index. Presumably for reasons of space, Tofts discusses Australian work in isolation from international developments and from contemporary art more generally, even in isolation from an artist's broader practice (as in the case of Patricia Piccinini). This produces a strangely hermetic and potentially misleading account of the local subculture and its avant-gardist aspirations.

In his introduction and conclusion Tofts explores more general issues. But a brief reference to the position of media art in relation to contemporary art, vis-à-vis the Museum of Contemporary Art, Sydney, and the Australian Centre for the Moving Image, Melbourne, devolves into a curiously defensive form of advocacy. This survey's purpose is clearly to promote new-media's fragile ecosystem, but I await a more extensive, critical account.

Nonetheless, *Interzone* is a valuable and accessible record of a period now past (given the fate of the Australia Council's New Media Arts Fund). Written by an enthusiast, what the book lacks in critical distance, it gains in authority.



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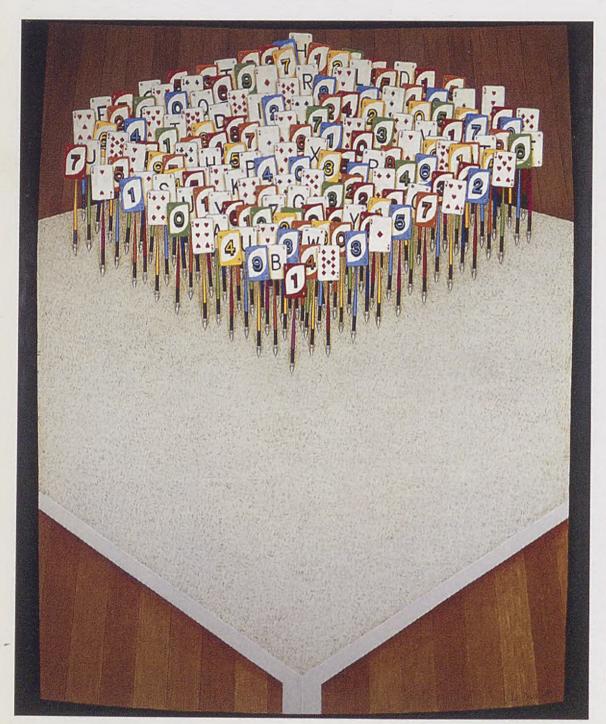
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# Salesroom

Blunt pencils and summer sales in 2005

Terry Ingram

John Brack, Assorted, consorted, 1989, oil on canvas, 183 x 152 cm, private collection, courtesy Deutscher-Menzies, Sydney, and Helen Brack.



Assorted, consorted, a 1989 painting of dancing pencils (all finely sharpened) by John Brack, sold for \$504,000 – only slightly above the lower estimate – at the Australian + International Fine Art auction held by Deutscher-Menzies in Sydney on 7 December 2005. However, elsewhere in the sale, and at the other end-of-year auctions held by Christie's and Sotheby's, buyers appeared to be bidding with blunt pencils. At least there was little evidence of them having sharpened them when setting their bidding limits.

The buying fervour – a feature of the Australian art market in a decade marked by interest rates and high consumer spending – appeared only to intensify when, in line with a softer property market, it was expected to abate. In both the salesroom and the gallery circuit buyers ignored gallery price structures and the summer lassitude that traditionally sets in. In November and December 2005 buyers frequently bid with absolute determination to succeed, whatever the price. Perhaps because many art buyers justify their purchases in part as investments, they did not participate remotely in the public trend, reported by some economic analysts, to cut back on spending and reduce household debt.

Deutscher-Menzies boasted a total of \$4.64 million, with the usual high percentage take-off associated with an auction house which allows itself an extended viewing period to marry buyers with sellers. It announced it had sold 82 per cent by lot and 88 per cent by value. Word was about that Deutscher-Menzies's auction had benefited by being held later in the year than is usually considered safe – that is, after would-be buyers begin thinking about their impending holidays rather than lining their walls. However, merchant bankers had just received their big bonuses and were looking for something to spend them on.

The auction room at Deutscher-Menzies, only about half full, reflected a growing malaise about attending auctions, but the medium-level crowd was still a surprise, given the heatwave and traffic snarls in Sydney. Telephones were active throughout the sale. Buying often occurred at prices which represented big premiums on those asked by galleries for similar works. The most extreme example of this was a Celia Perceval, Picking daffodils, n.d., a small 51 by 61 centimetre work, which sold at Deutscher-Menzies for \$38,400 against an estimate of \$3000 to \$5000. A subsequent Perceval lot of a similar size fetched \$5500. The top gallery price for Celia Perceval is believed to be \$21,000 for a much larger work, and Picking daffodils, as the floral subject may suggest, was a Welsh scene (overseas landscapes traditionally lead to big discounts compared with local views). The Deutscher-Menzies auctioneer was still fielding bids from twelve telephones towards the very end of the auction. One telephone buyer paid \$720,000 for Russell Drysdale's Landscape in the Kimberleys, 1958, and \$180,000 for Brett Whiteley's Window and sculpture, 1975, while also buying a minor Norman Lindsay watercolour.

Eight of the top lots offered at Sotheby's sale of Fine Australian Art on 28 November 2005 were sold mainly over the telephone. It seems most of the crowd attending auctions now go to watch auction-hands take bids over the phone, often against the reserve! City types are too busy earning their bonuses to attend. Based on some executive salaries, the few thousand dollars that might be saved by sharpening pencils (that is, doing homework on prices and attending the sale) are insignificant.

However, the trade (dealers), also still attend and, despite the popularity of auctions as retail venues, dealers continue to underpin the market, especially when the values of their own stock may be challenged. This was evident at Christie's sale of Australian, International and Contemporary Paintings in Melbourne on 22 November 2005, when five of the top ten lots went to the trade, either in the room or on the phone. Sydney dealer Denis Savill bought

Celia Perceval, Picking daffodils, n.d., oil on canvas, 51 x 61 cm, private collection, courtesy Deutscher-Menzies, Sydney. Licensed by VISCOPY.



fifteen lots and underbid twenty-five. Savill said that fresh stock was 'not walking through the doors of the gallery' any more, and Christie's top lots were exceptionally fresh to the market.

Most of the highest prices at the Christie's sale were for paintings which had not previously, or rarely, been traded since their acquisition more than fifty years ago. The top price of \$336,820 was paid by a trade phone bidder for Sidney Nolan's Ned Kelly and two figures, 1964. The price compared with an estimate of only \$120,000–\$180,000.

Dealers, of course, buy on commission for clients as well as for their own stock, so their purchases can also indicate retail sales. Savill was quiet at the Sotheby's auction, suggesting that the proliferation of art auctions in Australia was causing auction fatigue and resulting in 'one-stop shopping' (where buyers only bother with one sale, for instance, out of a run of three). Nonetheless, Savill added that the Sotheby's result 'defied the laws of gravity' given that the top lots, unlike at Christie's, were well-known pictures.

At Sotheby's, another Sidney Nolan, *Kelly*, 1955, which had a long association with Melbourne's Gould Galleries, sold through the telephone line for \$558,625, while Brett Whiteley's *Ponds and poplars*, 1974–75, which Savill Galleries had purchased at auction for \$226,000 a few years earlier, also exceeded estimates at \$517,500. This is unusual, as the Whiteley works which usually attract the best prices are the ultramarine Sydney Harbour views. Nolan's *Kelly* had appeared

at Christie's in August 1998, when it made a hammer price of \$110,000. At Sotheby's in 2005 both works carried solid estimates at \$400,000–\$500,000 for the Whiteley and \$475,000–\$575,000 for the Nolan.

Both Christie's and Sotheby's sales demonstrated that demand was strongest at the top end of the market, reflecting the polarisation of wealth in society and the increasing rarity of fresh major works to the auction market. Given the Christmas season, when small-time collectors tend to treat themselves to lower-priced buys, Deutscher-Menzies did well with both the higher- and lower-priced works. Christie's grossed \$3.15 million, with the percentage of lots sold at only 55.6 per cent, but sales by value at 70.7 per cent. Sotheby's grossed \$3.7 million, with 55 per cent sold by lot and 77 per cent by value.

The surprise end-of-year rally helped sustain the Australian art market to a new high of \$93.2 million for the year against \$86.27 million in 2004. The result was achieved with the help of \$13.3 million from the sale of the Fosters art collection in Melbourne in May 2005, when the art market faced a dire shortage of fresh stock.

Australian, International and Contemporary Paintings, Christie's, Melbourne, 22 November 2005; Fine Australian Art, Sotheby's, Melbourne, 28 November 2005; Australian + International Fine Art, Deutscher-Menzies, Sydney, 7 December 2005.

# Australian Galleries

Fiftieth anniversary

Susan McCulloch

Anne Purves and Stuart Purves checking a proof of one of John Olsen's famous frog etchings, 1972.



Melbourne in 1956 was a city of polarities. On the one hand, the grim faces in John Brack's painting *Collins St., 5 p.m.*, 1955, graphically evoke the restrictive lives of office workers in a city where pubs closed at 6 o'clock. On the other hand, the 1956 Olympic Games thrust Melbourne into the international spotlight and a fervour of vibrancy. Parallel to this was a bubbling wellspring of artistic creativity. Perhaps the best known example of this was the artistic activity at John and Sunday Reed's home at Heide, outside Melbourne, by artists including Charles Blackman, Sidney Nolan, Albert Tucker, Arthur Boyd, Noel Counihan, Joy Hester and John Perceval, and the European immigrants Danila Vassilieff and Yosl Bergner.

Venues in Melbourne in which to show the work of these and other contemporary artists, however, were restricted to spaces that artists could rent. Sydney's Macquarie Galleries (established 1925) and Brisbane's Johnstone Gallery (established 1951) had already shown that galleries modelled along European lines could work well in Australia, but it was more direct personal experience that led to the establishment of Australian Galleries by Anne and Thomas Purves in Melbourne in 1956.

Married in 1938, Anne, unlike many women of her generation, was encouraged by her husband Thomas ('Tam') to join him in the family's patternmaking business. Indeed, Anne was a trained designer and in 1946, after the birth of her son Stuart (the youngest of her three children), Anne returned to art studies, exhibiting her work at venues including the Victorian Artists Society.

The overwhelming success of the annual Herald Outdoor Art exhibition (established in 1953), to which artists such as Arthur Boyd, John Brack, Leonard French and Charles Blackman not only contributed, but who in some cases were given much-appreciated work as attendants, was another indication that a more permanent venue for art was needed. 'I could see that there was just nowhere for young artists to show their work regularly', Anne said later. So in 1956 she and Tam decided to transform their successful dress and furniture patternmaking business in Derby Street, Collingwood, into Melbourne's first directed art gallery.

The gallery's first exhibition, in June 1956, was a modestly announced show of John Perceval's Williamstown pictures. However, as a consequence of the Purves's considerable connections with Melbourne's designers, business leaders and professionals, the gallery's clientele was impressive from the outset. This was the beginning of what has been an extraordinary journey for the gallery, and for hundreds of Australian artists and collectors. The gallery now operates from four premises in Sydney and Melbourne, employs twenty-two staff (four of whom are members of the Purves family), represents more than 200 artists and holds up to fifty shows each year. In 2006 Australian Galleries will have hosted some 1300 exhibitions in its fifty years of operation.

right, detail Tam Purves with a portrait by John Brack, 1958.

At the helm of Australian Galleries now is the ever-flamboyant art enthusiast Stuart Purves who, in 2006, celebrates not only a gallery milestone, but also his own sixtieth birthday and forty-year anniversary of working at the gallery. 'I served the longest apprenticeship of any gallery owner in Australia', says Purves, who for thirty years worked with his mother, Anne, after the death of Tam in 1969. 'It has been an amazing journey and one I feel incredibly privileged to have been able to take. Every day brings something new and I am grateful for being able to live a life I love so much.'

Purves joined the gallery in 1966 at the age of twenty after brief careers in advertising, printing and car sales. 'Jobs which, really, when you think about it, develop great skills for running an art gallery', he says, although he was fired from his sales jobs for 'being outrageous'. It was only after the family's home burnt down in the mid-1960s, resulting in the loss of a number of important pictures, that Stuart began to concentrate on the art business. His relationship with his mother was respectful and loving, but also frequently volatile. 'There were days when we'd clear the gallery with our rows', he says. Often at the heart of these disagreements was Stuart's restlessness for expansion, which Anne believed would be financially ruinous. Over the years, the Collingwood Premises from which the gallery still operates have undergone 'countless' major renovations and are viewed by many long-term gallery goers as a continuing work in progress. 'We think now that we've done all we can to [the gallery], but who knows?', says Purves. 'There is something dynamic and necessary about

change – not for its own sake, but as a progression.'

Purves's expansions have included the opening and then extension of the gallery's works-on-paper gallery in Melbourne, turning the space into the headquarters for the gallery's impressive archival, web-design and publications activities. Headed by Stuart's sister, Caroline Purves, who has kept meticulous scrapbooks documenting the gallery's activities since day one, the documents and publications, neatly boxed and catalogued on extensive shelving, are an archivist's dream. Original letters and records and other documentation are now housed in the State Library of Victoria in an archive available to researchers.

Says Stuart: 'I think the archive is actually one of our most significant, if not our most significant, achievement.'

Purves also readily acknowledges that, despite his occasional differences with them, it is his parents' vision and dedication that established Australian Galleries as the predominant showcase for many of the great Australian artists of the 1950s, 1960s and 1970s. Australian Galleries's openings of significant exhibitions by Arthur Boyd, Sidney Nolan, Charles Blackman, Albert Tucker, John Olsen, Jeffrey Smart, Brian Dunlop and Justin O'Brien, among others, were 'the' meeting place for not only Melbourne's, but often Australia's, art world, with the





Caroline Purves with the Australian Galleries archives, 2006.



top row, left to right: William Delafield Cook, Tim Storrier, Brian Dunlop, Robert Jacks, Leon Morrocco; bottom row, left to right: Victor Majzner, John Wolseley, John Olsen, Colin Lanceley, John Coburn and Jan Senbergs.

gallery occasionally showing work in more adventurous spaces, such as a threestorey former shop which was hired for an action-packed 1967 'happening/ exhibition' by Brett Whiteley.

After Anne's death in 1999 Stuart pursued his dream of opening a gallery in Sydney. He says: 'Melbourne and Sydney are very different cities and the galleries have different styles. Perhaps it is obvious that with its harbour and pace, a lighter and different art may appeal to a Sydney audience, while other quieter works will appeal to Melbourne. But increasingly it is clear that works of quality of whatever type and from whichever artist sell equally well in both cities. There really is very little difference these days.'

A constant traveller (commuting between Melbourne and Sydney every week and with trips interstate and overseas each year), Purves, who sports red shoes and drives a flame-decorated bright-red car, maintains the ebullient optimism that has made him one of the most well-known Australian art identities. 'John Olsen and I were in the middle of nowhere once on one of the trips we used to do together and we were literally dancing around', he says. 'John said to me: "Stuart, I can't tell if our lives are seven-days-a-week holiday or seven-days-a-week work.' Purves pauses for a second: 'I guess it's work ... mainly.'

For Purves, galleries are like 'cultural trading posts'. 'Increasingly I think being involved in the arts is just something you do in Australia. You have a new car, go overseas, have holidays, work hard and try to become slightly cultural. The art world is booming, but please never call me a "gallerist"! What I'm doing is exactly what my parents did – putting works on the wall for people to see.'

In 2000 Purves made a big public splash by paying more than \$1 million for Arthur Boyd's *Dreaming bridegroom I*, 1957–58, at Sotheby's. The painting, which still holds the record for the highest price paid for a Boyd painting, had

been sold by Tam in 1958 for approximately \$250. Says Purves: 'I wanted to buy the Boyd as a tribute to that entire generation ... These were the artists I grew up with and whose work I will always love. For those of us who knew those artists personally, the extraordinary was ordinary. That is quite something.'

Deliberately, too, Purves has gathered around himself both artists and staff who are at least ten years younger than he. 'I used to be young in an older world, suddenly I'm old in a young world, so I decided that at least 50 per cent of the artists we show would be at least ten years younger than me.' Yet it has been painting and sculpture, rather than new media, which have been Australian Galleries's stock in trade for most of its fifty years. 'Yes, I like to show and sell not only what I respond to, but what I know about', says Purves, explaining his decision not to – despite being repeatedly asked to – show Aboriginal art. 'I just don't know enough about it, and I think that showing art is a very personal journey ... There is something that just clicks when you get to know an artist and their work. Artists don't just bring their work to the gallery. They bring their entire background. If you look behind a painting you see a lifetime of experience which, like an alchemist, can bring us the truth. There is a connection like a silent conversation between artist and viewer that is quite magical. I see it every day in the gallery and it still humbles and inspires me.'

Given that Australian Galleries has been a family business for fifty years, the question of dynastic concern arises. Does Purves see himself passing on the baton anytime soon? 'Not yet', he says. 'Obviously this is an inherited business and two of my daughters, my niece, my sister and my partner are currently involved in it. But I love what I'm doing so much that, let's just say, there are no plans for change at the moment ... something to be addressed later no doubt.

# Christie's Australia closes its doors

Michael Reid

Taped to the wall above my desk I have copies of the Christie's press releases announcing the closure of their Australian operation. They will stay there for some time to remind me that, no matter how well intended, the outcome of poor corporate management is the death of a business.

Christie's Australia has been passed-in; no jobs for all and the appalling loss of decades and decades of Australian art-selling heritage. However, the greatest single ramification of Christie's closure of their salesrooms in Australia, and one that will affect all art collectors, will be the significant decline in market competition between auction house competitors. Those left standing will now most likely raise their auction selling premiums.

The closure of Christie's Australian selling operation was expected. As I noted in 2002:

In the first six months of this year, Christie's Europe turned over more than A\$1 billion. In the same period their US operation turned over \$803 million, with Asia contributing \$86 million. In Australia, the combined total of one decorative arts sale, a jewellery sale, a book sale, a contemporary art sale and mainstream paintings sale has to date achieved around \$9 million.

Christie's Australia came within a whisker of being downsized in late 1994. At that time, a then visiting Christie's Peer of the Realm suggested that local staff spend a year paid leave on the beach. In doing so, he put forward, Christie's Australia would save the parent company bucketloads of money.

The second major rumbling of possible changes occurred in 2002 when the company achieved a year-end turnover total of \$12.8 million of art sold. Their competition chalked up \$25 million (Deutscher-Menzies) and \$28 million (Sotheby's). At that time the parent company in London briefly flirted with the idea of repatriating the Head of Continental Pictures, an Australian by birth, to run the operation Down Under. This was not to be. It is believed that some within the Australian management team

would not accept another posting or a restructuring in general.

The end, when it came, was well planned. After all, management had known the operation was closing since Christmas Eve 2005. The media strategy was obviously coordinated by Christie's London. One of the two media press releases had a question-and-answer format and began thus:

Why has this decision been taken? ... Although Australia has been consistently returning a profit, Australia represents only 1% of Christie's global turnover. Christie's International Board has reviewed the Australian operations, staff and infrastructure as a sale centre and reached the conclusion that such investment could be more effectively deployed elsewhere where the potential is greater ...

The funny thing is that Christie's Australia, like Sotheby's Australia, has *always* represented around 1 per cent of the company's global turnover. That reality did not close down Christie's Australia fourteen years ago and has not closed down Sotheby's Australia at all. And despite only having 1 per cent of the company's global turnover, Christie's Australia only recently (August 2004) expanded its Sydney operations by taking over the lease of major new premises in Edgecliff, together with a substantial new fit-out.

The Christie's 'question and answer' press release went on to discuss cryptically the company's market share and therein lies the key:

What is the size of the Australian art market? For what percentage did Christie's sales account? In the secondary market A\$80–\$100m. Against our major competitors we have averaged between 28% and 34% over the last 3 years.

From the sale figures released by the *Australian Art Sales Digest*, the turnover of the Australian art market at auction for 2005 was some \$93 million – a record. Of that total, Christie's achieved \$17.3 million, Deutscher-Menzies returned \$22.1 million and Sotheby's a whopping \$33 million; a bunch of smaller art auction houses made up the difference. By my reckoning, Christie's Australia's market share was actually 18.6 per cent and Sotheby's Australia's 35.5 per cent.

What head offices religiously do worldwide across both companies is to compare and contrast not profit but rather market share. Last year Sotheby's achieved double the market share of Christie's Australia.

At its peak in 2000, Christie's sold \$31 million worth of art, 40 per cent of that year's total sales. That year, they were market-share leaders. But turnover last year was down to \$17.3 million, half that of Sotheby's. Nowhere in the world would such a difference exist between the salesroom market share of Christie's and Sotheby's. Such a difference has existed in Australia – more or less the same – for eight of the last eleven years.

Towards the end of the Christie's press release the important question was posed:

Was local competition encroaching? The local market is extremely competitive. However, this is not the reason behind the company decision ...

Yes, competition within the Australian art market at auction had been strong for decades. Before Deutscher-Menzies entered and successfully ousted Christie's from the number two sales position, Melbourne-based family-owned Joles Auctions was an important third player. The market was competitive, but competition had not precluded the entry of Deutscher-Menzies and stiff competition had not diluted the market-leading abilities of Sotheby's.

Christie's management had failed – over nearly a decade – to respond to the changes that increased competition engendered. Deutscher-Menzies, on the other hand, has proven to be an effective master of innovation and the moment. The Deutscher-Menzies sales operation is the best I have seen. And, unlike their competition, it went out looking for stock that clients wanted to buy. This was a seismic shift in how auction houses did business in Australia. Previous to this, the big names in the industry relied on pictures to walk in through the door. They sold what was offered to them for sale. Deutscher-Menzies, on the other hand, went out hunting for game they thought people would buy.

Christie's Australia, in terms of marketing and strategic positioning, did not successfully leverage the reality that, as a salesroom, it was tapped into the largest and most successful distributor of art in the world. Christie's great operational strength over Deutscher-Menzies, and even to a degree over Sotheby's, was that it was dazzling successful internationally.

Christie's dispersal of the W.R. Burge Collection on 6 March, a sale that doubled the high estimate turnover, was a major and well-deserved success. Perversely it was this success that hastened the end. In my opinion Christie's Australia was slated to be shut down at the end of 2006 and the largely unexpected cash flow associated with the Burge sale was an opportunity for London to allow the Australian operation to self-fund its own demise. Redundancies are expensive. Closing down a salesroom operation would have cost the company many hundreds of thousands of dollars.

The End Game, irrespective of underlying causes, is that the Australian art market has lost the most honest and reputable of auction houses – an auction house staffed by some of the best in the arts industry. Christie's Australia – when rising to the one-off auction occasion such as the Trout, the Dallhold (Alan Bond), the Mertz or Schaeffer sales, to name but a few – was world class. The sales offices are now gone, and it is with a great deal of sadness that I say, we will never see the likes of Christie's Australia in this country again.

Amanda Sharp and Matthew Slotover, courtesy Frieze, London.

# Frieze

Interview with Amanda Sharp

John Kaldor

I was fortunate to meet Amanda Sharp, co-founder and publisher of *Frieze* magazine, in New York in 2003. We met again at the close of the third Frieze Art Fair in London in October 2005. I asked Sharp what led her and co-founder Matthew Slotover to establish an art magazine, and then to embark on the ambitious project of an annual art fair.

Amanda Sharp: Matthew [Slotover] and I met while studying at Oxford University. I studied philosophy, politics and economics. When we left university we were spending time with mutual friends from art school; we met a number of artists and visited art galleries. We saw [the 1990 exhibition] 'Modern Medicine', a project organised by Carl Freedman and Billee Sellman in a deserted warehouse [Building One] near the Tower Bridge in London. It was an extraordinary show, with Damien Hirst, Abigail Lane, Mat Collishaw and several other of the young artists who have since become famous. It was really exciting; it captured my interest and I understood it. When Matthew suggested we do an art magazine, I was dubious. I didn't have any experience in the production of magazines and no [knowledge of] art history, but the art we saw was not being covered in any other magazines.

John Kaldor: In what year did you start the magazine?

AS: We started the magazine in 1991. It was a very exciting moment. Tom Gidley designed the magazine. He was incredible and a crucial part of the magazine's beginnings. At that time there were a lot of changes in desktop publishing. Kids like us could afford to do it.

JK: How were your tasks split?

AS: We didn't split the tasks – they overlapped – but there was a lot of consultation. Then we divided the responsibilities in certain areas. I took over the business, advertising and publishing. A key person was art critic Stuart Morgan, who had the ability to see what was going on before anyone else – he opened up a window for the artist. It was a privilege to work with him; he taught us a lot. He was so generous with his time and knowledge and he was a big influence. He was a writer of a very high calibre and knew what was coming out of Britain.

At the time of the first issue of *Frieze, Artscribe* [the English art magazine] had just been relaunched, but by our third or fourth issue we were the leading contemporary art magazine in Britain. We were very young, but already the authority.





JK: What made you start the Frieze Art Fair?

AS: If you look at existing business models, magazines are connected to or a [natural] starting point for a trade fair. Readers of the magazine could be attending the fair. Galleries that advertise in the magazine would be likely to exhibit. It's a very explicit connection. Originally we didn't want to take on an art fair, but we thought it was a very obvious thing to do in London. Contemporary art really started to develop over the last ten years. The opening of Tate Modern brought many art professionals and collectors to Britain.

We are in very regular discussion with museums and galleries and it is to everyone's benefit to keep the communication open. Nicholas Serota [Director of the Tate Modern] has been a great support and Julia Peyton-Jones [Director of the Serpentine Gallery] has also been very generous.

London is very exciting. It's not quite as corporate as New York and there are very talented people running museums. There are now thirty or so very interesting commercial galleries, whereas fifteen years ago it would have been difficult to name six. It is very vibrant and it has an edge to it. London is an expensive city in which to live, but there are artists who find ways of living through different mechanisms. We decided that it was possible to start an art fair and we took that leap. From the beginning we didn't want it solely as a trade fair; we wanted it as a platform for other activities, such as projects, discussion groups and a cinema program.

This year I thought the most exciting thing was the Karlheinz Stockhausen concert. I am not in any way informed about music, but to walk into London's Billingsgate Market, which had been turned into a beautiful concert hall, and sit with wonderful people listening to an incredible performance – contemporary music and art came together.

JK: You have created more than a fair. You have established a cultural season a platform for contemporary art. You have established a *Frieze* brand. So where to from here? Have you thought about exporting the fair, franchising it, both in the commercial and not-for-profit sectors?

AS: We will continue to promote the brand. Our main focus is improving the fair and to have it as a 'must attend' event. It's not a mature fair and we want to get it working as well as we can.

We are also expanding the events associated with the art fair. One of our

Isabella Blow art tour, Frieze Art Fair, 2005, courtesy Frieze Art Fair, London.



initiatives is the Cartier Award for which emerging artists are invited to propose a new work to be realised at the 2006 Frieze Art Fair. And we will further develop the Frieze Art Fair Special Acquisitions Fund which was set up in 2003 by Frieze and the Tate – the first acquisitions fund connected to an art fair. The fund brought together a group of London collectors who contributed £120,000 Which enabled the Tate to acquire major works at the fair. For the third fair in 2005 we had a total of £125,000. Frieze Education has also been an important part of the Frieze Art Fair since its inception.<sup>1</sup>

JK: What do you think of the blurring of boundaries between art fairs, museum shows and biennales?

AS: There are some functions that overlap. The core activities of a fair or a biennale are different. The hierarchy of priorities is not the same.

JK: Is an art fair profitable?

AS: It can be profitable. In the first year we nearly broke even and we made a bit of money from the third fair.

JK: Do you receive support from the government or the City of London, as it must be of huge economic benefit to the city?

AS: Commercial fairs receive no funding. We set up a foundation completely removed from any commercial activity for which we receive arts council funding and support from a list of subscribers on the website. This foundation enables us to do all the curated projects, which would not have been possible for a purely commercial venture.

JK: How long do you think the boom in contemporary art will last?

AS: I don't know. There are very coherent arguments that it will continue for a very long time. Historically it has followed the stockmarket. Now there is a broader interest in art, which could make it a more stable market. In New York people are waiting for it to drop, saying that it can't continue. You could argue that all the good works are in museums and are therefore much less in supply. With works from the 1950s and 1960s, you can see which artists have become more expensive and are already scarce. I don't know how that follows through to the very new works. I am taking the position that prices won't drop off because of a broader interest in art. I have no idea to be honest.

JK: Collecting is very different compared with when I started. What is your advice to both young and established collectors?

AS: People who spend a lot of time looking at gallery shows have a different view to people who just shop at art fairs. My suggestion to people starting out is to look at art for several years, at museums and fairs, and see what they like and then start with less expensive artists. You should only buy art that you feel very strongly about. At an art fair there is not enough time and it is difficult to give it enough attention. There is a lot more work available than people think. After the fair I am amazed at what is still available. New collectors should develop a relationship with a dealer, spend time with them over the years – it is the best way to get a better understanding. It is a very good start to go to young galleries – they have huge amounts of enthusiasm – or find the young people who work in big galleries and build up a relationship with them.

JK: You are living in New York. Does that highlight a different aspect of contemporary art?

AS: It made it possible to do the art fair. I established deep ongoing relationships with the galleries; they would not have made the leap of faith otherwise. New York is fantastic, it's both provincial and international. I have learnt a lot of things here, such as how to be more direct, which has certainly helped us. I am able to see so much art; I can see thirty shows in a weekend. It changes the way you look at art.

JK: Isn't Chelsea becoming an art mall?

AS: Yes, but you can approach it in a different way. You can go and see two shows and spend time talking to people, then a couple more shows another day. At times it is magnificent. It can be wonderful.

JK: Do you collect?

AS: Not yet. When we started the magazine it was important that we did not have a vested interest in any artists, so that we didn't compromise ourselves. In the last year I have enjoyed publishing, but I don't attend editor's meetings. Matthew is exactly the same. He is now collecting. I will start collecting soon. It's crazy to be as enthusiastic about art and not live with it.

<sup>1</sup> Further information about the Frieze Art Fair can be found on the *Frieze* website: www.frieze.com.



# Market profile Photography

Roger Dedman

Harold Cazneaux, Spirit of endurance, c. 1937, silver gelatin print, 17.7 x 19.7 cm, sold for £5497 at Bonhams, London, 2004. Photograph courtesy Bonhams, London and Bonhams & Goodman,

It is now unusual for Australian art auction catalogues not to include photography. But it was not long ago – only a decade – that photography scarcely featured in major Australian art auctions. The first Australian photographer to establish a regular place in the secondary market was Bill Henson, with his disturbingly erotic images of ethereal young men and women. His work first appeared at auction in 1993, and then only at Sotheby's in 1996.

Prior to Henson's appearance, even the blackand-white photographs of acknowledged masters such as Harold Cazneaux and Max Dupain were rarities at auction. Henson's works – large, shadowy and intriguing – comfortably held their own against the surrounding paintings on the walls at pre-sale viewings. Nearly all the contemporary photographers now regularly represented at auction have followed Henson's lead, producing large, glossy images demonstrating an impressive technical proficiency.

Collectors are now willing to pay high prices for photographs, considering them to be wholly substantial and collectable works of art.

The secondary market in photography can be considered in two broad categories: the smaller scale black-and-white work produced in the late nineteenth century through to the mid twentieth century and larger-scale contemporary work.

One factor which has limited the appeal of photography for investors is uncertainty about print runs and authenticity: earlier photographers did not publish the number of prints made from a negative, and in the case of popular photographs, prints were often re-issued at later dates in sufficient numbers to satisfy demand. For this reason, a photograph described as a vintage print (dating from the time of the initial print run) commands a premium in the market, but even experts may find it difficult to distinguish with certainty between vintage prints and later re-issues.

Max Dupain's iconic *Sunbaker*, 1937, is probably the best-known Australian photograph. At Christie's in April 1999 a signed and dated print brought \$6900. Later the same year at Sotheby's another print only 'authenticated on the reverse' sold for \$3450. In September 2005 a record price of \$35,750 for a print of *Sunbaker* was achieved at Sotheby's against an estimate of \$12,000–\$15,000.

Other works by Dupain have not done as well in recent years. Other beach scenes, most notably *Bondi*, 1939, *At Newport*, 1952, and the less picturesque *Meat queue*, 1946, have increased in price by about 50 per cent over the last five years and would now be expected to bring \$7000–\$10,000. Work by Dupain's colleague Olive Cotton is rarer, and at least as keenly sought. A late print of *Tea cup ballet*, 1935, sold for \$11,400 in 2003.

Harold Cazneaux is one photographer of an earlier generation with steadily increasing market status. His works were produced in smaller print runs and

appear at auction relatively rarely. Several sold in 1993 and 1994 for prices in the \$500 to \$1000 range, however in 2003–04 examples of his work brought between \$1000 and \$3000. From the generation following Cazneaux, an unusually large print of David Moore's poignant and iconic *Migrants arriving*, 1966, sold for \$19,200 at Deutscher-Menzies in September 2005, but smaller versions would bring between \$5000 and \$10,000 (they sold in the mid-1990s for around \$1000). Moore's beautiful *Sisters of charity*, 1956, now sells for about \$6000, three times the price it brought ten years ago.

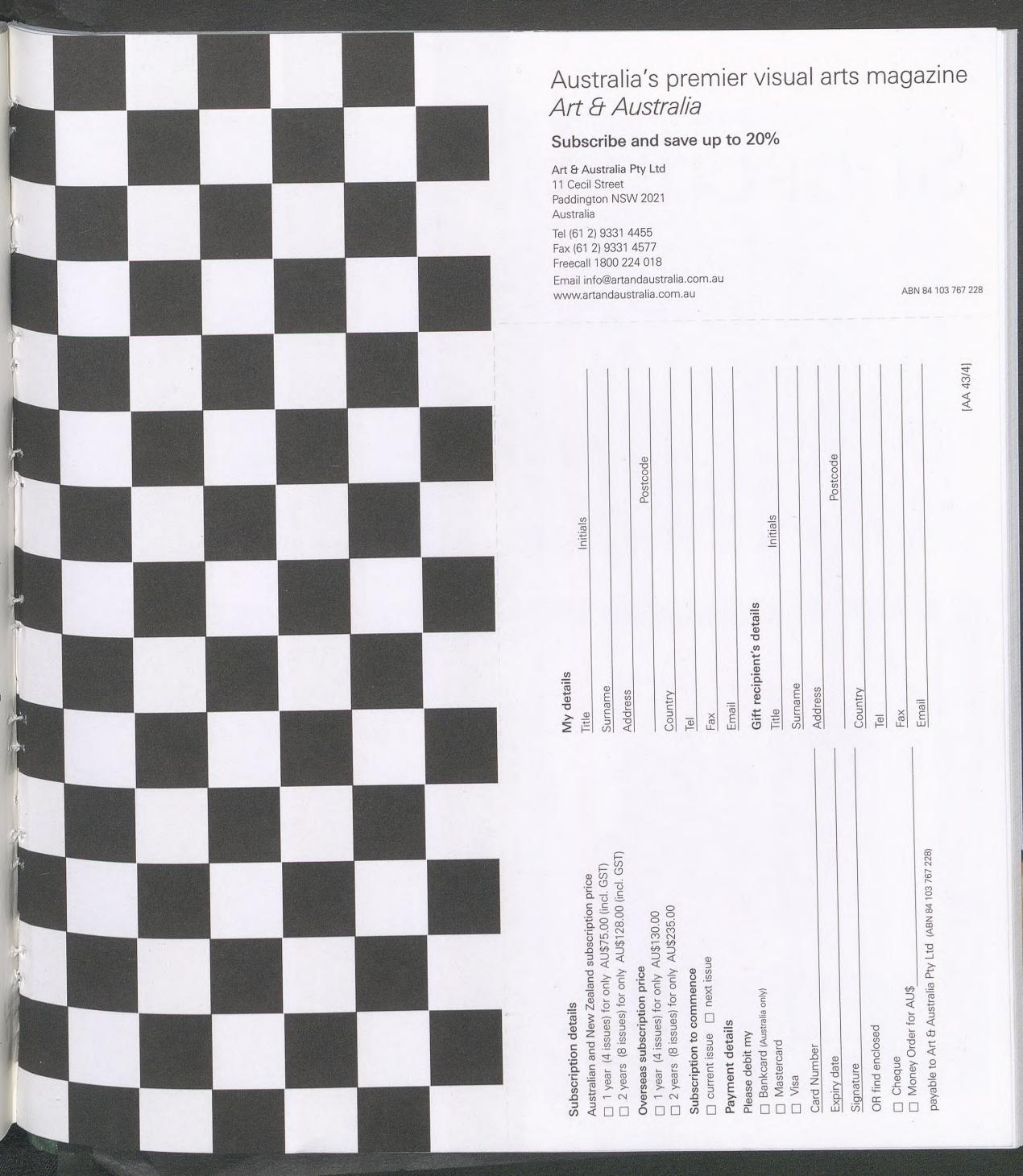
Of contemporary photographers, Henson's success has been the most striking and consistent. Since 1996 his prices have increased by a factor of ten, and his auction record was smashed when an untitled image of New York emergency workers taken in 1987–88 sold for \$45,410 at Christie's contemporary sale in May 2005.

Tracey Moffatt's *Something more no. 1*, 1989, caused a sensation when it became the first Australian photograph to sell for six figures in 2001 (\$117,500 at Deutscher-Menzies in November 2005) but it has been offered several times since and would now be expected to bring only \$70,000. Other images in the 'Something More' series, and other works by Moffatt, command considerably less The market for Patricia Piccinini peaked in 2002–03 but, while her work is still in demand, prices have fallen since that time.<sup>1</sup>

Work by several other contemporary photographers, most of them women, now regularly appear at auction. The most successful of them have developed a signature style as recognisable as that of artists working in more traditional media. Deborah Paauwe's large square prints, exploring the intimacy of hands and knees set against softly coloured clothing fabrics, bring around \$5000. Prices for the arresting fantasies of Polixeni Papapetrou, Anne Zahalka and Cherine Fahd also approach this level.

It is now necessary for artists and galleries to disclose the number of prints produced, on the clear understanding that there will be no further editions. Auction catalogues normally include this information. In general, limited-edition lithographs increase in value at a slightly lower rate than do the same artist's paintings. The photographic prints produced by a number of contemporary artists are selling in both the primary and secondary markets for prices well above those which would be asked for limited-edition etchings, lithographs or screenprints. It will be interesting to see, in salesrooms ten years from now, how well these images have performed as investments.

<sup>1</sup> Roger Dedman, 'Market profile: Patricia Piccinini', Art & Australia vol. 42, no. 4, 2005, p. 615.



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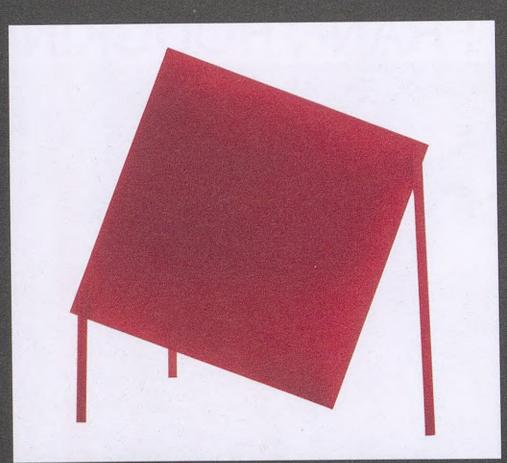
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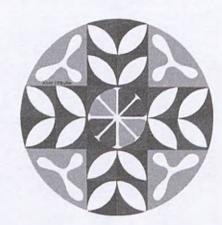
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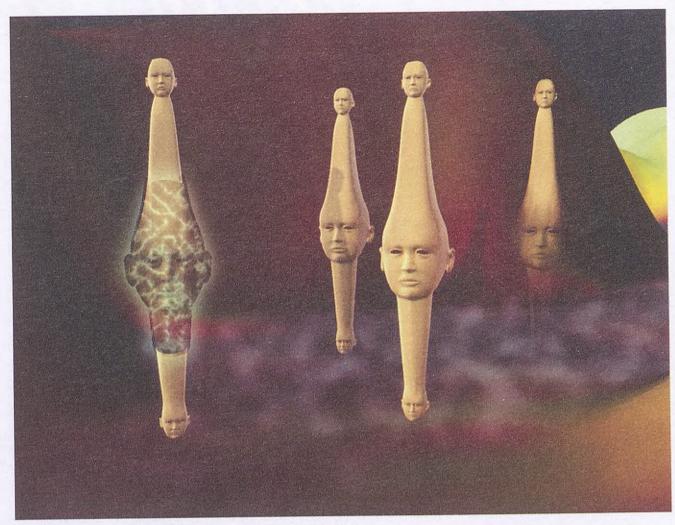
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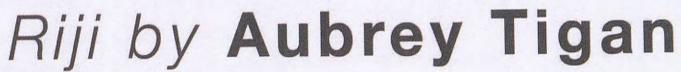
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contact james@jameswarrensmith.com.au mob: +61 (0) 0400 764 407



Quartet, digital image, 2006







# Short St. Gallery Broome

www.shortstgallery.com enquiries@shortstgallery.com po box 1550 7 short st chinatown broome western australia 6725 +61 (8) 9192 2658

# Solander Gallery

**CANBERRA** 



David Larwill, "Zulu", acrylic on canvas, 92 x 122 cm

GRIA SHEAD until 11 June 2006

BEN SHEARER 16 June – 30 July 2006

DAVID LARWILL 4 August – 10 September 2006

Director: Joy Warren OAM Thursday to Sunday or by appointment Hours: 10am – 5pm Email: sales@solander.com.au 10 Schlich Street Yarralumla ACT 2600 Tel: 6285 2218 Fax: 6282 5145 Website: www.solander.com.au

# redlandartawa

\$10,000+

details and entry form: www.redlandartawards.org.au

**Entries close 15 September 2006** 

Exhibition 29 October – 27 November 2006 Redland Art Gallery

Cnr Bloomfield and Middle Streets, Cleveland Qld 4163

Proudly presented by Redland Yurara Art Society Inc. Inspiring artists since 1962

Sponsored by





# RALPH BALSON

In 1941 Ralph Balson held an exhibition of 21 abstract paintings at the Anthony Hordern Gallery in Sydney. This is now recognised as the first solo exhibition of completely non-figurative paintings in Australia.

Ivan Doughtery Gallery at the College of Fine Arts, University of New South Wales, is organising a reconstruction of this important exhibition in 2007 and is seeking any relevant information. This includes the location of any missing paintings, information regarding the venue, contemporary responses to the content of the show and any personal recollections both oral and written.

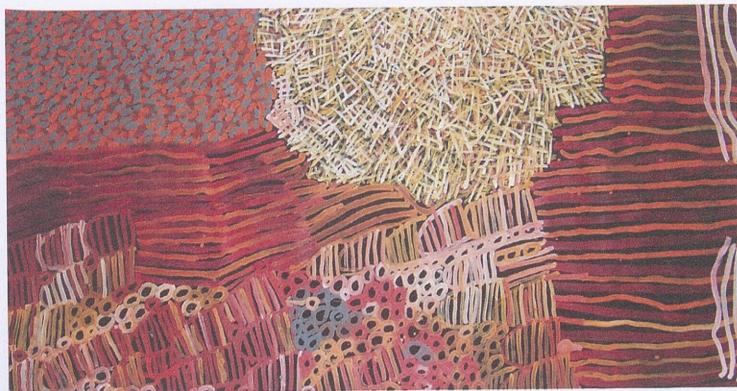
Please contact guest curator Nicholas Chambers via email at nchambers@datacodsl.com or phone Ivan Dougherty Gallery on (02) 9385 0726

IVAN DOUGHERTY GALLERY



# DACOU ABORIGINAL GALLERY

ABORIGINAL OWNED AND OPERATED SPECIALISTS IN FINE QUALITY UTOPIA ART



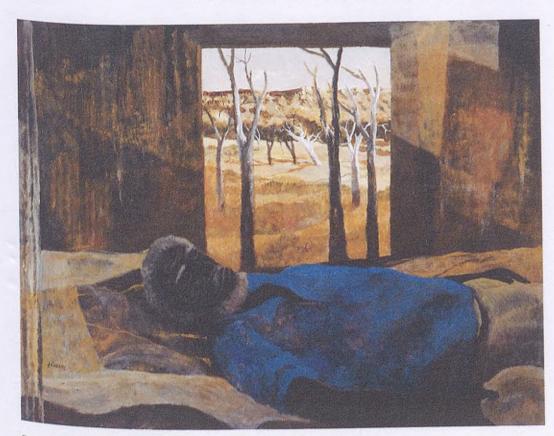
Molly, Emily, Minnie and Galya Pwerle, Awelye Atnwengerrp, 2005, acrylic on linen, 246 x 120 cm

### UTOPIA ART SPECIALISTS

63 Grand Junction Road,
Rosewater, SA 5013
tel: 08 8447 8244
www.dacou.com.au dacou@dacou.com.au
Tues-Fri 10 - 6 Sat 11 - 4

# ENCOUNTERS WITH COUNTRY: LANDSCAPES OF RAY CROOKE

Curated by Gavin Wilson • A Cairns Regional Gallery National Touring Exhibition 2005 – 2006 CAIRNS REGIONAL GALLERY, CORNER ABBOTT & SHIELDS STS, CAIRNS QLD 4870 TEL: 07 40464800



Ray Crooke, Drover sleeping Cape York, c. 1966, oil on canvas, 90 x 121 cm. Private Collection, London. Photograph courtesy Philip Bacon Galleries, Brisbane.

Encounters with country: landscapes of Ray Crooke presents an in-depth focus on the Australian landscape paintings of Ray Crooke (b1922). Crooke's landscapes reconnect us with our past, present and future, and engage a broad audience with the iconic Australian outback, bush towns, and abandoned mining settlements that captured Crooke's poetic sensibility for decades.

Touring to
S.H. Ervin Gallery, Sydney 6 May – 18 June 2006
Orange Regional Gallery 30 June – 6 August 2006
Queensland University Art Museum mid August – end September 2006
Broken Hill Regional Art Gallery 13 October – 20 November 2006

This exhibition is supported by Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.











PHILIP BACON GALLERIS



### Macquarie University Art Gallery

To 16 June

### Ian Milliss - The Invisible Artist

lan Milliss is often categorised as an early conceptual artist, but this is a term he refutes. Always political and outspoken, by 1972 he stopped exhibiting altogether to work in the Green Bans movement. In the thirty years since he has defined a radically different model of the artist as activist. By intervening in diverse cultural arenas he has been a constant influence, invisible to many but producing profound effects. This is an out-of-the-ordinary exhibition about an out-of-the-ordinary artist

26 June - 11 August

# Aboriginal Art from the Macquarie University Art Collection

The breadth and dimension of the Macquarie collection is outstanding both in genre and style, demonstrating the rich diversity of Indigenous art by key artists working within the socio-political and cultural environment of contemporary Australia.

Curator Professor Di Yerbury. Floor talk presented by Yerbury Thursday 29 June



Macquarie University Art Gallery
Vice Chancellor's Office
Building E11A, North Ryde 2109
Tel 02 9850 7437 Fax 02 9850 7565
rdavis@vc.mq.edu.au www.artgallery.mq.edu.au
Mon-Thurs 10–5, Sat 10–4 for major exhibitions, Admission free

### LATROBE REGIONAL GALLERY

To 24 June

Trent Parke: Minutes to Midnight

The result of a two year road trip around Australia

An Australian Centre for Photography travelling exhibition

To 18 June Expanse

Landscape works from the permanent collection

1 July - 27 August

Still Lives: Between Creativity and Shadowland

Explores the personal, social and clinical dimensions of depression and mania. A Cunningham Dax Collection traveling exhibition

4 June - 9 July

Vicious Precious: Kate Rohde Inspired by locations such as Chateau Versailles and natural history museums A Latrobe Regional Gallery exhibition 16 July - 13 August

Bruno Leti: After Oberon

About experiencing a natural disaster, a bushfire that destroyed hectares of land at Mt Oberon, Wilsons Promontory in April 2005

24 June - 6 August

The presence of things ... sense, veneer and guise

A response to the collections of the Embroiderers Guild Victoria A NETS Victoria exhibition

From 12 August Changeling

Raises challenging questions about our current attitudes to images of children in an adult world. Includes work by internationally renowned contemporary photographers. An Australian Centre for Photography travelling exhibition.





### TWEED RIVER ART GALLERY

8 June - 16 July

DEFENDING THE NORTH: Queensland in the Pacific War

A touring exhibition from the University of Queensland Art Museum, commemorating the sixtieth anniversary of the end of the Pacific War

MEMORIES OF THE ISLAND

Bundjalung artist Digby Moran explores his childhood memories of Cabbage Tree Island, an Aboriginal reserve in the Richmond River

REDUCE SPEED

Jasna Spiranovic maps the choreography of human toil and the movement of brightly coloured apparatus in the creation of new roadscapes From 20 July

OLIVE COTTON AWARD

A national award for photographic portraiture showcasing new work by emerging and established artists, offering acquisitive awards of \$10,000 and \$2000

FAMILY MATTERS: Fractured Fairvtale

Camilla Connolly's series of pen and ink drawings investigate the intimacy inherent in a closed family system

AUSTRALIAN PORTRAIT COLLECTION

Construction of Stage 2 of the Gallery will provide a new space for the permanent display of a larger selection of portraits from the Gallery's growing Collection, newly acquired portraits will be displayed alongside winners and finalists of the Doug Moran National Portrait Prizes 1988–2000.

The Coultery & Community of the County of th

Director: Louise Tegart

138 Commercial Road

Morwell Victoria 3840

Tel 03 5128 5704 Fax 03 5128 5706

### MOSMAN ART GALLERY

To 4 June

2006 Mosman Youth Art Prize

Open to people aged twelve to twenty, with over \$6000 worth of prizes for all media

10 June - 16 July

Being at Bundanon

An exhibition of paintings, photographs, prints and mixed media works of Bundanon

Wit and Wonder: The Ceramic Sculptures of Bernard Sahm

This retrospective exhibition features the work of this longtime Mosman resident and ceramic artist

From 29 July

2006 Mosman Art Prize

Established in 1947 and sponsored by Mosman Council, the prize is one of the oldest and most prestigious local government art awards in Australia.

Mosman Art Gallery

Cnr Short Street and Myahgah Road, Mosman NSW 2088 Tel 02 9978 4178 Fax 02 9978 4149 www.mosman.nsw.gov.au/recreation/artgallery.html Daily 10–5 Free admission

A Tweed Shire Council community facility Cnr Tweed Valley Way and Mistral Road Murwillumbah NSW 2484 Tel 02 6670 2790 Fax 02 6672 7585 tweedart@tweed.nsw.gov.au www.tweed.nsw.gov.au/artgallery Wed-Sun 10-5 Free admission



### Caloundra Regional Art Gallery

7 June – 2 July

THROUGH ARGENTINA'S EYES

A selection of still-life, landscape and portrait painting by Nery and the late Roberto Oliveri

THROUGH THE LOOKING GLASS

Sasi Victoire is a Malaysia-born artist who investigates the role of women in different cultural settings using a variety of media

5 July - 30 July

**OWNERSHIP** 

WAVE HILL WALK-OFF 40th ANNIVERSARY

Commemorates the historic events surrounding the walk-off of Gurindji workers from the Wave Hill cattle station in the Northern Territory in 1966 and subsequent strike that lasted for eight years. The exhibition will feature paintings of Walk-off survivors and descendants and landscapes of the area

From 3 August

THE SUNSHINE COAST ART PRIZE

A new national painting and 2D art award. This annual acquisitive prize is valued at \$20,000 and includes an artist residency in Maleny on the Sunshine Coast Hinterland.

A Caloundra City Council cultural initiative, Principal Partner by Sajen Legal



22 Omrah Avenue, Caloundra QLD 4551 Tel 1300 650 112 STD/Mobiles 5420 8200 Fax 07 5420 8292 j.waldron@caloundra.qld.gov.au Wed-Sun 10-4 Free admission

### Cairns Regional Gallery

2 June - 9 July

UNREAL SHIELDS

Queensland indigenous printmakers re-examine the art, the history and the diplomacy of King Plates. Etching and linoprints explore the history of king plates as a trade object during the early colonial period of Australia, attempting to acknowledge the Aboriginal colonial history and re-affirming the role of the artist as a team worker and peacemaker

A Tropical North Queensland TAFE and Banggu Minjaany Arts & Cultural Centre Touring Exhibition

10 June - 20 August IMAGES OF THE NORTH

Artworks featured in the award-winning education kit 'Images of the North', produced by the Cairns Regional Gallery

Cairns Regional Gallery Exhibition

From 25 August

BULLDUST TO BITUMEN AND BEYOND

A collection of historical pieces commemorating and celebrating 100 years of Queensland motoring.

A tourism exhibition from RACQ



Cnr Abbott and Spence Streets, Cairns QLD 4870 Tel 07 4046 4800 info@cairnsregionalgallery.com.au www.cairnsregionalgallery.com.au

# Bathurst regionalartgallery

To 25 June

FIREWORKS: Tracing the Incendiary in Australian Art

An Artspace Mackay exhibition

GABRIELLE COURTENAY: WHITE LINES

Inspiration in the Hill End landscape

ORIGINS: A Local Ceramics Show

A collaborative exhibition by local ceramicists Marjo Roberts, Valerie Stuart, Pauline Wellfare and Margaret Ling

A Bathurst Regional Art Gallery Local Artist Project supported by

Object: Australia's new design centre

30 June - 20 August

HOME GOAL: Diversity in Australian Contemporary Art

From the collection of Dr Dick Quan

OUR COMMUNITY: A Great Place to Be

A travelling exhibition developed and presented by the National Museum of Australia

PADDY ROBINSON: Contained

Glass artist Paddy Robinson works from her studio near Sofala A Bathurst Regional Art Gallery Local Artist Project



70-78 Keppel Street, Bathurst NSW 2795 Tel 02 6331 6066 Fax 02 6332 5698 brag@bathurst.nsw.gov.au REGIONAL COUNCIL Tues—Sat 10—5, Sun 11—2, Mondays by appointment

### **GLADSTONE REGIONAL** ART GALLERY AND MUSEUM



**NEW TREASURES: Contemporary Additions** 

Presenting recent donations to the collection including ceramics by Carl and Phillip McConnell, paintings by Joan Wright, Robyn Wallace Crabbe and etchings by Ron McBurnie

To 15 July

THE PLACE WHERE THREE DREAMS CROSS

Artists from Tasmania, Western and Central Australia explore the impact of settlement on the land. Curated by Bryony Nainby, toured by Contemporary Art Services Tasmania and the Plimsol Gallery, Hobart

3 July - 2 August

ARTS NAIDOC 2006

Paintings and ceramics by local artists shown in conjunction with 'Indigenous Explorers', a multimedia installation by ICT students from Toolooa State High School

From 8 August

THE GOLDING SHOWCASE

Port Curtis and Callide Valley Youth Art Exhibition

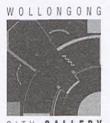
Selected works in all media by regional artists aged fifteen to eighteen. A Gladstone Regional Art Gallery and Museum Society initiative.

Gladstone Regional Art Gallery and Museum

Cnr Goondoon and Bramston Streets, Gladstone QLD 4680 Tel 07 4976 6766 Fax 07 4972 9097

www.gragm.qld.gov.au

Mon-Sat 10-5 Closed 12 June and 9 August 2006



### WOLLONGONG CITY GALLERY

To 2 July

Pathway & Highway: Tom Williams Photographs documenting people and places on the roads through and between Australian cities

To 9 July Proof, Portraits from the Movement 1978-2003: Juno Gemes Photographic portraits that chronicle the struggles of Indigenous Australians. Toured by the National Portrait Gallery

The Third Age: La Terza Età Paintings, prints and sculpture by Italian-Australian artist Gino Chiodo To 16 July Speaking With Cloth Indonesian textiles from the Museum and Art Gallery of the Northern Territory, Darwin

10 June - 13 August At the Coal Face Photographs exploring the contribution of miners to the Illawarra coal industry

22 July - 27 August Fences Woomera: Delyn Williams, 2005 Resident Artist An installation exploring the notion of being TAMWORTH REGIONAL GALLERY

24 June - 23 July Art Express

An exhibition of outstanding works by 2005 Higher School Certificate visual art students from New South Wales

From 29 July

2006 Archibald Prize: NSW Regional Tour

The Archibald Prize is one of Australia's oldest and most prestigious art awards. Since its inception in 1921, the prize has been awarded to some of Australia's leading artists.

Tamworth Regional Gallery 466 Peel Street, Tamworth NSW 2340 Tel 02 6755 4459 gallery@tamworth.nsw.gov.au Tues-Sat 10-5, Sun 12-4 Free admission



Wollongong City Gallery

cnr Kembla and Burelli Streets Wollongong NSW 2500 Tel 02 4228 7500 Fax 02 4226 5530 gallery@wollongong.nsw.gov.au www.wollongongcitygallery.com Tues-Fri 10-5 weekends and public holidays 12-4 Closed Mondays, Good Friday, Christmas Day, Boxing Day and New Years Day

### **GEELONG GALLERY**

To 2 July The Cutting Edge: cut and engraved glass

A Wagga Wagga Art Gallery touring exhibition

10 June - 6 August The landscape under snow

Historic and contemporary works depicting the Australian snowfields

From 12 August Green Turtle Dreaming

This exhibition explores the significance of the green turtle in Indonesian and Australian culture

Sybil Craig

A 1924-1980s survey of paintings, prints and drawings.

Little Malop Street, Geelong Victoria 3220 Tel 03 5229 3645 Fax 03 5221 6441 geelart@geelonggallery.org.au www.geelonggallery.org.au Free entry Mon-Fri 10-5 Weekends and public holidays 1-5 Guided tours of the permanent collection 2pm, Saturday



### BENDIGO ART GALLERY

To 18 June Christopher Beaumont Still Life Painting

3 June - 23 July Tainted Love Contemporary Developments in Landscape

24 June - 6 August Family Portraits Harold Cazneaux and Cecil Bostock

Bendigo Art Gallery 42 View Street, Bendigo VIC 3550 Tel 03 5443 4991 Fax 03 5443 6586 www.bendigoartgallery.com.au Daily 10-5 Entry by donation

### Queensland

Adrian Slinger Galleries
33 Hastings Street, Noosa Heads 4567
Tel 07 5473 5222
Fax 07 5473 5233
info@adrianslingergalleries.com
Director: Adrian Slinger
Sole Australian representative of the internationally acclaimed painter
David Rankin.
Sat-Wed 10-5

Crows Nest Regional Art Gallery
New England Highway,
P.O. Box 35, Crows Nest 4355
Tel 07 4698 1687
Fax 07 4698 2995
Monthly exhibitions of paintings, sculpture,
photography, ceramics, jewellery and
glassware. Annual Acquisitive Competitions
each July. Entry forms available from
March.
Tues—Sat 10–4, Sun 11.30–4

Fire-Works Gallery
11 Stratton Street, Newstead 4006
Tel 07 3216 1250
Fax 07 3216 1251
Mobile 0418 192 845
michael@fireworksgallery.com.au
www.fireworksgallery.com.au
Director: Michael Eather
Themed contemporary art exhibitions,
specialising in Aboriginal works.
Tues-Fri 11-5, Sat 11-4, and by
appointment

Grahame Galleries and Editions
1 Fernberg Road, Milton 4064
Tel 07 3369 3288
Fax 07 3369 3021
editions@thehub.com.au
www.grahamegalleries.com
Director: Noreen Grahame
Specialising in fine art prints, works on
paper and artists' books. Organiser of the
Artists' Books and Multiples Fair.
Wed-Sat 11-5, and by appointment

Graydon Gallery
29 Merthyr Road, New Farm 4005
Tel 07 3622 1913
Fax 07 3357 6226
info@graydongallery.com.au
www.graydongallery.com.au
Director: Cath Nicholson
Exceptional exhibition space for hire by
artists in Brisbane's gallery precinct.
Now inviting quality proposals for future
exhibitions.
Tues—Sat 10–6, Sun 11–5

Heiser Gallery
90B Arthur Street, Fortitude Valley 4006
Tel 07 3254 2849
Fax 07 3254 2859
bh@heisergallery.com.au
www.heisergallery.com.au
Director: Bruce Heiser
Representing leading Australian artists and
also dealing in modern Australian works of art.
Tues-Sat 10.30-6

Ipswich Art Gallery
d'Arcy Doyle Place, Nicholas Street,
Ipswich 4305
Tel 07 3810 7222
Fax 07 3812 0428
info@ipswichartgallery.qld.gov.au
www.ipswichartgallery.qld.gov.au
Ipswich Art Gallery, Queensland's largest
regional gallery, presents a dynamic
program of visual art exhibitions, social
history displays, educational children's
activities and special events.
Daily 10–5, closed Christmas Day, Boxing
Day, New Year's Day, Good Friday and
Anzac Day morning

Libby Edwards Galleries
482 Brunswick Street,
Fortitude Valley 4006
Tel 07 3358 3944
Fax 07 3358 3947
bris@libbyedwardsgalleries.com
www.libbyedwardsgalleries.com
Monthly exhibitions of paintings, works on
paper and sculpture by contemporary
Australian artists.
Tues-Sat 11-5, Sun 1-5

Logan Art Gallery
cnr Wembley Rd and Jacaranda Ave,
Logan Central 4114
Tel 07 3826 5519
Fax 07 3826 5350
artgallery@logan.qld.gov.au
www.logan.qld.gov.au
Director: Annette Turner
Regular program of local artists' work.
National touring exhibitions. 'Logan,
a sense of place' collection. Changing
monthly exhibitions.
Tues—Sat 10–5
Free admission

Oceanic Art Gallery
3/38 Wharf Street, Port Douglas 4877
Tel 07 4099 4494
Fax 07 4099 4417
info@oceanicart.com.au
www.oceanicart.com.au
Directors: Tom and Kerry Colrain
Australian Indigenous contemporary and
traditional art featuring Lockhart River,
Torres Strait and Queensland
Western/Central Desert.
Mon-Fri 9-6, Sat 10-2, and by appointment

Philip Bacon Galleries

2 Arthur Street, Fortitude Valley 4006 Tel 07 3358 3555 Fax 07 3254 1412 artenquiries@philipbacongalleries.com.au www.philipbacongalleries.com.au Director: Philip Bacon Artists include Davida Allen, Charles Blackman, Arthur Boyd, Rupert Bunny, Cressida Campbell, Peter Churcher, Charles Conder, Grace Cossington Smith, Ray Crooke, Lawrence Daws, Ian Fairweather, Donald Friend, Sam Fullbrook, James Gleeson, Gwyn Hanssen Pigott, Nicholas Harding, Barry Humphries, Philip Hunter, Michael Johnson, Robert Klippel, Norman Lindsay, Stewart MacFarlane, Sidney Nolan, Justin O'Brien, Margaret Olley, John Olsen, John Perceval, Margaret Preston, Lloyd Rees, William Robinson, John Peter Russell, Wendy Sharpe, Garry Shead, Gordon Shepherdson, Jeffrey Smart, Tim Storrier, Arthur Streeton, Roland Wakelin, Tony White, Brett Whiteley and Fred Williams. Tues-Sat 10-5

**QUT Art Museum** 2 George Street (next to Brisbane City Botanic Gardens), Brisbane 4000 Tel 07 3864 5370 Fax 07 3864 5371 artmuseum@qut.edu.au www.culturalprecinct.qut.edu.au To 4 June: 'International Digital Art Awards To 18 June: Masterpieces from the Hinton Collection 8 June – 13 August: 'The Suburban Sweet: Simon Mee' 22 June - 27 August: The Betty Quelhurst Gift; 'Marks and Motifs', prints from the PCA Art Collection From 17 August: 'Artifice', recent Queensland photography From 31 August: 'The Larrikin Larters'. Ask us about the exciting line-up of speakers at our public programs - held on weekdays, evenings and weekends. For more information visit our website. Tues-Fri 10-5, Wednesdays until 8 pm, Sat-Sun 12-4 Free admission

Redland Art Gallery
cnr Middle and Bloomfield Streets
Cleveland 4163
Tel 07 3829 8899
Fax 07 3829 8891
gallery@redland.qld.gov.au
www.redland.qld.gov.au
Director: Emma Bain
The Redland Art Gallery showcases a mix of
innovative exhibitions and specialises in a
varied program of cultural exhibitions that
look to define the cultural identity of
Redland Shire.
Mon-Fri 9-4, Sun 9-2
Free admission

Schubert Contemporary
Marina Mirage, Seaworld Drive,
Main Beach 4217
Tel 07 5571 0077
Fax 07 5526 4260
info@artgalleriesschubert.com.au
www.artgalleriesschubert.com.au
Director: Win Schubert
Representing artists: Dale Frank, Michael
Zavros, Cherry Hood, Margarita Georgiadis,
Zhong Chen, Martine Emdur, David Ralph,
George Raftopoulos, Deborah Halpern,
Melinda Harper, Nick Howson, Katherine
Hattam, Robert Ryan, Anwen Keeling,

exhibition.

Daily 10-5.30

Simon Mee, Cynthia Breusch, Rhys Lee, Anthony Lister, Dane Lovett, Abbey McCulloch, Rod Bunter, Gordon Richards, Craig Ruddy, Jason Cordero, Victoria Reichelt, VR Morrison, Timothy John, Melissa Egan, Marise Maas, Anthony Bennett, Gemma Jones, Melitta Perry, Joanna Burgler, Fran Tomlin, Mark Gawne, Marika Borlase, John Cottrell, Mark Dober, Annie Herron, Keren Seelander, Mari Hirata and Jill Bradshaw. From 16 June: Cynthia Breusch - solo exhibition From 14 July: Rod Bunter - solo exhibition From 4 August: Anthony Lister – solo From 18 August: Katherine Hattam - solo

Stanthorpe Regional Art Gallery
Lock Street, Weeroona Park,
Stanthorpe 4380
Tel 07 4681 1874
Fax 07 4681 4021
stanart@halenet.com.au
www.granitenet.net.au/groups/Stanthorpe
ArtsFestival
Director: Nicole Bryzenski
Monthly program of national touring
exhibitions, local artists' works, permanent
collection of known Australian artists, and
'Music in the Gallery' – local and national
musicians.
Mon-Fri 10-4, Sat 1-4, Sun 10-1

Free admission Toowoomba Regional Art Gallery 531 Ruthven Street, Toowoomba 4350 Tel 07 4688 6652 Fax 07 4688 6895 artgallery@toowoomba.qld.gov.au www.toowoomba.qld.gov.au Director: Diane Baker Established in 1938, Toowoomba has the oldest public art gallery in regional Queensland. Housing the Lionel Lindsay Art Gallery and Library, the Fred and Lucy Gould Collection, and the City Collection, the Toowoomba Regional Art Gallery displays historical and contemporary artwork. To 16 July: 'The one car', a group exhibition of artists all using the parts of a single car. Curated by Andrew MacDonald To 27 August: 'Romancing the swag', this exhibition features works selected from the nationally significant swag of art, books and manuscripts collected by Toowoomba businessman and philanthropist Bill Bolton (1905-1973). It demonstrates his romantic attachment to what Bolton's friend Lionel Lindsay called 'the old traditional Australia', represented by the Bulletin, Paterson and Lawson, the Anzacs, and Lindsay's own picturesque bush scenes. Tues-Sat 10-4, Sun 1-4, public holidays 10-4, closed Christmas Day and Good Friday Free admission

### **New South Wales**

Agathon Gallery
58 Parramatta Road, Glebe 2037
Tel 02 9571 1933
Fax 02 9571 1944
agathongallery@bigpond.com
Director: John Ioannou
Contemporary Indigenous art. Exhibiting
works from Regina Wilson and Patsy
Marfura. Peppimenarti, Central and Western
Desert and Bidyadanga communities.
Tues—Sat 10–6

Albury Regional Art Gallery
546 Dean Street, Albury 2640
Tel 02 6051 3480
Fax 02 6051 3482
alburygallery@alburycity.nsw.gov.au
www.alburycity.nsw.gov.au/gallery
To 25 June: 'Pick of the Crop' regional
artists
9 June – 16 July: 'Two Hearts in Harmony',
Japanese Heritage Quilts by Tomie Nagano

Japanese Heritage Quilts by Tomie Nagano 30 June – 13 August: 'Masterpieces from the Hinton Collection', a New England Regional Art Museum travelling exhibition From 21 July: 'Being at Bundanon', a Bundanon travelling exhibition. Mon–Fri 10.30–5, Sat–Sun 10.30–4 Free admission

Annandale Galleries
110 Trafalgar Street, Annandale 2038
Tel 02 9552 1699
Fax 02 9552 1689
annangal@ozemail.com.au
www.annandalegalleries.com.au
Directors: Bill and Anne Gregory
Australian and international contemporary
art and modern masters. Specialists in
Aboriginal bark paintings and sculpture
from Arnhem Land. 240 metres of space
in three galleries.
Tues-Sat 11-5

Art & Australia Project Space 11 Cecil Street, Paddington 2021 Tel 02 9331 4455 Fax 02 9331 4577 info@artandaustralia.com.au www.artandaustralia.com.au



detail

James Lynch, I was running and running, 2004,
digital video still, 4 min 17 sec duration, courtesy
the artist and Uplands Gallery, Melbourne.

The Art & Australia Project Space exhibits the work of artists selected for the ANZ Private Bank Emerging Artist Program. The ANZ Private Bank Emerging Artist Program is a unique initiative that will see work by eight emerging artists featured on the back cover of Art & Australia over a period of two years.

June – August: Group show: Del Kathryn Baron, Nick Mangan, Astra Howard, Amanda Marberg, Selina Ou, Jonathan Jones, Christian de Vietri and James Lynch. By appointment

Artarmon Galleries 479 Pacific Highway, Artarmon 2064 Tel 02 9427 0322

www.artarmongalleries.com.au
After fifty years establishment on site we continue to represent and exhibit Australian artists developing their vision in painting, drawing and sculpture: traditional yet evocative. Commissions considered.
Mon–Fri 10–5, Sat 11–3, closed public holidays

Artbank –
national contemporary art rental
Free call 1800 251 651
www.artbank.gov.au

Artbank supports visual artists and craftspeople by the acquisition of their work, while stimulating a wider appreciation of Australian contemporary art. Artbank offers competitive and tax deductible rental rates for businesses. With a collection comprising over 9000 significant works of all sizes, in a broad variety of styles and media, Artbank is Australia's largest and most prominent collection for rental, offering flexibility for annual change over. Showrooms are located in Sydney, Melbourne and Perth, visits by appointment.

**Artspace Visual Arts Centre** 43-51 Cowper Wharf Road, Woolloomooloo 2011 Tel 02 9368 1899 Fax 02 9368 1705 artspace@artspace.org.au www.artspace.org.au Executive Director: Blair French A vital site for the construction and transaction of contemporary art, which generates ideas that invent and give meaning to the present and shape the future of Australian culture. Artspace prioritises research of the highest order and is a centre for experimentation that emphasises critical projects of national and international cultural significance. Artspace is committed to contemporary, theoretical and conceptual processes across media, technology, cultural politics, gender and ethnicity. Tues-Sat 11-5

Australian Art Resources – Sydney
Level 2, 255 Riley Street, Surry Hills 2010
Tel 02 9211 0044 Fax 02 9211 0433
enquiries@artresources.com.au
www.artresources.com.au
Fine Art Consultancy specialising in
collection development and management.
Art Rental service. Visitors welcome to view
work by leading Australian artists.
Mon-Fri 9-6, Saturdays by appointment

Australian Galleries
15 Roylston Street, Paddington 2021
Tel 02 9360 5177 Fax 02 9360 2361
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary
Australian painting and sculpture by artists
represented by Australian Galleries.
Mon–Sat 10–6

Australian Galleries, Works on Paper 24 Glenmore Road, Paddington 2021 Tel 02 9380 8744 Fax 02 9380 8755 enquiries@australiangalleries.com.au www.australiangalleries.com.au Director: Stuart Purves Monthly exhibitions of contemporary Australian works on paper by artists represented by Australian Galleries. Mon–Sat 10–6, Sun 12–5

Axia Modern Art
124 Jersey Road,
Woollahra 2025
Tel 02 9363 3063 Fax 02 9363 3158
enquiries@axiamodernart.com.au
www.axiamodernart.com.au
Axia is committed to advancing exceptional,
contemporary painting, sculpture and
studio glass through a program of
exhibitions by Australia's most significant
artists. Axia offers thirty-two years
experience in consulting to private,
corporate, and public collectors.
Tues—Fri 10—5, Sat 11—5

Bandigan Art
39 Queen Street, Woollahra 2025
Tel 02 9328 4194 Fax 02 9326 1259
info@bandigan.com
www.bandigan.com
Directors: John Colquhoun and
Suzanne Lowe
Monthly exhibitions of contemporary
Aboriginal paintings, sculptures, fibre works
and ceramics.
Tues-Fri 10-6, Sat-Sun 11-4

Bathurst Regional Art Gallery
70–78 Keppel Street, Bathurst 2795
Tel 02 6331 6066 Fax 02 6332 5698
brag@bathurst.nsw.gov.au
www.bathurst.nsw.gov.au
www.hillendart.com.au
A diverse exhibition program featuring
contemporary works from Hill End, touring
exhibitions, new work by emerging and
established artists and so much more. 2006
highlights include: 'Janet Dawson

Retrospective', 'Fireworks' and the Ranamok Glass Art Prize.
Tues-Sat 10-5, Sundays and public holidays 11-2, Mondays by appointment

Bega Valley Regional Gallery
Zingel Place, Bega 2550
Tel 02 6499 2187
rcameron@begavalley.nsw.gov.au
Www.begavalley.nsw.gov.au
Director: Ross Cameron
Changing exhibitions featuring individual
artists and groups from the local area plus
travelling exhibitions from around Australia.
Artists' enquiries welcome.
Tues-Fri 10-4, Sat 9-12

Boutwell Draper Gallery
82–84 George Street, Redfern 2016
Tel 02 9310 5662
Fax 02 9310 5851
info@boutwelldraper.com.au
www.boutwelldraper.com.au
Directors: Susan Boutwell and
James Draper
Contemporary Art – Australian, international
and Aboriginal. Painting, sculpture,
photography, ceramics, video, installation,
holograms and performance.
Wed-Sat 11–5

Bowral Fine Art Gallery
18 Merrigang Street, Bowral 2756
Tel 02 4862 5622
Fax 02 4862 5623
info@bowralfineart.com.au
www.bowralfineart.com.au
Director: Terry Steer
Quality artworks by established, emerging
and local artists.
Wed-Sun 10-5

Boyd Fine Art
Struggletown Fine Arts Complex
Sharman Close, Harrington Park 2567
Tel 02 4648 2424
Fax 02 4647 1911
mboyd@localnet.com.au
Gallery complex including award-winning
restaurant. Monthly exhibition program.
Wed-Sun 10-5

Brenda Colahan Fine Art
P.O. Box 523, Paddington 2021
Tel 02 9328 3137
Mobile 0414 377 227
BrendaColahan@bigpond.com
www.bcfa.com.au
Specialising in the procurement and resale
of modern and contemporary fine art,
investment advice, appraisal and valuation.
Artist representation: BCFA artists regularly
exhibit at Barrack Gallery, Art Equity
L6/16–20 Barrack Street, Sydney.

Brenda May Gallery
2 Danks Street, Waterloo 2017
Tel 02 9318 1122
www.2danksstreet.com.au
Established in 1985 as Access
Contemporary Art Gallery and currently

representing Robert Boynes, Jim Croke, Sybil Curtis, James Guppy, Melinda Le Guay, Barbara Licha, Angela Macdougall, Carol Murphy, Lezlie Tilley, Peter Tilley and Hadyn Wilson.

To 1 July: Hadyn Wilson, paintings; Deborah Beck, collage
4–29 July: Peter Tilley, sculpture; Liz Deckers, sculpture
1–26 August: Melinda Le Guay, sculpture; John Cottrell, painting.
Tue–Sat 11–6

Broken Hill Regional Art Gallery
404–408 Argent Street, Broken Hill 2880
P.O. Box 448, Broken Hill 2880
Tel 08 8088 6897
Fax 08 8088 6985
artgallery@brokenhill.nsw.gov.au
http://artgallery.brokenhill.nsw.gov.au
Director: Rebekah Butler
Celebrating over 100 years, BHRAG features
six exhibition spaces, a collection of more
than 1500 works and a gallery shop.
Daily 10–5

Ceramic Break Sculpture Park
'Bondi', Warialda 2402
Tel 02 6729 4147 Fax 02 6729 4147
kerry@cbreaksculpturepark.com.au
www.cbreaksculpturepark.com.au
Director: Kerry Cannon
Bronze sculpture by Kerry Cannon. Three
galleries. Changing exhibitions of sculpture
and painting, sculpture bush walks, gazebo
and gift shop.
Thurs—Sun 10—5, or by appointment

Christopher Day Gallery
cnr Elizabeth and Windsor Streets,
Paddington 2021
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Fax 02 9327 5826
Mobile 0418 403 928
cdaygallery@bigpond.com.au
www.cdaygallery.com.au
Quality traditional and modern masters for
sale. Sole agent in New South Wales for
Graeme Townsend. Works normally in stock
include Beauvais, Blackman, Dobell,
Forrest, Heysen, Johnson, Knight, Lindsay,
Nedela, Olsen, Rees and Streeton.
Mon–Sat 11–6, or by appointment

Coffs Harbour City Gallery
Rigby House, cnr Coff and Duke Streets,
Coffs Harbour 2450
Tel 02 6648 4861
Fax 02 6648 4862
15 June - 22 July: 'Jacaranda Acquisitive

15 June – 22 July: 'Jacaranda Acquisitive Drawing Award', exhibition of finalists in this biennial competition, which promotes innovation, and excellence in drawing. A Grafton Regional Gallery touring exhibition From 26 July: 'Vantage Point: The Art of Fan Dongwang', these extraordinary images explore the shifting nature of Australian culture from the perspective of an artist trained in Chinese painting and low relief carving.
Wed–Sat 10–4



detail
Fan Dongwang, Shifting perspectives and the body, 1999–2001, 100 x 150 cm, courtesy Coffs Harbour City Gallery, Coffs Harbour.

Collins & Kent Fine Art 7 Macquarie Street, Sydney 2000 17 and 25 Opera Quays, East Circular Quay, Sydney 2000 Tel 02 9252 3993 Fax 02 9252 3995 info@collinskent.com.au www.collinskent.com.au Director: Colin Diamond Gallery Director: Anna Layard Exhibiting original international fine art including: Bacon, Bonnard, Braque, Calder, Cézanne, Chagall, Chahine, Cocteau, Dali, Delaunay, Derain, Dix, Dufy, Giacometti, Goya, Hockney, Kandinsky, Klee, Laurencin, Legrand, Manet, Marini, Masson, Matisse, Menpes, Minaux, Miró, Moore, Motherwell, Picasso, Pissarro, Rembrandt, Renoir, Roig, Rouault, Tobiasse, van Velde and Vuillard. Mon-Sat 10-8, Sun 10-7

Sydney/Cologne
2 Danks Street, Waterloo 2017
Tel 02 9690 0215 Fax 02 9690 0216
info@conny-dietzschold.de
www.conny-dietzschold.de
International contemporary art including
painting, sculpture, installation,
photography, video and new media,
focusing on new tendencies in conceptual,
concrete and constructive art.
Tues-Sat 11-6

Conny Dietzschold Gallery

Cooee Aboriginal Art Gallery
31 Lamrock Avenue,
Bondi Beach 2026
Tel 02 9300 9233 Fax 02 9300 9433
adrian@cooeeart.com.au
www.cooeeart.com.au
Director: Adrian Newstead
Presenting a selection of the finest
Aboriginal art from all regions. Paintings,
sculpture, barks and works on paper.
By appointment

Cooks Hill Galleries
67 Bull Street, Newcastle 2300
Tel 02 4926 3899
Fax 02 4926 5529
mahmw@hunterlink.net.au
www.cookshill.com
Representing Arthur Boyd, Sidney Nolan,
Fred Williams, Charles Blackman, John
Olsen, John Perceval, Russell Drysdale,
Norman Lindsay, Brett Whiteley, Tom
Roberts, Arthur Streeton, Frederick
McCubbin, Ray Crooke, Jeffrey Smart and
Charles Conder.
Fri, Sat and Mon 11–6, Sun 2–6, or by
appointment

Defiance Gallery 47 Enmore Road, Newtown 2042 Tel 02 9557 8483 Fax 02 9557 8485 crswann@bigpond.net.au www.defiancegallery.com Director: Campbell Robertson-Swann Manager: Lauren Harvey Please see website for upcoming exhibition details. Representing Angus Adameitis, Tom Arthur, Blaze Blazeski, Janik Bouchette, Grace Burzese, Pamela Cowper, Rachel Douglass, Mark Draper, Ivor Fabok, Peter Godwin, Ulvi Haagensen, Madeleine Halliday, Nigel Harrison, Paul Hopmeier, David Horton, Geoff Ireland, Jennifer Johnson, Ian McKay, Brian Koerber, Anita Larkin, Michael Le Grand, Russell McQuilty, Campbell Robertson-Swann, Tony Slater, Phillip Spelman, David Teer, Willemina Villari, Cathy Weiszmann and David Wilson. Wed-Sat 11-5

Deutscher~Menzies Pty Ltd
Fine Art Auctioneers and Valuers
12 Todman Avenue, Kensington 2033
Tel 02 8344 5404
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auctioneers and valuers.
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Wentworth, Sydney.
Mon–Fri 9–5.30

Dubbo Regional Gallery
P.O. Box 81, Dubbo 2830
Tel 02 6881 4342
Fax 02 6884 2675
gallery@dubbo.nsw.gov.au
www.dubbo.nsw.gov.au
Dubbo Regional Gallery is temporarily
located at the Dubbo Branch, Macquarie
Regional Library, cnr Macquarie and
Talbragar Streets. Plans are currently
underway for a new gallery.
Mon-Fri 10-6, Sat 10-3, Sun 12-4

### Eva Breuer Art Dealer

83 Moncur Street, Woollahra 2025

Tel 02 9362 0297 Fax 02 9362 0318 art@evabreuerartdealer.com.au www.evabreuerartdealer.com.au Director: Eva Breuer Specialising in buying and selling museum quality paintings and works on paper by traditional, modern and contemporary Australian artists including works by Boyd, Nolan, Whiteley, Olsen, Olley, Bunny, Crooke, Coburn, Kemp, Gleeson, Shead, Robinson, Dickerson, Friend, Herman, Aboriginal art and much more. We have an extensive stockroom and can source works upon request. To 2 June: Rosemary Valadon, new paintings June: Director's Choice: important Australian paintings

From 1 July: Christopher Beaumont, new

August: Director's Choice: important

Tues-Fri 10-6, Sat 10-5, Sun 1-5

### fotosource

Australian paintings.

P.O. Box 100, Paddington 2021 Contact: Julieann Breese 0408 277 216 buyart@fotosource.com.au www.fotosource.com.au Specialists in contemporary and traditional photo-based art. Representing works by artists such as Jeremy Park, Susan Purdy, Philip Quirk, Alexia Sinclair and Tony Stewart. View and purchase artworks online. Based in Waterloo, we offer private viewings by appointment only.

### Galeria Aniela Fine Art and Sculpture Park

261A Mount Scanzi Road,

Kangaroo Valley 2577 Tel 02 4465 1494 aniela10@bigpond.com www.galeriaaniela.com.au High quality art from leading Australian, Aboriginal and international artists including Boyd, Perceval, Blackman, Olsen, Crooke, Dunlop, Billy Stockman, Petyarre, Napangardi. Purpose-designed gallery, set against the backdrop of the magnificent Kangaroo Valley escarpment on three hectares of sculptured park. Only two hours south of Sydney but a world away from the mainstream of commercial galleries and the busy city. Fri-Sun 11-4, or by appointment

Gallery 460 and Sculpture Park 460 Avoca Drive, Green Point, Gosford 2251

Tel 02 4369 2111 Fax 02 4369 2359 g460@gallery460.com www.gallery460.com Directors: Christopher and Melinda Borg Fine art dealers, twentieth century and contemporary art; changing exhibitions, eight hectare sculpture park. Tues-Sun 10-5

Gallery Barry Keldoulis 2 Danks Street, Waterloo 2017 Tel 02 8399 1240 barry@gbk.com.au www.gbk.com.au Director: Barry Keldoulis Very contemporary with a focus on the best of the emerging generation.

Gallery Gondwana Australia 7 Danks Street, Waterloo 2017

Tues-Sat 11-6

Tel 02 8399 3492 Fax 02 9310 1873 sydney@gallerygondwana.com.au www.gallerygondwana.com.au Director: Roslyn Premont Lali Presenting the best in Aboriginal art. Consultants for architectural interiors, investment services and specialist collection management. Public presentations and art talks available. Curatorial: Public and private collections, special events, touring

Gallery Savah

THE RESIDENCE OF THE PARTY OF T

20 Glenmore Road, Paddington 2021 Tel 02 9360 9979 Fax 02 9331 6993 savah@savah.com.au www.savah.com.au Director: Savah Hatzis Changing monthly exhibitions. Representing fine Australian and international artists showcasing paintings and graphics.

Tues-Sat 11-5.30, or by appointment

Specialists in Aboriginal painting from the Utopia Region, Northern Territory. Works by Ada Bird, Lindsay Bird, Charles Blackman, Arthur Boyd, David Boyd, George Burchett, Ilsa Burchett, Michael Nelson Jagamarra, Greg James, Emily Kngwarreye, Kerrie Leishman, Jeanette Lotz, Glory Ngarla, Gloria Petyarre, Greeny Petyarre, Kathleen Petyarre, Nancy Petyarre, Emily Pwerle, Galya Pwerle, Minnie Pwerle, Molly Pwerle, David Rankin, Anne Saunders, Al Skaw, Philip Stallard, Barbara Weir, James Whitington and Robert Windsor. Tues-Sun 11-6

Gitte Weise Gallery - Berlin Linienstrasse 154

Berlin 10115 Germany Tel 49 (0) 30 280 451 64 Fax 49 (0) 30 308 746 88 mail@gitteweisegallery.com www.gitteweisegallery.com

Goulburn Regional Art Gallery

Civic Centre, cnr Bourke and Church Streets, Goulburn 2580 Tel 02 4823 4443 Fax 02 4823 4456 artgallery@goulburn.nsw.gov.au www.goulburn.nsw.gov.au Exhibitions and public programs cover a broad range of art and craft media with a focus on contemporary regional practice. Mon-Fri 10-5, Saturdays and public holidays 1-4, or by appointment

Grafton Regional Gallery 158 Fitzroy Street, Grafton 2460 Tel 02 6642 3177 Fax 02 6643 2663 mail@graftongallery.nsw.gov.au

www.graftongallery.nsw.gov.au Director: Jude McBean

To 2 July: 'Briemba Memories', a fleeting glimpse into the lives of the Indigenous peoples who dwelt along the Clarence River this exhibition is a selection of historic photographs drawn from public and private collections of the Clarence Valley; 'Crust: A Gold Coast City Gallery Exhibition', a Gold Coast City Art travelling exhibition of international contemporary ceramics, curated from the gallery's permanent collection; 'Jill Bradshaw: Show and Tell', frolic with Jill Bradshaw's imagination through the use of personal symbolism and the found object

5 July – 13 August: 'Gallipoli: the Turkish experience', an Australian War Memorial Touring Exhibition; 'Neil Grigg: A Master Milliner's Retrospective'; 'Irwin', a Sir Hermann Black Touring Exhibition From 16 August: 'Narelle Telford: footprints'; 'Felix Tuszynski: Colours of Black'; 'Luminous': Paintings from the Tanami & Central Deserts, a MGNSW Travelling Exhibition; 'Courage to Care', an exhibition designed to convey a message of communal tolerance and living in harmony. It emphasises the importance of standing up against racism. Tues-Sun 10-4

**GRANTPIRRIE** 

86 George Street, Redfern 2016 Tel 02 9699 9033 Fax 02 9698 8943 info@grantpirrie.com www.grantpirrie.com Directors: Stephen Grant and Bridget Pirrie Exhibiting Australian, international and Indigenous contemporary art, the Gallery challenges convention by exploring boundaries and questioning tradition. Tues-Fri 11-6, Sat 11-5

**Groundfloor Gallery** 

39 Cameron Street (off Gipps St), Balmain 2041 Tel 02 9555 6102 Fax 02 9555 6104 info@groundfloorgallery.com www.groundfloorgallery.com Director: Jeannette Mascolo A diverse range of contemporary visual art, sculpture and photography by leading Australian and international artists. Visit our website for a look at our extensive online stockroom selection. Wed-Fri 11-6, Sat-Sun 12-5

Harrington Street Gallery 17 Meagher Street, Chippendale 2008 Tel/Fax 02 9319 7378

Artists' cooperative established in 1973. A new exhibition is mounted every three weeks throughout the year from February to December. Tues-Sun 10-4

Harris Courtin Gallery 26 Glenmore Road, Paddington 2021 Tel 02 9368 7950 Fax 02 9368 7943 art@harriscourtingallery.com.au www.harriscourtingallery.com.au Contemporary original works by emerging and mid-career Australian artists. Gallery 1: June: Mid-Year Group Show 4-30 July: Sylvia McEwan 1–27 August: Stephen James Gallery 2: Changing monthly group exhibitions by gallery artists. Tues-Sun 10-6

Harrison Galleries

294 Glenmore Road, Paddington 2021 Tel 02 9380 7100 Fax 02 9380 7161 info@harrisongalleries.com.au www.harrisongalleries.com.au Director: Olga Harrison Monthly exhibitions of contemporary Australian and international art. Representing leading contemporary artists working in a diverse range of media. Tues-Fri 11-6, Sat 11-5

### Hazelhurst Regional Gallery & Arts Centre

782 Kingsway, Gymea 2227 Tel 02 8536 5700 Fax 02 9542 8592 amerlak@ssc.nsw.gov.au www.hazelhurst.com.au Director: Michael Rolfe A major public and community gallery with changing exhibitions, comprehensive arts centre, theatrette, gallery shop and terrace café. Daily 10-5, closed Good Friday, Christmas Day and Boxing Day

Hogarth Galleries

7 Walker Lane, Paddington 2021 Tel 02 9360 6839 Fax 02 9360 7069 info@hogarthgalleries.com www.aboriginalartcentres.com Director: Melissa Collins Contemporary Aboriginal art from Cape York, Central and Western Deserts, Arnhem Land and Western Australia. Diverse stockroom includes paintings on canvas and on paper, bark works, carvings and weavings. Tues-Sat 10-5

Ivan Dougherty Gallery UNSW College of Fine Arts Selwyn Street, Paddington 2021 Tel 02 9385 0726 Fax 02 9385 0603 idg@unsw.edu.au www.cofa.unsw.edu.au/galleries/idg/news Ivan Dougherty Gallery is part of UNSW College of Fine Arts and stages independent exhibitions focussing on recent and contemporary Australian and international art.

To 3 June: 'Home Ground', Jenny Bell (NSW), Juan Manuel Echavarria (Colombia),

Yukultji Napangati (NT), Ahlam Shibli (Israel). Curated by Felicity Fenner 8 June - 15 July: 2006 Biennale of Sydney, Isabel/Alfredo Aquilizan (Philippines), Muruvvet Turkyilmaz (Turkey), Katrina Neiburga (Latvia). Curated by Charles Mon-Sat 10-5, closed Sundays and public holidays

John Gordon Gallery 360 Harbour Drive, Coffs Harbour 2450 Tel 02 6651 4499 Fax 02 6651 1933 info@johngordongallery.com www.johngordongallery.com Director: Nicholas Kachel Contemporary Australian and Aboriginal art. Sourcing fine Aboriginal art from Papunya Tula, Watiyawanu, Warmun, Balgo, Maningrida and Tiwi Islands. Mon-Fri 9-5, Sat 9-4, Sundays by appointment

The Ken Done Gallery 1 Hickson Road, The Rocks, Sydney 2000 Tel 02 9247 2740 Fax 02 9251 4884 gallery@done.com.au www.done.com.au A vibrant space in The Rocks precinct, with exhibitions by Australian artist Ken Done, featuring Sydney Harbour, the beach, reef

and outback. Recent original works on canvas and paper, limited-edition prints and posters, bookshop and art related products. Daily 10-5.30, closed Christmas Day only

King Street Gallery 613 King Street, Newtown 2042 Tel/Fax 02 9519 0402 kingst@bigpond.net www.kingstreetgallery.com.au Viewing of larger-scale works by gallery artists. By appointment

King Street Gallery on Burton 102 Burton Street, Darlinghurst 2010 Tel 02 9360 9727 Fax 02 9331 4458 kingst@bigpond.com www.kingstreetgallery.com.au Representing: Jo Bertini, John Bokor, Andrew Christofides, Elisabeth Cummings, Rachel Ellis, Gail English, David Floyd, Salvatore Gerardi, Jon Gintzler, Hardy and Strong, Robert Hirschmann, James Jones, Jan King, Martin King, Alexander McKenzie, Idris Murphy, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe, Kim Spooner, Kensuke Todo, John Turier and Emma Walker. Extensive stockroom selection. Approved valuer for the Cultural Gifts Program, ACGA Member. Tues-Sat 11-6

Legge Gallery 183 Regent Street, Redfern 2016 Tel 02 9319 3340 Fax 02 9319 6821 enquiries@leggegallery.com www.leggegallery.com Representing Susan Andrews, Paul Bacon, John Bartley, Robert Cleworth, Lachlan Dibden, Brian Doar, Neil Evans, Fiona Fell, Vivienne Ferguson, Joe Frost, Rew Hanks, Steve Harrison, David Hawkes, Catherine Hearse, Bruce Howlett, Alan Jones, Madeline Kidd, Bryan King, Steve Kirby, Ingo Kleinert, Pat Larter, Richard Lewer, Peter Liiri, Emma Lohmann, Tony McDonald, Shelagh Morgan, Glenn Murray, Derek O'Connor, Kathryn Orton, Peggy Randall, James Rogers, Kerry Russell, Evan Salmon, John Smith and Beryl Wood. Tues-Sat 11-6

Libby Edwards Galleries 47 Queen Street, Woollahra 2025 Tel 02 9362 9444 Fax 02 9362 9088 syd@libbyedwardsgalleries.com www.libbyedwardsgalleries.com Monthly exhibitions of paintings, works on paper and sculpture by contemporary Australian artists. Mon-Sat 10.30-5.30, Sat 11-5, Sun 1-5

Liverpool Street Gallery 243a Liverpool Street, East Sydney 2010 Tel 02 8353 7799 Fax 02 8353 7798 info@liverpoolstgallery.com.au www.liverpoolstgallery.com.au Directors: James Erskine and William Nuttall Representing Rick Amor, Tony Bevan (UK), Enrique Martinez Celaya (USA), Gunter Christmann, Steven Harvey, David Keeling, John Kelly, Kevin Lincoln, David Serisier, Peter Sharp, Ada Tomescu, Kate Turner, Dick Watkins, Karl Wiebke and Magdalena

Tues-Sat 10-6 Macquarie University Art Gallery Vice Chancellors Office, Building E11A North Ryde 2109 Tel 02 9850 7437 Fax 02 9850 7565 rdavis@vc.mq.edu.au www.artgallery.mq.edu.au A changing exhibition program with related publications, education and public programs for the campus community, schools and the general community. Walk through Macquarie University's extensive

Wozniak.

Sculpture Park, tours available by appointment. To 16 June: 'The Invisible Artist: Seeing lan Milliss', lan Milliss is often categorised as an early conceptual artist, but this is a term he refutes. Always political and outspoken, by 1972 he stopped exhibiting altogether to work in the Green Ban movement. In the thirty years since he has defined a radically different model of the artist as activist. By

intervening in diverse cultural arenas he has been a constant influence, invisible to many but producing profound effects. This is an out-of-the-ordinary exhibition about an outof-the-ordinary artist 26 June - 11 August: Aboriginal Art from the Macquarie University Art Collection: The breadth and dimension of the Macquarie collection is outstanding both in genre and style that demonstrate the rich diversity of Indigenous art by key artists working within the socio-political and cultural environment of contemporary Mon-Thurs 10-5, Sat 10-4 for major exhibitions

Maitland Regional Art Gallery 230 High Street, Maitland 2320 Tel 02 4934 9859 Fax 02 4933 1657 artgallery@maitland.nsw.gov.au www.mrag.org.au Maitland Regional Art Gallery (MRAG) hosts a vibrant calendar of ever-changing exhibitions promoting visual arts and craft in the region. From the Gallery Shop you can purchase unique gifts of original art for your family, friends or even yourself. To 26 March: 'Pink II', new work by six Hunter-based queer artists working in a diverse range of art practices. To 25 June: 'Dreaming of Colour', Gary and Stephen Luke 30 June - 20 August: 'View of Maitland from the Riverbank: (with apologies to Jan Vermeer and View of Delft)', twelve artists invited to paint the commercial centre of Maitland from the northern banks of the Hunter River; 'Victoria Lobregat, Glimpses of River Life'

From 25 August: Ranamok Glass Prize 2005; 'Simryn Gill, Half a World'; more works from the collection. Tues-Sun 10-5, closed Mondays and public holidays

Manly Art Gallery and Museum West Esplanade (next to Oceanworld) P.O. Box 82, Manly 1655 Tel 02 9949 1776 Fax 02 9948 6938 artgallery@manly.nsw.gov.au www.manly.nsw.gov.au Director: Therese Kenyon To 18 June: 'Robert Boynes', survey exhibition of paintings by this renowned Australian artist exploring and capturing moments in time with photographic and film imagery; 'Hal Pratt: Metamorphosis', photographs capturing the intricate detail, texture and colour of natural and patina maritime surfaces brought about by natural weathering and human intervention 23 June - 23 July: 'Gary Shinfield and Geraldine Berkemeier', contemporary and historical investigations into the maritime issues of Australia's north and western borders revealing its psychological, social and physical barriers; 'Jessica Birk', celebrating the 2006 Guringai Festival,

Jessica is a young Indigenous artist whose work is inspired by her familial connections to the Northern Beaches and Northern Rivers as a descendant of the Yaegl people From 28 July: NSW Society of Arts & Crafts. Tues-Sun 10-5

Marlene Antico Fine Arts

Tel 02 9362 0282 Mobile 0418 167 135 antico@bigpond.com www.marleneantico.com.au Marlene Antico Fine Arts is relocating, with new premises to be announced in 2006. Business will continue as usual throughout the transition period. We are proud to announce that the distinguished Melbourne artist, Eleanor Hart, will be exhibiting with us this year. Further information and images of Eleanor's works can be viewed on our website. June: Graeme Altmann and Mark Hanham at Mary Place Gallery, 12 Mary Place, Paddington August: Group show including Eleanor Hart and Lilla Watson.

The Paddington Art Prize for 2006 will be held in November. In 2006, Marlene Antico Fine Arts will be expanding the roles of art consultancy, managing commissions and sourcing works upon request. For assistance regarding your next art investment or for experienced advice in adding to your existing collection please contact us. By appointment

Martin Browne Fine Art 57-59 Macleay Street, Potts Point 2011 Tel 02 9331 7997 Fax 02 9331 7050 mbfayellowhouse@ozemail.com.au www.martinbrownefineart.com A selection of contemporary Australian and New Zealand artworks by Roy Jackson, Chris Langlois, Tim Maguire, Ildiko Kovacs, Neil Frazer, Christine Johnson, McLean Edwards, Paul Dibble, Savanhdary Vongpoothorn, Michael Cusack, A. J. Taylor, Karl Maughan, Linde Ivimey and Kirsteen Pieterse. Tues-Sun 11-6

Maunsell Wickes at barry stern galleries 19-21 Glenmore Road, Paddington 2021 Tel 02 9331 4676 Fax 02 9380 8485 mw\_art@bigpond.net.au www.maunsellwickes.com Directors: Dominic Maunsell and Ted Wickes The longest running gallery in Sydney, specialising in contemporary Australian painting, works on paper and sculpture. Exhibitions changing monthly. Tues-Sat 11-5.30, Sun 1-5

Michael Carr Art Dealer
124A Queen Street, Woollahra 2025
Tel 02 9327 3011
Fax 02 9327 3155
info@michaelcarr.net
www.michaelcarr.net
Sale and exhibition of international and
Australian paintings and sculpture,
representing Ron Robertson-Swann,
Michael Taylor, Pat Harry, Judy Cassab,
Richard Allen, James McGrath, Tony Lloyd,
Darren Wardle, Stephen Haley and David
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Michael Nagy Fine Art
53 Jersey Road, Woollahra 2025
Tel 02 9327 2966
Mobile 0410 661 014
michael@nagyfineart.com.au
www.nagyfineart.com.au
Michael Nagy Fine Art exhibits
contemporary Australian art and modern
Australian and international art.
Tues-Sat 11-6, Sun 12-5

Tues-Fri 10-6, Sat 10-5

Miles Gallery
Shop 17 Dural Mall, Kenthurst Road,
Round Corner, Dural 2158
Tel 02 9651 1688
Directors: Kelly and Wayne Miles
Phillip Hay, sculpture; Wayne Miles, Sydney
series on glass; local and other artists.
Works on paper, investment and
decorative. Expert framing and restoration.
Mon–Fri 9–5.30, Sat 9–3, Sun 10–3
Closed first Sunday of each month and
public holidays

Moree Plains Gallery cnr Frome and Heber Streets, Moree 2400 Tel 02 6757 3320 mpgallery@northnet.com.au www.moreeplainsgallery.org.au Moree Plains Gallery is in north-western New South Wales and presents travelling and local exhibitions including a permanent display of Aboriginal artefacts in the old bank vault. 4-30 June: 'David Middlebrook: Inspired by the Centre' 4-29 July: 'Hanna Kay: Another vision' 6-29 August: 'Ross Laurie: From Walcha and Beyond' Mon-Fri 10-5, Sat-Sun 10-2

140 George Street, Circular Quay,
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in 1991 on one of the most spectacular
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dedicated to exhibiting, interpreting and
collecting contemporary art from across
Australia and around the world, it has an
international reputation for excellence.

Museum of Contemporary Art

8 June – 27 August: 15th Biennale of Sydney; MCA Collection: New Acquisitions To 1 October: Works from the MCA's Aboriginal Collection. Daily 10–5, closed Christmas Day Free admission thanks to Leading Sponsor Telstra

Newcastle Region Art Gallery
1 Laman Street, Newcastle 2300
Tel 02 4974 5100
Fax 02 4974 5105
artgallery@ncc.nsw.gov.au
www.newcastle.nsw.gov.au/go/artgallery
The gallery plays a key role in stimulating
cultural life in the Hunter Region through its
diverse public programs and changing
local, national and international exhibitions.
Tues—Sun 10—5, closed Good Friday and
Christmas Day

Nimbin Artists Gallery
49 Cullen Street, Nimbin 2480
Tel 02 6689 1444
Regular exhibitions featuring artists living and working in and around Nimbin and the North Coast. Artists include Christine
Robinson, lan Pearson, Shirley Miller,
Magpie, Ruth Sutter, Lindsay Hunt and many more. Paintings, sculpture, ceramics, engraved glass, prints, jewellery, felt, furniture and other art forms are also featured.
Daily 10–5

Nimbin Regional Gallery 81 Cullen Street, Nimbin 2480 Tel 02 6689 0041 Special exhibitions changing every two to three weeks. Spectacular venue for functions and exhibitions, for bookings contact number above. Daily 10–5

Peloton
19 and 25 Meagher Street,
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Tel 02 9351 1063
Mobile 0414 312 492
info@peloton.net.au
www.peloton.net.au
Directors: Matthys Gerber, Lisa Jones
and Giles Ryder
A program of exhibitions and exchange
projects of national and international
contemporary art and artists.
Wed-Sat 1-6

Ray Hughes Gallery
270 Devonshire Street, Surry Hills 2010
Tel 02 9698 3200
Fax 02 9699 2716
info@rayhughesgallery.com
www.rayhughesgallery.com
Representing Australian and Chinese
contemporary art and German expressionist
prints and drawings.
Tues-Sat 10-6

Rex Irwin Art Dealer
1st Floor, 38 Queen Street,
Woollahra 2025
Tel 02 9363 3212
Fax 02 9363 0556
brettballard@rexirwin.com
www.rexirwin.com
The gallery represents important Australian
and international artists as well as emerging
artists. A changing exhibition program
every three to four weeks and an
impressive stockroom viewable by
appointment.

Tues-Sat 11-5.30, or by appointment

Rex-Livingston Art Dealer
156 Commonwealth Street.
Surry Hills 2010
Tel 02 9280 4156
Fax 02 9280 4060
art@rex-livingston.com
www.rex-livingston.com
Director: David Rex-Livingston
Specialising in dealing museum quality
twentieth-century investment art and the
exhibition of emerging, mid-career and
senior artists.
Tues—Sat 11-5 or by appointment

Richard Martin Art
98 Holdsworth Street, Woollahra 2025
Tel 02 9327 6525
Fax 02 9327 6524
info@richardmartinart.com.au
www.richardmartinart.com.au
Director: Richard Martin
Regular exhibitions of paintings and
sculpture by prominent and emerging
contemporary Australian artists. Also
buying and selling quality investment
pieces.
Tues—Sat 11—6, Sun 1—5

Robin Gibson Gallery
278 Liverpool Street, Darlinghurst 2010
Tel 02 9331 6692
Fax 02 9331 1114
robgib@ozemail.com.au
www.robingibson.net
Established and emerging artists, Australian
and international. Exhibitions change
monthly. Valuations (Cultural Gifts Program,
probate and insurance). Investment and
collection advice.
Tues—Sat 11–6

Roslyn Oxley9 Gallery
8 Soudan Lane (off 27 Hampden Street),
Paddington 2021
Tel 02 9331 1919
Fax 02 9331 5609
oxley9@roslynoxley9.com.au
www.roslynoxley9.com.au
Australian and international contemporary
art. Representing James Angus, Hany
Armanious, Robyn Backen, Angela
Brennan, The Estate of Robert Campbell
Jnr, Tony Clark, Bill Culbert, Destiny
Deacon, John Firth-Smith, Dale Frank,
Jacqueline Fraser, The Estate of Rosalie
Gascoigne, Fiona Hall, Louise Hearman, Bill

Henson, Yayoi Kusama, Lindy Lee, Linda Marrinon, Mandy Martin, Tracey Moffatt, TV Moore, Callum Morton, Nell, David Noonan, Bronwyn Oliver, Michael Parekowhai, Patricia Piccinini, Julie Rrap, Vivienne Shark LeWitt, Nike Savvas, Kathy Temin, Jenny Watson, John Wolseley and Anne Zahalka. Tues-Fri 10-6, Sat 11-6

Savill Galleries
156 Hargrave Street, Paddington 2021
Tel 02 9327 8311
Fax 02 9327 7981
enquiry@savill.com.au
www.savill.com.au
Director: Denis Savill
Exhibitions by leading Australian artists
including Boyd, Blackman, Benjamin,
Crooke, Dickerson, Olsen, Nolan, Shead
and Smart. Extensive stockroom.
Mon-Fri 10-6, Sat 11-5, Sun 2-5 during
exhibitions

**Sherman Galleries** 16-20 Goodhope Street, Paddington 2021 Tel 02 9331 1112 Fax 02 9331 1051 info@shermangalleries.com.au www.shermangalleries.com.au Sherman Galleries presents constantly changing exhibitions of significant contemporary art by national and international gallery and invited artists, with special smaller exhibitions in the Viewing Gallery: Atkins, Bennett, Berkowitz, Xu Bing, Borgelt, Christanto, Cotton, Crooks, Gladwell, Graham, Cai Guo-Qiang, Johnson, Laurence, Lindeman, Long, Mais, Marti, Nain, Nelson, Netto, Owen, Parr, Redgate, Roberts-Goodwin, Stelarc, Storrier, Tillers, Tsuchiya, Turpin, Valamanesh, Guan Wei, Wolfhagen, Young, Estate of John Davis and the Estate of Paul Partos. Tues-Fri 10-6, Sat 11-6

S.H. Ervin Gallery National Trust Centre Watson Road, Observatory Hill (off Argyle Street), The Rocks, Sydney 2000 Tel 02 9258 0173 Fax 02 9251 4355 shervingallery@nsw.nationaltrust.org.au www.nsw.nationaltrust.com.au/ervin.html One of Sydney's leading public art galleries presents an innovative and diverse program of exhibitions, exploring historical and contemporary themes in Australian art. Features popular annual exhibitions, 'Salon des Refusés', 'Portia Geach Memorial Award' and 'The Year in Art'. Supported by weekly public programs, exhibition floor talks and education workshops. To 25 June: 'Encounters with country', landscapes of Ray Crooke 1 July - 13 August: 'Witness to War: Official Art and Photography 1999–2003' From 19 August: 'Sydney Prints', forty-five years of the Sydney Printmakers Group. Tues-Sun 11-5, closed Mondays and public holidays

Free admission

Sidewalk Tribal Gallery

W1 Danks Street, Waterloo 2017 Tel 02 9699 5006 Fax 02 9699 5007 luke@sidewalkgallery.com.au www.sidewalkgallery.com.au Director: Luke Hoggett Antique and traditional African sculpture representing more than eighty-five cultures Collected from twenty-six countries across Africa. Ethnic jewellery and other items of adornment, both antique and contemporary, from every continent. Tues-Sat 10-5.30, Sun 1-5

Sir Hermann Black Gallery

Level 5, Wentworth Building, onr City Road and Butlin Avenue, University of Sydney 2006 Tel 02 9563 6053 Fax 02 9563 6029 gallery@usu.usyd.edu.au www.sirhermannblackgallery.com Curator: Nick Vickers The Sir Hermann Black Gallery and Sculpture Terrace is the University of Sydney Union's gallery. The gallery hosts exhibitions from contemporary artists and from the union's art collection, as well as curated exhibitions of sculpture on the terrace. Tues-Sat 11-4

**SOHO Galleries** 

104 Cathedral Street, Sydney 2011 Tel 02 9326 9066 Fax 02 9358 2939 art@sohogalleries.net www.sohogalleries.net Director: Nigel Messenger Innovative contemporary art including Paintings, sculpture, glass and works on paper by creative Australian artists. Tues-Sun 12-6

Stills Gallery 36 Gosbell Street, Paddington 2021 Tel 02 9331 7775 Fax 02 9331 1648 photoart@stillsgallery.com.au www.stillsgallery.com.au Contemporary Photomedia. Representing Brook Andrew, Narelle Autio, Pat Brassington, Christine Cornish, Brenda Croft, Sandy Edwards, Merilyn Fairskye, Anne Ferran, Petrina Hicks, Shayne Higson, Mark Kimber, Steven Lojewski, Ricky Maynard, Anne Noble, Polixeni Papapetrou, Trent Parke, Bronwyn Rennex, Michael Riley, Glenn Sloggett, Van Sowerwine, Robyn Stacey, Danielle Thompson, Stephanie Valentin and William Yang. To 1 July: Petrina Hicks; Andrew Best 5 July – 12 August: Polixeni Papapetrou From 16 August: Roger Ballen. Tues-Sat 11-6

Sturt Gallery

Range Road, P.O. Box 34, Mittagong 2575 Tel 02 4860 2083 Fax 02 4860 2081 mpatey@sturt.nsw.edu.au www.sturt.nsw.edu.au Sturt Gallery offers the finest in Australian contemporary craft and design. Exhibitions each month. Sturt Café: Wed-Sun 10-4 Gallery: Daily 10-5

Sullivan+Strumpf Fine Art 44 Gurner Street, Paddington 2021 Tel 02 9331 8344

Fax 02 9331 8588 art@ssfa.com.au www.ssfa.com.au

Directors: Ursula Sullivan and Joanna Strumpf Representing Sydney Ball, Matt Calvert, Helen Fuller, Therese Howard, Sherrie Knipe, Alasdair MacIntyre, VR Morrison and Darren Sylvester. Buying and selling contemporary art. Tue-Fri 10-6, Sat 11-5, Sun 2-5, or by

**Tamworth Regional Gallery** 

appointment

466 Peel Street, Tamworth 2340 Tel 02 6767 5459 gallery@tamworth.nsw.gov.au www.tamworth.nsw.gov.au Director: Brian Langer

The new Tamworth Regional Gallery is a state-of-the-art multi-purpose venue with two large exhibition spaces, gallery shop, an arts studio for workshops and educational activities, and a modern meeting room and training facility. The gallery's outstanding exhibition program during 2006 features regional, national, international and Indigenous artists as well as showcasing works from the gallery collection. For current exhibitions see website for details. Tues-Sat 10-5, Sun 12-4 Free admission

Tim Olsen Gallery

76 Paddington Street, Paddington 2021 Tel 02 9360 9854 Fax 02 9360 9672 tim@timolsengallery.com www.timolsengallery.com Specialising in contemporary Australian painting and sculpture. Changing exhibitions by gallery artists including John Olsen, David Larwill, Philip Hunter, David Bromley, Melinda Harper and Matthew Johnson. 6-24 June: Marnie Wark 27 June – 15 July: Guy Maestri 18 July - 5 August: Joanna Logue

Tim Olsen Gallery Annex 72a Windsor Street, Paddington 2021 Tel 02 9361 6205

8-26 August: John Anderson.

Tues-Fri 11-6, Sat 11-5

Tom Mathieson Australian Art and Investment Gallery

280 Rocky Point Road, Ramsgate 2217 Tel 02 9529 6026 Fax 02 9529 0929 info@tommathiesongallery.com.au www.tommathiesongallery.com.au Quality investment art since 1976. Representing John Allcot, Alan D. Baker, Charles Blackman, Richard Bogusz, Arthur Boyd, David Boyd, David Bromley, John Coburn, Ray Crooke, Robert Dickerson, William Dobell, Ric Elliot, Pro Hart, Diana Lane, Sir Lionel Lindsay, Norman Lindsay, Sydney Long, Max Mannix, B.E Minns, Albert Namatjira, Keith Naughton, Sir Sidney Nolan, Margaret Olley, Margaret

Preston, Dennis Ropar, Hugh Sawrey, Tim

Storrier, James Willebrant and more. To

view all works exhibited visit our website.

Touch of Mandela Gallery

Daily 9-5

1-5 Hickson Road, The Rocks, Sydney 2000 Tel 02 9252 1000 Fax 02 9252 1077 info@touchofmandela.com.au www.touchofmandela.com.au Featuring original signed limited edition lithographs by Nelson Mandela and African inspired artworks by a variety of local and international artists. Daily 10-5

Trevor Victor Harvey Gallery 515 Sydney Road, Seaforth 2092

Tel 02 9907 0595 Fax 02 9907 0657 trevorharvey@tvhgallery.com.au www.tvhgallery.com.au Directors: Trevor and Skii Harvey Notably eclectic exhibitions featuring a monthly rotation of contemporary paintings and sculpture with select investment pieces from established and emerging Australian

and international artists. Tues-Sat 11-6, Sun 12-5

Utopia Art Sydney

2 Danks Street, Waterloo 2017 Tel 02 9699 2900 Fax 02 9699 2988 utopiaartsydney@ozemail.com.au Representing contemporary Australian artists including John Bursill, Liz Coats, Tony Coleing, Marea Gazzard, Christopher Hodges, Emily Kame Kngwarreye, Peter Maloney, Makinti Napanangka, Walangkura Napanangka, Ningura Napurrula, Gloria Petyarre, Lorna Naganangka, Angus Nivison, Kylie Stillman, Ronnie Tjampitjinpa, Warlimpirrnga Tjapaltjarri, George Tjungurrayi, George Ward Tjungurrayi and John R Walker. Utopia Art Sydney represents Papunya Tula artists in Sydney.

Tues-Fri 10-5, Sat 11-5, or by appointment

**UTS Gallery** 

University of Technology, Sydney Level 4, 702 Harris Street, Ultimo 2007 Tel 02 9514 1652 Fax 02 9514 1228 utsgallery@uts.edu.au www.utsgallery.uts.edu.au Curator: Tania Creighton To 16 June: '2005 Leica/Centre for Contemporary Photography Documentary Photography Award' 27 June - 28 July: 'Art Movement', explorations in motion and change: Paul Bai, Tom Burless, Daniel Crooks, m3architecture, Robert Pulie, Sarah Ryan and John Tonkin. Curated by Ricardo Felipe From 8 August: 'Object of Security'. Mon-Fri 12-6

Wagner Art Gallery

39 Gurner Street, Paddington 2021 Tel 02 9360 6069 Fax 02 9361 5492 wagnerart@bigpond.com www.wagnerartgallery.com.au Directors: Shirley Wagner and Nadine Wagner

Wagner Art Gallery has been synonymous with great Australian art for the past twentyseven years and is recognised mainly for representing the work of the modern masters - the elite artists. The gallery is also committed to the established contemporary artists of the twenty-first century along with focusing on the talented but younger and less exposed - the emerging artists. Monthly exhibitions showcase the best of contemporary Australian art and provide a variety of options for collectors. 30 June - 26 July: Margaret Ackland 30 July - 24 August: Frank Hodgkinson, 'The Bungle Bungles'. Mon-Sat 10.30-6, Sun 1-6

Watters Gallery

109 Riley Street, East Sydney 2010 Tel 02 9331 2556 Fax 02 9361 6871 info@wattersgallery.com www.wattersgallery.com Watters Gallery opened in 1964. The inaugural directors remain as current directors. To 24 June: Noel Hutchison, sculptures; Jasper Legge, paintings 28 June - 22 July: Max Watters, paintings; Robert Jenyns, sculptures, prints, paintings 26 July - 19 August: Richard Larter, paintings 1965, 75, 85, 95 & 05 \*\_\_\* 2-6 August: Melbourne Art Fair From 23 August: Tony Tuckson, paintings. Tues and Sat 10-5, Wed-Fri 10-7

Wollongong City Gallery cnr Kembla and Burelli Streets, Wollongong East 2500 Tel 02 4228 7500 Fax 02 4226 5530 gallery@wollongong.nsw.gov.au www.wollongongcitygallery.com One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art. To 2 July: 'Pathway & Highway: Tom Williams', photographs documenting people and places on the road through and between Australian cities To 9 July: 'Proof: Portraits from the Movement 1978-2003: Juno Gemes', photographic portraits that chronicle the struggles of Indigenous Australians. Toured by the National Portrait Gallery To 9 July: 'Gino Chiodo: La Terza Eta – The Third Age', paintings, prints and sculpture by Italian-Australian artist Gino Chiodo To 16 July: 'Speaking With Cloth: Cerita Dalam Kain', rare and intricate Indonesian textiles from the Museum and Art Gallery of the Northern Territory collection 10 June - 13 August: 'At the Coal Face', photographs exploring the contribution of miners to the Illawarra coal industry 22 July - 27 August: 'Fences Woomera', Delyn Williams, 2005 Resident Artist: an installation exploring the notion of being Tues-Fri 10-5, Sat-Sun and public holidays

Yuill|Crowley
5th Floor, 4–14 Foster Street,
Surry Hills 2010
Tel 02 9211 6383
Fax 02 9211 0368
yuill\_crowley@bigpond.com
Contemporary art.
Wed-Fri 11–6, Sat 11–4.30

Boxing Day and New Year's Day

12-4, closed Good Friday, Christmas Day,

### ACT

ANU Drill Hall Gallery Australian National University Kingsley Street (off Barry Drive), Acton 2601 Tel 02 6125 5832 Fax 02 6247 2595 dhg@anu.edu.au http://info.anu.edu.au/mac/Drill\_Hall\_ Gallery/index.asp Director: Nancy Sever The gallery supports the arts in the Canberra region by providing link exhibitions developed in conjunction with the university's wide ranging academic interests or to coincide with major conferences and public events. National and international exhibitions, and works from the university's own extensive collection are features of the gallery's program. To 4 June: Ian Bettinson: Land 8 June - 23 July: David Rankin, 1967-2004 From 27 July: Sixth Drawing Biennale, 2006. Wed-Sun 12-5

**Beaver Galleries** 81 Denison Street, Deakin 2600 Tel 02 6282 5294 Fax 02 6281 1315 mail@beavergalleries.com.au www.beavergalleries.com.au Canberra's largest private gallery. Regular exhibitions of contemporary paintings, prints, sculpture, glass and ceramics by established and emerging Australian artists. Licensed café. To 12 June: Chris Denton, prints and paintings; Clare Belfrage and Tim Edwards, studio glass 15 June - 3 July: Warlukurlangu artists, paintings; Martin Paull, paintings; Richard Lee, paintings 27 July - 14 August: Kirrily Hammond, prints; Ben Edols and Kathy Elliott, studio glass.

Chapman Gallery Canberra
31 Captain Cook Crescent, Manuka 2603
Tel 02 6295 2550
Fax 02 6295 2550
www.chapmangallery.com.au
Director: Judith L. Behan
Quality Indigenous art always in stock.
From 6 June: Jerzy Michalski, paintings;
Phillip Piperedes, bronze sculpture
July: David Rankin, paintings and prints
August: Imants Tillers, paintings.
Wed-Sun 11-6

National Gallery of Australia Parkes Place, Canberra 2600 Tel 02 6240 6502 Fax 02 6240 6561 information@nga.gov.au

Daily 10-5

Home to the national collection of more than 100,000 works across four main areas: Australian art, Aboriginal and Torres Strait Islander art, Asian art and international art. To 12 June: 'Constable: Impressions of Land, Sea and Sky' From 10 June: 'Welcome to the Water Planet: Paper works by Rosenquist' From 14 July: 'Imants Tillers: One World/Many Visions' From 14 July: 'Michael Riley: Sights Unseen' To 13 August: 'Right here, Right now', recent acquisitions of Aboriginal and Torres Strait Islander art From 26 August: 'Changing Hands', the crafts revival in Australia 1965-1985. Daily 10-5, closed Christmas Day

www.nga.gov.au

**National Portrait Gallery** Old Parliament House, King George Terrace, Canberra 2600 Commonwealth Place, Canberra 2600 Tel 02 6273 1307 Fax 02 6270 8181 npg@dcita.gov.au www.portrait.gov.au 'Giving a Face to the Nation': the National Portrait Gallery aims to increase the understanding of the Australian people their identity, history, creativity and culture through portraiture. There is always something new to see at the National Portrait Gallery with an ongoing program of exhibitions at the gallery's two exhibition spaces at Old Parliament House and Commonwealth Place by Lake Burley Old Parliament House: To 9 July: Portraits for Posterity From 21 July: Karin Catt. Daily 9-5 Commonwealth Place: To 27 August: 'Rennie Ellis: Aussies All'.

Tel 02 6285 2218 Fax 02 6282 5145 sales@solander.com.au www.solander.com.au Established 1974. Specialising in collections and investment art. Continuing exhibitions and in stock prominent and emerging Australian contemporary artists: Boyd, Cassab, P. Churcher, Coburn, Crooke, Cullen, de Teliga, Dickerson, Firth-Smith, Green, Griffen, Griffiths, Harris, Harry, Hodgkinson, Jacks, Juniper, Kelly, Kngwarreye, Leach-Jones, Larter, Larwill, Lester, Leti, Looby, Lynn, Martin, McInnis, Nolan, Olsen, Perceval (Celia), Proud, Schlieper, Shead, Shearer, Sibley, Storrier, Warren and Woodward. To 11 June: Gria Shead 16 June - 30 July: Ben Shearer From 4 August: David Larwill. Thurs-Sun 10-5

Wed-Sun 10-5

Solander Gallery

10 Schlich Street, Yarralumla 2600

### Victoria

Alcaston Gallery

Tel 03 9418 6444

Adam Galleries

1st Floor, 105 Queen Street

Melbourne 3000

Tel 03 9642 8677

Fax 03 9642 3266
nstott@bigpond.com
www.adamgalleries.com
Director: Noël Stott

Traditional to contemporary Australian
paintings, prints, drawings and sculpture.
Selected exhibitions of work by established
artists throughout the year.

Mon-Fri 10-5, Sat 11-4 during exhibitions,
or by appointment

Fax 03 9418 6499 art@alcastongallery.com.au www.alcastongallery.com.au Director: Beverly Knight, ACGA member. Exhibiting contemporary Aboriginal art paintings, works on paper, limited edition prints, sculpture, ceramics and artefacts. To 10 June: Amit Mehra Warakurna 16 June - 8 July: Tommy Gondorra Steele, Fiona Bulunbulun, John Bulunbulun and Mignonette Jamin 25 July – 5 August: Judy Napangardi Watson: Depot Gallery, 2 Danks Street, Waterloo, Sydney 2-6 August: Melbourne Art Fair 14 July - 12 August: Roberto Marquex, Mexican folk art

11 Brunswick Street, Fitzroy 3065

Alison Kelly Gallery
10 Woodside Crescent, Toorak 3142
Mobile 0417 542 691
ak@alisonkellygallery.com
www.alisonkellygallery.com
Specialising in works from remote
communities in the Kimberley, Central and
Western Deserts, Arnhem Land and the
Tiwi Islands.
By appointment only

From 16 August: Paddy Japaljarri Sims and

Mon-Fri 10-6, Sat 11-5, or by appointment

Paddy Japaljarri Stewart, Kayilli artists.

Anna Schwartz Gallery
185 Flinders Lane, Melbourne 3000
Tel 03 9654 6131
Fax 03 9650 5418
mail@annaschwartzgallery.com
www.annaschwartzgallery.com
Established in 1982, Anna Schwartz Gallery
represents and exhibits leading
contemporary artists, and works with a
broad range of public and private collectors.
Tues-Fri 12-6, Sat 1-5, groups by
appointment

Aranda Aboriginal Art

1 Hoddle Street, Collingwood 3066

Tel 03 9419 8225 Fax 03 9419 8227 Mobile 0412 55 22 95 Melbourne@arandaart.com www.arandaart.com

Director: Adam Knight
Modern masters from an ancient culture.
Mon–Fri 10– 6, Sat 11–5, and by
appointment

ARC One Gallery

45 Flinders Lane, Melbourne 3000
Tel 03 9650 0589 Fax 03 9650 0591
mail@arc1gallery.com
www.arc1gallery.com
Representing Pat Brassington, Lyndell
Brown and Charles Green, Peter Callas,
Karen Casey, Rose Farrell and George
Parkin, Sue Ford, Cherry Hood, Guo Jian,
Janet Laurence, Dani Marti, Ross Moore,
Robert Owen, David Ralph, Eugenia
Raskopoulos, Jacky Redgate, Julie Rrap,
Wilson Sheih, Phaptawan Suwannakudt,
Imants Tillers, Guan Wei and Gosia
Wlodarczak.

Art Nomad Brighton 3186 Tel 03 9598 5739 Fax 03 9598 8338 info@artnomad.com.au www.artnomad.com.au

Tues-Fri 11-5, Sat 11-4

Art Nomad is a virtual art gallery and an Australian fine art gallery with a difference! Browse works by emerging, important and collectable Australian Artists online, make a selection and we'll bring them to you for inspection. We stock works by: Arkley, Audette, Beeton, Blabey, Blackman, Boyd, Bromley, Coburn, Crooke, Dickerson, Fisher, Friend, Giardino, Gleeson, Grigoriev, Hart, Heysen, Kelly, Kyme, Long, McClelland, Neil, Nolan, Onus, Pugh, Sawrey, Streeton and Tucker.

Tues-Sun 10-6 or by appointment



Matthew Kyme, Eszter, 2006, oil on canvas, 82 x 66 cm, courtesy Art Nomad, Brighton.

Arts Project Australia

24 High Street, Northcote 3070
Tel 03 9482 4484 Fax 03 9482 1852
info@artsproject.org.au
www.artsproject.org.au
Director: Lena Cirillo
Innovative studio and gallery with exciting
calendar of exhibitions and collection of
works featuring the 'outsider art' genre.
Mon-Fri 9-5, Sat 10-1, or by appointment

Australian Art Resources – Melbourne 77 City Road, Southbank 3006
Tel 03 9699 8600 Fax 03 9696 5096
info@artresources.com.au
www.artresources.com.au
Fine Art Consultancy specialising in collection development and management.
Art Rental service. Visitors welcome to view work by leading Australian artists.
Mon–Fri 9–6, Saturdays by appointment

Australian Centre for Contemporary Art

111 Sturt Street, Southbank 3006 Tel 03 9697 9999 Fax 03 9686 8830 info@accaonline.org.au www.accaonline.org.au Executive Director: Kay Campbell Artistic Director: Juliana Engberg The Australian Centre for Contemporary Art (ACCA) operates as a kunsthalle, a temporary exhibitions space delivering the very latest in Australian and international artistic practice. ACCA is located in a landmark rust-red monolith within the new contemporary arts precinct in Southbank and is Melbourne's premier contemporary art space presenting a changing program of exhibitions, events and education programs all featuring the most challenging, innovative and creative visual art of our time.

Tues-Sun 11-6, open public holidays except Christmas Day and Good Friday, Mon 10-5 by appointment only Free admission

Australian Contemporary Aboriginal Art 129 Little Turner Street, Abbotsford 3167 Tel 03 9415 6422 Fax 03 9415 6522 Mobile 0412 552 295 art@contemporaryaboriginalart.com.au www.contemporaryaboriginalart.com.au Director: Adam Knight Specialising in Western Desert and Utopia artists. Highest quality paintings at affordable prices. Wholesaling and investment seminars also available. By appointment only

Australian Galleries
35 Derby Street, Collingwood 3066
Tel 03 9417 4303 Fax 03 9419 7769
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary
Australian painting and sculpture by artists
represented by Australian Galleries.
Mon–Sat 10–6, Sun 12–5

Australian Galleries, Works on Paper 50 Smith Street, Collingwood 3066 Tel 03 9417 0800 Fax 03 9417 0699 enquiries@australiangalleries.com.au www.australiangalleries.com.au Director: Stuart Purves Monthly exhibitions of contemporary Australian works on paper by artists represented by Australian Galleries. Mon–Sat 10–6, Sun 12–5

Australian Print Workshop
210 Gertrude Street, Fitzroy 3065
Tel 03 9419 5466
Fax 03 9417 5325
auspw@bigpond.com
www.australianprintworkshop.com
Director: Anne Virgo
Specialising in fine art limited-edition prints
by leading contemporary artists. Regular
exhibitions and a comprehensive range of
prints for sale.
Tues-Fri 10-5, Sat 12-5

Axia Modern Art
1010 High Street, Armadale 3143
Tel 03 9500 1144
Fax 03 9500 1404
art@axiamodernart.com.au
www.axiamodernart.com.au
Axia is committed to advancing exceptional
contemporary painting, sculpture, and
studio glass through a program of
exhibitions by Australia's most significant
artists. Axia offers thirty-two years
experience in consulting to private,
corporate and public collectors.

Mon-Fri 10-6, Sat-Sun 11-5

Bridget McDonnell Gallery
130 Faraday Street, Carlton 3053
Tel 03 9347 1700
Fax 03 9347 3314
bridget@bridgetmcdonnellgallery.com.au
www.bridgetmcdonnellgallery.com.au
Established 1983. Specialising in nineteenth
and twentieth century Australian and
European paintings, drawings and prints;
also featuring works from St Petersburg
1940–1990.
Tues-Fri 10–5, Sat 12–5, Sun 12–5 during
exhibitions only

Catherine Asquith Gallery
Ground Floor, 130 Flinders Street
Melbourne 3000
Tel 03 9654 7257
artworks9@netspace.net.au
www.catherineasquithgallery.com
Director: Catherine Asquith
Australian, Asian and European
contemporary art. Regular exhibitions in a
variety of media. See our website for more
details.
Tues-Fri 11-6, Sat 12-5

Charles Nodrum Gallery
267 Church Street, Richmond 3121
Tel 03 9427 0140
Fax 03 9428 7350
gallery@charlesnodrumgallery.com.au
www.charlesnodrumgallery.com.au
Exhibiting and dealing in a broad range of
modern and contemporary Australian and
international paintings, works on paper and
sculpture for corporate and private
collectors.
Tues—Sat 11—6

Christine Abrahams Gallery 27 Gipps Street, Richmond 3121 Tel 03 9428 6099 Fax 03 9428 0809 art@christineabrahamsgallery.com.au www.christineabrahamsgallery.com.au Director: Guy Abrahams, ACGA member Associate Director: Kelli Hulyer Contemporary Australian paintings and works on paper, prints, sculpture, ceramics, photography and glass. To 24 June: Deborah Halpern, sculptures 25 July - 19 August: Denise Green 2-6 August: Melbourne Art Fair From 22 August: Deborah Russell. To preview these exhibitions please contact the gallery. Tues-Fri 10.30-5, Sat 11-5

Contemporary Art Australia & Associates

Joan Gough Studio Gallery 328 Punt Road, South Yarra 3141 Tel 03 9866 1956 / 03 9867 2939 / 03 9866 8283

www.panetix.com/caa

Founded in 1989 by Joan Gough, five past presidents and twenty members of the Contemporary Art Society, CAA is now in its seventeenth year. Represented by Jennifer Tegel in the USA, Anthony Syndicas in France, Ronald Greenaway, art consultant in Victoria. CAA is a non-profit association of artists who wish to explore the modern and commercial aspects of contemporary expression and present day practices in art. Group activities from 8 pm, the first Monday of every month. Discussions on evolving works, solo and group exhibitions monthly. Quarterly newsletter, prize exhibition, workshops, study groups and interstate tours arranged. Subscription \$60.

Contemporary Art Society of Victoria Inc.

P.O. Box 283, Richmond 3121
Tel 03 9428 0568
Mobile 0407 059 194
mail@contemporaryartsociety.org.au
www.contemporaryartsociety.org.au
Founded 1938 (Bell & Reed), C.A.S. is an
incorporated non-profit art organisation run
by an elected committee of artists, for
artists, with membership across Australia.
11–23 September: C.A.S. Inc. Annual
Exhibition 2006, Eckersley's Open Space
Gallery, 97 Franklin St, Melbourne, Mon-Fri
9–6, Sat 10–4, Sun 11–3.

CAS holds two major exhibitions annually, free solo exhibitions of members' works at Richmond and Fitzroy library spaces, and changing group exhibitions at Moorwood contemporary furniture showrooms, also guided gallery walks and other social events. Visit our website: view works and images from our recent 'Art at Burnley Harbour' and The Collectors' Exhibition, and over 150 artworks from over 100 artists. Bi-monthly newsletter. Members receive discounts at several major art suppliers. Membership \$50.

Counihan Gallery in Brunswick 233 Sydney Road, Brunswick 3056 (next to Brunswick Town Hall) Tel 03 9389 8622 Fax 03 9387 4048 counihangallery@moreland.vic.gov.au www.moreland.vic.gov.au Curator: Michelle Guglielmo To 18 June: Adam Lee 'The Big Issues', an exhibition of large scale portraits of Big Issue vendors in Melbourne, and Cath Lakshman 'Wobbly Lines', paintings that place the faceless, the nameless, the socalled mad, bad and ugly at the glorious centre of an urban landscape 30 June - 23 July: 'NAIDOC WEEK 2006: Koori Elders talkin up country: Picturing landscape and identity'. To celebrate NAIDOC Week, Moreland City Council presents a showcase of artworks from Victorian Koori Elders, honouring the importance of their commitment to the continuance of Koori life and culture 4-27 August: David Neal 'a place for everything . . .' photographic images that draw on recollection and the significance of happenstance; Jeanette Becklar 'Resilience', a spectacular lead-sheet construction combining time, patience and Wed-Sat 11-5, Sun 1-5, closed public

Deutscher~Menzies Pty Ltd Fine Art Auctioneers and Valuers 1140 Malvern Road, Malvern 3144 Tel 03 9822 1911 Fax 03 9822 1322 artauctions@deutschermenzies.com www.deutschermenzies.com Executive Director: Chris Deutscher Managing Director: Rodney Menzies The leading Australian owned art auctioneers and valuers. Major Fine Art Auction: 14 June, Sofitel Wentworth, Sydney. Mon-Fri 9-5.30

Dickerson Gallery 2A Waltham Street, Richmond 3121 Tel 03 9429 1569 Fax 03 9429 9415 melbourne@dickersongallery.com.au www.dickersongallery.com.au Director: Stephan Nall Specialising in original works by Australia's most collectable young, mid-career and senior artists. Monthly exhibition programme and diverse stockroom. Tues-Sat 11-6, Sun 12-5

**Faculty Gallery** Art & Design Building Monash Art & Design 900 Dandenong Road, Caulfield East 3145 Tel 03 9903 2882 Fax 03 9903 2845 gallery@artdes.monash.edu.au www.artdes.monash.edu.au/gallery Director: Lisa Byrne The Faculty Gallery showcases a diverse range of exhibitions, addressing the local, national and international visual arts and design scenes, through applications including painting, ceramics, jewellery, photomedia, digital media and installation. With a focus on presenting art and design as the outcome of research, the work of academic staff, research candidates and Artists in Residence often feature in the programming. Mon-Fri 9-5, Sat 1-5, closed Sundays and public holidays. Free admission

Flinders Lane Gallery 137 Flinders Lane, Melbourne 3000 Tel 03 9654 3332 Fax 03 9650 8508 info@flg.com.au www.flg.com.au Director: Sonia Heitlinger Assistant Director: Claire Harris Fine Australian contemporary art. Also featuring important Aboriginal paintings. Extensive stockroom. Exhibitions every three weeks. Art consultants. Established since 1990 Tues-Fri 11-6, Sat 11-4

Gallery Gabrielle Pizzi Level 3, 75-77 Flinders Lane, Melbourne 3000 Tel 03 9654 2944 Fax 03 9650 7087 gallery@gabriellepizzi.com.au www.gabriellepizzi.com.au Director: Samantha Pizzi Representing contemporary Australian Aboriginal artists from the remote communities of Papunya, Balgo Hills, Utopia, Aurukun, Haasts Bluff, Maningrida and Tiwi Islands, as well as artists H. J Wedge, Michael Riley, Brook Andrew, Julie Gough, Christian Thompson, Leah King-Smith and Lorraine Connelly. ACGA Member Tues-Fri 10-5.30, Sat 11-4

Geelong Gallery Little Malop Street, Geelong 3220 Tel 03 5229 3645 Fax 03 5221 64411 geelart@geelonggallery.org.au www.geelonggallery.org.au Geelong Gallery's outstanding collection of paintings, sculpture and decorative arts spans the art of Australia, from the colonial period to the present day, including the Frederick McCubbin masterpiece A bush burial. Mon-Fri 10-5, Sat-Sun and public holidays 1-5 Free admission

Gertrude Contemporary Art Spaces 200 Gertrude Street, Fitzroy 3065 Tel 03 9419 3406 Fax 03 9419 2519 info@gertrude.org.au www.gertrude.org.au Gertrude Contemporary Art Spaces is committed to making contemporary art accessible and engaging. This unique combination of gallery spaces and artists studios presents an ambitious program of changing exhibitions alongside studio, cultural exchange and public programs, which address the relationship between contemporary art practices and current critical debate.

**Gould Galleries** 270 Toorak Road, South Yarra 3141 Tel 03 9827 8482 Fax 03 9824 0860 art@gouldgalleries.com www.gouldgalleries.com Extensive selection of important Australian artists from 1880 to the present. Advisers to restorations, paintings purchased.

Tues-Fri 11-5.30, Sat 1-5.30

corporate and private clients. Valuations, Significant works by Howard Arkley, Charles Blackman, Arthur Boyd, John Brack, Rupert Bunny, Criss Canning, Peter Cooley, Ray Crooke, Robert Dickerson, William Dobell, Russell Drysdale, Donald Friend, Rosalie Gascoigne, James Gleeson, Joy Hester, Linde Ivimey, John Kelly, David Larwill, Norman Lindsay, Frederick McCubbin, Sidney Nolan, John Olsen, John Perceval, Margaret Preston, Lloyd Rees, Jeffrey Smart, Arthur Streeton, Albert Tucker, Brett Whiteley, Fred Williams and Walter Withers. Mon-Fri 10-6, Sat 11-5, Sun 2-5

**Greythorn Galleries** 462 Toorak Road, Toorak 3142 Tel 03 9826 8637 Fax 03 9826 8657 art@greythorngalleries.com.au www.greythorngalleries.com.au Specialising and promoting Australian artists for investment and enjoyment, advice to young collectors, with over thirty years experience in the Australian art market. Mon-Fri 10-5.30, Sat 10-5, Sun 2–5 during exhibitions

107 Brown Street, Hamilton 3300 Tel 03 55/3 0460 Fax 03 5571 1017 hamiltongallery@sthgrampians.vic.gov.au www.hamiltongallery.org Outstanding historic and contemporary collections of silver, porcelain, glass, oriental ceramics, paintings and prints, including Australian art, and a collection of eighteenth century landscapes by Paul Sandby, 'The Father of English Watercolour'. Mon-Fri 10-5, Sat 10-12, 2-5, Sun 2-5

Hamilton Art Gallery

Helen Gory Galerie 25 St Edmonds Road, Prahran 3181 Tel 03 9525 2808 Fax 03 9525 2633 gallery@helengory.com www.helengory.com Director: Helen Gory Representing cutting edge Australian artists. Collecting and investing begins here. Paintings and photography. This is an opportune time to familiarise yourself with the gallery and invest with confidence. Tues-Sat 11-6

lan Banksmith Online Tel 03 9572 2411 Fax 03 9572 2037 mail@ianbanksmith.com www.ianbanksmith.com Representing one of Australia's foremost contemporary artists. Featuring paintings in oil and acrylic. Website updated regularly. Melbourne studio viewing by appointment

ICON Museum of Art

Deakin University 221 Burwood Highway, Burwood 3125 Tel 03 9244 5344 Fax 03 9244 5254 stoningtonstables@deakin.edu.au www.deakin.edu.au/artmuseum Director: Caroline Field The ICON Museum of Art at Deakin University's Melbourne Campus at Burwood has been designed and situated to provide great accessibility for students, staff and the general public. As the hub of a contemporary arts precinct, Icon provides substantial space and facilities for professionally curated exhibitions drawn from the university's art collection, group

Tues-Fri 12-5, Sat 1-5 Indigenart The Mossenson Galleries 17 Grattan Street, Carlton 3053 Tel 03 9663 4825 Fax 03 9663 4826 Mobile 0412 422 378 indigenartcarlton@iinet.net.au www.indigenart.com.au Director: Diane Mossenson Exhibiting works on canvas, paper and bark,

and solo exhibitions by significant

and selected student work.

contemporary artists, travelling exhibitions

sculptures, ceramics and craft produced by leading and emerging Aboriginal artists from communities across Australia. ACGA member. Thurs-Fri 12-6, Sat-Sun 12-5 and by appointment

Joshua McClelland Print Room 2nd Floor, 15 Collins Street, Melbourne 3000 Tel/Fax 03 9654 5835 joshmcclelland@bigpond.com.au Director: Joan McClelland Contemporary printmakers. Early Australian topographical prints, etchings, linocuts etc. Natural history prints. Oriental works of art. Mon-Fri 10-5

holidays

Lauraine Diggins Fine Art 5 Malakoff Street, North Caulfield 3161 Tel 03 9509 9855 Fax 03 9509 4549 ausart@diggins.com.au www.diggins.com.au Director: Lauraine Diggins Specialising in Australian colonial, impressionist, modern, contemporary and Indigenous painting, sculpture and decorative arts. Established 1975, showing in Melbourne and internationally.

Libby Edwards Galleries 1046 High Street, Armadale 3143 Tel 03 9509 8292 Fax 03 9509 4696 melb@libbyedwardsgalleries.com www.libbyedwardsgalleries.com Monthly exhibitions of paintings, works on paper and sculpture by contemporary Australian artists. Mon-Fri 10-5, Sat-Sun 11-5

Linden - St Kilda Centre for

Mon-Fri 10-6, Sat 1-5, or by appointment

Contemporary Arts 26 Acland Street, St Kilda 3182 Tel 03 9209 6794 Fax 03 9525 4607 info@lindenarts.org www.lindenarts.org Linden is one of Australia's leading contemporary arts spaces with events and programs encompassing a broad range of art Practices including include sculpture, Painting, printmaking, drawing, photography, Video, installation, multimedia and performance, innovation and new ideas. Tues-Sun 1-6

Manningham Gallery 699 Doncaster Road, Doncaster 3108 Tel 03 9840 9142 Fax 03 9840 9366 gallery@manningham.vic.gov.au www.manningham.vic.gov.au 5 June – 1 July: 'Landscape, Identity and Preservation', an exploration of responses to landscape through mixed media, Sculpture and video work by Penny and Anne Algar 4-29 July: 'Debris', an exhibition of contemporary artworks that recycle everyday objects and materials through processes of assemblage, reconstruction and installation 1-26 August: 'Surface Connections', contemporary works by renowned ceramic artists who exploit texture and surface in their practice. Tues-Fri 11-5, Sat 2-5

[MARS] Melbourne Art Rooms 418 Bay Street, Port Melbourne 3207 Tel 03 9681 8425 Fax 03 9681 8426 tilly@marsgallery.com.au www.marsgallery.com.au Director: Andy Dinan MARS, Melbourne's newest exhibition space, offers a unique backdrop of generous proportions showcasing outstanding contemporary art from emerging and established artists. Tues-Sun 10-5 or by appointment

McClelland Gallery + Sculpture Park 390 McClelland Drive, Langwarrin 3910 Tel 03 9789 1671 Fax 03 9789 1610 info@mcclellandgallery.com www.mcclellandgallery.com Set on eight hectares of magnificent Australian native gardens, only one hour's drive from Melbourne, the McClelland Gallery + Sculpture Park houses an excellent collection of paintings and workson-paper and an extensive collection of major works by leading Australian sculptors. The gallery presents a vibrant program of exhibitions, public lectures and art events. Harry's Licensed Café now opens for special functions, weddings and corporate Tues-Sun 10-5 Café: Wed-Sun 10.30-4.30 Entry by donation

Melaleuca Gallery 121 Great Ocean Road, Anglesea 3230 Tel 03 5263 1230 Fax 03 5263 2077 slsmith@melaleuca.com.au www.melaleuca.com.au Contemporary Australian paintings and sculpture by leading and emerging artists. Sat-Sun 11-5.30, or by appointment

Melbourne Fine Art Gallery 422 Bourke Street, Melbourne 3000 Tel 03 9670 1707 Fax 03 9670 1702 Mobile 0418 391 948 bryancollie@melbournefineart.com.au www.melbournefineart.com.au Contemporary and traditional Australian and international works, paintings, drawings, prints and sculpture. Regular major exhibitions. By appointment only

Melbourne Society of Women Painters and Sculptors Inc Ola Cohn Centre, 41-43 Gipps Street East Melbourne 3002 mswps@yahoo.com.au http://home.vicnet.net.au/~mswps Committee: Louise Foletta, President; Pauline Cross, Hon Secretary; Carmel Mahony, Hon Treasurer Founded 1902. Portrait sessions, life drawing, general meetings, lectures and activities. Annual Prize Exhibition. Membership by application. Meets Thursdays 10-3

Metro 5 Gallery 1214 High Street, Armadale 3143 Tel 03 9500 8511 Fax 03 9500 8599 info@metro5gallery.com.au www.metro5gallery.com.au Manager: Andrea Candiani Art Consultant: Sophie McNeur Representing established and emerging artists: John Olsen, Tim Storrier, Jason Benjamin, Zhong Chen, Wendy Stavrianos, Yvette Swan, Yvonne Audette, David Laity, Tanya Hoddinott, Sharon Green, Mina Young, Locu Locu, Anthony Lister, Jasper Knight, Michael Peck, Mari Hirata, Emma Langridge and Daniel Truscott. To 11 June: Daniel Truscott and Chris Booth 14 Jun - 9 July: Mixed exhibition 12 July - 6 August: Wendy Stavrianos From 9 August: John Olsen. Tues-Fri 10-5.30, Sat-Sun 11-5

Monash Gallery of Art 860 Ferntree Gully Road, Wheelers Hill 3150 Tel 03 9562 1569 Fax 03 9562 2433 mga@monash.vic.gov.au www.mga.org.au Director: Jane Scott Gallery, gift shop, licensed café and sculpture park. One of Australia's leading public galleries, MGA presents diverse and constantly changing exhibitions in a wide range of media. Tues-Fri 10-5, Sat-Sun 12-5

Monash University Museum of Art (MUMA) Building 55, Clayton Campus Monash University 3800 Tel 03 9905 4217 Fax 03 9905 4345 muma@adm.monash.edu.au www.monash.edu.au/muma Monash University Museum of Art offers a unique perspective on the recent history of contemporary art and culture, and is adventurous, with a forward outlook into the production, research and exposure of new art and ideas. Exhibitions range from newly commissioned projects to surveys of significant contemporary artists, from Australia and elsewhere. The Monash University Collection represents a leading overview of Australian art since 1961. Tues-Fri 10-5, Sat 2-5, closed between exhibitions

Montsalvat 7 Hillcrest Avenue, Eltham 3095 Tel 03 9439 7712 Fax 03 9431 4177 functions@montsalvat.com.au www.montsalvat.com.au Montsalvat has much in common with a simple French Provincial village. Now a charitable Trust, providing a workplace and studios for artists. A superb venue for concerts, exhibitions and festivals. Montsalvat Café is open for lunch and dinner on the weekends. Daily 9-5

Free admission, parking available

Mossgreen Gallery 102-108 Toorak Road, South Yarra 3141 Tel 03 9820 8958 Fax 03 9820 9253 mail@mossgreen.com.au www.mossgreen.com.au Directors: Paul Sumner and Amanda Swanson Mossgreen Gallery represents emerging artists and also specialises in the sale and re-sale of Australian Art: modern, contemporary and early Aboriginal. Tues-Fri 10-5.30, Sat 11-5, Sun 11-5 during exhibitions only

National Gallery of Victoria The Ian Potter Centre: NGV Australia Federation Square Corner Russell & Flinders Streets, Melbourne 3000 Tel 03 8620 2222 www.ngv.vic.gov.au The home of Australian art. To 25 June: '2006 Contemporary Commonwealth' To 16 July: 'Top Arts: VCE 2005' To 23 July: 'Deborah Halpern: Angel' From 3 June: 'The Paris End: Photography, Fashion and Glamour' From 9 June: 'The Cicely & Colin Rigg Contemporary Design Award 2006' From 11 August: 'Charles Blackman: Alice in Wonderland' From 24 August: 'Clemenger Contemporary Art Award 2006'. Tues-Sun 10-5

National Gallery of Victoria International 180 St Kilda Road, Melbourne 3000 Tel 03 8620 2222 A whole world of art. To 25 June: 'Words and Pictures' To 10 September: 'Mountains and Streams' To 24 September: 'Rembrandt' To 22 October: 'American Beauty: Photographs of the American Social Landscape 1930s-1970s' To 12 November: 'Geometry' From 30 June: 'Picasso'. Wed-Mon 10-5

Nellie Castan Gallery Level 1, 12 River Street, South Yarra 3141 Tel 03 9804 7366 Fax 03 9804 7367 mail@nelliecastangallery.com www.nelliecastangallery.com Representing emerging and prominent contemporary Australian artists working in the mediums of painting, photography and sculpture. Tues-Sun 12-5, or by appointment

Niagara Galleries

245 Punt Road, Richmond 3121
Tel 03 9429 3666 Fax 03 9428 3571
mail@niagara-galleries.com.au
www.niagara-galleries.com.au
Directors: William Nuttall and
Annette Reeves

Niagara Galleries is committed to the exhibition and sale of the finest modern and contemporary Australian art. Offering one of the most extensive stockrooms in Melbourne, William Nuttall and his staff can advise on all aspects of creating a rewarding art collection. William Nuttall is an approved valuer under the Cultural Gifts Program. To 24 June: Wilma Tabacco 27 June – 22 July: Fiona Foley; Yvonne Kendall 25 July – 26 August: Karl Wiebke; Euan Macleod.

Pollock Gallery

Tues 11-8, Wed-Sat 11-6

270 Church Street, Richmond 3121
Tel 03 9427 0003 AH 03 9783 1410
Fax 03 9783 4737 Mobile 0401 256 992
carolepollock@bigpond.com
www.pollockgallery.com.au
Director: Carole Pollock
Committed to representing a select core of
established and emerging contemporary
Australian artists, and nurturing young
artists with exceptional skills.
Tue—Sat 11–6, Sun 12–5, or by appointment

Port Art Gallery
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info@portart.com.au
www.portart.com.au
Director: Jennifer Anne Webb
A unique, artist-run organisation. Featuring
a stockroom and changing exhibitions
every two to four weeks. Buy direct from
emerging and established artists in the

extensive Port Art network.

Wed-Sun 11-5

Port Jackson Press Gallery 716 High Street, Armadale 3143 Tel 03 9509 5032 Fax 03 9509 5043 info@portjacksonpress.com.au www.portjacksonpress.com.au Managing Director: James Makin Australia's oldest publishing house of limited edition fine art prints with gallery, print room and workshop. Exhibitions of both established and emerging artists change regularly. Presenting over ninety artists including Charles Blackman, Arthur Boyd, Jazmina Cininas, Louise Forthun, Belinda Fox, Rona Green, Kristen Headlam, Mark Howson, Adrian Kellett, Martin King, David Larwill, Jeffrey Makin, John Olsen, Lin Onus, Susan Pickering, Mark Schaller, Luke Sciberras, Gria Shead, Heather Shimmen and Tim Storrier. 15 June - 8 July: Eolo Paul Bottaro, recent

27 July - 19 August: Collectors exhibition.

Port Jackson Press Print Room 59–61 Smith Street, Fitzroy 3065 Tel 03 9419 8988 Fax 03 9419 0017 fitzroy@portjacksonpress.com.au www.portjacksonpress.com.au June – August: Selected prints from the stock room. Tues–Fri 10–5.30, Sat 11–5, Sundays and Mondays by appointment

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Tel 03 5289 1989 Fax 03 5289 1983
qdos@iprimus.com.au

www.qdosarts.com.au
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Daily 10–5

RMIT Gallery
RMIT Storey Hall, 344 Swanston Street,
Melbourne 3000
Tel 03 9925 1717 Fax 03 9925 1738
rmit.gallery@rmit.edu.au
www.rmit.edu.au/rmitgallery
Director: Suzanne Davies
RMIT Gallery is Melbourne's most vibrant

RMIT Gallery is Melbourne's most vibrant public art and design gallery, presenting a changing national and international exhibition program.

Mon–Fri 11–5, Sat 2–5

Ross Watson Gallery
465 Nicholson Street, Carlton North 3054
Tel/Fax 03 9348 2821
Mobile 0407 865 127
ross@rosswatson.com
www.rosswatson.com
Exhibiting the contemporary realist
paintings of Melbourne artist, Ross Watson.
By appointment

262 Toorak Road, South Yarra 3141
Tel 03 9827 8366
Fax 03 9827 7454
enquiry@savill.com.au
www.savill.com.au
Director: Denis Savill
Exhibitions by leading Australian artists
including Boyd, Blackman, Benjamin,
Crooke, Dickerson, Olsen, Nolan, Shead
and Smart. Extensive stockroom.
Mon–Fri 10–6, Sat 11–5, Sun 2–5 during
exhibitions

Savill Galleries

Skepsi on Swanston
670 Swanston Street, Carlton 3053
Tel 03 9348 2002 Fax 03 9348 1877
skepsi@iprimus.com.au
www.skepsionswanston.com.au
Directors: Anna Maas and Mary Kyriakides
Skepsi Gallery exhibits works by Australian
artists with an emphasis on Australian
ceramics, also showcasing paintings,
drawings, glass, sculpture and jewellery.
Tues-Fri 10.30-6, Sat 12-6 or by
appointment

Span Gallery
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Two large galleries with constantly
changing exhibitions of Span artists and
contemporary art, design and architecture.
Tues-Fri 11-5, Sat 11-4

Stonington Stables Museum of Art Deakin University 336 Glenferrie Road, Malvern 3144 Tel 03 9244 5344 Fax 03 9244 5254 stoningtonstables@deakin.edu.au www.deakin.edu.au/artmuseum Director: Caroline Field The Stonington Stables Museum of Art is an innovative and flexible gallery that has been established by Deakin University in the refurbished Stonington Mansion stables complex. It features exhibitions of significant artworks principally by established professional artists for the pleasure and education of the University and the broader community, providing a focus for current scholarship, research and professional practice. Tues-Fri 12-5, Sat 1-5

Sutton Gallery
254 Brunswick Street, Fitzroy 3065
Tel 03 9416 0727
Fax 03 9416 0731
art@suttongallery.com.au
www.suttongallery.com.au
Director: Irene Sutton
Contemporary Australian art.
June: Peter Burgess
July: Aleks Danko
August: David Rosetzky; Exhibiting at the
Melbourne Art Fair.
Tues—Sat 11–5

Swan Hill Regional Art Gallery
Horseshoe Bend, Swan Hill 3585
Tel 03 5036 2430
Fax 03 5036 2465
artgal@swanhill.vic.gov.au
www.swanhill.vic.gov.au/gallery
Swan Hill Regional Art Gallery is set in the
rural city's cultural precinct on the banks of
the Marraboor River. The gallery reflects the
unique nature of the region and presents a
dynamic changing exhibition program.
Tues-Fri 10-5, Sat-Sun 11-5

TarraWarra Museum of Art
311 Healesville-Yarra Glen Road
Healesville 3777
Tel 03 5957 3100
Fax 03 5957 3120
museum@twma.com.au
www.twma.com.au
The Allan Powell designed complex
provides an opportunity to experience the
harmonious relationships between art,
architecture and the Yarra Valley.
To 23 July: 'Heart and Mind', featuring

Rick Amor, Jenny Watson, Melinda Harper, Jan Senbergs and William Kelly From 4 August: TarraWarra Biennial 'Parallel Lives: Australian Painting Today', curated by Victoria Lynn. Admission \$5 (pensioners, students and unemployed free). Tues—Sun 11–5

Thierry B Gallery

Über Gallery

531A High Street, Prahran East 3181
Tel 03 9525 0071
Mobile 0413 675 466
thierryb8@hotmail.com
www.thierrybgallery.com
Thierry B represents: Diane Dwyer, Laurent
Filippini, Raphael Zimmerman, Thierry B,
James Robertson, Marc Savoia, Tanya
Kingston, Patricia Heaslip, Margaret Marks,
Steve Rosendale, Raymond Kelsey,
Mahmoud Zein Elabdin, Peter Daverington,
Sarah Leslie, Bernd Kerkin, Jacquelyn
Stephens, Matthew Hooper, Barbara
Carmichael, Suzanna Lang and Liz Cuming.
Tues-Sat 11-5, or by appointment

52 Fitzroy Street, St Kilda 3182 Tel 03 8598 9915 Fax 03 8598 9914 info@ubergallery.com www.ubergallery.com Director: Anna Pappas Über represents a diverse selection of established and emerging international and local artists in all contemporary mediums. 14 June – 16 July: Claudia Chaseling: Awarded the prestigious Samstag Scholarship in 2006, Chaseling is exhibiting her intriguing paintings in her first solo show at Über 20 July - 13 August: Antonius Nijssen and Tsvia Aran-Shapir: abstract paintings by the Dutch artist with a series based on his travels around Victoria alongside Aran-Shapir's beautiful sculptures From 16 August: David Hurwitz: new works from Melbourne's up and coming watercolour master. Tues-Fri 10-6, Sat-Sun 12-6

Victorian Tapestry Workshop
262–266 Park Street,
South Melbourne 3205
Tel 03 9699 7885
Fax 03 9696 3151
contact@victapestry.com.au
www.victapestry.com.au
Director: Susie Shears
Changing exhibitions of contemporary
tapestries by Australian and international
artists, displayed in a studio setting with
public viewings of works in progress.
Bookings for tours essential.
Mon–Fri 9–5

Tues-Fri 10-5.30, Sat 11-5

Wangaratta Exhibitions Gallery
56–60 Ovens Street, Wangaratta 3676
Tel 03 5722 0865
Fax 03 5722 2969
d.mangan@wangaratta.vic.gov.au
Www.wangaratta.vic.gov.au
Director: Dianne Mangan
The Wangaratta Exhibitions Gallery presents
a relevant, diverse and changing visual arts
program consisting of national, state and
regional exhibitions, including local artists,
urban artists and touring exhibitions.
Mon–Tues 12–5, Wed–Fri 10–5,
Sat–Sun 1–4

William Mora Galleries
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Tel 03 9429 1199
Fax 03 9429 6833
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Contemporary Australian and Aboriginal art.
William Mora is an accredited valuer under
the Australian Cultural Gifts Program.
Tues-Fri 10-5.30, Sat 12-5

Without Pier Gallery
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Tel 03 9521 6477
Fax 03 9521 6499
enquiries@withoutpier.com.au
Www.withoutpier.com.au
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Paintings, sculpture and glass. Monthly
exhibitions.
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kit@yandaaboriginalart.com
www.yandaaboriginalart.com
Specialising in Western Desert art, including
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Nancy Ross Nungurrayi and Naata
Nungurrayi.
Tues–Sat 10–5.30, Sun 1–5, or by
appointment

### South Australia

Adelaide Central Gallery
45 Osmond Terrace, Norwood 5067
Tel 08 8364 2809
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acsa@acsa.sa.edu.au
www.acsa.sa.edu.au
Specialising in new works from emerging
and mid-career artists, monthly exhibitions
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Mon–Fri 9–5, Sun 2–5
Mon–Thurs 9–7 during school term

Art Gallery of South Australia
North Terrace, Adelaide 5000
Tel 08 8207 7000
Fax 08 8207 7070
www.artgallery.sa.gov.au
The Bookshop and Art Gallery Restaurant are open daily 10–4.45. Free guided tours daily 11 am and 2 pm. Celebrating 125 years in 2006: check our website for details of special events and displays.
To 13 August: 'Margaret Preston: Art and Life'
From 30 June: 'The Most Delightful Thing on Earth: The Art of Gladys Reynell'

Life'
From 30 June: 'The Most Delightful Thing on Earth: The Art of Gladys Reynell'
4–20 August: SALA Festival display.
Daily 10–5
Free admission, charges may apply to special exhibitions

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Monthly exhibitions by leading
contemporary Australian artists. Sculpture,
paintings, graphics and photography.
Tues–Sat 11–5, or by appointment

**DACOU** Aboriginal Gallery 63 Grand Junction Road, Rosewater 5013 Tel 08 8447 8244 Fax 08 8447 8566 Mobile 0403 324 684 Director: Fred Torres Gallery Manager: Tate Burford dacou@dacou.com.au www.dacou.com.au Continuous exhibition of fine Utopia art including work by Barbara Weir, Gloria Petyarre, Minnie, Emily, Molly and Galya Pwerle, Emily Kngwarreye and many more. After-hours appointments are welcome and can be organised by phoning 0403 324 684. Tues-Fri 10-6, Sat 11-4

State Library of South Australia
North Terrace, Adelaide 5000
Tel 08 8207 7055
Fax 08 8207 7056
city.gallery@flinders.edu.au
www.flinders.edu.au/artmuseum/
Director: Gail Greenwood
Flinders University City Gallery conducts a
program of changing exhibitions with an
emphasis on contemporary Indigenous art.
Mon–Fri 11–4, Sat–Sun 1–4

Greenaway Art Gallery
39 Rundle Street, Kent Town 5067
Tel 08 8362 6354
Fax 08 8362 0890
gag@greenaway.com.au
www.greenaway.com.au
Director: Paul Greenaway
Monthly exhibitions. Artists represented
include Andrew, Bennett, Bezor, Cullen,
Hennessey, Hood, McKenna, Nikou,
Paauwe, Shead, Siwes, Smart, Tillers,
Valamanesh and Watson.
Tues—Sun 11—6

Greenhill Galleries Adelaide
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paintings, prints, sculpture, ceramics and
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Tues-Fri 10-5, Sat-Sun 2-5

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gallery@hillsmithfineart.com.au
www.hillsmithfineart.com.au
Director: Sam Hill-Smith
Hill-Smith Gallery features solo and group
exhibitions by established and emerging
artists from South Australia and interstate.
Mon-Fri 10-5.30, Sun 2-5

Kensington Gallery
39 Kensington Road, Norwood 5067
Tel 08 8332 5757
Fax 08 8332 5066
www.kensingtongallery.com.au
Interesting exhibitions each month by
leading Australian artists. Agents for
Barbara Hanrahan, John Dowie, Jim Kinch
and Jörg Schmeisser.
Tues-Fri 11-5, Sat-Sun 2-5

Marshall Arts
1A Park Street, Hyde Park 5061
Tel 08 8373 0769
Fax 08 8373 0762
info@marshallart.com.au
www.marshallart.com.au
Specialists in community-based Aboriginal
fine art. Representing Ampilatwatja, Ikuntji,
Irrunytju, Kayili, Keringke, Minymaku,
Ninuku, Papunya, Papulankutja, Warakurna,
Warlukurlangu, Warmun and others.
Mon-Thurs 10-4, Sat 11-3, or by
appointment

Peter Walker Fine Art
101 Walkerville Terrace, Walkerville 5081
Tel 08 8344 4607
info@peterwalker.com.au
www.peterwalker.com.au
Quality colonial to contemporary Australian
art and items of historical significance.
International art. Artworks purchased.
Thurs-Sat 11-5, or by appointment



Sidney Nolan, The aeroplane, 1984, 60 x 45 cm, wax crayon on artist's print, courtesy Peter Walker Fine Art, Adelaide.

Port Pirie Regional Art Gallery
3 Mary Elie Street, Port Pirie 5540
Tel 08 8633 0681
Fax 08 8633 8799
portpirieregionalgallery@westnet.com.au
www.pprag.org
Enjoy a changing exhibition program of
Australian visual art and craft with an
emphasis on contemporary regional South
Australian artists. Visit our website for
further information.
Mon-Fri 9-5, Sat 9-4, 10-4 Sundays and
public holidays

### Western Australia

**Bunbury Regional Art Galleries** 64 Wittenoom Street, Bunbury 6230 Tel 08 9721 8616 Fax 08 9721 7423 mail@brag.org.au www.brag.org.au Situated in the heart of the city in a distinctive pink former convent, Bunbury Regional Art Galleries hosts the City of Bunbury Art Collection and run an extensive program of regional and touring exhibitions, professional development workshops and cultural events. To 11 June: 16th Tamworth Textile Biennial. curated by Suzie Attiwill, this fibre and textile Biennial will exhibit over twenty-six artists from across Australia 1-5 June: 'Blooming Art', a floral exhibiton in response to traditional and contemporary

artworks
12 June – 15 July: 'Edition + Artists Books',
this exhibition from ANU School of Art
showcases established and emerging
artists working in the medium of artists
books and editioned prints
From 18 August: Janis Nedela, 16th
Tamworth Fibre Biennial, 'A Matter of Time'.
Daily 10–4
Free admission

The Church Gallery
456 William Street, Northbridge 6003
Tel 0419 195 949 Tel 0412 734 759
info@churchgallery.com.au
www.churchgallery.com.au
Director: Helen Morgan
Gallery Manager: Allison Archer
19 June – 1 July: Stuat Elliott, Depot
Gallery, Sydney
8–19 August: Garry Pumfrey, Span
Galleries, Melbourne.
Open by appointment

Fremantle Contemporary Art Gallery 255 South Terrace South Fremantle 6162 Tel 08 9335 3422 fremantleart@iinet.net.au www.fremantleartgallery.com.au Directors: Steve Scott and Elizabeth Mavrick Exhibiting a wide range of colourful and refreshing contemporary Australian art and studio glass in a warm and inviting space. Wed-Sun 10-3

Galerie Düsseldorf
9 Glyde Street, Mosman Park 6012
Tel/Fax 08 9384 0890
gd@galeriedusseldorf.com.au
www.galeriedusseldorf.com.au
Directors: Magda and Douglas Sheerer
Contemporary Australian Art. Established
1976. New gallery built 1995. Also
representing the Estates of Howard H.
Taylor and David Watt.
Wed-Fri 11–5, Sun 2–5, and by
appointment

**Greenhill Galleries** 37 King Street, Perth 6000 Tel 08 9321 2369 Fax 08 9321 2360 info@greenhillgalleries.com www.greenhillgalleries.com Greenhill Galleries represents a diverse range of leading Australian artists, including Jason Benjamin, David Larwill, Matthew Johnson, Ray Crooke, Euan Heng, Charles Blackman, Zhong Chen, Shaun Atkinson, Crispin Akerman, Mac Betts, Wim Boissevain, Dean Bowen, Madeleine Clear, Wayne Eager, Dieter Engler, Ian Greig, Belynda Henry, Nigel Hewitt, Paul Lacey, Alan Marshall, Leon Pericles, Keren Seelander, Katarina Vesterberg and Jim Thalassoudis. Government Approved Valuers for the Australian Cultural Gifts Program.

Gunyulgup Galleries
Gunyulgup Valley Drive, Yallingup 6282
Tel 08 9755 2177 Fax 08 9755 2258
enquiries@gunyulgupgalleries.com.au
www.gunyulgupgalleries.com.au
Directors: Nina and Ashley Jones
Visit the Margaret River wine region's
original gallery. Representing Western
Australian fine art and craft focusing on
paintings and glass.
Daily 10–5

Mon-Fri 10-5, Sat 11-4

The Holmes à Court Gallery
1/11 Brown Street, East Perth 6004
Tel 08 9218 4540 Fax 08 9218 4545
HaCGallery@heytesbury.com.au
www.holmesacourtgallery.com.au
The gallery's focus is to examine the
diversity and strengths of the Holmes à
Court Collection, a significant collection of
Australian art.
Thurs—Sun 12—5, or by appointment, closed
public holidays

Indigenart
The Mossenson Galleries
115 Hay Street, Subiaco 6008
Tel 08 9388 2899 Fax 08 9381 1708
gallery@indigenart.com.au
www.indigenart.com.au
Director: Diane Mossenson
Exhibiting works on canvas, paper and
bark, sculptures, ceramics and craft
produced by leading and emerging
Aboriginal artists from communities across
Australia. ACGA member.
Mon-Sat 10-5

Indigenart
The Mossenson Galleries
82 High Street, Fremantle 6160
Tel 08 9335 2911 Fax 08 9335 2966
Mon-Sun 12-5

Japingka Gallery
47 High Street, Fremantle 6160
Tel 08 9335 8265 Fax 08 9335 8275
japingka@iinet.net.au
www.japingka.com.au
Aboriginal fine art, Kimberley and Western
Desert. Full exhibition program includes
Lorna Fencer, Wangkatjungka Artists,
Stumpy Brown, Nada Rawlins and Utopia
Artists. Japingka Gallery also has an
extensive stock room featuring leading and
emerging Indigenous fine artists from all
over Australia.
Mon-Fri 9.30–5.30, Sat 10.30–5.30, Sun 12–5

John Curtin Gallery Building 200 Curtin University of Technology, Kent Street, Bentley 6102 Tel 08 9266 4155 Fax 08 9266 3878 gallery@curtin.edu.au www.johncurtingallery.org To 30 June: 'Conflux', Australian and international works from the Curtin University Art Collection; DofA: work by graduating students from the Department of Art, Curtin University of Technology From 21 July: 'BEAPworks06', nine local artists investigate the nexus between art, science and technology through their interactive media installations; 'Erwin Olaf: Elegance and Perversity', the provocative works of Dutch photographer Erwin Olaf humorously challenge accepted societal values. An Australian Centre for Photography touring exhibition curated from a photographic series Olaf produced between 1999 and 2005. Access Gallery: An ongoing programme of regularly changing exhibitions. Mon-Fri 12-5, and last Sunday of June, July and August 1-4

Johnston Gallery
20 Glyde Street, Mosman Park 6012
Tel 08 9385 0855 Fax 08 9385 0655
info@johnstongallery.com.au
www.johnstongallery.com.au
Director: Felicity Johnston
Representing established and emerging
contemporary Australian artists.
Tues—Sat 11–5, Sun 2–5

Lawrence Wilson Art Gallery
The University of Western Australia,
35 Stirling Highway, Crawley 6009
Tel 08 6488 3707 Fax 08 6488 1017
info@LWgallery.uwa.edu.au
www.LWgallery.uwa.edu.au
Changing exhibitions of new and historical
Western Australian, Australian and
international art, including works from the
UWA Art Collection, lectures, symposia and
guided tours.
Tues-Fri 11-5, Sun 12-5
Free admission

Linton & Kay Fine Art Gallery
229 Railway Road (cnr Nicholson Road),
Subiaco 6008
Tel 08 9388 3300 Fax 08 9388 2116
info@lintonandkay.com.au
www.lintonandkay.com.au
Directors: Linton Partington and Gary Kay
Exhibiting and representing a wide range of
leading regional and national artists.
Mon-Fri 8.30–4.30, Sat-Sun 10–5

Lister Calder Gallery
316 Rokeby Road, Subiaco 6008
Tel 08 9382 8188 Fax 08 9382 8199
gallery@listercalder.com
www.listercalder.com
Director: Roshana Calder
Exhibiting and dealing in leading modern
and contemporary Australian art.
Government Approved Valuer for the
Cultural Gifts Program.
Mon-Fri 10-5, Sun 2-5 during exhibitions

Purist Gallery
Blue Orchid Court, Yallingup 6282
(Margaret River Wine Region)
Tel 08 9755 2582
art@puristgallery.com
www.puristgallery.com
Director: Max Ball
Contemporary paintings by West Australian
artist Penny Hudson. Jewellery, objects and
sculpture by West Australian Max Ball.
Fri–Mon 10–5, daily 10–5 during school
holidays

Stafford Studios of Fine Art 102 Forrest Street, Cottesloe 6011 Tel 08 9385 1399 Fax 08 9384 0966 artstaff@iinet.net.au www.staffordstudios.com.au Regular exhibitions of contemporary artists. Representing Andrew Baines, Barbara Bennett, William Boissevain, John Borrack, Judy Cassab, Brendon Darby, Robert Dickerson, Judith Dinham, Ken Done, Paul Evans, Tania Ferrier, Tom Gleghorn, Victor Greenaway, Pro Hart, George Haynes, Diana Johnston, Heather Jones, Douglas Kirsop, John Lacey, Gary Leathendale, Mary Jane Malet, Jane Martin, Dan Mazzotti, Larry Mitchell, Milton Moon, Jann Rowley, Jean Sher, Jules Sher, Christopher Spaven, Henryk Szydlowski, Garry Zeck and Len Zuks. Stafford Studios specialise in international marketing. Tues-Fri 10-5, Sun 2-5

Tjulyuru Regional Arts Gallery
Tjulyuru Cultural and Civic Centre
Great Central Road, Warburton
PMB 71, via Kalgoorlie 6430
Tel 08 8954 0011 Fax 08 8954 0101
tjulyuru.gallery@bigpond.com
www.tjulyuru.com
Artistic Direction: Warburton Arts Project
Presenting an exhibition programme based
on the lifestyles, histories and vibrant
stories of the Ngaanyatjarra.
Mon-Fri 8.30-4.30, weekends and public
holidays by appointment

### Tasmania

Art Mob - Aboriginal Fine Art The Henry Jones Art Hotel 29 Hunter Street, Hobart 7000 Tel 03 6236 9200 Fax 03 6236 9300 euan@artmob.com.au www.artmob.com.au Director: Euan Hills Tasmania's only dedicated Aboriginal fine art gallery exhibiting works from many Australian communities including local Tasmanian artists. Located in Hobart's

works. Daily from 10 am

Colville Street Art Gallery 54 Colville Street, Battery Point 7004 Tel 03 6224 4088

historic Wharf precinct. Monthly exhibition

schedule provides a vivid spectrum of

trudi@colvillestreetartgallery.com.au www.colvillestreetartgallery.com.au Director: Trudi Young

Exhibiting and dealing in early modern and leading contemporary Australian art. Representing Sophie Balkin, Denise Campbell, George Davis, Peter Gouldthorpe, Anton Holzner, Sandra Jenkins, Bob Jenyns, Marco Luccio, lan Munday, Terry O'Malley, Gerhard Mausz, Brendan Sharpe, Sharon Woods and Jock Young. Also representing works by Boyd, Blackman, Cassab, Colman, Gleeson, Steve Lees, Namatjira, Olsen and Whiteley. Tues-Sat 11-6

Masterpiece Fine Art Gallery and Antiques

63 Sandy Bay Road, Sandy Bay 7005 Shop 2, 19a Hunter Street, Hobart 7000 Tel 03 6223 2020 Fax 03 6223 6870 info@masterpiece.com.au www.masterpiece.com.au Masterpiece exhibits leading Australian colonial, impressionist, post-impressionist and contemporary works. Furniture and ancient Chinese artefacts (Tang and Han)

available. Mon-Sat 10-5.30

The Salamanca Collection 91a Salamanca Place, Hobart 7004 Tel 03 6224 1341

Mon-Fri 10-5, Sat-Sun 10-4

Fax 03 6223 6800

salcoll@tassie.net.au www.salamancacollection.com.au Tasmania's quality gallery in the historic Salamanca Place. Specialising in twentieth Century Australian art, including work by Charles Blackman, Sidney Nolan, Russell Drysdale, Robert Dickerson and leading Tasmanian contemporary artists.

Sidewalk Tribal Gallery

19-21 Castray Esplanade, Battery Point 7004 Tel 03 6224 0331 Fax 03 6224 0331 ann@sidewalkgallery.com.au www.sidewalkgallery.com.au Director: Ann Porteus Antique and traditional African sculpture

representing more than eighty-five cultures collected from twenty-six countries across Africa. Ethnic jewellery and other items of adornment, both antique and contemporary, from every continent. Daily 10-5

### Northern Territory

Aranda Aboriginal Art 3/70 Todd Street, Alice Springs 0870 Tel 08 8953 7600 Fax 08 8953 7611 Mobile 0412 55 22 95 Alicesprings@arandaart.com www.arandaart.com Director: Adam Knight Modern masters from an ancient culture, specialising in community based artworks. Mon-Fri 9.30-6, Sat 10-5, and by appointment

Gallery Gondwana Australia 43 Todd Mall, Alice Springs 0870 Tel 08 8953 1577 Fax 08 8953 2441 alice@gallerygondwana.com.au www.gallerygondwana.com.au Director: Roslyn Premont Lali Representing the best in Aboriginal fine art, Australian design and arts from the Pacific region. Established in 1990, the gallery works exclusively with internationally acclaimed artists and sources works from Indigenous artists and communities. Mon-Sun 9.30-6, or by appointment

Karen Brown Gallery NT House, 1-22 Mitchell Street P.O. Box 430, Darwin 0801 Tel 08 8981 9985 Fax 08 8981 9649 karen@karenbrowngallery.com www.karenbrowngallery.com Director: Karen Brown Representing emerging and established contemporary Australian artists. Regular changing exhibitions. Mon-Fri 9.30-5, Sat-Sun 10-2

Museum and Art Gallery of the Northern Territory

Conacher Street, Bullocky Point, Fannie Bay 0820 Tel 08 8999 8264 Fax 08 8999 8148 lorna.gravener@nt.gov.au

www.magnt.nt.gov.au Overlooking the Arafura Sea, the gallery covers aspects of the region's art, natural history and culture with a diverse selection of permanent and changing exhibitions. 'Transformations' transports the visitor into a unique and ancient world. Also of interest is 'Cyclone Tracy' and 'Sweetheart the

famous crocodile' Mon-Fri 9-5, Sat-Sun 10-5

**RAFT Artspace** 

2/8 Parap Place, (upstairs, Gregory Street entrance), Parap 0820 RAFT 11

1 Vickers Street, Parap 0810 Tel 08 8941 0810 Fax 08 8941 0810 art@raftartspace.com.au

www.raftartspace.com.au A gallery celebrating difference; regular exhibitions presenting local and visiting artists as well as art from the regions of the Kimberley, northern and central Australia in a contemporary art context. Wed-Sat 10-5 or by appointment

### New Zealand

Gow Langsford Gallery

Corner Kitchener and Wellesley Streets Auckland Tel 64 9 303 4290 Fax 64 9 303 4302 info@gowlangsfordgallery.co.nz www.gowlangsfordgallery.com Directors: Gary Langsford and John Gow Gow Langsford Gallery represents leading artists and artist estates from both New Zealand, Australia, and further afield internationally, including Shane Cotton, Dale Frank, John Pule, Judy Millar and Anthony Goicolea. Curated exhibitions and projects are also an important part of the gallery's activities, working with selected artists including Tony Cragg, Michal Rovner and Bernar Venet. In addition, secondary market works are available as part of the gallery's stock, by artists such as Colin McCahon and Ralph Hotere, and internationally Cy Twombly, Andy Warhol and George Rickey. 6 June - 1 July: Shane Cotton

4-29 July: Karl Maughan 1-26 August: German Photography 2-6 August: Gow Langsford Gallery at the Melbourne Art Fair, exhibiting work by Sara Hughes and Judy Millar. Mon-Fri 10-6, Sat 11-3.

International Art Centre 272 Parnell Road, P.O. Box 37344, Parnell, Auckland Tel 64 9 379 4010 Fax 64 9 307 3421 richard@artcntr.co.nz www.fineartauction.co.nz Directors: Richard Thomson and Frances Davies New Zealand's only auction house specialising solely in fine art. Gallery representing over fifty New Zealand, Australian and European artists.

Mon-Fri 10-5.30, Sat 10-5, Sun 11-4

Jonathan Grant Galleries Ltd 280 Parnell Road, P.O. Box 37673, Parnell, Auckland Tel 64 9 308 9125 Fax 64 9 303 1071 jg@jgg.co.nz www.jonathangrantgalleries.com Three Parnell Galleries. Jonathan Grant Gallery: 19th and 20th Century British, European and antipodean Artis Gallery: Contemporary New Zealand paintings and photography Artis Sculpture Gallery: Contemporary New Zealand Sculpture. Mon-Fri 9-6, Sat 10-4

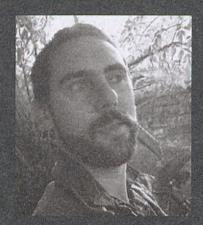
Whitespace - Deborah White 12 Crummer Road, Ponsonby Auckland 1002 Tel 64 9 361 6331 dwhite@whitespace.co.nz www.whitespace.co.nz Director: Deborah White A contemporary gallery representing established and emerging artists from New Zealand, Australia and the Pacific with a full exhibition program and expansive stockroom. Deborah White is the president and founding member of CFADA, Contemporary Fine Art Dealers Association of New Zealand. Tues-Fri 11-6, Sat 11-4

Art & Australia's Art Directory is a comprehensive guide to galleries in Australia and New Zealand. To be part of this museum and gallery guide contact Karen Brown: Tel 61 2 9331 4455 Fax 61 2 9331 4577 karen.brown@artandaustralia.com.au

# ANZ Emerging Artists Program

James Lynch

**Ashley Crawford** 



detail

James Lynch, I was running and running, 2004,
digital video still, 4 min 17 sec duration, courtesy
the artist and Uplands Gallery, Melbourne.

James Lynch

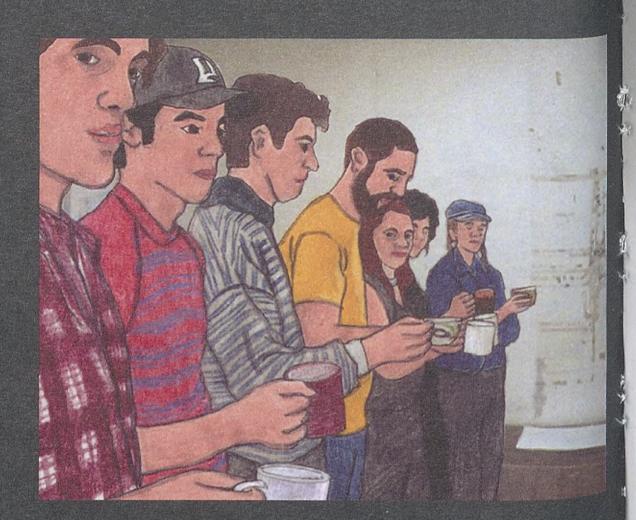
In James Lynch's hands, dreams come to life on the screen as beautifully rendered moments, moving from frame to frame as though the transition from dream-state to gallery has been filtered through a time lapse, the memory hazy in detail but powerful in theme. Lynch is a dream-catcher. He has been working with other people's dreams for some time now, dreams in which he is either a central or peripheral figure. These are not nightmares or sweat-soaked erotica, but rather the dreams of little or nothing that take on epic proportions in wakefulness.

For the exhibition 'New05' at the Australian Centre for Contemporary Art in Melbourne in 2005, Lynch installed a large screen surrounded by a tier of seating – a strange, outdoor cinema inside the gallery space. On the screen three core animated 'dreams' were played out. In the first, *I was running and running*, 2004, a large self-portrait of Lynch reads from cards in a painstakingly slow, stilted voice: 'I was running and running with a coffee pot. Everybody was there, including you.' The dream shifts to an Italian-style coffee pot boiling on a stove, its steam gradually filling the screen. From this image the narrative moves to a young woman clutching the pot and running. Across lawns and down cobbled streets she sprints in a bizarre, epic marathon before arriving at an assembled group – Lynch among them – holding out their empty cups.

Does this work make sense? Not really, but then dreams rarely do. 'In some ways these are narratives based on an example of the unconscious process and how connected we are', Lynch says of his work. He is intrigued by the ways in which casual social interactions in the real world resurface in the subconscious.

Lynch was born in 1974 and graduated from the Victoria College of the Arts in Melbourne in 1996. He has exhibited widely, garnering a powerful reputation as a leader in animated work, but also becoming renowned for his drawings and installations. He exhibited his work in the large group exhibition, '2004: Australian Culture Now', at the Australian Centre for the Moving Image in Melbourne, inspiring curator Charlotte Day to write:

Lynch's intense, handmade drawings, paintings, animations and installations create a kind of conduit between the everyday and our fantasy lives ... The artist's recent series of animations are illustrated versions of some ordinary and other more intimate dreams that his family and close friends have had in which he appears. If it is true that it is only in dreams that we encounter our real desires, then these animations may be more representative of our reality than life itself. Dream on.<sup>1</sup>



The interconnection between individuals has been an ongoing theme in Lynch's work. He has worked closely with artists such as Sharon Goodwin and Amanda Marburg in the performance collective DAMP, and has also been associated with Geoff Lowe and Jacqui Riva's artists' group, A Constructed World. Both collectives undermined the myth of the lone, heroic artist. In 1997 Lynch helped form Rubik, an artists' collective, with Julia Gorman, Andrew McQualter and Ricky Swallow, based on the model of a record label or fanzine. The aim of the collective was to seek out alternative audiences and means of distribution of artists' work through the production of books and the staging of events. 'As much as we might be in denial about it, we are all born into groups', says Lynch. 'The first is family. It's those unconscious groupings that lead to a lot of this stuff.'

Video as a medium has grown in stature internationally over the last decade with video artists such as William Kentridge and Bill Viola now enjoying high profiles. Like Kentridge, Lynch combines the medium of video with imagery drawn or painted by hand. Lynch turned to video after studying painting. He says of his work:

It's kind of experiential. They're all drawings of friends or colleagues ... dumped into a video program. I like throwing in different textures, drawings, photo stills, texta and pencil, watercolour and sepia tones. It's not what you would call 'straight' animation. I could have done four stills each second to make it flow, but one still per second gives it a fractured quality. I'm more interested in what's not there, in forgetting.

It is in these gaps that Lynch's animations succeed. He avoids the usual clichés of dream depiction. Rather, his netherworld is a down-to-earth place, where time is slow, made sleepy and hazy. Remembering dreams is a hazardous process at the best of times, and the strange stop-start effect of Lynch's work captures a degree of uncertainty. Says Lynch: 'Society is repressed in a lot of ways. My work is trying to deal with that, with those unconscious connections.

James Lynch is represented by Uplands Gallery, Melbourne, and Galerie Frank, Paris.

<sup>1</sup> Charlotte Day, 'James Lynch', in 2004, exhibition catalogue, Australian Centre for the Moving Image, Melbourne, and National Gallery of Victoria, Melbourne, 2004, p. 166.

# Hamy Armanious

represented by
Roslyn Oxley9 Gallery
8 Soudan Lane
(off Hampden St)
Paddington NSW 2021
Sydney Australia
Phone +61 2 9331 1919
oxley9@roslynoxley9.com.au
www.roslynoxley9.com.au

roslyn oxley9 gallery

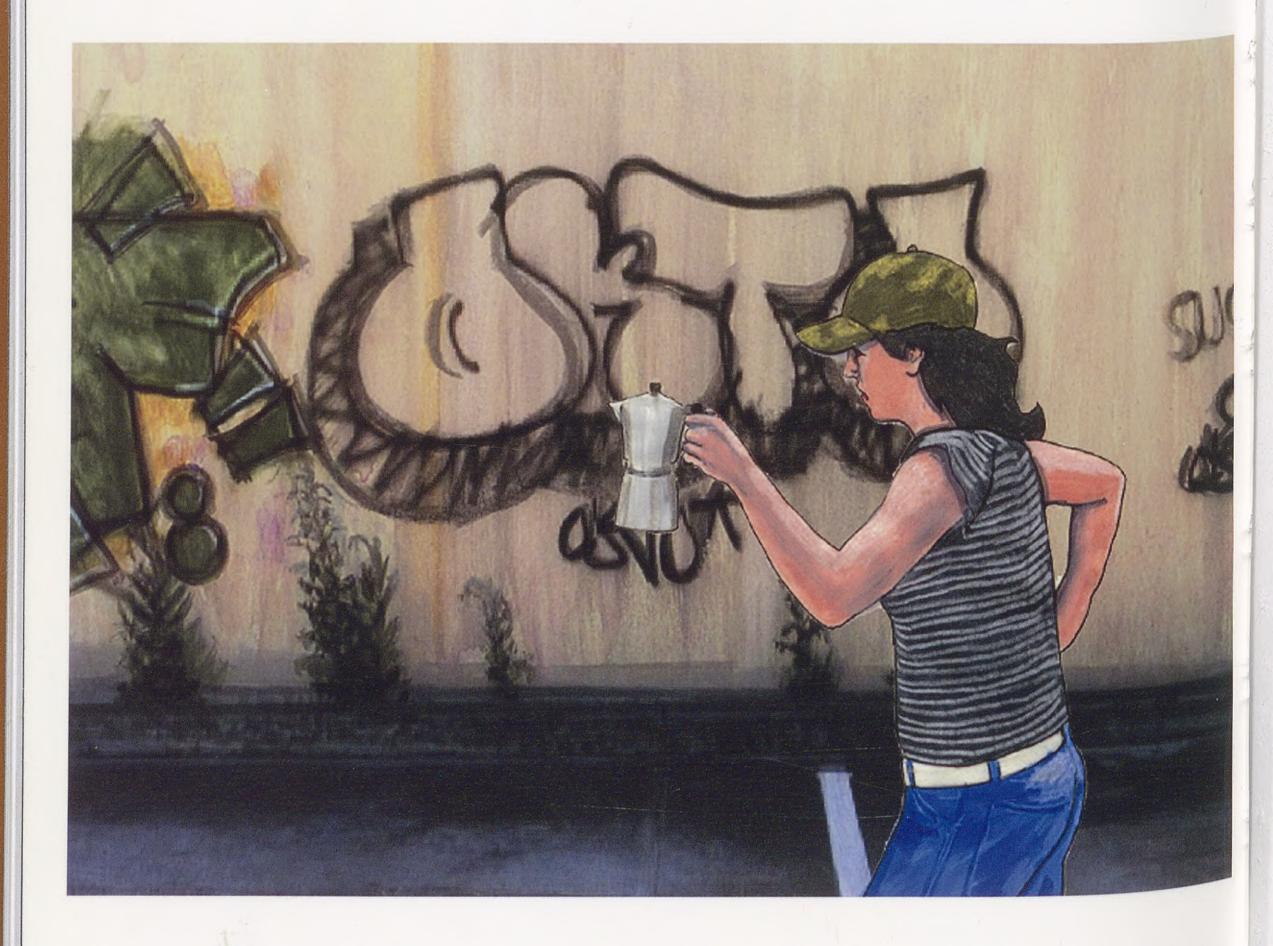
Turns in Arabba, 2005, clay, wax, wick, pewter, plaster, polyurethane, wood, form ply, peppercorns, silicone, ceramic, drums, speaker 240 x 200 x 60cm

## JAMES LYNCH

detai

James Lynch, I was running and running, 2004, digital video still, 4 min 17 sec duration, courtesy the artist and Uplands Gallery, Melbourne.

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ISSN 0004-301X