

Quarterly journal
A\$20.00 (incl. GST)
NZ\$22.50 (incl. GST)

Vol. 44 Summer
No. 2 2006

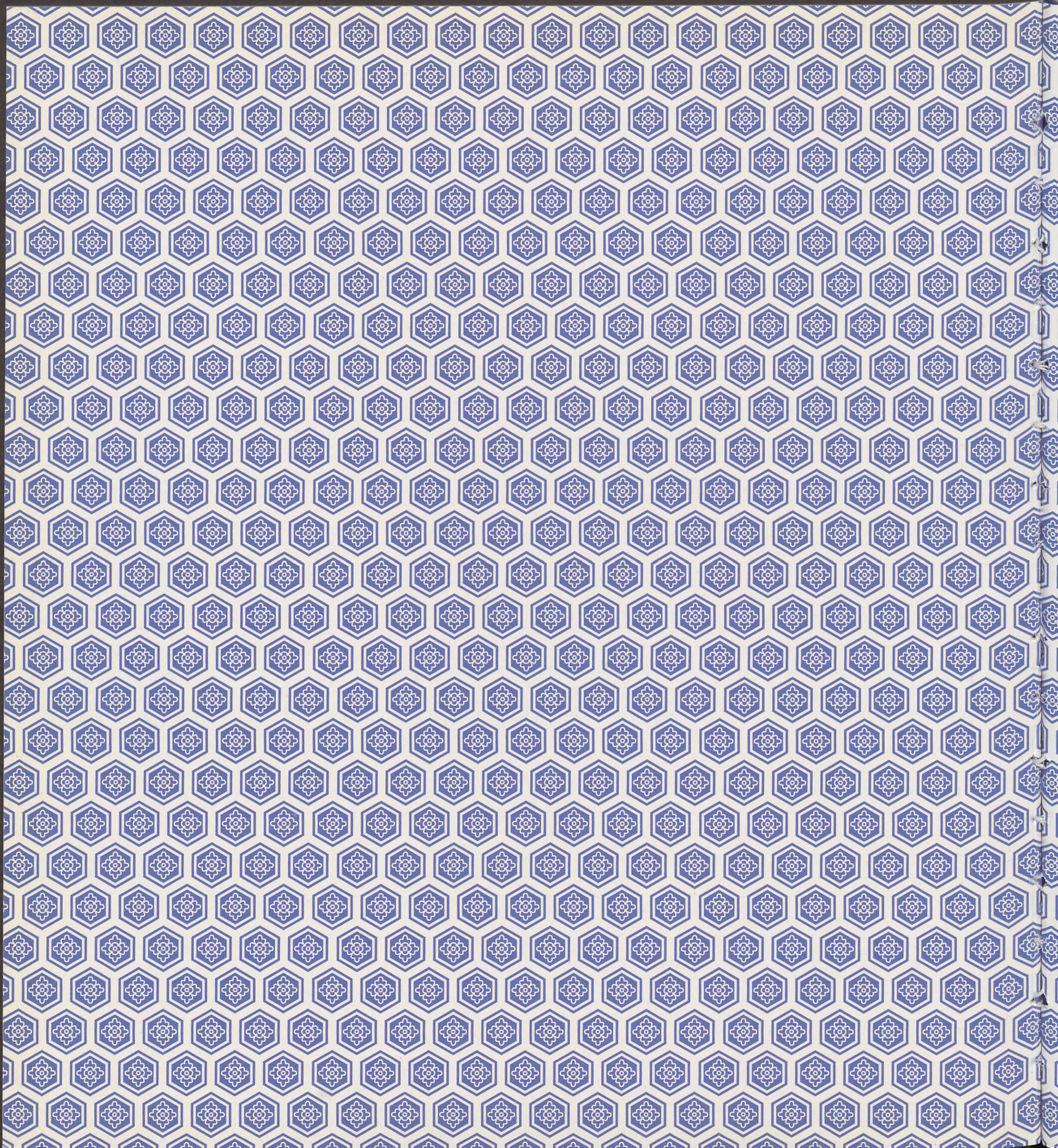
art

& Australia



Asia-Pacific Focus
Gordon Walters
Ian Fairweather
Donald Brook
Jim Barr & Mary Barr

VCA
VCA LIBRARY



www.artandaustralia.com.au

contents

Forum

- 166 Contributors**
- 168 Tillers and Riley at the National Gallery**
Sasha Grishin
- 172 Mike Nelson**
Bridget Crone
- 174 Letter from London and Paris**
Barry Schwabsky
- 178 After the Cultural Revolution**
Contemporary art in Shanghai
Sasha Grishin
- 182 Asia exchange: Rapt!, Satellite**
Stuart Koop
- 184 Manila 2006**
Gina Fairley
- 186 Gwangju Biennale**
Felicity Fenner
- 188 Column: Unseen forces**
The curious power of spirit photography
Louis Nowra
- 190 Tributes: Peter Townsend** by Tony Stephens; **Bronwyn Oliver** by Felicity Fenner; **Noel Sheridan** by George Alexander; **Franco Belgiorno-Nettis** by Edmund Capon; **Kenneth Jack** by Lou Klepac; **Colin Jack-Hinton** by Anita Angel
- 210 Art News 2006**

Features

- 242 Beauty, shadow-play and silhouettes**
Sangeeta Sandrasegar, Guan Wei, Nusra Latif Qureshi, Emil Goh, Renee So, Ah Xian and Liza Lim
Rhana Devenport
- 252 Ian Fairweather**
A web of memory and feeling
Patricia Anderson
- 256 Gordon Walters**
Form becomes sign
Robert Leonard
- 262 Illusion and allusion**
Donald Brook
- 266 Meet me by the rabbit**
Jim Barr and Mary Barr collection
William McAloon

172



174



178



Review

- 272 Critical Mass**
Artists and art industry experts select their favourite exhibitions of 2006
- 277 Ashley Crawford on *Parallel Lives: Australian Painting Today*; Andrew Frost on *Terminus Projects*; Jarrod Rawlins on *The Unquiet World*; Dougal Phillips on the Balnaves Foundation Sculpture Project 2006**

Books

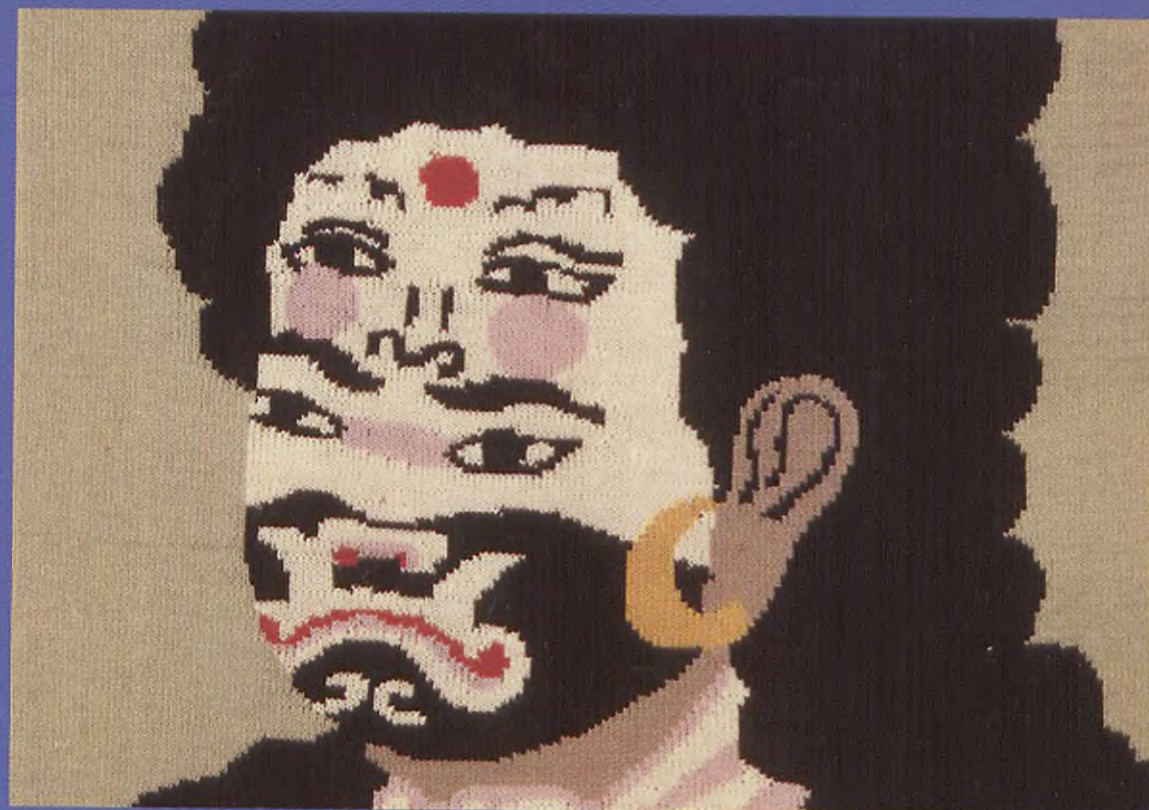
- 282 Readers in frame**
Andrea Stretton
- 286 Writer's choice**
The enigma of innocence
Ivor Indyk
Josephine's song
Evelyn Juers
- 290 Book reviews**
2006 Round-up
Andrea Stretton

Market

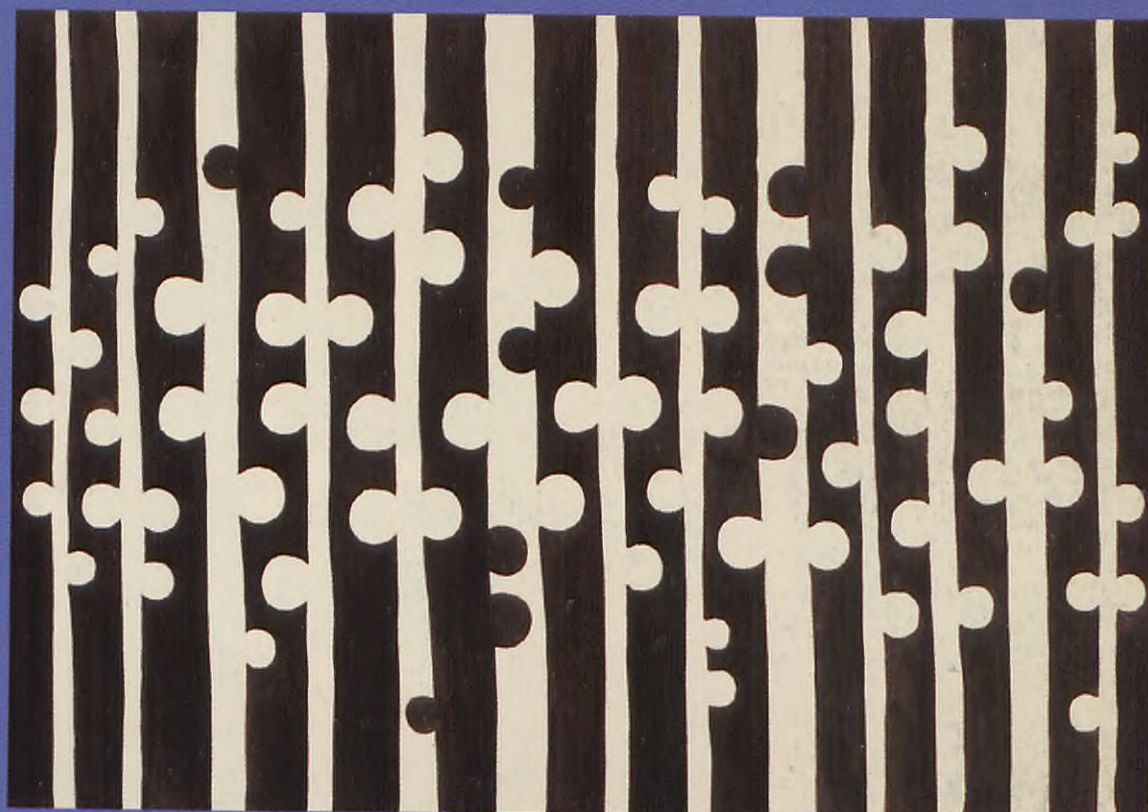
- 295 Market profile: John Brack**
Roger Dedman
- 296 Gallery history: Art Galleries Schubert**
Carmel Dwyer
- 298 Art 37 Basel**
Amanda Rowell

ANZ / Art & Australia Emerging Artists Program

- 320 Rob McHaffie**
Jesse Stein



242



256



266

cover, detail
Nusra Latif Qureshi, *Island dream*, 2004, gouache,
acrylic, paper and graphite on illustration board,
13.8 x 18.5 cm, courtesy the artist.

Art & Australia Vol. 44/2

Summer 2006 Dec 2006 Jan/Feb 2007
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

Publisher & Editor-in-Chief

Eleonora Triguboff
publisher@artandaustralia.com.au

Editor-at-large

Claire Armstrong

Editor

Katrina Schwarz
katrina.schwarz@artandaustralia.com.au

Editorial Assistant

Jesse Stein
jesse.stein@artandaustralia.com.au

Editorial & Publisher's Assistant

Marni Williams
marni.williams@artandaustralia.com.au

Editorial Advisory Board

Greg Burke, Rex Butler, Joanna Capon,
Max Delany, Brian Ladd, Victoria Lynn,
Andrew Sayers and Nick Waterlow

Contributing Editor, Books

Andrea Stretton

Design & Production

Patrick Leong

Advertising & Trade Manager

Karen Brown
karen.brown@artandaustralia.com.au

Subscriptions

info@artandaustralia.com.au
Tollfree (Australia only) 1800 224 018

Subscribe online

www.artandaustralia.com.au

Distribution

Newsagents

Australia Network Distribution Co.

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

Designed and produced in Australia
Printed by Dominie Press Pte Ltd, Singapore
Repro by Chroma Graphics Pte Ltd, Singapore

© Copyright 2006 Art & Australia Pty Ltd
ALL RIGHTS RESERVED

editorial

This month Australia's largest space devoted to the display of contemporary art will be unveiled on the south bank of Brisbane River. The new Queensland Gallery of Modern Art opens with the fifth installment of the Asia-Pacific Triennial of Contemporary Art (APT), a vital instigator of cross-cultural dialogue and exchange with the Asia-Pacific region. This issue of *Art & Australia*, coinciding with the APT, also looks to the Asia-Pacific.

Despite fluctuations in the discourse surrounding Australia's Asian future, from Paul Keating's evocation of Australia as 'a multicultural nation in Asia', to John Howard's cautious withdrawal from the rhetoric of integration, the research and exhibition imperatives of Australia's newest gallery show a shift in national cultural practice. Just as Australia's diplomatic and economic priorities have reoriented from a European cultural axis to an Asian one, this turn to Asia is also apparent in the field of artistic engagement.

Australia's historical ambivalence towards Asia, which has wavered between fear and friendship, is still often viewed as the slow courtship of two oppositional and monolithic cultures. This narrative of slowly, warily accommodating an exotic 'other', with its ensuing and repeated crises of national identities and values, has sometimes obscured a more nuanced understanding of regional cultural exchange.

In response to globalisation, artists of any nationality must engage with rapid development and contemporary anxieties about cultural representation and self image. In the central essay of this issue, writer and curator Rhana Devenport speaks with seven artists labeled with the awkward descriptor 'Asian-Australian', addressing the conceptual difficulties in accounting for an artist's work solely in terms of cultural heritage. In doing so, Devenport offers a more sensitive appraisal of cultural difference; she shifts the debate from a dichotomous model to one that embraces identity as a mutable, hybrid process.

The artist Guan Wei (who in 1999 became the first Australian artist of Asian descent to be included in the APT), for example, shares with Devenport his vision for an epic and multicultural retelling of Australian history. The inclusion of Asian artists from Australia and New Zealand in the APT was a significant move, reflecting the shifting, rhetorically contested borders of 'Asia' as well as the increasingly common experience of globalised individuals living within and across zones of culture.

In response to pressing questions of identity and nationhood, this focus issue proposes a complex, hybrid geography; a shift, as the anthropologist James Clifford put it, from 'roots' to 'routes'. It is fitting that we examine these questions in critical response to a new Australian cultural space that has declared itself a conduit to Asia and the Pacific.

Katrina Schwarz

Editor

Letters to the Editor, write to:

Art & Australia
11 Cecil Street, Paddington
NSW 2021 Australia
editorial@artandaustralia.com.au

ROBERT HUNTER

February 2007

Tuesday – Friday 12-6, Saturday 1-5

185 Flinders Lane Melbourne 3000

+613 9654 6131

mail@annaschwartzgallery.com

www.annaschwartzgallery.com

ANNA SCHWARTZ GALLERY

contributors



Patricia Anderson is the author of four books, including *Elwyn Lynn's Art World* (2002) and most recently *Art + Australia: Debates, Dollars & Delusions* (2006). She has written for the *Australian*, *Apollo*, *Quadrant*, *Art Monthly*, the *Australian Book Review*, and is currently working on a book titled *Robert Hughes – The Australian Years*.



Donald Brook is Emeritus Professor of Visual Arts at Flinders University. He has been at various times an engineer, a sculptor and an art critic, and is now embattled somewhere in the hiatus between fact and fiction.



Rhana Devenport is Director, Govett-Brewster Art Gallery in Aotearoa, New Zealand. She was manager, Public and Education Programs with the Biennale of Sydney from 2005 to 2006, and senior project officer and a co-curator with the Asia-Pacific Triennial from 1994 to 2004.



Felicity Fenner is a curator and art writer. She is based at the University of New South Wales's College of Fine Arts as Curator, Ivan Dougherty Gallery, Lecturer on the Master of Art Administration program and Deputy Director, Centre for Contemporary Art and Politics. She curated 'Primavera' in 2005 (Museum of Contemporary Art, Sydney) and is Curator of the 2008 Adelaide Biennial of Australian Art.



Robert Leonard is Director of the Institute of Modern Art (IMA), Brisbane. He was formerly a curator and gallery director in New Zealand. His shows include 'Headlands: Thinking Through New Zealand Art' at the Museum of Contemporary Art, Sydney, in 1992, and 'Mixed-Up Childhood' at the Auckland Art Gallery in 2005. His Scott Redford show 'Bricks Are Heavy' opens at the IMA in December 2006, to coincide with the Asia-Pacific Triennial.



Barry Schwabsky is an American art critic and poet living in London. His books include *The Widening Circle: Consequences of Modernism in Contemporary Art* (1997) and *Vitamin P: New Perspectives in Painting* (2002).

George Alexander is Coordinator of Contemporary Art Programs at the Art Gallery of New South Wales, Sydney. Since the early 1970s he has worn a diagonal path between literature and the visual arts, writing for performance, radio and the printed page, as well as a diverse array of art criticism.

Anita Angel is an art historian and Curator of the Charles Darwin University Art Collection, Darwin. Her publications have focused on the history of museums, exhibitions and collections in the Northern Territory.

Edmund Capon AM, OBE, has been Director of the Art Gallery of New South Wales since 1978.

Ashley Crawford is the author of *Wimmera: The Work of Philip Hunter* (2002) and co-author of *Spray: The Work of Howard Arkley* (1997).

Bridget Crone is a curator and writer. Her most recent projects include the book *8 Artists Try Not to Talk About Art*. She is Gallery Coordinator at The Showroom, London, and a visiting lecturer in the Department of Visual Cultures, Goldsmiths, University of London.

Roger Dedman is the author of *The Australian Art Market Movements Handbook*, which was produced annually by Christie's.

Carmel Dwyer is a Sydney-based writer and journalist with a broad experience in covering the arts for leading journals, magazines and newspapers.

Gina Fairley has worked as an arts manager in the United States and Australia. She is currently working on a book documenting exchange between Filipino and Australian artists.

Andrew Frost is a writer and arts journalist who lives on the Central Coast of New South Wales.

Sasha Grishin works internationally as an art historian, art critic and curator. In 2004 he was elected Fellow of the Australian Academy of the Humanities and in 2005 he was awarded the Order of Australia for services to Australian art and art history.

Ivor Indyk is a critic, essayist, reviewer, and founding Editor and Publisher of *HEAT* magazine and Giramondo books, and Whitlam Professor in Writing and Society at the University of Western Sydney.

Evelyn Juers contributes to Australian and international art and literary magazines, academic publications and newspapers, and is a publisher at Giramondo books together with Ivor Indyk. She is currently writing a book about exile.

Lou Klepac is an art historian and publisher. After a career as a curator in state galleries, he established The Beagle Press in Sydney which has been publishing books on Australian art for twenty-five years. Books he has written include *William Scott Drawings* (1975) and *Russell Drysdale* (1983).

Stuart Koop is an independent writer and curator who has worked on various cultural exchanges including projects with Scotland, China, Indonesia, Korea, Venezuela, Spain and Kenya.

William McAloon is a curator, critic and writer who lives in Wellington, New Zealand. He has worked at Dunedin Public Art Gallery, Auckland Art Gallery and in 2005, following eight years of freelance work, took up the position of Curator, Historical New Zealand Art at the Museum of New Zealand Te Papa Tongarewa, Wellington.

Louis Nowra is a playwright, novelist and screenwriter. His latest book is *Chihuahuas, Women and Me* (2005), a collection of essays.

Dougal Phillips is a lecturer at Sydney College of the Arts, Sydney University. He also writes on contemporary politics and is a Director and Curator of the annual 1/2 doz. art festival.

Jarrod Rawlins is the Co-founder and Director of Uplands Gallery, Melbourne. He is also a tutor and PhD candidate in the School of Art History at the University of Melbourne.

Amanda Rowell is Gallery Manager at Roslyn Oxley9 Gallery, Sydney, and a freelance writer.

Tony Stephens writes for the *Sydney Morning Herald*.

Andrea Stretton is a literary and arts journalist and interviewer, best known for almost fifteen years as a presenter and series editor of national television and literary programs at SBS and the ABC.

LEE MINGWEI

7-22 DECEMBER



Lee Mingwei, *Zhua-Zhou Project*, 2006, metal scaffolding, wooden shelves, canvas sheets, electric light bulbs, and more than 50 objects, 365.8 x 355.6 x 426.7 cm. Courtesy Madison Museum of Contemporary Art, WI

SHERMAN GALLERIES

16-20 Goodhope Street Paddington NSW 2021 Australia Tel +61 2 9331 1112 Fax +61 2 9331 1051
www.shermangalleries.com.au info@shermangalleries.com.au Gallery hours Tuesday to Friday 10-6, Saturday 11-6

Tillers and Riley at the National Gallery

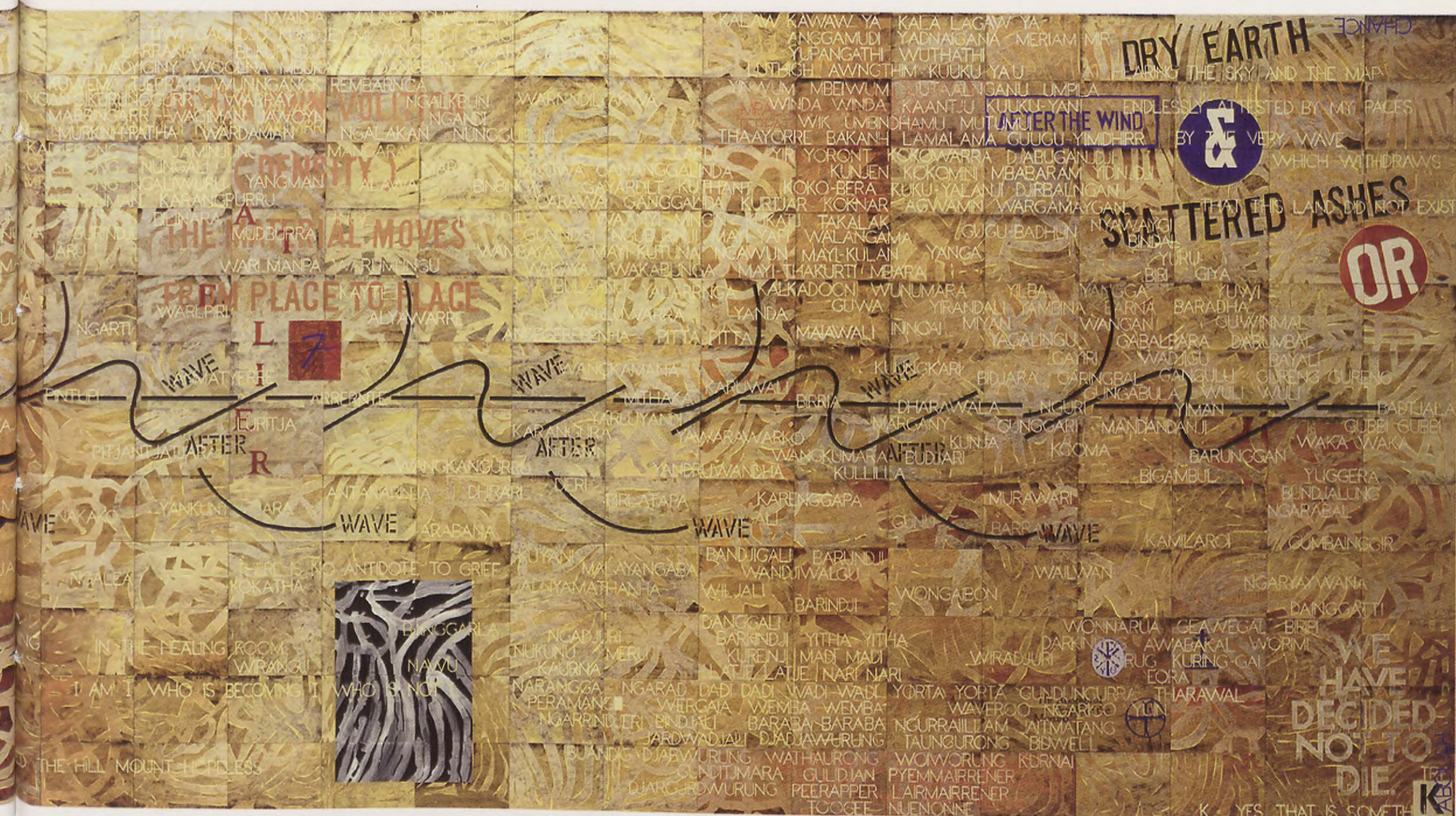
Sasha Grishin

Imants Tillers, *Terra incognita*, 2005, synthetic polymer paint, gouache on 288 canvasboards, collection the artist. Courtesy the artist and Sherman Galleries, Sydney



Imants Tillers is one of Australia's best known and most visible artists and one who has been fairly prominent on the national and international biennale circuit. He is also very prolific and since he started numbering his small canvasboards in 1981 he has produced almost 80,000 of them: this translates into an output of about 3200 canvasboards a year or about nine a day, including Sundays! So the rather large exhibition at the National Gallery of Australia, Canberra, represented a small fraction of his total output. It was impressive, some of it almost overwhelming in scale, but generally somewhat predictable. The works exhibited were from the past two decades, ranging from his direct appropriations of Eugene von Guerard and Colin McCahon executed largely in oilstick, to the vast and somewhat rambling *Diaspora*, 1992, through to his most recent work created from his home near Cooma, on the border of the Snowy Mountains, New South Wales.

There is a progression in the work, both conceptually and technically, but set within the tight parameters Tillers adopted a quarter of a century ago. The imagery is essentially recycled from the work of other artists; his 'canvasboard system', which he also terms his 'Book of Power', is an open-ended system for recording and communicating information that allows flexibility in the ordering of the panels and their interpretation, but also imposes a certain regimentation, evident when 200 or so of these panels are velcro-dotted onto a gallery wall. Generally, Tillers's earlier work looked rather pale alongside his more recent



pieces and the direct parallels with the original pieces by von Guerard and McCahon were unflattering. In the most recent panels the process of appropriation becomes much more fragmented, a palimpsest with layering of meanings and surfaces, and Tillers's technique has changed in favour of acrylic paints, resulting in more fluid surfaces.

Some of the strongest pieces included in the exhibition were also Tillers's most recent, such as the *Terra incognita*, 2005, where we are presented with what could be termed a cosmic vision of the Australian continent, with Aboriginal placenames (appropriated from David Horton's map of Aboriginal language groups) distributed roughly in accordance with their actual geographic locations. The image of the Grim Reaper and the slogan 'Have decided not to die' supplement the textual inscriptions, while Emily Kame Kngwarreye's *Big yam dreaming*, 1995, in the collection of the National Gallery of Victoria, Melbourne, provides the principal compositional background. It is always tempting for academics, curators and critics to ponder the contents of the 288 panels of *Terra incognita* and comment on the possible different layers of interpretation inherent in the piece. Certainly, one attraction of Tillers is that he is such a 'discussable artist', one who addresses the postmodernist agenda and whose methodology creates the potential for numerous levels of contradictory interpretation. As the curator of the National Gallery exhibition, Deborah Hart, argues in her excellent monographic catalogue, Tillers's working methods:

form part of the portrait of an artist who cherishes the fact that 'the self', like art and life itself, is continuously open to interpretation – mutable, never fully understandable and always in a state of becoming.

If the Tillers exhibition was impressive but predictable, then that of Michael Riley was a spectacular revelation. Riley, who died at the tragically premature age of forty-four in 2004, received some recognition late in his career with his 'cloud', 'Sacrifice' and 'Empire' series of photographs, but remained essentially an artists' artist. This exhibition, curated by Riley's close friend Brenda L. Croft, brought together an extensive body of photomedia, video and film pieces that Riley created over two decades, much of which has either been rarely seen or never before exhibited.

Riley was a Wiradjuri–Kamilaroi man, born in 1960 in Dubbo, western New South Wales. In 1976 he moved to Sydney to begin a carpentry apprenticeship and in 1983 undertook a Koori photography course at the Tin Sheds Gallery, University of Sydney, before finding work as a technician in the Photography Department at Sydney College of the Arts. At the same time Riley started to exhibit his photographs and held his first solo show at Hogarth Galleries, Sydney, in 1990. In the remaining fourteen years of his life he directed a number of films and became a frequent exhibitor on the national and international photographic scene. In the final six years of his life Riley was increasingly incapacitated as he struggled with renal failure, to which he finally succumbed.



top
 Michael Riley, Untitled [galah], from the series 'flyblown',
 1998, Epsom ultrachrome ink on Ilford Galerie Gloss
 photographic paper, 113 x 87 cm, National Gallery of
 Australia, Canberra, © Riley Foundation/Licensed by
 VISCOPY, Australia, 2006.

opposite
 Michael Riley, Kristina, taken 1986, printed 2001,
 gelatin silver photograph, 29.75 x 42 cm, National Gallery
 of Australia, Canberra, © Riley Foundation/Licensed by
 VISCOPY, Australia, 2006.



The exhibition charted Riley's artistic journey, one which was dramatic, exciting and ultimately tragic. From the early black-and-white portraits, including the brilliant series 'Portraits by a Window', 1990, through to the unforgettable floating cow or feather from the 'cloud' series, 2000, Riley's genius was to recognise the magical in the everyday. He had the rare ability to create timeless, profoundly moving and unadorned images which have the power to surprise and to create an iconic intensity. I can vividly remember how moved I was when I first saw the 'cloud' series in Brisbane in 2002.

Riley's images are highly subversive, deceptively simple and unaffected. They present a very different image of Indigenous people from that provided by mainstream media. The Aboriginal people who emerge in Riley's photographs are both glamorous and sophisticated; this is not a narrow stereotype of destitute urban dwellers living on the fringes of society. While Riley was conscious of the fringes, of the discrimination and the ongoing genocide, commenting on this in such installations as the 'They Call me Nigarr' series, 1995, he chose to show the triumphant spirit and celebrated beautiful, fun-loving urbanity.

A recurrent theme in Riley's work is the sacrifice that many Indigenous people made on their path to Christianity. Although Riley was a visually literate photographer, one who was aware of both Robert Mapplethorpe and Max Dupain, the way he employs the iconography of the Cross is both unique and

poignant. In the 'Sacrifice', 1992, and 'flyblown', 1998, series, the cross or crucifix is a recurring symbol, but through the strategies of strikingly contrasted backgrounds or by blurring the central image, Riley created a strong sense of revelation. Riley's cross is a hauntingly powerful image, but one devoid of the gimmickry of someone like Andres Serrano.

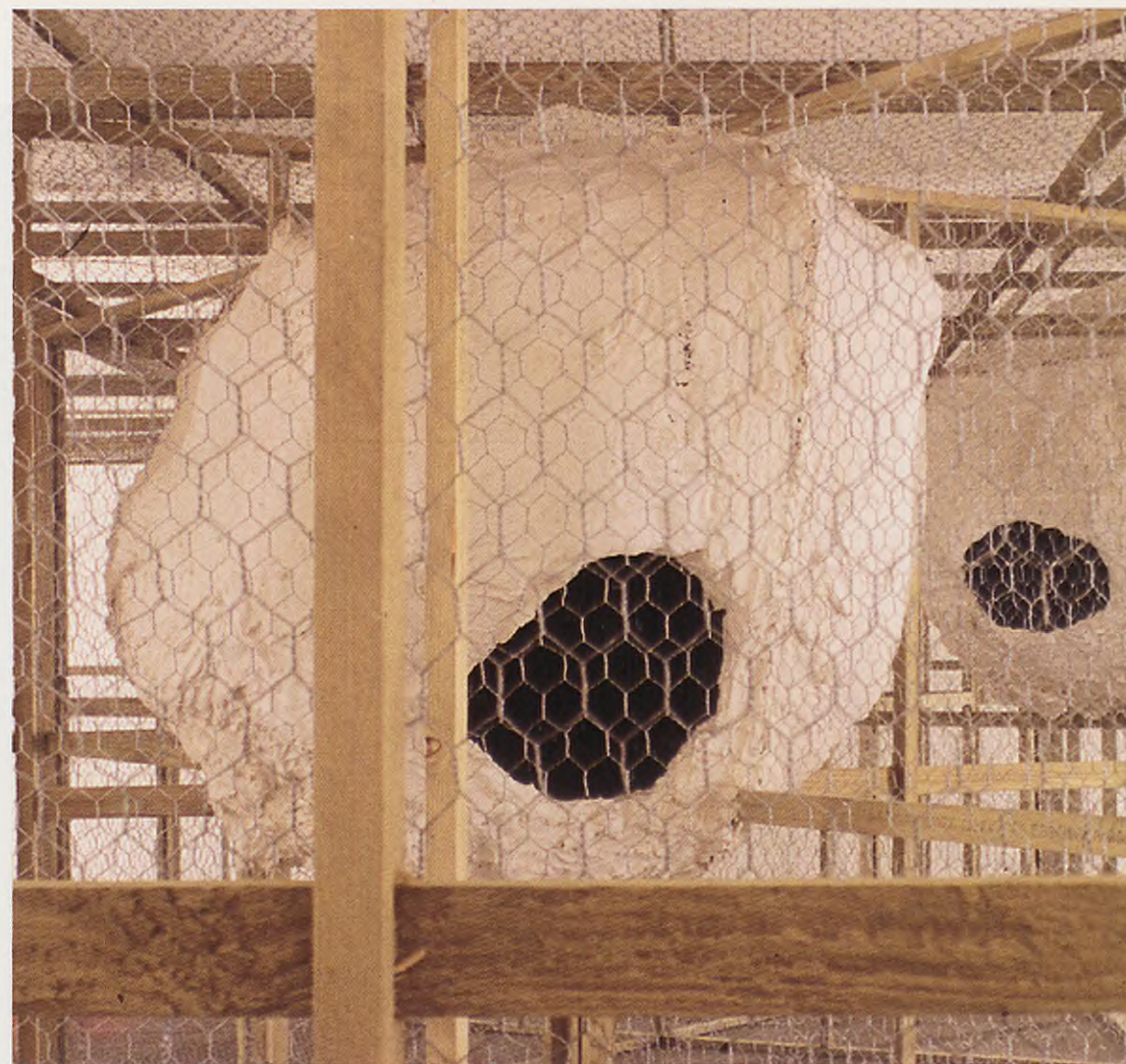
It is rare for an exhibition to make such a major and convincing claim for an artist. 'Michael Riley: Sights Unseen' is a historically significant exhibition, one which puts a great Australian artist firmly on the map; I suspect it may make other photographers appear somewhat overrated. The exhibition is accompanied by an excellent catalogue edited by Brenda L. Croft and will tour for the next eighteen months to Melbourne, Dubbo, Brisbane and Sydney.

Imants Tillers: One World Many Visions, National Gallery of Australia, Canberra, 14 July – 16 October 2006; **Michael Riley: Sights Unseen**, National Gallery of Australia, Canberra, 14 July – 22 October 2006; Monash Gallery of Art, Victoria, 16 November 2006 – 25 February 2007; Dubbo Regional Gallery, New South Wales, 12 May – 8 July 2007; Moree Plains Gallery, New South Wales, 19 May – 15 July 2007; Museum of Brisbane, Brisbane, 27 July – 19 November 2007; Art Gallery of New South Wales, Sydney, 22 February – 27 April 2008.

Mike Nelson

Bridget Crone

Mike Nelson, *AMNESIAC SHRINE or Double coop displacement*, 2006, courtesy the artist and Matt's Gallery, London.



British artist Mike Nelson has been nominated for the Turner Prize and has represented Britain at the Istanbul, Venice and São Paulo biennales. Well known for his labyrinthine and meticulously constructed installations within both 'found' buildings and gallery spaces, Nelson will present a major new work at the Australian Centre for Contemporary Art (ACCA), Melbourne, in December 2006. Here Bridget Crone talks with Nelson about the magical language of everyday objects, shrines, and the Australian landscape.

Bridget Crone: I want to begin by talking about *AMNESIAC SHRINE, or Double coop displacement* [2006], your most recent work at Matt's Gallery, London, and ask you, first of all, about shrines. You said the work was partly inspired by the shrines you had seen in São Paulo ...

Mike Nelson: I've always had an interest in shrines, or what could loosely be termed 'shrines'. My interest is particularly focused on the way that they illustrate people's belief structures, and it is this motif that has often been used in my previous works. I suppose the work at Matt's Gallery is a conscious attempt to deal with the issue more poignantly and to use the idea of the shrine structurally as opposed to merely symbolically or as a signifier. I think that São Paulo was an influential moment in that I came across a lot of objects and situations that involved Condobla, which is a kind of voodoo, African beliefs mixed with Catholicism, that is widely practised in Brazil. In my 2004 exhibition, 'Modernismo Negro', I distorted a section of the Oscar Niemeyer Pavilion (where the biennale is held) by building a curved wall in the style of the building to create a new space between my wall and the original wall. Up a spiral staircase, a mezzanine contained a scenario that included objects from this religion – the distortion of the façade of modernism containing darker roots of belief.

I've become interested in the structure of shrines; of how objects taken from everyday life are elevated once placed within a given situation. For example, a bottle can become a receptacle for a ceremonial liquid, and cigarettes and monies from different economies can become offerings to a god. There is a

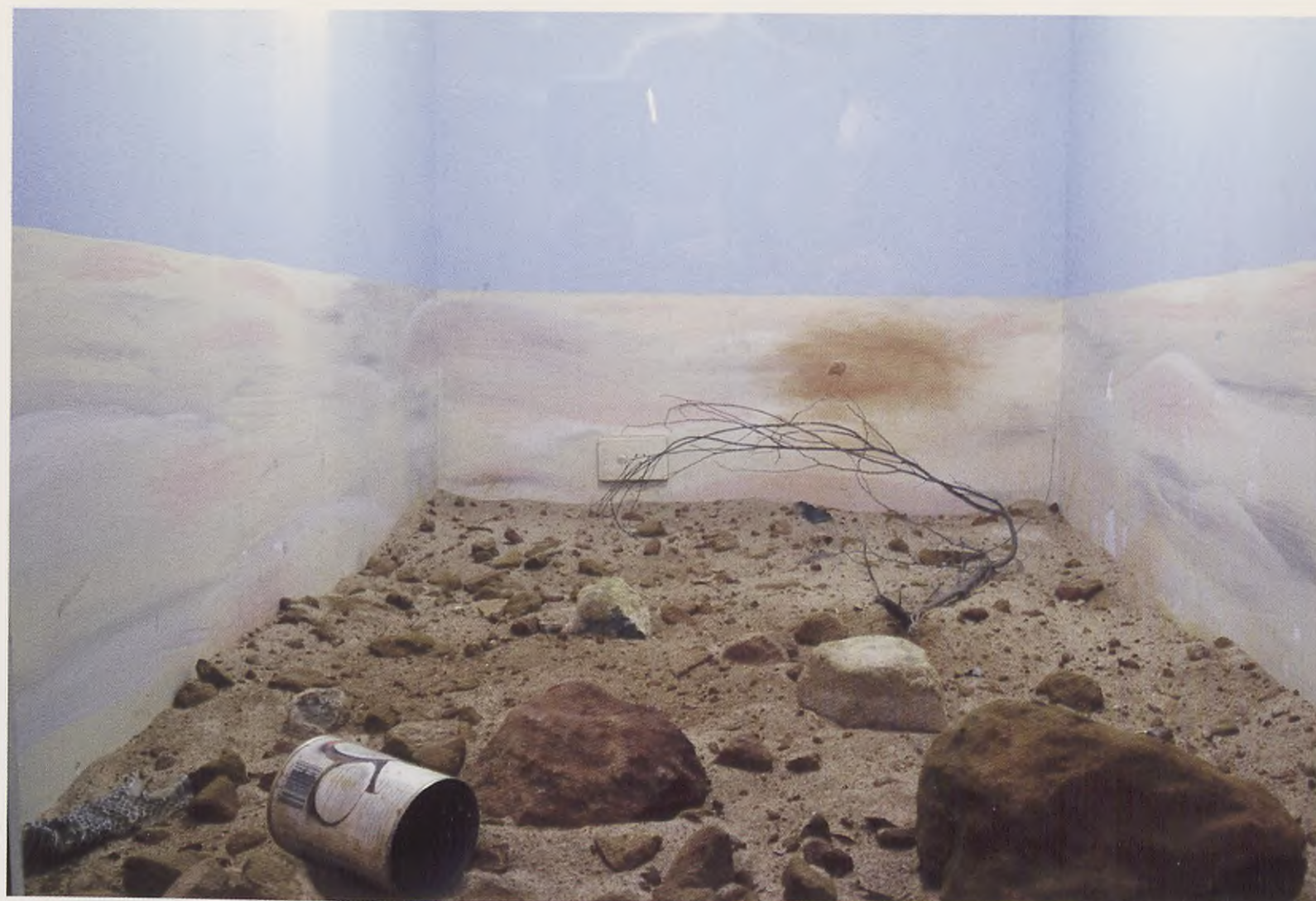
slightly trite and obvious analogy here between that and the making of art, in terms of taking something that essentially might have no value and mythologising it – elevating it to a new level of meaning and value. In a way *AMNESIAC SHRINE* functions using this as a motivation, however, the motifs and imagery are borrowed from the recent history of art: Bruce Nauman's *Double steel cage piece* [1974], mixed with the chicken coop of Paul Thek's *Artist's co-op* [1967], with a little Robert Smithson, *Mirror displacement* [1967]. However, I'm doing it in such a way that it is not a piece of postmodern 'I spy' or pluralist reference-making but slightly naïve or joyous, like an act of worship. These motifs and structures are used in the same sort of way that you would use a bottle or a cigarette within a traditional shrine.

The Amnesiacs were a motorcycle gang I invented in the mid-1990s. Originally they were formed after a friend died; the device allowed me to articulate some ideas about loss, not in a sentimental way but in a low-fictional even clichéd sort of way, which is how I perceived the articulation of loss at the time. The Amnesiacs built things through flashback so, for example, a fire would be a representation of a fire but without the heat that it creates. This method of flashback provided a perfect fictional device with which to select the visual languages within the shrine.

B: *AMNESIAC SHRINE* evokes a kind of bodily sense or sensation and sometimes loss is exactly that, a feeling that is not translatable into language. Is this something you were consciously trying to achieve?

M: Yes, but I'm not sure how conscious such a thing can be. I didn't set out to do it the way it was finally resolved. I knew that I would use a double cage and the chicken coops, and build plaster semi-skull nest-like receptacles for the shrines. But I also collected loads of junk – my normal stuff to use inside the shrine – but it just didn't work and it seemed like a different, cartoon language that somehow jarred against the formalism of the work. So that's why I stripped it all out again. That sense of loss, which I wanted, was much greater when it

detail
Mike Nelson, 24a Orwell Street, 2002,
installation, mixed media, dimensions variable,
courtesy the artist, Matt's Gallery, London and
the Biennale of Sydney.



was empty, of course. It's exactly what you were saying: it's acting in a very different language that, while abstract, is sort of associative. It couldn't be read. The other works have a certain sort of psychology, which affected you but then you could read the encoded triggers and clues. So it took me by surprise a little. I was very keen to make a work that was jarring, not what people would expect.

B: I felt incredibly affected by it. And I wonder, is it more powerful for someone to gain a sense of this? To experience a sense of loss or enclosure, rather than having it described or represented through a language-based or visually representative system?

M: Maybe, in a sense, the use of imagery or props to articulate or to point towards certain situations isn't so necessary any more. The way that the given [political] situation pervades everything now, it's like it's constantly on your mind anyway so to guide someone into that territory by leaving a loaded object such as a newspaper isn't quite as relevant as it might have been ten years ago or even five years ago.

B: Magic has been a big thing in your work over the years, hasn't it? Magic and illusion – I'm thinking about the 2005 Margate show 'Spanning Fort Road and Mansion Street: Between a Formula and a Code', in which you said it was a shame if people realised that it was art ...

M: Yes, however this was most relevant to the 2002 Sydney Biennale work, *24a Orwell Street*, which was probably the least well-received work I've ever made. It caused some antagonism in the Sydney press: one reviewer described it as the most indulgent work in the biennale but apparently hadn't actually realised that we'd built it all; he thought that we'd just found this place and opened it up! Which is a perfect compliment to receive but ...

B: So what about your plans for Melbourne?

M: I'd always had this idea with Melbourne that I wanted to do something about the strong sense of alienation I'd felt when I was in Sydney: a very particular type of alienation that you get in Australia that's to do with the landscape, the

enormity of it and the fact that everybody is clinging to the edges – at the point where you can escape out again.

There's a sense of unreality I find in Australia, which I don't find in other countries or continents. What I know of Australian cinema touches upon this – *Picnic at Hanging Rock* [1975] or *The Long Weekend* [1977]. I suppose that's the kind of territory I'm interested in. It's quite heavy and obvious territory to deal with, but I suppose that's what attracts me.

The work for ACCA builds on works made for Istanbul in 2004 and 'Modern Art Oxford', also 2004. The former used multiple images with the darkroom site of their own development, while the latter used the juxtaposition of real space with the projected image. But the ACCA work also may entail a bit of a road trip into the interior of Australia.

B: Have you thought about what route your road trip might take?

M: Well, I don't want to get too sort of nerdy about it: I don't want to start doing the 'I've traced the footsteps of blah, blah, blah, ... and spuriously reference something. The journey you take is itself an actuality, and whether this experience can actually be sensed in the resulting work, I don't know. We're back to language and experience again. This reminds me of a conversation I had with [American artist] Mike Kelley a few years ago. We had a discussion about the props in his early performances; some would be crucial to the reading of the work while other objects would just be there – they all somehow knew their position or their part in the performance which would imbue them with a certain authority. Sometimes I find that work that tries to validate itself in too conscious a way by invoking some historical reference or factual remnant doesn't have the strength or the resonance that an object might have if its purpose had been kept quiet.

Mike Nelson, Australian Centre for Contemporary Art, Melbourne, December 2006 – February 2007; *AMNESIAC SHRINE* or *Double coop displacement*, Matt's Gallery, London, 7 June – 30 July 2006.

Letter from London and Paris

Barry Schwabsky

What everyone in London had to have an opinion about this May was the rehang at the Tate Modern. They'd all had their opinions about the collection display with which the museum opened in 2000, and those opinions had mostly been negative. It was widely held that the Tate's thematic organisation engendered misleading and simplistic juxtapositions based on subject matter (landscape, the body, and so on) rather than on formal concerns – as if Richard Long had something to do with Claude Monet. The strategy had probably been chosen to finesse gaps in the Tate collection, which would have been more obvious in a traditional movement-by-movement history of the kind familiar from the Museum of Modern Art in New York. This was the consensus. And despite all the controversy, the Tate Modern has been massively successful. Neither the hoi polloi nor the cognoscenti have been put off by the limitations of the collection or the awkwardness of its display. Now after six years, the display was found ready for a rethink.

While I couldn't help but share the misgivings about the execution of the original Tate Modern hanging, the sniping directed at the idea behind it always seemed misguided, bordering on hysterical. 'They're throwing history out the window!' was the cry. It made me wonder whether the complainers had ever bothered to go across the river to visit the British Museum. Now *that's* history. The century or so covered by the Tate Modern, by comparison, is a mere blink of the eye. It's all one period, and some day what looks to us like a barrage of incompatible notions will resolve itself into a period style riven mainly by what Freud, in *Civilisation and its Discontents*, identified as the 'narcissism of minor differences'. Why not start learning to see it that way now?

And besides, to the extent that there are real conflicts underpinning twentieth-century – and twenty-first-century – art, don't thematic juxtapositions help clarify them? It's not as though anyone ever walked out of the Tate imagining Long and Monet to be comrades à la Pablo Picasso and Georges Braque. Juxtaposing the artists through their very different ways of responding to landscape highlighted their differences while at the same time displaying the underlying ground – excuse the pun – of the conflict.

Far from caving in to the critics, the Tate's new hang is a more sophisticated version of the old notion, one that tries to trump the doubters by taking up the movement names – cubism, surrealism, abstract expressionism and minimalism – and using them as 'themes' of the order of still life and history painting. But watch out: here Andy Warhol is a cubist. Why? Obviously because the grid became important to twentieth-century art by way of the cubist analysis of form. But couldn't Warhol have been slotted into minimalism just as easily? Of course. Art can be seen in various ways. Even Jackson Pollock appears here,

over page, clockwise from top left
 Jean-Luc Verna, *Moi aussi (j'étais une petite fille)*,
 2005, pen and make-up on paper, 40.5 x 40.5 cm,
 courtesy Air de Paris, Paris.

Sarkis, *Froid, au dos*, 1993, monitors, video,
 wood, fabric, 404 x 404 x 110 cm, © Fond
 Régional d'Art Contemporain Pays de la Loire.

'Le Baron de Triqueti', installation curated by
 Xavier Veilhan, 2006.

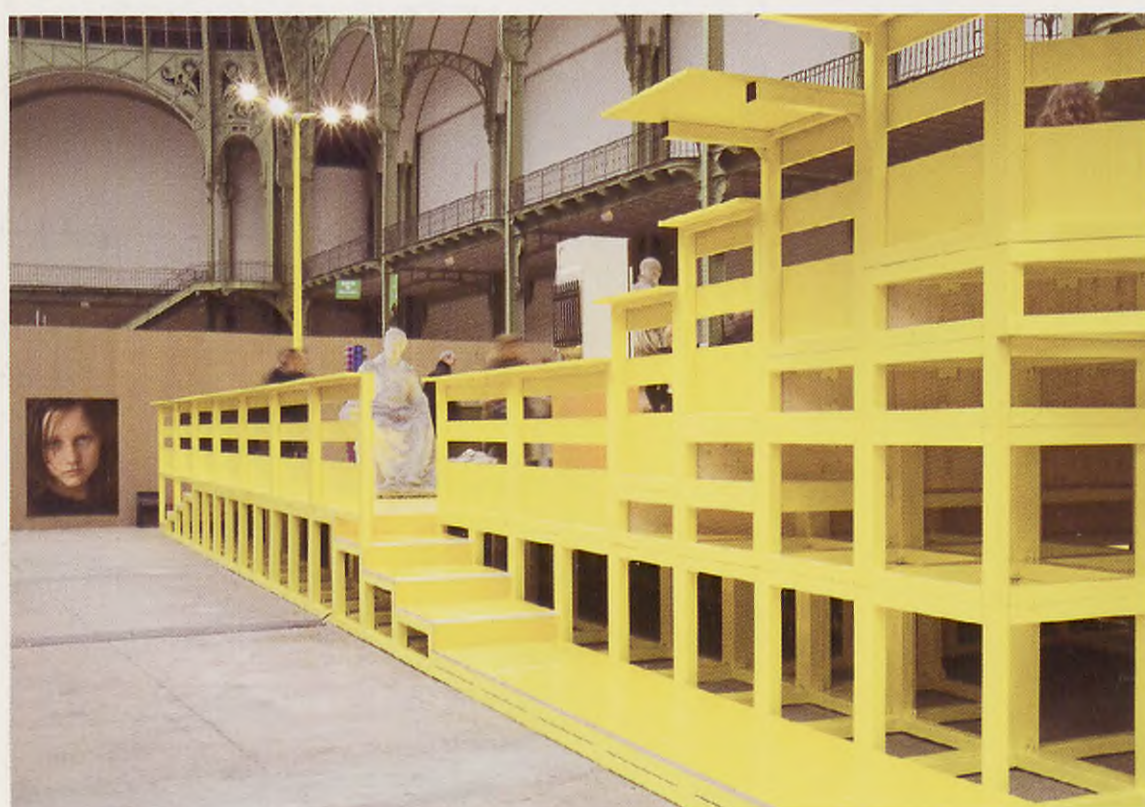
Shen Yuan, *La route Paris-Luxembourg*, 2005,
 black acrylic and polyester, © Galerie
 beaumontpublic, Luxembourg.

All images courtesy Grand Palais, Paris,
 © Alexandre Tabaste, Ministère de la Culture et de
 la Communication. Photographs Mathieu Briand.

below

'Poetry and Dream: Beyond Surrealism',
 installation view, courtesy Tate Modern, London.
 Photograph Marcus Leith and Andrew Dunckley,
 Tate Photography.



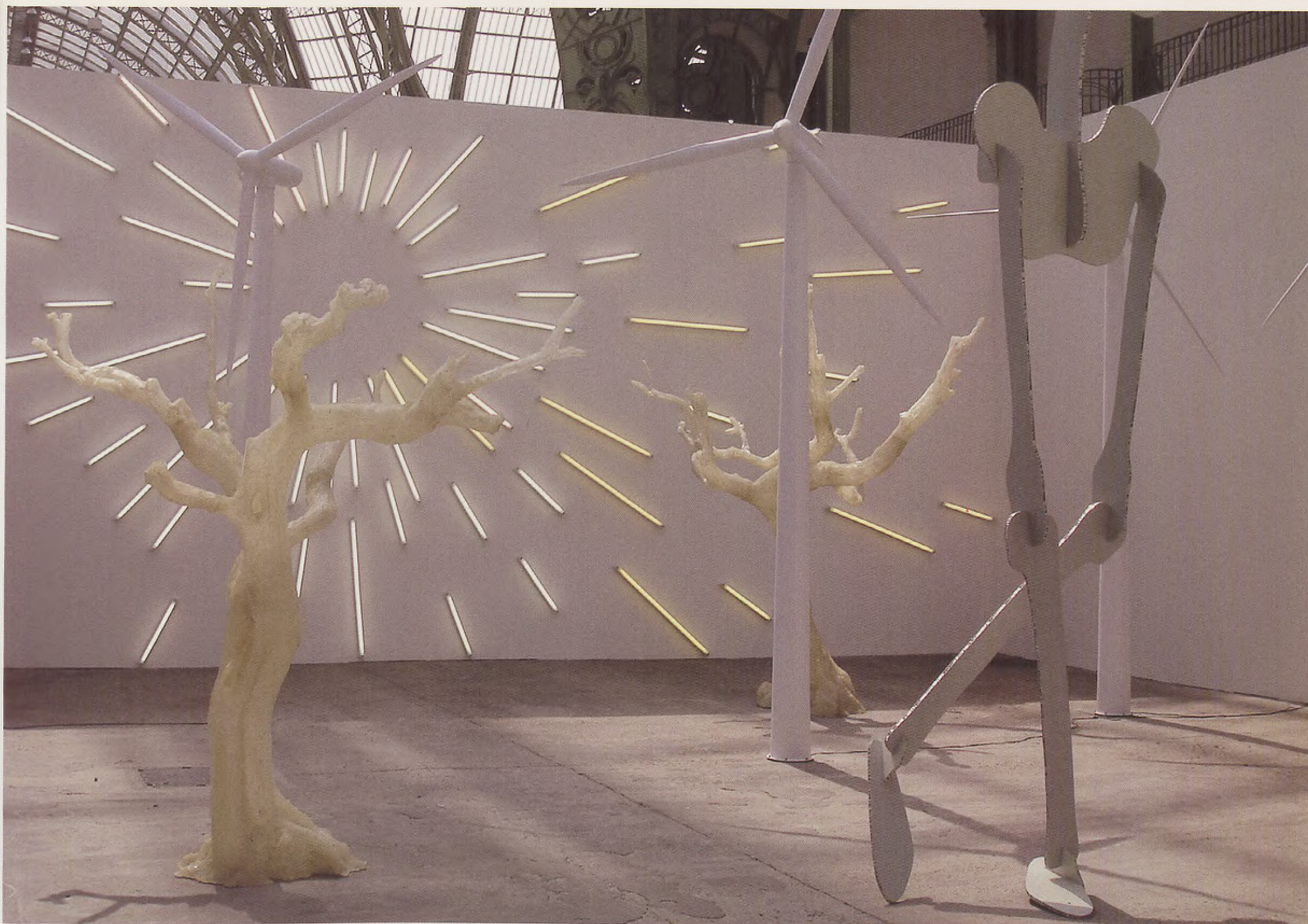


not only in abstract expressionism, where we expect him, but in surrealism too. His art is better understood for being parcelled out in this way. The cavilling continues: 'Horrible. Unhelpful. Silly', screams the *Times*'s critic Waldemar Januszczak; 'an art gallery it is not', sniffs the *Independent*'s Tom Lubbock. Nonsense. The Tate Modern is moving in the right direction.

Stereotypical French dirigisme – well, there's a reason why we use a French word for it: at the last Foire Internationale d'Art Contemporain (FIAC), French President Jacques Chirac announced that the State's commitment to French contemporary art meant that there should be a grand exhibition devoted to it. Lo and behold, six months later, the very thing has been whipped together for the newly renovated Grand Palais in Paris. Under the safely grand and vague title 'La Force de l'Art', no less than fifteen curators were commissioned by Bernard Blistène, Inspector General to the Delegation for Plastic Arts (whatever that

means – in any case, a very experienced organiser, formerly chief curator and director of contemporary art at the Centre Pompidou, Paris), to present their perspectives on the scene. The structure, then, was rather similar to that of Francesco Bonami's mostly subcontracted Venice Biennale of 2003. When I visited the show one June afternoon there was a more discouraging evocation of Bonami's biennale: no-one who attended the biennale opening can forget the infernal heatwave which, as temperatures within the Arsenale rose to dangerous heights, made looking at art near impossible. Well, 'La Force de l'Art' had been planted within a gorgeous glass-roofed section of the Palais, the effect of which was remarkably like that of a greenhouse – the intense heat and blinding glare were a daunting barrier to any encounter with the art on view.

Even leaving aside the heat, it must be admitted that 'La Force de l'Art' did not make a strong case for the vitality of the French scene. Assuming the show offered a fair representation of that scene, its title became ironic: what was



'superdéfense', installation curated by Eric Troncy, 2006, courtesy Grand Palais, Paris, © Alexandre Tabaste, Ministère de la Culture et de la Communication. Photograph Mathieu Briand.

lacking was precisely a certain force. It's not that there weren't good things, but they tended to seem mannered, Alexandrian. As an admirer of contemporary painting, I was especially disappointed by curator Richard Leydier's focus on figuration – not because I'm against figurative painting, far from it, but because the examples exhibited (from elders such as Paul Rebeyrolle to newcomers such as Stéphane Pencreac'h) seemed lost between whim and illustration. A bit better were the mostly jokey sculptures (and some quizzical videos) presented by curator Paul Ardenne under the rubric 'Interpositions' – for example Franck Scurti's *Works for rats*, 2004, which depicts a hunk of Swiss cheese on a base that's been gnawed away. If art's at an impasse, better to make a joke of it, I suppose, than try and salvage it by laboriously annexing it to sociopolitical activity, as in much of the work in Hou Hanru's section, 'Laboratory for an Uncertain Future'. Xavier Veilhan was the only artist entrusted with a 'proposition', using his scenographic gifts to weave

other artists' work – from contemporaries, including a rather wonderful piece by Alain Séchas, to a bronze equestrian statue of Louis XIV, to Alexander Calder and Victor Vasarely – into an installation titled 'Le Baron de Triqueti' that was very much his own. Olivier Zahm's section, 'Rose poussière', mixed art with fashion, not terribly successfully, but I was happy to see good works by artists as different as Bernard Frize and the late Pierre Klossowski, as well as to make one of the few discoveries in this show of an interesting artist who was until then totally unknown to me, Jean-Luc Verna. Paradoxically, but not surprisingly, I felt most at home with Lóránd Hegyi's selection of works by foreign-born artists who work in France (including Braco Dimitrijevic, Roman Opalka and Giuseppe Penone) – its title, 'Heimatlos/Domicile'.

The Tate Modern's rehang was unveiled in May 2006.
La Force de l'Art, Grand Palais, Paris, 9 May – 25 June 2006.



Yu Youhan, *Just what is it that makes today's home so modern, so appealing?*, 2002, print, 47 x 45 cm, courtesy ShanghART Gallery, Shanghai.

After the Cultural Revolution: Contemporary Art in Shanghai

Sasha Grishin

The year 2006 marked the thirtieth anniversary of the Great Proletarian Cultural Revolution, the decade-long campaign in which Chairman Mao Zedong, aided by his wife, Jiang Qing, and a band of loyalists, attempted to rekindle communist fervour. Many have viewed this as a catastrophic experiment in social engineering which maimed a whole generation of people: treasures of Chinese art were desecrated, intellectuals were disgraced and students were forced out of universities to work in the fields.

Recently I returned to Shanghai and I was interested to see how the anniversary of the Cultural Revolution was being commemorated, particularly in the visual arts. There were no big exhibitions, as far as I know, no public commemorations. One official mentioned that there may be some marking of the thirtieth anniversary of Chairman Mao's death in September, but as for the Cultural Revolution, its anniversary passed unnoticed.

As is so often the case, reality is more fantastic than political intent. Stretched across a major busy street in downtown Shanghai I noticed a big red banner bearing a very recognisable image. It was a poster straight out of the Cultural Revolution, featuring a large group of smiling young Red Guards defiantly holding aloft Chairman Mao's *Little Red Book*. On examining the image more closely, however, I noticed that a remarkable act of artistic substitution had taken place – the earnest Red Guards, in their austere uniforms and with faces shining brightly, were not in fact holding *Little Red Books* but mobile phones. An enterprising Chinese telephone company had cleverly appropriated the image, announcing mobile technology as the right of every Chinese worker.

Shanghai today is the most dynamic city that I have ever visited. In the six years since my last visit the skyline has been transformed; dozens of major new public museums, art galleries and universities have been built, and continue to be built, on a grand scale. Big industrial estates and unattractive high-density housing have been pushed into the margins of the city. For a place with a population of twenty million Shanghai is a remarkably clean city.

Probably the most vibrant centre for contemporary art in Shanghai is the Moganshan Lu, also known as the Chunming Art Industrial Park or the Shanghai Creative Industry Clustering Park. As part of the process of clearing heavy industry from central parts of the city, a huge textile factory was closed down and the derelict site was quickly occupied by artists as cheap studio space. Six years later, it is now a huge art complex with about a hundred artist studios and nearly forty commercial art galleries (of varying sizes and quality). Many of the familiar artists who turn up in international biennales and triennales have their studios here. In fact, as a cultural precinct, Moganshan Lu has been a little too successful and rents have skyrocketed, forcing younger and emerging artists to seek out alternative lodgings.

Pu Jie is a Shanghai-born artist in his late forties who has exhibited widely in Asia, Europe and Britain as well as in the group exhibition 'melbourneconnectionasia' with artist-initiative Urbanart in Melbourne in 2003. He is a painter and installation artist who is presently working on a series of large-scale bright yellow paintings in which vibrant life-size figures swarm frieze-like across the surface. Pu Jie chiefly uses a stinging lemon yellow, which is offset with areas of chrome yellow. As you peer into the surface of the work you notice that the top layer of paint has been superimposed over a bright polychrome layer in which you can clearly decipher the imagery of Cultural Revolution posters, such as excited Red Guards storming the old bastions. The surface layer of Pu Jie's canvas presents the façade of modern Shanghai, with its pretty powdered girls and fashionable young men caught in a frenzy of activity, while underneath resides the unspoken past. For the artist, truth lies somewhere in the gap between the two layers where we as viewers witness the clash of two worlds. Pu Jie explained to me:

The Cultural Revolution is part of my personal history. My parents were forced to leave the city and work in the fields in the countryside. All of this I experienced as a child.¹ In other paintings around Pu Jie's studio huge images of the Buddha are



From my observations there is more interesting art being made in Shanghai today than in Manhattan.

juxtaposed with depictions of Chairman Mao and of modern Shanghai; everywhere, peering from beneath the surface, are images of the Red Guards who, in service of the Cultural Revolution, desecrated China's great monuments of ancient art. Pu Jie creates hauntingly beautiful images which in their formal language draw on the conventions of pop art to create a uniquely Chinese contemporary art.

Many of the Chinese artists who are now known in Australia, through the Asia-Pacific triennials in Brisbane and adventurous exhibitions such as the 1993 touring showcase 'Mao Goes Pop: China Post '89'², emerged two or three decades ago with their hard-hitting pop art imagery. A few artists have continued to reproduce such images, to the delight of western curators; others have moved on in their art practice only to find that once they became less overtly political, interest in their art waned in the West. Many of these artists show with ShanghART, a commercial art gallery set up by the enterprising Swiss national Lorenz Helbling ten years ago in the foyer of a Shanghai hotel. In 2002 the gallery moved into the industrial art complex at Moganshan Lu, where it occupies two huge spaces, collectively about 1200 square metres.

Li Shan is one such pop artist whose work has now developed into a form of organic surrealism in which genes, biological variation and art cross over. His paintings are strange and deeply disturbing works which hint at several levels of reality, evoking a complex living soul within the urban environment. Li Shan is also a very influential teacher who is still revered by his students as a dissident whose own strivings opened the path to contemporary art for many others.

Yu Youhan is another of these artists who grew out of pop art to create a very personal expressionist visual language. Like Li Shan he is now in his early

sixties, though he is a little shy of his international reputation as a founding member of 'political pop' in China. He observes:

*Pop art is like moving a western tree to Chinese soil, like crossing a western tree with a Chinese tree. I want to make art that is like a Chinese tree growing naturally from Chinese soil.*³

Indeed his pastoralist paintings of the remote Yi Meng Shan area present a wonderful blend of lyrical landscape painting and Chinese tradition. If in his early art Yu Youhan looked at Mao before turning his attention to the people, he now wants to paint the dirt and the land that lies at their feet.

Zhou Tiehai, at the age of forty, is one of the rising stars of Chinese art. The subject in 2006 of a major survey exhibition at the Shanghai Art Museum, he could be dubbed China's Andy Warhol.⁴ Zhou Tiehai came to international prominence in 1996 when he superimposed a camel's head, the anthropomorphic representation of an American cigarette brand, on various masterpieces of western art, including paintings by Raphael, Leonardo da Vinci and Diego Velázquez. When I asked the artist why he chose this particular image, he responded:

*Most Chinese artists employ images like that of Chairman Mao to stamp their identity as Chinese artists. I wanted to use a western image, but within a Chinese mentality.*⁵

Zhou Tiehai photographs his source image, digitally manipulates it to insert subversive elements and then realises the work on a monumental scale with an airbrush. His images function as provocative conceptual games, the artist concealing his identity behind a razor-thin veneer. Like most Chinese artists, Zhou Tiehai chain-smokes as he follows you around his studio, interrogating you as to what you see in his work only to abruptly break off to take another call from his dealer in Tokyo ...

opposite page, detail
 Zhou Tiehai, *Fake Covers*, 1995, c-print on metal plate,
 30 x 24 cm, courtesy ShanghART Gallery, Shanghai.

right
 Li Shan, *Reading 03-3*, 2003, digital c-print, 60 x 80 cm,
 courtesy ShanghART Gallery, Shanghai.



Chen Qiang is a very different sort of artist and my visit to his studio coincided with that of the prominent critic and curator Li Xu. Forty-six-year-old Chen Qiang works with miniaturist abstract patterns which bear a superficial resemblance to Australian Indigenous art. He explained to me that many of his abstract forms came from doodling while speaking on the phone. Chen Qiang views these forms as an abstracted subconscious language. His is an obsessive, frenetic technique in which, despite the optical complexity, there is a great sense of elegance and balance.

Ding Yi is another abstract painter, also championed by the critic Li Xu, but one who works within more geometric conventions. Well known in the West from numerous exhibitions, including the Venice and Sydney biennales, Ding Yi's work at first glance is similar in many ways to western art, but the entire colour range is different; the brilliant reds combined with gold and silver paint and glitter, together with the scale and shape of the canvases, all follow Chinese traditions. As I moved from studio to studio at Moganshan Lu and beyond, this was one of the features that constantly asserted itself: a strongly expressed desire for art no longer to aspire to the cultivation of foreign trees on Chinese soil, but instead to allow foreign experience to enrich the tradition of distinctly Chinese art.

The Shanghai art scene is immense in its scale and complexity. Although while I was in Shanghai a huge exhibition of experimental art at Longhua Lu was closed down on the opening night for not conforming with permit requirements,⁶ this was an aberration, and generally artists experience considerable freedom to create, to travel and to exhibit. A few wealthy locals, especially from Beijing, are starting to seriously collect contemporary Chinese art but much of the best work still goes to collectors abroad. A gallery like

ShanghART, which started with a small local presence, is now showing some of the best and toughest contemporary art made in China today, including video, installations, photography, painting, sculpture and graphics. In a decade the gallery has changed from being a small shopfront to a major art institution of world standing. Now it is one of several art galleries in Shanghai, including BizArt, Eastlink Gallery, Island6 Arts Centre, Museum of Contemporary Art (MOCA) and Art Scene Warehouse, which are dedicated to local Chinese contemporary art.

The Shanghai art scene breathes optimism and confidence. Even the most critical artists I encountered declared in a single voice that they expected things to be much better in five years time and that today they are much better than they were five years ago. As dangerous as it is to make sweeping generalisations, from my observations there is more interesting art being made in Shanghai today than in Manhattan.

1 Pu Jie, interview with the author, Shanghai, 22 May 2006.

2 'Mao Goes Pop: China Post '89', Museum of Contemporary Art, Sydney, 1993.

3 'Yu Youhan and Michelle McCoy in conversation via Laura Zhou', in *Landscape of Yi Meng Shan: The Paintings of Yu Youhan*, exhibition catalogue, ShanghART Gallery, Shanghai, 2004.

4 'Zhou Tiehai: An Other History', Shanghai Museum of Art, 25 March – 9 April 2006.

5 Zhou Tiehai, interview with the author, Shanghai, 22 May 2006.

6 The exhibition at Longhua Lu comprised the work of thirty-eight artists, about three-quarters of whom were from Shanghai. It was a huge exhibition, conceived of as 'solo' shows and including the work of some well-known contemporary artists. It was closed down by authorities on the opening night, 20 May 2006, with the venue declared as unauthorised.

Asia Exchange Rapt! Satellite

Stuart Koop

When I lived in Jogjakarta, Indonesia, in 2002, I attended a talk by an artist from the Philippines who projected a map of Asia from which Australia was notably absent. I felt mild indignation at the omission, but I guess sometimes we're on the map and sometimes we're not. In fact I could just see a bit of Queensland, which sticks up into Asia, fitting perhaps because the Asia-Pacific Triennial (APT) in Brisbane has in many ways kept Australia on the Asia map because of its unique outlook onto the region. But by and large it seems Australia has to keep reminding people where we are.

From this derives a 'strategy' for Australia's cultural exchange with the region. Two current projects were 'Satellite', an exhibition of Australian artists in Shanghai, to coincide with the Shanghai Biennale, and 'Rapt!', an exhibition of twenty contemporary Japanese artists in Australia. To be clear, 2006 was decreed the year of exchange by John Howard and Japanese Prime Minister Junichiro Koizumi, the same year BHP Billiton posted a record profit of \$10.5 billion on the back of 'undiminishing' Asian demand for minerals. But while the opportunity for cultural exchange may be over-determined by economics and facilitated by government agencies, it is inevitably executed by artists.

Yasuko Furuichi, Exhibition Coordinator at the Japan Foundation Asia Centre, Tokyo, seems to constantly find new models for engagement in the region, including collaborations between countries, Japan-funded 'development' projects in less-developed countries, and even a comprehensive survey of artist-run spaces throughout Asia.

'Rapt!' was the Japan Foundation's most recent project, which began with Yasuko's visit to Australia in 2005 along with three curators – Shihoko Iida, Fumihiko Sumitomo and Yukihiro Hirayoshi – to research venues. The curators developed the idea of forging a national network of spaces – including artist-run initiatives, university galleries and contemporary art spaces. These venues delivered a program of exhibitions, screenings, public works and forums to diverse audiences, a kind of rhizomatic spread of Japanese culture through the fibrous roots of Australian arts infrastructure.

Australian venue representatives were invited to Japan in September 2005 on a whirlwind induction which included Kyoto, Tokyo, Osaka and Echigo. The group, in which I was included, was presented lectures by leading art and architecture critics and an acclaimed sociologist. It was an exemplary process, warm and inclusive and genuinely collaborative, though not without occasional concerns over radically different methods, such as when we were invited – after only a few days – to vote for our favourite artists by a show of hands.

But a year after the whirlwind tour of Japan, we were reaping the benefits of seven artist-in-residence programs, ten exhibitions showcasing the work of twenty artists held in Melbourne, Perth, Darwin, Brisbane and Sydney, and a screening program and symposium. It's the largest presentation of Japanese contemporary art in Australia and the most extensive collaboration between different organisations that I can recall.

As the name suggests, 'Satellite' was an exhibition which circled another, the 6th Shanghai Biennale, 2006, with the theme of Hyper-Design, although that had little relevance to 'Satellite', which, in the absence of a theme, was simply drawn, ineluctably, to the density of even the closest key event on a chock-full international art calendar. The organisers of 'Satellite' point to a minor 'tradition' of satellite exhibitions that organically flourish around art biennales and that

have become the focus of attention as much as the biennales themselves'.

'Satellite' aimed to capitalise on the publicity and allure which drew visitors to Shanghai in September and October 2006. To this end, it traded on the reputation and status of the biennale as a major international event. Indeed, the 'event' has become the primary structure of the contemporary art world (museum exhibitions are secondary), occurring wherever government, corporate and commercial interests coalesce around the common aim to bolster tourism and/or garner status, promoting an international cultural profile that might trickle down to local business.

Right now there are many more consecutive biennales in the world than there are months in the year. For the first time, Shanghai, Gwangju and Singapore have banded together to promote a happy trail for elite cultural tourists in the region (which ultimately leads to APT). From the point of view, say, of the über-curator, or an international diplomat looking on from the window of his or her plane, it's hard not to think that the succession of events is more about work schedules than genuine audience development.

Held in orbit by these global forces, 'Satellite' also conformed to national interests. There were six pavilions: China, Australia, New Zealand, Japan, Korea and Thailand – a telling map of the world, some of the richest countries in Asia. The Australian co-ordinator – artist Richard Thomas – director of the international artist-run event 'Construction in Process', in Melbourne in 1998, clearly loves a tough job. He faced the usual travails which beleaguer cultural exchange projects: variation of details, out-of-round funding requirements, an incomplete venue, local politics and a dozen fellow artists in tow.

As I arrived in Shanghai, Richard was preparing his own work, shovelling 3 tonnes of pig shit into an enormous mound in preparation for a Chinese opera singer who is to perform on top. Richard's art typically incorporates organic matter and this work promises to rejoin the high and low life in Shanghai, but this image remains with me for other reasons too: a revised version of Sisyphus, a coda for his tireless work on 'Satellite' and the difficult work of cultural exchange more generally.

Inevitably artists are on the ground, buying things in local shops to make their work, trying to find a drill on site, working with local technicians, ordering dinner by pointing to a menu. This is cultural exchange close up. It can be frustrating hard work, but artists are busy in China and Australia right now. As I write, Melbourne artist Danus Kesminas is at rehearsals with all-girl 'nu-metal brit pop' group The Happy Strings, ahead of their three gigs around Shanghai in the coming week. The Tokyo-based architecture practice Atelier Bow-Wow have just concluded a series of workshops with Melbourne architecture students, held in a greenhouse erected in the middle of the city square (literally a hothouse of new ideas about urban space). Tadasu Takamine is preparing to drive from Darwin to Melbourne, making ceramics from the desert dirt en route. Lieko Shiga is interviewing Brisbane residents as part of her photographic portrait of local/global communities, while artist Kylie Wilkinson has been interviewing residents of Beijing and Sydney about their ideas of 'nationalism'. Artists are busy in the world.

Satellite, Shanghai, 3–23 September 2006; **Rapt!**, various venues, <http://rapt.jpf-sydney.org/>, July – October 2006.



top, left to right
Shihoko Lida and Stuart Koop, curators of Rapt!, at the centre for the Echigo-Tsumari Triennial, Japan.

The Rapt! Australian curatorial team at the Snow-Land Agrarian Culture Center, Matsudai.

centre, left and below
Richard Thomas, *New gold mountain*, 2006, 2 m² pig manure, 34 piggy banks, LED lights, pop singer, opera mask, courtesy the artist.

centre, right
Guy Benfield, *Institutional critique boutique failure without fluoro* (Markus Lupertz in China), 2006, performance and installation, mixed media, dimensions variable, courtesy the artist.

Manila 2006

Gina Fairley

right
Yason Banal, *Imelda red*, 2005, chromogenic print, 40.6 x 50.8 cm, courtesy Ateneo Art Gallery, Manila.

opposite page, left
Manuel Ocampo, *Comprehensible only to a few initiates*, 2001, acrylic on paper, 91.5 x 114 cm, courtesy Galería OMR, Mexico.

opposite page, right, detail
Paul Pfeiffer, *Four horsemen of the Apocalypse (7)*, 2002, digital duraflex print, 121.9 x 152.4 cm, courtesy the artist and The Project, New York.



The City of Manila has roughly the same population as Australia. It belches pollution from a gridlock squeezed between shanty architecture and Makati's high-rise cathedrals of capitalism. Manila is constantly reeling from history's repercussions and gripped by the Catholic Church's stranglehold; it is couched in corruption and economic disparity, overpopulated and worn but intoxicatingly charged. This mix, or *'tox-city'*, has historically produced art with an edge – art laced with reaction and action. We all know the picture.

This type of 'branding' of Filipino art has been reinforced by overseas exhibitions and biennales, and is partly a response by visiting curators and artists to the physical impenetrability of Manila. To navigate the labyrinth of Manila's art scene requires a marathon-like journey, traversing the city from Pasay's bungalow-home galleries, to the user-pays museum models of Makati, on to the mall art of Mandaluyong and further north to the artist-run spaces around Cubao and Quezon City.

How do you navigate a scene so fractured by geography and subcultures? And how is the face of contemporary Filipino art changing? In 1959 critic and academic Emmanuel Torres wrote: 'Cornucopia-baroque ... describe[s] the helter-skelterishness of much of Philippine art ... a compound-complex phenomenon.'¹ The complexity is undeniably still present in Manila, however the unleashed anarchy to which Torres alludes has been harnessed by a new global language, articulated since the mid-1990s by a succession of alternative spaces and, in stark contrast, the slick museums of Makati such as the Ayala Museum and the recently opened Yuchengco Museum. But what has been gained in snappy architecture has been lost in curatorial edge, and the commercial gallery sector has been left to pick up the slack, increasingly presenting museum-style shows by contemporary artists.

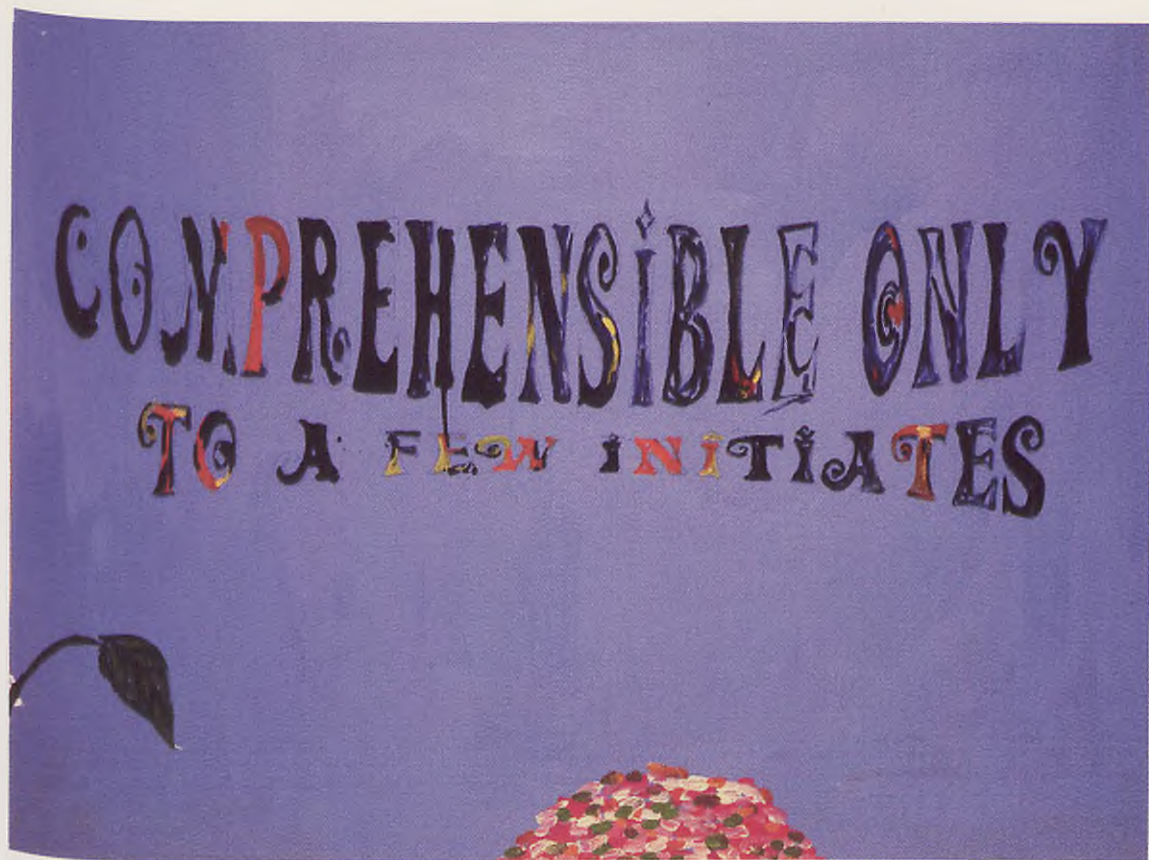
Galleries such as The Drawing Room have been involved in fruitful collaborations, most recently with Singapore's Utterly Art for the exhibition 'Relook', which debuted four young artists: Ian Quirante, Maya Muñoz, Winner Jumalon and Jayson Oliveria. Another example is Galleria Duemila, which has relocated from Mandaluyong's Megamall Gallery Walk – one of the first examples of the cultural-mall phenomenon – to Pasay City. Since reopening in February 2006, Duemila has been inundated by artists wanting a space to present a serious investigation or sizeable body of work.

Finale Art Gallery and West Gallery, two of Megamall's veteran art spaces, have joined forces to present tandem solo exhibitions. Conceptual artist and academic Roberto Chabet, who presented two large striped canvases and neons mirroring positive and negative, was followed by abstractionist Gus Albor's exhibition 'Remind', which consisted of a spare arrangement of minimal paintings, plexiglass and kinetic works. Like Chabet, Albor playfully confronted viewers by affixing a painting directly to the 'shop window', clearly cognisant of the role of 'visual merchandising' in Manila's consumer environment. Albor's and Chabet's actions attempt to alter our perceptions of the 'mall-hang' and to salvage the mall gallery from nostalgic Filipino kitsch. More importantly, their work shifts the 'immediate glance' of outsiders trying to interpret Filipino art.

Given there are no public institutions committed to the presentation of contemporary art practice in the Philippines, it is these progressive commercial galleries, and the various alternative spaces, that are shaping how we define contemporary Filipino art. Together with two key awards for emerging artists – the annual Ateneo Art Award and the triennial CCP 13 Artists Award (Cultural Center of the Philippines) – there is a growing presence of younger artists both domestically and as 'exports' in international exhibitions.

In the late 1990s Manila's independent art scene flourished with spaces such as Third Space Art Laboratory, Surrounded by Water, and Big Sky Mind Artists Projects Foundation. What started with the dilettantism typical of student art became a decade of activity that has shaped contemporary practice. The kids that started these spaces have 'grown up'. Take for example Geraldine Javier. After initiating Surrounded By Water, she went on to win the 2003 CCP 13 Artists Award and the 2004 Ateneo Art Award. She then moved on to show in regional group exhibitions in Malaysia, Singapore, Indonesia and Thailand, such as 'Faith + the City', curated by Malaysia's Valentine Willie Fine Art in 2000, and Taksu's 'Emerging Fires' in Kuala Lumpur in 2006. In June 2006 she had her first international solo show with Valentine Willie.

In 2006 the independent art scene is alive and well, led by veteran Green Papaya Art Projects, Quezon City, which is still operating under the vision of Norberto Roldan, and newcomers Future Project and Black Soup in Cubao and A.r.I.A.s (Artists-run Independent Art space), Makati. However, places are difficult to find and programming is often so fluid that keeping tabs on their



events is an art in itself. Networking occurs via mobile phone text messaging, making it impossible for an outsider to penetrate the scene. Sadly this is not born of clubish elitism, but of the sheer lack of resources and the scale of Manila.

But what of the work – what is coming out of this fractured scene of ‘scenes’? Taksu curator Tony Luz’s exhibition ‘Emerging Fires’ is a good model. Artists such as Ronald Ventura, Olan Ventura, Kiko Escora and Mariano Ching challenge contemporary boundaries, albeit in a different style from that of their predecessors. Both Escora’s and Ronald Ventura’s intimate psychological paintings push all the buttons: sexual, political, religious. The act of questioning the powerbrokers of society with a cynical dose of irreverence is not new in Filipino art – one can recall Santiago Bose or the Sanggawa group. But the ‘Emerging Fires’ works are about being urbane, not Asian. Escora’s paintings illustrate the sentiment perfectly with their retro-pop design and marketability that is more in sync with an iPod advertisement – identity becomes nothing more than urban chic.

Similarly, Olan Ventura’s paintings have the polished plastic-perfection of Takashi Murakami, yet are laced with Filipino humour. In an amusing twist Ventura uses a mobile phone recharge card to scrape and flatten the paint across his surface – a boy certainly born of technology! His exhibition ‘Flat Reality’ at the Art Center, Manila, reaffirmed the need for established artists to be able to present a serious body of work in a venue larger than a shop display, in a context less raw than an artist-run space.

Like Olan, Ronald Ventura mounted a cohesive body of work at the Ateneo Art Gallery. His exhibition ‘Cross Encounters’ resulted from his residency at Sydney’s Cross Art Projects as the inaugural recipient of the 2005 Ateneo Art Award Residency. Under Director Ramon Lerma, Ateneo Art Gallery offers a new museum model and, with the Ateneo Art Award in its third year, it plays a substantial role in shaping the future of Filipino art.

Concurrent with this generational shift there is a cycle of Filipino-Americans returning regularly, such as Manuel Ocampo, Paul Pfeiffer and Emily Sycip Cheng, who all exhibited in Manila during 2006. These artists tap into spaces such as Green Papaya, Pinto Art Gallery, Galleria Duemila or the rental venue Ayala Museum Space. Similarly, there’s a recent trend for Australia-based Filipinos to re-engage with the Philippines, not as nostalgic tourists, but by

exhibiting; four such artists who showed in 2006 were Maria Cruz, Alwin Reamillo, Vienna Parreno and Diokno Pasilan. This adds to that state Torres described in 1959 as ‘a compound-complex phenomenon’, a layered scene that cannot be read in any one part.

Of particular interest is Galleria Duemila’s new space, which is drawing artists from abroad who are keen to participate in a regional dialogue. For example, Tony Twigg’s exhibition ‘Perforations’ is much more than merely a response to shifting locations. After a decade-long engagement with the Philippines, Twigg has become part of the Filipino art scene and his recent project with the Jorge B. Vargas Museum at University of the Philippines documents the period Ian Fairweather spent in the Philippines during the 1930s and has become a collective history shared with Filipino academics and artists.

Art in the Philippines is far from sanitised or synthesised and is too often misunderstood. With centuries of Spanish–American influence shaping the country, the Philippines is often seen as more western than eastern, a ‘criticism’ that often places it in the ‘less-interesting box’ when considering it as a player in the Asian art scene. However, isn’t it true that today we generally celebrate our global world, as well as artists who are ‘border-jockeys’ working between countries and cultures? Is not the chameleon-like ability to slip under the ethnographic radars appealing? This is the state shaping contemporary Filipino art and it remains as helter-skelterish as Emmanuel Torres once described it.

1 Emmanuel Torres, ‘Philippine design’, *Progress*, 1959, p. 115.

Relook, Utterly Art, Singapore, and The Drawing Room, Manila, 4 June 2006; Gus Albor: Remind, West Gallery and Finale Art Gallery, Manila, 27 June 2006; Faith + the City: A Survey of Contemporary Filipino Art, Valentine Willie Fine Art, Kuala Lumpur, 2000, Art Center, Chulalongkorn University, Bangkok, 5–29 October 2001; Emerging Fires: Contemporary Philippine Art, Taksu, Kuala Lumpur, 13 April – 11 May 2006; Olan Ventura: Flat Reality, Art Center, Manila, June 2006; Ronald Ventura: Cross Encounters, Ateneo Art Gallery, Manila, 25 May – 21 July 2006; Maya Muñoz: Closer, Hiraya Gallery, Manila, April – May 2006; Mideo Cruz: Banquet, Cultural Center of the Philippines, Manila, 10 February – 5 March 2006; Tony Twigg: Perforations, Galleria Duemila, Manila, 6–29 May 2006.

Gwangju Biennale

Felicity Fenner



The Gwangju Biennale in South Korea was the first of the large-scale international biennial events that now proliferate in the region. It is organised with a generous budget and an informed assessment of its cultural role, regional context and international ambition. The sixth edition, curiously titled 'Fever Variations', opened the same week as the sixth Shanghai Biennale and the inaugural Singapore Biennale, each event claiming to be at the vanguard of defining a 'glocal' Asian identity that personifies a merging of East and West.

This year's event in Gwangju was divided into two separately curated exhibitions and a 'Citizen Program' designed to link the biennale to the residents of Gwangju. The exhibitions, both staged under the roof of the biennale's purpose-built, white-cube exhibition hall, were further united by Artistic Director Kim Hong-hee's thematic focus on Asia. The exhibition 'The First Chapter_Trace Root: Unfolding Asian Stories' explored the manifestation of an Asian spirit in contemporary art, mostly from Asia or by Asian-born artists. Chief Curator of 'The First Chapter', Wu Hung, worked with esteemed Australian curator Binghui Huangfu and Berlin-based Shaheen Merali to create an exhibition that engaged the viewer on a journey across nations of distinct cultural identity that nevertheless share key sociopolitical and spiritual traditions. 'The Last Chapter_Trace Route: Remapping Global Cities' focused on a twenty-first century Asia defined by social mobility and cultural hybridity through works that considered the impact of construction, migration and the consequent devolution of national stereotypes.

Forty-eight artists and artist collectives were included in the first and larger exhibition, which also featured a retrospective of the Fluxus movement. The overlap between sections was exemplified by works such as Korean Soo Kyung Lee's *Translated vases*, 2002, a collection of hybrid ceramic vessels made from porcelain fragments in the traditional Korean style. This installation of oddly shaped, highly crafted objects could have been interpreted within the 'new routes' concept of the second exhibition, but instead was clustered in the first show with other works utilising traditional culture under the subheading 'Myth and Fantasy'. New York performance artist Zhang Huan's installation, *Peace*, 2001, comprising a life-size figure of a golden man swinging headfirst into a giant bronze bell (seen in Sydney at the Museum of Contemporary Art's

'Witness' exhibition in 2004), invoked the ancient Chinese temple bell in an autobiographical symbol of cultural origin.

One of the biennale's most arresting works was Australian artist Suzann Victor's kinetic installation, *Contours of a rich manoeuvre*, 2006, presented under the 'Nature and Body' subheading in the first exhibition. A pair of luminous red chandeliers swing like pendulums inside a cage-like forest of suspended glass bars, a postcolonial marking of time towards an East-West cultural fusion. Nearby, the passing of time in the natural world was recorded live in the seductive three-screen video work *Trees in Winter*, 2006, by Vancouver-based British artist Chris Welsby, which used real-time digital communication systems to track simultaneous weather conditions on three continents.

In the 'Trace of Mind' grouping within 'The First Chapter' exhibition, aspects of Asian philosophy and Zen Buddhism were the subject of works by, among others, senior Korean-born artist Lee Ufan and London-based Laotian artist Vong Phaophanit. Phaophanit's *Neon rice field* (originally fabricated in 1993 and nominated that year for the Turner Prize) comprised 7 tonnes of rice grain placed in a series of linear mounds over neon tubes. The aroma of rice and the optic allure of luminous neon conjured the underbelly of modernisation's impact. Subverting simplistic interpretation, however, the artist pointed out that the rice, in fact, came from the United States and neon lights are most readily associated with large Asian cities.

The fourth section of the first exhibition, 'Past in Present', was the biennale's tour de force. Song Dong presented the contents and part of the façade of his mother's house in Beijing. For forty years his mother and collaborator on this project has conscientiously collected every consumable item that has come into the family home. A poignant statement about change and dislocation, *Waste not*, 2005, included crockery, plastic drink bottles, mops, children's shoes and furniture, cupboards of well-worn clothing, thermoses, polystyrene packaging, bags and suitcases, soft toys, television sets, cakes of soap and an ironing board. The artist explained that in China frugality is a virtue, but that the project also acts on another level; its construction was a cathartic process for his mother who has been grieving her husband's death in 2002.



The video-based works in the 'Past in Present' section were particularly strong. They included Qiu Zhijie's *Asian parallel times*, 2004, comprising seven screens simultaneously showing documentary-style footage of seven cities across Asia; Paris-based Afghan artist Lida Abdul's video performance, *White house*, 2005, showing the artist, trance-like, whitewashing the bombed ruins of a civic building in the Afghanistan countryside; the meditative ruminations of Dhaka-born Londoner Runa Islam's portrait of resting rickshaw drivers; and Chen Chieh-Jen's equally hypnotic but darkly disturbing reconstruction of an early nineteenth-century photograph of an execution by dismemberment.

While the first exhibition was characterised by works that transgressed cultural and national borders, 'The Last Chapter', conversely, was organised into three distinct geographical sections. Curator of the European section, Cristina Ricupero, focused on artists and art from Paris to Vilnius in a sometimes unwieldy exhibition of diverse works collected under the title 'Escaping Boundaries in the European Landscape'. Besides culturally referential, theatrical installations by diaspora artists Jennifer Tee and Shen Yuan, it was the video-based works that best captured the spirit of migrant populations living across shifting cultural and national borders.

The most engrossing work was *Labour* by Brazilian duo Dias & Riedweg, filmed in Paris in 2005, in which interviewed immigrant factory workers detail the economic hardship and social dislocation suffered at the hands of multinationals. Lithuanian artist Deimantas Narkevičius's video, *Matrioškos*, 2005, reveals similar stories of economic-driven migration, but this time through the eyes of strippers and unwitting sex workers. It also appears to be a documentary, although it is actually a documentary-style fictional narrative based on commonplace real-life events. The three women who were 'interviewed', like the men in *Labour*, convey dignity and forbearance in the face of exploitation.

The final section of 'The Last Chapter', 'The Art of Memory and Navigation Across "Asia"', curated by Beck Jee-sook, examined immigration and changing urban cultures in the central Balkan states, the Middle East, Asia and North America. Outstanding was Thomas Allen Harris's video documentary about his

stepfather's involvement with Nelson Mandela and the African National Congress. The video traced the journey to his stepfather's funeral in South Africa, interweaving personal reminiscences with recreations of key historical moments in the fight against apartheid. The work's political message was underscored by the filmmaker's palpable remorse at not having fully appreciated the significance of his stepfather's struggle during his lifetime.

The word play on 'root' (first exhibition) and 'route' (second exhibition) revealed the curators' intention to separate works that related to the cultural past and those that embraced future realities. The difference, however, was largely academic: works in the two exhibitions intersected and overlapped on thematic and conceptual levels, their curatorial classification, in most cases, superfluous to their reading. An exception was the Latin American section of the second exhibition devoted to a critique of American imperialism, in which documentary-style works that sprung from genuine, virulent anger were compromised by didactic text panels and dogmatic voice-overs. While it is refreshing to see Asian biennales accommodate political dissent, the combination of politically charged works and the American Ambassador's visit on the opening day of the Gwangju Biennale precipitated a police presence of such colossal proportions that some visitors mistook it for performance art.

'Fever Variations' 6th Gwangju Biennale, Gwangju, 8 September – 11 November 2006.

opposite

Soo Kyung Lee, *Translated vases*, 2006, ceramic, epoxy, gold leaf, dimensions variable, courtesy the artist, Kukje Gallery, Seoul, and Gwangju Biennale, Gwangju.

top, left to right

Deimantas Narkevičius, *Matrioškos*, 2005, video still, single-channel digital video, 23 min 36 sec duration, courtesy Gwangju Biennale, Gwangju.

Song Dong, *Waste not*, 2005, mixed media, objects collected by the artist's mother, Zhao Xiangyuan, over several decades, courtesy Gwangju Biennale, Gwangju.



Unseen forces

The curious power of spirit photography

Louis Nowra

Two photography exhibitions in the middle of the year left me underwhelmed. Bill Henson's photographs at the Roslyn Oxley9 Gallery, Sydney, were nocturnal images with many of them featuring topless teenage girls. There is not only a sense that we've seen this before but his fixation on young girls is beginning to have disturbing similarities to David Hamilton's soft-core porn shots of nymphets. Sydney's Stills Gallery featured Polixeni Papapetrou's 'Haunted Country' exhibition, which consisted of contrived tableaux centred on children lost in Australian landscapes. Both Henson and Papapetrou strive for mystery but both get bogged down in self-conscious theatricality.

Interestingly, two recent books offer another way to visually represent the mysterious. *The Perfect Medium: Photography and the Occult* (a catalogue published in conjunction with the 2005 exhibition of the same name at the Metropolitan Museum of Art, New York) and *Faces of the Living Dead: The Belief in Spirit Photography* by Martyn Jolly are studies of the phenomenon of photographing spirits of the dead.

Photography started out as an agent that promised to record the actual. Unlike painting, it was not supposed to distort or lie about the actual world, but once someone accidentally made a double exposure it wasn't long before people were claiming to photograph the spirits of the dead that hover around the living. The early 1860s saw a sudden explosion in this genre. It must be remembered that many people were still enthralled by the mysteries of telegraphy, electricity and, later, X-rays. These seemed to be the products of invisible forces that could cover immense distances in a matter of seconds, both as a form of communication and as an inexplicable source of energy. It didn't seem far-fetched then for people to imagine that they were surrounded by other invisible forces and all that was needed was the medium to show

of photography as a true record of 'the other world' of spirits and ghosts. Photography was also used to validate the role of mediums. Non-believers regarded mediums as frauds and so photography was used as evidence either for or against them. Some of these images are strange to say the least. In order to prove that mediums were not manipulating musical instruments or tables, or touching clients in the darkness, mediums were locked in cages or tied up, some tightly stitched and sealed in long corset-like garments. Given that most of the mediums were women, there is an undercurrent of bizarre eroticism to these images. Some mediums, such as the famous Eva C., even went completely naked in order to prove that they were not hiding anything under their clothes.

Towards the beginning of the twentieth century there was a sudden interest in mediums expelling wet organic matter, known as ectoplasm. The ectoplasm sometimes looks like cloth or even body organs. The photographs are silly yet repulsively fascinating and, again, an erotic undercurrent is patent, with dribbles of ectoplasm appearing from beneath women's long skirts. In the case of the Margery séances, the medium's coat is open, revealing her naked body, with just a cloth covering her groin area and a severed hand, as if shaped from a piece of liver, resting on her belly. In most of these photographs the witnesses are men. It is hard to think of any contemporary photographers who can create such erotically macabre images. Even the faces of the female mediums are disturbing – they are contorted with effort and pain and elated in ecstasy. It's as if in becoming a medium women are able to release all primal emotions that society forbids them to publicly express.

Some of the photographs in the more expansive *The Perfect Medium* are just plain eerie. Tables rise up off the floor of their own accord. So powerful is this

It is no wonder that people fervently believed in the truth of the images they saw

them. The new medium of photography certainly seemed to be able to capture the unseen spirits of the dead. Given that photography recorded the 'real and the actual', it is no wonder that people fervently believed in the truth of the images they saw.

To us now the photographs are obviously fake, with cardboard cut-out faces floating around sitters, painted clouds and all the reality of the papier-mâché sets of the Z-grade film director Ed Wood. But for the grief-stricken these photographs were a source of great comfort because they proved that loved ones were still present, in 'spirit'. Some of these images have a curious power. One, of the medium Florence Cook lying in a trance, her head resting on a chair while an ominous spirit form stands behind her, has a disturbing effect. It is all mysterious suggestion and no resolution. Many other images, given their function to temper grief, are sentimental and corny.

The nineteenth century saw the rise of spiritualism and with it the importance

force that even the medium and her helpers cannot stop the ascent. Mediums swoon on being possessed by the dead; others are caught in mid moan. There's another of Eva C. with a materialisation on her head that resembles a cow tongue, and a luminous apparition, like a phosphorescent piece of string, between her hands. Then there are my favourites: mediums levitating. The most fascinating example of this is the medium Colin Evans caught in the camera's flash levitating out of the inner circle of a stupefied audience. He has a beard, wears a suit and tie and resembles a cartoon jack rabbit as he launches himself from a chair.

It is easy to laugh at the obvious fakery of these photographs but they have a mysterious power because their subject matter is so earnest – grief, spirit possession and the breaking of normal constraints. They haunt me as do none of the deliberately fabricated images of Henson and Papapetrou.

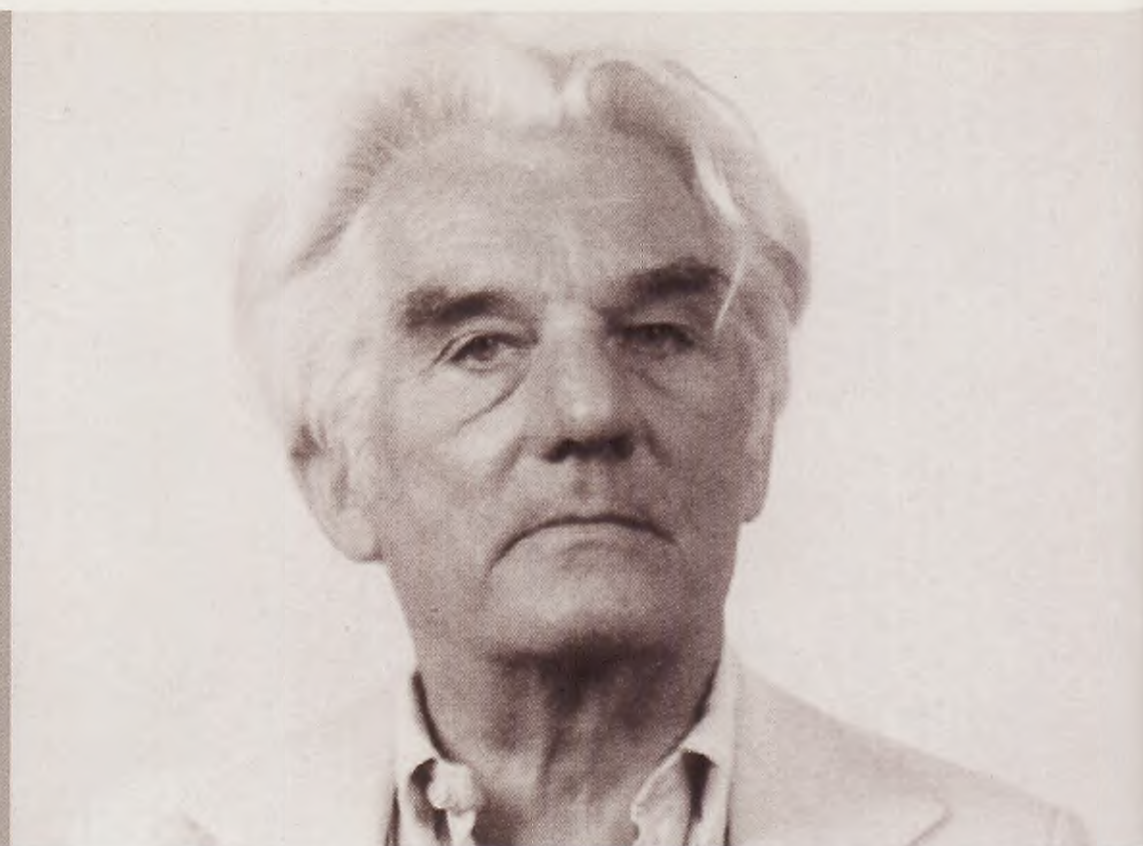


Linda Gazzera, *Materialization of a young woman* produced by the medium, 1909, silver gelatin print, 24 x 17.3 cm, courtesy the Metropolitan Museum of Art, New York.

PETER TOWNSEND

1919–2006

Tony Stephens



Peter Townsend was frequently telephoned in the middle of the night by people who might have been influenced by certain substances as well as certain rock music and who wanted to speak to Pete Townshend, songwriter and musician of The Who. Others took Townsend to be the man who wanted to marry Princess Margaret.

The lesser-known Townsend's life was just as remarkable as the lives of the other two. In China during and after the Second World War he made friends with Chou En-lai, and Sun Yat-sen's widow. Townsend met Mao Zedong in Mao's cave. He wrote for Chinese newspapers and published a book, *China Phoenix* (1955), which became a lyrical text on Mao's revolution. Even later in life Townsend sometimes dreamt in Chinese.

Townsend was at the centre of the British art world in the 1970s and 1980s when he came to Australia and founded *Art Monthly Australia*. He raised the profiles of Aboriginal and Asian art, and sold his collection of Chinese woodcuts to the National Gallery of Australia, Canberra.

Townsend was brought up in Kent, England. His father, Lewis Townsend, was a dentist and poet who was appalled by the First World War and became a Quaker pacifist. Peter, whose childhood ambition was to be a concert pianist, was just eight years old when he first became interested in China.

In 1940, after a year of studying history at Oxford, Townsend registered as a conscientious objector, began to learn Chinese and joined the Friends Ambulance Unit. The Japanese had occupied the Chinese coast and the only land routes into the country were from Russia and Burma. Townsend drove down the Burma Road from Rangoon to south-western China.

Townsend worked in a hospital before joining the Chinese Industrial Cooperatives, rural units that produced blankets, bricks, paper and ceramics. Members of the cooperative shared profits and established medical centres and schools. Townsend worked as a translator, reporter and a representative of the movement.

Chou En-lai gave Townsend his first Chinese woodcut and arranged for him to meet Mao. The Englishman journeyed to north China wearing his Mao suit and the peaked cap with red Communist Party symbols. He recalled that Mao was 'friendly and open' and wanted to know about British unions.

Townsend first visited Australia to lecture for the Australia-China Society in 1948, soon after marrying Rose Yarmudian, an Armenian-American communist who worked for the English-language paper *People's China*. They lived in Beijing, but departed when revolutionary China proved a dangerous place.

In 1966 his brother William, a painter, recommended Townsend to be editor of an English art magazine which became *Studio International*. The offices were above a London greengrocer's shop and Townsend worked at the adjacent Museum Tavern, often wearing his old-style reporter's trench coat and seemingly unaffected by the red wine he consumed throughout the day. Tim Hilton, writer and friend, recalls the visit of another old China hand, William Empson, who drank pints of Guinness with crème de menthe chasers. Empson and Townsend could discuss Cantonese jokes for hours. *Studio International* might be going to press, but Townsend was not to be hurried by printing schedules.

Townsend left the Museum Tavern for The Plough, only 20 metres away, in 1969. Hilton recalls:

Townsend's seat was at the centre of the pub, his back to the wall. He saw people from all parties. A conceptualist might enter from one door while a modernist made an exit from another. Townsend did not hold court. He concealed his own views and never gave advice. His genius as an editor was to listen.

As chairman of the Greater London Arts Association, Townsend – with Rose – assisted young Australian artists and writers who were visiting England. Townsend also edited the United Kingdom's *Art Monthly*, which was founded in 1976. In 1983 he came to Australia for his second lecture tour, this time on art, and liked the freedom from certain English conventions. He met Annabel Davie, who worked with publisher Sam Ure-Smith, and the first *Art Monthly Australia* was published in 1987. Townsend commuted between England and Australia until 1995.

Jacqueline Macnaughtan, his companion of the Australian years, said that Townsend had a firm conviction that Australia was part of Asia. For this reason he sold his collection of cherished Chinese woodcuts to the National Gallery of Australia, Canberra, as a group, rather than breaking it up and selling separate pieces more profitably in New York.

Townsend was a very tall and imposing figure, yet his appearance belied his self-effacing manner; he was patrician, in a shabby way, and wore his erudition lightly, a teasing remark never far away. He is survived by his daughters, Sally and Catherine.

A version of this obituary was published in the *Sydney Morning Herald* on 2 August 2006.

BRONWYN OLIVER

1959–2006

Bronwyn Oliver, 2006. Photograph Sonia Payes.

Felicity Fenner



Bronwyn Oliver was one of Australia's most gifted, dedicated and widely respected artists of the last two decades. Her tragic, untimely death will be felt deeply for some time to come. Although she determinedly kept the social distractions of the art world at a distance, her sculpture has become a leading light of Australian visual arts, its success testament to the fact that work of a high calibre will take care of itself.

Bronwyn's work has a timeless quality that transcends artistic fashion. Though visually connected to nature and cultural history, its methodologies and meanings are shrouded in mystery. The artist herself could be as enigmatic as her work. The fluid forms of her sculptures are the product of meticulous, repetitive work that demanded dedication to the point of obsession. They are highly strung on the inside, their every movement considered and controlled.

Bronwyn adhered to a strict work ethic, rising before dawn and spending eleven hours each day working in seclusion. She was a perfectionist and extremely prolific, completing an average of thirteen sculptures each year – over 200 in total. They vary in form and scale, but it is an unusually even oeuvre that reflects the artist's imaginative and conceptual intelligence, engineering ingenuity and high aesthetic standards.

Bronwyn was born on 22 February 1959 in Gum Flat, near Inverell in northern New South Wales and from a young age determined a path that would ensure her independence. As a ten year old attending Saturday art classes, her enthusiasm and artistic prowess attracted the attention of her teacher, Ian Howard, who thirty-seven years later took tremendous pride in awarding her the College of Fine Arts (COFA) 2006 Dean's Award for Excellence. She topped her class in the Higher School Certificate and in 1977 enrolled in a Bachelor of Art Education at Alexander Mackie College of Advanced Education (now COFA). She intended to study painting, but a bureaucratic bungle famously landed her in sculpture. She excelled and in 1981 won the NSW Travelling Art Scholarship, completing her Masters in sculpture at Chelsea School of Art, London.

On her return to Australia in 1984 Bronwyn joined the burgeoning Roslyn Oxley9 Gallery, Sydney, and, soon after, Christine Abrahams Gallery in Melbourne. Each of these alliances brought ongoing mutual satisfaction and success, nurturing Bronwyn through annual solo exhibitions, including an expansive survey at McClelland Gallery and Sculpture Park, outside Melbourne, just months before her death. There were numerous public and private

commissions around Australia, the best known in her hometown being *Palm* and *Magnolia*, both 1999, in Sydney's Botanic Gardens. Bronwyn's largest sculpture was *Vine*, 2005, the centrepiece of the refurbished Hilton Hotel, Sydney, stretching over 16 metres from the ceiling. Her work was collected by state galleries and included in major exhibitions such as 'Perspecta', 1991, the first Asia-Pacific Triennial, 1993, the 2003 Beijing International Art Biennale, and the Clemenger Contemporary Art Award in 2006. Her very last works will feature in the 2008 Adelaide Biennial of Australian art.

When Bronwyn was awarded the prestigious Moët & Chandon Australian Art Fellowship in 1994, she sought reassurance from Cranbrook School that her beloved part-time teaching position, which she eventually held for eighteen years, would still be there when she returned from her year in France. This assurance received, she embraced the experience with great excitement. Her partner of twenty-two years, wine writer Huon Hooke, refers to her childlike enthusiasm – for the natural environment (she was a keen gardener and bushwalker) and quirky aspects of the cultural world (including Woody Allen and the Coen Brothers) – as one of her most endearing qualities.

Bronwyn could be very generous but was also pragmatic. Her great friend Audrey Larsen tells a story of them pouring what was left in the champagne bottle down the sink each night during Bronwyn's stay in Épernay, northern France, a glass each being all they wanted. She adored her cats and would always enquire after the wellbeing of her friends' feline companions. Close friend Phillippa Wearne recalls how, when she told the artist the sad news of her cat's passing, Bronwyn handcrafted an exquisite urn to house the animal's ashes. Alan Crawford, who runs the casting facility that fabricated her large-scale works, recounts that she always brought homemade scones and cakes for the staff on her weekly visits to direct and oversee production.

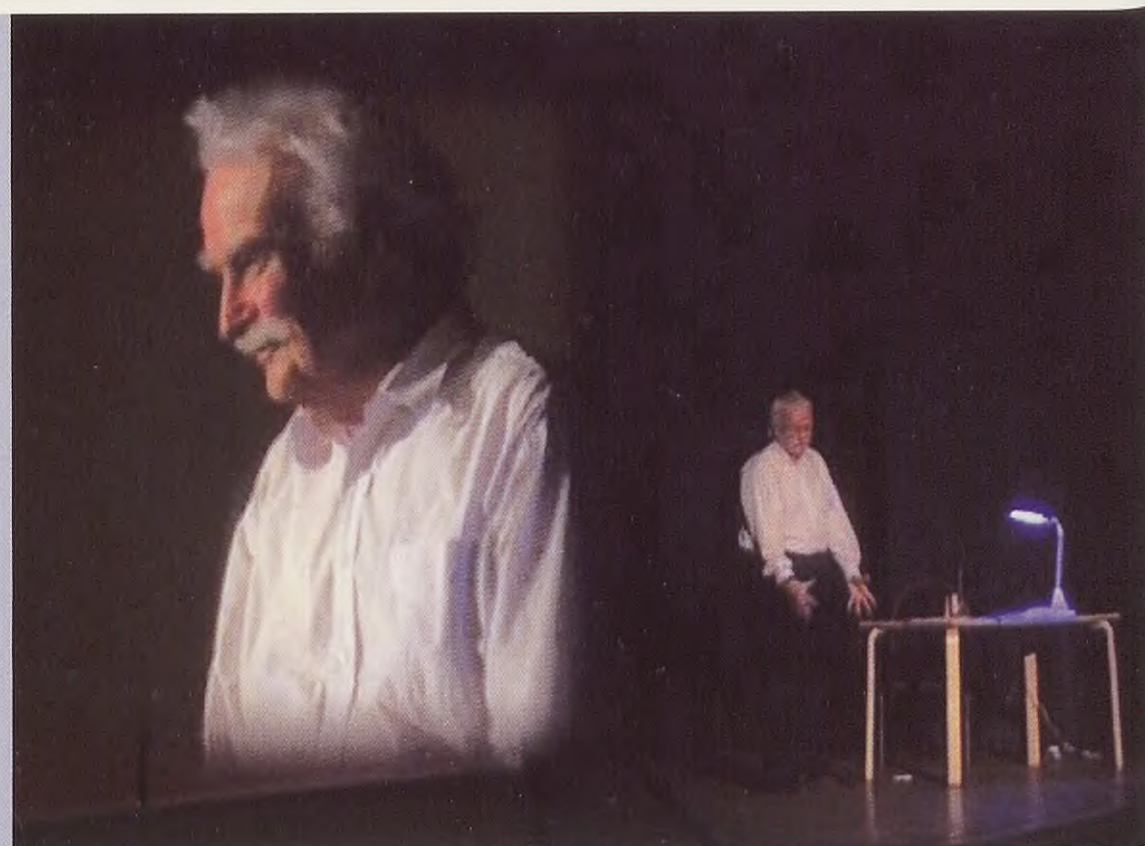
While her sculptures have a clear starting and end point with their own internal logic, Bronwyn's life was prematurely cut short. We'll never know how her inner world became so clouded. Since her death, those closest to Bronwyn have discussed the dark recesses of her psyche that were always there, but became more predominant in recent years. But for most of us who knew Bronwyn as a young artist in the 1980s and through the 1990s, she will be remembered as cheerful and optimistic, a witty, genuinely interested friend and colleague who was, above all, passionate about the art practice that was her *raison d'être*.

NOEL SHERIDAN

1936–2006

Noel Sheridan, *The head*, 2006, performance.
Photograph David Carson.

George Alexander



Those readers who knew Noel Sheridan will be saddened by the news of his death in Perth, Western Australia on 12 July, only two weeks after his last public performance at Kurb Gallery in Perth, called *Talking*. He lived to be three-score and ten and was surrounded by a loving family, including his wife, Liz.

Talking was what he was good at: to the slanting rhythm and cadences of a soft Irish accent, talk flowed easily with Noel. En route you found your sense of logic restructured. Following him around the Thomas Street pubs in Dublin – hat, Wyatt Earp moustache and tailcoat flying – I noticed that even hardened publicans were agog. He could keep five topics in the air at the same time, even as his mind was on something else. ‘Make up your own continuity’, commented his friend Brian O’Doherty, novelist and author of *Inside the White Cube* (1976/1986).

Noel’s father, Cecil Sheridan, was a well-regarded music hall performer (who knew Charlie Chaplin), and Noel’s own intermedia art performances had a touch of end-game Samuel Beckett about them.

Born in Dublin in 1936, Noel Sheridan went to school at Synge Street CBS and studied at Trinity College, Dublin. In addition to training as an actor Noel did painting, writing, conceptual art, video and performance work – across three continents – and had a full career ‘as a suit’, as he called it, in arts administration and community outreach. He wasn’t much taken by the ‘art industry’, and his own interventions were always imbued with the quality of his personality, which was warm, funny and public-spirited. As Donald Brook observed, Noel was always a committed teacher: by example, rather than precept. In 1975 he was the first director of the Experimental Art Foundation in Adelaide, and director of the National College of Art and Design in Dublin from 1979 to 2003 – with a hiatus (from 1989 to 1994) to inaugurate and direct the Perth Institute of Contemporary Arts. In 1994 Noel won the Emeritus Medal for cultural contribution from the Australia Council for the Arts. He was also a founding member of Aosdana, the group representing creative artists in Ireland. In 2001 the Royal Hibernian Academy held a retrospective exhibition of his work and, in conjunction with this, Four Courts Press published, *On Reflection*, a book that corralled his achievements.

Before this Noel practised as an artist in New York from 1963 to 1972. He lived in Willem de Kooning’s old studio, knew Ken Jacobs and Edwin Denby, wore bell-bottoms and quoted Larry Rivers’s manifesto: ‘Do you hear them say painting is action? We say painting is the timid appraisal of yourself by

lions.’ Painting remained both a blessing and a curse for him. Matisse’s green *Piano lesson* of 1916 was an early inspiration while he worked as a guard at the Museum of Modern Art in New York. His works at this time looked as if they were made by a welter of Noels. By the 1970s, when definitions of art were up for grabs, Noel responded with his interlacing wit. Everyday incidents – from housepainting to a George Best goal, from learning Tai Chi to landing by plane in the Western Desert – became ruminating aesthetic parables.

Noel Sheridan saw art and life as being as intertwined as the Celtic Lacertilia in the *Book of Kells*. He loved the prismatic word-games of James Joyce (with Robert Ashley he had planned to do a voice recording of the entire *Finnegans Wake*), and the self-reflexive paddy-wackery of Flann O’Brien inflected Noel’s take on bone-dry conceptual art (as in Noel’s celebrated 1970 work *Everybody Should Get Stones*, fine enough to be rediscovered again and again). Add Marcel Duchamp’s Zen cream pies to the mix, and you’ve got the makings of a looping cloverleaf sensibility, always on the go and always with an instinct for where the action was across the longitudes of culture.

Irish myth enshrines the motif of the miraculous journey, and Noel Sheridan began his trip to Australia by first heading for New Ireland (near New Guinea) on the Joycean principle of the name alone! He soon arrived in Sydney. Those who knew him in those years recall him wearing green suits, green socks, green shoes, green handkerchiefs, living in green rooms. He wrote in green ink on green paper. It was ‘a work’. He called it ‘coming to terms with green’, remembering the 1916 Matisse.

Then – with wife Liz and five kids in tow – it was off to Adelaide to hack out an ‘artist-run alternative space’ from the City of Churches. Then back to Ireland to revive its National Art School – the oldest in Europe. Like James Joyce’s Leopold Bloom there was something of the poet in Noel Sheridan. A two-minute silence was held by the Irish Parliament to note his passing.

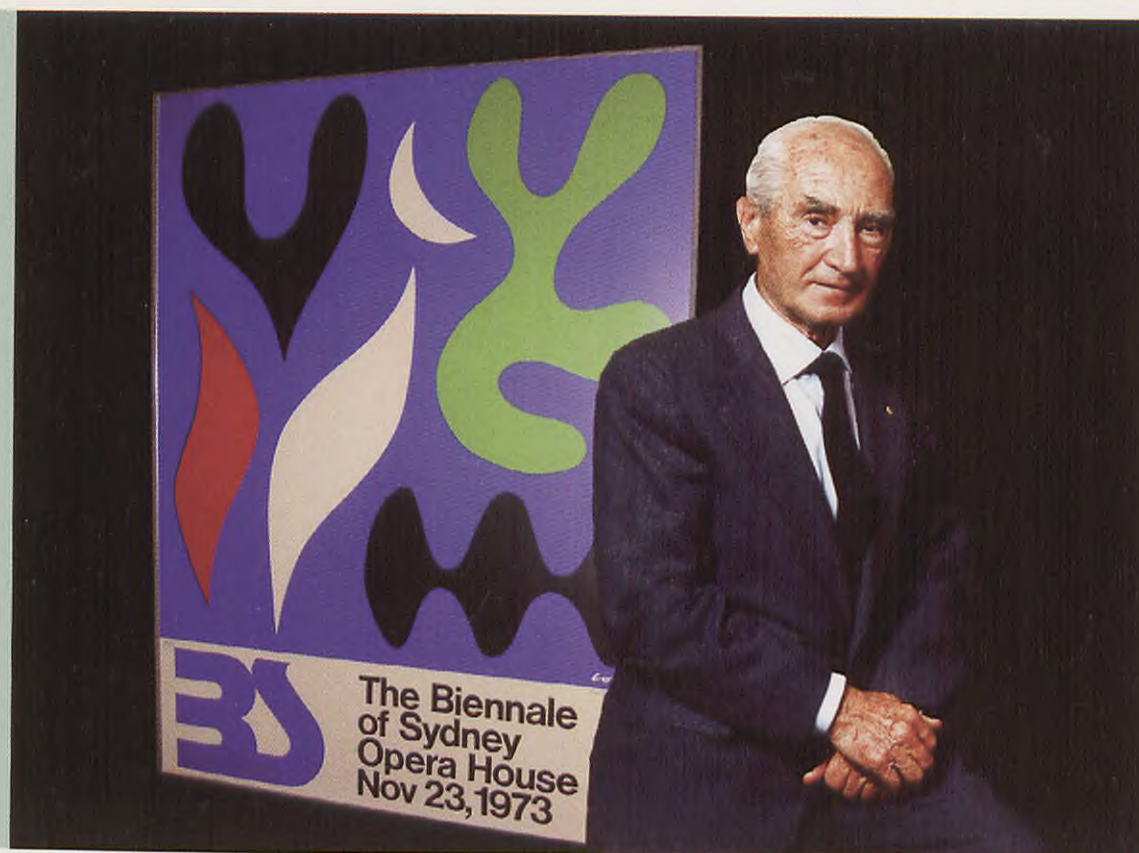
Ar dheis Dé go raibh a anam – or, alternatively, as he used to sign off, see you at the Oscars!

FRANCO BELGIORNO- NETTIS

1915–2006

Franco Belgiorno-Nettis, photomontage with the original Biennale of Sydney poster by John Coburn, 1973, courtesy Transfield Holdings, Sydney. Photograph Stephen Bradley.

Edmund Capon



Franco and I did not exactly get off to a cracking start. At the time of my appointment as Director of the Art Gallery of New South Wales, Sydney, way back at the end of 1978, he was a trustee of the gallery. Shortly after I assumed the role another member of the Board of Trustees kindly organised a rather grand welcoming dinner at which Franco was present. With a dozen or more guests seated at the dining table our host suggested a toast and called upon Franco to propose it, whereupon our Franco demurred, saying that he wasn't going to offer any such toast to welcome an Englishman! Well, things could only improve after such a cool start, and they did. Within a week or two all prejudices were well and truly forgotten and we henceforth enjoyed a marvellous and fruitful relationship, a friendship born, from my point of view, out of my great admiration and fondness for the irrepressible bundle of Italian energy, imagination and optimism that was Franco Belgiorno-Nettis.

Franco's story is well known and this is not the place to reiterate that history, but more to reflect on his character, his personality and, above all, his immense contribution to and influence upon art in Australia over the past five decades.

One day when we were rambling through the good, the sometimes not so good and the occasionally ugly in the art collection of Transfield, the construction and civil engineering business Franco founded in 1956, I asked him how he came to be so devoted to the visual arts. His reply has stayed with me: 'I'm an engineer', he said, 'and engineers make and build things, but before you build anything there has to be an idea. Ideas come first. Artists have ideas – that's why I like artists and their art.' While such an observation shouldn't have surprised me since it was demonstrably logical, I had always tended to view engineers as simply practical and pragmatic. Franco's enthusiasms were the fount of so many of the surprises he sprang upon us.

Franco was driven by impulse, not by analysis, but his passion for the visual arts did evolve into specific objectives. First, he sought to engage with artists and to have them involved in the practical world of his business as a stimulus to corporate imagination; such ambitions are demonstrated in Bert Flugelman's *Dobell memorial*, colloquially known as the 'shish kebab', of 1978, a sculpture originally located in Martin Place but now much more happily found on the corner of Spring and Pitt streets in Sydney, and Brett Whiteley's splendid *Black totem II*, executed in steel and fibreglass and now gracing the entrance to Transfield House in Sydney's Walsh Bay. Franco had a natural instinct for sculpture, not only because it involved the materials and techniques of

engineering but also because of his sensibilities for the three-dimensional object. One of my earlier major acquisitions for the gallery was achieved with his support and help: Marino Marini's substantial bronze *Rider*, 1936. Second, he sought to bring art as an essential, creative and inspirational exercise into the realms of the everyday; this he achieved in diverse ways but originally through the establishment of the Transfield Art Prize in 1961. As he said:

In times when economic power was in the hands of princes and noblemen the arts flourished in the shadow of the courts. Today, in order to survive, the arts flourish in the shadow of industry.

Third, Franco desperately sought to take Australian art to the world and to bring the art of the world to Australia; to use art as a means of bridging this country's perceived isolation. The latter was a certain and significant motive in Franco's drive to establish a permanent Australian presence at the Venice Biennale, something which he achieved with the opening in 1988 of the Australian pavilion designed by Philip Cox.

However I think we all recognise that Franco's most lasting and identifiable contribution to the visual arts in this country must be the Biennale of Sydney. The first was held at the Sydney Opera House in 1973 and was by today's standards a modest affair with thirty-seven artists from fifteen countries. The 2006 Biennale marvellously coincided with the fiftieth anniversary of Transfield and included no less than eighty-five artists from forty-four countries. The Biennale of Sydney, indelibly identified with the name of Franco Belgiorno-Nettis, has grown into one of the most recognised international contemporary art events. It is both wonderful and proper that the Belgiorno-Nettis name continues to be inscribed on the Biennale of Sydney, with Luca as the present Chairman. Over fifteen Sydney Biennales more than 1200 artists have participated creating, just as Franco wished, as much controversy and debate as delight and intrigue.

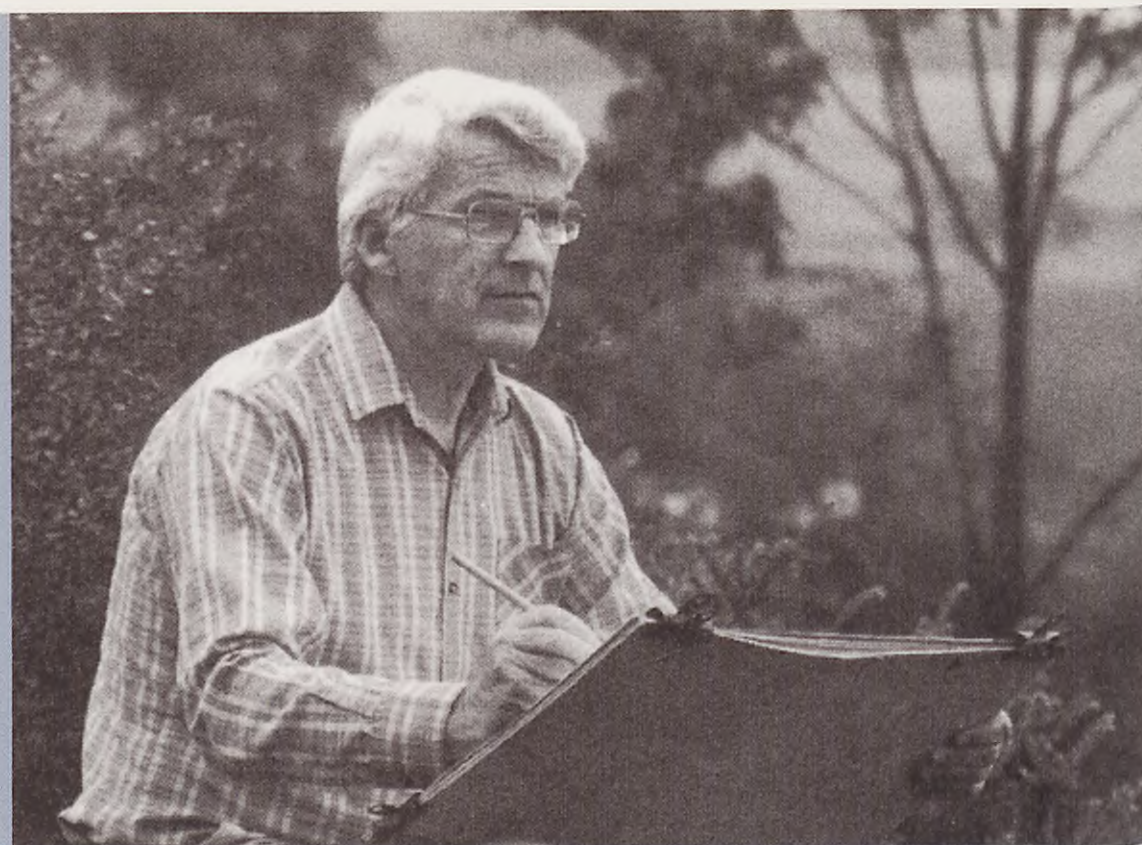
Franco relished stirring the imagination and if a few feathers ever got ruffled in the process he did not conceal his mischievous delight. Tranquillity was not really Franco's natural state; he knew that creativity was born of tension, the imagination stirred by contrasts and confrontations, and he surely preferred the promise of innovation to the certainty of the status quo.

KENNETH JACK

1924–2006

Kenneth Jack. Photograph David Jack.

Lou Klepac



Kenneth Jack was already able to draw like a professional artist while still at school, testified by drawings reproduced in the school magazine of which he was art editor. A life in art was inevitable and nothing would deter him. But the Second World War intervened.

Born in 1924, Jack was eighteen when he joined the Royal Australian Air Force (RAAF) as a survey and cartographic draughtsman. He spent 1944–45 in New Guinea, Morotai and North Borneo where he met Donald Friend, then an official war artist, and was able to watch him draw. Jack also painted in his spare time, supplied with art materials by his father, and completed some 500 paintings and drawings, which are now in the collection of the Australian War Memorial, Canberra.

Discharged from the RAAF, Jack resumed his studies for the Art Teachers Certificate at Melbourne Technical College (now the Royal Melbourne Institute of Technology) while continuing to draw and paint. His studies led to a distinguished career in art education, and he became head of painting and printmaking at Chisholm Institute of Technology (now part of Monash University, Melbourne) and deputy head of the Art Faculty. He retired in 1968 to paint full-time.

Jack's ability as a draughtsman caught the attention of publisher Sydney Ure Smith, who commissioned Jack to do the drawings for *The Melbourne Book*, with text by Clive Turnbull, which was published in 1948, following a volume on the city of Sydney for which Ure Smith had made the drawings. Jack was only twenty-three when he completed the drawings for *The Melbourne Book*. This was followed by *The Charm of Hobart* (1949), for which, in a spectacular burst of activity over twelve days, he made eighty-eight drawings, some with watercolour.

Interested in every possible means of expression, Jack studied printmaking, at which he became exceptionally prolific. During the 1950s and 1960s he became involved in abstraction and this can be seen in his series of prints of paddle-steamers, which are sophisticated exercises in abstraction that use shape and colour to great effect.

If an artist ever had a calling it was Kenneth Jack. He developed a passion for old buildings and was conscripted to be the saviour, through the medium of art, of a wondrous timeless Australia. Sheds, fences and windmills dot this landscape of small country towns, with sometimes a small church appearing in the middle of nowhere. He paid an adoring and lifelong tribute to the land

he loved. What Jack captured so accurately has become for us a comforting dream which reflects a period of our history that has all but vanished.

Watercolour suited Jack best. His father was a commercial artist working with the Victorian Railways, and by watching him work Jack learnt to mix his colours on a piece of paper; he never used a traditional palette.

Inspired by his love for Turner in art and Mozart in music, Jack worked in his studio with dedication and joy. He received an MBE in 1982 and an AM in 1987, was made a member of the Royal Watercolour Society of London, and had work included in the Royal Collection – but one of the most cherished compliments ever paid to him was when a doctor framed one of his cheques rather than cashing it.

Kenneth Jack belonged to the 'old school' – where a man was fair, decent and a gentleman. He was kind, considerate and generous to his friends and students. He was quietly religious and was an elder of his church, which he attended regularly. He had a catholic taste in art and especially in music.

His large output has been dealt with in various books, including a monograph on his paintings and books on his prints, his war work and his Queensland subjects.

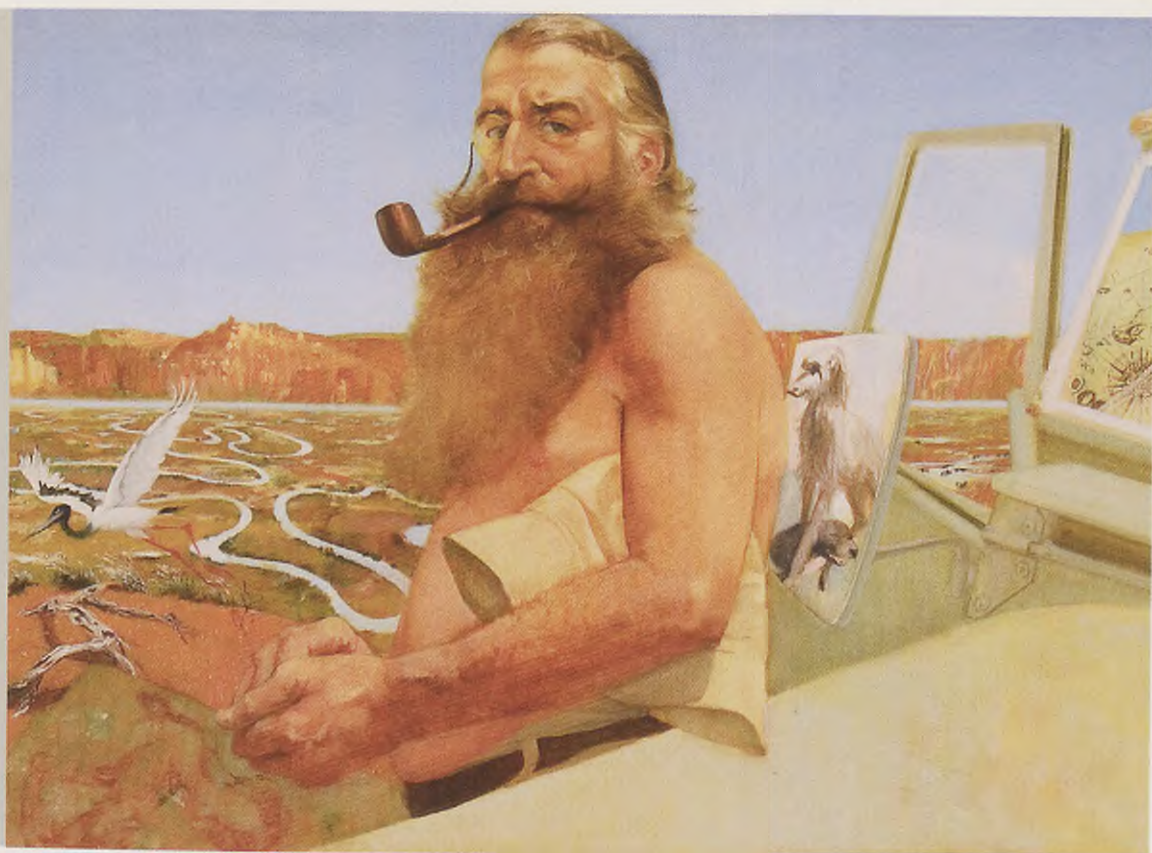
In the last few months of his life, Jack's interest was focused on a book I was compiling on his drawings. He was particularly keen on this project because it reproduced for the first time works made during his trips abroad: the cathedrals, towns, landscapes, villages of Europe, England and Scotland. Illness had made work difficult, but he still spent at least one or two hours in the studio and was able to complete the work for his exhibition 'Across Victoria' held at the Greythorn Galleries, Melbourne, in May 2006. He was able to examine the proofs of the forthcoming book the day before he died peacefully in his sleep on 10 June.

COLIN JACK-HINTON

1933–2006

Frank Hodgkinson, *Portrait of Dr Colin Jack-Hinton*, 1981, oil on canvas, 112 x 198 cm, Museum and Art Gallery of the Northern Territory, Darwin. Photograph Gilbert Herrada. © Frank Hodgkinson / Licensed by VISCOPY, Australia, 2006.

Anita Angel



Museum pioneer, scholar, maritime archaeologist, frontier adventurer and free thinker, Dr Colin Jack-Hinton was a man of action and of letters, whose life was writ large in Australia's Northern Territory. Frank Hodgkinson's portrait captures both the myth and reality of a gifted and charismatic individual: sensual, intellectual, independent yet capable of inspiring unerring loyalty, a man who led from the front in the evolution of the Far North.

Appointed Foundation (later Emeritus) Director of Museums and Art Galleries of the Northern Territory in 1970, Jack-Hinton was also founding director of the Northern Territory Museum of Arts and Sciences, Darwin.¹ Under his leadership the museum was integrated and multidisciplinary, reflecting the region's profile as a zone of dynamic exchange and encounter, as much a part of Australia as it is of Southeast Asia.

Born into an ecclesiastical household in a small English village, Jack-Hinton was raised in the far north of Scotland. His grandfather's library, principled beliefs and emphasis on scholarship had a profound influence on Jack-Hinton. At nineteen he was commissioned as an infantry second lieutenant with the Gordon Highlanders, commanding two jungle platoons during the Malayan Emergency from 1952 to 1953. This experience opened up another world, triggering a passionate and lifelong engagement with the East.

Following academic studies in Scotland, he entered the British Overseas Civil Service, serving in various diplomatic posts in the Pacific. In 1963 he was awarded a doctorate for his groundbreaking study of sixteenth- to nineteenth-century European maritime expansion in the Pacific and Southeast Asia.² During the 1960s, as lecturer in early Southeast Asian history and archaeology with the University of Singapore, he supervised archaeological fieldwork on the Malay Peninsula. Political unrest and charges of spying (unfounded) necessitated Jack-Hinton's return to Australia in 1965. As Calouste Gulbenkian Foundation Fellow he travelled widely, undertaking fieldwork, museum research and archival study. He published extensively on maritime history and archaeology.

Between 1966 and 1969 his curatorial postings at the Western Australian Museum, marine archaeological fieldwork on Dutch East Indiamen shipwrecks and the development of the Fremantle Maritime Museum confirmed his reputation as 'the father of marine archaeology in Australia'. But his greatest challenge was in the creation of the tropical north's first major museum.

On a shoestring budget and hampered, if undeterred, by political and bureaucratic interference, Jack-Hinton founded significant permanent collections

of Aboriginal and Southeast Asian art and material culture, as well as European Australian art. He employed talented staff, fostered scientific and curatorial research, fieldwork and publications, arranged regular exhibitions and educational programs, and established a museum in Central Australia. He was the first museum director to recognise the importance of the earliest paintings on board by the now renowned Papunya Tula artists.

Jack-Hinton also supported the dedicated recording and interpretation of Arnhem Land's extensive rock art sites by rock art specialist George Chaloupka. Both men were actively involved in lobbying against uncontrolled mining in the Alligator Rivers region, later to become Kakadu National Park. With Frank Hodgkinson, Jack-Hinton founded the Northern Territory Artists' Camps in 1980, held annually for eleven years, in which more than forty artists from Australia and abroad were invited to take part in expeditions to Kakadu and to create artworks inspired by the region. The resultant acquisitions significantly boosted the museum's holdings of contemporary Australian art and went some way towards aesthetically redefining the Northern Territory.³

Jack-Hinton's last major project, in 1992, was the creation of the museum's Maritime Gallery, displaying a range of Northern Australian and Southeast Asian watercraft. It was officially renamed in his honour on 25 June 2006.

Much more than a maverick Territory identity, Jack-Hinton was a cultural broker in Australasian affairs, a supreme advocate for museums as independent entities of enlightenment and enjoyment. The museum was the centre of his universe, and he remains the Northern Territory's foremost museum director.

Colin Jack-Hinton is survived by his wife, Beverley, daughters Fiona and Margaret, son, Fergus, and adopted children Nani, Dewi, Daisy and Cica.

¹ The first collections-based institution established by Jack-Hinton, in 1970, was known as the Northern Territory Museum and Art Gallery, but it was devastated by Cyclone Tracy in 1974. Under Jack-Hinton's supervision, the Northern Territory's first purpose-built museum, which he named the Northern Territory Museum of Arts and Sciences, opened on 10 September 1981. Located at Bullocky Point, Fannie Bay, it was renamed the Museum and Art Gallery of the Northern Territory in 1993.

² Later published as *The Search for the Islands of Solomon, 1567–1838*, Clarendon Press, Oxford, 1969.

³ See Colin Jack-Hinton, 'The Northern Territory Museum of Arts and Sciences', *Art and Australia*, vol. 24, no. 3, 1987, p. 323; Anita Angel, 'Northern exposure: The Northern Territory artists' camps, 1980–1991', *Art & Australia*, vol. 39, no. 3, 2002, pp. 418–27.

empathy, identification and respect for other species

23 february – 10 march

voiceless!

I feel therefore I am

This exhibition is presented in association with Voiceless, the fund for animals, a non-profit Australian organisation established by the Sherman Family in 2004. Voiceless's mission is to promote respect and compassion for animals, increase awareness of the conditions in which they live and take action to protect animals from suffering

SHERMAN GALLERIES

16–20 Goodhope Street Paddington NSW 2021 Australia Tel +61 2 9331 1112 Fax +61 2 9331 1051
www.shermangalleries.com.au info@shermangalleries.com.au Gallery hours Tuesday to Friday 10–6, Saturday 11–6


voiceless
the fund for animals
www.voiceless.org.au



TOLARNO GALLERIES

LEVEL 4, 289 FLINDERS LANE, MELBOURNE
VICTORIA 3000, AUSTRALIA
TEL 61 3 9654 6000 FAX 61 3 9654 7000
EMAIL mail@tolarnogalleries.com
DIRECTOR JAN MINCHIN

ANDREW BROWNE

Illuminated Branches and Void 2006 (detail)
Oil on canvas
183 x 183 cm

DICK WATKINS

18 November – 14 December 2006



Sopht Pawn 2006 acrylic on canvas 183 x 152 cm

LIVERPOOL STREET
GALLERY



KWEMENTYAY DIXON

28 November – 22 December 2006

NIAGARA
GALLERIES

245 Punt Road Richmond Victoria 3121 Australia

Tel: +61 3 9429 3666 Fax: +61 3 9428 3571

mail@niagara-galleries.com.au

www.niagara-galleries.com.au

Hours: Tue 11.00 – 8.00pm Wed – Sat 11.00 – 6.00pm

ACGN

Image: *Figure (35-905)*, 2005 acrylic on carved wood height: 146cm

pest
viewed at
grantpirrie.
com/2007

GRANTPIRRIE

86 George Street Redfern
NSW 2016 Australia

T: 61 2 9699 9033
E: info@grantpirrie.com

www.grantpirrie.com

SHAUN GLADWELL

BUSAN BIENNALE 2006

September – November 2006

27TH BIENAL DE SAO PAULO

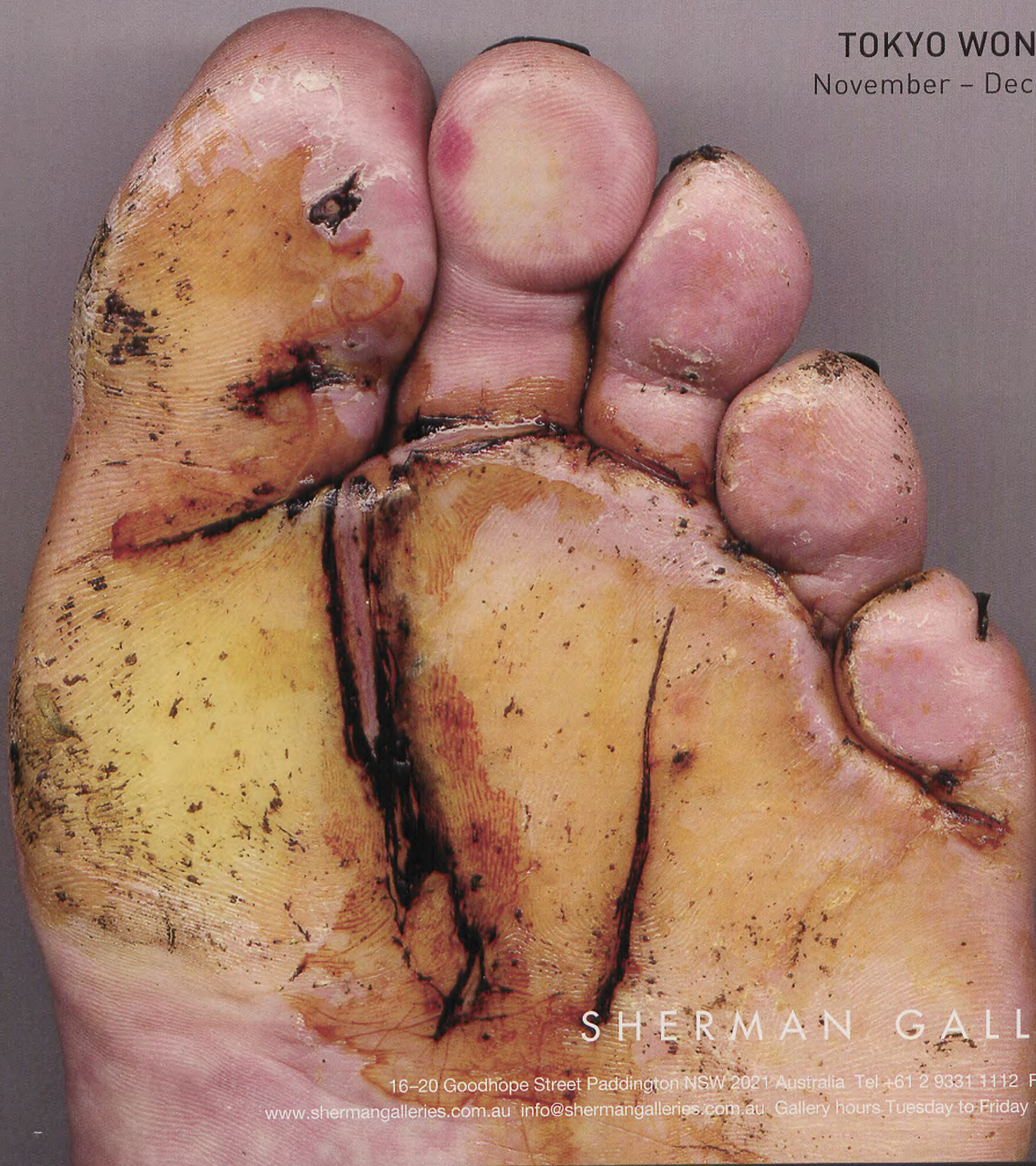
October – December 2006

PULSAR CARACAS VENEZUELA

October 2006

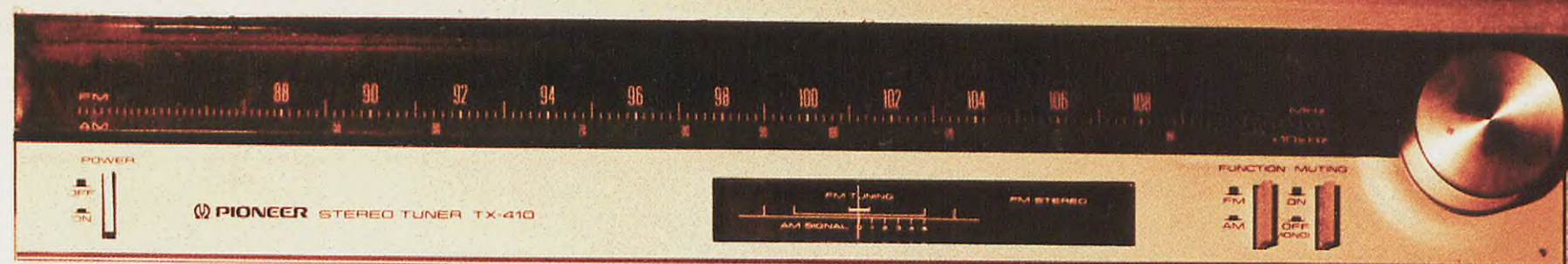
TOKYO WONDER SITE

November – December 2006



SHERMAN GALLERIES

16–20 Goodhope Street Paddington NSW 2021 Australia Tel +61 2 9331 1112 Fax +61 2 9331 1051
www.shermangalleries.com.au info@shermangalleries.com.au Gallery hours Tuesday to Friday 10–6, Saturday 11–6



Treasury of Great Oper

PAULFERMAN

MAPPING MOTHER 4-16 DECEMBER 2006

DEPOT GALLERY DANKS STREET ART CENTRE 2 DANKS STREET, WATERLOO NSW 2017

Tel: +61 (0)417064454 | www.paulferman.com

Mapping Mother 302, 1990/99 Paul Ferman | DESIGN | cisconfisher@iprimus.com.au

HANGING ROCK
THE
MACDONALD RANGES



dianne tanzer gallery

25.11.06
until 16.12.06

108-110 Gertrude Street
Fitzroy VIC 3065
Australia

t 03 9416 3956
dtanzer@ozemail.com.au
www.diannetanzergallery.net.au

ACGN

MARK M^cCARTHY
VARIABLE SPEEDS



sullivan+strumpf
FINE ART

44 Gurner St Paddington Sydney 2021 Australia
T. +61 2 9331 8344 F. +61 2 9331 8588
art@ssfa.com.au www.ssfa.com.au
Tuesday-Friday 10am-6pm, Saturday 11am-5pm
Sunday 2-5pm, or by appointment

John & Janette were all set for the Long Walk 2006, Vintage porcelain figurines, re-touching medium, powder pigments, height: 35 cm (each)

PENNY BYRNE
BLOOD, SWEAT AND FEARS

6-25 MARCH 2007



showing in 2007

Ian Abdulla
Brook Andrew
Peter Atkins
Daryl Austin
Gordon Bennett
Annette Bezor
Adam Cullen
James Darling
Franz Ehmann
Nicholas Folland
Graham Fransella
James Geurts
Karina Grundy
Ariel Hassan
Peter Hennessey
Paul Hoban
Cherry Hood
Simone Kennedy
Mark Kimber
Michael Kutschbach
Christian Lock
Noel McKenna
Myriam Mechita
Joan Morey
Michelle Nikou
Deborah Paauwe
Garry Shead
Darren Siwes
Samantha Small
Sally Smart
Imants Tillers
Jenny Watson
Hossein Valamanesh



22 November - 17 December 2006 > Samantha Small > Stable Vice
image: *Sitting Room (forensic:3)*, 2005, digital print, Ed. 5, 24 x 18cm

GREENAWAY ART GALLERY

39 Rundle Street, Kent Town, 5067, Australia > T +61 8 8362 6354 > E gag@greenaway.com.au > W www.greenaway.com.au

THE WORLD'S MOST PHOTOGRAPHED

The World's
Most Photographed
9 December 2006 –
25 March 2007

Bert Stern
Marilyn Monroe Transparency
taking during *The Last Sitting*
1962 (detail)
Photographed by Bert Stern
© Bert Stern 1962.

bendigoartgallery.com.au
Open daily 10am – 5pm
Gallery Café, Gallery Shop

Bendigo
Art Gallery

42 VIEW ST
BENDIGO
VICTORIA 3550
T 03 5434 6088
F 03 5443 6586



Exhibition organised
by the National Portrait
Gallery, London

National
Portrait
Gallery



ARTS
VICTORIA





gosia włodarczak

Shared Space series 2006 (detail), pigment, acrylic glazing on linen, 162 x 205 cm

ARC
one gallery

45 FLINDERS LANE MELBOURNE VICTORIA 3000 T: 613 9650 0589 F: 613 9650 0591

E: mail@arc1gallery.com W: www.arc1gallery.com



The Elephant and the Journey, 2005, (detail) painted canvas panels, transparent perspex overlay, 250 x 500cm

PHAPTAWAN SUWANNAKUDT
The Journey of an Elephant: the ongoing mural
 13 FEBRUARY – 10 MARCH 2007

ARC
 one gallery

45 FLINDERS LANE MELBOURNE VICTORIA 3000 **T:** 613 9650 0589 **F:** 613 9650 0591
E: mail@arc1gallery.com **W:** www.arc1gallery.com



Jitish Kallat, *Rickshawpolis (The Dented Chariot) #5* and *Rickshawpolis (The Dented Chariot) #4*. Installed at Spazio Piazza Sempione, Milan, Italy, June 2006.



gallery barry keldoulis

JITISH KALLAT

Rickshawpolis Part 3

in collaboration with Nature Morte, New Delhi
and Bose Pacia, New York

17 January - 24 February 2007

2 Danks Street Waterloo Sydney

Tue - Sat, 11-6

barry@gbk.com.au www.gbk.com.au

+61 (2) 8399 1240 +61 (0) 414 864 445

artnews 2006

major Australian art prizes 2006

Archibald Prize

Marcus Wills, *The Paul Juraszek monolith (after Marcus Gheeraerts)*

Citigroup Private Bank Australian Photographic Portrait Prize

Vanila Netto, *The magnanimous beige wrap – part 1*

Clemenger Contemporary Art Award

Judy Watson

Glover Prize

David Keeling, *45 minute walk – Narawntapu*

Helen Lempriere National Sculpture Award

Alexander Knox, *Death of a white good*

Helen Lempriere Travelling Art Scholarship

Todd McMillan

Metro 5 Art Award

Samuel Leach, *Dividendgame*

National Works on Paper Award

Gareth Sansom, *Life after Bacon*

Sulman Prize

Jiawei Shen, *Peking treaty 1901*

23rd Telstra National Aboriginal and Torres Strait Islander Art Award

Ngoia Napaltjarri Pollard, *Swamps west of Nyirripi*

Wynne Prize

John Beard, *The Gap*

Blake Prize

Euan Macleod

Xstrata Coal Emerging Indigenous Art Award

Jonathan Jones, *Lumination fall wall weave*

Ron Radford, Director of the National Gallery of Australia, Canberra, has discontinued the **National Sculpture Prize**

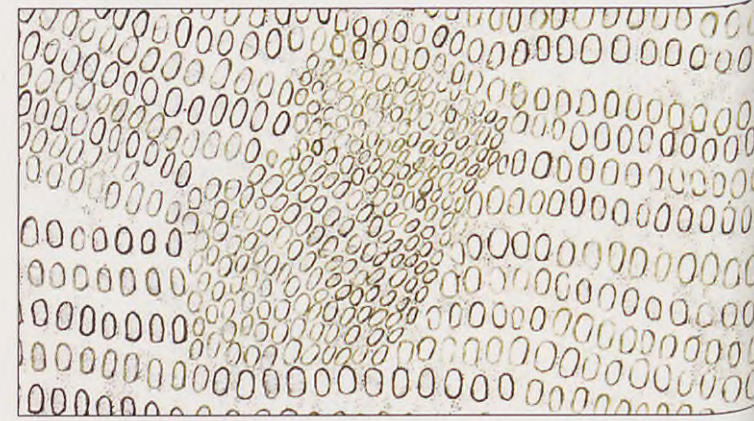
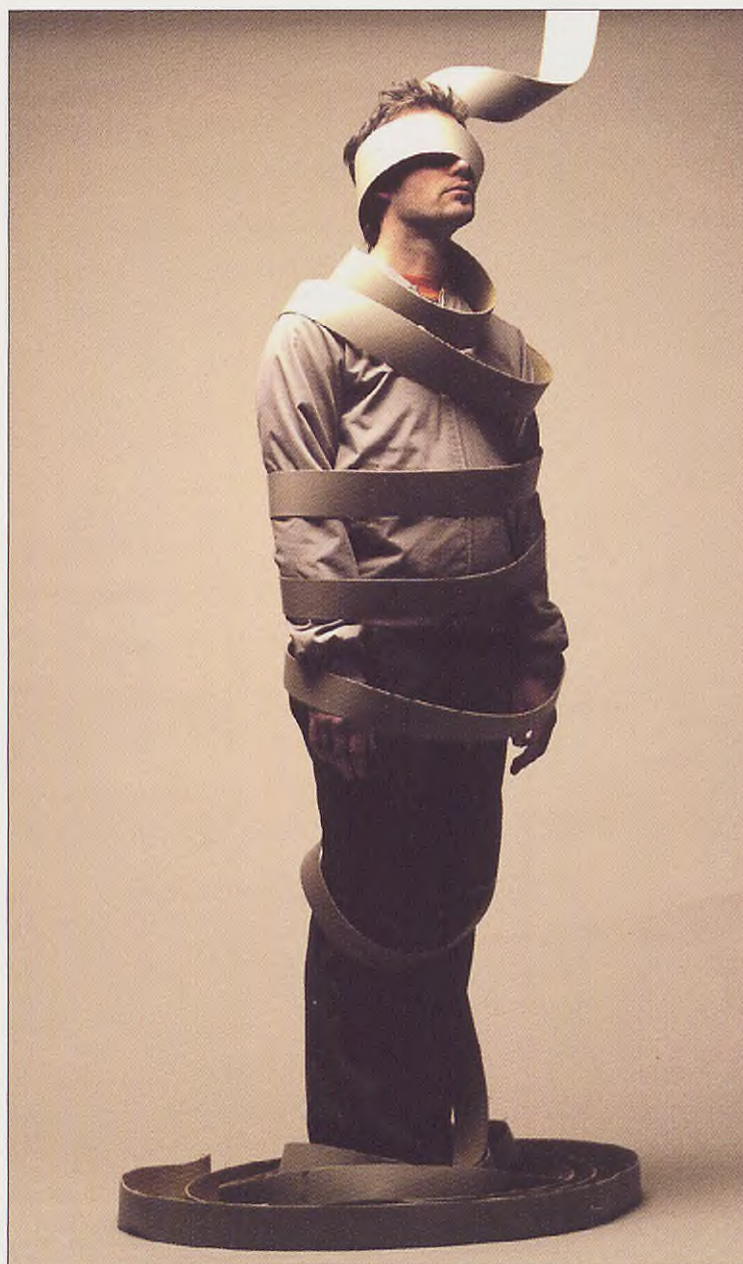
details, clockwise from top left

Vanila Netto, *The magnanimous beige wrap – part 1*, n.d., courtesy Art Gallery of New South Wales, Sydney.

Ngoia Napaltjarri Pollard, *Swamps west of Nyirripi*, 2006, acrylic on Belgian linen, 150 x 210 cm, courtesy Museum and Art Gallery of the Northern Territory, Darwin. Photograph Gilbert Herrada.

John Beard, *The Gap*, n.d., courtesy Art Gallery of New South Wales, Sydney.

Gareth Sansom, *Life after Bacon*, 2006, watercolour, pencil, acrylic, ink, biro, enamel, gouache and collage on paper, 133 x 125 cm, courtesy John Buckley Fine Art, Melbourne, and the National Works on Paper Prize.



Member of the Order of Australia medals

Recipients include sculptor **Herbert Flugelman**, who was admitted to the Order of Australia (AM) for services to the visual arts as an artist and a teacher. **Stuart Purves**, of Australian Galleries, was awarded an AM for services as a promoter and supporter of the visual arts. **Mary Macha** was awarded an AM for services to the Indigenous community of Western Australia through representation of artists

John Absalom was awarded an Order of Australia (OAM) for services to the arts as a painter; **Janice Mitchell** was awarded an OAM for services to the arts through projects such as Baywalk and

Bollards, and **Russell Starke** was awarded an OAM for services to the arts in promoting the work of South Australian emerging artists

The Freedman Travelling Scholarship winners for 2006 include **Mimi Tong**, who is participating in the artist-in-residence program at Red Gate in Beijing; **Lori Kirk** will head to Bishkek, Kyrgyzstan, in 2007; **James Hancock** is participating in an artist-in-residence program in Vienna; and **Astra Howard** will be working on the Cybermohalla project in Delhi, India

appointments and departures

The curator of the 2008 Biennale of Sydney is **Carolyn Christov-Bakargiev**

Marah Braye has been appointed CEO of the Board of the Biennale of Sydney

James Strong has been appointed Chair of the Australia Council. He replaces **David Gonski AO**, who was appointed to the position in 2002.

Joe Gersh has been appointed Deputy Chair

Rhana Devenport has been appointed Director of Govett-Brewster Art Gallery, New Plymouth, New Zealand

The Museum of Contemporary Art, Sydney, has appointed **Helen Charman** from London's Tate Modern to head up its Education and Access Department

Bingui Huangfu, Director of the Asia-Australia Art Centre in Sydney, was one of the four curators of the 2006 Gwangju Biennale

Victoria Lynn has been appointed curator of the 2007 Auckland Triennial

Reuben Keehan is a new curator at Artspace, Sydney

Leon Paroissien AM has been appointed Chair of the Board of Object gallery, Sydney

David Broker, formerly deputy director of the Institute of Modern Art (IMA) in Brisbane, has been appointed as Director of Canberra Contemporary Art Space, Canberra. He replaces

Lisa Byrne, who has been appointed Director of the Faculty of Art and Design Gallery at Monash University, Melbourne

Former director of Melbourne's Linden Centre for Contemporary Arts, **Amy Barrett-Lennard**, has been appointed Director at Perth Institute of Contemporary Arts (PICA). The new Director at Linden is **Giacomina Pradolin**

Kevin Wilson, former director of Noosa Regional Gallery, Queensland, has been appointed Director of Albury Regional Art Gallery, New South Wales

right, top to bottom

Mikala Dwyer, *Smoking and drinking sculpture for foyer*, 2006, mixed-media installation, dimensions variable, courtesy the artist and Contemporary Art Centre, Vilnius.

Narinda Readers and David MacLeod, *The shy picture*, 2005, courtesy the artist and Foundation for Art and Creative Technology, Liverpool. An Experimenta New Visions Commission.

Craig Walsh, *Cross-reference*, 2005, courtesy the artist and Foundation for Art and Creative Technology, Liverpool.

Australian art on the international scene

The three artists chosen to represent Australia at the 2007 Venice Biennale are **Susan Norrie**, **Daniel von Sturmer** and **Callum Morton**

In October at Tokyo's Bridgestone Museum of Art, Australian art took the stage in '**Prism, Contemporary Art in Australia**', featuring a veritable hall of fame of Australian contemporary artists, including works by Imants Tillers, Emily Kame Kngwarreye, Rover Thomas, John Mawurndjul, Rosemary Laing, Patricia Piccinini, Tracey Moffatt, Ah Xian, Michael Riley, Judy Watson, Clifford Possum Tjapaltjarri, Fiona Hall, rea, Fiona Foley and Darren Siwes

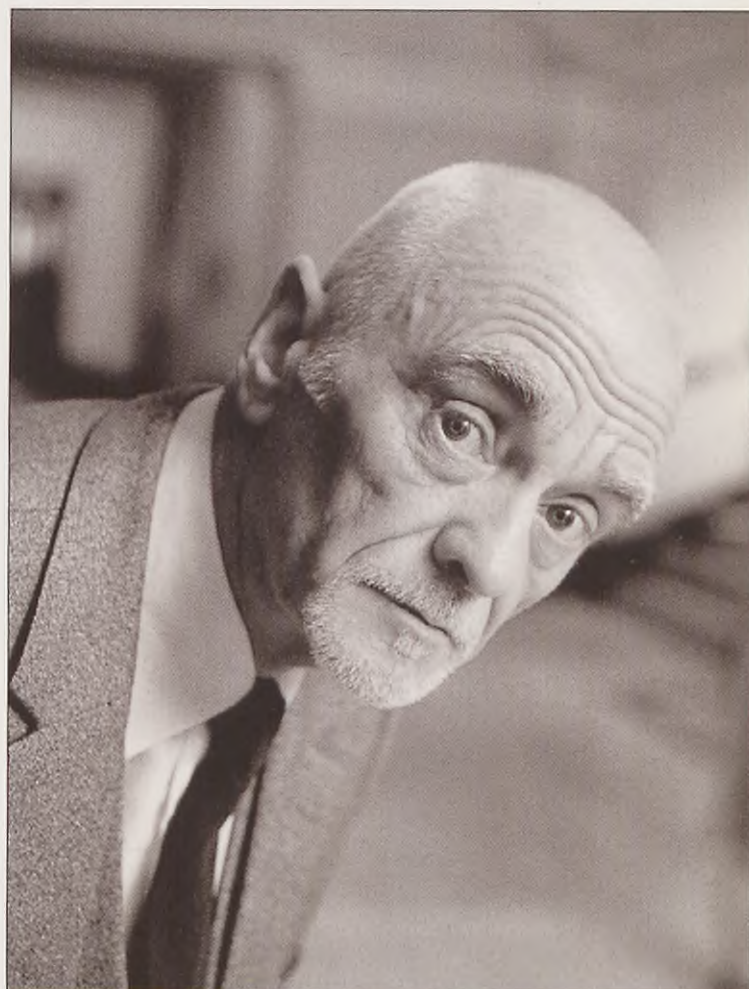
The Contemporary Art Centre in Vilnius, Lithuania, recently held the exhibition '**High Tide: New Currents in Art from Australia and New Zealand**'. New works were commissioned specifically for the exhibition, by artists such as Brook Andrew, Guy Benfield, Mikala Dwyer, Callum Morton, Matthew Griffin and Shaun Gladwell

Rosemary Laing exhibited at the Kunsthallen Brandts in Odense, Denmark, between May and September 2006

Throughout 2006 a travelling exhibition of Australian interactive electronic art entitled '**Experimenta: Under the Radar**' was held in Liverpool at the Foundation for Art and Creative Technology (FACT), and at London's Institute of Contemporary Art (ICA). The exhibition featured artists Stephen Barrass, Linda Davy, Kerry Richens, Daniel Crooks, Alex Davies, Shaun Gladwell, David Haines, Joyce Hinterding, ENESS, Narinda Readers, David Macleod, Van Sowerwine, Isobel Knowles, Liam Fennessy, Craig Walsh and Tan Teck Weng. The exhibition is part of 'Undergrowth - Australian Arts UK 2006', an Australian contemporary art promotion in the United Kingdom

The town of Walcha in New South Wales, famous for the annual '**Walcha: City of Art**' outdoor exhibition, has extended its art involvement to include a relationship with the Czech Republic city of Karlovy Vary. Czech artist and two-time winner of the major Sculpture by the Sea prize, **Vaclav Fiala**, has set up the relationship between Walcha and Karlovy Vary and has facilitated an Australian art exhibition at the Karlovy Vary Art Gallery

Destiny Deacon's exhibition 'Walk and don't look blak', which was initiated at the Museum of Contemporary Art in Sydney in 2004, showed at the Tokyo Metropolitan Museum of Photography in mid-2006



scandals

Artist **Tony Johansen** took the Art Gallery of New South Wales (AGNSW) Board of Trustees to court, disputing the awarding of the Archibald Prize in 2004 to **Craig Ruddy** for his portrait of Aboriginal actor David Gulpilil. Johansen claimed that the work was ineligible for the award because it was a drawing, not a painting. Johansen's claim was rejected by the NSW Supreme Court.

The year saw the crystallisation of the problems surrounding the future of the **National Art School (NAS)** in Sydney. In order to ensure its survival the NAS was set to come under the wing of Macquarie University, however Macquarie withdrew, leaving only the University of New South Wales (UNSW) as the sole bidder. Students and staff at NAS and have expressed outrage at the proposed merger between UNSW's College of Fine Arts and the NAS, protests have continued throughout 2006.

Geelong artist **Brian McKinnon's** sculpture, *Little King Johnny of the how how how Liberals awarded by Aboriginal Australia*, was removed from the NAIDOC week exhibition at Victoria's Parliament House in Melbourne, after the

Speaker, **Judy Maddigan**, ordered that it was too overtly political for appropriate display at a house of parliament.

After being awarded the Xstrata Coal Emerging Indigenous Art Award, artist **Jonathan Jones's** Aboriginality was openly questioned in the media. Jones, a member of the Kamilaroi and Wiradjuri nations, had to defend himself against suggestions that he had appropriated an Aboriginal identity.

A **Michelle Ussher** artwork was removed from display during the Melbourne Art Fair, following complaints about the work's representation of the Aboriginal Tent Embassy, and depictions of Indigenous people.

Ramona, Remika, Tennielle and Vondean Nocketta – The Jirrawun Girls – found their paintings censored at Orange Regional Gallery, following complaints about offensive content. Subsequently, warning signs were introduced and the works were concealed by black curtains. Visitors had to make special requests to view the paintings.

below

Heide Museum of Modern Art, Bulleen. Photograph John Gollings, 2006. © John Gollings.

new (and renewed) museums

Paris's new Indigenous art museum, the **Musée du Quai Branly**, opened in June 2006. The building, designed by Jean Nouvel, features the work of eight Australian Indigenous artists commissioned to create works to interact with the dynamic museum space: **Lena Nyadbi, Paddy Nyunkuny Bedford, Judy Watson, Gulumbu Yunupingu, John Mawurndjul, Tommy Watson, Ningura Napurrula** and the late **Michael Riley**. The commission was curated by **Brenda L. Croft** and **Hetti Perkins**.

The new **Queensland Gallery of Modern Art**, Brisbane, opens in December 2006, becoming the second site of the Queensland Art Gallery, which is now the second largest public art museum in Australia. The opening exhibition is the 'Fifth Asia-Pacific Triennial of Contemporary Art', which continues through to late May 2007.

The **Heide Museum of Modern Art** in Melbourne, Victoria, has completed its extensive redevelopment project, and re-opened in July this year.

The University of New South Wales, Sydney, plans to develop a new **University Art Museum** on the College of Fine Arts campus in Paddington. In the tradition of university museums around the world, it will facilitate large-scale, high-profile exhibitions of art from Australia and abroad.

The winner of the competition to design a new building for the **National Portrait Gallery**, Canberra, is architectural practice **Johnson Pilton Walker**. The building is scheduled for completion in 2008.



major acquisitions

Art Gallery of New South Wales (AGNSW), Sydney:

Robert Klippel's *Opus 300*, 1972–74

Hendrick Goltzius, *Apollo*, 1588

Anselm Kiefer, *Von den Verlorenen gerührt, die der Glaube nicht trug, erwachen die Trommeln im Fluss*, 2005

Andy Goldsworthy, *Leaf throws, Blairgowrie, Perthshire, Tayside, 3 January 1989*

Naata Nungurrayi, *Untitled*, 2004

Hany Armanious, *Turns in Arabba*, 2005

Robert Macpherson, *Mayfair: smoko for Tommy Lamare*, 1992–2002

Richard Hamilton, *Typo/typography of Marcel Duchamp's Large glass*, 2001–03

AGNSW was also the beneficiary of **Margaret Olley's** collection. Over the past quarter of a century, Olley has donated over \$7 million worth of art to the AGNSW. This year she donated works by Cézanne, Bonnard, Picasso and Vuillard

National Gallery of Victoria, Melbourne:

Ricky Swallow, *Salad days*

Ah Xian, *China China – bust 71*

Uta Uta Tjängala and Pinta Pinta Tjapanangka, *Old man mouse dreaming*

Emma Minnie Boyd, *Corner of a drawing-room*

Edward Burne-Jones, *Portrait of Baronne*

Madeleine Deslandes

Christian Dior and John Galliano, *Evening dress*

Martin Parr, *Common sense 7 (pink slippers)*,

Common sense 27 (pig cakes), *Common sense 67*

(Jane, Wisconsin), *Common sense 76 (Mickey*

Mouse hamburger)

Antony Gormley, *Inside Australia*

Yinka Shonibare, *Reverend on ice*

The National Gallery of Australia (NGA)

recently acquired Charles Conder's *Hot wind*, 1889. The gallery also hosted the exhibition

'Recent Aboriginal and Torres Strait Islander Acquisitions'. Featured works included Sarah

Lilian Cruse, *Shellwork cup and saucer set*,

c. 1960; Daniel Boyd, *Captain no beard*, 2005;

Julie Dowling, *Is condemned to die*, 2005; and

works by Richard Bell, Clinton Nain, Rosella

Namok and Judy Watson

The **Museum of Contemporary Art (MCA)**, Sydney, has made its 'New Acquisitions' show an annual event. With the assistance of anonymous donors, MCA supporters and the National Australia Bank, the MCA was able to acquire a broad range of contemporary work, including works such as Richard Bell and Vernon Ah Kee, *Worth exploring?*; Ruark Lewis's *False narratives*; Anna Kay's *Situation* and Jane Polkinghorne's *Artist archive*. In addition, two installations were also acquired: Janet Laurence's *Cellular gardens* and Maria Fernanda Cardoso's *Woven water: submarine landscape 1*

Heide Museum of Modern Art in Victoria has acquired a number of new sculptures to mark the reopening of the museum. Those works include Inge King's *Rings of Saturn*, 2005–06; Geoffrey Bartlett's *Circus by the sea*, 1982; Jon Campbell's *Yeah flag*, 2006; and Peter D. Cole's *Southern landscape*, 1988, among others

It has come to light that Nora Heysen, shortly before her death in 2003, was concerned that her own fame had begun to surpass her father's. She thus bequeathed \$250,000 to the **National Library of Australia**, to be used to display its extensive Hans Heysen collection. The cheque was formally passed to the National Library by Lou Klepac this year

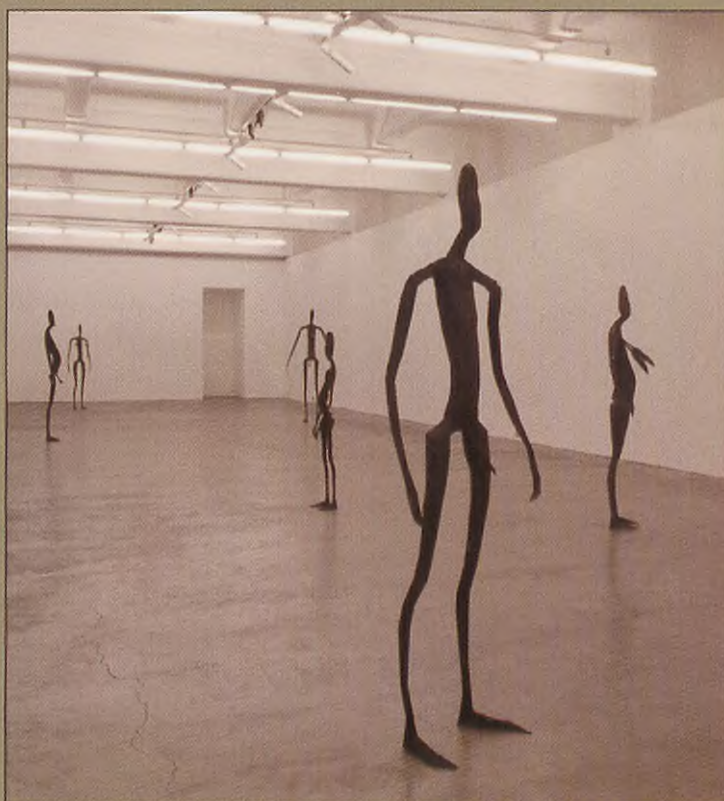
One of the Art Gallery of South Australia's most generous benefactors, Max Carter AO, has celebrated the gallery's 125th anniversary by donating thirty works of early Australian art, valued collectively at \$2.3 million. The donation is the latest in a series Mr Carter has made to the gallery since 1966, and includes works by Sydney Long, Tom Roberts, Frederick McCubbin and Eugène von Guérard

top to bottom

Robert Klippel, *Opus 300*, 1972–74, construction of brazed and welded steel, found objects and geometric sections, Art Gallery of New South Wales, Sydney. Acquired by the Gleeson O'Keefe Foundation, 2006.

Antony Gormley, *Inside Australia*, 2005, iron, molybdenum, iridium, vanadium and titanium, dimensions variable, National Gallery of Victoria, Melbourne. Purchased through the National Gallery of Victoria Foundation with the assistance of the Loti Smorgon Endowment, 2005. Photograph Robert Colvin.

Ruark Lewis, *False narratives*, 2001, 152 pp book, published by NMA Publications, Melbourne, 15.5 x 10.3 cm x 1.2 cm, Museum of Contemporary Art, Sydney, gift of the artist, 2005. © The artist.



below

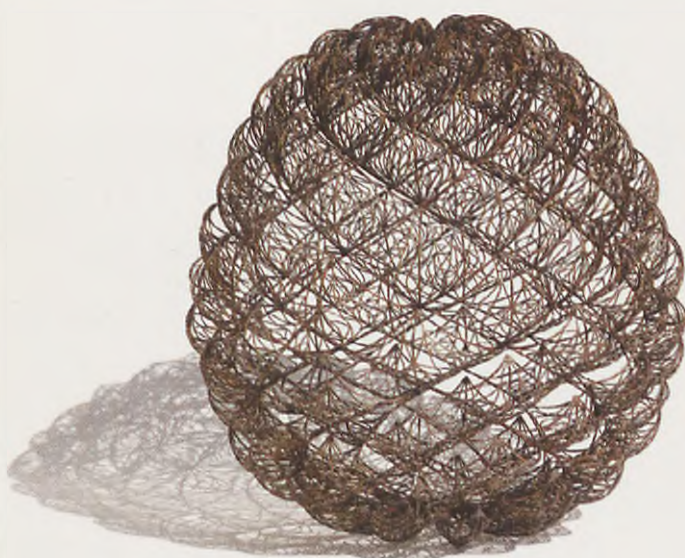
Bronwyn Oliver, *Grandiflora (bud)*, 2005, copper, 60 x 58 x 58 cm, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

right

John Constable, *Cloud study, Hampstead, trees at right*, 1821, oil on paper, 24.1 x 29.9 cm, Royal Academy of Arts, London, courtesy the National Gallery of Australia, Canberra.

bottom right

Damian Dillon, *About something (desolation row # 2)*, n.d., silver gelatine print on aluminium, 106 x 106 cm, courtesy the artist and Safari, Sydney.



we remember

Ian Armstrong, artist

Earle Backen, artist

Franco Belgiorno-Nettis, founder of Transfield and the Biennale of Sydney

Nancy Borlase, artist

Mutlu Çerkez, artist

Micky Dorrng, artist

Max Germaine, author

Robert Haines, former director, Queensland Art Gallery, Brisbane

Pro Hart, artist

Kenneth Jack, painter and printmaker

Colin Jack-Hinton, founding director of the Northern Territory's Museum of Arts and Sciences

Alison McMaugh, artist

Richard McMillan, writer and curator

Bronwyn Oliver, artist

Harry Seidler, architect

Peter Townsend, founder of *Art Monthly*

Blair Trethowan, artist and curator

Eric Westbrook, former director of the National Gallery of Victoria, Melbourne

Jimmy Wululu, artist

blockbuster shows in Australia

Picasso: *Love and War, 1935–1945*, National Gallery of Victoria, Melbourne, 30 June – 8 October 2006

Giacometti: *Sculptures, Prints and Drawings from the Maeght Foundation*, Art Gallery of New South Wales, Sydney, 18 August – 29 October 2006

Constable: *Impressions of Land, Sea and Sky*, National Gallery of Australia, Canberra, 3 March – 12 June 2006

Rembrandt 1606–1669: *From the Prints and Drawings Collection*, National Gallery of Victoria, Melbourne, 24 May – 24 September 2006



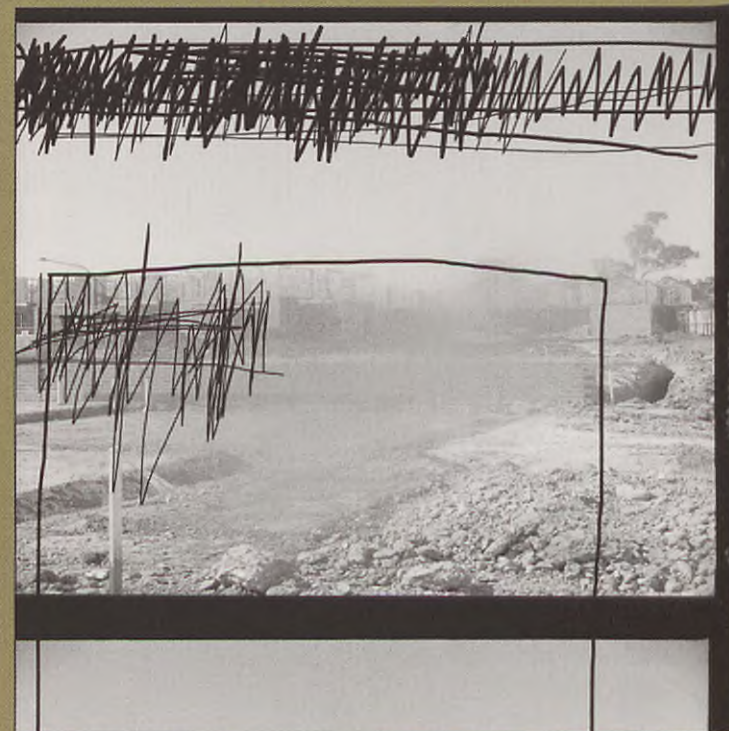
a snapshot of one city: Sydney 2006

The year 2006 was bountiful for art in Sydney: the Biennale of Sydney was the catalyst for an extraordinary number of off-shoot events, exhibitions, performances and forums. The city was positively jumping. The Biennale of Sydney had over seventy of the eighty-five exhibiting artists visit the city in early June, and the related biennale public programs were seemingly endless

New projects included a collaboration between six artist-run spaces (ARIs): 'Safari', curated by Lisa Corsi and Margaret Farmer. 'Safari' promoted itself as the 'fringe festival' of the Biennale of Sydney

In addition, Terminus Projects launched their second exhibition, 'Terminus 2006', a selection of temporary public-art installations, performances and interventions around Sydney city by artists David Haines, James Lynch, Michelle Outram, Caroline Rothwell and Jay Ryves

And, of course, Sydney was graced by the cultural cornucopia of the better-known events such as the Sydney Writer's Festival, the Sydney Film Festival and the Sydney Festival





clockwise from top left
detail

Peter Robinson, *The humours, sweet thing*, 2005, mixed-media installation, courtesy the artist, Sue Crockford Gallery, Auckland, and Auckland Art Gallery, Auckland. Photograph Bill Nichol.

Mika Rottenberg, *Dough*, 2006, video still, courtesy Nicole Klagsbrun Gallery, New York.

Mamma Andersson, *The best storyteller II*, 2005, acrylic and oil on panel, 122 x 80 cm, courtesy Stephen Friedman Gallery, London.



international art prizes and awards

blueOrange Award

Gabriel Orozco

Carnegie Art Award 2006

Karin Mamma Andersson

The Cartier Award

Mika Rottenberg

Awards for Curatorial Excellence, The Center for Curatorial Studies at Bard College

Lynne Cooke, curator, DIA Art Foundation, New York, and Vasif Kortun, director, Platform Garanti Contemporary Art Center, Istanbul

Clark Prize for Excellence in Arts Writing

Kobena Mercer, Linda Nochlin and Calvin Tompkins

Hugo Boss Prize shortlist

Jennifer Allora, Guillermo Calzadilla, John Bock, Tacita Dean, Damián Ortega, Aïda Ruilova, Tino Sehgal

International Center of Photography Infinity Awards

Don McCullin (Cornell Capa Award), Lee Friedlander (lifetime achievement), Thomas Ruff (art photography)

International Sculpture Center Lifetime Achievement Award

Magdalena Abakanowicz

Turner Prize 2005

Simon Starling

Turner Prize 2006 shortlist

Tomma Abts, Phil Collins, Mark Titchner and Rebecca Warren

Pritzker Architecture Prize

Paolo Mendes da Rocha, Brazilian architect

2006 Becks Futures prize

Matt Stokes, *Long after tonight*

2006 Bucksbaum Award

Mark Bradford

Walters Prize finalists, New Zealand

Stella Brennan, *Wet social sculpture*

Phil Dadson, *Polar projects*

Peter Robinson, *The humours*

Francis Upritchard, *Doomed, doomed all doomed*

we remember

Karel Appel, Dutch expressionist

Patrick Caulfield, British pop artist

Ian Hamilton Finlay, Scottish artist and poet

Anna Castelli Ferrieri, architect

Jiri Frel, former Getty curator

Dieter Froese, New York artist

Robert Heinecken, American photographer

Nam June Paik, video artist

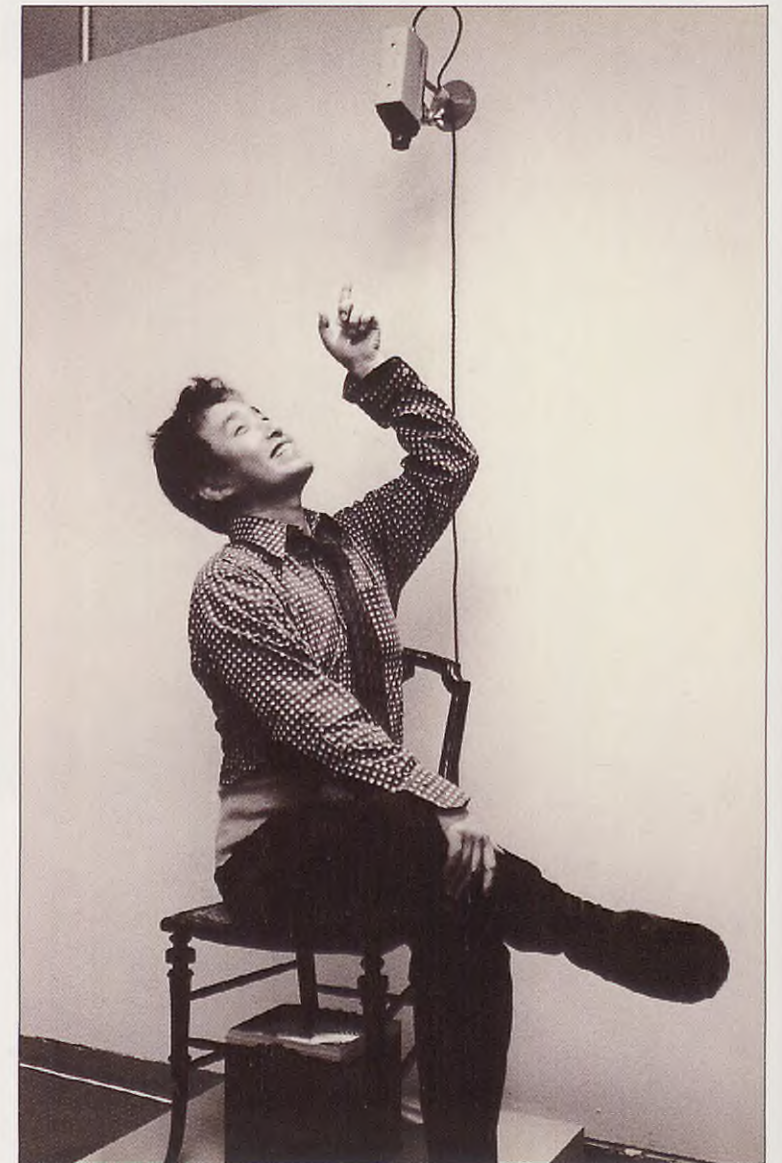
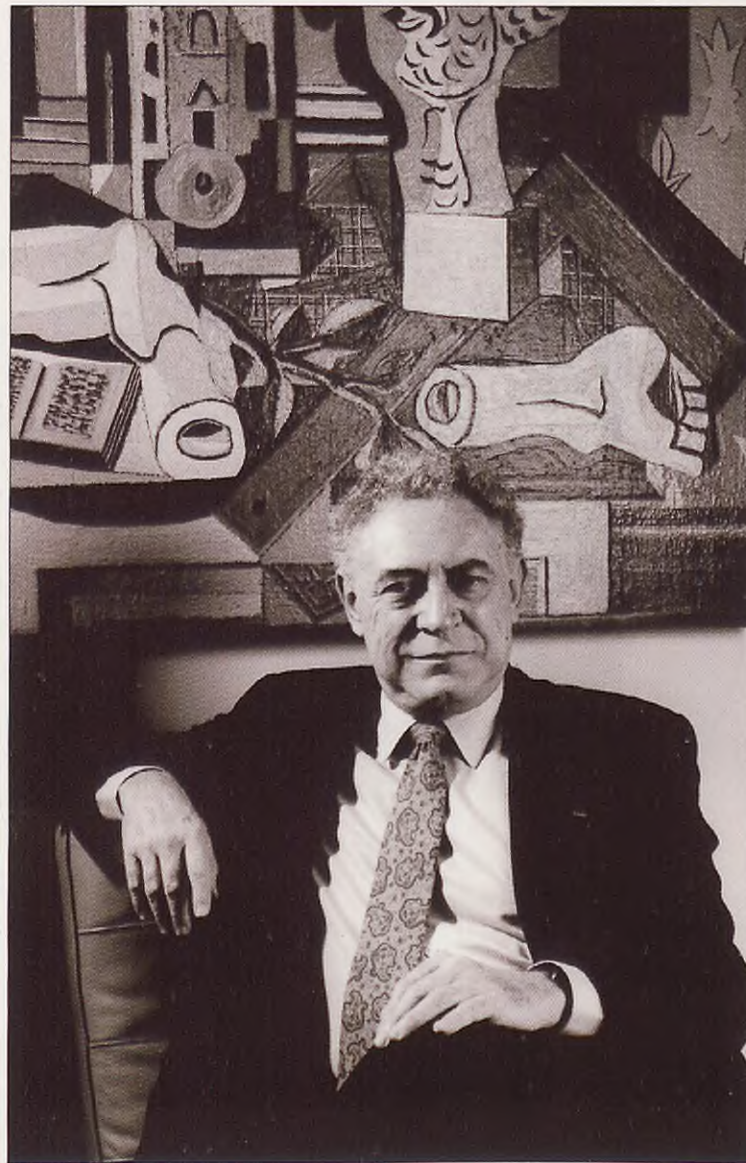
Bill Rice, cult film actor, artist and writer

Jeroen de Rijke, Dutch artist

Mimmo Rotella, Italian artist

William Rubin, former director of painting and sculpture at the Museum of Modern Art, New York

Ian Walters, sculptor



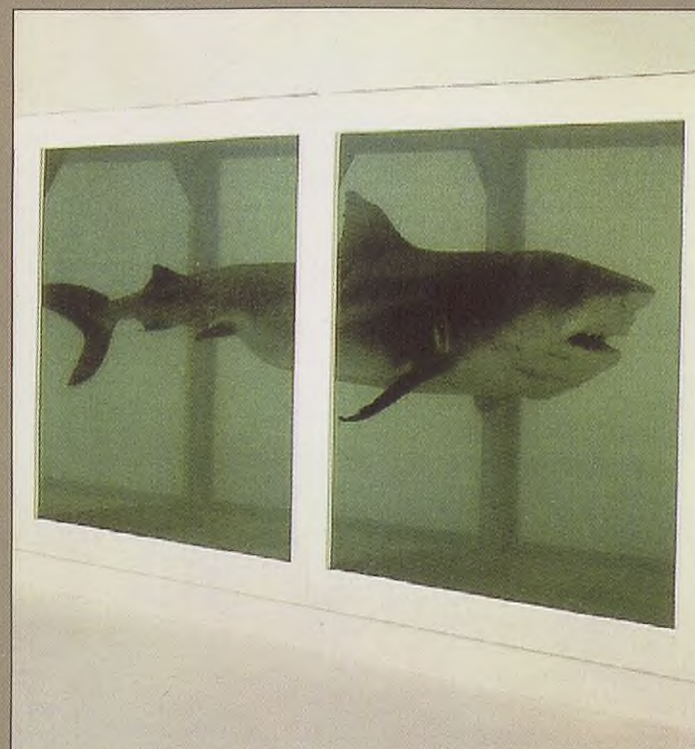
art-world peculiarities

In February 2006, among carnival revelry, four armed robbers entered the Museu Chacara do Ceu in Rio de Janeiro and stole four paintings: Dali's *Homme d'une complexion malsaine écoutant le bruit de la mer ou les deux balcons*, Matisse's *Le jardin du Luxembourg*, Picasso's *La danse* and Monet's *Marine*, pausing to mug a few museum visitors before disappearing into the carnival crowd. Soon after the theft, the Matisse work was put up for sale on a Russian website

The Niavaran Palace Museum in Tehran exhibited a selection of works by Marc Chagall. This is startling news, given Chagall was Jewish, and that the Iranian regime has called for Israel to be 'wiped off the map'. The exhibition poster uses Chagall's famous image of a dove

The preserved shark in Damien Hirst's £6.5 million work, *The physical impossibility of death in the mind of someone living*, 1991, has begun to deteriorate, despite being suspended in formaldehyde. Discussions have begun between Hirst and the work's owner, Steve Cohen, about whether to replace the shark with another

(fresher) dead shark of a similar size and shape. Some commentators were worried that this replacement would affect the conceptual integrity of the artwork, while others were more concerned about animal welfare issues



top, left to right
William Rubin, courtesy Museum of Modern Art, New York.
Photograph Ken Collins.


Nam June Paik, courtesy Nam June Paik Studios, New York.

left
Damien Hirst, *The physical impossibility of death in the mind of someone living*, 1991, dead shark in tank, courtesy the artist.

major art sales

In June 2006 cosmetics entrepreneur Ronald Lauder is reported to have paid US\$135 million for a Gustav Klimt's 1907 portrait, *Adele Bloch-Bauer I*, which is the highest sum ever paid for a painting. The work will hang in the Neue Galerie in New York, a small museum founded by Lauder that is dedicated to German and Austrian art

An unknown collector from Russia bought Picasso's *Dora Maar au chat*, 1941, for US\$95.2 million at Sotheby's sale of Impressionist and Modern Art on 3 May 2006



WILLIAM
M O R A
GALLER/ES

MICK JAWALJI
IN ASSOCIATION WITH WARMUN ART CENTRE
WILLIAM MORA GALLERIES

60 TANNER STREET RICHMOND VICTORIA AUSTRALIA 3121 TEL +61 3 9429 1199 FAX +61 3 9429 6833
MORA@MORAGALLERIES.COM.AU WWW.MORAGALLERIES.COM.AU

image: *Gern.galiny* 140x100cm, 2006 (detail)



SALLY GABORI

10 JANUARY – 3 FEBRUARY 2007

view online from Monday 8 January 2007 at www.alcastongallery.com.au

ALCASTON GALLERY

11 Brunswick Street, Fitzroy VIC 3065 • T 03 9418 6444 • F 03 9418 6499

E art@alcastongallery.com.au • W www.alcastongallery.com.au

Monday to Friday 10am–6pm • Saturday 11am–5pm & by appointment

Sally Gabori, Mirdidingkingathi Juwarnds, *Dibirdibi Country* 2006, synthetic polymer paint on canvas, 200 x 100 cm

ACGA



JO BERTINI
FEBRUARY



RHYS LEE
MARCH



PAUL DAVIES
MARCH



DAVID LARWILL
APRIL

TIM OLSEN
GALLERY

www.timolsengallery.com

'07

amanda penrose hart



'cold earth hill end' I & II 2006 oil on board 12x12cm

king street gallery on burton

102 burton street darlinghurst
n s w 2 0 1 0 a u s t r a l i a
tel 612 93609727 fax 612 93314458
tuesday-saturday 11am-6pm
email: kingst@bigpond.com
www.kingstreetgallery.com.au

king street gallery

613 king street newtown
n s w 2 0 4 2 a u s t r a l i a
telephone / fax 612 95190402
email: kingst@bigpond.com
www.kingstreetgallery.com.au
hours by appointment

jenny sages



'monsoon' 2006 encaustic and pigment on board 122x139cm

king street gallery on burton

102 burton street darlinghurst
n s w 2 0 1 0 a u s t r a l i a
tel 612 93609727 fax 612 93314458
tuesday-saturday 11am-6pm
email: kingst@bigpond.com
www.kingstreetgallery.com.au

king street gallery

613 king street newtown
n s w 2 0 4 2 a u s t r a l i a
telephone / fax 612 95190402
email: kingst@bigpond.com
www.kingstreetgallery.com.au
hours by appointment

EGYPTIAN ANTIQUITIES FROM THE LOUVRE

JOURNEY TO THE AFTERLIFE

NATIONAL GALLERY OF AUSTRALIA, CANBERRA
17 NOVEMBER 2006 - 25 FEBRUARY 2007



Principal Sponsor



ART
EXHIBITIONS
AUSTRALIA

LOUVRE

national gallery of **australia**
nga.gov.au

Inner coffin of Iyemhetep Egypt, Third Intermediate Period, 21st-22nd Dynasties, 1069-715 BCE plastered and painted wood Collection Musée du Louvre, Paris photograph © Georges Poncet, Musée du Louvre, Paris

g a l l e r y

g a b r i e l l e

p i z z i

Representing Contemporary Australian
Aboriginal Artists Since 1983

In association with Bula'bula Arts - Ramingining
central Arnhem Land

Bark Paintings

21 November - 16 December 2006

Level 3 75-77 Flinders Lane Melbourne 3000 Australia
T 61 03 9654 2944 F 61 03 9650 7087
gallery@gabriellepizzi.com.au www.gabriellepizzi.com.au
Member ACGA Australian Commercial Galleries Association



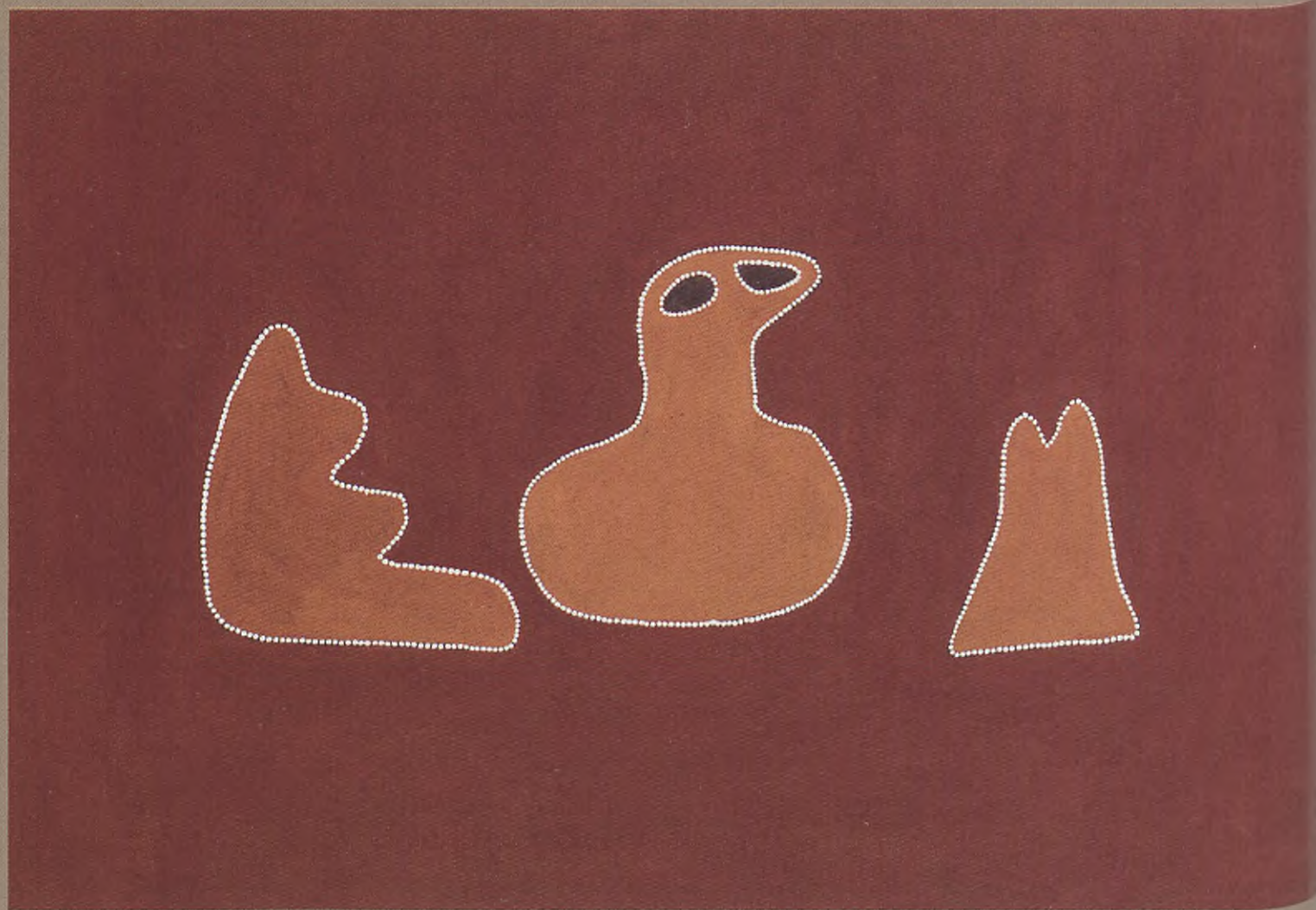
Peter Gambung *Gupapuyngu Four Stories* 2006 natural ochres on bark 184 x 82 cm
© Bula'bula Arts, 2006



The Ian Potter Museum of Art
The University of Melbourne

Country in mind: Five contemporary Aboriginal artists

Kuntjil Cooper
Alkawari Dawson
Mabel Juli
Garry Namponan
Rusty Peters



11 November 2006 – 4 February 2007

Mabel Juli
Glingennayn Hill 2004
ochres on canvas
140 x 220 cm
Collection of Vasili
Kaliman, Sydney
Courtesy the artist and
Warmun Art Centre

Potter event supporter



Tuesday to Friday 10am – 5pm
Saturday and Sunday 12 – 5pm

Enquiries 03 8344 5148
potter-info@unimelb.edu.au

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

Cooper 4, Cooper 45 x 43 x 1.8cm

Denese Oates

sculpture

15 February - 5 March 2007



Cypher 4, copper, 45 x 43 x 1.8cm

 **beaver
galleries**

81 Denison Street, Deakin, Canberra ACT 2600
Open 7 days 10am – 5pm
T 02 6282 5294 F 02 6281 1315
E mail@beavergalleries.com.au
Exhibitions can be viewed online
www.beavergalleries.com.au

Directors: Martin and Susie Beaver (ACGA)

29 November 2006 – 25 February 2007

Sidney Nolan: ANTARCTIC JOURNEY

An MPRG exhibition



MPRG

Mornington Peninsula Regional Gallery

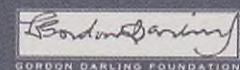
Civic Reserve, Dunns Road, Mornington VIC 3931

Tel: 03 5975 4395

Web: <http://mprg.mornpen.vic.gov.au>

Sidney Nolan
Camp 1964
oil on composition board
Private collection
Courtesy of Pym's Gallery, London
Reproduced with the kind permission of the Trustees of the Sidney Nolan Trust

BELEURA -
THE TALLIS FOUNDATION





The background of the entire page is an abstract painting. It features broad, expressive brushstrokes in various shades of ochre, terracotta, and deep red. The texture of the Belgian linen is visible through the paint. In the upper right corner, the letters 'J' and 'a' are printed in a bold, sans-serif font. The 'J' is red and the 'a' is a dark greenish-grey.

J
a

Detail from
Rammey Ramsey
Warlawoon Country 2006
Ochres pigment with
acrylic binder on Belgian
linen, 180x150cm

JIRRAWUN ARTS
Established 1998 by Gija Elders
Kununurra East Kimberley

sales@jirrawunarts.com 08 9169 1502 www.jirrawunarts.com

Yong-Joo Marbot

Yong-joo Marbot is represented by rex-livingston art dealer, Sydney



Homage to Pachelbel, 2006, Oil on linen, 66 cm x 66cm

Painter's Music

23/11/06 – 16/12/06

rex-livingston art dealer

156 commonwealth street surry hills nsw 2010

Tues to Sat 11am to 5pm

tel : (02) 9280 4156 art@rex-livingston.com www.rex-livingston.com

robert doble
wayne eager
craig easton
prudence flint
sam leach
dennis nona
polixeni papapetrou
darren siwes
marina stocchi
richard stringer
david thomas
paul white

07

image: darren wardle, white trash 2006 (detail), oil & acrylic on canvas, 152.5cm x 183cm

• nellie castan gallery

www.nelliecastangallery.com

ACGN

Xue Mo (China)

Also representing:

Ann-Heather White

Anthony Curtis

Christine Maudy

Geoff Todd

Helen Geier

Helen Lehmann

Hu Ming

Iris Fischer

Jarek Wojcik

Karina Wisniewska (Switzerland)

Katherine Boland

Lisa Gipton

Liz Caffin

Melitta Perry

Meg Buchanan

Michelle Day

Ragnhild Lundén (Sweden)

Rhyll Plant

Rina Franz

Wendy Teakel

William Ferguson



Xue Mo, "Miss Aima", oil on linen, 86 x 71 cm

Xue Mo is represented exclusively in Australia
by Catherine Asquith Gallery



catherine asquith gallery
ground floor, 130 flinders street, melbourne vic 3000
telephone +613 9654 7257 mobile 0438 001 482
enquiries@catherineasquithgallery.com
www.catherineasquithgallery.com

**Buying, consigning
or monitoring
the market?**



**Sotheby's catalogues
deliver all the information
you need, straight to your door.**

Whether your interest is Australian Art, Old Master Paintings, Judaica, Chinese Contemporary Art, Silver, Jewellery or African and Oceanic Artefacts, one of Sotheby's 100 offices around the globe is sure to have an item in its next auction that is just right for your collection.

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

Melbourne 926 High Street, Armadale VIC 3143 Ph: 03 9509 2900

Sydney 118-122 Queen Street, Woollahra NSW 2025 Ph: 02 9362 1000

Adelaide Ph: 08 8362 1800 **Brisbane** Ph: 0413 202 426 **Perth** Ph: 08 9380 9595

Email australia@sothebys.com **Web** www.sothebys.com

Sotheby's

EST. 1744



INDIGENART

Loongkoonan

THE MOSSENSON GALLERIES

SUBIACO

115 Hay Street WA

T + 61 8 9388 2899

FREMANTLE

182 High Street WA

T + 61 8 9335 2911

CARLTON

17 Grattan Street VIC

T + 61 3 9663 4825

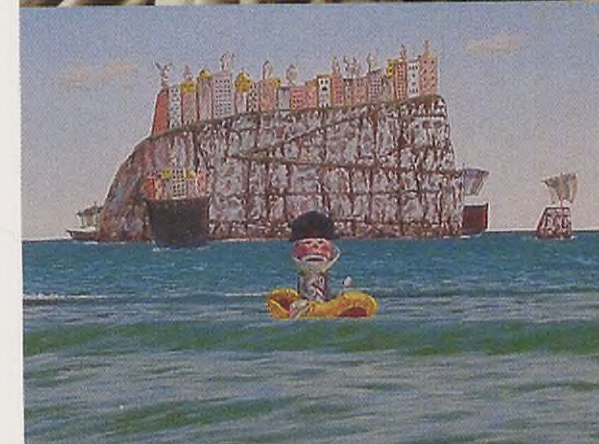
gallery@indigenart.com.au

www.indigenart.com.au

ACGA



jackman gallery



60 inkerman street, st kilda, vic 3182 ph 03 9534 2147

www.jackmangallery.com.au



Charles Blackman, *Alice*, c.1958, oil on canvas, 83 x 69 cm

www.gantfineart.com



Peter Stephenson, *Hot Sea Ships*, 2006, oil on canvas, 152 x 183 cm

Peter Stephenson

January 30 - February 10

Counterpoint

Span Galleries
45 Flinders Lane, Melbourne
Tue-Fri 11-5 & Sat 11-4

Peter Gant Fine Art
www.gantfineart.com



pictured: 7 danks st waterloo, sydney
paintings by mitjili gibson napanangka



gallery gondwana

REPRESENTING CONTEMPORARY INDIGENOUS ART SINCE 1990

established in alice springs in 1990, with a new sydney gallery in 2004

SYDNEY

ALICE SPRINGS

UPCOMING EXHIBITIONS

7 danks st waterloo nsw 2017

43 todd mall alice springs nt 0870

www.gallerygondwana.com.au

tel 02 8399 3492

tel 08 8953 1577

ACGN

Baubles, Bangles and Beads: Australian Contemporary Jewellery

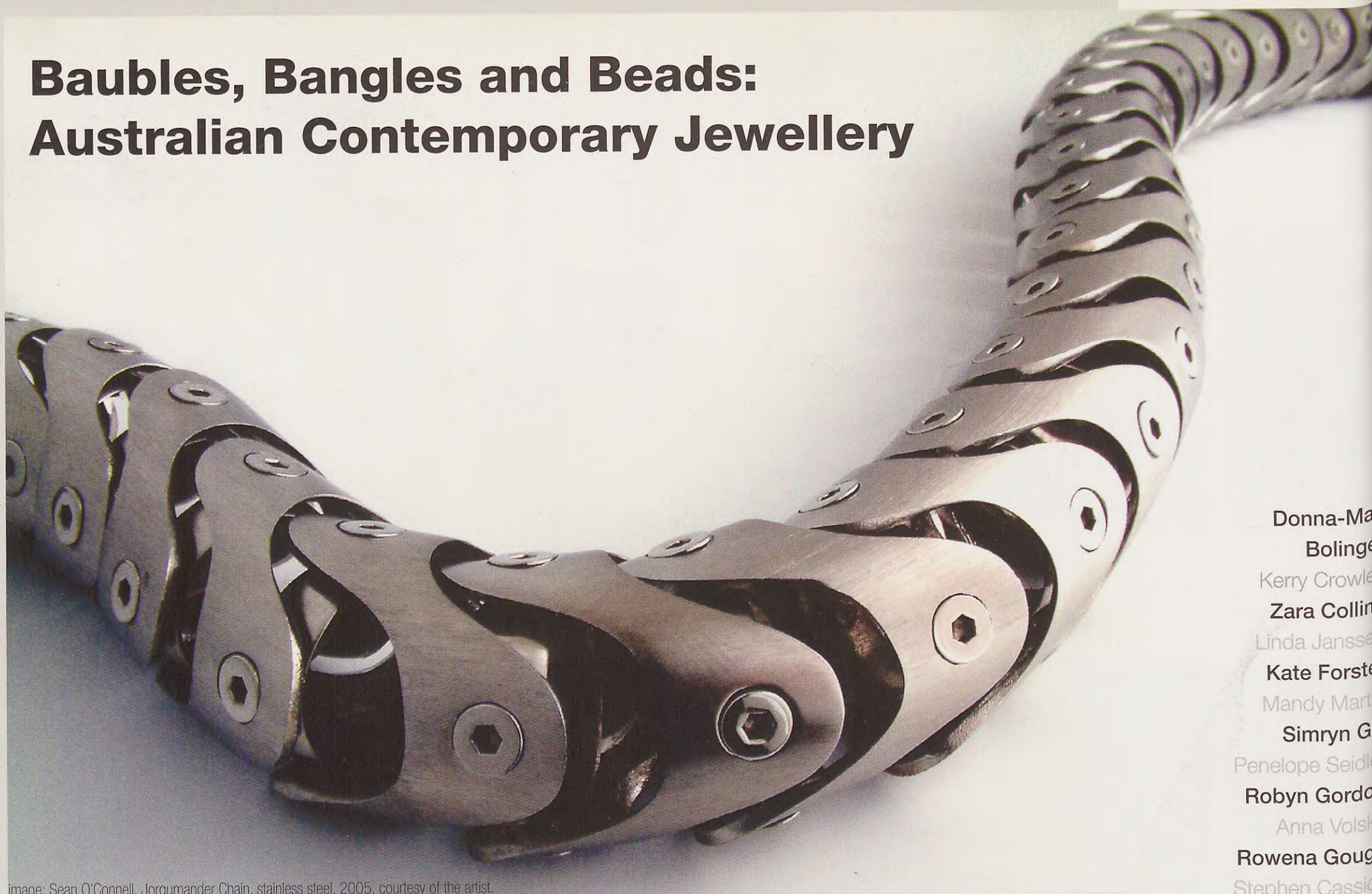


Image: Sean O'Connell, Jorgumander Chain, stainless steel, 2005, courtesy of the artist.

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.

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



Donna-May Bolinger
Kerry Crowley
Zara Collins
Linda Janssen
Kate Forster
Mandy Martin
Simryn Gill
Penelope Seidler
Robyn Gordon
Anna Volska
Rowena Gough
Stephen Cassidy
Fiona Hall
Paula Dawson
Barbara Heath
Rhana Devenport
Yuri Kawanabe
Dr Gene Sherman
Sheridan Kennedy
Peggy Wallach
Margaret Kirkwood
Margaret Pomeranz
Helge Larsen &
Darani Lewers
Erika Semler
Carlier Makigawa
Ann Lewis
Jason Moss
Bob Thompson
Sean O'Connell
Conrad Morton



Sharon Green
The Lonely Empire

1214 High Street Armadale VIC 3143

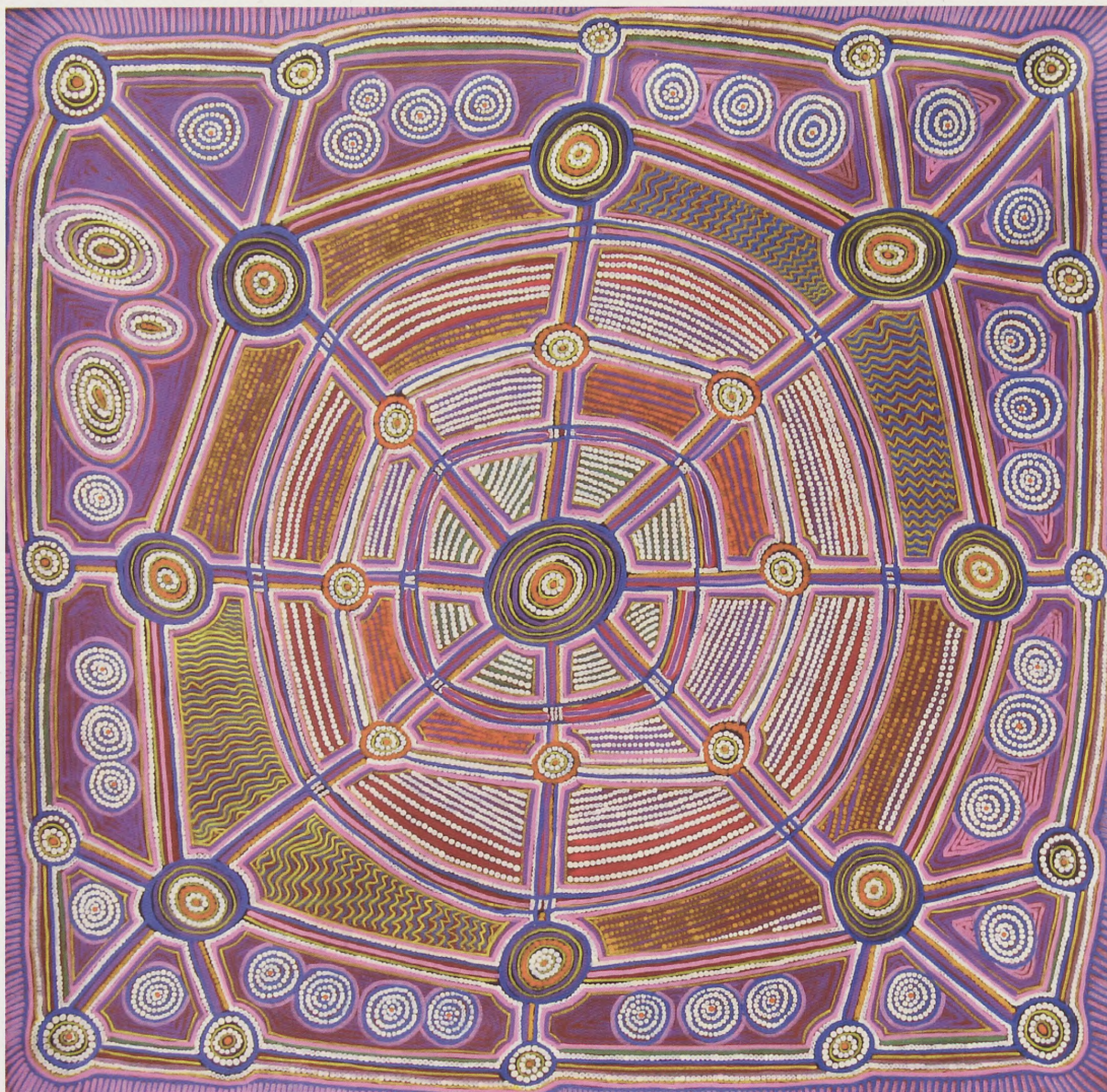
T: 03 9500 8511

F: 03 9500 8599

www.metro5gallery.com.au



The Scores of History #1, detail



SHORT STREET GALLERY, BROOME

Arthur Tjatitjarra Robertson
Wirrpawarra
152.4 x 152.4 cm
acrylic on linen



PO Box 1550, 7 Short St, Chinatown, Broome,
Western Australia 6725
enquiries@shortstgallery.com
www.shortstgallery.com
+61 (8) 9192 2658

TRUTH AND LIKENESS

25 NOVEMBER 2006 – 8 APRIL 2007

NATIONAL
PORTRAIT
GALLERY

Old Parliament House

www.portrait.gov.au

Self Portrait 2005 John R Walker (detail) Courtesy of Utopia Art Sydney



Rhana Devenport

BEAUTY, SHADOW-PLAY AND SILHOUETTES

Sangeeta Sandrasegar
Guan Wei
Nusra Latif Qureshi
Emil Goh
Renee So
Ah Xian
Liza Lim

right

Renee So, *The master of everyone*, 2005, knitted lamb's wool, 70 x 40 cm, collection the artist, courtesy the author.

following pages

detail

Guan Wei, *Unfamiliar land*, 2006, acrylic on canvas, 24 panels, 267 x 677 cm, courtesy the artist and Sherman Galleries, Sydney. Photograph Sue Blackburn.

Happenstance, persistence, ingenuity and agile navigation are qualities long associated with artists – anywhere, anytime. Since the turn of the century in Australia, and particularly after 2001, the cultural as well as the ecological climate has shifted alarmingly. It's more haphazard, more threatening, stranger. A sense of estrangement is brewing, fuelled by recent policies of military alignment, internal security, free-trade agreements and immigration controls. Now is a potent time to examine the practices of artists who are sometimes labelled with the awkward term 'Asian-Australian'. The hyphen is perhaps where the action is. Gerardo Mosquera discusses the contemporary significance of the device, and notes:

We are in the Era of the Hyphen: the proliferation of prefixes and hyphens highlight the difficulties of the inherited language for describing contemporary non-revolutions. More than invent new terms, the existing ones recombine and recycle, in a spirit of re-adaptation, with meaning concentrated less in words than in the connecting dialogical, transfiguring space of the hyphen. But this also represents an interaction originating from within the rupture: it unites at the same time [as] it separates.¹

It seems that in today's Australia, this act of uniting and separating, this space of rupture and hyphenation, is entering more textured and fraught territory as certain artists experience a double distancing from familiar languages of

these artists navigate their practices amid ever-fluctuating political and ideological circumstances

behaviour and human interaction, in an environment drifting further away from gestures of generosity, possibility and hospitality. For particular artists – Sangeeta Sandrasegar, Guan Wei, Nusra Latif Qureshi, Emil Goh, Renee So, Ah Xian and Liza Lim – beauty, shadows and silhouettes appear and disappear as these artists navigate their practices amid ever-fluctuating political and ideological circumstances.









Sangeeta Sandrasegar, *Untitled*, 2006, from the series 'There's no light that can shine to the back of the womb ... that's where it lives ... a woman's real shadow', paper cutout, courtesy Mori Gallery, Sydney.

Currently based in London, Sangeeta Sandrasegar is concerned with the intersections of cultures, seen in works such as her 'Goddess of Flowers' series, 2003, which featured in Vivienne Webb's 2004 'Primavera' exhibition at the Museum of Contemporary Art, Sydney. Her work, she explains, 'examines inherent similarities and sociocultural disparities through literary and visual histories of representation, and then grows out of these meeting points'. Shadows are strong as her delicate, ethereal paper cutouts breathe against walls. This work explores the life of Indian 'bandit queen' turned politician, Phoolan Devi. The artist notes how she looks to inherited histories while interrogating and provoking 'discourses on sexuality, nationality and nationhood ... via the processes of narrative or *myth-making* which occur in many forms: local and global, private and public, past and present'.

Sandrasegar harnesses craft practices long associated with the coupling of concepts of nation and tradition. The filigree-cut tracings echo ceremonial henna designs that stain the skin of Indian brides, while repeated hand and foot motifs contain the narrative of this true tale of violence and revenge, of extreme class, power and gender divides.

In response to the label of 'Asian-Australian artist', Sandrasegar observes:

I don't know how equipped I am to deal with the 'Asian-Australian' label at present. I have spent last year and this away from Australia to try to deal with (or escape) some of the wider emotional implications of current governmental and foreign policy. At the moment, as the cultural and political mythicising of [what is] Australian/un-Australian grows more heated and more forcibly homogenous, I feel that the already compromised position of the hyphenated identity is as such growing proportionately.

Like many artists, Sandrasegar is wary of, and disappointed in, the categorising of various practices as 'Asian-Australian' for curatorial purposes or other 'multicultural' agendas. There is an implication here that Anglo-Australian artists are not being asked about how *their* ethnicity informs their work; it is as if there is some assumed separation between conceptual/aesthetic and 'ethnic' concerns. There is also, of course, the necessary examination of the term 'Asian' with its mono- and pan-cultural associations and its homogenisation of specific and hybrid practices. Tensions within and theories around hybridity are areas of investigation for many artists engaged in contemporary cultural concerns, Sandrasegar notes, not just for 'Asian-Australian' artists.

For her work *Untitled*, 2006, for the 2006 Asia-Pacific Triennial, Sandrasega will install four hundred paper cutout components onto a wall. Each component depicts a pair of hands in the shadow-play position of a bird, and each is cut from the modest material of white cartridge paper. The phenomenon of white against white gives pre-eminence to the accompanying shadows. The work is inspired by an extract from *I Served the King of England*, a novel by Czech writer Bohumil Hrabal, written in 1980 about the Nazi occupation of his homeland: 'all four hundred pigeons would swoop down from the roof and fly straight at me, and a shadow flew with them ... a veil of moving wings and eight hundred beautiful blueberry eyes.'

The piece registers a transitional time for the artist when, given breathing space to consider her work through an Australia Council Milan Studio Residency in 2003, she was confronted with a virulent sense of hopelessness, disappointment and scepticism. Her hopes for certain cultural theories were

rapidly dissipating in the light of political, social and militaristic shifts in Australia and abroad.

Yet *Untitled* is, Sandrasega writes, 'about the constant will for dreaming. It is about the hope of dreams and the loss of them, and then about the strength to seek them anew, or as: readjusted, realigned or refreshed.'

As one of the architects of the Australia Council's 'Arts for a Multicultural Australia' policy of 1993, Fazal Rizvi, a decade later, revisited the parameters of 'multiculturalism' and of the oppositional term 'artists of non-English-speaking background'. He rejects both frameworks in favour of a more responsive understanding of Australia today as a complex hybridity that exists and evolves amid the multiple flows of finance, technology, people and ideas via networks of tourism, education and migration.

Difference is now best explored as a complex and inherently unstable product of a range of historical narratives and the contemporary experiences of the cultural economies of globalisation ... And such is the pace of cultural change that the politics of looking and working across differences involves fluidity, indeterminacy and open-endedness. Artists have of course long understood this ... The policy makers now need to catch up.²

One of Australia's most celebrated artists of Asian descent is Guan Wei. In two recent works, *Jiang hu* (*Between river and lake*), 2006, and *Unfamiliar land*, 2006, he continues his investigation of journeying, migration, myth and cartography on an epic scale, while responding to recent global events.

In the mode of wide-screen cinema, *Jiang hu* is nearly 7 metres long and is peopled by heroes and knights-errant – advocates of sincerity, loyalty and independence in a fairytale world. Conflicts on national, cultural and religious levels, and references to generic polarities between First and Third worlds, and East and West are conjured. Guan Wei asks: 'Are these characters heroes or are they terrorists ...?' The work is a call for communication, patience and common ground if indeed humanity is to survive.

In *Unfamiliar land* Guan Wei embarks on another grand journey of storytelling and discovery as he investigates the myth of Australia as a utopia. He explains how when he arrived in this 'strange and exotic land sixteen years ago', he found its sunlight, seashores, history and culture both confusing and enchanting, so much so that the artist started to look for ways to express Australia's history. This enabled Guan Wei to make the transition from his old life in China to a current life in Australia. 'At the same time', he explains, 'having an immigrant artist tell the history of Australia challenges the concept of traditional or monocultural history. What is pursued here is a kind of liberation, a freed imagination whose aim is to enlighten us, to drive ahead our consciousness, to rebuild our spiritual values.'

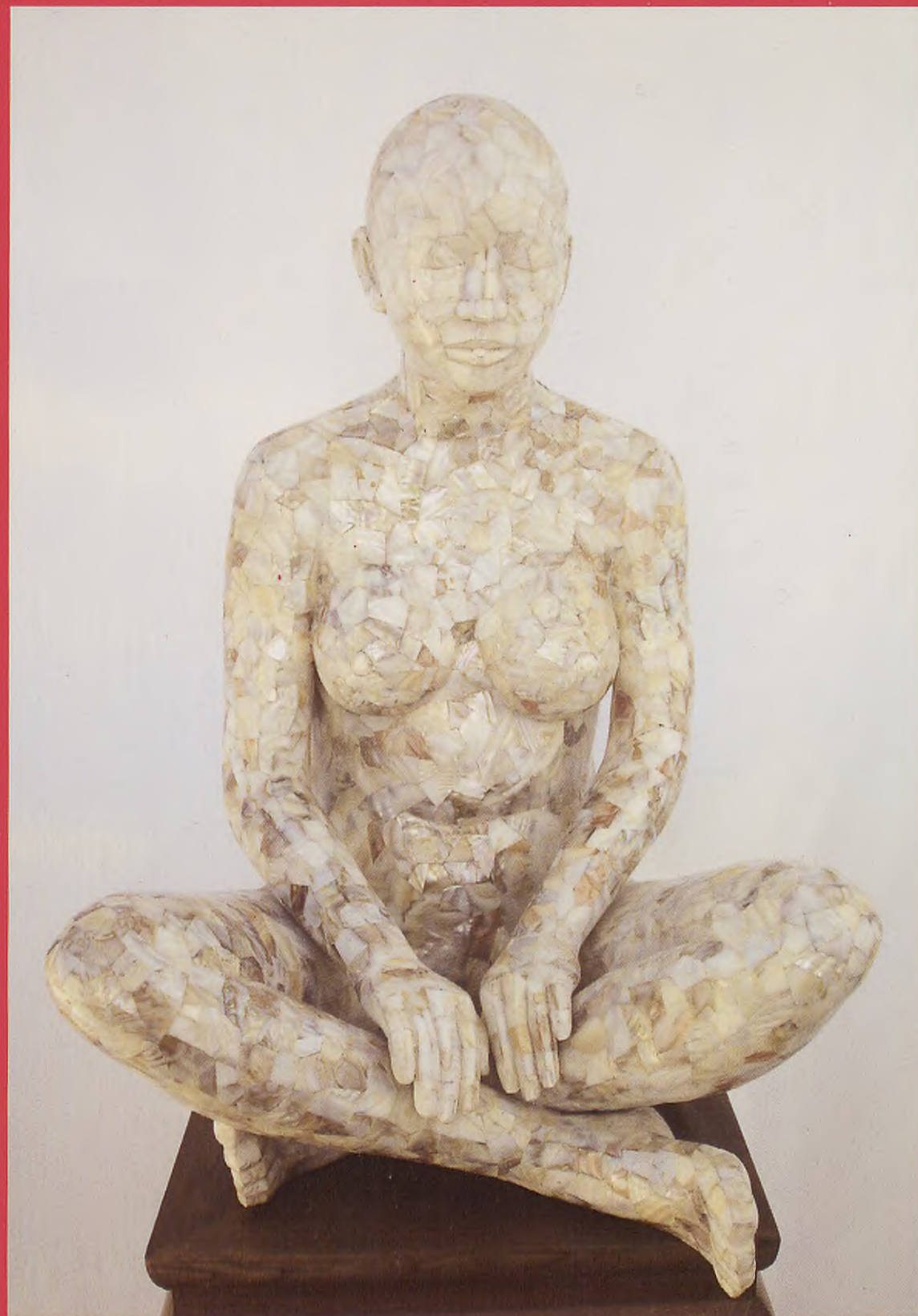
Through the use of certain symbols – boats, map, monsters and silhouettes – Guan Wei brings together past and future as well as real and imaginary worlds that migrate across a sea of simultaneous temporality. As Guan Wei notes, 'epic history provides more of the fantastic, of the unexpected'. His re-envisioning of Australia as epic history is 'designed to transcend the narrow space of the so-called "true history", to elevate it by adding a layer of ethics and aesthetics'.

Pakistani-born artist Nusra Latif Qureshi is also making a move towards addressing the visual iconography of Australia. Qureshi is known for work that borrows imagery from the spacious and exquisite eighteenth-century Pahari

Ah Xian, Human human – shell inlay, 2004–05, mother-of-pearl on resin fibreglass, 82 x 57 x 60 cm, collection the artist, courtesy the author.

opposite

Nusra Latif Qureshi, Considerate flying objects, 2002, gouache on wasli, 20.5 x 36.5 cm, courtesy the artist.



painting from the sub-Himalayan mountain ranges, from haunting images of the nineteenth-century Indian court photographer Raja Lala Deen Dayal, as well as from renderings of flora and fauna commissioned by the British rulers in India in the 1780s. Qureshi's borrowings from the Mogul era are also stylistic devices, analytic dissections of the structures that make paintings, and then a deconstruction of those structures. Meanwhile, her attention to beauty is a conscious foil to the criticality of her commentary. A suite of miniature paintings will feature in the 2006 Asia-Pacific Triennial, and the Queensland Art Gallery has several works in its collection.

Qureshi speaks about changes that have occurred in her practice since she moved to Melbourne in 2001 to study, how working in a vacuum has also been coupled with a sense of neutral ground and liberation:

I was coming with an art education that focused on the 'integrity' or formality of a traditional expression (miniature painting/musaviri). In the context of 'neo-miniature painting from Pakistan', with which I strongly identified, I felt very alone and misunderstood in Melbourne at the beginning. The lack of any kind of interest in my practice was shocking to me. This has in a way liberated me [from] the burden of expectations and what was defined by the academics as good practice in miniature painting.

Qureshi's recent work is moving away from precise historical referents, shifting from the microscopic to the macroscopic, and to a new translucency and spatiality in view of her changing political and social concerns. Engagement with installation practice is opening up new possibilities, as seen in her 2006 window work, *Merciful memorial gestures* at the Manchester Art Gallery, or in her elegant cutout work, *Transpose*, 2006, for Haema Sivanesan's exhibition 'LILA/Play: Contemporary Miniatures and New Art from South Asia', as part of the '2006 Contemporary Commonwealth' cultural festival in Melbourne. Qureshi observes:

The installations deal with the vulnerability inherent in peoples and cultures. The layering of imperfections and the dissection of forms parallel the vagaries of where historical, cultural and religious references begin and end. People want so much to discriminate now, particularly in relation to religion and culture, but things really are much more muddled, more indistinct.

Emil Goh, like a number of artists I interviewed, spends time away from Australia and is currently working in Korea after undertaking an Asialink residency at Seoul's Ssamzie Space in 2003. Recent projects, such as his 360-degree video panoramic work, *Between Seoul*, 2004, and his photographic work, *MyCy*, 2005, are intimate interrogations of dwellers in a city he has chosen to inhabit. Goh recalls how his entire childhood in Malaysia was spent moving from place to place as his family followed his father's career, and how this has informed his fascination with the way people live, the idea of home, domestic spaces and interior/exterior worlds. *MyCy* responds directly to 'cyworld' as a major form of communication among urban Koreans in their twenties who every day update their 'minihompy' (mini homepage). Goh explains: 'So the miniroom is the public manifestation of one's perfect "private" space.' Continuing his investigation of city, subcultures and spheres of communication, Goh's current video project investigates identically dressed couples, while another engages with the intimate peculiarities of relationships.

I first saw Renee So's work in 2004 in Binghui Huangfu's expansive and country-hopping curatorial endeavour, 'Asian Traffic', at Gallery 4a in Sydney's





Chinatown. So's contained, insistent knitted work possesses a remarkable strength of vision. Born in Hong Kong and raised in Australia, So explores the ways in which Asia has been perceived and imagined from elsewhere. Her work often references the seventeenth- and eighteenth-century design tradition of Chinoiserie, from a time laden with cultural prejudices, a time when history painting reigned supreme.

So is currently in London where she has stayed after an Australia Council London Studio Residency in late 2005. Her practice is making a move into ceramics, as she furthers her representations of imaginary historical people beyond the self-described limits of knitting into the possibilities of sculptural form. Continuing her interest in the idealising and superficial exoticisation of eastern cultures, particularly of Chinese imperial cultural expression, the artist reclaims certain 'decorative/applied' arts that were once valued highly within hierarchies of cultural significance.

So's imaginary figures evoke fictive histories. These fabricated portraits are not dissimilar in some ways to Ah Xian's psychological studies wherein a disturbing counterplay between mask and identity, between beauty and disguise, exists. So notes:

The masks ... come both from theatre and face painting of non-European cultures as a form of identification but also decoration. I guess I see the characters as an alternative to what we have, so they are symbolic in that sense but also mysterious and unattainable.

Ah Xian's installation work was included in one of the first and more interesting exhibitions in this territory, Michael Snelling and Clare Williamson's 'Above and Beyond: Austral/Asian Interactions', 1996, curated to coincide with the 1996 Asia-Pacific Triennial in Brisbane and exhibited at the Australian Centre for Contemporary Art, Melbourne, before touring.³ Today, Ah Xian's ceramic works sell primarily on international markets, particularly since his 2002 solo show at the Asia Society in New York. The artist's clearly articulated engagement with traditional craftsmanship is a lifetime undertaking. His latest experiments in resin fibreglass and lacquerware incorporate, in the artist's words, 'an opening out of areas on each full-sized figure, the "skin" is pulled aside, exposing the internal life, a lotus or a landscape, things hiding inside the body, and so the amazingly beautiful life that exists below the surface is revealed'.

Ah Xian speaks about shifts that have occurred in his practice since the turn of the century. First, the Australia Council Fellowship which he was awarded in 2002/03 has given him the opportunity to decisively focus his practice on full-size figure work through research and experimentations in China, his country of birth. This continues today as an extended project via regular visits to China to work with carved lacquer, cloisonné, fibreglass, bronze and mother-of-pearl.

Second, Ah Xian referred to the inclusion of his 'China China – Bust' works, 2002, in the '2006 Contemporary Commonwealth' festival in Melbourne, saying he was amazed at how 'tolerant' authorities were in accepting a variety of

attitudes and ideas. His statement for the catalogue reveals his self-described critical and cynical position in relation to the idea of the Commonwealth.⁴ He says: 'I felt absorbed and helpless within the process, it reminded me of the weakness of individuals, that we can only work for good within one's life, and that there is no certainty of change; it seems another example of the globalised situation.'

Composer Liza Lim's opera *Yuè Ling Jié* (*Moon Spirit Feasting*), 2000, finished its sixth and final season as part of the 2006 Brisbane Festival. This Chinese ritual street opera inhabits the story of the Moon Goddess, Chang-O. Visceral, potent, hallucinogenic and at times erotically charged, Lim's opera is littered with renegade suns, rabbits, toads, three-legged ravens and the sacred herb of immortality. From touring Australia, Germany and Japan with ELISION's production of the opera, being commissioned in 2004 to write an opening piece for the Gehry-designed Walt Disney Concert Hall in Los Angeles, and being engaged by the Sydney Symphony Orchestra as Composer in Residence 2004–07, Perth-born Lim is in a unique position to comment on the current situation for artists of Asian descent in Australia:

My impression is that things have got harder in general for emerging artists from whatever background. But for myself, the various overseas projects, particularly LA, have had a positive impact for me with opportunities back home both as a composer and curator. Ironic isn't it? So the cringe factor still rules!

Lim and Judith Wright's work *Sonorous Bodies* was included in the 1999 Asia-Pacific Triennial and Lim perceives the APT as having done much to introduce artists from Asia to Australia. Lim, however, sees 'multiculturalism' as having become a dirty term during Prime Minister John Howard's tenure; the same is true of the idea of cultural engagement with Asia. On the other hand, she notes, 'probably various Asian-Australian artists have been accepted into the mainstream in that time – their "Asianness" may not be the main calling card of their artistic practice'.

The beauty, shadows and silhouettes that saturate the work of these artists are emblematic of self-reflexive navigations, of singular journeys through the amorphous, fickle and urgent complexities of language, memory and iconography. The past and the future are looked to at once amid a shifting terrain of politics, perception, power and opportunity. As Mosquera says, it's as if the words have evaporated their meanings and the hyphen, with all its manoeuvrability, remains as the generative, interconnecting space between.

1 Gerardo Mosquera, 'Alien-own/own-alien: Notes on globalisation and cultural difference', in *Complex Entanglements: Art, Globalisation and Cultural Difference*, ed. Nikos Papastergiadis, Rivers Oram Press, London, 2003, pp. 28–9.

2 Fazal Rizvi, 'Looking back and looking forward', in *Complex Entanglements*, op. cit., pp. 235–6.

3 Also included in this exhibition were Kate Beynon, Simryn Gill, Emil Goh, Lindy Lee, Alwin Reamillo, Guan Wei and John Young.

4 See www.art2006.com.au/artists/ngv/ahxian.html

Ian Fairweather

Patricia Anderson

A WEB OF MEMORY AND FEELING

The artist as hero barely registers in these perfunctory times and yet the mystique of the emotionally inaccessible Ian Fairweather has, if anything, increased with the years. From 1949, when Macquarie Galleries in Sydney annually exhibited his works, to the present, Fairweather's art is a phenomenon that has no parallel in this country. First, there was its immediate acceptance: his works were pursued with zeal in two cities, Melbourne and then Sydney. Second, there was the reverence with which an impressive number of artists, singularly successful in their own right, viewed his works, which could not have been more remote from their own. Third, there is the unanimity – even rapture – of the critics. There is the mystery of the strictures to which he submitted in the production of his works. And, finally, there is the history of those works, which, thanks to the sanctuary of the air-conditioned museum, the study or the living-room wall, now have a life of their own, springing, yet entirely divorced, from the circumstances of their creation.

By the time Fairweather arrived in Melbourne in 1934 (the year of his first Australian exhibition), his life had spun down into a chastened and threadbare existence. His restlessness had driven him to new places – Shanghai, Peking, Bali, Manila, Cairns, Brisbane, Darwin and Melbourne – not so much for the sake of change, but in order to look back on a former destination with a memory cleansed of hardships (and there were always hardships), in order to render a sort of idealised vision of it. This resulted in paintings that saw the physical realities of place, space and form dissolve and reform themselves on a single painterly plane, held together entirely by an invisible template – or web – of memory and feeling. The surprising thing – considering Fairweather was an artist who was clearly pointed, like a compass needle, towards a lyrical abstraction – is that he lingered so long over the figurative scenes formed in his dried-brush oils and gouaches.

Born in Scotland in 1891, Fairweather was the youngest of nine children. He was left with his aunts during his tender years until the age of ten, because his father, a surgeon-general, had returned with the rest of the family to India. At the time, one of his aunts remarked: 'Ian is a strange child. He likes to be away by himself and can never be found when he is wanted.' In contrast, one can picture the mobile military family – large, efficient, sporting, boisterous and bookless. As Murray Bail points out in his stellar 1981 monograph, *Ian Fairweather*, Freudians would be well exercised by the number and variety of works Fairweather produced of the mother and child.¹ Unlike countless late medieval renderings where that relationship looks precarious and unconvincing, Fairweather's mother and child are invariably companionable. They are earthy, warm and serene in their cocoon-like containment. And, surprisingly for a man who shrank from

company, Fairweather's drawings and paintings from the early 1930s are crowded with people: processions, marketplaces and groups of children.

Fairweather's oils of scenes in and around Peking from the mid-1930s are characterised by febrile surfaces. Spidery lines and fast dry brushstrokes are applied until there are scenes (often congested) in which no single gesture or mark can claim pre-eminence. Or, if you like, there exist none of the carefully arranged focal points on which, in works with clear narrative elements, the eye is accustomed to settle. It is this characteristic of his early works that provides a clue to his later, virtually abstract, developments – where the eye is led a merry dance in and around every gesture.

The work Fairweather undertook in his early years – as a farmhand, park-keeper, road inspector, and the like – was essentially itinerant, which gave him some sort of freedom to pursue his painting, but restricted his access to amenable surroundings and the tools of his trade. His impulse, established early, towards self-denial and physical discomfort manifested itself in eating little, sleeping rough and eschewing all but basic and portable possessions.

It is unrewarding to look at Fairweather's art within the recognised definitions – or styles – of either western or eastern art. The usual categories – impressionism, post-impressionism, expressionism and cubism – seem oddly inadequate to examine the work of a man who was exposed only indifferently to any of them. His initial art training took place at the Slade School in London, a bastion of traditionalism which was unresponsive generally to modernist developments on the Continent.

After Fairweather sailed to Shanghai in 1929, his carefully rendered narrative works retreated, to be replaced by a kind of visual shorthand. This is clearly visible in gouaches painted in Bali in 1933. But something else is at work here too. An imperative to cover the surface, perhaps entirely unconscious and impelled by some internal rhythm, comes into play. When his friend Jim Ede arranged for London's Redfern Gallery to handle fourteen of his works in 1935, nine sold swiftly, which was fortunate because, at the time, Fairweather was almost destitute in Peking.

The principle of recession of scale, a mathematically calculated way of ordering images on a flat surface, and one which guided western painting from the Renaissance to the nineteenth century, had begun to dissolve in Fairweather's works by the mid-1930s. It gradually gave way to a Chinese mode of expression of landscape, where scenery and events are placed vertically one above another so that everything appears to happen on the one plane. But it is not the abandonment of the three-dimensional illusion on a flat surface, nor the later fluid calligraphic line of Fairweather's near-complete abstractions, which the





Ian Fairweather, *Woman and children*, 1957, gouache on cardboard, 51 x 36 cm, private collection, courtesy Deutscher-Menzies, Melbourne. © The artist. Licensed by VISCOPY, Australia, 2006.

page 253
detail

Ian Fairweather, *Boys playing*, 1955, gouache on card, 36.5 x 49.5 cm, private collection, courtesy Deutscher-Menzies, Melbourne. © The artist. Licensed by VISCOPY, Australia, 2006.

Scholar Pierre Ryckmans is focusing on when he calls Fairweather a painter in the Chinese tradition. Ryckmans is referring to the imperative that delivers the amateur from the merely professional. That imperative is the uncertain journey, the sum of gestures as a kind of truth, which has been arrived at without striving for effect, without flourish, without the vulgarity of the virtuoso performance in anticipation of the client.

By 1953 Fairweather had settled on Bribie Island, north of Brisbane. Those works which he produced after he impulsively set out from Darwin on a makeshift raft in the direction of Bali, only to be washed ashore more dead than alive on the tiny island of Roti, have understandably, until now, received the most attention from artists, critics and curators. In work after work, skeins of line entrap form and space at the very moment they are set free. The works are the embodiment of feeling granted release in the exactitude of line and form through physical gesture.

Fairweather's works make only occasional appearances in Australian auction rooms, but in 2006 two of his paintings were sold: *The dance*, c. 1957, an exemplary work (originally sold at Macquarie Galleries for fifteen guineas), and *Boys playing*, 1955. And so it seems timely to examine just who, in Australia, initially fell under his spell. Melbourne was first to respond. Painters Lina Bryans, William Frater and George Bell all acquired works, as did Bell's students Maisie Drysdale and Gelda Pyke. This admiring circle would expand like pond rings to include artists such as Russell Drysdale, Tony Tuckson, John Olsen, Bert Flugelman, Louis James, Fred Williams, Lawrence Daws, Guy Warren, Leonard French, Bill Ferguson, Stan de Teliga, Pro Hart and Kevin Connor. Critics sought Fairweather's work too. Laurie Thomas, Robert Hughes, Daniel Thomas, Charles Bush and Wallace Thornton all acquired Fairweathers. Alan Sumner, head of the National Gallery of Victoria's Art School in Melbourne, acquired a work, as did the founding editor of *Meanjin*, Clem Christesen. Joseph Bourke, Professor of Fine Arts at Melbourne University, owned one, and so did Labor leader Dr H.V. Evatt, whose family were avid art collectors. The rollcall could be extended dramatically except for the fact that so many buyers remained resolutely anonymous.

Patrick White – whose novels meant as much to a number of contemporary painters as their canvases meant to him – acquired Fairweather's *Gethsemane*, 1958, in the year that it was painted. This huge work hung over White's writing desk in Martin Road, Centennial Park, before he gave it to the Art Gallery of New South Wales, Sydney, in 1974. White visited Fairweather at his Bribie Island hut in 1961, and his novel, *The Vivisector*, published nine years later, has a character who, for a while, also inhabits an isolated bush shack.

John Olsen, an early admirer of Fairweather's, said once that he and Robert Hughes had wanted to carry Fairweather's *Epiphany*, 1962, from the Macquarie Galleries to the Sydney Town Hall and back, as a tribute.² The painting eventually found its way in triumph to the Queensland Art Gallery, Brisbane, not without a struggle by Director Laurie Thomas to present its virtues to the trustees.

Robert Hughes, who in April 1995 reviewed Fairweather's retrospective for *Time* magazine,³ once waited all night in a sleeping bag outside the Macquarie Galleries to acquire a work from Fairweather's 1962 show: a deposit of £50 secured *Monsoon*, 1961–62, which cost £350. Hughes has remarked on the paradox of the artist's complete abstractions of 1959 to 1962. Fairweather, he suggested, had arrived at an idiom which made possible the expression of

Robert Hughes once waited all night in a sleeping bag outside the Macquarie Galleries to acquire a work from Fairweather's 1962 show

feeling while simultaneously sealing it off from the viewer.⁴ Yet one might equally argue that the eloquent sum of abstract gestures generated an equivalent response in the attentive viewer – the creative act arriving full circle, as it were. John Reed, who was a champion of the Melbourne figuratives first and foremost, and who owned a Fairweather, made a most perceptive comment about the artist's work in a letter to Hughes: 'He can inspire a feeling, almost unique out here, of being in touch with elemental sources of life, which he has drawn back into the world of consciousness.'⁵ For the first issue of *Art and Australia* – which was launched in May 1963 and which featured a Fairweather work on the cover and fifteen of his works inside – Laurie Thomas was sufficiently moved by Fairweather's paintings to write a poem in place of a standard essay.

Fairweather himself said contradictory things relating to imagery and abstraction. For an artist whose visual armature was consistently embodied in the calligraphic line, he once said: 'I think [in] complete abstractions ... you lose touch entirely with nature, with natural forms, and become simply mechanical. I don't think that's art, because the human part has been left out.'⁶ And then this: 'I don't like form, especially solid form ... I think it's the realism about it I dislike.'⁷ Fairweather associated 'realism' with the solid world, and perhaps for him lines were a means of escaping that solid world. 'I think that's why I became so involved in the Chinese. It was the writing.' We should not be surprised to find that Turner, whose painted world was pure evanescence, impressed Fairweather. 'When

I was at school I felt completely for Turner's work ... I never got over him. Not his early period. He had such a wonderful sense of depth, you could see into the water, you didn't just see the surface of things.'⁸

In a letter to Lina Bryans in 1943 Fairweather wrote: 'The painting I have done has always been an escape from our western world – surrounded by it I seem to get sunk.'⁹ What was it about the western world which was so distasteful to him? Or, more exactly, what was it Fairweather was trying to assert with the unrelenting activity of his brush? Perhaps we have a clue in comments the Italian poet Eugenio Montale offered about a character who could not have been more opposite to Fairweather, a French literary hero of sorts – André Malraux. According to Montale, for Malraux, art was the 'greatest human activity'. Art was 'anti-destiny', a 'liberation from the impasses of determinism, the inner freedom which subdues and defeats fate'.¹⁰ Could anyone have offered a more fitting or precise description of Fairweather's imperative – of what he himself understood his art to mean?

1 Murray Bail, *Ian Fairweather*, Bay Books, Sydney, 1981.

2 John Olsen, 'Art and Australia – a new baby born', *Art and Australia*, vol. 25, no. 4, 1988.

3 The Ian Fairweather retrospective, organised by the Queensland Art Gallery, Brisbane, travelled to several state galleries across Australia in 1995.

4 Robert Hughes, *Nation*, 16 September 1960.

5 Letter from John Reed to Robert Hughes, 21 March 1963.

6 Craig McGregor, *In the Making*, Thomas Nelson, Melbourne, 1969, p. 151.

7 *ibid.*, p. 50.

8 *ibid.*

9 Bail, *op. cit.*, p. 73.

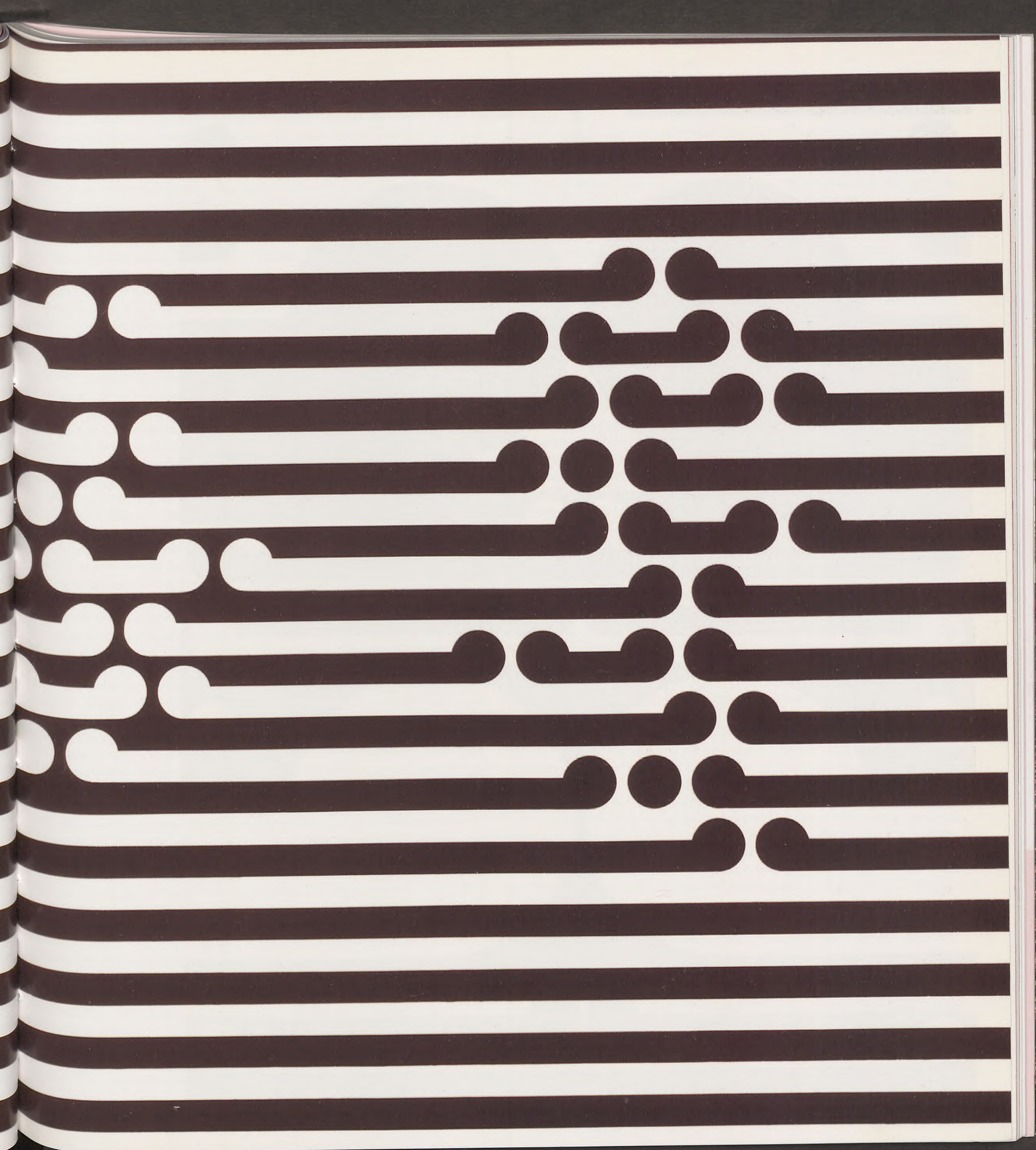
10 Eugenio Montale, *The Second Life of Art*, The Ecco Press, New York, 1982, p. 256.

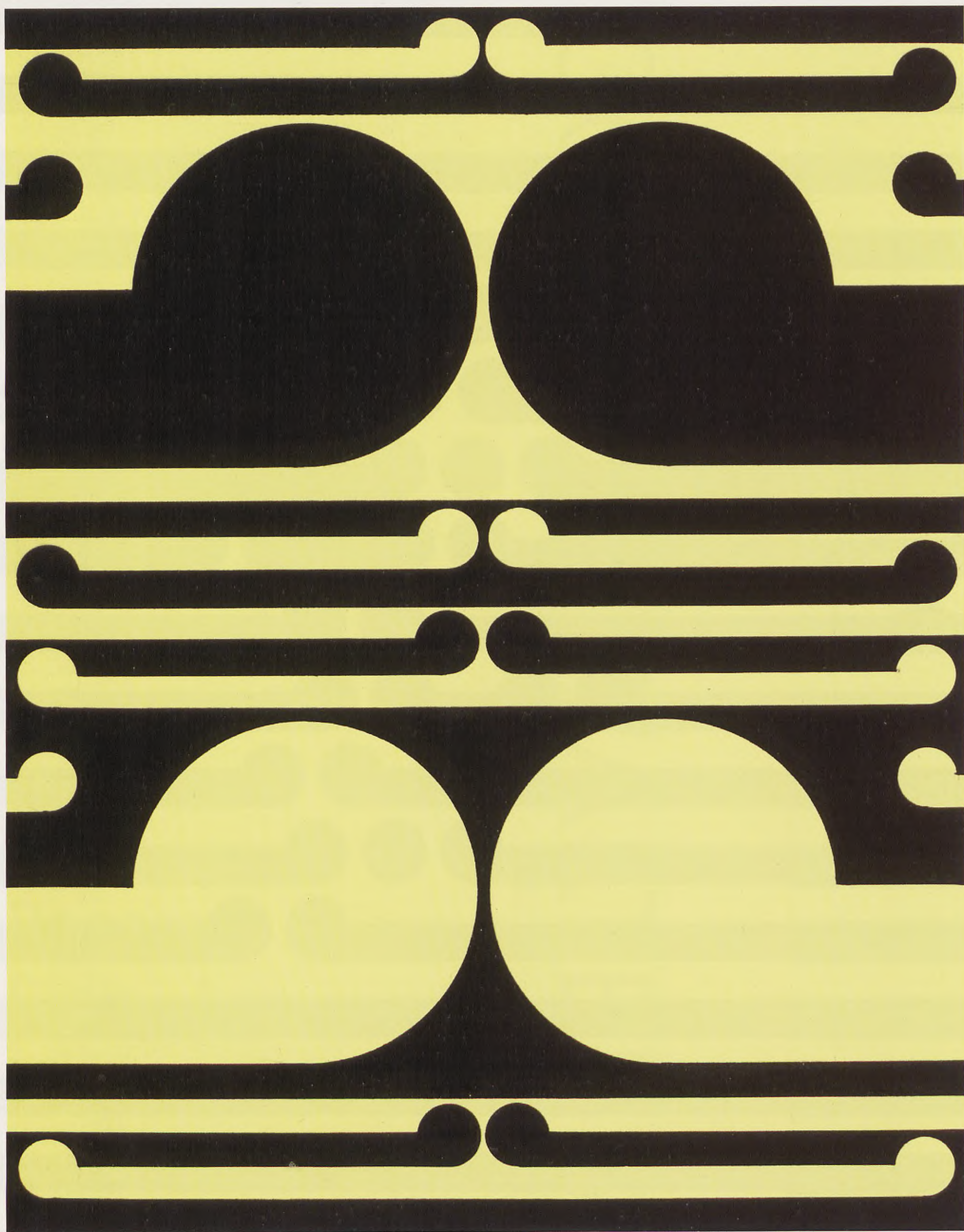
GORDON WALTERS

Form Becomes Sign

Robert Leonard

Gordon Walters, Painting no. 1, 1965, PVA on hardboard, 91.4 x 121.9 cm, collection Auckland Art Gallery Toi o Tamaki, Auckland. © The Estate of Gordon Walters.





The Asia-Pacific Triennial (APT) always offers a particular slice of New Zealand art, prioritising Maori and Pacific Island work as well as work engaged with matters of cultural identity. So when I hear New Zealand's pioneer abstract painter Gordon Walters (1919–95) is being showcased in the new APT, it gives me pause. It makes no sense; it makes perfect sense. Walters has had the luck – good or bad – to find his work caught up in a series of paradigm shifts in New Zealand's artistic and cultural history. This, as much as the indisputable excellence of his work, has made him New Zealand's highest-rated modern artist after Colin McCahon. As the purest formalism, Walters's work was never addressed to cultural politics and really has little to contribute to them, and yet the work has become so embroiled in cultural debates that now it's hard to see it outside them. It comes to us freighted with all it is not. How did this happen?

When Walters starts out, there isn't much of an art scene in New Zealand. Walters's long-distance relationship with modernism is nurtured by his friendship with émigré Indonesian-born Dutch artist Theo Schoon, whom Walters meets in 1941. Schoon fosters Walters's growing appreciation of modernist painting. He also shares Walters's interest in Maori art and encourages him to introduce Indigenous elements into his work. Unlike most New Zealand artists of his generation, Walters travels. In 1946 he visits Sydney and Melbourne, making contact with Grace Crowley and Ralph Balson. In 1950 he spends a year in Europe, checking out modern art in person. At the Denise René Gallery in Paris he sees the geometric abstraction of Auguste Herbin and Victor Vasarely, and in the Netherlands he enjoys the work of Piet Mondrian. Back in Melbourne in 1951, Walters produces his first non-figurative works, before heading home to New Zealand in 1953. Over the next decade Walters's work riffs on modernist abstraction, Maori and Pacific arts, and a folio of intriguing drawings by Rolfe Hattaway, a diagnosed schizophrenic at the Auckland asylum where Schoon worked as an orderly. Walters's designy, hard-edged abstractions declare his abiding interest in figure/ground ambiguities.

Around 1956 Walters starts exploring the *koru*, the curving bulb form from Maori *moko* (facial tattooing) and *kowhaiwhai* (meeting-house rafter painting). Through a series of studies he Mondrian-ises the *koru*, straightening and regimenting its scroll-like form, taking it from organic to strictly geometric. His version of the motif consists of lines and circles: alternating horizontal stripes of equal width with circular terminations; the circles two stripes wide, extending upwards.¹ Walters's *koru* recalls the Chinese yin-yang symbol, in which dark and light mutually invaginate, each equally figure and ground. Paintings follow. The first is *Te Whiti*, 1964. Walters makes *koru* paintings regularly through into the early 1980s, when he largely exhausts his interest in the possibilities of the form. All the time – before, after, and during – he produces other non-*koru* works, but the *koru* paintings will become his trademark.

Walters's oft-quoted rationale is:

*My work is an investigation of positive/negative relationships within a deliberately limited range of forms. The forms I use have no descriptive value in themselves and are used solely to demonstrate relations.*²

Despite their restricted language, there is huge and subtle variety in the *koru* paintings. Some are sedate, others jaunty; some are assertively flat, others push out into three dimensions. Walters discovers and explores all manner of effects through varying, for instance, the proportion of the stripes, the density and orientation of the circles, the size and shape of the support, and the colour scheme. (While the *koru* paintings are typically thought of as black and white, Walters actually engages a variety of tones and hues.) With their uninflected surfaces and precise geometries, the *koru* paintings might seem cool and mechanistic. In fact they are highly intuitive, with Walters adjusting collage mock-ups to determine his compositions, seeking an ineffable rightness.

The *koru* paintings have much in common with the contemporaneous op art of Vasarely and Bridget Riley. They are phenomenological. They play on the way we see. The compositions are organisations of tracks and gates for channelling

vision. They have an implicit grid: the lines providing the horizontal element, the circles the vertical. Our eyes scan the lines, coming to rest on the circles, then travel up and down and through alignments of circles. Circuit diagrams are thought to have influenced Walters, and the idea of switching is key. Curious figure/ground shifts occur as our brain tries to resolve whether to prioritise the lines or the circles. When we attend to the lines, vision privileges the distinction between the contrasting colours, reading one or the other as figure, or oscillating between these alternatives. But if we privilege the circles, we see them – positive and negative – collectively, as disruptions from the regularity of the striped field, which falls into the background. In some paintings we even link positive *and* negative circles as shape. The great achievement of the *koru* paintings is to hold these different formal possibilities in equilibrium, so that they flicker under our scrutiny. This is not something Walters takes from Maori art, but is tied up in his particular stylisation of the *koru*.

The reception of Walters's work is a complex matter. In the late 1950s and 1960s the New Zealand art discussion is dominated by a search for national identity. 'The Big Three' – McCahon, Toss Woollaston and Rita Angus – are local-landscape painters. Abstract work is shown, but there is barely a discourse around it. It is a blind spot. There is little understanding of modernist painting and the scene just doesn't get formalism, preferring to see abstracts as symbols and emblems. While abstract painters like Milan Mrkusich are included in the New Zealand painting canon, their interests are not engaged by it. So perhaps it is not surprising that apart from his 1947 show at Wellington's French Maid Coffee House Walters does not exhibit in public until 1966, by which time the *koru* paintings are fully developed.

In 1969 Hamish Keith and Gordon Brown release their gospel, *An Introduction To New Zealand Painting 1839–1967*. Abstraction is mentioned, Mrkusich and Walters are mentioned, but the thrust of the book is elsewhere, promoting and entrenching the idea of a national school built around a representational landscape tradition. For a decade or so *An Introduction* has enormous influence on the New Zealand art scene. But there's resistance. The more-or-less-Greenbergian critic Petar Vuletic counters the parochialism of the national school idea, championing Walters and Mrkusich as the maligned real heroes of New Zealand art, and fosters a new generation of artists emerging in their wake. In 1972 he opens Petar/James Gallery in Auckland to provide a more sympathetic environment for abstract painters to show in. With this move, formal abstraction seems to pull out of the mainstream of New Zealand art somewhat, to go its own way.

In the early 1980s the tide turns and formal abstraction is belatedly recognised. In 1982 abstract painters claim the future in the presumptively titled show 'Seven Painters / The Eighties'. In 1983 Walters gets a retrospective at the Auckland Art Gallery, then features centrally in its show 'Aspects of Recent New Zealand Art: The Grid, Lattice and Network'. However, despite the fact that abstraction is lauded as 'internationalism', the international discussion is moving in another direction entirely. In New York what's current is nationalist-inflected figurative neo-expressionism and various postmodernisms. The idea of an inevitably abstract future is gone and Greenberg is now a dirty word. That's a bit of a problem for the internationalist argument, or it should have been.

In the 1980s Francis Pound becomes New Zealand's most influential art critic. When Brown and Keith's *An Introduction* is re-released in 1982, with a new chapter but with its old biases intact, Pound savages it. Pound resents its nationalism and wants to praise whatever stands in opposition to it. So he asserts the international, both the modernist formalism of Walters (what was international then) and anti-modernist post-formalist postmodernism (what is international now), skipping over the obvious philosophical clash. New Zealand is a time-lagged provincial art-culture playing catch-up, and a modernism (which understands abstraction as form) and a postmodernism (that wants to read it as sign) seem to arrive in the same breath and share the same foe. Walters gets caught in the conflation.³

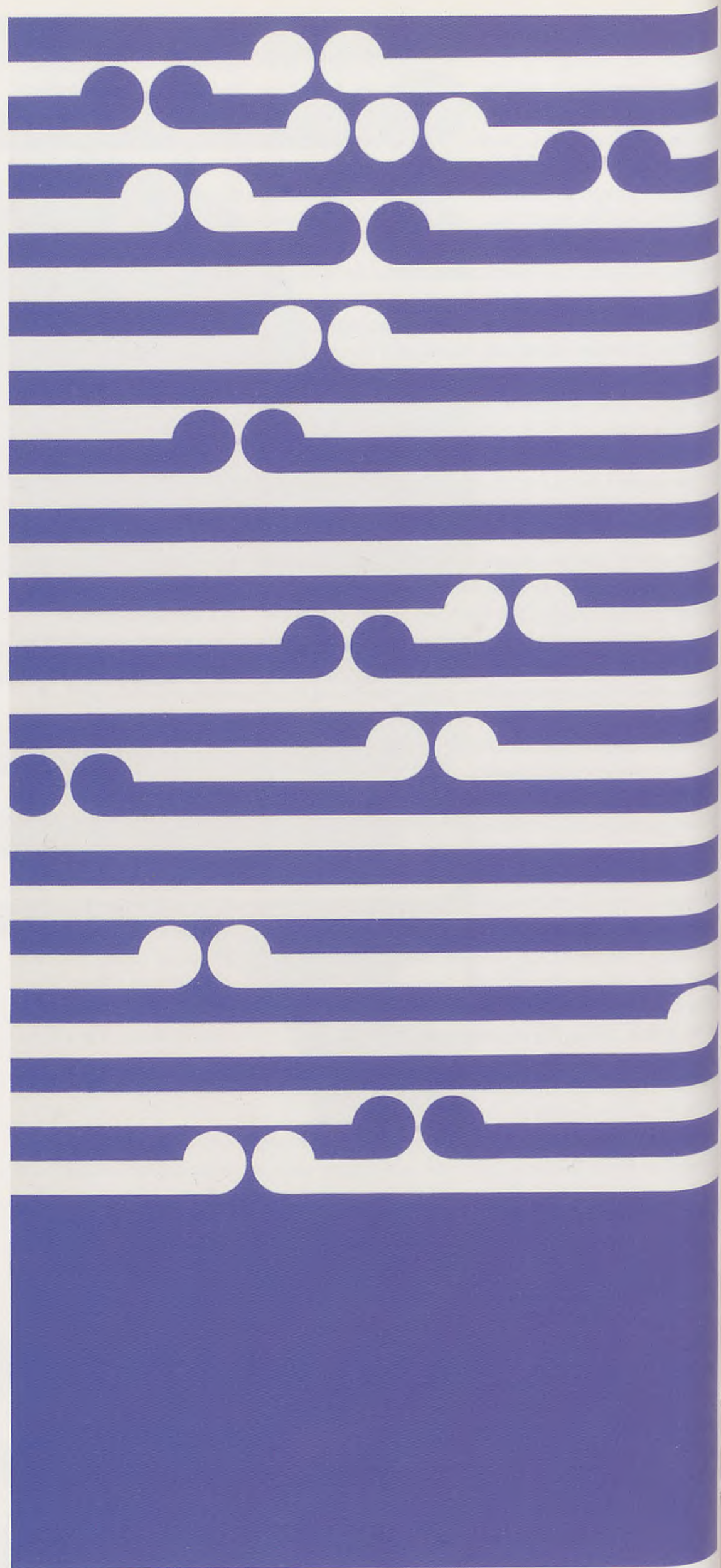
Walters's advocates assert his nobility in the face of the culture's neglect: his work becomes synonymous with abstraction-as-a-cause. His work is increasingly centralised in the story and becomes increasingly collectible. If the New Zealand art market had once turned its back on abstraction, now it makes up for it: abstraction is seen as advanced taste. But no sooner has Walters attained his place in the sun than his work is challenged from a new quarter. As Maori issues hold increasing sway and as contemporary Maori art claims increasing attention, Walters (who has now effectively stopped making koru paintings) is tried as an appropriator, for stealing the thunder from Maori art and for misrepresenting things Maori. The grandstanding tone of the moment is typified by Maori writer and academic Ngahuia Te Awekotuku, interviewed in the New Zealand journal *Artic* in 1986. After celebrating McCahon's and Chris Booth's uses of Maori imagery as sympathetic and beautiful, she slates Walters for 'plundering'. Shown a slide of Walters's 1968 painting *Mahuika*, she famously complains:

*I can only respond, at this point anyway as an individual and as a Maori, as a Maori woman. I think it's damn cheeky! The insolence of the man is extraordinary! The gall! The sheer gall! Mahuika is ... a lady of fire, of strength... and there she is, all black and blue! Frost in the night. Weird.*⁴

Heavily informed by Thomas McEvilley's critique of the Museum of Modern Art's 1984 'Primitivism' show,⁵ the New Zealand appropriation debate comes to a head with the exhibition 'Headlands: Thinking Through New Zealand Art' at Sydney's Museum of Contemporary Art in 1992 (I am one of the curators). The show wilfully presents Walters's work alongside trailblazer Maori modernists like Para Matchitt (who was clearly influenced by Walters) and Sandy Adsett, in an attempt to reimagine his work as part of a wider national cultural discourse. However, it is less the exhibition than Rangi Panoho's angry-young-man essay in the catalogue that generates the furore. Panoho criticises Walters's 'programme of abstraction ... which progressively simplified the [koru] form, divesting it of meaning and imperfection and distancing it from its cultural origins'.⁶ For Panoho, Walters colonises the koru. Just as Te Awekotuku lauds McCahon and Booth before condemning Walters, Panoho counterposes Walters as the bad appropriator, with Schoon the good. For Panoho, Schoon treats Maori art respectfully, seeking understanding, while Walters takes without giving back. But it's an arbitrary distinction. Sure, Walters drew on formal aspects of Maori art and he did not claim access to Maori cultural knowledge. But this could also be seen as respectful compared with Schoon, who arrogantly presumed to regenerate what he saw as a dead tradition.

Paradoxically, rather than undermining Walters's status, the debate proves crucial in keeping his work in the public eye, allowing its defence to be vigorously maintained. Walters's supporters round their wagons. In 1994 Pound publishes *The Space Between: Pakeha Use of Maori Motifs in Modernist New Zealand Art*, a book-length response. He marshals fascinating facts, but is anxious to consider them only in ways that advance a case against Panoho. If the appropriation debate was simplistic, now it becomes scholastic and arcane, turning on the relative weight and interpretative slant that can be given to details. Pound makes a lot of Walters's and Schoon's involvement as illustrators for the Maori Affairs Department magazine *Te Ao Hou* in the 1960s, countering Panoho's suggestion that Walters gave nothing back. He skips the old argument – of Walters as an abstract painter unconcerned with the koru's cultural values – to recast him as a harbinger of biculturalism, a broker of a different brand of national identity. Pound's case-for-the-defence involves such deftly-spun arguments that the book ends up pointing to what it wants to deny – that there really is a problem here. But in a way it doesn't matter. The appropriation debate is a moral debate not an art-historical one. It doesn't say anything about the qualities of Walters's art and Walters's art really has nothing to add to it.

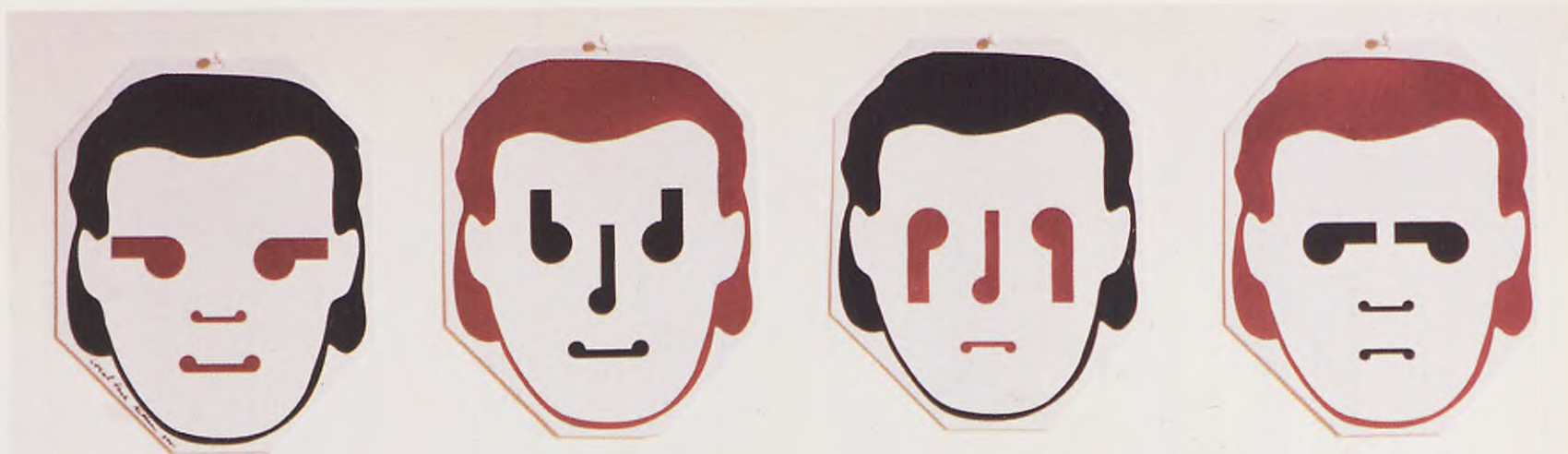
The debate swarming around Walters's koru participates in its transformation from form into sign. Walters's modernised koru is hugely influential on graphic



left
Gordon Walters, *Amoka*, 1972, screenprint,
101.5 x 50.8 cm, collection Auckland Art Gallery
Toi o Tamaki, Auckland. © The Estate of Gordon
Walters.

right
Richard Killeen, *Local face*, 2001, acrylic on
powdercoated aluminium, 4 parts, each 17 x 14 cm,
courtesy the artist.

page 258
Gordon Walters, *Untitled*, 1982, ink on paper,
76 x 57 cm, collection Auckland Art Gallery Toi o
Tamaki, Auckland. © The Estate of Gordon Walters.



designers: its reconciliation of opposing forms – black and white, circle and line –
inform new emblems of cultural reconciliation.⁷ While the art world argues about
its cultural safety, the wider culture adopts the Walters koru as a badge of
biculturalism.⁸ Designer Michael Smythe even proposes a new New Zealand flag
based upon it, arguing that it offers:

*an astute metaphor for the bicultural basis of our nation. The black is distinguished by the
presence of the white. The white is distinguished by the presence of the black ... one
colour comes to the foreground and flourishes. But it becomes infinitely enriched when that
dominant colour backs off and allows space for the other to flourish alongside. It eloquently
articulates the emergence of our nation.*

He adds, 'This is not what Gordon Walters had in mind.'⁹

Walters's work also becomes a sign in art. Starting in the late 1980s Julian
Dashper quotes Walters's aesthetic to express a nostalgia for a heroic
modernism marginalised in New Zealand, literally so, in a series of works in
which he writes the date '1960' using French curves. And in the wake of
'Headlands', artists – including young Maori artists such as Peter Robinson and
Michael Parekowhai – quote Walters's koru as shorthand for the debates that
now flow around it. (Walters's 1968 canvas *Kahukura* and Parekowhai's giant
kitset version of it, *Kiss the baby goodbye*, 1994, both feature in the new APT.)
Even those who hurry to Walters's defence participate in his post-formalist
undoing. In the wake of 'Headlands', jeweller Warwick Freeman designs his
Walters-styled *Koru whistle*, 1993, ironically pitched to cultural whistle blowers.
'Rape whistles were in vogue', Freeman recalls.¹⁰

After Walters's death, Richard Killeen eulogises him in his 1996 Sue Crockford
Gallery show, 'The Dreaming of Gordon Walters'. Killeen's paintings combine
Walters-style abstracts with figurative images that rhyme with them. Killeen
goes on to use Walters's koru to represent all manner of things: corpses, canoes
and war-plane insignia. Killeen's response to Walters is complex, even
conflicted. Killeen has survived a major paradigm shift, evolving from a formal
abstractionist showing with Vuletic (with Walters as his mentor) in the 1970s,
into New Zealand's pre-eminent post-modernist sign-painter in the 1980s. His
2001 painting *Local face* exemplifies, but also critiques, the transformation of
Walters's koru into a sign. Four blank identikit white male faces are given
Walters's korus for features. The korus are arranged into alternative
countenances, happy and sad. The image carries suggestions of identity,
criminality, blindness and gagging.¹¹ The alternative arrangements of the koru-
features recall the logic of Killeen's classic post-formalist cut-out paintings,
whose component images can be arranged in any order and are offered up for
viewers to make what they will of, unencumbered by authorial intention. *Local*

face deftly expresses Killeen's ethical conflict, between his cut-outs' 'democratic'
ideals and concern at the indignities Walters has suffered at the hands of
his readers.

The fate of Walters's koru is at once fascinating and tragic. We are all familiar
with the intentional fallacy: a work's meaning is not what its author intended,
but a result of the way it is received by and employed within the culture. But it is
equally true that the koru paintings have become so totally subsumed by
cultural issues that this has blinded New Zealand audiences to the way they
operate as paintings – their formal phenomenological concerns. While it has
been argued that Walters appropriated and silenced things Maori by reading
them in terms of his own interests, one can see that the culture appropriated
and silenced Walters similarly. So in showcasing a group of koru paintings, will
the APT continue this process? Or by presenting the koru paintings outside New
Zealand and its thorny local politics, perhaps there is finally a chance that they
might be enjoyed for what they are – works that remain to be seen.

1 A few works feature vertically oriented korus. The 1972 painting *Black centre* is extremely rare in
featuring downward circular terminations on horizontal korus.

2 Statement from the invitation to Walters's 1966 exhibition at the New Vision Gallery, Auckland.

3 Pound's revision of New Zealand art history is more conservative than it appears. In focusing on
Brown and Keith's book, Pound suggests the debate in the early 1980s is still where it was back
in 1969. In the process he obscures and downplays other domains of art inquiry that largely
emerged in the 1970s: post-object art, contemporary Maori art, the women's art movement and
photography. Compared with these, formal abstraction is only relatively marginal.

4 'Ngahuia Te Awakotuku in conversation with Elizabeth Eastmond and Priscilla Pitts', *Artic 1*,
1986, p. 50. (The matter of Walters's titles is a knotty one. According to legend, he frequently
sourced his Maori titles from street names and placenames. His images were never intended to
illustrate their Maori titles.)

5 Thomas McEvilly, 'Doctor, lawyer, primitive chief: "Primitivism in Twentieth Century Art" at the
Museum Of Modern Art in 1984', *Artforum*, November 1984, pp. 56–60.

6 Rangi Panoho, 'Maori: At the centre, on the margins', catalogue essay, *Headlands: Thinking
Through New Zealand Art*, Museum of Contemporary Art, Sydney, 1992, p. 130.

7 Walters himself designed a koru logo for the New Zealand Film Commission in 1980.

8 From 1984, New Zealand is defined by a perverse conflation of ideologies – New Right
economic rationalism and biculturalism – and state agencies especially are rebranded with
feel-good bicultural liveries. For Walters's influence on this, see Anna Miles, 'Peter Robinson,
Gordon Walters and the corporate koru', *Art Asia Pacific* no. 23, 1999, pp. 77–81.

9 Michael Smythe, 'The return of the flutter bug', *New Zealand Listener*, 21 February 2004,
pp. 29–30.

10 Personal correspondence with the author, 2006.

11 See also Anna Miles, 'Koru koru koru: The freewheelin' Richard Killeen', *Art Asia Pacific* no. 36,
2002, pp. 40–5.



ILLUSION AND ALLUSION

Donald Brook

opposite
Vincent Van Gogh, *Self-portrait with bandaged ear*, 1889,
oil on canvas, 60.5 x 50 cm. © The Samuel Courtauld Trust,
Courtauld Institute of Art Gallery, London.

Imagine we are looking at Vincent Van Gogh's *Self-portrait with bandaged ear* of 1889, in either of the familiar versions, and responding to the question 'What is this a picture of?'.
Most will reply 'It is a picture of a man with his right ear bandaged'. If the question had been put in the form 'Of what is this a pictorial representation?' the response would be the same, although some viewers would answer the differently constructed question 'Of whom is this a pictorial representation?' by saying 'It is a picture of Van Gogh: a self-portrait painted by looking in a mirror'. They would be forced to concede, however, that at the time it was the painter's left ear that was bandaged.

In short, picture-viewers are ready to entertain the apparently incompatible beliefs that this is a picture (or a pictorial representation) of a man with his right ear bandaged and that it is a picture (or a pictorial representation) of a man with his left ear bandaged. The paradox cannot be resolved simply by pointing out that, in context, the description 'a man with his right ear bandaged' is applied to a non-particular man (any man with a bandaged right ear), whereas the description 'a man with his left ear bandaged' is applied to the particular man called Vincent Van Gogh. The trouble is that the case for saying that Vincent himself is pictured, or pictorially represented, does seem to rest somehow upon his being a member of the class of persons whose properties are visibly represented in the painting. The paradox is not – or not yet – resolved.

I am not concerned with the question of why it is that, when they put their minds to it, mirror-users find so-called 'mirror reversal' a troublesome phenomenon.¹ My concern is entirely with two very different stories about what pictorial representation amounts to that must somehow be reconciled.

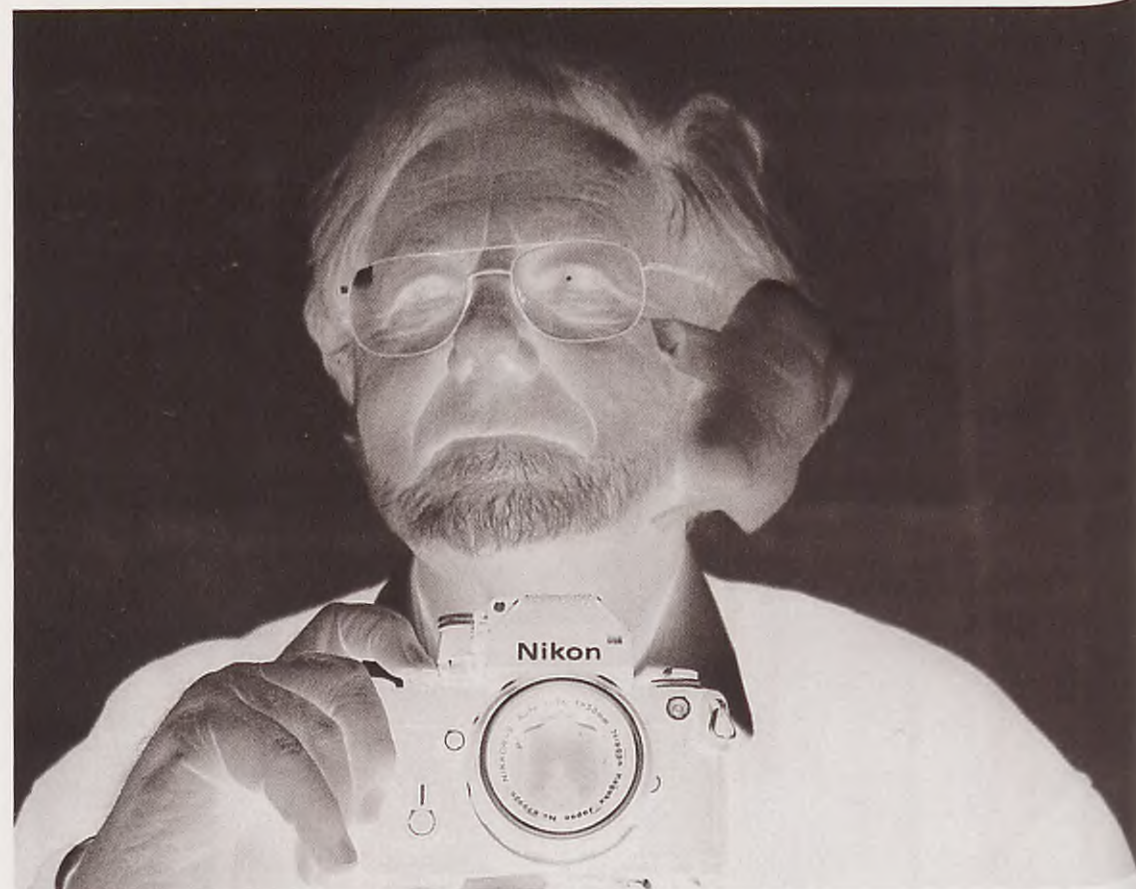
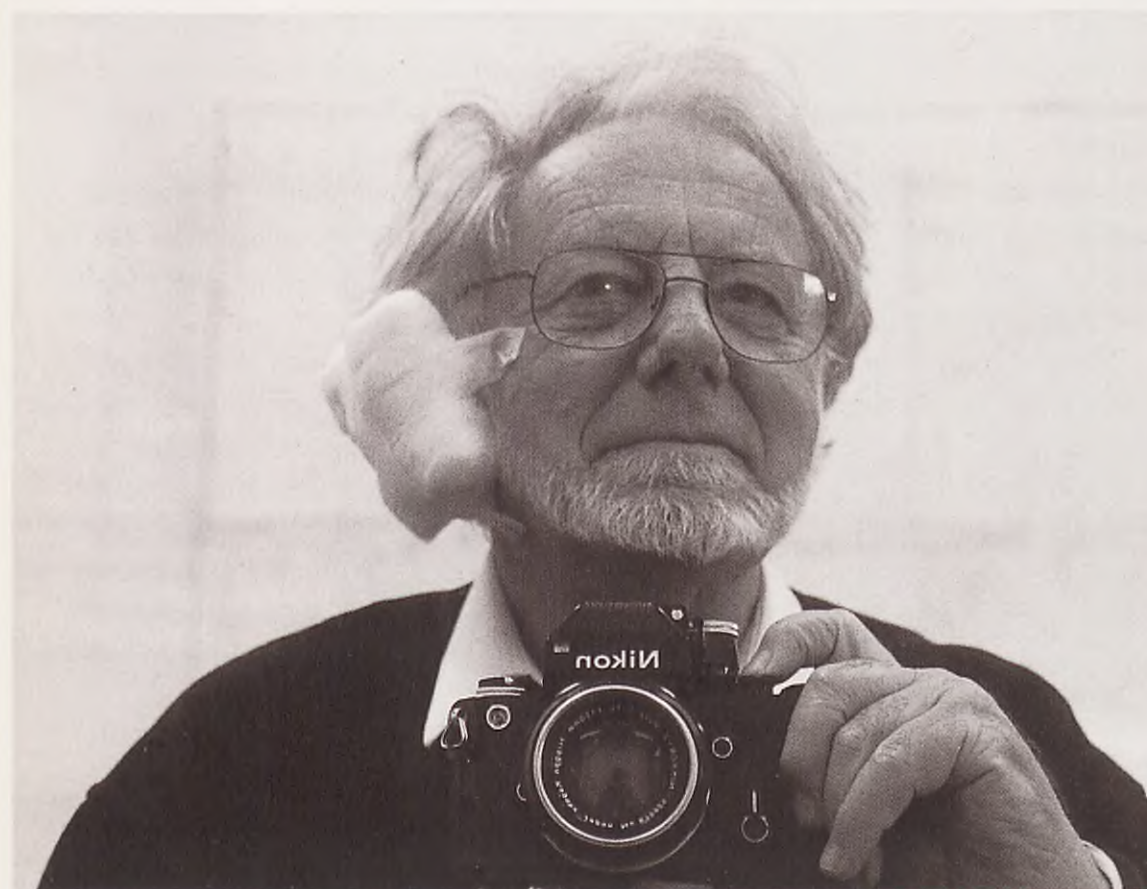
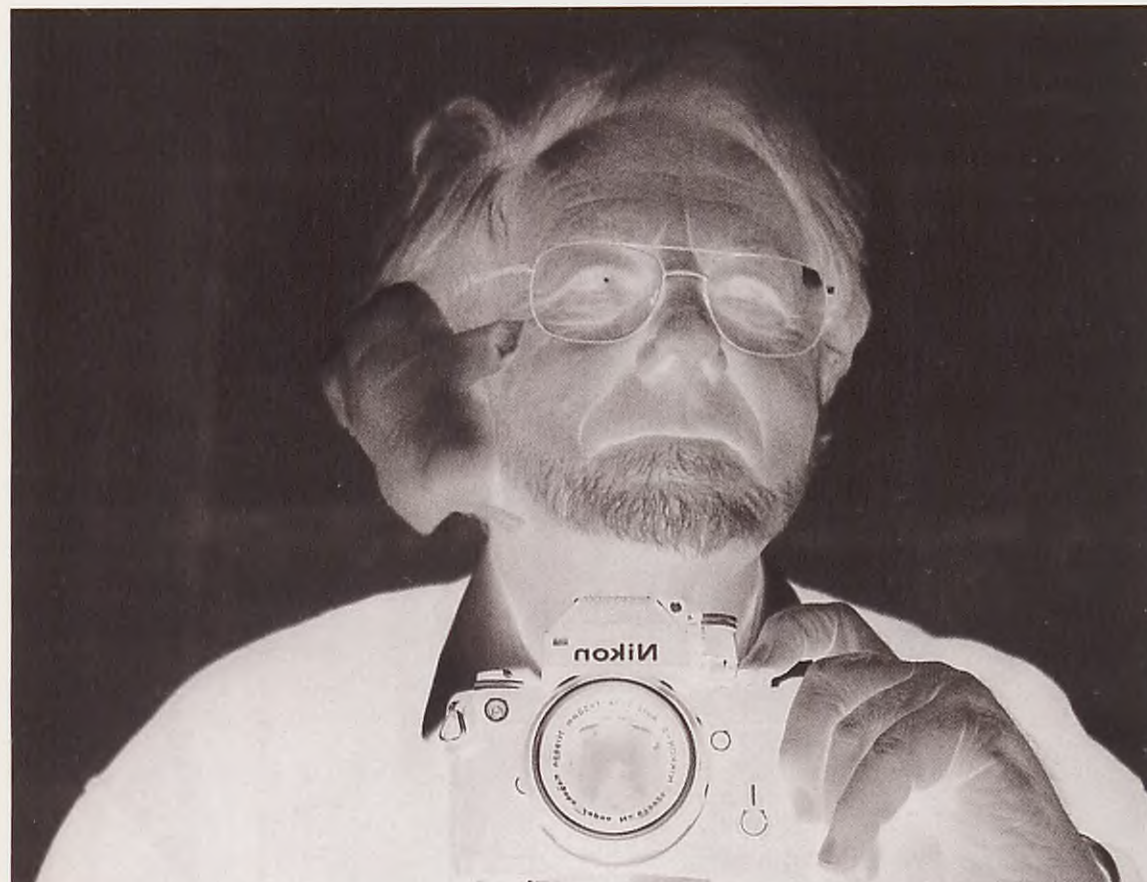
For several decades theorists have constructed accounts of pictorial representation in which the common intuition that pictures *resemble* their subjects, more or less, is understated, ignored or even denied. By contrast,

the element of language-like signification that is manifest in representational picturing is massively emphasised. Some art theorists have been so excited by this development that they have embraced and promoted it under the slogan 'art is text'.

There is no doubt that naïve so-called 'resemblance theories' of pictorial representation have failed. It was once supposed that if broad consent could be secured to a claim that a certain variegated flat surface resembles a duck, then this surface is a *picture* of a duck; which is to say that it *pictorially represents* a duck. Nothing language-like is invoked here. No codes of signification, cultural contexts or knowledge of picture-makers' intentions are needed. Differences of opinion about what a picture represents could be reconciled by making such concessions as 'We know that this picture of a duck was meant to be a picture of a swan, but the painter botched it'.

There are more threads tangled here than can easily be unpicked, but I shall draw out just one of them: the 'looking like' that naïve resemblance theories stress is a *symmetrical* relationship. If a picture looks like a particular duck then – in the same ways and to the same extent – a particular duck looks like the picture. But signification is different. Signification is *about* its subject. The word 'Sydney' names or refers to a city in New South Wales, but this state does not name or refer to the word 'Sydney'. So pictorial theorists started to insist that pictures are always asymmetrically *about* what used to be called their subjects, in a language-like way. (In this process 'subjects' came to be renamed 'represented objects', in approximate analogy with 'meanings'.)

Whatever the merits of the claim that pictorial representation is asymmetrically language-like, it is a matter of historical fact that some very powerful arguments have been marshalled and the symmetrical relationship of resemblance has been relegated almost to the status of irrelevance.² Much dirty bathwater was thrown out in this way, but unfortunately the baby went with it.



Once we have a man in mind we can make 'him' mean anything at all.

Self-portrait of the author with bandaged ear, 2006.

We really do need two stories about pictorial representation and they must be reconcilable, for if they are not we shall be unable to explain how one and the same thing may count as a picture of a man with his right ear bandaged and as a picture of man with his left ear bandaged.

A strong objection to resemblance theory has always been its suggestion that two things look alike by virtue of sharing visible properties, as a lettuce looks like a cabbage to the extent that both are green, both are leafy, and so on. But we cannot explain on this basis why an illuminated cyclorama standing behind a stage window looks like the sky. Even if we take the illuminated sheet to have an 'objective' colour, the sky has no 'objective' colour to share with it.

In spite of this, efforts are still made to rehabilitate elements of resemblance theory by stressing the phenomenon of *visual occlusion*. We are well aware that one thing can sometimes be inconspicuously inserted in front of another, and unobtrusively removed. For example, in a symposium conducted by British philosophers Richard Wollheim and Robert Hopkins called 'What makes representational painting truly visual?', Professor Hopkins argued (correctly) that visual occlusion accounts for the symmetry of certain resemblances and (mistakenly) that occlusion depends upon the possession, by a subject and by its occluding picture, of properties that are objective and perceiver-independent. Hopkins writes:

*Visible figure/outline shape is a genuine property of things. Although Reid [1710–1796] defines it by relation to 'the eye', it is not dependent on any viewer. We can make perfect sense of the idea of the directions of an object's parts from a point in its surroundings, without any claim about what occupies that point.*³

Hopkins evidently has in mind such cases as the monocular occlusion of the moon by a suitable flat disk held at arms-length; but the inference he draws is false. The question we are asking is not about the geometry of the station point 'without any claim about what occupies that point'. What occupies that point is crucial. The influential factor is a kind of shared perceptual failure – an inability of perceivers to discriminate visually between one thing and another thing in certain respects, under certain conditions. Such mistakes may or may not be attributable to shared properties: the point is that they are failures of a sort commonly found among human beings, and not necessarily among other animals. For example, creatures with very wide-apart eyes that they are unable to close independently might find it impossible, in practice, to occlude the moon with a flat disk in such a way that they could play illusionistic tricks on each other.

The point may be more obvious if we consider the visual occlusion of colours. A patch of canvas can be so painted that most humans find it relatively difficult to discriminate 'in respect of colour' (as we say) between the canvas and a region of sky that could be deceptively occluded by it. Nobody believes that the sky is a coloured surface, or that the explanation is geometrical. It is simply a fact about humans – as it is almost certainly not a fact about birds and bees – that there are significant respects in which their powers of visual discrimination fail under challenge.

In general, what we call *illusions* (and distinguish from resemblances) depends upon shared ranges of failure in perceptual discrimination. Because of this we find that we can make efficacious use of certain flat things conveniently called *pictures* that are in some ways and for some purposes symmetrically substitutable for things that are neither flat nor relevantly alike. Moreover, we are not alone in our capacity to exploit the visual illusions that are facilitated by discrimination failures. This is how angler fish induce their prey to behave as if – fatally for them – a deceptively offered lure were something else entirely. A comprehensive account of the conditions governing the substitutive uses of variegated flat surfaces alternately with subjects that may be objectively quite

different from them cannot be spelled out easily, as art historian Ernst Gombrich patiently explained. Nevertheless, it is upon this foundation that a theory of pictorial representation must ultimately rest. It is a condition of representing the man Vincent *pictorially* that the picture shall be, to a satisfactory extent, illusively substitutable for something very like some man or other. Given this symmetrically deceptive foundation, we can build a superstructure of asymmetrical, language-like, allusive practices. Once we have a *man* in mind we can make 'him' mean anything at all.

Without some minimal exploitation of those shared discrimination failures that are necessary conditions if a representation is to count as pictorial and not merely as symbolic, there may be allusive representation but there is no picture.

To say that Van Gogh's self-portrait pictorially represents the particular man Vincent is to say, first and foremost, that there are significant respects in which it could be deceptively and symmetrically substituted for some man or other. Of course, this non-particular man has 'his' right ear bandaged, so how shall we take the picture to represent Van Gogh, who is differently afflicted?

Using both of the distinctions that have been drawn (between the particular and the non-particular, and between illusion and allusion) the problem vanishes. We can 'read' a picture of a man consistently with any scheme of understanding, as we can 'read' a statue of a blindfolded woman holding scales as representing Justice. We might even – although I do not recommend it – adopt the convention that pictures of men are always to be viewed in mirrors, as a primary condition of 'reading' them as alluding *item-for-item* to the occlusively substitutable features of particular men. But this would be a stupid rule, not only because of its impracticality but because it would make normal third-party portraits or photographs of Vincent reciprocally misleading.

In fact we get the result we seek quite simply by staying close to the specifics of the case. We can explain to each other that the reason why *this* picture of a man with his right ear bandaged alludes to the painter Van Gogh whose left ear was bandaged is in part because it was painted by him while looking in a mirror, with the intention that it should allude to himself. The symmetrically illusionistic use that he has made of an imputed person with a bandaged right ear, in the process of establishing that his representation is *pictorial*, is perfectly comprehensible to experienced mirror-users. It is merely curious, not paradoxical, that a self-portrait can be taken to represent in an illusionistic way a man with his right ear bandaged and, in an allusive way, a man with his left ear bandaged. There is an oddity, but no contradiction.

Such concessions do not give the self-portraitist – or the portraitist, for that matter – carte blanche. If Vincent had looked in the mirror and painted a black canvas we might well have judged it to be an insightfully allusive self-representation, but we should not have said that it was a *picture* of him.

1 A very readable account of the psychology and neurophysiology of the phenomenon may be found in Geoffrey H. Henry, 'Mirror mirror on the wall, can the brain tell right from left at all?', *Clinical and Experimental Optometry*, vol. 84, no. 4, 2001, pp. 195–9.

2 E. H. Gombrich is one of the heroes of resemblance sceptics, despite the ambivalence that the title of his book, *Art and Illusion* (1956), very shrewdly protected.

3 The full argument can be found in Wollheim and Hopkins's 'What makes representational painting truly visual?', in *Aristotelian Society Supplementary*, vol. 77, no. 1, 2003, p. 152. The short answer to the question that is raised under this title, but not delivered by either of the contributors, is this: *What makes representational painting truly visual are the shared failures of visual discrimination that it exploits.*



MEET ME BY THE RABBIT: JIM BARR & MARY BARR COLLECTION

William McAloon



***Cosmo*, 2006, Michael Parekowhai's gigantic inflatable rabbit**, was one of the hits of this year's Melbourne Art Fair. Playfully touching on ideas of colonial history, environmental politics, consumer culture and childhood, the two-storey high sculpture in the Royal Exhibition Building was also extremely useful as a way-finding device: 'I'll meet you by the rabbit' was one of the most frequently heard phrases at the fair.

New Zealand collectors and curators Jim Barr and Mary Barr own a slightly smaller version of *Cosmo*, one that when fully inflated just skims the ceiling of their Wellington apartment. In many ways it is a work that is typical of their collection. The Barrs have been supporters of Parekowhai since the outset of his career, buying his sculpture *The indefinite article*, 1990 (a set of three-dimensional cubist letters spelling out 'I AM HE' in a sly critique of Colin McCahon), when Parekowhai was just out of art school. They already owned the maquette for the rabbit, one of a pair proposed as a public sculpture in

Christchurch's Cathedral Square. The citizens of New Zealand's most Anglophilic city were trenchantly opposed to the idea, says Jim, 'for all the reasons that Michael did the work'. When the possibility recently emerged that they could own the sculpture on a grander scale, the Barrs leapt at it.

Cosmo joins a substantial collection, one that's been put together over more than thirty years. While the Barrs, when they began collecting in the 1970s, did buy works by established figures (including McCahon, whose works, according to Mary, were 'so incredibly cheap it was scary'), they were far more interested in following the work of their contemporaries, artists such as Philip Clairmont and Jeffrey Harris.

To a large extent this set the pattern for their future buying. 'If you look at the whole collection', says Jim, 'most of the artists [were] aged between about twenty and thirty-five when they did the work that we bought.' In the 1980s the Barrs were buying works by artists such as Julian Dashper, Marie Shannon and



Patrick Pound. In the 1990s a new generation including Parekowhai, Michael Stevenson, Ronnie van Hout, Shane Cotton and Peter Robinson began to attract their attention.

There are some exceptions, such as photographer Peter Peryer and the pseudonymous collective known as et al., both of whom the Barrs have followed over career-spanning periods. The Barrs have also had an enduring commitment to the work of Don Driver, a now senior figure who, Jim says, 'for some inexplicable reason, has never really had his moment in the sun'. Right now, though, they are eagerly tracking a generation of artists who were barely born when they began collecting.

Along with dealers, whom the Barrs are quick to acknowledge as partners in the development of the collection, it is artists themselves who are often their best guides as to what is new and exciting. 'Artists are always really interesting to talk to about other artists', says Mary. 'Art that other artists are interested in

has been a sort of benchmark for us', says Jim. 'It's like Amazon', he adds. 'Customers who bought this item also bought ...' This process has seen the Barrs' collection widen to include Australian artists such as Mikala Dwyer, Kerrie Poliness, Ricky Swallow, Hany Armanious and Stephen Birch, contemporaries and gallery stablemates of the New Zealand artists they were already collecting.

More recently, the Barrs have branched out into buying video art. Wellington dealer Hamish McKay introduced them to the work of the French artist Nicolas Jasmin (N.I.C.J.O.B.) in 1998 and, along with his videos, they've acquired works by German Axel Stockburger, as well as by New Zealanders working with the medium. A smattering of multiples from Europe and the United States, such as a 1:6 scale replica of the Wrong Gallery, founded by Maurizio Cattelan, Massimiliano Giorni and Ali Subotnick, provide a small link between the Barrs' collection and the wider art world.



Hany Armanious, *Turns in Arabba*, 2005, in front of Michael Stevenson, *Call me Immendorff*, 2000.

right
Francis Upritchard, *Orrery*, 2004, in front of Michael Parekowhai, *Thief*, 1996.

opening pages
Jim and Mary Barr with Rose Nolan, *A big word (GLAD)*, 2005.

pages 186 and 187
The Barrs' Wellington interior; works displayed include: Simon Denny, *Gramophone*, 2006 (partially obscured by chair); Rose Nolan, *A big word (GLAD)*, 2005; Glen Hayward, *Pierced form*, 2004; Michael Parekowhai, *Untitled (lightbox)*, 2006; Hany Armanious, *Turns in Arabba*, 2005; Simon Denny, *Untitled (green ties)*, 2006; and Michael Parekowhai, *Cosmo*, 2006.

Photographs Patrick Reynolds.

The collection is rotated through the Barrs' apartment periodically. Works are arranged with the kind of good-natured clutter you're more likely to encounter in an artist's studio than in a white-cube gallery. Moving to the apartment from a Victorian villa two years ago opened up new possibilities for the display of the collection. While wall space is at a premium, sculpture now enjoys free rein across expansive concrete floors: tabletop assemblages by Hany Armanious and Francis Upritchard command space, and floor pieces like a recently acquired work by young artist Simon Denny can function in a way that a more conventional domestic setting would not allow. 'Carpet basically kills sculpture', says Mary.

Other works have benefited from the relocation: Michael Stevenson's newspaper hoardings, *Call me Immendorff*, 2000, can now be shown leaning against the wall as originally intended, while Rose Nolan's *A big word (GLAD)*, 2005, which occupies their largest wall, suits the scale of its new environment. The next largest wall is reserved for the projection of video works. Even *Dave*, Stephen Birch's 2004 full-size (and in places, over-size) nude Osama bin Laden figure, seems curiously at home in the rough-and-ready space. 'In the old place *Dave* looked like some sort of weird waxwork', says Jim. 'Whereas here', continues Mary, 'you can understand what it is more easily.'

Much of what isn't on show in the apartment is on loan to the Dunedin Public Art Gallery. This was partly to relieve pressure on space, but the main purpose of the long-term loan was to get the work seen. To this end, Justin Paton has curated 'Reboot', his second substantial foray into the Barrs' collection following 2001's 'Good Work'.¹ The Barrs are keen for others to make sense of the collection and bring their own take to it; they're clearly delighted by the connections Paton has found. They're also willing lenders to

galleries, especially if it is a work an artist wants included in a show. 'If the artist even vaguely wants it in', says Jim, 'then off it goes, because that's part of the deal we make with them when we buy it.'

Not that the deal is a formal arrangement, more a sense of responsibility and a duty of care. It is one that extends to sharing with the artist half the proceeds of any work they might sell. The reason, says Jim, is simply ethical: 'If we do sell things there's an equitable arrangement between us and the artist that we both benefit from.' It's an unusual position for New Zealand collectors, and the Barrs are sceptical about how effective *droit de suite* legislation would be.

Asked if they work to a list or plan, the Barrs answer emphatically in the negative. Instead, they rely on intuition, looking to art that surprises them. 'After you've had the jolt of it being so visually wonderful', says Jim, describing a recent encounter with a work, 'then you start thinking about all the different things that it is about.'

Given that they both have to agree, it is also a shared process. Mostly it works: 'if we're looking at something', says Jim, 'unless one of us very obviously starts walking away and reading a book or something, we know we're in the zone'. That said, he credits Mary with more boldness. 'If Mary's ever interested in anything that I think is difficult and problematic, I just go with it. I know in the end, it will be a good idea.' The main thing they share, says Mary, is 'inexhaustible confidence. We really, really believe that the things that we like are fantastic, and that's the bottom line.'

¹ 'Reboot', Dunedin Public Art Gallery, Dunedin, 26 August – 12 November 2006; 'Good Work: The Jim Barr and Mary Barr Collection', 17 June – 26 August 2001 and City Gallery, Wellington, 3 November 2001 – 27 January 2002.





01

TV Moore

TV Moore is an artist based in Sydney and Los Angeles. He exhibited at the first Torino Triennale in 2006. Moore is a recipient of the Sally and Don Lucas Artist Fellowship and the Samstag International Visual Arts Scholarship. He is represented by Roslyn Oxley9 Gallery, Sydney.



clockwise, from top
Ryan Trecartin, *I smell pregnant*, 2006, installation view, courtesy QED Gallery, Los Angeles.

Hagop Sandaldjian, *Aramik's hair*, 2006, courtesy Museum of Jurassic Technologies, Los Angeles.

Thomas Hirschhorn, *Utopia, Utopia = One World, One War, One Army, One Dress*, installation view, courtesy CCA Wattis Institute, San Francisco. Photograph John Kennard.

CRITICALMASS

Artists and art industry experts select their favourite exhibitions of 2006

Ryan Trecartin's exhibition 'I Smell Pregnant' at QED Gallery, Los Angeles, was like walking into an epic, three-dimensional *montage de carnaval* – an array of wacky and disturbing papier-mâché sculptures playfully made short work of the large exhibition space. Trecartin and several of his friends lost their homes and studios during Hurricane Katrina, and have thus developed a process of art-making characterised by a sense of considered urgency and self-reflexivity.

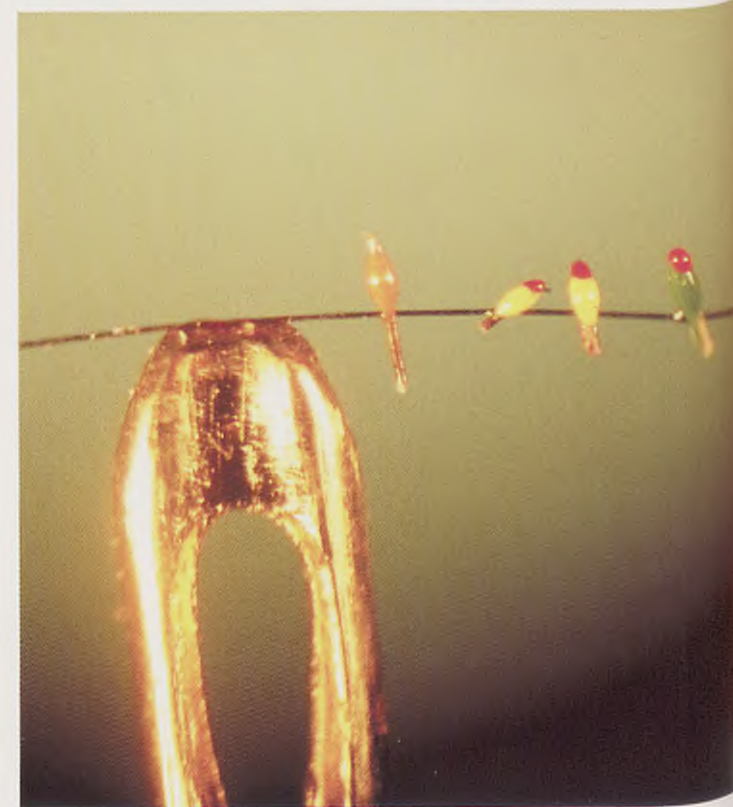
'Living and Loving No. 3: The Biography of Mitchell Wright', the latest instalment in Aleksandra Mir's ongoing biography project, was on offer at New York's White Columns gallery in June this year; 5000 copies of *The Biography of Mitchell Wright*, 2006, were piled in the corner of the gallery entrance for the punters to take home. Every two years or so, Mir finds a subject to make a biography



about. The tone of the 'Living and Loving' project is sincere – without the fanfare of reality television – proving that the ordinary really can be extraordinary.

The Museum of Jurassic Technologies in Los Angeles is quite simply the dark, handsome heart of the museum world. But in reality, once in a lifetime is enough. The micro sculpture of Hagop Sandaldjian, with proportions of impossible dimensions, all crafted within the eye of a needle, is just the tip of the iceberg. It must be seen to be believed.

At the CCA Wattis Institute for Contemporary Arts in San Francisco, the exhibition 'Thomas Hirschhorn: Utopia, Utopia = One World, One War, One Army, One Dress' was a multilayered extravaganza. It was a punchy yet philosophical statement about the 'fuckedupness' of the world in which we live, which refrained from calling too many cheap shots.



Hirschhorn is a wizard with a deft touch, an ideas man who knows how to arrange the eye candy.

Andy Warhol described his own series 'Shadows' as nothing more than disco décor, but when I walked into 'Shadows' the aura and beauty of the paintings was sublime, and fitted so appropriately in the huge space. The 'Shadows' series, in its entirety, was one of those rare surprises that I couldn't see coming; my gut and heart reacted immediately. My brain soon followed, and I am still thinking about those paintings.

Ryan Trecartin: I Smell Pregnant, QED Gallery, Los Angeles, 28 January – 11 March 2006; **Aleksandra Mir: Living and Loving No. 3**, White Columns, New York, 23 June – 29 July 2006; **Thomas Hirschhorn: Utopia, Utopia = One World, One War, One Army, One Dress**, CCA Wattis Institute, San Francisco, 10 March – 13 May 2006; **Andy Warhol: Shadows**, Dia: Beacon Hudson Valley, New York, permanent display.



02

David Teh

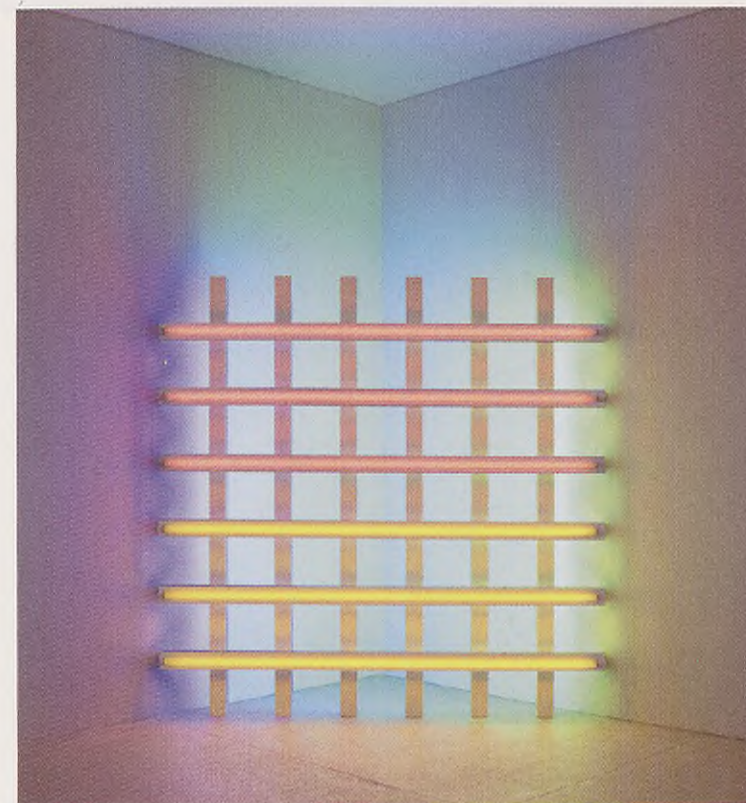
David Teh is an independent curator, critic and lecturer based in Bangkok, Thailand. He is a Director of Sydney's artist-run initiative 1/2 doz., and is currently working on a project with emerging Thai artists, called Platform. <http://bangkok.typepad.com/platform>



clockwise, from top
Araya Rasdjarnreangsook, from the show 'Great Times Message: Storytellers of the Town', courtesy 100 Tonson Gallery, Bangkok.

Dan Flavin, *Untitled (in honor of Harold Joachim) 3*, 1977, pink, yellow, blue, and green fluorescent light, 244 cm square across a corner. Collection Stephen Flavin.

Han Bing, *Love in the age of big construction II*, 2006, multimedia performance installation, Beijing, courtesy the artist.



As a newcomer to China's contemporary art gold rush, I was fortunate that my visit coincided with 'China Chai-na', the Dashanzi International Art Festival's (DIAF) finale exhibition, curated by Huang Rui and Feng Boyi. With Beijing's legendary arts venue 798 Space sterilised by a steady stream of fashion shoots and corporate events, the exhibition venue at nearby 706 Space offered a reassuring glimpse (over 3900 square metres) of the fecundity that gave rise to Beijing's bonanza. More than thirty artists, including many luminaries of the pioneering years, reflected on the country's dizzying transformation. The show was launched by Han Bing's performance, *Love in the age of big construction II*, 2006 – three hours of erotic canoodling with earthmoving machinery. Particularly arresting was Chen Nong's photographic caprice, *Ghost warriors of the Three Gorges*, its deft mis-en-scène incarnating terracotta

warriors in the gaping demolition zone of China's infamous dam project.

In Bangkok, the year's highlight was Araya Rasdjarnreangsook's 'Great Times Message: Storytellers of the Town' at 100 Tonson Gallery. The exhibition centrepiece was an oral-history video installation featuring inmates at a women's mental asylum. Compared with the spotless finish of *Conversation*, 2005 (the artist's contribution to the 2005 Venice Biennale, in which she read poetry to corpses), this new work is decidedly lo-fi, tapping a marvellous tension between medium and subject. Video's claims to veracity are bolstered by the inmates' frank monologues, yet dissolved by the subjects' imaginative, and largely imaginary, narratives.

An easy choice is the Dia Art Foundation's hefty, travelling 'Dan Flavin: A Retrospective' (which I caught up with at the Musée d'Art Moderne de la Ville de Paris), an exhilarating blend of strength and

subtlety, without a trace of romantic biography. Last but not least is Indonesian artist Arahmaiani's plate-smashing séance at the 'Future of Imagination 3' performance festival, held at Singapore Art Museum and The Substation. With little more than crockery, felt-tipped pens and her sharp wits, the artist managed to conjure engaging – and politically immediate – group action-poetry.

China Chai-na, 706 Space, Dashanzi, 13–26 May 2006; **Araya Rasdjarnreangsook: Great Times Message: Storytellers of the Town**, 100 Tonson Gallery, Bangkok, 1–4 June 2006; **Dan Flavin: A Retrospective**, National Gallery of Art, Washington DC, 3 October 2004 – 9 January 2005; Modern Art Museum of Fort Worth, 25 February – 5 June 2005; Museum of Contemporary Art, Chicago, 1 July – 30 October 2005; Hayward Gallery, London, 19 January – 2 April 2006; Musée d'Art Moderne de la Ville de Paris, 8 June – 8 October 2006; Bayerische Staatsgemäldesammlungen, Pinakothek der Moderne, Munich, 15 November 2006 – 4 March 2007; **Future of Imagination 3**, Singapore Art Museum and The Substation, Singapore, 10–14 April 2006.



03

Nell

Educated in Sydney and Los Angeles, **Nell** has won residencies in Italy, China and most recently at the Ecole Nationale Supérieure des Beaux-arts in Paris. In 2006 she was working on a commission for Deutsche Bank. Nell is represented by Roslyn Oxley9 Gallery, Sydney.



clockwise, from top
Stephen Birch, Accumulations/accretions, 2006, installation view, silicone, fibreglass, polyurethane, acrylic, satin, lycra, foam rubber, yak hair, aluminium, printer's ink and synthetic polymer paint, nine parts, dimensions variable, courtesy Kaliman Gallery, Sydney.

Hans Bellmer, Céphalopode 1900, 1939/1949, gouache, ink, pencil and pastel on paper, mounted on masonite, 49.5 x 46.3 cm, private collection, Switzerland, courtesy Centre Pompidou, Paris.

Hans Holbein the Younger, Laïs von Korinth, 1526, courtesy Kunstmuseum, Basel.



A friend and I were talking recently about how great works of art are palpable physiologically. I proved this point in 2006 by vomiting in the Louvre, falling asleep in the Pompidou and having an orgasm at the Kunsthistorisches Museum in Vienna. It was the Arcimboldos that pushed me over the edge.

These things happen.

Shows that rocked my world in 2006, divided into categories that always rock my world, were:

Birth

'Big Bang: Destruction and Creation in 20th Century Art' was a greatest-hits blockbuster at Paris's Centre Pompidou with something for everyone. I am reborn every time I see one of Lucio Fontana's 'La Fine di Dio' series, and the sumptuous punctured pink ovum in 'Big Bang' was no exception. The subjective self stands on one side of Fontana's poetic violence, the unknown on the other.

Sex

I took it standing up from 'Hans Bellmer: Anatomy of Desire'. Another show at the Pompidou that was so sexually explicit I found myself quite curious about the other viewers present, like taking a survey of peepshow attendees. It wasn't the tinted photographs or the multi-limbed, doll-puppet girls with which I was already familiar that left me in a state of uncomfortable pleasure, but rather the exquisitely rendered, supercharged erotic drawings.

Death

'Hans Holbein the Younger: The Years in Basel 1515–1532' at the Kunstmuseum, Basel ... well what can you say? The paintings embody a Germanic luminance and radiance, a counter response to the light and colour of Bellini's early Italian Renaissance. But *o mio Dio*, it's with the series of 'Dance of Death' and 'Alphabet of Death' woodcuts that Holbein gets down with indiscriminate death.

Skeletons lead the blind, take children by the hand and, in my favourite, bang drums and play trumpets at the cemetery to attract mortals to the party.

Rock'n'Roll

Stephen Birch's 'Accumulations/Accretions' at Kaliman Gallery, Sydney, was a creepy and kooky science-fiction double-take on the 1980s pop group KISS. There was big hair dressed up in a Spiderman suit and weird-ass Robert Gober-esque props to boot.

That all said, perhaps the freshest sight my eyes beheld this year was a rainbow over Lake George outside Canberra. These things happen.

Big Bang: Destruction and Creation in 20th Century Art, Centre Pompidou, Paris, 15 June 2005 – 3 April 2006; **Hans Bellmer**, Centre Pompidou, Paris, 29 June – 20 August 2006; **Hans Holbein the Younger: The Years in Basel 1515–1532**, Kunstmuseum, Basel, 1 April – 2 July 2006; **Stephen Birch: Accumulations/Accretions**, Kaliman Gallery, Sydney, 14 July – 5 August 2006.



04

Claire Healy and Sean Cordeiro

Claire Healy and Sean Cordeiro began collaborating in 2002. In 2004 the artists travelled extensively, courtesy of a Helen Lempriere Travelling Art Scholarship. In 2005 they lived and worked at the Künstlerhaus Bethanien, Berlin, and with a Samstag International Visual Arts Scholarship the artists continue to study in the German capital. Healy and Cordeiro are represented by Gallery Barry Keldoulis, Sydney.



clockwise, from top
 Franz Höfner and Harry Sachs, *Home run*, 2005, installation and video, courtesy Galerie Andreas Wendt, Berlin.

Paul McCarthy, *Bang-Bang room*, 1992/2006, mixed-media installation, dimensions variable, courtesy 4th Berlin Biennial for Contemporary Art, 2006.

Nina Fischer and Maroan el Sani, *Radio solaris. -273, 15°C = 0 Kelvin*, 2004, c-print, 113 x 140 cm, courtesy Galerie EIGEN + ART, Leipzig/Berlin.



The 4th Berlin Biennial for Contemporary Art, 'Of Mice and Men', curated by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick, was the best we had ever seen. The biennial occupied a church, a cemetery, a ballroom, apartments, galleries and an old Jewish girls' school, all located on Auguststrasse (which was a great concept in itself), interweaving the exhibition with the city and its entrenched history. Leading up to the main event, monthly exhibitions were held at a faux Gagosian Gallery established by the curators, and a publication, *Checkpoint Charlie*, was created that deliberately did not seek the permission of the artists it included. Outstanding works in the biennial were by Tacita Dean, Paul McCarthy, Florian Slotawa, Gillian Wearing, Reynold Reynolds with Patrick Jolley, and Robert Kusmirowski. 'Home Run' by Franz Höfner and Harry Sachs at Galerie Andreas Wendt in Berlin was a brilliant

installation by the two German collaborators. It featured video works of a jogging marathon (with one participant) held within a Berlin apartment, and the tricky navigation of a small car through the canals of Venice. The installation of an inverted forest was a beautiful use of the discarded Christmas trees left in the Berlin streets after the festivities were well and truly over.

'Sonambiente' is a Berlin summer festival for international sound art. This event took place in five locations throughout the city and included Australian artist Michael Graeve. Our favourite work was a new film by French duo Nina Fischer and Maroan el Sani, *Radio solaris. -273, 15°C = 0 Kelvin*, 2004, with live performances by Robert Lippok (electronics) and Johann von Schubert (percussion).

Michel de Broin's 'Reverse Entropy' at the Künstlerhaus Bethanien, Berlin, investigated the potential of wasted energy. A spherical cluster of

inverted chairs presented a cohesive, autonomous system, while a bicycle that produced smoke, *Keep on smoking*, 2006, was a beautiful release to the rigorous structures employed elsewhere.

Rachel Whiteread's 'Embarkment', 2005, at the Tate Modern, London, was a towering labyrinth of cast interiors of cardboard boxes that occupied the entire Turbine Hall. This installation really had to be experienced for its sheer grandiose scale: 14,000 boxes appeared as ghosts or anonymous possessions left behind.

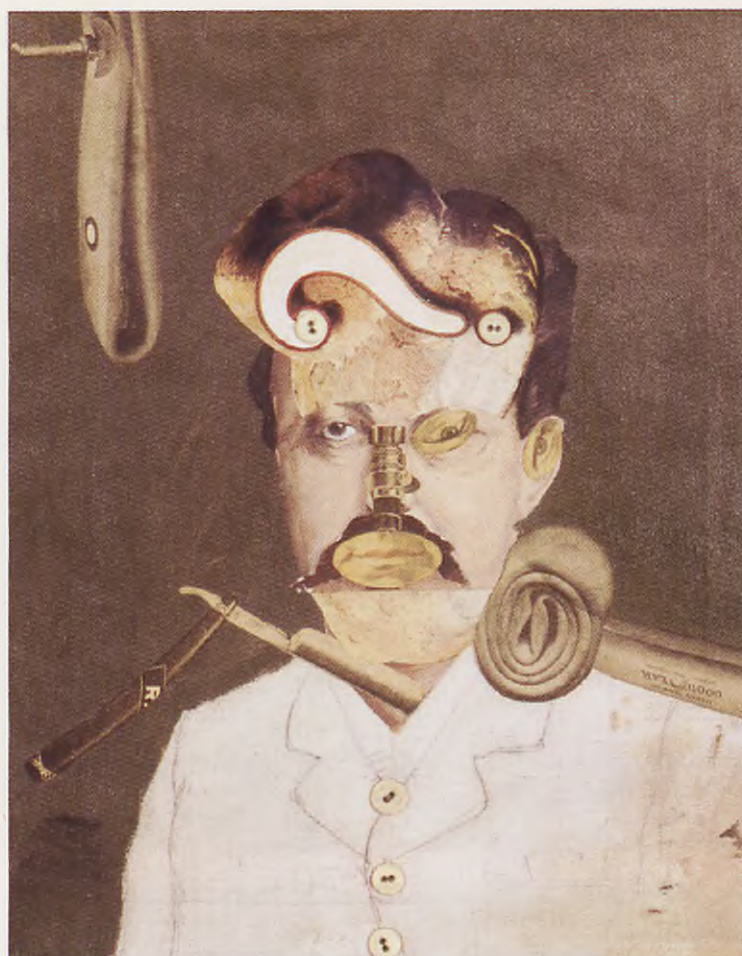
4th Berlin Biennial, Berlin, 25 March – 5 June 2006; EIGENHEIMZUGABE: Franz Höfner and Harry Sachs, Galerie Andreas Wendt, Berlin, 21 January – 25 February 2006; Sonambiente, Berlin, 1 June – 16 July 2006; Michel de Broin: *Reverse Entropy*, Künstlerhaus Bethanien, Berlin, 24 March – 9 April 2006; Rachel Whiteread: *Embarkment*, Turbine Hall, Tate Modern, London, 11 October 2005 – 1 May 2006.



05

Rachel Kent

Rachel Kent is Senior Curator at the Museum of Contemporary Art, Sydney. She has curated several major exhibitions, including 'Lee Bul' and 'Kutlug Ataman: Perfect Strangers'. Her recent exhibition, 'Masquerade: Representation and the Self in Contemporary Art', focuses on self-portraiture. Kent has written for a range of local and international journals including, most recently, *Parkett*.



clockwise, from top
George Grosz, *A victim of society* (Ein Opfer der Gesellschaft), later titled *Remember Uncle August, the unhappy inventor*, 1919, oil and graphite on canvas with photomontage and collage, 49 x 39.5 cm, Centre Pompidou, Paris. CNAC / MNAM / Dist. Réunion des Musées Nationaux / Art Resource, New York. © The Estate of George Grosz / Licensed by VAGA, New York.

Grayson Perry, *Quotes from the internet*, 2005, glazed ceramic, 65 x 45 cm, courtesy the artist and Victoria Miro Gallery, London.

Eva Hesse, *Repetition nineteen III*, 1968, latex and filler over canvas, polyethylene sheeting, rope and other mixed media, Museum of Modern Art, New York. © The Estate of Eva Hesse. Digital image © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Eva Hesse was the subject of an intimate, focused exhibition at New York's Jewish Museum this year. Comprising sculptural installations in latex and rope, as well as delicate watercolours and coiled, circular wall works, the exhibition was augmented by a room of archival material. In this space we saw personal and diaristic material, for Hesse kept a regular journal from a young age. A beautifully paced and not-too-large exhibition, it was conceptual, engaging and also deeply moving.

Striking a very different note was the exhibition 'Dada', a collaboration between the National Gallery of Art, Washington, Centre Pompidou, Paris, and the Museum of Modern Art (MoMA), New York.

A cacophony of visual material, sound and moving imagery, the exhibition reached up and down walls, off the ceiling, and in and out of vitrines in a profusion of colour and anarchic energy. At MoMA viewers were offered two gallery entries,

one directly into the space housing European dada and the other into its New York affiliate. An exhibition breathtaking in its scope, 'Dada' was augmented by an equally substantial publication.

Grayson Perry's extraordinary exhibition at Victoria Miro Gallery, London, united past and present. Winner of the 2004 Turner Prize, Perry presented a museum-scale exhibition drawing on the historic collections of Lincolnshire, from which he selected objects and interspersed them with his own creations. Birth and death in the Victorian era, social class and peasantry: all figured in Perry's compelling and highly personal assemblage of objects and relationships. A dark humour was also present, an example being Perry's own stitched sampler which he inserted among more pious, historic examples of the craft. In Perry's interpretation, a naked, heavily pregnant woman cavorts in a paddock with an enormously endowed man. The accompanying text

encouraged us to live for the present as we will all eventually die alone.

Eva Hesse: *Sculpture*, Jewish Museum, New York, 12 May – 17 September 2006; *Dada*, Centre Pompidou, Paris, 5 October 2005 – 9 January 2006, National Gallery of Art, Washington, 19 February – 14 May 2006, Museum of Modern Art, New York, 18 June – 11 September 2006; *Grayson Perry: The Charms of Lincolnshire*, Victoria Miro Gallery, London, 7 July – 12 August 2006.

Parallel Lives Australian Painting Today

Ashley Crawford

Natalya Hughes, *Hewhorebleed*, 2006, oil on linen, 120 x 163 cm, courtesy the artist and Bellas Milani Gallery, Brisbane.



In her written foreword to 'Parallel Lives: Australian Painting Today', the Director of the TarraWarra Museum of Art, Maudie Palmer, falls into the now-aged cliché that at some point or another, painting was dead. 'It is widely recognised that contemporary painting is undergoing a revival, with a renewed sense of vigour and purpose', she writes, with the clear assumption that at some time painting had lost that vigour and purpose.

But, given the line-up of painters included in the inaugural TarraWarra Biennial, one wonders whether vigour and purpose have ever left Australian painting. A number of the artists in this selection have barely paused for breath in expanding the language of paint on canvas. Artists such as Jon Cattapan, Dale Frank, Brent Harris, Stieg Persson and Rusty Peters have, over the last twenty-five years or so, established themselves as tireless maestros of the brush (and in some cases, the blob). Meanwhile a younger generation has taken up the challenge. Nadine Christensen, Natalya Hughes and Raafat Ishak all prove well and truly that painting, and indeed in some cases old-fashioned figuration, still has plenty of 'vigour and purpose'.

As a curatorial exercise 'Parallel Lives' is a strange affair, leaping from the abstract to the figurative, the political to the fantastical, without pausing for breath. Aesthetically it couldn't be more wide-ranging, from the rough-and-ready approach of Richard Bell and David Griggs to the slick and graphic approach of Raafat Ishak and Joanna Lamb.

But even Ishak and Lamb seem strange bedfellows in this unruly mix. Both refer to the architectural, but where one does so with wit and imagination, the other depicts the suburban home in its pure banality. Ishak's *Mount Rupture on the*

verge of conclusive appearance, 2006, is a brilliant collision of the architectural and landscape, a fictional mountain combined with a modernist grid-like formation. In her opening essay, curator Victoria Lynn compares Lamb's suburban houses with the work of Howard Arkley and Ed Ruscha, but sadly Lamb's work lacks the vibrancy of the work those artists. Similarly, Anne Wallace's *Dreaming of a song*, 2005, which depicts the exterior of a house, where through an open window someone can be seen holding a vinyl record, is fine as illustration, but it doesn't seem to do anything much else but illustrate a fairly banal idea.

The show has a solid representation of Indigenous artists sitting strongly alongside their European counterparts. Richard Bell's *Australian art it's an Aboriginal thing*, 2006, is a witty comment on the art market, but not stunningly painted. Rusty Peters's *Gamerre – What's this museum?*, 2005, could also be read as providing a political commentary on the anthropological approach to Aboriginal artefacts. Sadly this is not one of Peters's strongest works and is far more literal than his best paintings.

The placement of Peters's work also missed a golden opportunity to contrast his practice with that of Brent Harris. While impossible to compare the two artists in terms of motivation, both Peters and Harris have developed highly graphic languages that entail tightly rendered and largely abstracted shapes and plains of colour. Both can often also be seen as simultaneously abstract and figurative. Harris has one of the strongest works in the show with his *Untitled triptych*, 2004, a strange, ghostly painting with abstracted hints of Michelangelo's *Pietà*.

Similarly ghost-like are Natalya Hughes's paintings of disembodied clothing. Again balancing

abstraction and figuration, Hughes's works suggest a strange narrative, especially in the peculiarly troubling *Hewhorebleed*, 2006.

Despite having done multitudinous versions of his imposing varnish paintings, Dale Frank refuses to get boring. The works selected here are powerful examples of Frank's oeuvre, glowing and wonderfully preposterous epics. Stieg Persson is also pushing his medium, using resin to create a balancing act between representation and abstraction, political statement and melancholic romance. *InVigor*®, 2005, literally references a type of genetically engineered crop, but the result, which is far from literal, takes on a dark beauty.

It remains a little difficult to rationalise Lynn's selection process in 'Parallel Lives'. 'To paint is to work in parallel with the world', she writes in the catalogue, which as an opening premise embraces pretty much any kind of painting. She concludes that the works selected are 'not ironic, or extreme', which seems to belittle the approach taken by some of the artists. I would have thought Richard Bell's work decidedly ironic and Dale Frank's and Stieg Persson's – as well as the content of David Griggs's works based on terrorist imagery – quite extreme. But it is perhaps the lack of irony in the work of Anne Wallace and Joanna Lamb that denies them a powerful edge.

What all the artists do share in this decidedly disparate selection is an inherent belief in the power of painting as an ongoing form of expression and creativity. Indeed, what they share is integrity.

Parallel Lives: Australian Painting Today: TarraWarra Museum of Art Biennial, TarraWarra Museum of Art, Yarra Valley, 4 August – 12 November 2006.

Beneath the streets Terminus Projects

Michelle Outram, *Not the sound bite*, 2006,
sound/performance installation,
Speakers Corner, The Domain,
courtesy Terminus Projects, Sydney.

Andrew Frost

The history of contemporary art in public spaces in Australia is generally an unhappy one. For every public art success, such as the 1960s work of modernist master Tom Bass, there are many more that have ended in disaster: in Sydney, Bert Flugelman's ill-fated *Dobell memorial*, 1978, for Martin Place and Ken Unsworth's Kings Cross sculpture *Stones against the sky*, 1998, both met ignominious ends. The story of these permanent public sculptures is often the same – fabricated on the cheap, erected with fanfare, then left to rot before being carted away after public outcry. Given these circumstances, artists have wisely stuck to commissions from commercial patrons, preferring their work to stay in the well-policed precincts of corporate atriums, plazas and forecourts, rather than left to the devices of skaters and graffiti artists. The absence of contemporary art in Sydney's streets is readily apparent when comparing Sydney with cities in Europe and North America, but for contemporary art to have a real presence in the city we need to rethink how it can work.

Into this potential space has stepped Terminus Projects, an independent curatorial team headed by founder-directors Sarah Rawlings and Clare Lewis. With little more than a will to make it happen and a slender operating budget, the duo have staged two ambitious projects. In October 2005 Rawlings curated 'Terminus 2005', in which eleven local artists made site-specific works that attempted to address issues both typical and pressing in any urban environment – progress, globalisation, capitalism and democracy. The artists involved included Kate Murphy, Sam Smith, Grant Stevens and Simon Cavanough. For 'Terminus 2006' Lewis curated a series of works which were spread around the city of Sydney, each work responding to its

location, to the place's history and possible future. That these works were largely a success is a tribute to the astuteness of Lewis's curatorial decisions.

A temporary project set up for the month of June, 'Terminus 2006' avoided the pitfalls of permanent installation while cleverly playing on the novelty value of these unexpected objects. Caroline Rothwell's sculpture *Hybrid*, 2006, for example, took its form from a 1793 botanical illustration of Sydney Cove by Thomas Watling, an artist of early colonial Sydney, transforming its basic shapes into a biomorphic inflatable fantasy that sat uneasily among real trees next to the Cahill Expressway in First Fleet Park. Although *Hybrid* was accompanied by explanatory text, the sheer strangeness of encountering the work was undeniable. In a similarly ingenious intervention, David Haines's *Reverse sound gate*, 2006, was installed in the Devonshire Street tunnel at Central Station, one of Sydney's busiest thoroughfares. Recording fifteen seconds of environmental sound then replaying it backwards through speakers into the tunnel, the work defied easy explanation, being both an excellent example of the artist's ongoing interest in the psychological and emotional responses to sound as well as an eerie and disquieting experience in the heart of the city.

James Lynch's video *The party's over*, 2006 – screened as a loop between 4 p.m. and midnight at Sydney's massive World Square food court – played on a similar sense of disquiet created by an ambiguous intervention. The animated video was a rehashed sequence lifted from the 1968 film *The Party*, in which an elephant, daubed in peace slogans, trudged sadly around a party full of 1960s 'beautiful people'. The work evoked a chilling sense of loss. Written on the elephant's head was 'The war

is over'. Yes, but which war? And which party is over? No answers were forthcoming.

Jay Ryves's work *Sky village*, 2006, was more tangential than that of the other artists, insofar as there was nothing to 'see'. Ryves mailed hundreds of fake advertising flyers to residents in Sydney's Redfern and Waterloo for a wholly invented but disturbingly plausible apartment building development. Michelle Outram's *Not the sound bite*, 2006, a performance piece staged at weekends at Speakers Corner in Sydney's Domain park, was the most explicit reference to the history of the location of a work. Outram, enclosed in a glass box, made slow motion gestures as political speeches of the past, mixed with electronic ambient sound, were played through speakers. Her gestures – part pantomime, part theatre, part dance – seemed to underscore the antiquated nature of such political performance, especially given that the rest of the Domain was devoid of its olden-day crowds.

In an age where public sculpture is largely the realm of corporate trophy hunters, and other gestures of inclusion end up as little more than a day by the sea, 'Terminus 2006' proved that, in the right hands and with the right artists, contemporary art can make a welcome return to public space in Sydney. Terminus Projects will be returning too. The duo has ambitious plans for various projects, including an artists billboard project. Between March and August 2007 they will stage 'Translations', a new series of site-specific works from a range of local and international artists.



Terminus 2006, Sydney, 1–30 June 2006.

The Unquiet World

Jarrold Rawlins

detail
Lida Abdul, *White house*, 2005, 16 mm film
transferred to video, courtesy the artist and the
Australian Centre for Contemporary Art, Melbourne.



'The Unquiet World' at the Australian Centre for Contemporary Art (ACCA) in Melbourne was a group show described as 'a new exhibition of art from the world's trouble spots'. ACCA's Artistic Director, Juliana Engberg, put together a provocative array of works steeped in sociopolitical concerns. The success of this show lay in Engberg's methodology, where works such as Salam Pax's video diaries, George Gittoes's film *Soundtrack to war: Iraq* (2004), and Michael Leunig's familiar cartoons were placed in a context with art objects and installations. The difference was that work by Pax, Gittoes and Leunig is more regularly consumed by a wider audience than work by other included artists, such as Jenny Holzer, Kamal Aljafari, or Sandra Johnston. A key factor in the success of 'The Unquiet World' as an exhibition of political art was that Engberg refrained from making extraneous links between the art objects and particular social or political issues. The exhibition was coherent, with each individual work employing clear and concise sociopolitical investigations.

Ursula Biemann's *Black Sea files*, 2005, is part of an ongoing research project called 'Transcultural Geographies'. In this work Biemann documents the construction of an underground oil pipeline, the Baku-Tbilisi-Ceyhan (BTC) pipeline, which runs between the Azeri-Chirag-Guneshli oilfield in the Caspian Sea to the Mediterranean city of Ceyhan in Turkey. Estimated to move more than 1 million barrels of oil per day, the BTC pipeline is a site of almost pure contention, that is, the conflicts, protests and political implications are transparent

and far-reaching. In May 2005 George W. Bush became the first United States president to visit Georgia and in his speech he unwittingly reminded the Georgian people of the recently buried BTC pipeline: 'You must know that the seeds of liberty you are planting in Georgian soil are flowering across the globe.' *Black Sea files* is a research exercise into the role of the artist as anthropologist, documentary filmmaker and biographer, as much as it is a comprehensive and engrossing investigation into an infrastructure project of Machiavellian proportions. Intriguing, counter-intuitive and modest while brave, the *Black Sea files* should be seen by all.

Nathan Coley's *Jerusalem syndrome*, 2005, a three-screen video installation, investigates and documents a psychological phenomenon whereby tourists visiting iconic religious sites in Jerusalem enter a state of psychosis. Coley's video focuses on the behaviour of locals and tourists at the Wailing Wall, Temple Mount and the Church of the Holy Sepulchre. The video project also includes an interview with Dr Moshe Kallian who has diagnosed cases of Jerusalem Syndrome but is reluctant to suggest that this psychosis is particular or unique to the city.

The 'Baghdad Blogger' Salam Pax is represented in his 52-minute video *Baghdad blogger: constitution*, 2005. Pax is one of the internet's most famous bloggers, having waxed lyrical on life, culture, architecture and history in Baghdad since the American-led invasion in 2002. Pax's video journals, as seen here, along with his blogs, an irregular column in Britain's *Guardian* newspaper

and his book *Salam Pax: The Clandestine Diary of an Ordinary Iraqi* (2003) have made him a celebrity. Pax documents a modern Baghdad that is devoid of hackneyed western constructions. He is probably considered part of the new Iraqi intelligentsia but his news is unique and not spiteful or malefic.

Lida Abdul's selection of five videos made between 2003 and 2005 documents the artist's personal displacement. Geopolitical performance art meets a displaced citizen's cathartic rendering. In *White house*, 2005, Abdul is seen painting the ruins of a house in rural Afghanistan. Here the house becomes a cathartic symbol, a site for a new altruistic spirituality. Likewise Susan Norrie's digital video *Twilight*, 2005-06, is wistful and delicate in both its camera movement and its politics. Norrie's film pans through and around the Aboriginal Tent Embassy on the front lawn of Old Parliament House in Canberra at twilight. The image is a feint, a mock aggressive jab at an otherwise unassailable opponent.

Simon Perry's *Public address*, 2005, an enlarged hand-held megaphone, made from polyester resin, steel and rubber, is the kind used in protest or for instruction. Here it emits a series of nasal grunts, snoring, the sound of apathy – an apathy, as suggested by Juliana Engberg in the catalogue, that is embraced by our current government when the energetic among us move down streets together voicing concerns, uncertainty or fear.

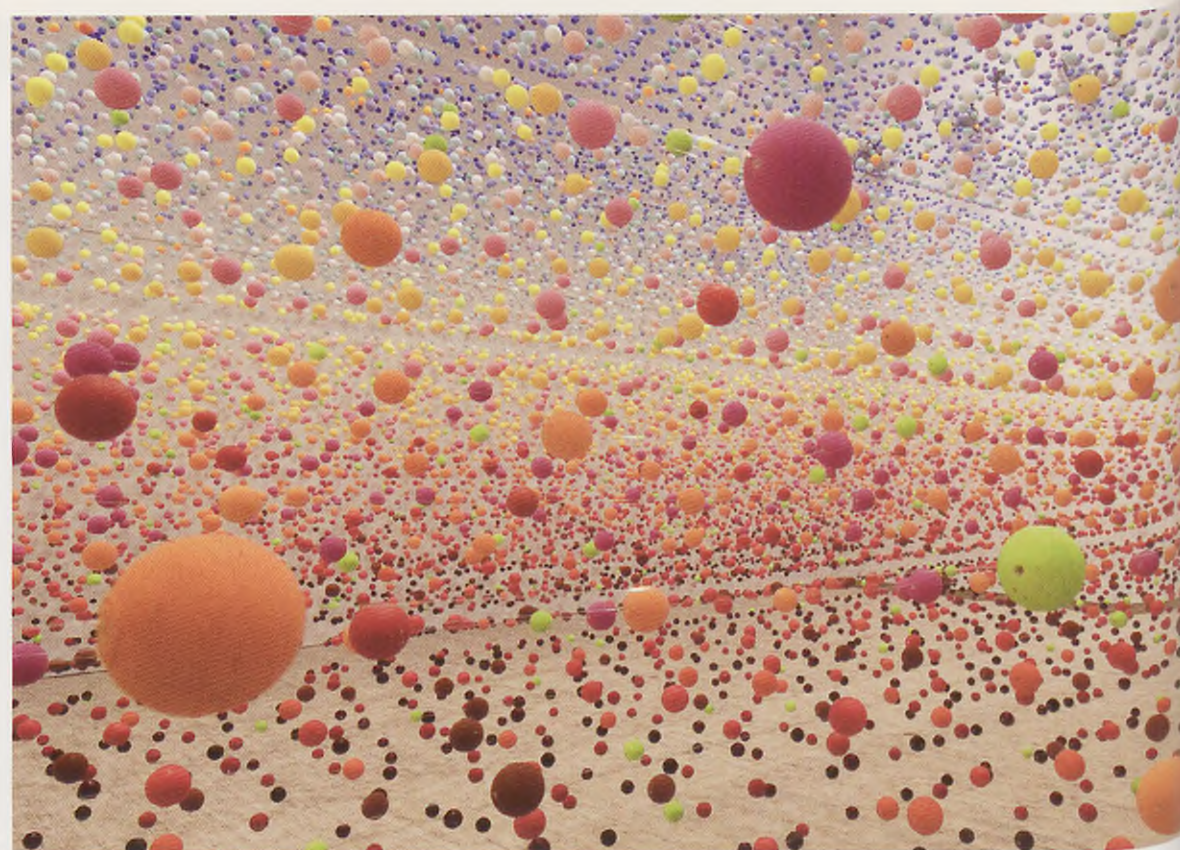
The Unquiet World, Australian Centre for Contemporary Art, Melbourne, 27 May – 23 July 2006.

Adventures with Form in Space

Balnaves Foundation Sculpture Project 2006

Dougal Phillips

Nike Savvas, *Atomic: full of love, full of wonder*, 2005, polystyrene, nylon wire, paint, electric fans, dimensions variable. Courtesy Roslyn Oxley9 Gallery, Sydney and the Art Gallery of New South Wales, Sydney. Photograph Jenni Carter.



There was a certain appeal in the Balnaves Foundation sculpture show winding its way around the lower rooms of the Art Gallery of New South Wales (AGNSW), a simple pleasure to be found in the idea of sculpture: discrete, hermetic, constructive projects. The catalogue text itself tapped into the feeling of the historicity and potential ambient in this show. Acknowledging all the mid-twentieth-century baggage of 'form' and 'sculpture', the show remained open to the future possibilities in these ideas. Hence the adventurous promise of the exhibition title. And so we embark.

Claire Healy and Sean Cordeiro's *Self storage*, 2006, was the first station. The work is a shed rigged-up from cheap timber and Perspex and filled to the brim with items from the Cordeiro parental garage – the hoardings of the two artists' lives in Sydney, stored before jetting off for an extended stint overseas. Artfully arranged as junk-puzzle inside the shed we find 1970s furniture, power tools, hard hats and rope, plus the usual board games and centaur mannequin (who doesn't have one?). Stacked milk crates teased with their contents peeking through the structure, and it quickly became clear that the best stuff was at the impenetrable core.

Hany Armanious's *Central core component from centre of the universe*, 2005, shed light on the show as a whole. Continuing to produce what must be the weirdest art in Australia, Armanious seems very focused on process. Vinyl-strip tire tracks criss-crossed the walls of the gallery, unspooled in the space from a bandsaw. The main work was a Chanel-branded altar to one of the lathed balustrade forms familiar from the artist's practice. The use of solder and a packing crate pointed to the binary set of curatorial metaphors that Wayne Tunnicliffe had

cleverly built the show around: the form of the atom and the process of work. As abstract as this might sound, bear with me: Tunnicliffe's exhibition works because it draws together a formal concept – the atomic – with a respect for the processes of making a work.

In Damiano Bertoli's *Continuous moment*, 2003–05, an iceberg from a C. D. Friedrich painting is reconstructed in three-dimensional scrap wood and pipes. The piled-up woodberg is referenced by Bertoli's own copy of the painting hanging on the wall. The strong curatorial linkage continues by allowing us to explore the doubling up of a workman-like object with a natural crystalline mountain. Nick Mangan's sculptures, too, had been *worked*. Starting with a mix of South Pacific and Asian tourist souvenirs, Mangan combines the keepsakes and works them over, introducing a range of pleasing artist-made forms: spikes, cuts, cracks, holes. Cheap figurines, bowls and spoons are 'detoured' into organic weaponry. The balance of process and formalism in Mangan's art is far more compelling than any postcolonial overtones that might appear.

There was a lot of press for Nike Savvas surrounding this show, as her work *Atomic: full of love, full of wonder*, 2005, is extremely photogenic. The work, which fills a whole room of the AGNSW, is made up of fan-driven, suspended, vibrating balls of purple, orange and green. Its marriage of Brownian motion and pointillism is extremely seductive – a colourful spectacle that is suggestive of a heat haze on landscape as well as of the obvious pseudo-scientific content. It was slightly odd to see in the catalogue an Artspace installation shot of a similar work by Savvas (*Simple division*, 1994) dating from a decade ago. But a good idea

goes a long way. The sheer number of people clamouring to take phone-photos in front of the work says a great deal about its appeal.

There was one too many works by John Meade in this exhibition. Meade's Hans Bellmer-esque dolls are great – polymer mannequins with real-fake hair extensions, modelled on Madonna (the pop superstar, not the mother of Christ) and a wild-haired Mary Magdalene (via Donatello). These works were unsettling and original. However, the tunnel which makes up Meade's *Nighttime #3*, 2006, was superfluous and disappointing. Black vinyl discs hung in a serpentine shape, which looked interesting from across the gallery, but on closer inspection was formally weak. The wall text suggested that the work can shift between connoting a phallus or an orifice, but the work seemed too dull to accomplish this trick.

Jonathan Jones rounded out the show with a Dan Flavin gesture in white neon, purpose-built to spread out down a long corridor. Jones is an Aboriginal artist and the work blankly implies certain things, which the wall text grapples with. Where does the modernist gesture end and the Indigenous geometry begin? The Aboriginality question remains unresolved, particularly as the wall text didn't seem to acknowledge the glaring point that it is an entirely, clinically, *white* piece (Blair French's catalogue essay explores the work in more depth). Ultimately Jones's work draws you in, but then halts abruptly, leaving discomfort – the sense that you are looking at something stark and ungiving. As they say, don't go towards the white light.

Adventures with Form in Space: Balnaves Foundation Sculpture Project 2006, Art Gallery of New South Wales, Sydney, 9 August – 13 September 2006.

1000 shops



The Gallery Shop

Art Gallery of New South Wales
Art Gallery Road Sydney NSW 2000
Tel 02 9225 1718 Fax 02 9233 5184
galleryshop@ag.nsw.gov.au
Daily 10–5

The gallery shop carries Australia's finest range of art publications. Art books without boundaries: prehistory to postmodernism, Australian and international, artists' biographies from Michelangelo to Bacon, art movements and histories.

The Bookshop

Art Gallery of South Australia
North Terrace Adelaide SA 5000
Tel 08 8207 7029 Fax 08 8207 7069
agsa.bookshop@artgallery.sa.gov.au
www.artgallery.sa.gov.au
Daily 10–4.45

Adelaide's only specialist visual arts bookshop – stocking books, magazines, merchandise and gifts. We specialise in the publications of the Art Gallery of South Australia – including exhibition catalogues, reproductions, postcards and greeting cards from the gallery collections.

The National Gallery Shop

National Gallery of Australia
Parkes Place Parkes ACT
GPO Box 1150 Canberra ACT 2601
Tel 02 6240 6420 Fax 02 6240 6529
1800 808 337 (during business hours)
Bookshop@nga.gov.au
www.ngashop.com.au
Daily 10–5

Australia's premier art bookshop, with a range of National Gallery of Australia merchandise, gifts and art objects. We cater for everyone, from the visual arts scholar to the first-time gallery visitor. Mail orders and special orders welcome.

S.H. Ervin Gallery Bookshop

Watson Road (via Argyle Street)
Observatory Hill, The Rocks
Sydney NSW 2000
Tel 02 9258 0173 Fax 02 9251 4355
shervingallery@nsw.nationaltrust.org.au
Tues–Sun 11–5

The Gallery Bookshop stocks many titles including monographs on Australian artists, specialist art reference books, childrens' and art genre fiction, historical and international art movements and an excellent range of art cards.

Check out our inventory at abebooks.com/home/SHERVINGALLERY/ for hard to find and out-of-print art books and catalogues. Mail order and personal shopping welcome.

Parsons Bookshop (Auckland)

26 Wellesley Street East
New Gallery Building
Auckland Central 1010
New Zealand
Tel +64 9 303 1557 Fax +64 9 357 0877
books@parsons.co.nz
Mon–Fri 9–6 Sat–Sun 10–5

Parsons Bookshop is New Zealand's pre-eminent art bookshop. We stock international art books, and specialise in New Zealand, Maori and Pacific art publications. McCahon, Parekowhai, Cotton, Hodgkins, Pule, Brennan, et al, Miller. Also out of print titles for example, the full range of *Art New Zealand*. Mail order and special orders are welcome. Ask for our newsletters.

Readers in frame

Andrea Stretton

Word of mouth – or personal recommendation – remains one of the best ways to seek out books. In this issue we ask a number of artists, authors, art historians and curators, all with a specialised knowledge of at least one aspect of Asian culture: 'What books do you recommend in the field of Asian art and/or literature?' The intriguing results range from Indian and Lao fiction, to Japanese and Chinese classics, contemporary art catalogues and innovative cultural magazines. Those titles which are not currently available in bookshops can be found in libraries, rare-book outlets or via the internet.

Dinah Dysart

As an Asian art specialist, Dinah Dysart was greatly impressed by *The Good Women of China: Hidden Voices* (1997) by Xinran Xue, which brought to light the moving stories of a number of Chinese women, many of whom had first revealed their life stories on the author's Beijing radio program in the late 1980s.

Yet Dysart, a voracious reader, cites Indian fiction as her favourite genre.

Despite the fact that I have been to China many times [Dysart is Deputy Chair of the Australia–China Council] and have never been to India, some of my all-time favourite novels are about India: The Glass Palace (2003), about Burma and India, by Amitav Ghosh; A Suitable Boy (1993) by Vikram Seth; and Rohinton Mistry's novel A Fine Balance (1995). Indian authors have a wonderful facility with language, rather like the Irish. They can capture intimate details, as well as an amazing sense of place.

In particular Dysart admires Arundhati Roy's novel, *The God of Small Things*, which she recently re-read. The novel, which won the Booker Prize in 1997, revolves magically around the idea of 'forbidden love', and the tragic decline of a wealthy Indian family. 'Even on a second reading', says Dysart, 'I cared terribly, deeply, about the characters all over again. Fiction is often like that, an emotional experience.'

Given her work as an accomplished author and editor, Dysart (a former editor of *Art and Australia* and *Art AsiaPacific*) also admires the art 'monograph' as a genre. What makes a good monograph?

It is like a good retrospective of an artist's work ... after all, the work itself often disappears into galleries and private collections. So it needs to be in a sense 'curated', put into context of an entire oeuvre ... naturally it also needs high production values with good editing and high quality illustrations.

As examples she cites monographs on two Chinese-Australian artists, John Young (2005) and Guan Wei (2006). The latter, with comprehensive essays by Dysart, Natalie King and Hou Hanru, was published to coincide with the artist's solo show at Sherman Galleries, and the exhibition 'Other Histories: Guan Wei's Fables for a Contemporary World' at the Powerhouse Museum in Sydney until January 2007.

Guan Wei

The Chinese-Australian artist Guan Wei, known for the intriguing symbolic forms in his art, grew up in China in a home full of books. 'It was hard to move for books! Especially after the late 1970s, when the government began to take a more lenient approach [to the threat of outside influence].'

Guan Wei reads some English, but his serious reading is always in Chinese. 'It's more enjoyable. I can get the story in English, but I can't tell who is a good writer ... it needs to be in Chinese for me to have an informed response and opinion.'

When we spoke, the artist had just returned from the 2006 Culture Trackers program, outside Darwin, that brought together Indigenous and visiting artists. There, he says, he took some 'time out' to re-read two of his favourite books: *A Zen Life* and *What is Zen* (both published around 1950), written by the Japanese scholar Dr D. T. Suzuki, who was instrumental in bringing Zen Buddhism from Japan to the West.

I've always been interested in Buddhism and first read them years ago in China ... It was good to read them again in the north of Australia. There is so much about nature, such as the importance of the sky in all human life. Having emigrated to Australia in 1989, was his reading of them different now?

Yes. There was a huge hurry about reading them in China about twenty years ago. All information seemed urgent. Now I felt I could relax into the ideas ... especially in the Australian landscape which I am coming to understand.

Guan Wei also cites the highly controversial bestseller *1421: The Year China Discovered America* (2002) by British amateur historian Gavin Menzies, which posits that a Chinese navigator discovered America seventy years before Columbus. Given Guan Wei's recent work, his curiosity seems entirely apt.

In China they say the book's not right, and I agree. And I didn't find it enjoyable or well written; in fact it's very boring. But there are some interesting historical hints there, and it's good that a wide audience has been introduced to the ideas.

Kate Beynon

The Melbourne-based artist Kate Beynon was born in Hong Kong in 1970, and arrived in Australia at the age of four. Her art is informed by pictorial traditions

including western and eastern comic books, animation, graffiti, calligraphy and fashion, and often depicts Li Ji, a heroine drawn from an ancient Chinese legend and adapted into a contemporary urban warrior.

At the top of Beynon's reading list is *Five-fold Happiness: Chinese Concepts of Luck, Prosperity, Longevity, Happiness and Wealth* (2002) by Vivien Sung. 'I love the format, graphics and simplicity. It's a collection of Chinese symbols and their meanings, across the areas of good fortune ... the concept of luck is a major interest in my work.'

Tao Magic: The Secret Language of Diagrams and Calligraphy (1975) by Laszlo Legeza is also a seminal text: 'I enjoy learning about characters and their origins relating to pictograms and ideograms, [and] am intrigued by the really abstract characters that go beyond writing – crossing over into drawing, and imbued with mystic intentions.'

Beynon also enjoys art magazines such as the American title *Giant Robot: Asian Pop Culture and Beyond*.

It has interesting articles about film, art, travel ... sometimes funny and obscure. The current issue [no. 42, 2006] has an article on the success of 'Uglydolls', these cute quirky dolls/toys. Comic-book graphics and animation influence my work; the film Spirited Away by Hayao Miyazaki is a favourite.

Another magazine is *Fruits*, dedicated to Japanese street fashion, and a 'best of' collection entitled *Freshfruits* (2005) by Shoichi Aoki.

This book focuses on 1997–2002, featuring outfits from the wildly colourful and wacky to the popular 'Gothic Lolita' look. Sometimes the interesting colour and textural combinations might inspire part of an outfit on the figures in my artwork.

Recently Beynon began reading *Mao: The Unknown Story*, by Jung Chang and Jon Halliday (2005).

I am excited about getting stuck into some 768 pages of this exposé on Mao. It's shocking to think that [so many million people] perished during Mao's rule. I went to Beijing to study Chinese language in 1995 – a really amazing experience ... [But] I didn't join the queue to see 'the Chairman's' embalmed body in Mao's mausoleum.

David Clarke

The photographer and art historian David Clarke has taught at the University of Hong Kong for the

last twenty years. His photo-documentary study *Reclaimed Land: Hong Kong in Transition* (2002) drew on the black-and-white photos he took on a daily basis between the beginning of 1995 and the end of the millennium.

The books that Clarke recommends deeply influence his work as an Asia-based artist. Discussing his new colour photobook, *HONG KONG x 24 x 365: A Year in the Life of a City* (2006), he says:

Although [it is] a micro-historical documentation of the changes Hong Kong is undergoing, I also seek to speak of my own relationship to the city [as] a more subjective or poetic dimension. For this reason ... I see parallels between what I do and certain novels that engage with particular real cities.

Hence Clarke recently returned to a novel once labelled 'dirty, blasphemous and unreadable', the landmark *Ulysses* (1922) by James Joyce.

What appeals to me is its close attention to the particularities of Dublin space at a particular moment in time (the action being set on one specific day and taking the form of a trajectory across the city), [and] also the way the objective details of the city are mediated through the subjectivity of Bloom, the main protagonist, which is given equal weight.

Clarke found 'the psycho-geographical structuring of *Ulysses*' so inspiring that he has organised his colour photobook about Hong Kong along similar lines. 'It is an imaginary journey through the real space of the city, sequencing images taken over a period of a year purely in terms of spatial proximity.'

Another 'subjectively framed' study of a city Clarke admires is *Istanbul: Memories of a City* (2005) by Turkish author Orhan Pamuk.

Pamuk recounts growing up in a city that had seen better times, giving a loving portrait of it in which photography plays an important role, while also recounting his path towards becoming a writer (after first thinking that he was going to be a painter).

While it is completely different in style from *Ulysses*, Clarke says Pamuk's memoir 'is equally imbued with subjectivity, offering an extended meditation on Islamic understandings of melancholy, and how this has infected the citizens of his home city'.

Linda Jaivin

'As John LaFarge's steamer sailed into Yokohama Bay one early morning in the summer of 1886',



writes Linda Jaivin, 'he thrilled to the view of the brilliant, smooth sea and "streaks of blue light" in the sky. The oarsmen on a crowd of small boats rowing towards them "looked blue and white – the colour of their dresses repeating the sky in prose".' Elaborating on *An Artist's Letters from Japan* by John LaFarge (1897/1986), Jaivin adds: 'LaFarge, American artist, architect, coloured-glass designer and writer, treats us to an artist's eye-view of Meiji Japan, one which is intellectually, philosophically and aesthetically engaged with its subject. Why don't more artists do this sort of thing?'

Jaivin, an American-born, Sydney-based translator, journalist, author and China specialist, writes books, fiction and non-fiction, known for a crackling, almost speedy energy, and a number of them, such as her first novel, the erotic comedy *Eat Me* (1995), have been international bestsellers. In addition, Jaivin, fluent in Mandarin, is a specialist in Chinese contemporary culture. Her most recent novel, *The Infernal Optimist* (2006), centres on Zeki Togan, a small-time crim who finds himself thrown into detention with asylum seekers, sex slaves, criminals and visa over-stayers.

Jaivin also recommends the catalogue for 'A Much Recorded War: The Russo-Japanese War in History and Imagery', an exhibition at the Museum of Fine Arts in Boston (2005–06).

[The catalogue] is a stunner. It collects images of propaganda and reportage, photographs, oil paintings, woodblock prints, lithographs, postcards, stereo-cards, drawings and even textiles inspired by a war now much-forgotten though at the time (1904–05) a world-shaker. Essays provide historical background and context, including the influence of European notions of perspective and heroic imagery on Japanese artists' depictions of battle. Our own response to current wars, at least in terms of visual culture, seems positively mute by comparison.

Finally, she writes, 'one of my favourite Chinese novels to have become recently available in translation is Han Shaogong's *Dictionary of Maqiao* (translated by Julia Lovell, 2004). It is a funny, sad, moving novel in the shape of a dictionary, about a village in the shape of the world.'

Jackie Menzies

The Head Curator of Asian Art at the Art Gallery of New South Wales, Sydney, Jackie Menzies, has a

warning about her book recommendations:

For the past three years all my reading has been geared to 'Goddess: Divine Energy', an exhibition soon opening at the gallery [it runs until January 2007]. The reading material is absolutely fantastic, including books on Hindu and Tantric Buddhist art, the Subtle Body, individual Buddhist and Hindu goddesses etc., as well as some of the literature that inspired the art, such as the Gitagovinda's Love Song of the Dark Lord, a lyrical poem about love and separation as seen through Krishna and Radha.

One book to which she constantly returns for this research into 'the fantastic world of religious art and the texts that inspired its many expressions' is *Wisdom and Compassion: The Sacred Art of Tibet* (1991) by Marilyn Rhie and Robert Thurman. 'This was the catalogue for an exhibition organised by the Asian Art Museum of San Francisco in conjunction with Tibet House, New York. The objects discussed are of outstanding quality, the entries illuminating and the essays accessible. It is a book I can easily recommend.'

An earlier influence on Menzies's life and work was the minor classic, *The Book of Tea*, written in English by the Japanese scholar Okakura Tenshin (also known as Okakura Kakuzo) in 1906, at a peak moment of westernisation within Japan. The book (since published in many, including bilingual, editions) explores a unique tradition that has come to symbolise the wisdom, beauty and elegant simplicity of Asian culture - from its ancient origins in Chinese Taoism to its culmination in the Zen discipline known as the Japanese tea ceremony.

'When I first started my study of Asian art, it was Japanese art, specifically the Meiji period', she recalls. 'I well remember reading *The Book of Tea* and it still resonates as a valuable introduction to the concept of aesthetics and cultural values that are different from the more familiar western ones.'

Nicholas Jose

Many of the fiction and non-fiction books written by the author Nicholas Jose are informed by his knowledge of China. In the late 1980s Jose, who currently holds the Chair of Creative Writing at the University of Adelaide, was cultural counsellor at the Australian Embassy in Shanghai and Beijing, and he remains a specialist in the field.



His most recent novel, *Original Face* (2005), is set largely amid Sydney's Chinese communities. Previous novels include *The Red Thread* (2000), a seductive story about love and art, set in contemporary Shanghai, and *The Rose Crossing* (1994), an imaginative historical fable in which East and West meet (it inspired the touring exhibition 'The Rose Crossing: Contemporary Art in Australia' in 2000). His non-fiction includes *Chinese Whispers, Cultural Essays* (1995).

'For all those who are excited by new Chinese art', says Jose, 'I would recommend *The Wall: Reshaping Contemporary Chinese Art* by Gao Minglu [a collaborative publication of Albright-Knox Art Gallery, New York, and the Millennium Art Museum, Beijing, to coincide with a 2005 exhibition]. 'It's much more than a catalogue', he explains, 'offering an interpretation of the development of China's new art by a key protagonist in the movement. Gao Minglu was the curator of "China Avant-garde", 1989, and "Inside Out: New Chinese Art", 1998–2000, seen here at the National Gallery of Australia, Canberra. The book is invaluable for its artists' biographies, bibliography and chronology of Chinese conceptual art from 1976 to 2004.'

'Also', adds Jose, 'anyone wanting to look beyond the art to the society that produces it, will enjoy Brisbane-based Chinese journalist Sang Ye's book, *China Candid: The People on the People's Republic* (2006), edited by Geremie R. Barmé, with Miriam Lang.' Jose co-translated a previous book by Sang Ye, called *The Finish Line* (1994) about bicycle rides across China and Australia, and this latest title continues the author's oral history series.

It is a set of close-up stories of ordinary life in the extraordinary world of twenty-first-century China. The personal narratives and intimate interviews ... providing an alternative history of a society undergoing unprecedented change.

Savanhdy Vongpoothorn

Subtle notions of history and text are explored in the art of Canberra-based artist Savanhdy Vongpoothorn, and her finely textured abstract work intrigues writers as well as artists.

Vongpoothorn (who arrived in Australia from Laos in 1979 at age eight), often punctures the surface of her canvas with pinpricks, building up layers of paint

from the front and back of the work. Her work fuses diverse influences (including politics and history) but the 'idea of language' is central. Indeed, she was represented at the 2006 Biennale of Sydney by *Floating words*, 2005–06, featuring acrylic and coloured pencil overlaying sheets of braille written in Vietnamese.

Vongpoothorn recommends the Malaysian book *The Wedgwood Ladies Football Club and Other Stories* (2005), edited by T. R. R. Raman, which includes 'Sudden Khatulistiwa' by Gaik Cheng Khoo, a favourite.

Reading the story brings back memories of living in Singapore on and off for two years in 2001, and of my many bus trips from Singapore to Malaysia. The story is set in Malaysia and is a political satire. The image that stands out is the ugly architectural landscape. The author imagines its disappearance, to be replaced by nature, and how this poses a challenge to the prime minister.

Another is *Catfish and Mandala* (1999), by Andrew X. Pham.

The first time I read this novel it took me two weeks just to get past the first two chapters. I would constantly need to put the book down because I was too choked up with emotion. It is so intense. I can identify with the author's family experience. His account of his road trips by bicycle in Vietnam brings back memories – the dirt and grit of a fascinating and crazy place.

Although Vongpoothorn reads in English ('my Lao is not great') she also cites the bilingual novella *Mother's Beloved* (1999) by Lao author Outhine Bounyavong.

I actually didn't like it. It's too moralistic and sentimental. But I still recommend it, simply because it is the first collection of contemporary fiction from Laos published in English ... [and] the introduction gives a history and insight into Lao contemporary literature.

John Clark

Among the many publications by John Clark, Professor and Director of the Australian Centre for Asian Art and Archaeology at the University of Sydney (and Acting Director of the Power Institute), is the valuable reference book *Modern and Contemporary Asian Art: A Working Bibliography* (updated in early 2005). Here Clark neatly chooses four books from different countries and by types of approach.

For what he terms 'academic analysis', Clark nominates *Archipel 69: 'Autour de la peinture à Java'* (Paris, Association Archipel, EHESS, 2005). 'Much of the material relevant to the understanding of modern Asian art', he writes, 'has to be looked for in parallel studies of history or cultures. This collection richly encapsulates the most recent work on very many different kinds of painting in interaction with the colonial order.'

For the 'country survey', he cites *Modern Art in Thailand* (1992) by Apinan Poshyananda which, he believes, is likely to remain the standard survey of modern Thai art: 'I have some quibbles with the treatment of the art and political controversies from 1973 to 1979 and with the rather straightforward understanding of neo-traditionalism', he adds, 'but overall this is a highly balanced and pioneering survey.'

Regarding 'collections of intellectual essays' he admires *When was Modernism: Essays on Contemporary Cultural Practice in India* (2000) by Geeta Kapur.

Kapur is the major intellectual voice looking at modern Indian art ... [Her] text occasionally lacks necessary art historical detail, but in general it is one of the most significant collections of essays on modern art anywhere.

And for books about the 'artistic movement' Clark recommends a text he claims 'provides in-depth art historical understanding of a major current in the Japanese avant-garde of the 1920s: *Mavo: Japanese Artists and the Avant-garde 1905–1931* (2002) by Jennifer Weisenfeld. Her book allows an understanding of how specific avant-garde practice was in Japan, and how interlinked with the international experience of its progenitors.'



Writer's choice

The enigma of innocence

Ivor Indyk. Photograph
© Sue Adler.

Ivor Indyk

Ivor Indyk is founding Editor and Publisher of *HEAT* magazine and Giramondo books, and Whitlam Professor in Writing and Society at the University of Western Sydney. A critic, essayist and reviewer, he has written a monograph on David Malouf, published by Oxford University Press in 1993, and essays on many aspects of Australian literature.

Imants Tillers, *The enigma of arrival I*, 1997, gouache, synthetic polymer paint, oilstick on seventy-two canvasboards, 228.6 x 213.4 cm, private collection. Courtesy the artist and Sherman Galleries, Sydney.

I remember entering Imants Tillers's exhibition at Sherman Galleries in Sydney in July 1997 and being lifted on a wave of exaltation. It's not an emotion one associates with contemporary art. And it was actually caused by a wave – of innocent cherubic faces – flowing across the two major works in the exhibition, both of which shared the exhibition's title, 'The Enigma of Arrival'.

I knew Imants, and I knew his circumstances, so there was not much that was enigmatic in the announcement of arrival – what the two paintings clearly referred to was the move he and his family had made from Sydney to the idyllic homestead of 'Blairgowrie' in the countryside just outside Cooma. And given Tillers's migrant background – which I shared – there could be no misunderstanding the mood of rejoicing that accompanied the moment of arrival. The first painting made the exhortation explicit – 'Rejoice, today is today in Blairgowrie'. I had already seen, in the massed cherubic faces, with their flowing curls, a tribute to the beauty of Imants's two daughters, Isidore and Saskia, and his wife, Jennifer Slatyer. The real enigma, for me, was the lack of irony or self-consciousness in what seemed like an unguarded celebration of the virtues of home and family life.

Tillers had, at this point, just emerged from the intense, and intensely ambitious, period which produced his four monumental works, *Diaspora*, 1992, *Izkliede*, 1994, *Paradiso*, 1994, and *Farewell to reason*, 1996. These may well be the largest paintings in Australian art: their aspiration towards a comprehensive

vision of the twentieth century's mass displacements, its genocides, its losses of faith, is extraordinary. Could Tillers have moved so easily from the drama, the struggle, the nightmarish fears embodied in these works, to the comforts of rural domesticity? Could those sugary tones of silver and pink and bronze which coat his cherubim announce – oh horror! – a capitulation to sentimentality?

There is a hairy spider in the bottom corner of the second of *The enigma of arrival* paintings, put there deliberately to shock the cherubim. In his next exhibition at Sherman Galleries, in May 1999, the repetitive element in Tillers's source, Philipp Otto Runge's 1809 drawing *Die cherubsglorie*, has now become an emblem of repetition in Tillers's own expressive vocabulary, a ground beat rather than a choir, the curls and eyes dematerialising into the background, the figures themselves returned to primitive energies and ghostly essences. The ironic perspectives opened up by this rhythm of repetition and juxtaposition is clear in such works as *Bonegilla*, 1999. Such primitive reversions are at a polar extreme to the sentimentalities of kitsch.

But I want to applaud that first impression of unalloyed joy and exaltation. Tillers's cherubs are a bold gesture in the direction of innocence and happiness. They are the open declaration of a baroque sensibility. They are in themselves a declaration of innocence – not an easy thing to avow after the torments of *Diaspora*.

A

THE STONE OF
DESTINY
RETURNS

REJOICE TODAY IS 50653 IN BLAIRGOWRIE 50663

AND CANNOT BE OVERTCOME BY THE ANALOGUE "I"
ALL OF ABOVE UNTIL I

50651

50673



Writer's choice

Josephine's song

Evelyn Juers. Photograph
© Sue Adler.

Evelyn Juers

Evelyn Juers contributes to Australian and international art and literary magazines, academic publications and newspapers, and is co-publisher at Giramondo books. She has written on the work of Imants Tillers, Mike Parr and Bill Henson, among others, as well as on major exhibitions, textile art and jewellery. Her literary criticism includes writing on the work of Emily Brontë, Christa Wolf, Helen Garner and J. M. Coetzee. She is writing a book about exile.

Josephine's song is the title of a soft-ground etching completed in 2001 by Sydney artist Jacqueline Rose. It is part of a series inspired by the work of Franz Kafka; specifically it corresponds to 'Josephine the Singer, or the Mouse People'. Kafka was suffering from tuberculosis of the larynx and he wrote the story in March 1924 to pay some of his medical bills. It was to be his last story; he died a few months later. A mouse called Josephine has a voice with a sound described in German as *pfeifen* (which could be translated as squeaking, piping or whistling); she believes her voice is special and shows it off. The other mice are identified by the author as *us*. Just as readers are sometimes wary of an author's tricks, *we* are shown to vacillate between enthusiasm for her talent, and suspicion, wondering if 'it is her song which thrills us or the awesome silence that wraps itself around her small weak voice'. But Josephine is undaunted; she understands her place within the bigger picture; her squeak is like a line or brushstroke which carries the potential for infinite elaboration.

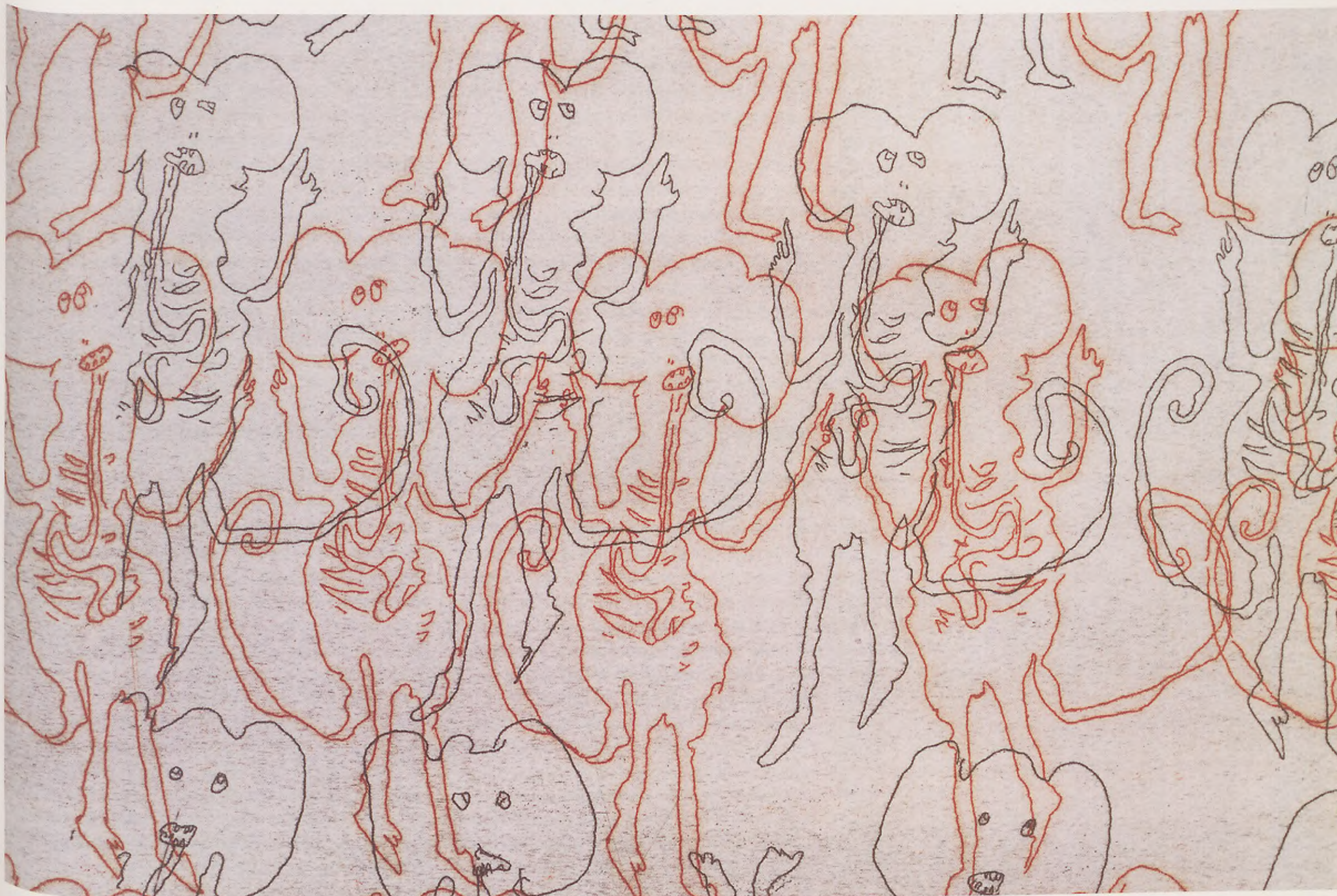
In aesthetics this kind of sensibility is the building block of the idea of the sublime; in public life it is the individual's instinct for democracy and justice. Josephine 'prefers to sing in troubled times' and believes that with her song she is protecting her people. It is uncanny to think that with his last story Kafka foresaw the historical tragedies that lay ahead. In this light Josephine's

compulsion to distinguish herself from the mob carries prophetic significance. When Kafka wrote that 'she is a little episode in the endless history of our people', and when the singer dies 'the people will get over their loss', Kafka expressed his own deep fears and a universal anxiety about mortality.

Rose's work captures Kafka's characteristic narrative rhythm of questing and questioning, affirmation and negation. In Kafka's story the heroine struggles for definition, shifting into view and then fading away again. In Rose's work the narrative thread becomes the sketched line that searches out contours, repeats, leaves out, goes over, and gathers images resembling a mouse, resembling also the ghostly figures that emerge in dreams or automatic drawing. We are touched by details – insights – like the determined gracefulness of the tail, the transparency of ribcage and digestive tract, the fact that the singer performs upright, presumably not without effort, on two delicate feet (reminiscent of the feet in Kafka's own diary-drawings). This work is more than an illustration of a text. It teases our eyes to focus on Josephine, and so to enact the essential restlessness, reciprocity and transformative effort – the sheer hard work – inherent in the creative processes of reading, writing and drawing.

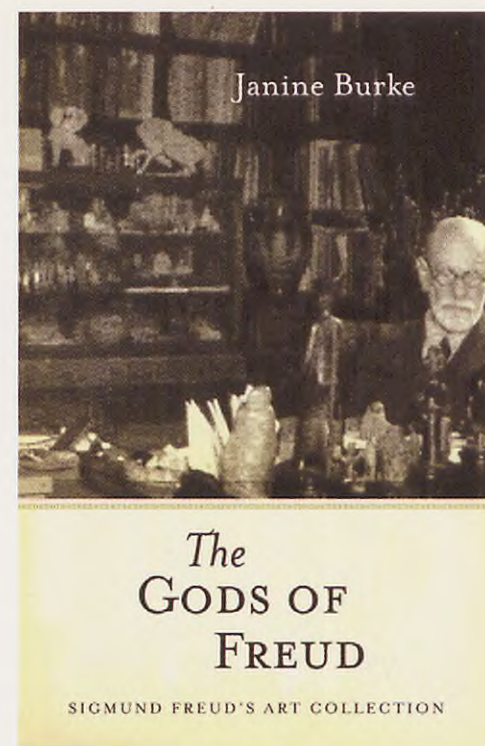
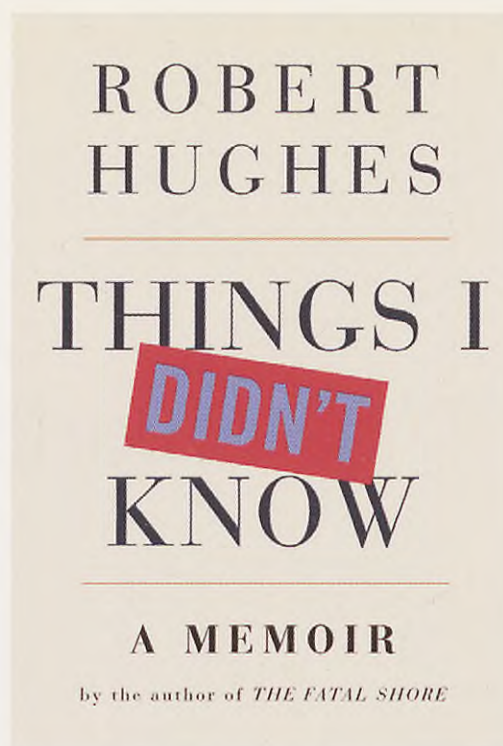
What I like best about Rose's Josephine is that she has very large ears, and if art speaks, or squeaks, the message to Franz Kafka is: we hear you.

detail
Jacqueline Rose, *Josephine's song*, 2001,
soft-ground etching on Arches paper, 80 x 100 cm,
printed by John Loane, Viridian Press, Melbourne,
courtesy the artist.



Book reviews 2006 round-up

Andrea Stretton



Things I Didn't Know: A Memoir by Robert Hughes, Knopf, 2006, hardcover, 416 pp, \$55.

There are few writers whose words you would recognise from twenty paces. Robert Hughes, with his superlative command of language and instinct for narrative structure, is one of them.

Just think of *The Art of Australia* (1966), written as a precocious twenty-four year old, through to his study of Goya (2003), and his writings, as chief art critic, for *Time* magazine.

Now, sixty-eight years old, Hughes endows *Things I Didn't Know: A Memoir* with a piquant immediacy. It begins with the near-fatal car crash he endured in Western Australia in 1999, and the harrowing aftermath (including the souring of his relationship with the Australian media).

Hughes then explores the history of his illustrious Sydney family; a rigorous Jesuit education; and his time at Sydney University, up to his arrival in London in 1964 where he established a name as an art critic. Fast forward to 1970, where the book ends, when he was employed by *Time* in New York, and where he has lived ever since.

The book's title refers to 'things one didn't know' by virtue of growing up in the Australia of the post-war era when 'image deprivation' was just one of many cultural absences. This period, and its silver lining – the impulse to take a naively confident leap into the new – he evokes with extraordinary acuity.

Some sections, however, will not endear Hughes to those, mostly Australian, critics who regard his writings as pompous and pugnacious. The *Antipodean Manifesto* (1959) was 'a lame controversy'; early modernism was 'later sullied

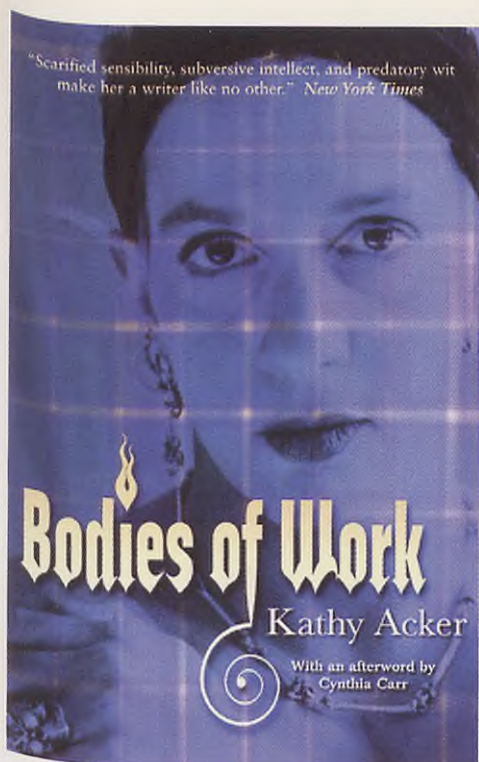
and betrayed'; 'the Venice Biennale is ... one vulgar trade fair'; Albert Tucker was 'the nastiest painter in Australia'. And so on.

Hughes also vents his spleen about 'the narcissistic moralising of the 1960s counter culture'. Core of his disdain, it would seem, is his troubled first marriage, to Danne Patricia Emerson (the mother of his son, Danton, who committed suicide in 2001). One reads his perspective on that era's libertine impulses with an unease heightened by the fact that, with some notable exceptions, there are few references to women in the book. Perhaps this is the Hemingway factor in Hughes's trajectory – his visceral love of hunting, shooting and fishing, along with 'bibulous lunches'.

Eclipsing these reservations by far, however, is the power of Hughes's voice, variously acerbic, irreverent, painful and keen.

His story about the eccentric Queensland art collector (Major) Rubin is hilarious. Elsewhere – a stay in Florence during the floods of 1966 or a first encounter with 'Grünewald's terrible wreck of a Christ' – his writing is enthralling. His elation at seeing *Winterbranch* in London in 1964, a dance piece created by the American artist Robert Rauschenberg and the choreographer Merce Cunningham, is conveyed with a tingling thrill.

As a child, Hughes used to talk out loud to himself. It's this singularly honed voice we hear in all his art criticism, his television appearances and in this book. Full of Hughes's emblematic argy-bargy, it is an absorbing, passionate and – perhaps paradoxically, given the cooling of his feelings for some aspects of his homeland – distinctly Australian memoir.



The Gods of Freud: Sigmund Freud's Art Collection
by Janine Burke, Random House, 2006, hardcover, 480 pp, \$49.95.

Freud was not alone when he entered the sea of dreams. His companions were the gods of Egypt, Greece and Rome.

So begins this intriguing new perspective on the founder of psychoanalysis, Sigmund Freud, seen through his art collection. Over a forty-year period, Freud became an increasingly obsessive collector. When he died in 1939 after fleeing Vienna for London in 1938, he had amassed almost 3000 works, mainly from Egyptian, Greek and Roman antiquity, many bought on what would now be called the black market, and most of which crowded his study and consulting rooms. There is no serendipity there; Freud's deep interest in archaeology and mythology segued perfectly into his excavation of the human mind and psyche. Indeed it was during research for his groundbreaking book *The Interpretation of Dreams* (1900) that Freud's passion for collecting antiquities (statues, vases, reliefs, busts, rings and stones) really took off.

Some audacity is surely required to enter the vast oeuvre of publications about Sigmund Freud, and Burke – the Australian author and art historian best known for studies of Joy Hester, Sunday Reed and other members of the Heide art world in 1940s Melbourne – has tackled it with a buoyant confidence. The book is a pleasure to read, at once academically rigorous and warmly accessible. It vibrantly evokes Freud's life and times, especially his role in the artistic flowering of fin-de-siècle Vienna.

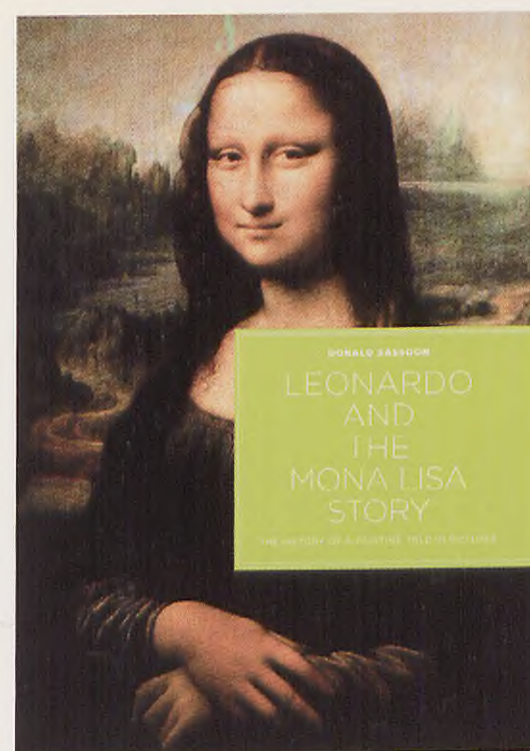


Obsessive collecting – of artworks or any other objects – is often attributed to deep insecurity or childhood longing, even trauma. Burke posits that Freud's first three years of life amid the enchanted forests of Moravia, and his family's sudden eviction from this idyllic existence due to economic constraints, had a deep influence on his later passion for collecting art. Interestingly, Freud himself had no desire to explore his hunger to possess artworks and artefacts, any more than he wished to investigate his own sexuality or addictive passion for cigars. Perhaps, even for a man who invented and prescribed the intense, inner journey of psychoanalysis, some things are simply better left unearthed.

Bodies of Work by Kathy Acker, Serpent's Tail, 2006, softcover, 192 pp, \$24.95.

During the mid-1980s I reviewed *Blood and Guts in High School*, a novel by the New York feminist 'punk' author Kathy Acker. The book, about a sex-addicted young woman in love with a father who sells her into slavery, is full of the violence, broken narratives, (deliberate) plagiarism and experimentation for which Acker became well known, and her intended transgression certainly hit its mark (indeed the book divided feminists and was banned in Germany and South Africa). It was not a novel I ever wanted to read again, yet it's a testimony to the freshness of Acker's writing that I recall it clearly to this day.

Acker published widely before she died in 1997, aged fifty, but, as the author of unconventional fiction, she was uneasy about non-fiction which, she said pejoratively, was 'pinned to knowledge ... [and]

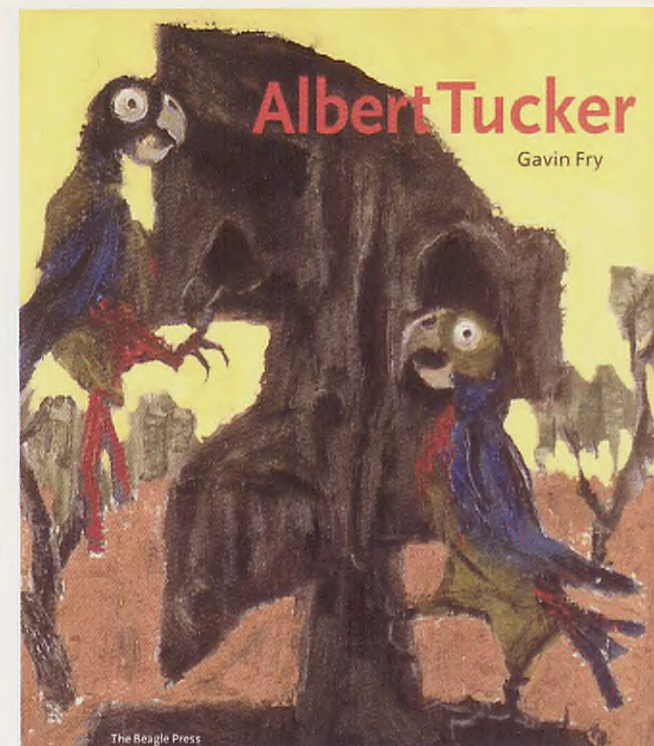
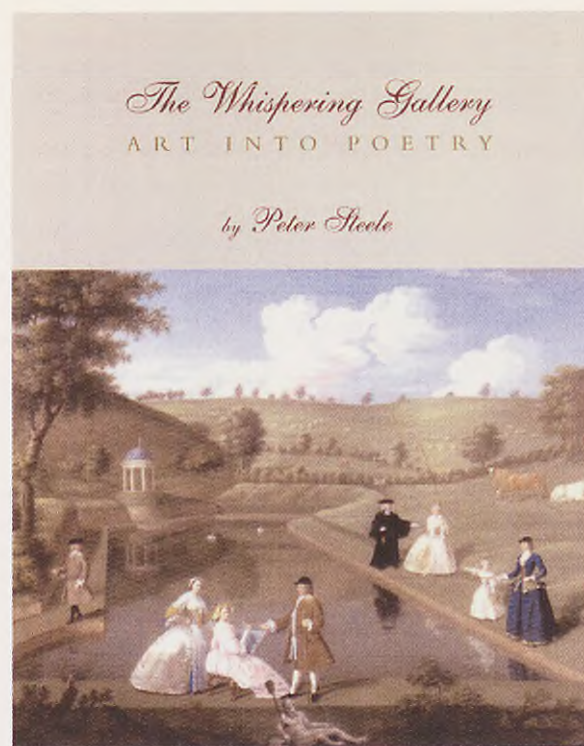
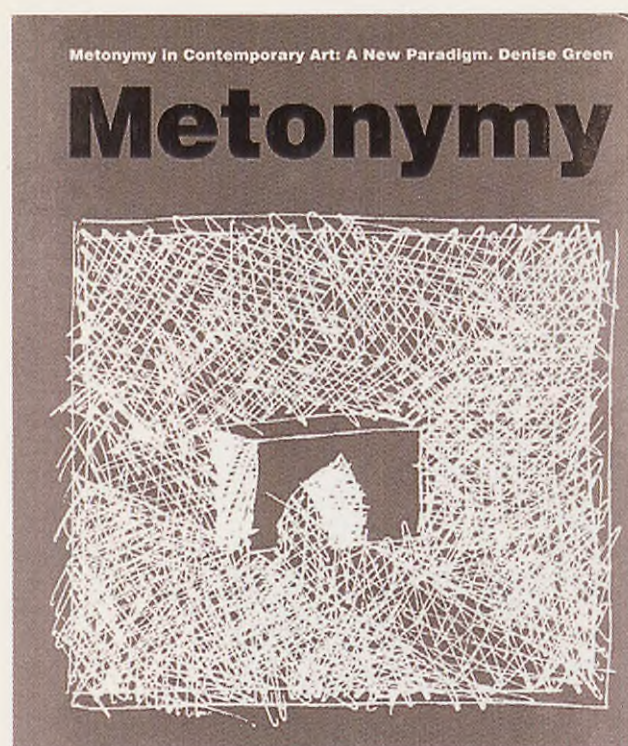


mainly rational'. Yet she did write essays, gathered in this slim republication titled *Bodies of Work*, that explore wide-ranging cultural territory: body-building, tattoos, the slippery nature of identity, the films of Peter Greenaway, the female body and the male gaze, and the paintings of artists such as Goya and Caravaggio. Acker's determination to subvert the essay genre's traditional parameters can irritate. For example, of viewing *El aqueilare* (The witches' sabbath) from Goya's late 'Black Paintings' series, she writes:

I see what I see immediately; I don't rethink it. My seeing is as rough or unformed as what I'm seeing. This is 'realism': the unification of my perceiving and what I perceive ...

We get the picture, so to speak. Yet, as with her novels, there is an enquiring zest within these essays, one that keeps the mind alert to the myriad possibilities of language. In a literary world that is rapidly running home to the comfort of chronological narrative via conventional memoirs, this is no bad thing. Any future publication might, however, take pity on readers new to 'Ackerised' writing, and include an overview of her work. This is attempted in the 'Afterword' penned by New York arts writer Cynthia Carr. While interesting, it is far too brief, mostly just paraphrasing Acker's own comments. **SPACE3: An Australian Independent Creative Network**, NSW Ministry for the Arts, 2005, hardcover, 180 pp, \$39.95.

You can never be sure what lives an old building has lived. On one corner of a large intersection in Sydney's inner-city Chippendale, for example, is a hollowed-out heritage property. The intersection is a



wasteland, a place with no core; the endless traffic heads out and away. Blink and you could miss the building, with its incongruous evocation of a once glorious existence, albeit as a bank. On its shabby façade are only a 'for sale' sign and a black number '3'. Now stripped of imaginative graffiti, that strong, handpainted numeral is the only reminder that from 2000 to 2005 this abandoned construction – then still with crumbling offices and a wonky lift – was the centre of the youthful artist-run initiative SPACE3. In those five years, the Chippendale building rocked with performances, music nights, installations and exhibitions, all evoked via photographs and text in this stylishly produced book.

Founded by artists Melletios Kyriakidis, Rully Zakaria and James Hancock, who among others periodically lived and worked there, the SPACE3 venue provided free exhibition space for an eclectic range of art. Some old sofas, projection screens and an open-ended manifesto were cobbled together and a dynamic alternative space for Australian and international artists was born.

The book includes an index, photographs of artworks and partying participants, and memoirs of a place in which, as 'Benji' writes:

There were no art directors, or glossy brochures ... [just] a big blank canvas to celebrate creativity, sexuality, diversity, romance and music while (literally) dancing on the sacred symbols of the boring bourgeois life.

Is it a shame that the building now stands fallow again? Yes and no. Yes, because artists urgently need urban spaces to create outside mainstream venues. No, because all such raw artistic

experimentations are by their nature ephemeral and meant to change. The dogs may bark, but the caravan moves on: SPACE3 still exists as a vibrant website and as a series of linked artist initiatives in the Chippendale area.

Leonardo and the Mona Lisa Story by Donald Sassoon, Allen & Unwin, 2006, hardcover, 352 pp, \$39.95.

What's 70 centimetres high, 53 centimetres wide, highlights Leonardo Da Vinci and is 'read' by six million people every year? No, not a large format novel by Dan Brown! It's the *Mona Lisa*, La Gioconda herself – a painting that, despite all the parodies, postmodern treatments and fictionalising to which it has been subject, remains a defining 'masterpiece' of western art.

In this book, Donald Sassoon, a history professor at the University of London, tells the painting's story via more than 400 paintings, photographs and illustrations that explore its creation (in c. 1503) and its impact on art and cultural history.

Among so many reproductions, one might wonder if this book is simply a pictorial addendum to Sassoon's previous *Mona Lisa: The History of the World's Most Famous Painting* (2002). It is and it isn't. Clearly building on Sassoon's scholarship, this volume is a light-hearted study. Its slim text is avuncular in style, but combines fun with historical accuracy and some nicely honed observations.

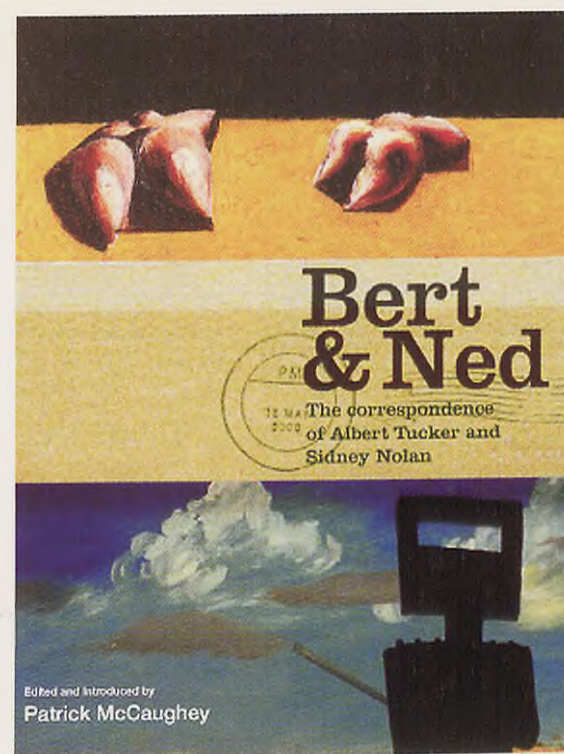
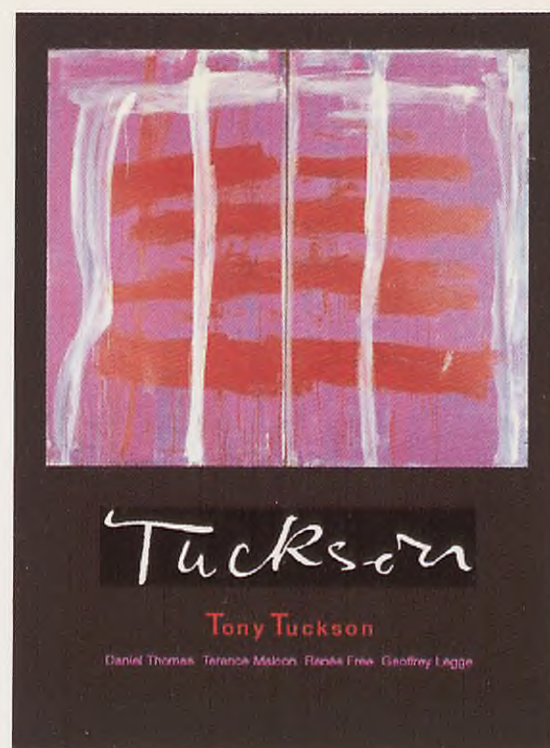
One chapter explores the theft of the painting from the Louvre in 1911 by a hapless Italian decorator who then stored it in a cubbyhole near his stove until it was stumbled upon in 1913. Sassoon posits that the high emotion engendered by this

theft transformed the *Mona Lisa* into a global icon, saturating entirely new forms of popular culture.

The book's final section displays how the alluring image has been used and distorted in both witty and tiresome ways by an endless succession of painters, writers, advertisers, caricaturists, musicians and digital technicians. The cover illustration of Dan Brown's novel *The Da Vinci Code* (2003) is just the tip of the iceberg. A 'Mona Lisa' brand of condoms in Spain; Salvador Dali's famous *Self-portrait as Mona Lisa*, 1954, complete with moustache; a Chanel advertisement featuring a model carrying the portrait upside down; an Air-India ad characterising La Gioconda as a gorilla ... Anything, it seems, is fair game for this portrait of a Florentine housewife.

Metonymy in Contemporary Art: A New Paradigm by Denise Green, Macmillan, 2005, hardcover, \$77.

Australian-American author and artist Denise Green veers between autobiography and art criticism in this collection of thoughtful essays. Green posits an approach to art criticism in which modes of creativity inspired by aspects of Indigenous Australian and Indian thought are central – interweaving her own evolution as an artist with critiques of Clement Greenberg and Walter Benjamin as well as commentary on artists such as Joseph Beuys, Mark Rothko and Frank Stella. For Green, the concept of metonymic thinking (substitution of the name of an attribute for that of thing meant) as developed by the Indian poet and linguist A. K. Ramanujan (author of the influential essay 'Is there an Indian way of thinking?' [1980]), has a deep relevance to contemporary painting and



aesthetics, including in the West. In a brief preface, Anthony Bond, from the Art Gallery of New South Wales, Sydney, refers to Green's 'colossal research and intrepid overstepping of lines' in her thesis. A book for theorists and specialists, but intriguing for the general reader nevertheless.

The Whispering Gallery: Art into Poetry by Peter Steele, Macmillan, 2006, hardcover, \$77.

Peter Steele, a Jesuit and Emeritus Professor of English at the University of Melbourne, has long been interested in works of art as a springboard for his poetry. This book, like its predecessor, *Plenty: Art into Poetry* (2003), reproduces well-known works of art, this time fifty-five works from the National Gallery of Victoria (NGV), Melbourne, alongside Steele's 'responsive' poems. Artists represented range from John Brack to Nicolas Poussin, William Blake and Fred Williams (though not, alas, British Painter Michael Andrews, whose 1963–64 triptych *All night long*, with its 'poolside hedonism', has long inspired writers and artists). It is a beautiful publication though not always easy reading. Steele is a 'poet's poet' and his erudition means that the poems will never be merely illustrative; I suspect they work best when read out loud with the artwork clearly in sight, preferably in situ at the NGV.

Albert Tucker by Gavin Fry, The Beagle Press, 2005, hardcover, 252 pp, \$120.

There are no signs that the interest in Melbourne's art world of the 1940s – including the loosely knit group formed at Heide – will abate soon. In this comprehensive monograph, the arts writer and museum director Gavin Fry examines artist Albert Tucker (1914–99), a major and uncompromising

protagonist in a movement that saw a revolution in Australian culture. The book explores the adventures of Tucker's life – his travels, friendships and marriages, to Joy Hester in 1941 and Barbara Bilcock in 1964 – along with what Fry calls 'the dark power' of his art over more than half a century. The book is fluently written and edited, with a veritable archive of photographs. Quality reproductions of Tucker's work range from his powerful and disturbing series 'Images of Modern Evil' of the mid-1940s, to his portrait series 'Faces I Have Met' of the mid-1980s which, although considered uneven, includes luscious, painterly portraits of Joy Hester, John and Sunday Reed, Bernard Smith, Barrett Reid, Danila Vassilieff and other members of the 'inner circle' of the art world of that era.

Pat Brassington: This is Not a Photograph by Anne Marsh, Quintus Publishing, University of Tasmania, 2006, hardcover, 65 pp, \$39.95.

Recently I walked quickly, towards another destination, through a small exhibition of photographs by the Tasmanian artist Pat Brassington. As I reached the end of the gallery space, however, I had the sensation that I was being pulled backwards by a wind or a hand, as if in a dream, to observe her images more closely, which I did. Having now read this short monograph, I realise that response is not unusual. As Marsh describes them, every exhibition by Brassington is a conceptual, thematic installation, be it of photographs, sculptural installations or prints; each is informed by filmmaking, reading (art history, critical theory and fiction), and everyday life. More pertinent to that wind force at my back is

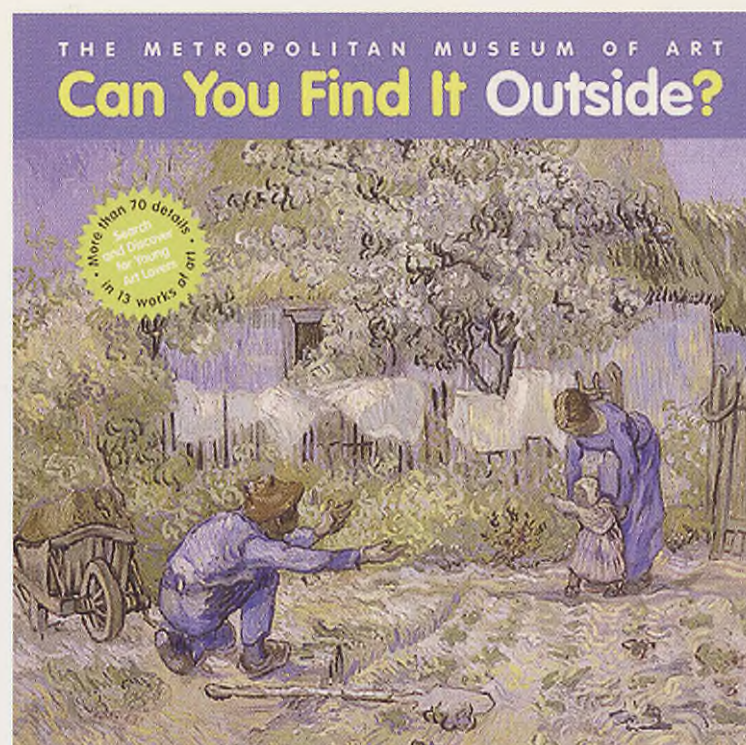
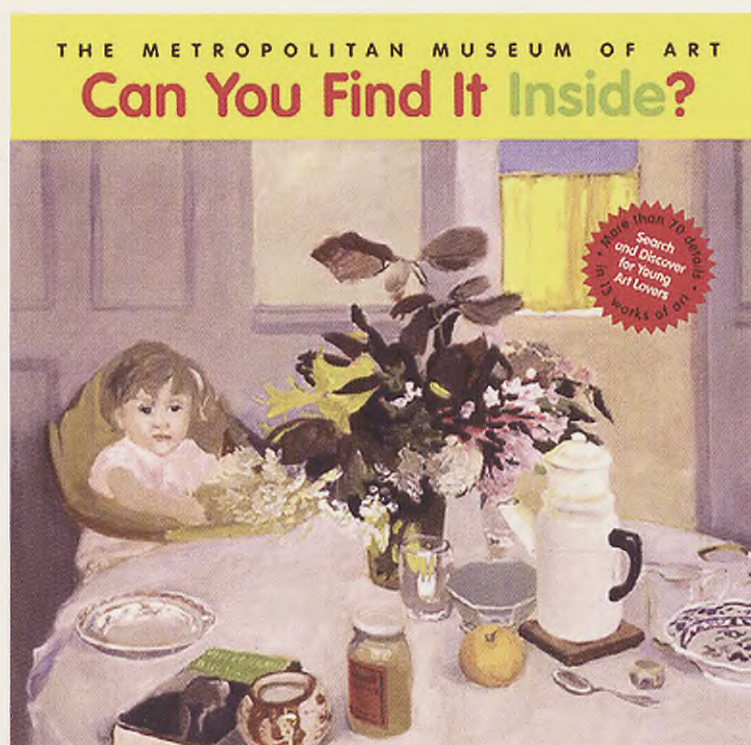
the artist's interest in surrealism, psychoanalysis and 'psychosexual landscapes', segueing into Brassington's half-told images of silent screams, distorted body parts and what the artist more lightly calls 'the slippery slides' of the human psyche. Marsh constructs three decades of Brassington's work around the words 'cinema', 'father', 'uncanny', 'abject', 'dream' and 'pink' – which, in themselves, form a kind of haiku homage to the art itself.

Tony Tuckson by Daniel Thomas, Terence Maloon, Renée Free and Geoffrey Legge, Craftsman House, 2006, hardcover, 206 pp, \$88.

It is commonly held that creativity flourishes best as a singular vocation. Artists of all kinds beg, steal or borrow time to spend on their art, unencumbered by the exigencies of daily life and other work. So it is a further mark of originality that Tony Tuckson, one of Australia's greatest abstract painters, should have lived two lives at once: as the committed deputy director at the Art Gallery of New South Wales (AGNSW), Sydney, from 1957 until his death in 1973, aged fifty-two, and, throughout his adult life, as a passionate and deeply dedicated artist.

Indeed several essayists in this updated republication suggest a silver lining to this arrangement, in that Tuckson, via his role at the AGNSW, had constant stimulation from his exposure to world art – European, Asian, and, most influentially, American, Aboriginal and Melanesian.

Even the fact that so prolific an artist held just two solo exhibitions in his lifetime, the first in 1970, the second in 1973 (both at Watters Gallery in Sydney, which has assisted this publication), may have been fortunate, protecting his private self, and his art,



from the expectations and intrusions that go hand in hand with exhibiting.

An elegant book (previously published in 1989), it has an essay by Renée Free, warmly evoking Tuckson as an expressive, forthright, yet highly professional gallery man along with a seminal overview by Daniel Thomas which served as the catalogue essay for the Memorial Exhibition at the AGNSW in 1976. It now also includes an essay by Terence Maloon (previously published by the National Gallery of Australia, Canberra, and extended here) about how Tuckson's profound understanding of art since Cézanne, and especially that of Matisse, underlies the power of his late work. In addition there is a thoughtful foreword by Geoffrey Legge (from Watters Gallery), and a thorough chronology and list of exhibited paintings.

For those who prefer to look rather than read, the book's illustrations – 173 colour plates and eighty-seven black and white – are now of the highest quality, charting Tuckson's oeuvre from the early figurative works, to the abstract expressionist and the 'Red/Black/White' series of the early 1960s, through to his most admired works, the action paintings (after the term coined in the United States in the 1950s) of the last three years of his life.

Bert and Ned: The Correspondence of Albert Tucker and Sidney Nolan edited and introduced by Patrick McCaughey, The Miegunyah Press, 2006, hardcover, \$49.95.

'As each brilliant piece of technology sparkles away off screen, get ready for the funeral of the letter.' So wrote the Australian poet Elizabeth Riddell in her introduction to *With Fond Regards: Private Lives*

Through Letters (1995). This sentiment has, of course, become a commonplace over the past speedy decade of communication technology. But the reality of what has been lost by the death of the letter – the emotional latitude, the historical record – really hits home in *Bert and Ned* which covers thirty years of letters (1947 to 1977) between the two artists.

The book is edited and introduced by the art critic and historian Patrick McCaughey who knew them both. As McCaughey points out, Tucker and Nolan were friends and rivals, but never antagonists. Both artists produced a series of paintings that changed the direction of Australian art: Tucker's 'The Images of Modern Evil' between 1943 and 1947, Nolan's first 'Ned Kelly' series in 1946–47 (hence Nolan's nickname 'Ned').

Yet, in circumstances that clearly heightened their correspondence, they rarely lived in the same city or on the same continent after 1947, and so exchanged surprisingly long, vivid letters (in handwriting, usually sent via 'surface mail'), in which they shared their private hopes, their struggles with art, and their changing attitudes to Australia.

Some of their private, trusting letters are so revealing – for instance about their early 'patrons' at Heide, John and Sunday Reed, with whom both artists had deeply troubled relations – that one feels a touch voyeuristic reading them. As a counterpoint (and another reminder of the crucial role of letters in that era) it is useful to read *Letters of John Reed: Defining Australian Cultural Life 1920–1981* (2001), edited by Barrett Reid and Nancy Underhill, from the Reed archive (mostly

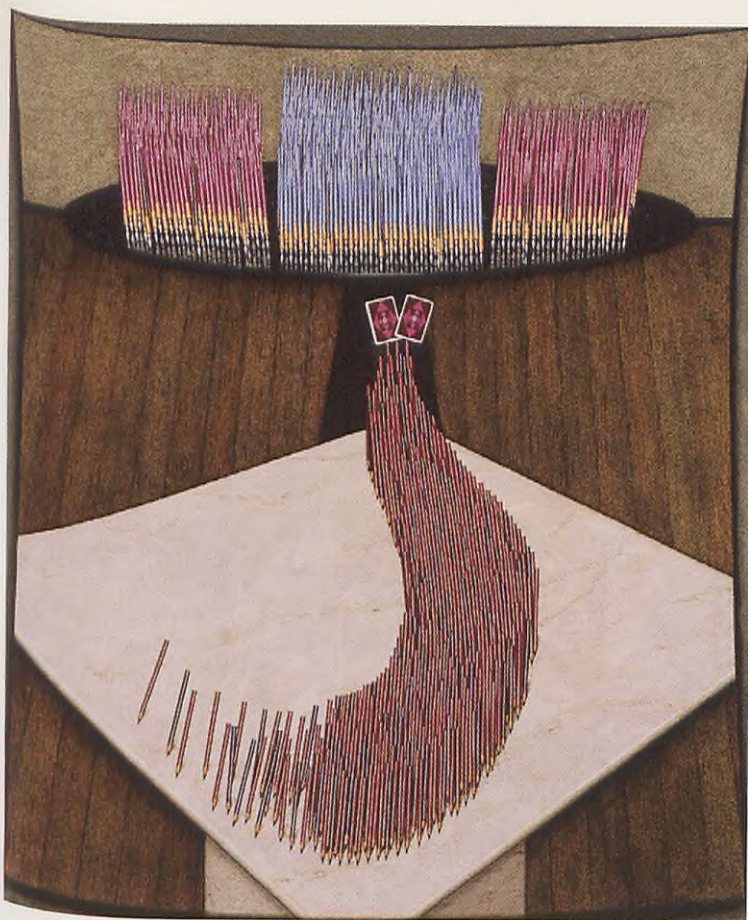
correspondence) that occupies some twenty metres of shelving at the State Library of Victoria, Melbourne.

The conundrums about publishing letters are how much editorial intrusion to allow, and how to keep them 'alive' on the page. *Bert and Ned* gets these right on two counts. As editor, Patrick McCaughey is a highly informed and enlightened guide, and the book's excellent design provides a perfect stage for the vigorous and often lyrical voices of Tucker and Nolan. **Can You Find it Inside? and Can You Find It Outside?** by Jessica Schulte, Harry N. Abrams, 2005, hardcover, \$17.95.

'Find two cats, six lotus blossoms, three eye amulets' is an exercise relating to an ancient Egyptian painting in the original *Can You Find It?* (2002), a book for children about works from the Metropolitan Museum of Art in New York. It remains a popular device for children's books about art and a valuable way of engaging children in the intricacies of art.

Two recent titles in the series for three- to eight-year-olds continue the tradition. *Can You Find it Inside?* offers clues to paintings depicting indoor scenes, such as a restaurant by Edward Hopper. In *Can You Find it Outside?* readers play seek-and-find with a garden by Vincent Van Gogh and other outdoor images.

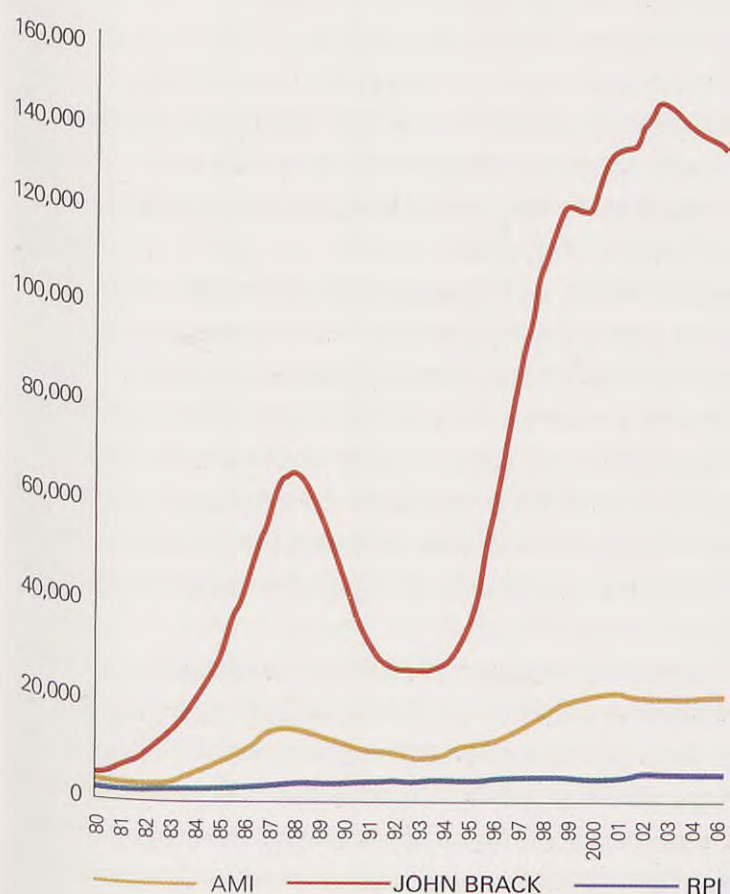
Australian galleries and museums are also publishing good art books for children, and the forthcoming opening of the Children's Art Centre at the refurbished Queensland Art Gallery, Brisbane, will no doubt up the ante. But the lively inventiveness and solid publishing budgets of major international galleries keep them at the forefront of the genre.



Market profile John Brack

Roger Dedman

John Brack, *Beginning*, 1984, oil on canvas, 183 x 152.5 cm, courtesy Deutscher-Menzies Australia and Helen Brack.



Of the 100 artists whose price fluctuations over the last thirty years are analysed in *The Australian Art Market Movements Handbook* (published until now by Christie's), John Brack has enjoyed the most dramatic and consistent increases. Even before his 1954 painting *The bar* smashed the Australian art auction record at Sotheby's in April 2006, Brack's works had increased in value by a factor of 150 since 1975; in other words, a painting which had sold for \$1000 in 1975 could be expected to bring \$150,000 by the end of 2005.

Only two other artists had increased by factors of more than 100 in that time: Tim Storrier by 120 and Eugene von Guerard by 115. Over that period, the Australian art market as a whole, as measured by the *Handbook's* Art Market Index, had increased by a factor of only thirty. Despite Brack's pre-eminence in terms of these figures, his auction record before this year stood at only \$528,750, well behind at least ten other Australian artists who have achieved million-dollar auction results. (All prices in this article include buyer's premium, but exclude GST.)

Brack's previous record had been set at Deutscher-Menzies in June 2003 by the much larger *Beginning*, of 1984. Two other Brack paintings, both from the 1980s, had also topped the half-million dollar mark. The exceptional result for *The bar* derived from the fame of its companion piece, *Collins Street, 5 p.m.*, 1955, which has long been a favourite in the collection of the National Gallery of Victoria, Melbourne. The gallery was confident of adding *The bar* to its collection (the pre-sale estimate was \$1.5–\$2 million), but could not match the final bid price.

The extreme desirability of Brack's work is a relatively recent phenomenon. Although he was recognised as an important artist and represented in several public collections from the 1950s, his work rarely appeared at auction until the 1980s, and then did not command high prices. Between 1974 and 1987 only five Brack oils sold at auction, with the top price being \$10,500 for *Slicing machine*, sold at Leonard Joel in July 1986.

Three sales in 1988 changed the trend, with *Nude with Persian carpet*, 1972, setting a new record for Brack of \$198,000 at Christie's in May. Two months later, *Up and down*, also from 1972, brought \$101,750 at Sotheby's, highlighting Brack's re-evaluation; the same painting had sold for \$2500 at Christie's in October 1974. The bottom then fell out of the Australian art market, and it was 1997 before Brack's record was next broken by *Backs and fronts*, 1969, which made \$239,000 at Christie's in November. This was more than doubled the following year when *The bathroom*, 1957, reached \$497,500 against an estimate of only \$120,000–\$150,000.

Many more Bracks were now being offered at auction. Between 1990 and 1997, fewer than two sales a year were recorded on average, but there were twenty-five sales in the three years from 1998 to 2000. Since then, each year has seen an average of five sales recorded for Brack oils.

The remarkable result for *The bar* has been excluded from the figures summarised in the accompanying chart, which shows the improvement in Brack's prices over the past twenty-five years from a base of 1000 in 1975. For comparison, the chart also shows the Australian Art Market Index (AMI) and the Retail Prices Index (RPI) as a measure of inflation.

In the first half of 2006, two other major Bracks were offered at auction. On the night before *The bar* sold, *Halt* of 1978 brought \$323,000 at Christie's. The hammer price was close to the upper estimate and represented a good result, as the painting had sold for \$85,000 at Deutscher-Menzies in April 1998. However, *Finale*, 1973, proved disappointing at Deutscher-Menzies in June; it failed to reach the lower estimate, selling for \$288,000, less than \$10,000 above the price paid for it in 2002.

Such are the idiosyncrasies of investment in art. If two parties are sufficiently determined, a record price will result, but the relatively few buyers at this level do allow for occasional bargains.

The scarcity of Brack oils has pushed up the prices of his watercolours and ink drawings. Good examples can bring more than \$50,000, with the record standing at \$76,375 for both *Jockeys' heads*, 1956 (Deutscher-Menzies, November 2001) and the much larger *The conference*, 1956 (Deutscher-Menzies, June 2003). When *Up and down* sold in 1988, a pencil study for the painting was also offered and reached \$26,400 against an estimate of \$15,000–\$18,000. Brack's lithographs have not increased to the same extent as his paintings and can still be found for a few thousand dollars.

John Brack was never a prolific artist. He took great care with both his composition and execution, so disappointing Bracks are virtually unknown. Many of his major works have found their way into public collections and most of the remainder are tightly held. Works from all periods of his career will always be keenly sought. Although the price rises of the last ten years (they have quadrupled over that time) may not be repeated, Brack remains one of the undeniably blue-chip Australian artists, and those collectors able to afford a major oil are unlikely to regret the purchase in future years.

Gallery history Art Galleries Schubert

Carmel Dwyer



below, top to bottom
Win Schubert.

The late Josephine Ulrick with artist Tim Storrier at his solo exhibition 'Elements', 1995.

opposite page, left to right
Dane Lovett, Aircraft resting guide, 2006, mixed media on canvas, 150 x 100 cm.

Michael Zavros, Spring/fall #15, 2004, oil on canvas, 210 x 167 cm.

All images courtesy Art Galleries Schubert, Brisbane.

Everything about Art Galleries Schubert is unexpected – from its setting on Queensland's Gold Coast, to its location in the Marina Mirage shopping centre, to its hidden enormity and unusually successful mix of modern and contemporary artists.

The juxtaposition of these qualities with a profile as a gallery dealing in serious, as opposed to commercial, art is a disarming one, challenging clichéd expectations and stereotypes. It also creates an air of mystery which is appropriate for a business run by the infrequently seen Mrs Win Schubert, an extraordinary collector, art connoisseur and former fashion doyenne.

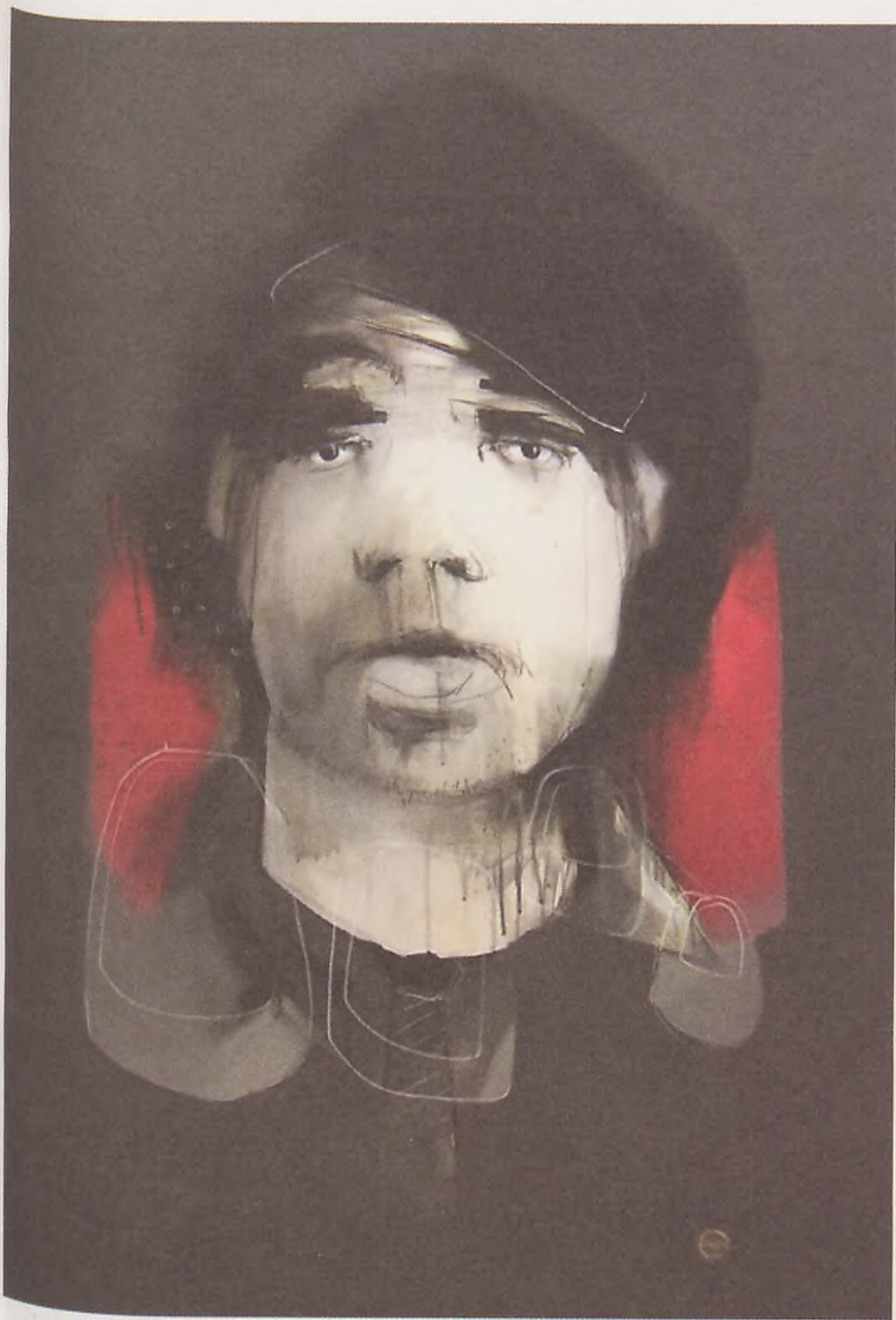
Next door to the über-glitzzy hotel Palazzo Versace and rubbing shoulders with retail neighbours Louis Vuitton and Escada, Art Galleries Schubert is as much a destination to find the work of very young contemporary Australian artists as it is to search for Sidney Nolan, Lloyd Rees, Arthur Boyd and Sam Fullbrook.

In the past ten years Schubert has been reinvented as a contemporary gallery discovering much of its stable of young talent in the nearby Queensland College of Art at Griffith University, among them Dane Lovett, V.R. Morrison, Anthony Lister, Rhys Lee and Anthony Bennett. Other young lights, including Robert Ryan and Michael Zavros, and mid-career artists such as Cherry Hood and Dale Frank, reinforce the gallery's grip on the contemporary milieu.

The unusual integration of contemporary art with leading artists from the secondary market has raised eyebrows in some corners and won praise in others. Mostly, Art Galleries Schubert's refusal to buy into the contemporary-modern/secondary divide has been regarded favourably. And why not? Appreciation and taste do not necessarily begin and end with one artistic era or movement. Certainly not for Win Schubert.

Art Galleries Schubert opened in 1985, with three galleries located on the Gold Coast serving as outlets and exhibiting spaces for the already large collection amassed by Win Schubert. A successful fashion retailer, Schubert's sensibilities extended to a passion for the visual arts which, twenty years ago, saw her collection grow so large that not only could she not house it domestically but she also had the basis for a substantial secondary-market business. Schubert enjoyed the sense that she was opening her collection to the public; she offered an oasis of education and culture amid the commercial crush of the Gold Coast.

The original three galleries were then amalgamated into the one large space at Marina Mirage, where the business still thrives. At the entrance, the space does not look exceptional. But turn the corner and the gallery opens up into an enormous exhibiting and storage space in which there is little formality and lots of art to see. There is a grand piano and a view of the marina – not usual in any type of commercial gallery, but then Art Galleries Schubert neither aspires nor pretends to be run-of-the-mill. A valuable modernist Australian classic, such as



a Sidney Nolan, might be on the floor, propped against a wall; nearby might hang the work of a local twenty-two-year-old artist.

People are amazed, says Gallery Manager Jacquie Houghton, by the amount of work, the space and the relaxed atmosphere of the gallery. On weekends, a visit to Schubert often follows a coffee and a stroll around the shops.

'The doors are open. People are encouraged to come in and look, to have an interest. We try to keep it friendly and informal', she says. 'It's a really lovely space, but it's not intimidating.'

Just as she has repudiated the sanctity of the art space, Win Schubert has refused to allow barriers to be placed between modernist and contemporary artworks. In recent years she has turned her attention to younger contemporary artists and has plunged into the field with as much enthusiasm and gusto as she did into the Australian new masters thirty years ago.

As ever, Schubert has tended to collect the artists she shows and she has chosen to focus on Queensland graduates and local artists. With Houghton's help the gallery has proven adept at picking talent – Dane Lovett, Rhys Lee and many others are recognised nationally as artists to watch.

The shift to contemporary art was partly dictated by market demand, according to Houghton, and it now comprises about 70 per cent of the gallery's business. The other 30 per cent still derives from the secondary market.

Art academic and critic Rex Butler has written favourably about the gallery's apparent insouciant disregard for boundaries – modern/postmodern/contemporary – and its lack of a traditional reverence or presentation. It could be, he speculates, a glimpse of the future of art where hierarchies and histories are flattened; where all art is regarded, to some extent, as equal.

Yet it is clear that Win Schubert is driven by a broader cultural imperative. The death of her great friend Josephine Ulrick almost ten years ago inspired Schubert to establish funds to encourage excellence in the arts. Ulrick worked alongside Schubert for a number of years and, in her honour, three prizes have been established in the fields of art/photography, literature and poetry – the practices that most interested Ulrick. The annual prizes, each worth \$10,000, are funded from the Josephine Ulrick and Win Schubert Foundation. A related foundation, the Josephine Ulrick and Win Schubert Diversity Foundation, also funds three ceramic art prizes.

At the gallery level, Schubert has a strong policy of advocating and promoting her artists at state and national levels. In this endeavour she rivals the achievements of commercial galleries in every metropolitan centre in the country. It is another element of the unexpected at Art Galleries Schubert – the triumph of one woman with vision and dedication.

Art 37 Basel

Amanda Rowell

opposite
Art Unlimited vernissage, with Martin Kersels, *Tumble room*, 2001, and James Rosenquist, *Celebrating the fiftieth anniversary of the signing of the Universal Declaration of Human Rights* by Eleanor Roosevelt, 1998, courtesy the author.

below
Rodney Graham, *Loudhailer*, 2003, two unsynchronised 35 mm films, two 35 mm projectors, two loopers, film 10 mins duration, audio 3 mins duration, courtesy Donald Young Gallery, Chicago.

In terms of international contemporary art, the Art Basel fair is the centre of the universe, a vortex of commerce held annually in June. This year, 56,000 people came from all over the world to see art presented by 290 galleries. It's hard to imagine a more concentrated mix of art power and influence.

Participating galleries exhibit over two floors of the huge Messe building and the quality of works, standard of organisation and the extra-curricula program are unparalleled among art fairs. There is also a high concentration of extraordinary exhibitions in the museums around town in conjunction with the fair; in 2006 these included an exhibition of Francis Alÿs's sign paintings project and a Tacita Dean exhibition at the spectacular Schaulager museum, an extensive show of the works of Hans Holbein the Younger (a former Basel resident) at the Kunstmuseum, a selection from the Emanuel Hoffmann Collection and a Daniel Richter exhibition at Museum für Gegenwartskunst and a comprehensive exhibition of Matisse at the Fondation Beyeler.

A major focus of Art Basel is Art Unlimited, a curated exhibition space dedicated to large, noisy or otherwise sensorially invasive art works whose presentation is not feasible in the main part of the fair. Galleries who have been accepted into the fair can apply for a project at Art Unlimited. All the works are for sale and are exhibited with pricing information. For me, the highlights at Art Unlimited this year were Rodney Graham's two-channel 35 mm film installation, *Loudhailer*, 2003, and Martin Kersels's mechanical sculpture, *Tumble room*, 2001.¹ *Loudhailer* comprises two unsynchronised 35 mm projections that float side by side on the wall showing the artist dressed as a police officer, standing on an egg-yolk yellow seaplane set against a bright blue lake. Graham shouts into a loudspeaker, broadcasting phrases like 'send out a dinghy', the sound of his amplified voice merging with the more sculptural, mechanical sounds of the two analogue projectors in the exhibition space. The work is strikingly simple but also complex in its use of space, symmetries and sound. *Tumble room* presents a chaotic and disorienting relationship to gravity and adolescence. The work





comprises a teenage girl's pink bedroom mounted on a huge wheel. At intervals, the whole room, complete with furniture and other belongings, rotates like a giant cement mixer, causing objects to crash violently inside the room, damaged stuff spilling out onto the ground outside.

Art Basel has spawned three younger art fairs which operate in Basel during the same week: Liste, the mainstay and most informal of the younger fairs, which only admits galleries that have been in business for less than five years and promotes the work of artists under forty; VOLTA, conceived to bridge a perceived gap between the main fair and Liste; and Bâlelatina, aimed at the promotion of Latin American galleries and artists.

In terms of sales, 2006 seemed to be a buoyant year for most galleries, the market robust. There was a notable presence of figurative painting and drawing and a relative absence of photography and video. Given the fair's gargantuan scale, it is hard to single out individual works from the many gallery stands, however a modest carved and painted wooden sculpture by young Japanese artist, Izumi Kato, exhibited by SCAI The Bathhouse, Tokyo, has stayed in my memory – a three-headed figure that incorporates at once a sense of mysterious history and strange future.

I attended Basel because I work for Roslyn Oxley9 Gallery, which is attending Art Basel as an exhibiting gallery for the twelfth consecutive year. Basel, along with other major international art fairs, presents an important opportunity for Australians to expose Australian contemporary art to the rest of the world. Sadly, Oxley9 has been the only Australian gallery at Basel for a few years.² The reality is that it is difficult to get accepted into Art Basel and it is extremely expensive to attend. And the expense is worse for Australian galleries given the differences in currencies and the long distances that have to be travelled.

More than any of the other economic considerations, the greatest challenge for Australian galleries presenting work at Basel is the difference in the markets. Works by top Australian artists are worth a fraction of that of their American or European counterparts. It is not that there is any difference in the quality of the work, it is just that the Australian market is more immature and does not support the sort of prices that are routine in the Northern Hemisphere – these prices are high even for emerging artists. Being an Australian gallery at Basel, you are constantly aware that, in the stand next door, works by internationally famous artists are being offered for US\$500,000 whereas their Australian equivalent is selling at a fraction of that price and is harder to sell because they are unknown to the international market. As a result, it is much easier for those other galleries to cover their costs. For the foreseeable future, Australian galleries will be dependent upon financial support from the Australia Council to break even. But the long-term benefits for Australian artists are significant. Presenting work at Art Basel maximises exposure of artists' works to influential international curators, journalists and good commercial galleries. It is about raising awareness of and creating opportunities for Australian contemporary art in general.

1 Rodney Graham was presented jointly by Donald Young Gallery, Chicago and Hauser & Wirth, Zurich. Martin Kersels was presented by Deitch Projects, New York.

2 Sarah Cottier Gallery attended Art Basel for many years until 2003. The only other gallery from this part of the world in Basel this year was Michael Lett Gallery from Auckland which was exhibiting at Liste for the second consecutive year. To my knowledge, no Australian gallery has ever exhibited at Liste.

THE SUNSHINE COAST ART PRIZE 07

MEDIUM: ANY 2D
ENTRIES CLOSE: 16 MARCH 2007
PRIZE: \$15,000 + MALENY RESIDENCY

A national contemporary art prize initiated by Caloundra City Council and principal partner Sajen legal. The winner will receive \$15,000 plus a 4 week residency in Maleny on the Sunshine Coast Hinterland to the value of \$5,000.

The prize is acquisitive and is open to all Australian artists working in any 2D medium. Participants will be selected from entries submitted to a pre-selection panel. The exhibition of 40 finalists will be held at the Caloundra Regional Art Gallery from 15 August to 25 September 2007. For an application and more information go to:

→ www.scap.org.au



SAJEN
LEGAL



Caloundra
CALOUNDRA TOURISM INC

A Caloundra City Council cultural initiative | Principal partner Sajen legal. Find out more about Caloundra by visiting www.caloundratourism.com.au or phone 1800 700 899

JULIAN ASHTON ART SCHOOL

FOUNDED 1890

PAUL ASHTON DELPRAT
PRINCIPAL

- Australia's oldest continuous fine art school -



...fulltime enrolment & short holiday courses

www.julianashtonartschool.com.au

02 9241 1641

117 George Street, THE ROCKS, Sydney.

THE ESSENTIAL GUIDE TO AUSTRALIA'S GALLERIES
Art Almanac \$30.00
 MAY 2006
 CELEBRATING 20 YEARS OF NATIONAL COVERAGE



THE ESSENTIAL GUIDE TO AUSTRALIA'S GALLERIES
Art Almanac \$30.00
 AUGUST 2006



THE ESSENTIAL GUIDE TO AUSTRALIA'S GALLERIES
Art Almanac \$30.00
 JUNE 2006



KNOW WHAT'S ON EVERY MONTH

600 GALLERIES • 1000 EXHIBITIONS • 2000 ARTISTS

SUBSCRIPTIONS • \$33 • 1 YEAR • 11 ISSUES

also available at art galleries, bookshops and newsagents

www.art-almanac.com.au

ESTABLISHED 1974
Art Almanac

THE ESSENTIAL GUIDE TO AUSTRALIA'S GALLERIES

info@art-almanac.com.au • telephone 02 9660 6755 • facsimile 02 9660 6799
 po box 915 glebe nsw 2037

Margaret Wilson

The Depot Gallery

2 Danks Street
Waterloo NSW 2017

30 JANUARY – 10 FEBRUARY 2007



Sounding 2 - Oil on canvas 2006 - H 122 cm x W 183 cm

www.margaretwilson.com.au

DACOU ABORIGINAL GALLERY

ABORIGINAL OWNED AND OPERATED UTOPIA ART SPECIALISTS



Galya Pwerle, *Awelye Atnwengerrp*, 2006, 122 x 91 cm, acrylic on canvas

63 Grand Junction Road,
Rosewater, SA 5013
tel: 08 8447 8244 fax: 08 8447 8566
mobile: 0403 324 684
dacou@dacou.com.au www.dacou.com.au
Tues-Fri 10-6 Sat 11-4



Art & Australia/ANZ Private Bank
Contemporary Art Award
for emerging professional artists

Applications and guidelines:
visit the NAVA website
www.visualarts.net.au

NAVA
NATIONAL ASSOCIATION
FOR THE VISUAL ARTS LTD

Closing date February 1st 2007

Rob McHaffie, *Everybody's got baggage
but nobody's going anywhere*, 2006,
oil on canvas, 62 x 52 cm,
courtesy the artist and Darren
Knight Gallery, Sydney



**WOULD YOU
LIKE YOUR OWN
MONTH LONG EXHIBITION AT
THE SYDNEY OPERA HOUSE?**



Avant Card is welcoming submissions for the "We Love 3D Project"

This is an on-going project that gives artists the chance to showcase their art in the foyer of The Studio at the Sydney Opera House, which receives a weekly flow of 10,000 people.

For more information or a submission form, please visit :
www.avantcard.com.au or email: rebecca@avantcard.com.au

www.avantcard.com.au

t. 02 9699 4433 • 03 9388 0488 • 1800 803 078

Sculptures clockwise from bottom left : Lucie Verhelst 'Sarah's Piece', Matt Huynh 'The Foggy Price of Donnie Ly's Flight', Verity-Kate 'All Together Now', Daphne Tan 'Ra is for Apple', Anna Holan 'Gilding the Lily', Fiona Jane Harding 'A Sugar-coated Sushi Wonderland', Lyn Bates 'Coming Ashore' (in display)

Cairns Regional Gallery

8 December – 4 February

SELECTED CHINESE PRINTS 1900–1999

100 carefully selected woodblock prints from the thousands of Chinese prints produced over the last century held in the collection of the Ministry of Culture, People's Republic of China.

Launch: Friday 8 December

A travelling exhibition from the Chinese Embassy

1 December – 4 February

EYE OF THE BEHOLDER

An exhibition exploring the experience of art as a social process with works from the Cairns Regional Gallery Collection as selected by Board members, staff and volunteers

A Cairns Regional Gallery exhibition

From 9 February

TWINED TOGETHER

FIBRE WORK FROM ARNHEM LAND

Woven work of the women of the Injalak Arts and Crafts Association and the cultural heritage of the Gunbalyna in Western Arnhem Land.

Launch: Friday 9 February

A travelling exhibition from Museum Victoria

Cairns Regional Gallery

cnr Abbott & Shield streets

Cairns QLD 4870

Tel 07 4046 4800

Fax 07 4031 6410

www.cairnsregionalgallery.com.au

marketing@cairnsregionalgallery.com.au



MOSMAN ART GALLERY

2 December – 21 January

Australian Watercolour Institute 83rd Anniversary Exhibition

Representing eighty of Australia's leading watercolour artists, this exhibition is as rich and varied as the Institute's membership. Established in 1923, the AWI has played a major role in maintaining, developing and fostering the practice of watercolour painting. Current membership includes artists such as Judy Cassab AO, John Coburn AM, Guy Warren OAM and Fred Bates OAM

From 3 February

Artists of Mosman: 2088

Showcasing the creative enterprise of artists living in Mosman, and members of the Mosman Art Gallery, this exhibition includes painting, drawing, printmaking, photography and sculpture. Mosman artists from past exhibitions include Kerrie Lester, Jo Bertini, Ken Done and Anne Cape.

Mosman Art Gallery

cnr Art Gallery Way (formerly 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



WOLLONGONG CITY GALLERY

To 4 February

Joseph Brown: A Survey

Paintings, photographs and drawings

To 25 February

The Association of Sanur Painters

Seventeen Indonesian artists present diverse views of life in Bali

16 December – 11 February

The Illawarra Credit Union People's Choice 2006

Personal favourites from the gallery's collection selected by members of the local community

From 17 February

Michael Zavros: ÉGOÏSTE

Works which manipulate classical notions of beauty while celebrating romantic excess

From 24 February

Gerry Wedd: Chinese Whispers

Blue and white ceramic vessels and figurine-based tableaux informed by objects from the gallery's Mann–Tatlow Collection of Asian Art.

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 Year's Day

LATROBE REGIONAL GALLERY

To 10 December

Supercharged ... the car in contemporary culture

An exhibition that brings together the work of eleven artists referencing the car's iconic status in Australian life from many different points of view

An Institute of Modern Art travelling exhibition

To 7 January

Alan Sumner: from the collection

A Latrobe Regional Gallery exhibition

To 14 January

Charles Joseph La Trobe:

A sketcher of no mean pretension

A National Trust of Victoria travelling exhibition

16 December–4 February

The places where 3 dreams cross

Investigating the ways in which the dreams of past and present generations have transformed the land and shaped contemporary and future relationships to it.

A Plimsoll Gallery, University of Tasmania and CAST touring exhibition

From 10 February

Melbourne Arts Festival – Highlights

138 Commercial Road

Morwell Victoria 3840

Tel 03 5128 5704

Fax 03 5128 5706

Mon–Fri 10–5, Sat–Sun 11–4

Free admission



BENDIGO ART GALLERY

From 9 December

The World's Most Photographed

Exhibition organised by the National Portrait Gallery, London

13 January – 11 February

Bendigo Work on Paper and Millowick Photography Prize

From 17 February

Stephen Turpie: Recent work.

42 View Street, Bendigo VIC 3550
Tel 03 5434 6088 Fax 03 5443 6586
www.bendigoartgallery.com.au
Daily 10–5
Entry by donation



**Bendigo
Art Gallery**



TWEED RIVER ART GALLERY

14 December – 28 January

BORDER ART PRIZE

A joint initiative of the Tweed River Art Gallery and Gold Coast City Art Galleries. Open to all artists living and working in northern NSW and south east Queensland, the prize displays a wide variety of work from well-known and emerging artists

From 14 December

THE TOWN AND THE RIVER

Works on paper, by 2005 Border Art Prize winner and renowned pastellist Trish Callaghan, explore the mood of local landscapes in changing light conditions

From 1 February

CAPRICORNIA: BETWEEN THE SUBLIME AND THE SPECTACULAR

A major survey exhibition of colourful abstract photographs by Shane Fitzgerald, inspired by the landscapes of Arnhem Land, the Daintree, Currumbin Valley, Tasmania and the Capricorn Coast. A joint project of Artspace Mackay and Rockhampton Art Gallery

LAMENTATION FOR LOST LANDSCAPES

A monumental painted panorama by Gordon Rintoul reimagines the history of a particular geological and human landscape, from the ice age to the fragile present

On permanent display

A large selection of portraits from the gallery's Australian Portrait Collection, historic and contemporary representations of the Tweed landscape and a diverse display of works on paper.

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 (DST) / Free admission

COWRA ART GALLERY

2007 Cowra Festival Art Awards

Judge: Robert Bell, Senior Curator Decorative Arts and Design, National Gallery of Australia

The \$10,000 Calleen Acquisition Award

Also three \$1000 Awards of Merit, a Local Artist Award of \$500 and a \$500 People's Choice Award. Works that embrace any two-dimensional medium and three-dimensional in ceramics and glass are eligible to enter.

Closing date for entry:
Friday 9 February 2007

For entry forms and more information please contact the Cowra Art Gallery.

arts|nsw



Cowra Art Gallery
77 Darling Street, Cowra NSW 2794
Tel/Fax 02 6340 2190
cowraartgallery@cowra.nsw.gov.au
www.cowraartgallery.com.au



Caloundra Regional Art Gallery

6 Dec – 11 Feb **SOUL'S JOURNEY – A MEETING PLACE FOR TRUTH**
A series of mixed media works by Sandy Ciola Stevens exploring spiritual symbolism and narratives from a multicultural and historical perspective

MORE THAN MARBLE

Sharing a love of sculpture, this exhibition highlights a partnership blending life, creativity and work by Craig Medson and Fiona McCarron

From 14 Feb **HANDS THAT CREATE**
From lace making to pottery and silk painting, Caloundra Arts Centre Association Inc. shows how to preserve the crafts of bygone eras by incorporating them into contemporary practice.



A Caloundra City Council initiative supported by SAJEN Legal

22 Omrah Avenue, Caloundra QLD 4551
Tel 1300 650 112 (local) STD/mobile 07 5420 8200 Fax 07 5420 8292
j.waldron@caloundra.qld.gov.au
Wed–Sun 10–4 Free admission

SAJEN
LEGAL

GEELONG GALLERY

To 18 February
Instinct and tradition:
Karl Duldig 1902–86
 Sculpture and drawings

2 December – 4 February
Unsettled boundaries
 A Melbourne International Arts Festival touring exhibition.

Little Malop Street, Geelong Victoria 3220
 Tel 03 5229 3645 Fax 03 5221 6441
 geelart@geelonggallery.org.au
 www.geelonggallery.org.au
 Mon–Fri 10–5, weekends and public holidays 1–5
 Guided tours of the permanent collection 2 pm Saturdays
 Closed Christmas Day and New Year's Day. Free admission



GLADSTONE REGIONAL ART GALLERY AND MUSEUM



13 December – 3 February
Pattern Recognition: Contemporary Australasian Works
 Nine artists for whom pattern is a shared language
 A Craft Queensland exhibition, toured by Museum and Gallery Services
 Queensland.

16 December – 27 January
Joan Wright: Forty Years of Painting
 An overview of Joan's work and contribution to the arts in Gladstone
 Presented in conjunction with the artist

From 2 February
Suburban Abstractions
 A series of geometric assemblages reflecting suburban lawns by
 Sebastian Di Mauro
 Presented in conjunction with the artist.

Gladstone Regional Art Gallery and Museum
 cnr Goondoon and Bramston streets, Gladstone QLD 4680
 Tel 07 4976 6766 Fax 07 4972 9097
 www.gladstone.qld.gov.au/gragm
 Mon–Sat 10–5, Closed 23 December – 1 January

Bathurst regionalartgallery

1 December – 28 January
Janet Dawson Survey

Tracing the artist's career from the 1950s to the present day,
 this long awaited survey exhibition will look at all facets of Janet's
 career including her time in London, Rome, Melbourne, Hobart,
 Sydney and Binalong

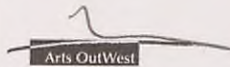
A Bathurst Regional Art Gallery exhibition, research funded by Visions of Australia

Earthly Encounters: Studio Ceramics of the Central West

Many of Australia's leading ceramic artists call the Central West of
 NSW home. This exhibition will not only highlight the talents in our
 region, but also provide insights into the exciting developments these
 artists are forging in a broader context.

An Orange Regional Gallery exhibition

arts|nsw



BATHURST
 REGIONAL COUNCIL

70–78 Keppel Street, Bathurst NSW 2795
 Tel 02 6331 6066 Fax 02 6332 5698 brag@bathurst.nsw.gov.au
 Tues–Sat 10–5, Sun 11–2, Mondays by appointment



RIPE Art & Australia / ANZ Private Bank Contemporary Art Award

Our Emerging Artists Program has evolved:

RIPE – now an open competition – supports emerg-
 ing professional artists through the publication of
 their work on the back cover
 of *Art & Australia*, as well as the acquisition of
 their work to the Art & Australia collection.

Artist entries are administered by the National
 Association for the Visual Arts Ltd (NAVA)
 www.visualarts.net.au/nava/formsdownload.asp



25/25 Australia's top 25 artists aged 25 and under

A collaboration between Art & Australia and NOISE,
 25/25 recognises twenty-five of Australia's most
 outstanding young visual artists in 2006

For details of RIPE and 25/25 in 2007, visit the
 Art & Australia website
 www.artandaustralia.com.au

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

Art Galleries Schubert

Marina Mirage, Seaworld Drive,
Main Beach 4217
Tel 07 5571 0077
info@artgalleriesschubert.com.au
www.artgalleriesschubert.com.au
Representing: Arthur Boyd, Sam Fullbrook,
Jeffrey Smart, Geoffrey Proud, Lloyd Rees,
Charles Blackman, Tim Storrier, Sidney
Nolan, Brett Whiteley, Ian Fairweather,
Rosalie Gascoigne, Robert Dickerson, Fred
Williams, John Olsen, Justin O'Brien, Alan
Baker, Hans Heysen, John Coburn, Joy
Hester, Ray Crooke, Gordon Shepherdson,
Lawrence Daws, Vida Lahey, Kay Singleton
Keller, Judy Cassab, Philip Piperides, Jill
Dixon, Robert Juniper.
See also Schubert Contemporary, following
page.
Daily 10-5.30

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
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 Road and Jacaranda
Avenue, 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 art
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 and
Central Deserts.
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, Brisbane 4001
(next to Brisbane City Botanic Gardens)
Tel 07 3864 5370
Fax 07 3864 5371
artmuseum@qut.edu.au
www.artmuseum.qut.com
To 28 January: 'The Female Domestic';
Alun Leach-Jones; Ron McBurnie,
To 19 December: 'Painting for Joy: New
Japanese Painting in the 1990s'
From 11 January: Landscapes in the
Collection
From 1 February: 'Nascent: Best of QUT
Graduates 2006'; Jan Senbergs: Drawing.
Tues-Fri 10-5, Wednesdays until 8 pm,
Sat-Sun 12-4
Closed public holidays

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 that looks 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
info@schubertcontemporary.com.au
www.schubertcontemporary.com.au
Representing contemporary artists: Dale
Frank, Cherry Hood, Michael Zavros, Denise
Green, Margarita Georgiadis, Zhong Chen,
Sally Smart, Martine Emdur, David Ralph,
George Raftopoulos, Melinda Harper, Nick
Howson, Katherine Hattam, Robert Ryan,
Anwen Keeling, Darren Wardle, Simon Mee,
Cynthia Breusch, Rhys Lee, Anthony Lister,
Dane Lovett, Abbey McCulloch, Rod
Bunter, James Willebrandt, Gordon
Richards, Craig Ruddy, Jason Cordero,
Victoria Reichelt, V. R. Morrison, Timothy
John, Susan O'Doherty, Melissa Egan,
Marise Maas, Anthony Bennett, Craig
Waddell, Philip Stallard, Mitchell Kelly,
Joanna Burgler, Fran Tomlin, Mark Gawne,
John Cottrell, Mark Dober, Keren Seelander,
Mari Hirata, Jill Bradshaw, Deborah
Halpern, Annie Herron.
From 1 December: V. R. Morrison and Rod
Bunter: dual exhibition
From 22 December: Melissa Egan: solo
exhibition
From 9 February: Dane Lovett: solo
exhibition.
Daily 10-5.30

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-Sun 10-1
Free admission

Suzanne O'Connell Gallery

93 James Street, New Farm 4005
Tel 07 3358 5811
Fax 07 3358 5813
suzanne@suzanneoconnell.com
www.suzanneoconnell.com
Director: Suzanne O'Connell
Specialists in Australian Indigenous art from
Warakurna, Blackstone, Patjarr, Amata,
Yuendumu, Haasts Bluff, Balgo Hills,
Kununurra, Tiwi Islands, Maningrida and
Yirrkala.
Wed-Sat 11-4

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.
14 December - 21 January: 'ConVerge', the
work of twenty ceramic artists from the
Northern Rivers region of NSW. Curated by
Bob Connery and Geoff Crispin.
A travelling exhibition developed by Arts
Northern Rivers Inc. toured by Museum and
Gallery Services Queensland
From 25 January: 'Marks and Motifs: Prints
from the PCA Collection', drawn from the
collection of the Print Council of Australia,
this exhibition explores the diverse and
creative nature of Australian contemporary
printmaking over the past forty years. A
QUT Art Museum Travelling Exhibition.
Tues 10-4, Sun 1-4, public holidays 1-4,
closed Christmas Day and Good Friday
Free admission



Rob McHaffie, Everybody's got baggage but
nobody's going anywhere, 2006, oil on canvas,
62 x 52 cm, Art & Australia Project Space,
courtesy the artist and Darren Knight Gallery,
Sydney.

New South Wales

Albury Regional Art Gallery

546 Dean Street, Albury 2640
Tel 02 6051 3480
www.alburycity.nsw.gov.au/gallery
To 10 December: 'Download', Stewart
McFarlane
To 31 December: 'The Blake Prize for
Religious Art'; 'House'; Kidspace; Albury
TAFE arts and media graduates
5 January - 4 February: 'Bones of
Contention', Eddie Kneebone (1947-2005);
'The Great Forgetting'; Pooaraar; 'Drawing
the Line'; Daniel Moynihan and Eleanor
Hart
From 9 February: 'Public Art in Albury',
Ludwika Ogorzelec, Julie Shiels and Nicole
Voevodin-Cash.
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
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 saw work by eight
emerging artists featured on the back cover
of Art & Australia over a period of two
years. The selected artists: Del Kathryn
Barton, Nick Mangan, Astra Howard,
Amanda Marburg, Selina Ou, Jonathan
Jones, Christian de Vietri, James Lynch,
Michelle Ussher and Rob McHaffie.
By appointment

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.

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 Royston 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

Banziger Hulme Fine Art Consultants

Level 1, 51–53 The Corso, Manly 2095

Tel 02 9977 0700

Fax 02 9977 0690

banziger.hulme@ozemail.com.au

www.faceofasia.com.au

Directors: David Hulme and Brigitte Banziger

Specialising in international and local art brokerage, free initial consultation on purchase and sale of Australian and international art.

By appointment

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 (changing every six to eight weeks) featuring contemporary works from Hill End, touring exhibitions, and new work by emerging and established artists.

2006 highlights include a Janet Dawson Retrospective.

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

Berkeley Editions

Suite 2, 202 Jersey Road, Woollahra 2025

Tel 02 9328 5288

Fax 02 9328 5277

info@berkeleyeditions.com.au

www.berkeleyeditions.com.au

Publishers of fine art limited editions.

Representing: Jason Benjamin, Charles Blackman, Arthur Boyd, David Boyd, Fred Cress, Ray Croke, Melissa Egan, Frank Hodgkinson, Colin Lanceley, David Larwill, Helen Norton, Margaret Olley, Martin Sharp,

Garry Shead and Salvatore Zofrea. Regular printmaker information evenings are held at the gallery. Phone or see website for details. Tues–Sat 11–4, or by appointment

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

Member of Art Consulting Association of Australia

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.2dankstreet.com.au

Formerly Access Contemporary Art Gallery. 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 16 December: Rodney Simmons,

painting; Carol Murphy, ceramics

23 December – 16 January: closed

17 January – 3 February: 'Sculpture 2007 –

Form Without Function', ceramics and glass

From 6 February: James Guppy, painting.

Tue–Fri 11–6, Sat 10–6

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

Christopher Day Gallery

cnr Elizabeth and Windsor streets,

Paddington 2021

Tel 02 9326 1952

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 Streton.

Mon–Sat 11–6, or by appointment

Coffs Harbour Regional Gallery

Rigby House, cnr Coff and Duke streets,

Coffs Harbour 2450

Tel 02 6648 4861

Fax 02 6648 4862

A diverse calendar of changing exhibitions. Many Sundays feature a Salon with live entertainment.

Tues–Sun 10–4



Gallery interior, Coffs Harbour City Gallery, Coffs Harbour.

Conny Dietzschold Gallery

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

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 Streton, Frederick McCubbin, Ray Croke, 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

Sculpture and painting from established and emerging Australian artists.

Representing: Angus Adameitis, Tim Allen, Tom Arthur, Blaze Blazeski, Janik Bouchette, Grace Burzese, Pamela Cowper, Rachel Douglass, Mark Draper, Rachel Fairfax, Ivor Fabok, Peter Godwin, Ulvi Haagenen, Madeleine Halliday, Nigel Harrison, Debra Headley, Paul Hopmeier, David Horton, Geoff Ireland, Jennifer Johnson, Ian McKay, Brian Koerber, Anita Larkin, Michael Le Grand, Russell McQuilty, Tony Phillips, Campbell Robertson-Swann, Tony Slater, Phillip Spelman, David Teer, Willemmina Villari, Jennifer Watson, Cathy Weiszmann and David Wilson. Please see website for further information on individual artists and upcoming exhibitions.

Wed–Sat 11–5

Deutscher-Menzies Pty Ltd

Fine Art Auctioneers and Valuers

12 Todman Avenue, Kensington 2033

Tel 02 8344 5404

Fax 02 8344 5410

sydney@deutschermenzies.com

www.deutschermenzies.com

National Director: Damian Hackett

The leading Australian owned art auctioneers and valuers.

6 December: Major Fine Art Auction, Sydney.

Mon–Fri 9–5.30

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

Eva Breuer Art Dealer specialises in buying and selling museum quality Australian paintings and works on paper by traditional, modern and contemporary Australian artists, such as Sidney Nolan, Arthur Boyd, John Olsen, Brett Whiteley, Garry Shead,

William Robinson, James Gleeson, Fred Williams, Ray Crooke, Kevin Connor, Donald Friend, David Boyd, Brian Dunlop, Margaret Olley and many more.
Tues–Fri 10–6, Sat 10–5, Sun 1–5

fotosource

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
aniela01@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 drive 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, 8 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.
Tues–Sat 11–6

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–Sat 9.30–6, or by appointment

Gallery Savah

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. 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, Glory Ngarla, Gloria Petyarre, Greeny Petyarre, Kathleen Petyarre, Nancy Petyarre, Emily Pwerle, Galya Pwerle, Minnie Pwerle, Molly Pwerle, David Rankin, Al Skaw, Philip Stallard, Barbara Weir 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

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

383 Darling Street, Balmain 2041
Tel 02 9555 6102 Fax 02 9555 6104
info@groundfloorgallery.com
www.groundfloorgallery.com
Director: Jeannette Mascolo
Representing a diverse range of contemporary visual art, sculpture and photography by leading Australian and international artists.
Wed–Fri 11–5, Sat–Sun 12–5

Hardware Gallery

263 Enmore Road, Enmore 2042
02 9550 4595
hardwaregallery@optusnet.com.au
Contemporary art from Australia and Papua New Guinea.
Tues–Sat 11–5

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

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, theatre, gallery shop and terrace café.
Daily 10–5, closed Good Friday, Christmas Day and Boxing Day

Hogarth Galleries Aboriginal Art Centre

7 Walker Lane, Paddington 2021
Tel 02 9360 6839
Fax 02 9360 7069
info@hogarthgalleries.com
www.aboriginalartcentres.com
Director: Melissa Collins
First and foremost Aboriginal art gallery representing Australia's emerging and established artists and their communities.
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 mounts approximately ten exhibitions each year, focusing on twentieth century and contemporary Australian and international art of all disciplines.
To 23 December: 'The Everlasting World of Martin Sharp', a survey
Reopening 31 January

31 January – 24 February: Postgraduate Summer Program. Assessment exhibitions by Masters and PhD candidates at the College of Fine Arts.
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: John Bokor, Andrew Christofides, Elisabeth Cummings, Robert Eadie, Rachel Ellis, Gail English, David Floyd (estate), Salvatore Gerardi, Jon Gintzler, Hardy and Strong, Frank Hinder (estate), Robert Hirschmann, James Jones, Jan King, Martin King, 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@leggegalleries.com
www.leggegalleries.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, Annette Iggulden, 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, Kevin Connor, Steven Harvey, Anwen Keeling, David Keeling, John Kelly, Jennifer Lee (UK), Kevin Lincoln, David Serisier, Peter Sharp, Aida Tomescu, Kate Turner, Dick Watkins, Karl Wiebke and Magdalena Wozniak.

Tues-Sat 10-6

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 3 December: 'Michel Brouet: Shot in Maitland'; Youth Art Project

8 December - 21 January: 'Drawn Together: The Drawing Lines of Nora Heysen, Judy Cassab and Margaret Woodward'; New works on paper from Berlin: John Martin

25 January - 4 February: Fiftieth Maitland International Salon of Photography.
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 9976 1420 Fax 02 9948 6938

artgallery@manly.nsw.gov.au

www.manly.nsw.gov.au

Director: Therese Kenyon

1 December - 21 January: Michael Callaghan, an exhibition revealing the strength and innovation this artist's work, ranging from the concrete, phonetic and simultaneous poetry works in the late 1960s, through to the radical Earthworks Poster Collective and Redback Graphix in the 1970s to the 1990s

26 January - 25 February: 'Drawn Together', a Dattilo-Rubbo memorial exhibition featuring works by members of the Manly Art Gallery and Museum Society; 'Francis Powrie', exploring the relationship of culture and the landscape, a series of prints based on two elements of landscape, wood and water, inspired by the Manly environment.

Tues-Sun 10-5

Marlene Antico Fine Arts

& The Paddington Art Prize

P.O. Box 1469

Double Bay, NSW 1360

Tel 02 9362 0282 Mobile 0418 167 135

info@paddingtonartprize.com

The PADDINGTON ART PRIZE 2006 website is currently being redeveloped. Please keep watch for the launch of the exciting new design. To have your name added to the mailing list, please contact us at info@paddingtonartprize.com

For updated exhibition listings for Marlene Antico Fine Arts please visit www.marleneantico.com

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

Director: Dominic Maunsell

Specialising in contemporary Australian painting, works on paper and sculpture. Changing monthly exhibitions.

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, Stephen Haley and David Harley.

Tues-Fri 10-6, Sat 10-5

Michael Nagy Fine Art

53 Jersey Road, Woollahra 2025

Tel 02 9327 2966

Mobile 0410 661 014

michael@nagymfineart.com.au

www.nagymfineart.com.au

Michael Nagy Fine Art exhibits contemporary Australian art and modern Australian and international art.

Tues-Sat 11-6, Sun 12-5

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

mpgall@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.

1-30 December: 'Angus Nivison:

Remembering Rain'

January: 'Marg Adams (Kamilaroi), Top Camp Looking Back'

February: 'Better than the Archibald', the Doug Moran collection from Tweed Heads.

Mon-Fri 10-5, Sat-Sun 10-2

Free admission

Museum of Contemporary Art

140 George Street, Circular Quay,

The Rocks, Sydney 2000

Tel 02 9245 2400

Fax 02 9252 4361

www.mca.com.au

The Museum of Contemporary Art opened in 1991 on one of the most spectacular sites in the world. Australia's only museum dedicated to exhibiting, interpreting and collecting contemporary art from across Australia and around the world, it has an international reputation for excellence.

6 December - 18 February: Paddy Bedford

14 December - 25 February: 'La Video: Un Art Une Histoire 1965-2005', new media Collection Pompidou

To 25 March: 'Multiplicity: Prints and multiples from the collections of the Museum of Contemporary Art and the University of Wollongong'.

Daily 10-5, closed Christmas Day

Free admission

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, Ian Pearson, Shirley Miller, Magpie, Ruth Sutter, Lindsay Hunt and many more. Paintings, sculpture, ceramics, engraved glass, prints, jewellery, felt, furniture and other art forms.

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 the number above.

Daily 10-5

Peloton

19 and 25 Meagher Street,

Chippendale 2008

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

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
robin@robingibson.net
www.robingibson.net

Established and emerging artists, Australian and international. Exhibitions change monthly.
Tues-Sat 11-6

Roslyn Oxley9 Gallery

8 Soudan Lane (off 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
Exhibiting works for sale by leading Australian Artists including Boyd, Blackman, Crooke, Nolan, Dickerson, Olsen, Shead, Smart, Robinson. 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: Ataman, Atkins, Bennett, Berkowitz, Xu Bing, Borgelt, Christanto, Cotton, Crooks, Gladwell, Graham, Cai Guo-Qiang, Johnson, Kihara, Laurence, Lindeman, Long, Mais, Marti, Nain, Nelson, Netto, Owen, Parr, Redgate, Roberts-Goodwin, Stelarc, Storrier, Tillers, Turpin, Valamanesh, Guan Wei, Wolfhagen, Young, Estate of John Davis, 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

shervimgallery@nsw.nationaltrust.org.au
www.nsw.nationaltrust.com.au/ervin.html
One of Sydney's leading public art galleries, S.H. Ervin 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 17 December: 'The Year in Art', highlighting contemporary art practice from Sydney galleries throughout 2006
6 January - 25 February: Chris O'Doherty, a survey.
Tues-Sun 11-5, closed Mondays and public holidays

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

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 NSW 2021
Tel 02 9331 7775
Fax 02 9331 1648
info@stillsgallery.com.au
www.stillsgallery.com.au

Contemporary Photomedia.
Representing: Brook Andrew, Narelle Autio, Roger Ballen, Pat Brassington, Christine Cornish, Brenda L. Croft, Sandy Edwards, Marilyn 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 23 December: Group show gallery artists
24 December - mid-January: closed.
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. Monthly exhibitions.
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 appointment

Tamworth Regional Gallery

466 Peel Street, Tamworth 2340
Tel 02 6767 5459
gallery@tamworth.nsw.gov.au

The new Tamworth Regional Gallery is a state-of-the-art, multi-purpose venue with two large exhibition spaces, gallery shop, studio for workshops and a meeting/training room with advanced audio-visual equipment. The gallery's outstanding exhibition program features regional, national, international and Indigenous artists as well as showcasing works from the gallery's various collections, which date from 1919.

To 3 February: 'Luminous: Contemporary Art from the Australian Desert'
2 December - 3 February: 'Harmonic Visions III: The Third Ear', curated by Steve Coburn, this exhibition explores the relationship between visual art and music.
Tues-Sat 10-5, Sun 12-4, Mondays by appointment
Closed public holidays

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, Melinda Harper and Matthew Johnson.
Tues-Fri 11-6, Sat 11-5

Tim Olsen Gallery Annex

72a Windsor Street, Paddington 2021
Tel 02 9361 6205

Tim Olsen Gallery Queen St

80a Queen Street, Woollahra 2025
tim@timolsengallery.com
www.timolsengallery.com
Director: Tim Olsen
Tues-Sat 11-5

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 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, Helen Eager, 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-Sat 10-5, 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
UTS Gallery hosts a vibrant program of monthly changing exhibitions featuring local, national and international art and design practice.
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 twenty-seven 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.
Mon-Sat 10.30-6, Sun 1-6

Wallspace Gallery

25-27 Brisbane Street, Surry Hills 2010
Tel: 02 9264 8649
mail@wallspacegallery.com.au
www.wallspacegallery.com.au
Director: Cathy Linsley
Representing and exhibiting established and emerging artists, view website for details, artists submissions welcome via email, CD's, slides and photographs.
Tues-Sat 10-6

Watters Gallery

109 Riley Street, East Sydney 2010
Tel 02 9331 2556
Fax 02 9361 6871
info@wattersgallery.com
www.wattersgallery.com
Directors: Frank Watters, Alexandra Legge, Geoffrey Legge
To 9 December: Paul Selwood, sculpture
9 December – 6 February: closed
From 7 February: Mostyn Bramly – Moore, works on paper; Brian Hartigan, paintings.
Wed-Fri 10-7, Tuesdays and Saturdays 10-5

Western Plains Cultural Centre

Dubbo Regional Gallery
Museum and Community Arts Centre
76 Wingewarra Street, Dubbo 2830
Tel 02 6801 4431 Fax 02 6801 4449
gallery@dubbo.nsw.gov.au
www.dubbo.nsw.gov.au
Wed-Mon 10-4

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 11 February: 'Joseph Brown: A Survey', paintings, photographs and drawings
To 25 February: 'The Association of Sanur Painters', seventeen Indonesian artists present diverse views of life in Bali
16 December – 11 February: The Illawarra Credit Union People's Choice 2006, personal favourites from the gallery's collection selected by members of the local community
From 17 February: 'Michael Zavros: EGOISTE', an obsession with luxury and decadence
From 24 February: 'Gerry Wedd: Chinese Whispers', blue and white ceramic vessels and figurine-based tableaux informed by the gallery's Mann-Tatlow Collection of Asian art.
Tues-Fri 10-5, Sat-Sun and public holidays 12-4, closed Good Friday, Christmas Day, Boxing Day and New Year's Day
Free admission

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

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 15 December: 'Mumeka to Milmilngkan: Innovations in Kurulk bark painting', featuring bark paintings produced by Kuninjku artists from western Arnhem Land who are members of, or have close associations with, one clan, Kurulk
15 December – 14 February: closed
From 15 February: 'Janet Dawson Survey Exhibition', during the 1960s Dawson emerged as one of Australia's most important painters pioneering the international avant-garde style of non-objective painting using pure colour.
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 24 December: Christmas Collection 2006
25 December – 12 January: closed
From 15 February: Denise Oates, sculpture; Adrian Lockhart, paintings.
Daily 10-5

National Gallery of Australia

Parkes Place, Canberra 2600
Tel 02 6240 6502
Fax 02 6240 6561
information@nga.gov.au
www.nga.gov.au
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 28 January: 'Revolutionary Russians', acknowledging centenary of the 1905-06 Russian Revolution

To 25 February: 'Egyptian Antiquities from the Louvre', 200 works from the Musée du Louvre's collection

To 10 December: 'The Crafted Object: 1960s-80s', exhibition of Australian decorative arts and design
From 9 December: 'Creeping through the Jungle', Children's Gallery comes alive with the flora and fauna of the tropics
From 23 December: 'Grace Crowley: Being Modern', retrospective exhibition of one of the leading figures in the development of modernism in Australia
From 9 February: 'Poster Power', examines the evolution of posters from the late nineteenth century to the early twenty-first century, from rock to political posters.
Daily 10-5, closed Christmas Day

National Portrait Gallery

Old Parliament House, King George Terrace, Canberra 2600
Commonwealth Place, Canberra 2600
Tel 02 6270 8236
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 Griffin.
Old Parliament House:
From 24 November: 'Truth and Likeness' Daily 9-5
Commonwealth Place:
From 8 December: 'Sam Haskins, Portraits and Other Stories'.
Wed-Sun 10-5

Solander Gallery

10 Schlich Street, Yarralumla 2600
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.
1-24 December: 'Prints', a roundup of limited edition prints by Australia's most important artists
24 December – 15 February: closed
From 15 February: Kerrie McKinnis, landscapes from the Monaro region.
Thurs-Sun 10-5

Victoria

Adam Galleries

1st Floor, 105 Queen Street
Melbourne 3000
Tel 03 9642 8677 Fax 03 9642 3266
nstott@bigpond.com
www.adamgalleries.com.au
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

Alcaston Gallery

11 Brunswick Street, Fitzroy 3065
Tel 03 9418 6444
Fax 03 9418 6499
art@alcastongallery.com.au
www.alcastongallery.com.au
Director: Beverly Knight
To 9 December: Pedro Wonaeamirri, in conjunction with Jilamara Arts and Craft, Melville Island, Northern Territory
12 January – 3 February: Sally Gabori, in conjunction with Mornington Island Arts and Craft.
From 7 February: Shorty Jangala Robertson, in conjunction with Warlukurlangu Artists. Yuendumu, Northern Territory.
Mon–Fri 10–6, Sat 11–5, or by appointment

Alison Kelly Gallery

10 Woodside Crescent, Toorak 3142
Tel 03 9824 2583
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

Anna Schwartz Gallery

185 Flinders Lane, Melbourne 3000
Tel 03 9654 6131
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

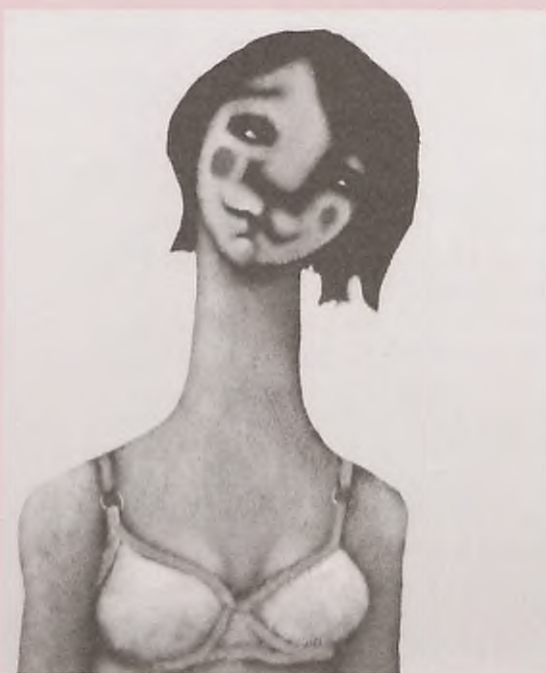
1 Hoddle Street, Collingwood 3066
Tel 03 9419 8225 Fax 03 9419 8227
Mobile 0412 55 22 95
Melbourne@arandaart.com
www.arandaart.com
Director: Adam Knight
Modern masters from an ancient culture.
Mon–Fri 10–6, Sat 11–5, and by appointment

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 Wlodarczyk.
Tues–Fri 11–5, Sat 11–4

Art Nomad

Brighton 3186
Tel 03 9598 5739 Fax 03 9598 8338
info@artnomad.com.au
www.artnomad.com.au
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, Boissevain, Boyd, Bromley, Coburn, Connor, Crooke, Curtis, Dickerson, Ferguson, Ferling, Fisher, Friend, Giardino, Gleeson, Grigoriev, Hart, Heysen, Hinder, Kelly, Kyme, Long, McClelland, Neil, Newton, Nolan, Olsen, Onus, Pugh, Roche, Sawrey, Streeton and Tucker.
Tues–Sun 10–6 or by appointment



Aaron Blabey, Bobby, 2004, acrylic on canvas, 55.5 x 45.5 cm, courtesy Art Nomad, Brighton.

Artistry Galleries

cnr High Street and Glenferrie Road, Malvern 3144
Tel 03 9509 5599
Fax 03 9509 5799
info@artistrygalleries.com.au
www.artistrygalleries.com.au

Director: John Lagerwey

Buyers and sellers of fine art by Australian artists, specialising in notable works by David Boyd, Fred Williams and Pro Hart.
Tues–Sat 10–5, Sun 11–5

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.
Mon–Fri 10–6, Sat–Sun 11–5

Boscia Galleries

Level 4, 175 Flinders Lane, Melbourne 3000
Tel 03 9639 0399
Director: Michele Boscia
art@bosciagalleries.com
www.bosciagalleries.com
Representing leading Aboriginal artists. Specialist consultants to investors and collectors.
Exhibitions held monthly.
Tues–Sat 11–4 or by appointment, closed January

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 to 1990.

Tues–Fri 10–5, Sat 12–5, Sun 12–5 during exhibitions only

Brightspace

Level 1, 8 Martin Street, St Kilda 3182

Tel 03 9593 9366

bright@brightspace.com.au

www.brightspace.com.au

Directors: Kantor, Greer, Hefner and Owen 9–22 December: 'Summer Salon 2006:

Past, Present and Future', fifty artists, including Pasquale Giardino, Ricky Howell, Fiona Somerville and David Waters.

Wed–Sat 12–6, Sundays 1–5



Ricky Howell, *The missing link*, 2006, oil on canvas, 18 x 23 cm, courtesy Bright Space Gallery, Melbourne.

Catherine Asquith Gallery

Ground Floor, 130 Flinders Street

Melbourne 3000

Tel 03 9654 7257

enquiries@catherinasquithgallery.com

www.catherinasquithgallery.com

Director: Catherine Asquith

Representing Australian, Asian and European contemporary artists working in a variety of media, including painting, photography and printmaking. Regular exhibitions.

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 9 December: Mandy Martin, paintings; Sarah Tomasetti, paintings

11–17 December: CARE World Hunger

Campaign Auction

January: open by appointment only.

To preview these exhibitions please contact the gallery.

Tues–Fri 10.30–5, Sat 11–5

Christopher Rimmer Gallery

Level 1, 407 Hampton Street,

Hampton 3188

Tel 03 9533 4090

Fax 03 9521 9270

chris@roccointeriors.com.au

www.christopherrimmergallery.com

Director: Christopher Rimmer

Blackman, Boyd, French, Whiteley, Hart, Olsen, Coburn and Nolan in the stockroom plus regular exhibitions by emerging artists. Proposals always welcome.

Mon–Sat 10–5

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 on application. 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.

2–3 December: 'Art at Burnley Harbour', Burnley Harbour, Richmond, Melways maps 58 F1 and 2M B2, Sat 9–8, Sun 8–6.

Call to artists: 'The Collectors' Exhibition', 62 Lygon St, Carlton, 7–20 May, entry deadline 30 March.

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 The Collectors' Exhibition 2006 and our recent 'C.A.S. Inc. Annual Exhibition 2006', 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: Edwina Bartlem

To 17 December: RMIT studio textiles and screen print design graduate exhibition, presenting creative and innovative approaches to weave, knit, textile printing, paper printing and experimental textiles.

To view the Counihan Gallery in Brunswick's 2007 exhibition program, please visit: www.moreland.vic.gov.au/services/arts-fr.htm

Wed–Sat 11–5, Sun 1–5, closed public holidays

Deutscher-Menzies Pty Ltd

Fine Art Auctioneers and Valuers

1140 Malvern Road, Malvern 3144

Tel 03 9822 1911

Fax 03 9822 1322

artauctions@deutschermentzies.com

www.deutschermentzies.com

Executive Director: Chris Deutscher

Managing Director: Rodney Menzies

The leading Australian owned art auctioneers and valuers.

6 December: Major Fine Art Auction, 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.

Mon–Fri 10–5, 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: 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 since 1983: Papunya Tula Artists, Warlayirti Artists, Utopia, Aurukun, Ikuntji Fine Art, Maningrida Arts and Culture, Bula'bula Arts, Tiwi Islands, as well as artists H. J. Wedge, Michael Riley, Brook Andrew, Julie Gough, Christian Thompson, Leah King-Smith and Lorraine Connelly-Northey.

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

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

Hamilton Art Gallery

107 Brown Street, Hamilton 3300
Tel 03 5573 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

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

Ian Banks Smith 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: Victor Griss
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 and solo exhibitions by significant contemporary artists, travelling exhibitions and selected student work.
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, 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

James Makin Gallery

716 High Street, Armadale 3143
Tel 03 9509 5032
Fax 03 9509 5043
info@jamesmakinggallery.com
www.jamesmakinggallery.com
To 9 December: 'Luke Sciberras: Plucked and Gutted', recent paintings and works on paper
10-23 December: Christmas exhibition: paintings and works on paper by our stable of represented artists
Reopening 23 January: stock exhibition.
Tues-Fri 10-5.30, Sat 11-5

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. Asian art.
Mon-Fri 10-5

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.
Mon-Fri 10-6, Sat 1-5, or by appointment

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 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 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
To 17 December: 'Showing Off: Cultural Diversity', Manningham Arts Centre's annual exhibition
31 January - 17 February: 'Made in France', six French ceramic artists
From 21 February: 'The Woman', photographic exhibition featuring work by women from diverse backgrounds, in conjunction with Women's Health Week.
Tues-Fri 11-5, Saturdays 2-5

McClelland Gallery + Sculpture Park

390 McClelland Drive, Langwarrin 3910
Tel 03 9789 1671
Fax 03 9789 1610
info@mcclellandgallery.com
www.mcclellandgallery.com
Director: Robert Lindsay
Set in 16 hectares of wonderful Australian native gardens, only a one hour drive from Melbourne, the McClelland Gallery + Sculpture Park houses an excellent collection of paintings, works on paper and an extensive collection of works by leading Australian sculptors. The home of the 2007 McClelland Contemporary Sculpture Survey and Award, the gallery presents a vibrant program of exhibitions, lectures, holiday programs and guided tours. The McClelland Gallery Café is available for special functions, weddings and corporate events.
Tues-Sun 10-5
Café now open Tues-Sun 10-5, bookings essential
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 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: Joan Richard, President; Helen Carter, 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, Chris Booth, Samuel Leach and Daniel Truscott.
To 24 December: Christmas exhibition
27 January - 25 February: Metro 5 Art Award
From 28 February: Tanya Hoddinott.
Tues-Fri 10-5.30, Sat-Sun 11-5

Monash Gallery of Art

860 Ferntree Gully Road, Wheelers Hill 3150
Tel 03 9562 1569 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
Free admission, parking available

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

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
cnr Russell and Flinders streets,
Melbourne 3000
Tel 03 8620 2222

www.ngv.vic.gov.au

The home of Australian art.

From 9 December: 'PROOF: Contemporary Australian Printmaking'

To 29 April: 'Thomas Harrison, Milliner'

To 18 February: 'Light Sensitive:

Contemporary Australian Photography from the Loti Smorgon Fund'

To 25 February: 'Howard Arkley'.

Tues–Sun 10–5

National Gallery of Victoria International

180 St Kilda Road, Melbourne 3000
Tel 03 8620 2222

www.ngv.vic.gov.au

A whole world of art.

To 28 January: 'Osamu Tezuka: The Marvel of Manga'

To 4 February: 'Juan Davila'

To 25 March: 'Picture to Print: Reproductive Prints in the NGV Collection'

To 12 March: 'Ikat: Asian Resist-dyed Textiles'

From 16 December: 'Sneakers: Classic to Custom'

To 29 April: 'Philip Brophy: Evapourated Music'

To 1 April: 'After Image: Social Documentary Photography in the Twentieth Century'.

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 22 December: Kwementyay Dixon;

'Peripheral Vision', Brenda L. Croft

23 January – 3 February: Fiona Omeeny

From 6 February: 'Richard Larter: Recent Paintings and Mining the Archive, 1966, 1976, 1986, 1996 and 2006'.

Tues 11–8, Wed–Sat 11–6

Pollock Gallery

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

384 Bay Street, Port Melbourne 3207
Tel 0409 432 643

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 Print Room

59–61 Smith Street, Fitzroy 3065
Tel 03 9419 8988

Fax 03 9419 0017

info@portjacksonpress.com.au

www.portjacksonpress.com.au

From 23 December: 'Published in 06', survey of prints published in 2006 by Port Jackson Press Australia

Reopening 23 January: stock exhibition.

Tues–Fri 10–5.30, Sat 11–5, Sun 12–5

Qdos Arts

35 Allenvale Road, Lorne 3232

Tel 03 5289 1989

Fax 03 5289 1983

qdos@iprimus.com.au

www.qdosarts.com.au

When aesthetics matter: Art, Architecture, Accommodation, Ambience, Appetite. Fine art fine food.

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

Melbourne's most vibrant public art and design gallery, presenting Australian and international fashion, architecture, fine art, craft, new media and technology.

Mon–Fri 11–5, Sat 2–5

Free admission

Savill Galleries

262 Toorak Road, South Yarra 3141

Tel 03 9827 8366

Fax 03 9827 7454

melbourne@savill.com.au

www.savill.com.au

Director: Denis Savill

Exhibiting works for sale by leading Australian artists including Boyd, Blackman, Crooke, Nolan, Dickerson, Olsen, Shead, Smart and Olley.

Extensive stockroom.

Mon–Fri 10–6, Sat 11–5, Sun 2–5 during exhibitions

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

45 Flinders Lane, Melbourne 3000

Tel 03 9650 0589

Fax 03 9650 0591

span@vicnet.net.au

www.spangalleries.com.au

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

Acting Manager: Victor Griss

The Stonington Stables Museum of Art is an innovative and flexible gallery established by Deakin University in the refurbished Stonington Mansion stables complex. It features exhibitions of significant artworks by established, professional artists, for the pleasure and education of the University and the broader community. The museum provides a focus for current scholarship, research and professional practice.
Tues–Fri 12–5, Sat 1–5

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

Through summer: 'Five Decades', a selection of paintings demonstrating prevailing themes and innovations from the TarraWarra Museum of Art collection. 'Tables', a special exhibition of works by Swiss artist Silvia Bächli, in collaboration with Swiss curator Martin Schwander. Admission \$5 (pensioners, students and unemployed free)
Tues–Sun 11–5

Thierry B 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 Davenport, Sarah Leslie, Bernd Kerkin, Jacquelyn Stephens, Matthew Hooper, Barbara Carmichael, Suzanna Lang and Liz Cumming.
Tues–Sat 11–5, or by appointment

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

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

60 Tanner Street, Richmond 3121
Tel 03 9429 1199
Fax 03 9429 6833

mora@moragalleries.com.au
www.moragalleries.com.au

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

1A/320 Bay Road, Cheltenham 3192
enquiries@withoutpier.com.au
www.withoutpier.com.au

Director: Terry Earle

Contemporary Aboriginal and Australian paintings, sculpture and glass. Monthly exhibitions.

Mon-Sat 11-5, Sun 2-5

Yanda Aboriginal Art Melbourne

731-735 High Street, Armadale 3143
Tel 03 9576 1813

Fax 03 9576 1913
Mobile 0412 740 477

kit@yandaaboriginalart.com

www.yandaaboriginalart.com

Specialising in Western Desert art, including Ronnie Tjampitjinpa, Ray James Tjangala, 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

Fax 08 8364 4865

acsa@acsa.sa.edu.au

www.acsa.sa.edu.au

Specialising in new works from emerging and mid-career artists, monthly exhibitions and stockroom. Exclusive dealer for Pro Hart in South Australia.

Mon-Fri 9-5, Sat 11-4

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

To 18 February: 'Rodin: Genius of Form'

To 28 January: 'Yingarti Jilamara: The Art of the Tiwi Islands'

To 4 February: 'M.J.M. Carter Collection: The Joy of Giving'

Daily 10-5, bookshop and art gallery restaurant daily 10-4.45

Free guided tours daily 11 am and 2 pm
Free admission, charges may apply to special exhibitions

BMGArt

31-33 North Street, Adelaide 5000

Tel 08 8231 4440

Fax 08 8231 4494

bmgart@bigpond.net.au

www.bmgart.com.au

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

Flinders University City Gallery

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

Gallerie Australis

Lower Forecourt Plaza

Hyatt Regency

North Terrace, Adelaide 5000

Tel 08 8231 4111

Fax 08 8231 6616

mail@gallerieaustralis.com

www.gallerieaustralis.com

Director: David Cossey

Discover the art and culture of Aboriginal Australia, representing Kathleen Petyarre, www.kathleenpetyarre.com and Abie Loy, www.abieloy.com

Mon-Fri 10-6 or by appointment

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

140 Barton Terrace West,

North Adelaide 5006

Tel 08 8267 2933

Fax 08 8239 0148

greenhill@internode.on.net

www.greenhillgalleriesadelaide.com.au

Monthly exhibitions featuring the work of leading Australian artists, including paintings, prints, sculpture, ceramics and jewellery.

Tues-Fri 10-5, Sat-Sun 2-5

Hill-Smith Gallery

113 Pirie Street, Adelaide 5000

Tel 08 8223 6558

Fax 08 8227 0678

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

Peter Walker Fine Art

101 Walkerville Terrace, Walkerville 5081

Tel 08 8344 4607

info@peterwalker.com.au

www.peterwalker.com.au

Specialising in rare Australian and international art.

Thurs-Sat 11-5, or by appointment



Garry Baseman, Heracles, 2005, felt pen on paper, 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

portpiriregionalgallery@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,
Sundays and public holidays 10-4
Western Australia

Artitja Fine Art

P.O. Box 406

South Fremantle 6162

Tel 08 9336 7787

Fax 08 9336 6901

info@artitja.com.au

www.artitja.com.au

Directors: Anna Kanaris and Arthur Clarke
Artitja Fine Art specialises in high quality Indigenous fine art from the Central and Western deserts. Exclusive representation Western Australia: Julie Nangala Robinson.
By appointment

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 runs an extensive program of regional and touring exhibitions, professional development workshops and cultural events.

1 December – 7 January: 'The Christmas Shop', a unique exhibition of artisans, craftworkers and artists wares. 'Art' the herald angels sing ... just in time for Christmas! 'Edith Cowan University Graduate Exhibition', a culmination of work produced by students graduating from ECU South West's Visual Arts program, and for many of them represents their debut as visual artists

From 16 February: 'South Western Times Survey 2007', the region's premier arts prize and annual showcase of South West visual practice, which will open with a fabulous street festival

From 17 February: 'Surveys Past', works from past South West Surveys, featuring the work of some of Western Australia's most brilliant visual artists.

Daily 10–4
Free admission

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. Representing the Estates of Howard H. Taylor and David Watt.

Wed–Fri 11–5, Sun 2–5, and by appointment

Goddard de Fiddes Gallery

31 Malcolm St, West Perth 6005
Tel 08 9324 2460 Fax 08 9226 1353
gdef@goddarddefiddes.com.au

www.goddarddefiddes.com.au

Directors: Julian Goddard and Glenda de Fiddes

Exhibiting contemporary international art, education programmes, short courses on understanding contemporary art, investing in art and advice on collecting art.

Wed–Fri 12–6, Sat 2–5, or 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, Peter Boggs, Richard Dunlop, Juli Haas, 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.

Mon–Fri 10–5, Sat 11–4

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

Located in the Margaret River wine region since 1987. Exhibits fine art and craft by emerging and established Western Australian artists.

Daily 10–5

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@inet.net.au
www.japingka.com.au

Directors: Ian Plunkett and David Wroth

Two floors, 400 square metres, extensive stock room and a full exhibition programme of established and emerging Indigenous fine art.

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.johncurtinartgallery.org

11 December – 9 February: closed

From 10 February: 'IMAGINING ANTARCTICA', an exhibition of photographs and artworks from the Kerry Stokes

Collection shown together with works from contemporary artists who have visited the most southern continent or have constructed an image of Antarctica from their imagination. This exhibition is part of the 2007 UWA Perth International Arts Festival.

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 Western Australian and Australian art, including works from the UWA Art Collection, lectures and floor talks.

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@inet.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 historic Wharf precinct. Monthly exhibition schedule provides a vivid spectrum of works.

Daily from 10 am

Colville Street Art Gallery

54 Colville Street, Battery Point 7004
Tel 03 6224 4088

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, Ian 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@IXL

Shop 2, 19a Hunter Street, Hobart 7000
Tel 03 6231 3144 Fax 03 6231 3143

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

Fax 03 6223 6800

salcoll@tassie.net.au

www.salamancacollection.com.au

Directors: Jeffrey Thomas and Diana Harrison

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.
Mon–Fri 10–5, Sat–Sun 10–4

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

Museum and Art Gallery of the Northern Territory

Conacher Street, Bullocky Point,

Fannie Bay 0820

Tel 08 8999 8264

Fax 08 8999 8148

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

cnr 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 New Zealand, Australia and further afield internationally, including Shane Cotton, Tony Cragg, Dale Frank, John Pule, Judy Millar and Bernar Venet. Curated exhibitions and projects are also an important part of the gallery's activities, working with selected artists including Thomas Ruff and Michal Rovner. 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.
To 16 December: Dick Frizzell
19 December – 27 January: Karl Maughan
30 January – 24 February: International Sculpture.

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. The gallery represents 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 paintings

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

Rob McHaffie

Jesse Stein



Rob McHaffie

detail
Rob McHaffie, *I'd rather be no one than someone with no one*, 2006, oil on canvas, 46 x 41 cm, courtesy Darren Knight Gallery, Sydney.

There is something delightfully inscrutable in the work of Melbourne artist Rob McHaffie. His humble canvases are strikingly distinctive, revealing an unabashed focus on the figurative and a deliberate avoidance of straightforward narrative. As with much good contemporary work, a familiar paradox is at play: the highly skilled execution of McHaffie's paintings attracts you, yet the banality of his subject matter repels. His works feature perfectly rendered images of everyday objects – unsettling in their clarity and realism – which are then skewed, moulded, displaced and juxtaposed in unlikely relationships. His all-too-human titles, such as *I'd rather be no one than someone with no one*, 2006, add humour to his intriguing visual repertoire.

McHaffie's work can be (loosely) aligned with that of other young Australian artists who have emerged over the last five years, such as Del Kathryn Barton, Nell, Michelle Ussher, Madeleine Kelly and Dane Lovett among others – artists who shape their two-dimensional surfaces into extraordinary, fantastical scenes brimming with imaginative power, intricate detail and, often, a great sense of wit. Before 2006 McHaffie had not received as much attention as his contemporaries, but since graduating from the Victorian College of the Arts, Melbourne, in 2002 he has been quietly and steadily producing work for Darren Knight Gallery in Sydney, and Gertrude Contemporary Art Spaces (where he has a residency) and Spacement, Melbourne. He has also been involved with artist-run spaces in Melbourne including TCB Art Inc., Clubs Project, Kings Artist Run Initiative and Bus Gallery. His hard work has paid off: McHaffie recently exhibited in 'Primavera 2006' at the Museum of Contemporary Art, Sydney, and earlier this year his curious imagery took the international stage at the Armory Show in New York, where he exhibited at the Darren Knight Gallery stall alongside acclaimed artists such as Ricky Swallow, Noel McKenna and James Morrison.

McHaffie's works are almost always executed on a cream or grey canvas background. From this flat surface emerge exquisite depictions of clothing, crumpled paper, plants and disfigured creatures. In *Series*, 2005 – a group of six oil paintings which, when hung together, spell the word 'series' – McHaffie pokes a small, playful barb at art-world lingo. Such is the artist's painterly skill that a collection of belts shaped to form the first letter 'e' retains the sticky tactility of leather, and the second 'e', represented by a fur stole, is so disturbingly inviting you could almost reach out and stroke it. The most intriguing image in *Series*, however, is the first painting: a stretched ferret with glossy, golden fur, shaped into the letter 's'.



McHaffie's penchant for kitsch and vulgarity, and his quiet parody of popular culture figures such as Marlon Brando, Gary Glitter and Rod Stewart, is particularly apparent in his more recent work, such as *I'd rather be no one than someone with no one* and *Your place or mine?*, 2005. In these works the artist has placed seemingly innocuous objects into incongruous assemblages that are at once repulsive and tantalising.

On flat planes of canvas, believable objects collide in unbelievable circumstances. In *Your place or mine?*, for example, McHaffie depicts a dubious-looking pillow-head man. The gape of a pillowcase forms a mouth, and placed on top of the pillow are light bulbs for eyes, and what appears to be a deodorant bottle for a nose. To this McHaffie has added an old sports jacket and tartan hat. The total effect is that of a leering geezer. Although the pillow-head's proposition is made slightly more attractive by the inclusion of banal, floating roses in the background, his offer is essentially hopeless and expresses a twofold message: a playful parody of unrequited love, and a darker, less optimistic comment on the state of contemporary life. The same tension is subtly present in *Series*: you might feel like stroking the ferret, but it will probably bite you.

The red-shorts-wearing, disfigured character in McHaffie's *I'd rather be no one* stands awkwardly, legs splayed, with a small dog between his sneakered feet. Scattered in the background are pot plants, giving no clues as to the figure's predicament. Melbourne writer Liza Vasiliou notes that there is a 'studied randomness' in McHaffie's selection of imagery. This results not in a conclusive understanding of the relationships of the objects, but instead in the realisation that the objects' meanings are slippery and coded.

Viewing McHaffie's paintings made me laugh, but also left me with a palpable sense of discomfort and unease – almost anxiety. And perhaps that is what makes his work so attractive: he is an artist who is able to speak to the gut. The limp-wristed, handbag-holding individual in the work *Everybody's got baggage but nobody's going anywhere*, 2006 (which appears on the back cover of this issue), transported me straight back to my experience of airport chaos during the August 2006 security crackdown at London's Heathrow airport. This work perfectly encapsulates those deflated passengers, mutely surrendering their own carry-on baggage in exchange for a clear plastic bag, locked in transit, with nobody going anywhere.

Rob McHaffie is represented by Darren Knight Gallery, Sydney, and Spacement Gallery, Melbourne.

Callum Morton
Representing Australia Venice Biennale 2007

Babylonia, 2005 (detail), wood, polystyrene, epoxy resin, acrylic paint, light, carpet, mirror, sound, 320 x 750 x 1300 cm. MONA Collection, Tasmania

Roslyn Oxley9 Gallery
8 Soudan Lane
(off Hampden St)
Paddington NSW 2021
Sydney Australia
Phone +61 2 9331 1919
oxley9@roslynnoxley9.com.au
www.roslynnoxley9.com.au

ROB
MCHAFFIE



ANZ Private Bank and Art & Australia
Proudly Supporting Emerging Artists

Rob McHaffie, Everybody's got baggage but nobody's going anywhere, 2006, oil on canvas, 62 x 52 cm,
courtesy the artist and Darren Knight Gallery, Sydney.

ANZ Private Bank

ANZ Private Bank Advisers are Representatives of Australia and New Zealand Banking Group Limited
(ANZ) ABN 11 005 357 522 the holder of an Australian Financial Services Licence

ISSN 0004-301X

