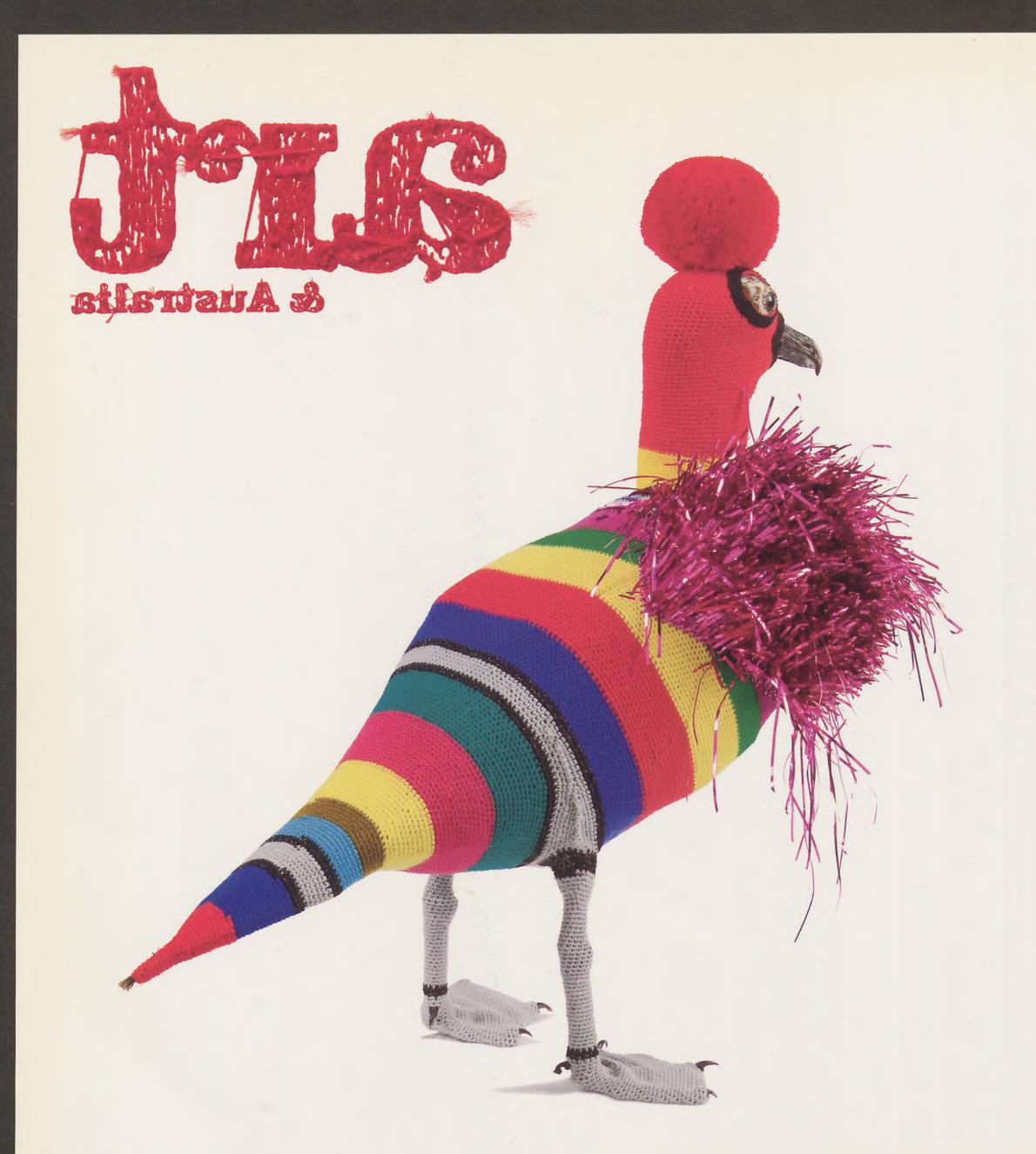
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& Australia





VICTORIAN COLLEGE OF THE ARTS

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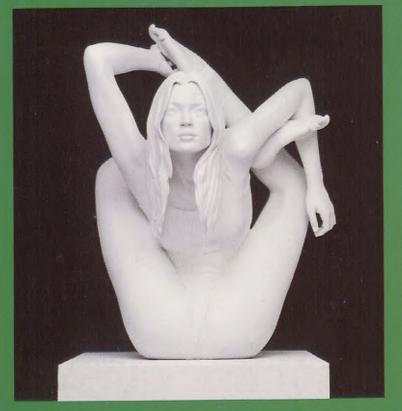
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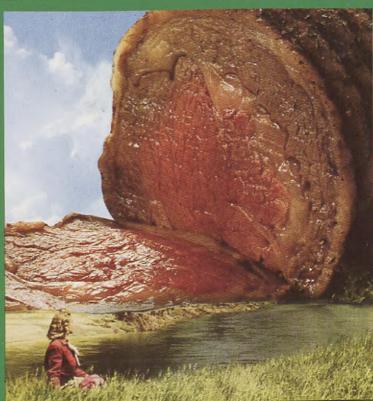
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RIPE:

ANZ Private Bank / Art & Australia **Contemporary Art Award**

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The cover and inside spread are designed by Louise Weaver, 2006.

Cover Louise Weaver, Guido Valdez (Vendetta for love), 2006, Lurex, plastic and cotton thre hand-crocheted lamb's wool, Lurex, plastic and cotton thread over a taxidermic Pacific Gull (*Larus pacificus*), 48.5 x 46 x 22 cm, courtesy the artist and Darren Knight Gallery, Sydney. The artist wishes to thank *Art & Australia*, Darren Knight Gallery, Peter Ellis, Mark Ashkanasy, Louise Jennison and Gracia Haby.

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editorial

In the preface to his 1957 *Zoologica Fantastica*, a bestiary of make-believe animals later published as *The Book of Imaginary Beings*, Jorge Luis Borges asks us to consider the small child who visits the zoo for the first time.

The child, with inexplicable equanimity, enters the zoo's 'terrible grounds'. He looks without fear at the flesh-and-bone beasts, he takes in their various forms – the hulking and the diminutive, the winged and the finned – and their vast permutations:

He sees jaguars, vultures, bison, and – what is still stranger – giraffes. He sees for the first time the bewildering variety of the animal kingdom, and this spectacle, which might alarm or frighten him, he enjoys.

Borges would later recall that the Buenos Aires zoo of his childhood smelt of 'tigers and candy'. The writer's mother, Leonor, had her own memories: of young Georgie drawing tigers incessantly; transfixed beside the tigers' cage, stomping, smarting, refusing to leave the zoo. The young, tiger-fixated Borges, 'alarmingly fierce' as the zoo's closing time drew near, was punished first by the confiscation of his books, a terrible thing for a young bibliophile and then, as obstinacy increased, with confinement, caged-tiger-like, in his bedroom.

But now Borges is leading us past the tigers and the lions and, with our childlike delight unchecked, we pass from the zoo of reality to the zoo of mythologies. In the *Zoologica Fantastica*, the bewildering products of Darwin's natural selection are surpassed by the creatures of our cultural imagining. To the chimera, centaur and the mermecolion (burdened with the head of a lion and the body of an ant – the product, Borges tells us, of a translation error) we might add a few modern inventions.

Here Louise Weaver's exquisite, exotic and bedazzled creatures suggest themselves. Take *Guido Valdez*, the pacific gull (*Larus pacificus*) transformed by its crocheted coat of many colours into a mythic hybrid ('part matador, part Latin wrestler, part carnival performer') and a glamorous cover star. In a first for *Art & Australia*, Louise Weaver has created Guido for the magazine's front cover, which, together with the inside cover pages, the artist has also designed. In a further milestone for the magazine, Louise Weaver and Guido inaugurate a new series of *Art & Australia* Artist Editions. You can read more about Guido's limited-edition 'show bag' within these pages.

For the central essay in this issue – which you might be inclined to view as a bestiary of sorts – Jason Smith draws together a diverse and intriguing range of historical and contemporary influences in his taxonomy of Louise Weaver's 'post-natural beings'. Weaver's primary concern is nature and its representation: its crises, its cycle of decay, metamorphosis, transformation and regrowth. Guido, as Smith writes, is paradigmatic of a 'post-natural' attitude in which nature and culture, the real and the synthetic (the taxidermic gull and its spangly suit) have become diffused and entangled.

With environmental issues emerging as a prominent concern in world politics and contemporary art, many artists have found in nature – its corruption and commodification – a repository for memories, for political thought and for fierce imaginings. In her essay 'The nature of art', curator Felicity Fenner charts the shifting representation of nature – from the romantic landscape tradition to the contemporary practice of artists including Olafur Eliasson, Janet Laurence and Ken Yonetani, who, as Fenner identifies, effect a subtle and sophisticated political engagement.

In the post-natural world, Borges's mythological chimeras are being realised in stem cell research, in the transfer of animal organs into human bodies, in a human ear sprouting from the back of a laboratory mouse, in monkeys that fluoresce green and in the latest desirable labra-spaniel-oodle cross.

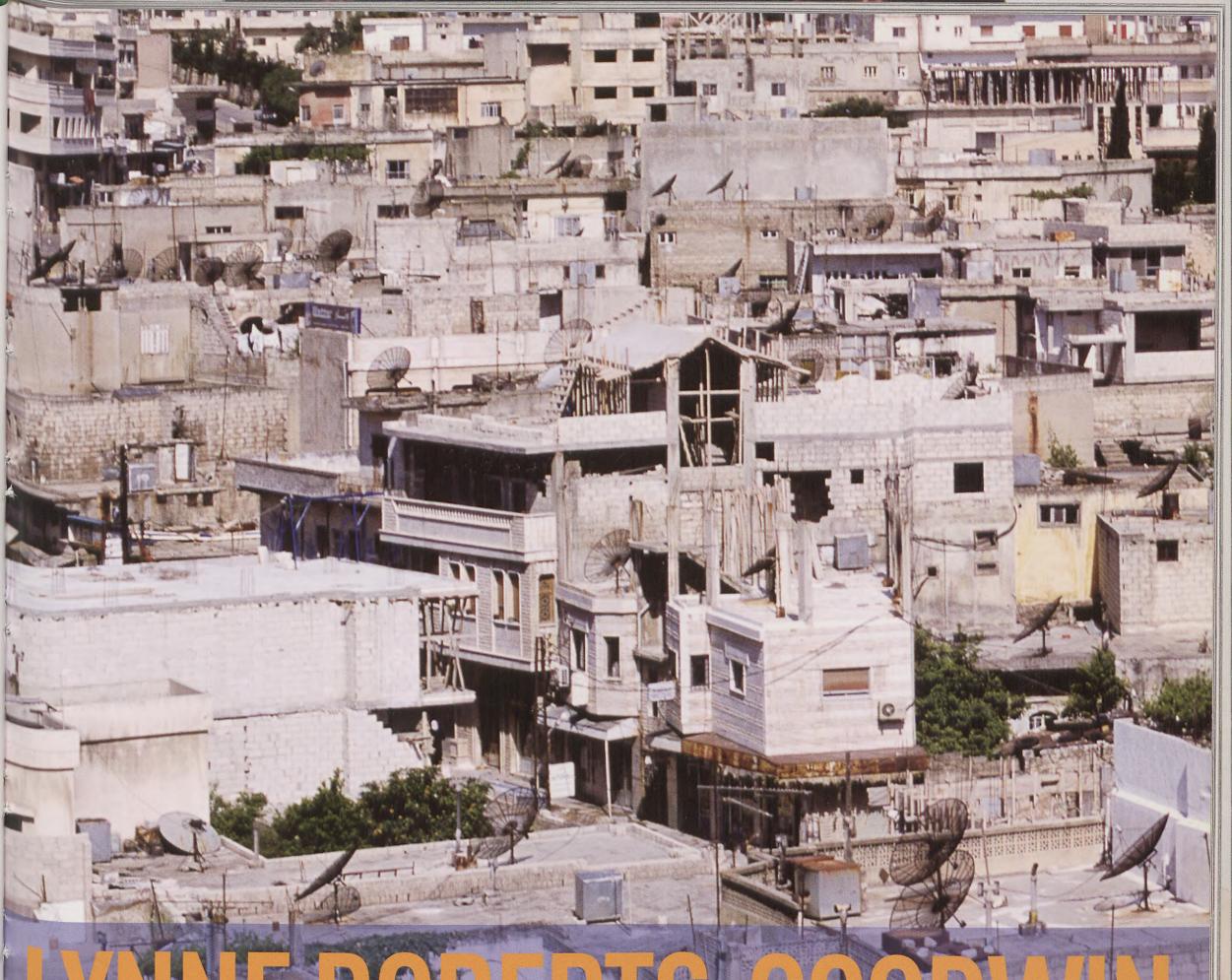
Today's newspapers tell a story worthy of the *Zoologica Fantastica*: we read that the latest conscripts in the war on terror are a fighting battalion of bees, sharks, dolphins, llamas and fish. Scientists in the United States, reinventing nature in the research lab – or assembling 'Noah's Army', as one newspaper report has it – are focusing on the unique capacity of dolphins to unearth mines, of bees to 'sniff out' explosives and of certain, minute freshwater fish to detect toxins.¹ The Defense Advanced Research Projects Agency (DARPA) are investigating how a brain implant could turn a shark into a stealth spy, while researchers at Washington's Naval Research Laboratory have pinpointed the llama's potential as an early warning sensor for acts of bioterrorism.

Peering through the bars of the tigers' cage, what Borges anticipated and what much contemporary art shows is that the zoo of reality and the zoo of mythology are becoming one and the same.

Katrina Schwarz

Editor

¹ Daniel Dasey, 'Sharks poised to join war on terror', Sun Herald, 17 December 2006.



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Lynne Roberts-Goodwin, 'out there' 3, 2007 (detail), C-type photograph, 180 x 230 cm

contributors



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Elisha Buttler is a freelance writer and arts industry professional based in Perth. She has had creative work published in Australian journals including Southerly, Page Seventeen and Lip.

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Jeremy Eccles has specialised in commenting on culture and the arts in Australia since 1983. He has written about and filmed Indigenous culture since the early 1990s for the Canberra Times, the Australian Art Market Report, the Australian Financial Review and ABC Television.

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 was awarded the Order of Australia for services to Australian art and art history.

Jane Hampson is a freelance journalist based in Darwin. She has written for the Australian, the Age, and the International Herald Tribune, and was editor of LOOK magazine from 2000 to 2001. Most recently she contributed to Look At Me! 50 Years of Australian Women in Television (2006).

Peter Hill is Head of Painting and Associate Professor, College of Fine Arts, UNSW, Sydney. His book Stargazing: Memoirs of a Young Lighthouse Keeper (2004) won a Saltire Award. His exhibition 'The Myth of the Frame' will be at Boutwell Draper Gallery, Sydney, from the end of February 2007.

Rachel Kent is Senior Curator at the Museum of Contemporary Art, Sydney. She has written for a range of local and international journals, including Parkett.

Jeff Khan is a Melbourne-based writer and curator, and is currently Artistic Director of the Next Wave Festival. He was communications manager at Gertrude Contemporary Art Spaces, Melbourne, from 2003 to 2006 and was on the founding editorial committee of un Magazine.

David McCooey teaches at Deakin University in Geelong. He has published widely on Australian life writing.

John McDonald is art critic for the Sydney Morning Herald.

Dan MacKinlay is an itinerant new media artist and occasional squat show curator currently encamped in Canberra. He has a particular fascination for improvisational art, but anything with vague relevance to the time and place it appears will do in a pinch.

Louise Martin-Chew is a freelance writer and researcher based in Brisbane. She has written about art for the Australian newspaper, art journals and popular magazines.

Joanna Mendelssohn is an associate professor at the College of Fine Arts, UNSW. She has written extensively on Australian art, is currently researching the work of Richard and Pat Larter, and is one of the instigators of the Dictionary of Australian Artists Online.

Margaret Moore is an independent contemporary arts consultant, agent and writer based in Perth.

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

Ingrid Periz has written for Art & Text, World Art and ARTnews and has taught at the University of Melbourne and New York University. Her book on Adam Cullen was published by Thames & Hudson in 2004. She lives outside New York City.

Dougal Phillips is a writer and lecturer in the field of contemporary art, theory and politics. He is also a curator and Director of the 1/2 doz. artist-run initiative.

Kirsten Rann is a freelance curator and writer based in Melbourne. She is currently completing her State Library of Victoria Creative Fellowship.

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).

Jason Smith is a curator of contemporary art at the National Gallery of Victoria, Melbourne. His most recent major exhibitions include 'Peter Booth: Human/Nature', 'Gwyn Hanssen Piggott: a survey 1955-2005' and 'Howard Arkley'.

Rachel Spence is a freelance journalist living in Venice. She writes on art for the Financial Times, the Jewish Quarterly and www.artinfo.com.

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.

Marina Strocchi established the Ikuntji Art Centre in 1992, and lived there until 1997. In 1999 she worked for Papunya Tula, and she currently lives and paints in Alice Springs.

Shane Thompson is an architect, practising artist, and Principal at Bligh Voller Neild; he is an adjunct professor at the University of Queensland, Brisbane, and a past winner of the national Robin Boyd Award.

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Catherine Wilson is a writer and artist living in London. She has written about contemporary visual art and cultural issues for publications in Europe and Australasia.

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MARCH 2007

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ANNA SCHWARTZ GALLERY



turbulence

3rd Auckland Triennial

Victoria Lynn interviewed by Andrew Clifford

from left to right

Alexandros Georgiou, Mullah in the park, 2005,
from the series 'Without My Own Vehicle', mixed media on paper,
courtesy the artist and Eleni Koroneou Gallery, Athens.

Victoria Lynn, curator of 'turbulence', the 3rd Auckland Triennial.

'Bright Paradise', the inaugural Auckland Triennial, was initiated in 2001 by the Auckland Art Gallery Toi o Tāmaki, Auckland, and curated by Allan Smith. In 2004, Auckland Art Gallery curator Ngahiraka Mason paired up with trans-Tasman freelance curator Ewen McDonald for an exploration of dualities in 'Public/Private Tumatanui/Tumataiti'. For the third instalment, the curatorial reins have been handed over to Australian curator Victoria Lynn, who has produced 'turbulence', an exploration of 'the complex and unpredictable cultural and political environment in which we live'. Andrew Clifford met with Lynn to discuss the significance of turbulence to an isolated South Pacific nation.

Andrew Clifford: When you started working on this, did you look closely at the previous two Auckland triennials to see what had been done or what needed to be done?

Victoria Lynn: Yes, I looked at the catalogues. I certainly talked to a lot of people about the previous triennials. But I have to say, I pretty much had my concept in place as I took on the job. There were two early comments that I came across: 'I think it's really great that you're doing a show that's not about here'; and another comment was, 'I don't think you'll find any turbulence in New Zealand'. At which point I said, 'I think I need to talk to a sociologist'. Being married to one, I thought it probably a good idea to meet a couple of New Zealand sociologists and 'get the real story', so to speak.



Needless to say, there has been plenty of turbulence in New Zealand. Michael King's *History of New Zealand* [2003] has a whole chapter entitled 'A Time of Turbulence', which documents the wars with the Maori people in the nineteenth century. Of more recent concern is the issue of sea rights. And David A. Craig has recently argued that the whole political economy is being defined much more in terms of its turbulence than in its sense of equilibrium.

AC: Flux seems to be a key aspect of turbulence. Is that a contrast to the specificity of the 2006 Sydney Biennale's 'Zones of Contact', which suggests the actual places where contact happens – you're talking about movement and motion?

VL: There are different ways to understand the concept of turbulence. What I like about it is that it suggests the idea of unsettledness, it suggests the idea of flow, it suggests surprise, rupture. When particles are flowing in the air in an opposite direction to the normal flow of things, there is an element of mutual transformation in that. So it becomes a metaphor for the turbulent times in which we live, and the element of rupture or unsettledness – or restlessness, if you like – that is in our midst.

And then the exhibition looks at the ways that each different artist tackles that condition, whether it be through protest, a sense of survival or with a sense of humour about how to outmanoeuvre it, as it were. The work in the show is not necessarily in itself turbulent, but it certainly deals with turbulent situations or notions. Some of the works in the show are very peaceful and replete with hope, as a kind of riposte to a turbulent environment.

The concept of turbulence is also a way of getting beyond that ticking-off process of the number of artists from each region. And I would prefer that visitors focus on the experience of the exhibition more than ticking off where an artist is from. It is my view that exhibitions need to be a sequence of experiences for the viewer, and that, as a curator, you can make connections between works that have never met before. They start to have a dialogue with one another and add up to more than the sum of their parts.

AC: How much of the dialogue which occurs between works is for a local audience, for whom, most likely, it will be their first encounter with the works?

VL: In terms of the international 'jet set' who hop around biennales but ultimately are a very small minority of the audience, there's the fact that each biennale is considered to be adding to a conversation, as if the entire audience were going to them all and reading them in succession. At a critical level, there

is still a need to be aware of where that discussion is at, while at the same time speaking a language that the local audience understands.

The show is totally designed for a New Zealand audience. None of the work has been seen here before, with the exception of one of the New Zealand artists, who is re-working previous work.

At the international level, I hope that my show is going one step further than the last Documenta or, for that matter, the Sydney Biennale (although I didn't know what the Sydney Biennale was going to be until I saw it a few months ago myself) in the sense that it's trying to find a new approach to a postcolonial era and it's trying to get beyond identity politics. But this international biennial-triennial dialogue is not the raison d'être for the actual thematic of the show, which is, I think, something that almost anyone can relate to if they watch television.

AC: What were your thoughts on seeing 'Zones of Contact' so far into your project, when there are obviously overlaps in some of the ideas at play?

VL: 'turbulence' will be a very different show in its feel. What I've noticed as I've done my research over the last year is that artists responding to a turbulent world are also responding with a set of emotions, be it anger, grief, fear, hope, passion, the notion of finding a refuge – all these emotions rise to the surface.

There have been many movements in the last thirty years or more that have sought to put emotional content at the background of the work and instead privilege a more critical approach. What I've found in the research for this show is that emotions are back at the heart of the work, and it's not the same kind of emotional expression that one might associate with, say, German expressionism or abstract expressionism, which was obviously gestural and emotive and personal. For example, the sense of entrapment in Willie Doherty's video, *Closure*; the dialogue between hope and futility in Lida Abdul's work; the sense of loss in the paintings of Shane Cotton; or the utopian quest for connection in Alexandros Georgiou's journey from Varanasi to Auckland by public transport ... These artists are not dealing so much with nostalgia or sentiments or internal angst – I think they're picking up on some more general and ambient feelings that are in the air, of passion and anger, of protest and survival, of resilience and resistance.

turbulence: 3rd Auckland Triennial, Auckland Art Gallery Toi o Tāmaki, Auckland, 9 March – 3 June 2007. www.aucklandtriennial.com





The Idea of the Animal

Sarah Tutton

from left to right Hubert Duprat, Aquatic caddis-fly larva with case, 2006, gold, pearls, turquoises, precious stones, 2-3 cm, courtesy the artist and RMIT Gallery, Melbourne.

Jazmina Cininas, Rima knows the curse of being born on Christmas Eve, 2006, reduction linocut, 70 x 56.5 cm, courtesy the artist and RMIT Gallery, Melbourne.

Simon Perry, Locust, 2006, mixed media, dimensions variable, courtesy the artist and RMIT Gallery, Melbourne.

Nicolas Lampert, Meatscape # 2, 2002, digital print of original collage, 91.5 x 70 cm, courtesy the artist and RMIT Gallery, Melbourne.

'The Idea of the Animal', curated by Linda Williams and Suzanne Davies, featured an eclectic selection of works by twenty-nine Australian and international artists in a diversity of media, from large-scale paintings, to sculpture, installation, video and live performance. As one of the more rigorous exhibitions within the visual arts program of the 2006 Melbourne International Arts Festival, 'The Idea of the Animal' presented some challenging works that thoughtfully delve into a range of issues surrounding the complexity of human/animal relationships. The exhibition covered a broad thematic that included the domestication of animals for companionship and farming, the meat industry, scientific experimentation and species extinction. While the breadth of the exhibition was not its strength, it did provide a prescient opportunity to engage with some familiar and unfamiliar artists in a context of wider debates about animal rights and ecology.

French artist Hubert Duprat's Aquatic caddis-fly larva with case, 2006, was one of the most engaging and fascinating works in the exhibition. Duprat has been working with caddis-fly larvae since the early 1980s. These larvae are small insects that live in streams or ponds and make elongated cases out of found materials, leaves and twigs, to protect themselves from predators and the dangers of their natural environment. Duprat replaced the larvae's usual building materials with fragments of gold, pearl and precious stone. The resulting objects are exquisitely beautiful and intricate. These works are

based on years of experimentation with various insects, environments and materials. For 'The Idea of the Animal', Duprat used Australian larvae and adjusted their living environment according to their specific growth rate, prolonging the period of casemaking and delaying the process of metamorphosis. The resulting work was a curious mix of science and aesthetics, performance and installation.1

Jazmina Cininas's elaborate series of reduction linocuts, Hunting Lindy, 2004, Never mistake a wolf for a fox, 2003, Rima knows the curse of being born on Christmas Eve, 2006, and Rahne dreams of saving the world, 2006, was similarly intriguing. Cininas's ongoing exploration of the werewolf figure in relation to aspects of femininity underlines how the representation of animals works to maintain certain human stereotypes and clichés. Her technically impressive and intellectually seductive prints bring together pagan mythologies and contemporary issues as well as drawing on her Lithuanian heritage, Christianity, teenage werewolf flicks and even the trial of Lindy Chamberlain. Likewise, Simon Perry's Locust, 2006 - a swarm of insects snugly packed in a museum crate, spotlit in a dark room - successfully brought together a range of historical references, including the Biblical plague, to make insightful comments about contemporary life and our constructions of history. As Williams's catalogue essay suggests, Perry's sculpture 'resembles both prehistoric life forms and prototypes of contemporary commodification'.





Joseph Beuys's Felt suit, 1970, occupied a Central thematic and historical position within this exhibition, if not a particularly strong physical Presence. Beuys's fascination with the natural Sciences and his affinity with animals has attained Its own mythological status in contemporary art. Seminal works such as I like America and America likes me, 1974, in which he spent a week in René Block Gallery, New York, with a coyote and the artist's stories of survival in the Crimea (where he Originally claimed he was rescued by nomadic Tartars who rubbed him in fat and wrapped him In felt to fend off the deathly cold) have become the stuff of legend. Williams suggests Beuys is an 'important precursor in the return of the animal In contemporary art'.2 His work remains as relevant and vital today as it was in the 1970s and raises connections between his practice and some of the more interesting works in the exhibition, such as Kathy Temin's video installation Audition for a pair of koalas, 2002, and Kevin Mortensen's video installations of bird-men performing in the Australian wilderness.

RMIT Gallery hosted a day-long forum, 'Rethinking the Animal', in conjunction with the exhibition. Deborah Bird Rose, Val Plumwood, Paul Patton, Jonathan Burt and John Rundell gave thought-provoking Papers, providing an insightful lens through which to consider the relationship between art and animals. Each speaker brought a unique view on the ways in which animals are understood and represented Within contemporary culture. Sources referenced

were as wide-ranging as Anna Sewell's novel Black Beauty (1877), the emancipating impact of the internal combustion engine on our 'beasts of burden', through to the ways in which Australian Indigenous people incorporate animals into their spiritual lives. As a forum ostensibly focused on contemporary art, 'Rethinking the Animal' invited us to reconsider, more vitally, how we lead our lives and how we view our place within the wider ecological landscape. The forum also attested to the urgent issues that need to be addressed regarding how we think about, represent and engage with animals.

In some ways the breadth of 'The Idea of the Animal' diluted this urgent call. While many of the works provided insightful and creative ways of thinking about animals, in others, such as Kristin Headlam's large-scale oil painting Self portrait, in bed with cats, 1999, the animals sat too comfortably within an historical trajectory that has anthropomorphised and sentimentalised animals. The exhibition was also overcrowded, which threatened to undermine some of the better works. However, the disjuncture between the rigour and experimental edge of the forum and some of the less challenging works in the exhibition did not detract from the overall pleasure of seeing local artists such as Kathy Temin, Simon Perry and Kevin Mortensen exhibited alongside Hubert Duprat and Joseph Beuys.

For artists seeking to make work about (and with) animals, which moves beyond an androcentric view of the world, the challenge is to think about

human/animal relations in terms that, as English academic Steve Baker suggests, 'acknowledge the animal's own living otherness from humans and let this otherness speak for itself in the work that they produce'. In doing so we must also acknowledge 'that animals and humans are dependent on each other in increasingly complex ways'.3 Such a challenge demands a radical rethinking of not only how we understand animals but also how we value human identity. 'The Idea of the Animal' was ambitious in its curatorial intent and this seemed entirely appropriate to the seriousness of its subject.

The Idea of the Animal, RMIT Gallery, Melbourne, 12 October - 18 November 2006.

¹ Hubert Duprat and Christian Besson, 'The wonderful caddis worm: Sculptural work in collaboration with Trichoptera', Leonardo, vol. 31, no. 3, MIT Press, Cambridge, 1998

² Linda Williams, 'Art and the idea of the animal', The Idea of the Animal exhibition catalogue, RMIT Gallery, Melbourne, 2006.

³ Interview with Steve Baker, 'The Idea of the Animal', Exhibit A, Radio National, Australian Broadcasting Corporation, 12 November 2006.

Eko Nugroho, Trick me please, 2006, machine embroidered rayon thread on fabric backing, 181 x 153.5 cm, collection Queensland Art Gallery, Brisbane, courtesy Queensland Art Gallery and Valentine Willie Fine Art, Kuala Lumpur.

The 5th Asia-Pacific Triennial of Contemporary Art

Louise Martin-Chew

There is a gentleness to Brisbane's new Gallery of Modern Art (GoMA) building. A simple pavilion-style exterior leads into an airy, open and light-filled interior. At the official opening speakers stood at one end of the central hall in front of a three-storey window wall which overlooks the Brisbane River. While traditional owners were welcomed, governments exhorted, individuals praised and statistics quoted, crows came and went from the majestic Moreton Bay fig between the gallery and the river, gliding in and out on drifts of warm air, undisturbed, relaxed and at peace.

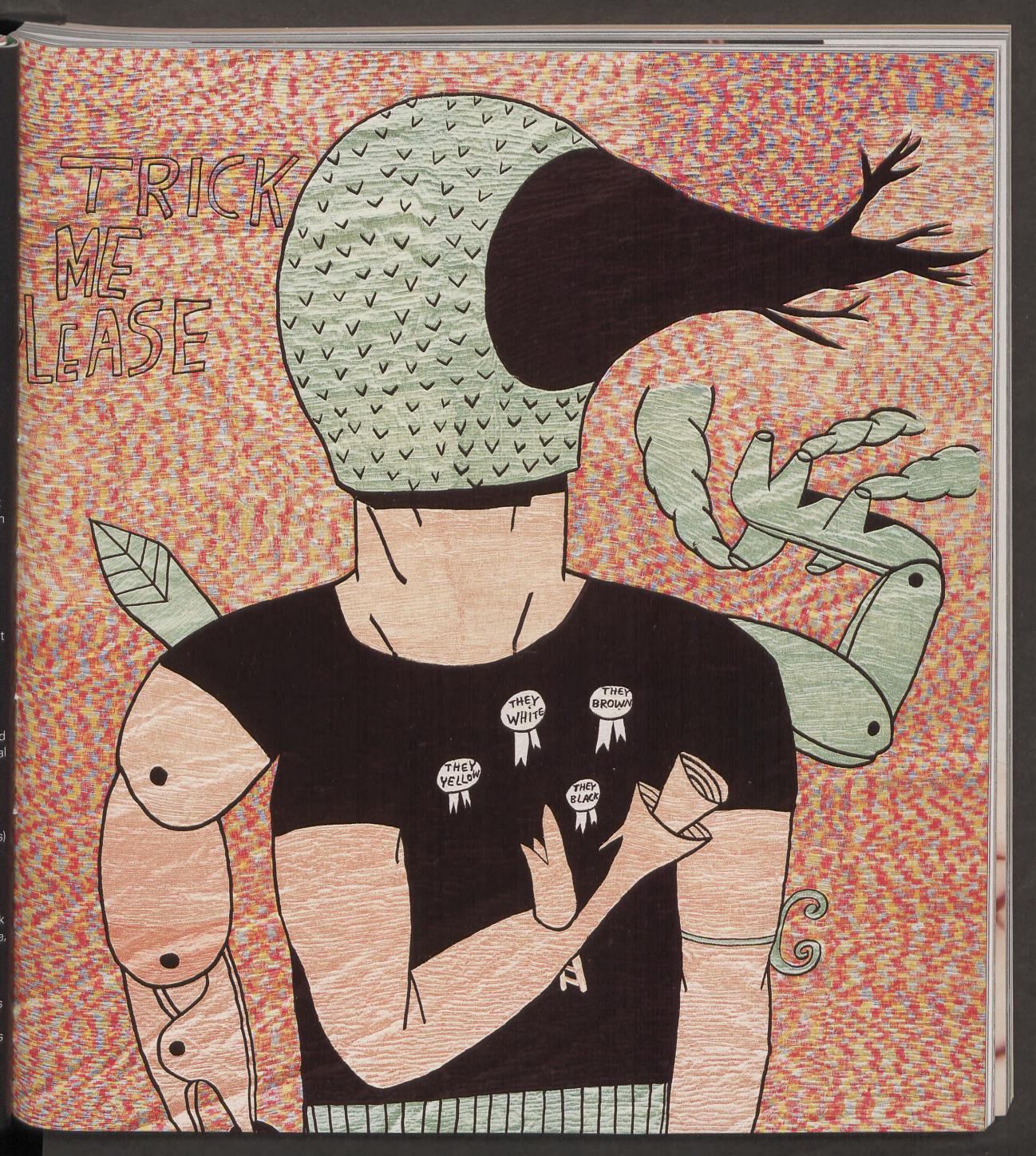
In the first days of December 2006 the opening celebrations for GoMA and for the 5th Asia-Pacific Triennial of Contemporary Art (APT5) were brought to a close with Shakespearean portent in the form of a significant thunderstorm on the Sunday evening. This felt like a symbolic stress release after the intense build-up toward the launch. The following day a new leadership team for the Australian Labor Party, with Brisbane-based Kevin Rudd in the top job, gave a real fillip to the sense of a national pendulum swinging toward Queensland.

This political ambience was carried through APT5, which was presciently hung, with connections made simply and complex ideas explored with ease through the clarity of the layout. The changes made during the fourth instalment of the APT – to curate the exhibition in-house, to restrict the number of artists and to include an historical context for contemporary work - was extended in 2006. This move left the raffish, edgy, experimental and festival atmosphere of the first three APTs firmly behind. However this seems a natural transition since the first exhibition in 1993 the Asia-Pacific region has achieved greater cultural proximity for Australian audiences. Many more exhibitions, projects and joint initiatives from this large geographic area have created greater professional expertise in Australian art museums generally, and audience sophistication has followed closely behind. Our familiarity with the artists, disparate issues, multiple voices and many histories of the Asia-Pacific region has grown apace.

The new GoMA building and its institution has been shaped by the APT project. This exhibition includes thirty-seven artists (plus two multi-artist projects) and over 300 works. It spans the ground-floor areas of both the renovated Queensland Art Gallery and the new GoMA. The agenda for the two-site institution is ambitious, including new territory in the gallery's cinematheque, a children's art centre and the new Australian Centre of Asia-Pacific Art.

An extraordinary feature of this exhibition is that 70 per cent of the new work displayed was purchased prior to the exhibition's opening, making it, in essence, a purpose-bought but collection-based show. In addition to the practical justification – the demands of opening a new building at the same time as an event of this size – the gallery has also received a special acquisitions budget (\$700,000 to \$1 million annually since 2002) to secure works for the voluminous new spaces.

Wherever you began your APT5 journey, there were dramatic art experiences to jumpstart your expedition. In the GoMA foyer Eko Nugroho's It's all about the destiny! Isn't it?, 2006, spanned the three-storey wall with street-style comic-





from left to right
Bharti Kher, The skin speaks a language
not its own, 2006, and Never deny the other,
2006, installation at the 5th Asia-Pacific
Triennial of Contemporary Art, Brisbane,
courtesy Queensland Art Gallery, Brisbane.

detail

Tsuyoshi Ozawa, Chicken and spinach risotto/Brisbane, Australia, 2005, from the series 'Vegetable Weapon', type-C photograph, 169 x 127 cm, collection Queensland Art Gallery, Brisbane, purchased in 2005 with funds from John Potter and Roz MacAllan through the Queensland Art Gallery Foundation.

Anish Kapoor, Untitled, 1997, Kilkenny limestone, Untitled 1995, fibreglass and pigment, installation shot at Queensland Art Gallery, Brisbane, courtesy the artist, Lisson Gallery, London, and Queensland





Influenced imagery. Around the corner in the central hall, Japanese artist Tsuyoshi Ozawa's 'Vegetable Weapon' series of photographs showed women in combat stance, toting weapons made from the ingredients of their favourite recipe. Adjacent to this was a succinct introduction to the triennial's thirty-seven artists. Conceptualised by Ozawa, each artist was given a traditional Japanese milk box in which to create a vignette. The result was an abridged APT5, ideal for the impatient or time-poor visitor.

There was a particularly strong representation from China's Long March Project, a contemporary art event incorporating the work of a large number of artists and physically traversing the territory travelled by the historic Long March between 1934 and 1935. While Wang Wenhai's giant twin Mao figures Mao Zedong and Mao Zedong, 2003, were visually dominant, the most poignantly powerful of the Long March works was the map of the journey, *The miniature long march*, 2002–05, tattooed into the back of artist Qin Ga, and Zhou Xiaohu's innovative diorama using clay sets and animated scenarios, both real and manufactured.

In the essay 'Aesthetic politics', in the APT5 exhibition catalogue, Ross Gibson writes:

Many works in this exhibition are animated by feelings that are generous and generative rather than chiding and churlish. Not merely condemnatory, such 'catalyst' projects are driven by a spirit that is preponderantly communal and creative. This is a political art that gives rather than accuses. Literally it gives you and your fellows a shared and enlivening sense of how you might create new conditions for living alongside one another.\(^1\)

In this sense APT5 retained a revolutionary ethic, this time expressed in its content rather than its structure. It contained searing images which etched on your psyche the reality of a region in flux and the crisis-driven ethic of the times. And there is significant poignancy in the themes of beauty and decay, life and death. Bharti Kher's life-size elephant sculpture, slumped and dying, was a multilayered reference to cultural renewal, mortality and civilisation's skin-deep veneer, a cultural double-dip.

This exhibition rewarded and required repeat visits (particularly necessary for the film and performance program), but highlights included the Anish Kapoor room (which provided some historic context for the more contemporary work) with a strong selection of sculpture from his personal collection complementing the Queensland Art Gallery acquisition *Void (# 13)*, 1991–92. There was the neat double-take of innovation on tradition in the conjunction of Aboriginal bark painter Djambawa Marawali, whose geometric designs refine the traditions of Arnhem Land artists, and Korean Yoo Seung-ho's word-pictures which initially appear to ape traditional Chinese landscape paintings, but up close look more Fluxus-inspired and are constructed with words and not brushstrokes.

New Zealand was strongly represented and with nice synergy in the conjunction and placement, across two generations, of major works by Gordon Walters (1919–95) and Michael Parekowhai (b. 1968).

The 'Kids APT' was worthy of a visit in its own right, with purpose-designed activities by thirteen APT5 artists across both venues engaging children with drawing, (fake) tattooing, building and the imaginative appropriation of other cultures (and then there's the outfit, which included a Kids APT tattoo and a bindi-adorned forehead).

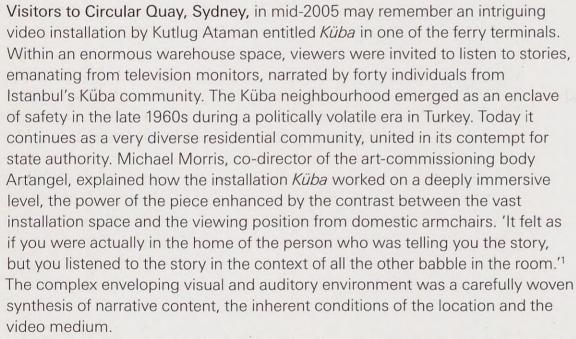
Contemporary art may not usually draw crowds but the strength of the art in the Asia-Pacific region and its lively presentation saw blockbuster attendance figures accompany this series of exhibitions in Brisbane. Its appeal traverses history, politics and current affairs, but what endures is the inspiration visible in art from more communally involved cultures and the meaningful nature of what emerges.

The 5th Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery/Gallery of Modern Art, Brisbane, 2 December 2006 – 27 May 2007.

¹ The 5th Asia-Pacific Triennial of Contemporary Art, exhibition catalogue, Queensland Art Gallery Publishing, Brisbane, 2006, p. 19.

Artangel Angels of our time

Catherine Wilson



Küba was co-produced by Artangel, London, in collaboration with five other international arts organisations, including the Museum of Contemporary Art in Sydney.² It is a recent example of the work of Artangel, which for over fifteen years has explored the relationship between artist, commissioning organisation and audience, and emphasised the viewer's experience and influence.

James Lingwood and Michael Morris, co-directors since 1991,³ reminisce about a time in the 1980s and 1990s when artists could chart a significantly unexplored territory between established museums and galleries, and more conventional public art opportunities. For Lingwood:

There is a huge space in the middle where we think a lot of the most interesting, challenging work of our time can be realised, which most arts organisations or set-ups are not very well equipped to engage with. Artangel is really about trying to stake out this space in between.⁴

Artangel's commitment to new ways of collaborating with artists and the production of powerful new creative ideas has not occurred in isolation. It has been part of a wider, profound shift in the expectations both artists and



audiences have of contemporary art. By the 1990s artists working across visual and performing arts were collaborating and experimenting with complex multidisciplinary approaches. Theatre artist Robert Wilson, for example, embarked on his first commission in Britain, *H.G.*, 1995, with long-term collaborator Hans-Peter Kuhn and film production designer Michael Howells. *H.G.* was performed in the then disused Clink Street Vaults in south-east London. Formerly the site of a medieval prison, the vaults were transformed by lights and sound into a challenging journey through a deserted underground world.

Another significant early work, which demonstrated the changing ambitions of visual artists, was Rachel Whiteread's well-known and controversial work *House*, the result of a collaboration with Artangel in October 1993. Whiteread's ambition, to cast the last of a series of nineteenth-century terraced houses in London's East End prior to demolition, heralded not only the end of an era but also considerable public debate about this new form of modern memorial.

The very core of Artangel's purpose is as a commissioning organisation, but in many ways it is also a production company and a brand. Commissioning occurs within an open-ended and patient framework, engaging visual artists, filmmakers, writers, composers, choreographers and performers. Artangel perceives the relationship between artist and organisation as a form of chemistry embracing uncertainty, entertaining all possible avenues of exploration. Once an idea is identified, the artist's proposal is developed before Artangel moves into production mode. Generating the necessary resources and acquiring teams of individuals can take years. Although the range of ideas Artangel will consider is extremely broad, it is primarily interested in facilitating forms of expression that bring both the artist and audience into challenging, innovative encounters with specific places. By inviting artists to respond to such conditions, Artangel produces an experiential moment that attempts to engage the widest possible audience in questioning the world around them. As a 'brand', Artangel can be understood as the name behind a particular type of experience, rather than as an institution.

Creating complex environments 'where people feel they're "in", they're part of, they inhabit, and it inhabits them' could not be achieved without an extensive





left to right

Rachel Whiteread, House, 1993, commissioned and produced by Artangel, London, courtesy Artangel. Photograph Stephen White.

Wendy Ewald, Towards a promised land part 2, 2006, outdoor banners in Margate, commissioned and produced by Artangel, London, courtesy the artist and Artangel. Photograph Thierry Bal.

Sukhdev Sandhu, Night haunts, 2006, commissioned and produced by Artangel, London, courtesy Artangel. Photograph Toby Glanville.

cross-disciplinary and multimedia approach.⁵ Artangel has built a substantial reputation for working across all forms of the visual and performing arts, as well as in film, television, radio and the internet. To enable the organisation to further investigate possibilities with broadcast media, and further explore the potential of artists working with the moving image, Morris and Lingwood established their own company, Artangel Media, in 2000.

Artangel's commitment to multifaceted projects, resulting in more than One creative outcome, is evident in *Towards a promised land*, an 'Interaction' project launched in May 2005.⁶ This is a large-scale photographic project in the town of Margate that involved internationally renowned photographer Wendy Ewald working with a group of children from diverse backgrounds. A series of thirty-five banner-sized photographic portraits of the children – all of whom had experienced migration, relocation or exile – was produced by Ewald and displayed along the Margate seawall.

Towards a promised land culminated in September 2006 in a series of live events based on the Exodus story led by film director Penny Woolcock, as well as in a Channel 4 film, *The Margate Exodus*. These productions were undertaken in collaboration with local Margate residents, who took prominent active roles, as well as key artists such as sculptor Antony Gormley and songwriters Brian Eno and Scott Walker.

Artangel also assisted London-based writer Sukhdev Sandhu to explore the possibilities of the internet. In collaboration with international sound artist Scanner, and a website designer, Sandhu produced Night haunts, 2006, a nocturnal journal about London after dark. As Sandhu journeys through the myriad shadow-filled byways of London, observing and discoursing with hight cleaners, security guards and exorcists, successive chapters of his journal appear on a specially created website. By utilising technology and sound, the activity of reading a journal has been transformed into an emotionally and intellectually engaging experience.

Jem Finer's Longplayer is one of the most challenging works attempted to date. With the support of a diverse team of creative collaborators, Finer experimented with generative forms of music and developed the idea of

a 1000-year musical composition.⁹ As a result, *Longplayer* was launched on 1 January 2000, a haunting, resonating auditory experience that seduces the visitor into contemplating the inevitability of time, notions of mortality and the timescale of a millennium. It can be heard today at public listening posts at Trinity Buoy Wharf in London, Rufford Park in Nottinghamshire, the Bibliotheca in Alexandria, Egypt and the Powerhouse in Brisbane. The problem of ensuring that *Longplayer* continually evolves as a piece of music until 31 December 2999 is currently being addressed by the Longplayer Trust.

As for future plans, The Jerwood Artangel Open was announced by Artangel in June 2006. This is a major £1 million commissioning initiative which invites UK-based emerging artists of all disciplines to propose projects that address specific sites across Britain. For Morris and Lingwood, 'it is important to construct a particularly enabling situation, which is an opportunity for artists, but it's also an opportunity for us to get excited by artists we might not otherwise have found our way towards'.¹⁰

1 Interview with Michael Morris, London, June 2006.

2 Küba was co-produced by Artangel with the Carnegie Museum of Art, Pittsburgh, Lehmann Maupin Gallery, New York, Thyssen-Bornemisza Art Contemporary (T-BA21), Vienna, Theater der Welt, Stuttgart, and the Museum of Contemporary Art, Sydney.

3 Artangel was founded by Roger Took, with private funding, in 1985. James Lingwood and Michael Morris represent the second generation of Artangel directors.

4 Interview with James Lingwood, London, June 2006.

5 ibid.

- 6 Artangel's 'Interaction' projects are led by artists and concentrate on involving people for whom conventional education and outreach programs are not successful, and who have limited access to the arts. Artangel aims to build a shared sense of achievement, partially through a focus on non-institutional settings.
- 7 www.themargateexodus.org.uk

8 www.nighthaunts.org.uk

9 Longplayer has been developed by Jem Finer and managed by Candida Baker, with a think tank that comprises artist Brian Eno, British Council Director of Music John Kieffer, landscape architect Georgina Livingston, Artangel co-director Michael Morris, digital sound artist Joel Ryan, architect and writer Paul Shepheard, and writer and composer David Toop. www.longplayer.org

10 Interview with James Lingwood, op. cit.

art forum

opposite Marc Quinn, Sphinx, 2005, painted bronze, 88 x 65 x 50 cm, courtesy the author and Collection Frank Gallipoli, New York.

Exhibition round-up Rome 2006

Rachel Spence

Less than ten years ago the Galleria Nazionale d'Arte Moderna in Rome was the only public museum of its kind in Italy. This sorry state of affairs came about thanks to successive postwar governments who chose to use their admittedly limited funds to preserve the country's historic heritage rather than support contemporary culture.

Slowly, however, the situation is changing and nowhere more so than in the Eternal City where a jazz-loving, left-leaning mayor, Walter Veltroni, has instigated a thoroughly modern makeover. One successful project is Macro (Museo d'Arte Contemporanea), the civic museum of contemporary art which opened four years ago in an ex-brewery to the north of Rome's historic centre.

Macro's permanent collection shines a spotlight on modern Italian artists – too often overlooked in a culture obsessed with antiquity – ranging from postwar abstractionist Carla Accardi to thirty-six year old Cristiano Pintaldi, who specialises in painterly representations of television images.

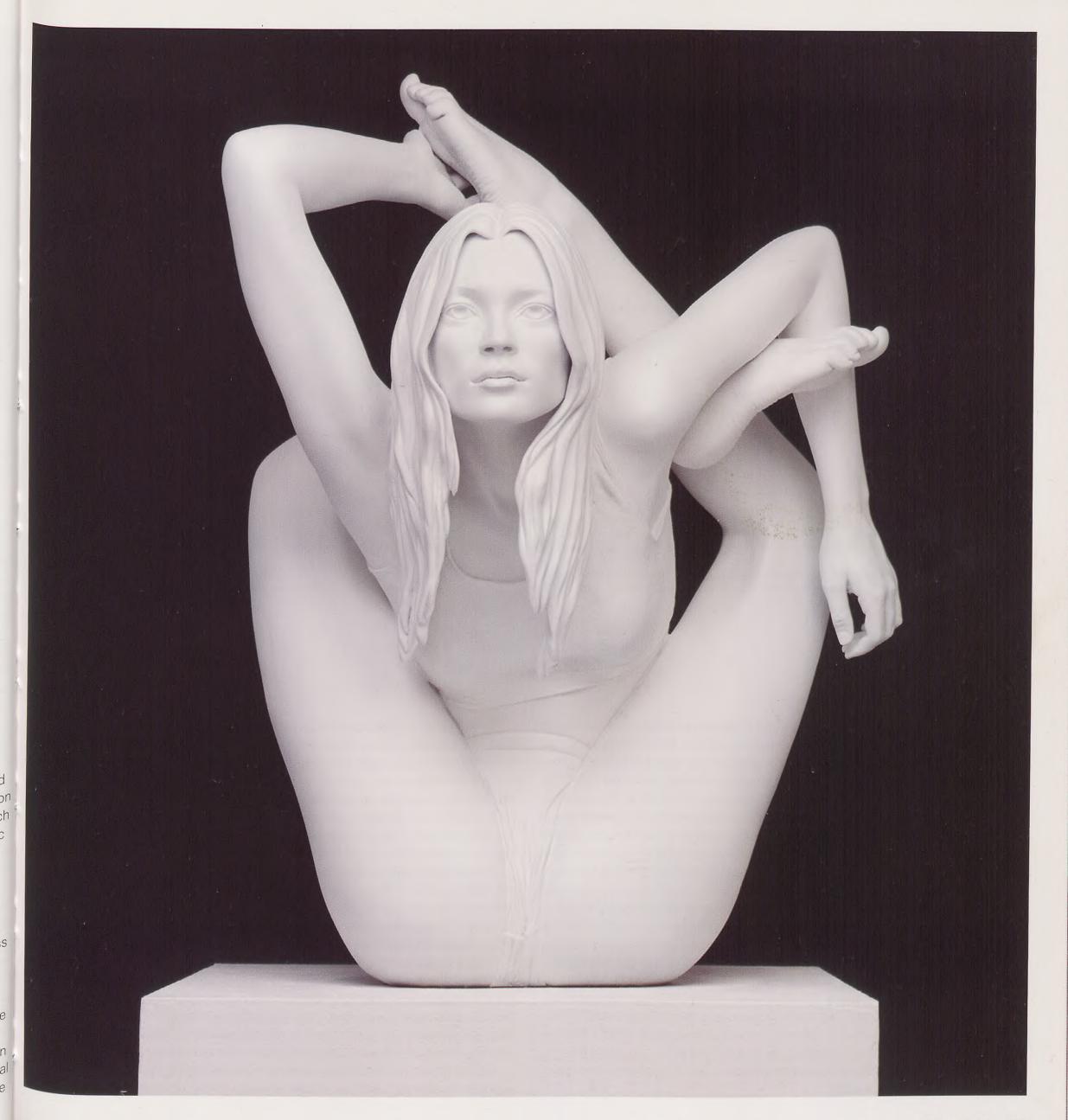
Meanwhile, temporary exhibitions in Rome focus on international talent. This summer saw the display of thirty works by British sculptor and painter Marc Quinn. He is one of the 1990s group that included Damien Hirst and Tracey Emin which came to be known as the young British artists (yBa). Quinn, like Hirst, explores life and death. But while Hirst often appears so poleaxed by the Grim Reaper that he can do no more than confront us with shocking, ironic representations of death's presence, Quinn takes a more nuanced approach.

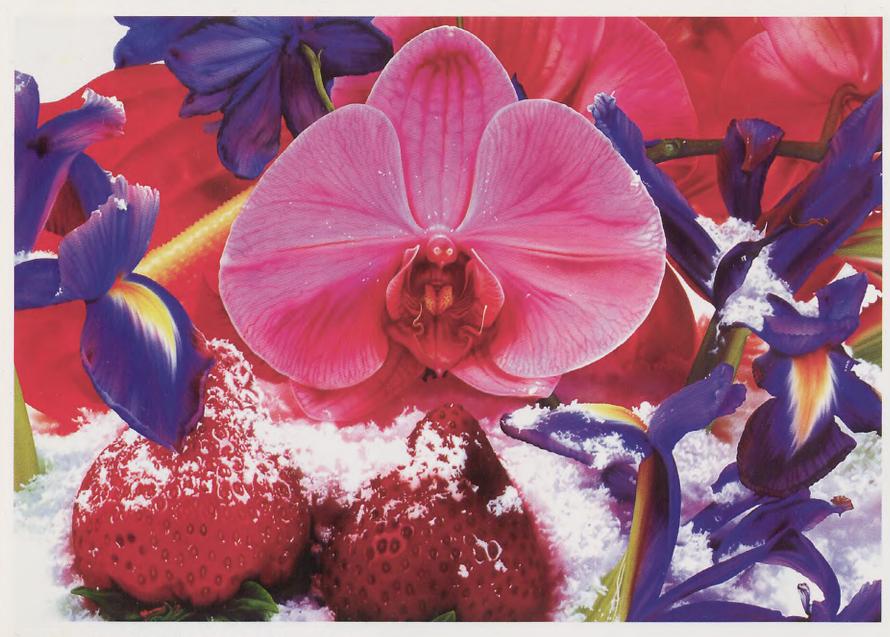
At Macro, we see Quinn's 'Chemical Life Support' series, featuring immaculate waxwork sculptures of people with conditions such as diabetes and HIV; *Sky*, 2006, the skull of Quinn's son, Lucas, modelled out of his own placenta and umbilical cord, and a mirrored triptych, *DNA garden*, 2001, formed from crystallised DNA samples. Other key works include a fragile, chalky skeleton entitled *Waiting for Godot*, 2006; 'Winter Garden', 2005, a cycle of prints in which fruit and flowers, in technicolour-tropical pigments, appear to flourish in Arctic conditions. A dusting of snow on blood-red petals, ice dripping from gaping stamens – these will surely shrivel before the sun sets.

The Macro exhibition included a room devoted to Quinn's representations of model Kate Moss. The centrepiece is *Sphinx*, 2005, a white-painted bronze of the supermodel, her ankles behind her ears in a yoga pose. But this image of Zen-like perfection is surrounded by garish, runny watercolours in which Moss is rendered grotesque, as if she has put her make-up on without a mirror.

Quinn's work nudges us into new ways of seeing. He stirs up conventional notions of beauty, perfection, life, death and decay, and leaves us pondering what those classifications mean and whether they function in quite the way we thought they did.

A selection of Quinn's watercolours of Moss was on show simultaneously in the Galleria Alessandra Bonomo. This gallery is one of a crop of new commercial spaces that, drawn by the newfound contemporary energy, have opened in the





Marc Quinn, Southpole, 2005, oil on canvas, 169 x 255 cm, courtesy the author and Project B Contemporary Art, Milan.

Italian capital over the last five years. Right now, the Gagosian Gallery is searching for suitable premises in Rome to complement its outfits in New York and London.

Young British artists were also confronting existential issues in Rome's Museo Carlo Bilotti which opened last spring in a converted orangery in the Borghese Gardens. Another of Veltroni's pet projects, the museum houses the private art collection of the eponymous Italian-American perfume magnate.

British artists Jenny Saville and Damien Hirst, together with American painter David Salle, were commissioned by Bilotti to create artworks that, according to the catalogue, would give expression to the collector's – distinctly Rothkoesque – 'desire for transcendence'.

Indeed Bilotti's decision to commission these paintings was inspired by the Rothko Chapel in Houston. Bilotti originally intended to build a chapel in Florida to house the works, a plan he later abandoned.

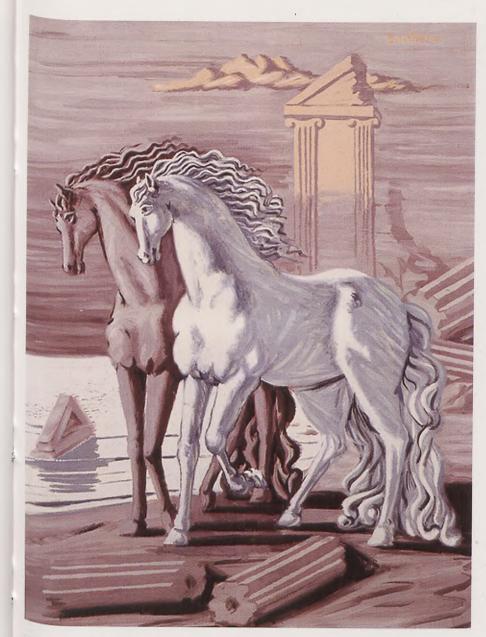
It is little wonder then that one artist – Hirst – chooses to riff directly on Rothko's shade, producing four huge canvases, *The Bilotti paintings: Matthew, Mark, Luke, John*, 2004, in dense monochromes. But the addition of skewered butterflies, mud and cigarette ash spattered around a page of the gospels and, in an arguably cheeky swipe at collectors' pretensions, Signore Bilotti's fountain pen, distort Rothko's fathomless colour fields and leave us uncertain as to whether these are heartfelt, spiritual meditations or just elegant variations on Hirst's trademark baroque irony.

David Salle also 'talks back' to a previous maestro. His trio of diptychs, *After Michelangelo: The creation, the flood, and the last judgement*, 2005–06, are named after Michelangelo's frescoes in the Sistine Chapel, Rome. Juxtaposing images of contemporary culture – photo reportage of the 2005 South-East Asian tsunami and the second intifada, a bottle of Gilbey's gin, cartoons of the devil and the Grim Reaper, a missile, a plate of pizza – over reproductions of the frescoes, this is an utterly postmodern vision of apocalypse, with historical events wrenched free of linear time and aesthetic hierarchies abandoned.

Bilotti's challenge is essentially a call to mediate death without the safety net of irony and Saville is the only artist to confront it. Her triptych is entitled *Atonement studies*, 2005–06, compelling us to ask: what are we atoning for and to whom? Showing a naked woman prostrate on a bed, a portrait of a blind girl, and a man wired up to hospital tubes, Saville's canvases are essays in suffering.

Only a great painter could attempt this subject matter without tipping into sentimentality. Fortunately, Saville's violent yet controlled brushstrokes show the influence of Rembrandt, Chaim Soutine and Francis Bacon, all masters at depicting the body in extremis. Yet while Saville remains resolutely of her own historical moment – demonstrated by the unmistakably modern faces of her models – her art awakens us to the timelessness of physical pain.

Gazing at *Atonement studies* – the blank, diamond-blue orbs of the blind girl (who recalls Bernini's *Ecstasy of Saint Theresa*, 1645–52), the delicate agony



Giorgio de Chirico, Cavalli in riva al mare, 1927–28, oil on canvas, 129.5 x 96.5 cm, courtesy the author and Museo Carlo Bilotti, Rome.



Jenny Saville, Atonement studies (panel 2), 2005–06, oil on paper, 252 x 185 cm, courtesy the author and Museo Carlo Bilotti, Rome.

of the tube inserted in the man's penis, the woman's reddened, supplicating palms – we are reminded that we can lose ourselves in Gilbey's and pizza, or even project our suffering onto butterflies, but nothing can rescue us from the frailty of our flesh.

Less anguished is the atmosphere in Bilotti's permanent collection. It consists of a copy of Giacomo Manzù's *Cardinal*, 2004, individual works by Gino Severini, Larry Rivers and Andy Warhol, and eighteen paintings by Giorgio de Chirico executed after 1918, in his so-called post-metaphysical period. This will disappoint those hoping for the moody, sinister, time-stopped dreamscapes for which de Chirico is famous. Apart from several copies of the earlier works – de Chirico had an irritating habit of flooding the market with replicas - the majority of these canvases taste of what Robert Hughes termed a 'candied, mock-classical flavour'. These paintings saw de Chirico repudiated by the surrealists who had previously hailed him as their guru and it is precisely this controversy that makes them fascinating.

Take for example his *Cavalli in riva al mare*, 1927–28, in which a pair of mane-tossed steeds, straight out of Xenophon, prance on a beach littered with broken temples. Is de Chirico rejecting the dreamlike chaos of the unconscious in favour of the rational certainties of classical civilisation? Or is he simply celebrating the presence of the mythic in his dreams?

After the existential stew pot of twentieth-century modern art, it was refreshing

to dip into the Raphael exhibition held in the Galleria Borghese. This Raphael exhibition was the first of a series of monographic retrospectives built around a single masterpiece, and gathers fifty, the centrepiece of which is *The deposition*, 1508. This work was painted while Raphael was staying in Florence and taking in the lessons of his older peers Michelangelo and Leonardo Da Vinci. In the anguished facial expressions and taut straining muscles, the figures in *The deposition*, as they carry the body of Jesus, embody the humanist vision of divinity that was revolutionising painting at that time.

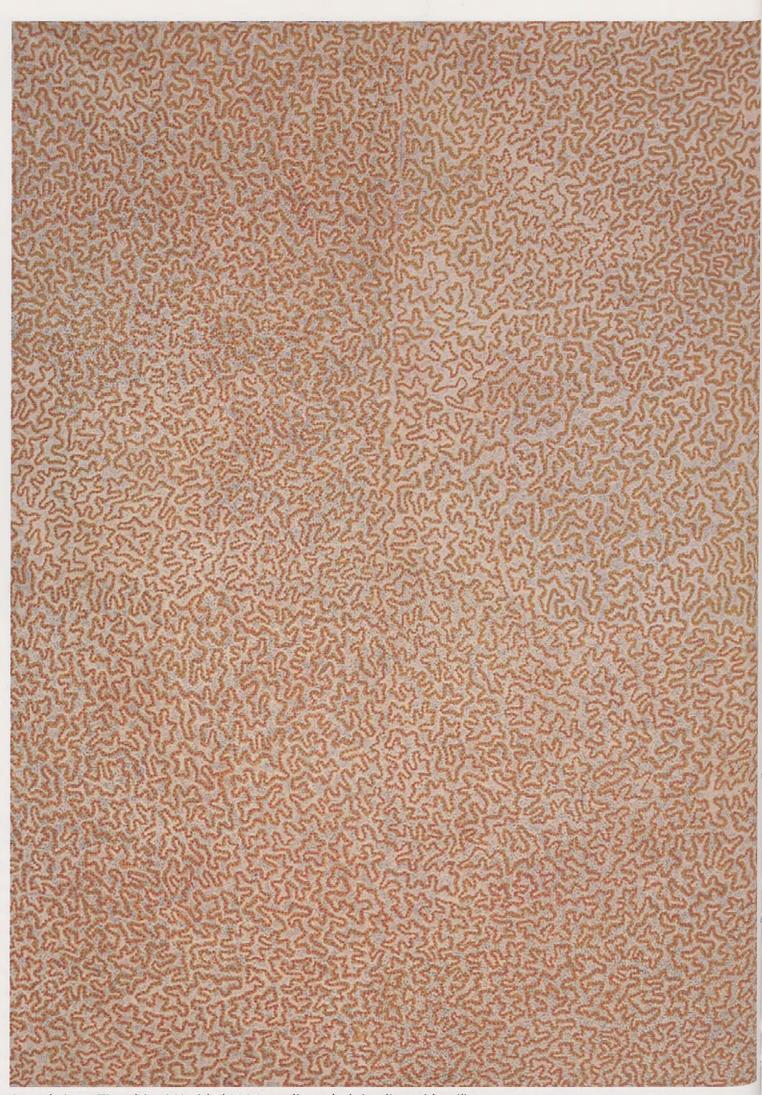
Elsewhere, Raphael takes his quest for realism perhaps further than intended. His Madonnas may glow with luminous, maternal tenderness but look at the uneasy expression of the mother-to-be in his *La donna gravida (Portrait of a pregnant woman)*, 1505–06. Hand placed dutifully on her stomach, she gazes out at the artist with eyes that seem more resigned than expectant. Five hundred years later, perhaps she would have picked up a brush herself and executed an angry, swollen, Saville-like nude. Or commissioned Marc Quinn to paint her portrait.

Damien Hirst, Jenny Saville, David Salle, Carlo Bilotti Museum, Rome, 11 May – 1 October 2006; Raphael: From Florence to Rome, Borghese Gallery, Rome, 19 May – 10 October 2006; Marc Quinn, Macro, Rome, 23 June – 30 September 2006; Marc Quinn, Alessandra Bonomo Gallery, Rome, 27 June – 30 September 2006.

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Joseph Jurra Tjapaltjarri *Untitled* 2006 acrylic on belgian linen (detail)

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Robert Owen, Florentia, The Gertrude Edition 2007 (detail), painted steel, approx 150 x 160 x 120 cm each

Letter from London

Barry Schwabsky

detail

Josephine Meckseper, Pyromaniac 2, 2003, type-C photograph,

101 x 76 cm, courtesy The Saatchi Gallery, London. © The artist.

When I first started visiting London regularly, in the latter part of the 1990s, I used to get annoyed at the quantity of American art I would find in the galleries. Had I really travelled so many miles to see things I could have encountered so much more conveniently with a subway ride to SoHo? (Remember SoHo?)

Now that I've lived in London for more than five years – long enough to be eligible for a British passport should I care to apply for one – I look at shows of American art with a different kind of interest. It's a way of catching up. Things have changed quite a bit in the old homeland – in fact, when I left the United States, the word 'homeland' was not even in circulation, except on those rare occasions when it was necessary to translate the slightly creepy German word *Heimat*. The United States has changed politically, needless to say, and changed culturally as well. And as for the art scene … I feel a little like Rip van Winkle when I pound the Chelsea pavement these days.

From this side of the ocean, it's hard not to be shocked and awed by the unprecedented influx of cash into the contemporary art market; the 1980s seem little more than a low-key dress rehearsal for what's going on now. And then there's the mania for young artists, right out of their MFA thesis show if possible. This I find especially odd. Although there have always been artists who've made a big splash while still in their early twenties – from Frank Stella through to Jean Michel Basquiat – they were the exceptions. The standard career model had those dreaded 'wilderness years' built in, the time spent painting houses or clerking at the art supply store before you finally emerged with your first show of work that probably had nothing to do with what you'd done as a student. For many, this hiatus has been abolished, and with it the last threads of what used to be the bohemianism of the art world.

What's interesting about all this, as observed from London, is how the New Yorkers have belatedly taken an idea that was already familiar here and pushed

it so much further, for one of the main things that struck me as different when I arrived in London five and a half years ago was the attention paid to art school degree shows, which are widely covered in the popular press. I quickly realised that it was all down to the Saatchi Factor; because it was known that England's biggest collector avidly trolled the schools for new talent, it had become The Done Thing. But the craze for young artists never attained anything like the intensity it would generate in New York within a few years.

As London's Royal Academy of Arts exhibition 'USA Today: New American Art from The Saatchi Gallery' showed, the former adman has been busy on both sides of the Atlantic. But he's not the only one. Autumn 2006 was American season in London, as the Royal Academy was preceded by another big survey of new American art, 'Uncertain States of America', a travelling exhibition (curated by Daniel Birnbaum, Gunnar B. Kvaran and Hans Ulrich Obrist) that originated at the Astrup Fearnley Museum of Modern Art in Oslo, and here appeared at the Serpentine Gallery. Between them, the two shows presented more than eighty artists, with an average age, by my calculation, of thirty-three, though 'USA Today' also includes a few elder statesmen in their forties, such as Dan Walsh and Mark Bradford. While questions may rightly be asked about the collaboration between an institution like the Royal Academy and a collector/entrepreneur like Saatchi - keep in mind that according to an article published in the October 2006 issue of The Art Newspaper, the majority of works in the 1997 'Sensation' show of 'young British artists' from the Saatchi Collection at the same institution have now been sold on to other collectors as well as to a few museums - the first thing to be said is that, while both exhibitions were (unsurprisingly) very partial representations of the current American scene, the arguably market-driven show at the Royal Academy was superior to the curatorially disinterested one at the Serpentine. Fundamentally,

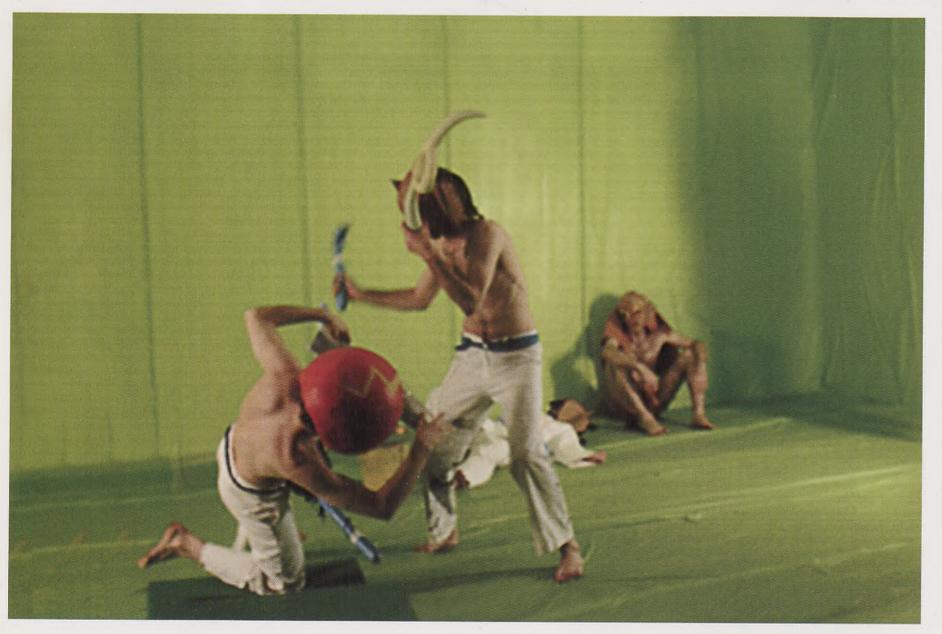




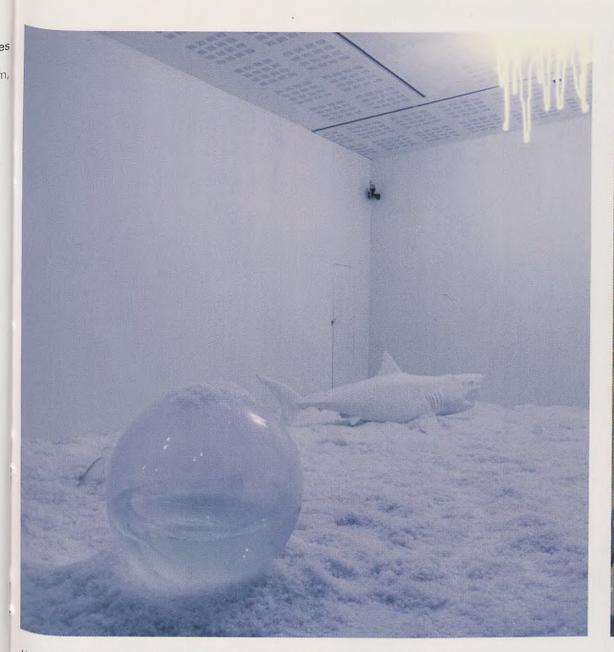
detail

Adam Cvijanovic, Love poem (10 minutes after the end of gravity), 2005, Flashe and house paint on Tyvek, 426.7 x 286 cm, courtesy The Saatchi Gallery, London.

© The artist.



Ohad Meromi, Cyclops, 2004, single channel video, 11 min 40 sec duration, courtesy the artist, Harris Lieberman, New York and Serpentine Gallery, London© The artist.



Kori Newkirk, Fins, 2003, cast acrylic, dimensions variable; Haywood, 2002–03, Lambda print, 162.5 x 122 cm; Maybury 2003, neon, 83.8 x 61 x 61 cm; Raft, 2003, acrylic, plastic, glitter, silicon, glycerine, water, 76.2 cm diameter; Tully, 2003, wax and pigment, dimensions variable; collection Astrup Fearnley, Oslo, courtesy Serpentine Gallery, London. © The artist.



Dana Schutz, Sneeze, 2002, oil on canvas, 48 x 48 cm, courtesy The Saatchi Gallery, London, © The artist.

the problem with 'Uncertain States' was its stereotyped notion of what 'Young art' should look like: sloppy, energetic, all over the place – fundamentally, a familiar image of the by-now nearly extinct bohemian antisocial genius.

At the Serpentine, painting was taboo, except as an element in some bigger, messier form of installation (and pointedly excluded the list, in Gunnar B. Kvaran's catalogue foreword, of 'every significant art form pursued by a new generation of American artists') but really, almost any art form with an appearance of formal self-containment was missing. There was surprisingly little photography too. Much of the best work was film or video, for instance works by Paul Chan, Miranda July, Daria Martin, and Aida Ruilova, but was often sited infelicitously (Ruilova's near the bathroom, for heaven's sake). The most striking of the video installations, Mika Rottenberg's *Dough*, 2005–06, its subject a surreal sort of factory where an immensely fat woman manipulates batter, possibly gives a clue why: Do the curators imagine that moving images of messy stuff might be messy enough for their aesthetic, but at the same time secretly realise that it's still a self-contained image?

Not surprisingly, there was little overlap between the two shows – no more than two and a half artists (Matthew Day Jackson, Josh Smith, and Kelley Walker who is at the Royal Academy as a solo artist and at the Serpentine as half of the duo Guyton/Walker). 'USA Today' undoubtedly overemphasises painting as part of the mix of what significant young artists in the United States are doing. On the other hand, a lot of the painting that's going on is very good. I feel pretty sure I'm still going to be looking at Dana Schutz's work twenty

years from now, to cite only one artist who has become synonymous with the overheated market of recent years; there's real substance there, and in the work of many others as well. Not that there's not also plenty of work that's jejune in content or formulaic in style. But of the two shows, 'USA Today' gave a truer picture of American art right now, and therefore, despite the explicit disavowal in Meghan Dailey's catalogue introduction of any overt diagnostic stance, gave a picture of the country's anxieties and fantasies. It's not a pretty vision, but not entirely depressing either. There's vigour here, but also a certain humility; space for anger but also for pleasure. Maybe I could even live there.

USA Today: New American Art from the Saatchi Gallery, Royal Academy of Arts, London, 6 October – 4 November 2006; Uncertain States of America, Astrup Fearnley Museum of Modern Art, Oslo, 8 October – 11 December 2005; Centre for Curatorial Studies, Bard College, New York, 24 June – 10 September 2006; Serpentine Gallery, London, 9 September – 15 October 2006.



Richard Larter, Pat in school hat and gym slip, 1988 acrylic, oil and crayon on board, 91.5 x 61 cm, courtes the artist and Watters Gallery, Sydney.

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The Wife as Erotic Muse

Louis Nowra

The wife as muse to the artist is a common phenomenon. Without James Joyce's wife, Nora, it is impossible to believe he would have been able to come up with Molly Bloom's great soliloquy in *Ulysses*. English filmmaker Nicholas Roeg has directed his wife, Theresa Russell, in six movies, including the sexually bold *Bad Timing* (1980) and *Track 29* (1988). Painters, of course, have celebrated their wives. Rubens painted his young wife as a partly naked, fleshy container of female fecundity and Picasso produced numerous erotic portraits of his wives.

Although feminist critics are appalled by the notion of a woman existing solely as a muse to a man – as if her only role in life was to act as an appendage to a male artist – the situation can be much more complex than that. In many cases not only is she an inspiration to the creator but also a crucial part of the creative process. A couple working in such a relationship can create a work infused with an infinitely subtle interplay of lust, love and adoration. There can be a world of difference between a man painting a short-term mistress or a one-night stand, and a man painting his wife in an atmosphere of earned trust and absolute honesty of emotions.

Some artists use their wives as a way of pushing the boundaries of sexual imagery, especially in the past few decades when pornography has become a highly visible part of mainstream culture. (For the record, my belief is that erotic art gives rise to thoughts of sex, pornography makes you want to have sex.)

There are two artists who I think illustrate this better than many others. Early in his career Jeff Koons tried to give a mythic power to everyday objects, such as inflatable toys, vacuum cleaners and basketballs. Yet his work never successfully transformed these objects into anything more than kitsch. In the beginning of the 1990s he fell in love with and married Ilona Staller, who had became a famous porn star under the name of Cicciolina, and had once been a member of the Italian Parliament. She is a tall, gorgeous, green-eyed blonde.

Koons's relationship with Cicciolina produced a dramatic change in his oeuvre. In a series of large-scale paintings, photographs and sculptures he displayed his Wife, alone or with him, in poses and positions based on pornographic imagery. The works are blatant and uncensored, with backgrounds of rocks, large moons, pythons, cracked barren earth and butterflies used as a kitsch counterpoint to the sexual acts. Most of the images make no pretence of obscuring sexual organs. Manet, 1991, shows Cicciolina lying on a rock, wearing nothing but high heels and stockings, legs splayed open while Koons licks her vagina. Ilona's asshole, 1991, is a rear view of her naked buttocks as Koons's penis enters her. Another has the couple in the missionary position, while the most graphic depicts the artist ejaculating on his wife's body. These descriptions make the images

sound more coarse than they are because, in reality, they show how the couple's lust and love has been transformed by Koons into something playful, arousing and, yes, beautiful. Their marriage didn't last long and ended in acrimony over custody of their young son, but Cicciolina's influence profoundly changed Koons's art. There is nothing before or since that has matched what he created with her.

In Australia some people praise Brett Whiteley's erotic paintings of himself and his wife, Wendy, but to me he makes her elongated body as unappetising as a white mollusc removed from its shell. It is the presently underrated Richard Larter who pushed the boundaries of the erotic in paintings of his wife, Pat. Larter came to prominence in the early 1960s with work that could be broadly called pop art. He approached these paintings determined not to produce the slick eroticism of Playboy magazine but to duplicate the sensibility of what he called: 'The less salubrious type of magazine ... where girls who are actually doing intercourse know what they're doing and the expressions and posing is far more honest.' In order to achieve this Larter had no hesitation in showing the pudenda of his wife. The poses adopted by Pat range from parodies of porno magazine photographs to the luscious Seated nude, 1964, to rear views of a naked Pat on all fours that represent what prim academics of sexuality call the 'presentation position', where the woman displays her primary and secondary reproductive organs. Some critics would like to believe that these paintings parody cheesecake sexism but there is a strong strand of Larter's lust for his wife that gives many of the works a hardcore sexiness.

Pat was essential to Larter's vision of sexuality. She was an artist who had been adopting some of these poses in her work before he appropriated them. She was also a performer, not unlike Cicciolina, who also had a stage act. As performers both women could be considered collaborators with their husbands, in that they created the many sexual positions and personae that the men utilised for their work. It is instructive to see works where Larter used professional models, as in *Blonde nude*, 1991. Without the input of Pat, some of the girls resemble pinups from *Playboy*, and lack the sexual vitality and interplay between the artist and his subjects.

What these two women brought to their husband's art was a vitality, a sense of unashamed exhibitionism and a dynamic bond with their husbands that meant that they were unafraid to embrace the extremes of eroticism. Because of this the works reveal a wonderful sense of mutual pleasure and sexual happiness, and, as such, are rare commodities in modern art.

Leon van Schaik

By the time of publication, Brisbane's Gallery of Modern Art (GoMA) will have opened its doors. As I write, all I have seen is a delicate white-on-black diagram drawn by Architectus (Lindsay and Kerry Clare), which won the competition. I hope it is good. The original Queensland Art Gallery building, designed by Robin Gibson and Partners, has some of the most handsome spaces in Australia. But the precedents are not great: the iconic McGlashan Everest house that became the Heide Museum of Modern Art in north Melbourne continues to defy extension; and that once superb cascade of spaces down the slope at the Art Gallery of New South Wales, Sydney, has been lost through an upward extension, a crystal cube, now making one unsure why there is a bank of escalators descending below.

The Venturi Scott Brown extension to the National Gallery in London gives cause for hope, despite its modernist critics. The lateral axis extending the enfiladed galleries creates a 150-pace walk from the entry axis, terminating on Conegliano's The incredulity of Saint Thomas, 1502-04, in the new extension, leaving *The ambassadors*, 1533, by Hans Holbein the Younger, on the left after one hundred paces. Turn left and you come in stages to the perfectly placed Baptism of Christ by Piero della Francesca, c. 1450s. Equally well placed is Paolo Uccello's Battle of San Romano, 1438-40. And should you choose to enter up the long bank of the new staircase, you rise slowly towards a depiction of Dante's several layers of heaven, a witty, possibly sacrilegious, but equally deliberate 'placement'.

The relationship between architectural intent and art in a generic sense has been fraught in recent times. But skilled 'placement' by inspired curators can exploit any space to influence the way we see a work and rank its significance. Two consecutive and conflicting reviews of a Jackson Pollock retrospective – one 1998 review by John Updike on the hang at the Museum of Modern Art (MoMA) in New York, and one, by David Sylvester, about the hang at the Tate Gallery, London, brought this to my attention recently. Updike asserted that the exhibition demonstrated that *Blue poles*, 1952, was overrated. The London review singled out the same painting as one of the most powerful of Pollock's oeuvre. At first this reinforced my prejudices about Updike as a reviewer – but in her book Art and the Power of Placement (2005), Virginia Newhouse explains how such discrepancies occur, even though her analysis departs from that of Sylvester in this instance. Her analysis proposes that art, with particular 1 John Updike, 'Jackson whole', New York Review of Books, reference to painting and sculpture, is space specific and our perceptions are conditioned by how that space is respected.

Pollock, we all know, poured and dripped paint onto canvases on the floor. But the process did not end there. The canvases were hung on the studio wall for final adjustments, and their height was

determined by the height of the studio walls. The adjusting took place in a space no deeper than the 6 metre depth of the studio itself. The earliest hangs of Pollock works ensured that they covered the entire wall from ceiling to floor, and in one case a false cornice was installed to achieve this. In these gallery spaces the pictures could also be seen from no more than 6 metres away. Hung in isolation on an over-scale wall and seen from a distance as Blue poles was in MoMA – the spatial context of the picture was erased, and with that its power was erased too. In London, while also on too large a wall, the painting was first encountered from a depth of 6 metres, and its power was evident.

The lesson for curators is that they need to exercise their spatial intelligence; a white cube will not do the job on its own! Space cannot be erased. For architects the lesson is also clear. Despite the anxiety of many artists, the Wood Marsh designed main gallery at the Australian Centre for Contemporary Art (ACCA), in Melbourne, is not a cube, nor a double cube, but a funnel of space swelling away from the entrance. It has a dimensional ambiguity that has enabled Juliana Engberg, a curator with superb spatial intelligence, working with artists with a similarly attuned intelligence, to reconfigure the gallery into spatial relationships specific to every exhibition it houses. ACCA appears as a new gallery each time. The architects' insistence that it would be an enabling, not a constraining, space has been proved.

By contrast, Ashton Raggatt McDougall's incisions at RMIT Gallery in Melbourne's Storey Hall have been erased by curatorial decisions that do not demonstrate spatial intelligence and which conceal rather than reveal the spatial history of the building.

All works, except perhaps paintings, are sapped of their power when removed from their spatial context. Kurt Schwitters's Merzbau collage constructions, made in a dark, damp, slate barn, were moved to a specially constructed room at the University of Newcastle-upon-Tyne's Hatton Gallery, where they have died, divorced from the landscape they were created in. Like all those rooms in the New York Metropolitan Museum of Art, the slate Schwitters have become their own funerary monument. I hope that GOMA has spaces that asser! the need for spatial intelligence in the placement of art.

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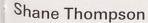
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³ December 1998; David Sylvester, London Review of Books, vol. 21, no. 7, 1 April 1999.

Gallery of Modern Art/ Queensland Art Gallery

Black box, western façade of GoMA, Brisbane, courtesy Queensland Art Gallery, Brisbane. Photograph © John Gollings.



New museums have become the trophy

buildings of those cities claiming international status in the late twentieth and early twenty-first centuries. The new Gallery of Modern Art (GoMA) in Brisbane might be perceived as part of this phenomenon, however the form of GoMA's arrival offers more substance than the meanness of its budget and the public proclamations of its worthiness. This building is a significant achievement for both public architecture and the visual arts community. It offers great curatorial scope for contemporary art practice and an experience that engages with the culture, climate and site. No other major museum in Australia achieves this.

Much has been written in recent years about the emergence of a distinctive regional architecture in Queensland. However, this has tended to be rather harrow and romantically indulgent about smaller buildings (usually houses) and the 'lattice, batten, trellis and tin' affectations of a few. The architects Kerry and Lindsay Clare of Sydney-based firm Architectus, working closely with the Queensland Art Gallery (QAG), have employed a confident approach, no less regional in its influence, but characterised by an inventiveness with modest materials, transparency, modulation of the strong subtropical light, engagement with the outside, a type of informal internal space, and unpretentiousness.

The large bulk of the building, which anchors and terminates the western end of the Queensland Cultural Centre (QCC), is entered by a new forecourt to GoMA, QAG and the Queensland State Library from the east. In some respects it is awkwardly sited, dominating this part of the precinct. It is perhaps too large to accept its description as a 'pavilion' given the Scale of its relationships to the William Jolly Bridge



to the south-west, the very small Kurilpa Park immediately to the west and the QCC infrastructure to the east.

A distinctive, broad and finely detailed cantilevered roof unites the disparate facade and is best appreciated from the river. Here also are grand public spaces where the languid river and lush subtropical vegetation compel a moment of respite from the exhibition spaces. The forms and spaces of the building are organised orthogonally around a voluminous Latin cross-shaped space. This is the genius of the building. By concentrating almost all movement, vertically and horizontally, into this space, with an address to all galleries, cinemas, cafes and the gift shop, and with high levels of indirect natural light, the place is legible and hospitable.

The main entry is at the east, where a ramp in the floor gently guides visitors up to the 'main nave'. To the south are the cinematheque, Indigenous galleries and research library spaces. To the north, towards the river, are the main galleries. There are smaller spaces with lower ceilings to the west, and two immense spaces to the east, one above the other. It is the scale of these spaces, more than anything else, which gives GoMA its unique power. At the time of my visit, works from the Asia-Pacific Triennial were on show and the gallery's ability to exhibit a number of very large works simultaneously offers drawcard potential. The materials here are prosaic polished concrete floors and white walls, however the discreet insertion of finer detail and refined tectonics - zinc panelling at gallery thresholds, timber and stainless steel nosing to concrete stairs, the proportion and rhythm of ceiling designs and the careful integration of air-conditioning services contribute to a more sensitive design.

Notwithstanding the obvious 'wow' factor of major spaces, GoMA also offers moments of a more intimate or hermetic nature as well as labyrinth-like excursions. The design team has imbued the southern areas of the building, particularly those associated with the cinematheque, with darker colours and richer timber finishes used as a counterpoint and retreat from the whiteness of the exhibition spaces. A children's 'hands on' area, two cafes, a members lounge and a secondary circulation to the western side, offer views over Kurilpa Park and the river in smaller and more secluded spaces.

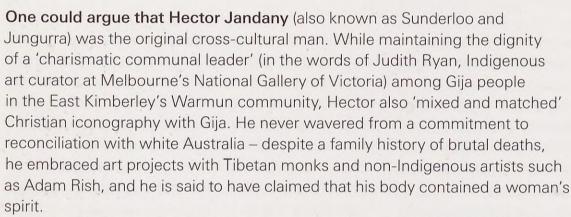
This is a finely tuned building in many ways: to its audience, its budget, and its program. There is very little excess. Yet, what might have been, through the vicissitudes of the process, the parsimony of the budget and the audacity of the program, just another big, crude 'international art box', has become a grand – but also poetic and embracing – public space resonating with its location and amplifying the experience of contemporary art.

HECTOR JANDANY

c. 1926-2006

Hector Jandany. Photograph Kim Lawler,

Jeremy Eccles

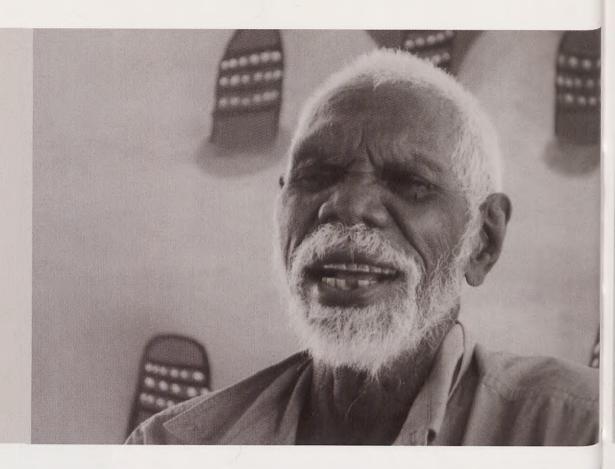


Unlike his contemporaries Rover Thomas and Queenie McKenzie, Hector never painted massacre subjects or sites. Yet he had more reason than anyone to reflect his family history on canvas. His maternal grandfather was shot in the stomach and threw himself into a river on his Ngarrgooroon country, to be 'taken by the Rainbow Serpent'; his grandmother was tied to a bloodwood tree and thrashed, dying later while giving birth to Hector's mother; and Hector's father was killed by white men around the same time.

Fortunately, there was still one grandfather left to introduce Hector to cave painting. He used a smooth stone to wear down the rock face before attempting to paint it. Hector brought that stone into his painting on canvas, scraping back the underpainted layer to a pale reflection of the vibrant ochres that his contemporaries used. He worked this way particularly towards the end of his life. It was almost as though he was already seeing himself as a spirit on Ngarrgooroon country. Hector also tended towards a symmetrical patterning of hills, trees and birds in his paintings and this could have derived from the Christian flavouring that never quite left his work.

The Christian influence was certainly strongest in Hector's early work, around 1979, when the Catholic Mirrilingki Mission established the Ngalangangpum School (also known as the Bough Shed) that became central to Jandany's 'two-way' life. This was at the same time as Rover Thomas and Paddy Jaminji were pioneering work based on Thomas's dream 'Krill-Krill' song cycle. One of the extraordinary products of that time, which still hangs in the school, was Jandany's *The dead Christ in a tree*, creating a crucifix from a spare, black tree in which a man's body is lying horizontally, awaiting Gija burial ceremonies.

When it appeared in Rosemary Crumlin and Anthony Knight's 1991 exhibition, 'Aboriginal Art & Spirituality', academic Margaret Woodward hailed Jandany's contribution of three works as 'works that flow from the heart':



These are not Aboriginal works with Christian themes, any more than Land is a theme of Aboriginal art. What is here is integral; the true artist is evident. It is a struggle for us to integrate or enter into myth as readily as do Aboriginal artists.

Yet Hector clearly didn't fit easily into the ethos of the Waringarri Art Centre which began promoting Warmun and Turkey Creek art from 1987. He did not appear in important exhibitions like that at Deutscher Gertrude Street gallery in October 1989, with Rover Thomas (the star) and Paddy Jaminji, George Mung Mung and Jack Britten. Britten, who also died this year, painted Purnululu (the Bungle Bungle Range) in his distinctively perky, many-striated-mountain style. Hector's Ngarrgooroon country is the north-eastern part of Purnululu. Yet his vision of it in the 1991 work, *Gayirriwariny Mountain Range* in the National Gallery of Victoria collection, 'isolates the mountains as separate shapes outlined against a black background', according to Judith Ryan. 'The sombre tonality [is] characteristic of the artist's restrained use of colour.' It was also reflective of the legend involving an old spirit woman who could fly over the country to steal little boys and take them back to her camp in a bag which was incorporated in the picture.

Late in life Hector identified with the owl, Dumbuny. He painted himself as such in 2005, symetrically between two trees - one black and one white; and when he later went into hospital, a real owl took his place in a tree outside the Warmun Art Centre. When he returned to his seat, told old stories or just hectored younger generations of artists, the owl flew off. Many of those generations took it upon themselves to paint avian images in tribute. They also spontaneously revived the Krill-Krill corroboree following Hector's death, according to Warmun Art Adviser, Megan Buckley. Hector was the last of that generation that had leveraged off Rover's dream to initiate a cultural revival in the Kimberley. And that had been sorely needed following the expulsion of the Gija from their ancestral lands when the 'squattocracy' had to start paying their Aboriginal station workers. Hector had stayed at Warmun, close to Ngarrgooroon country - the subject of his last exhibition in Darwin - when he might have joined the highly successful Jirrawun group in Kununurra. Hector Jandany was more interested in a cultural future for the Gija than an affluent old age!

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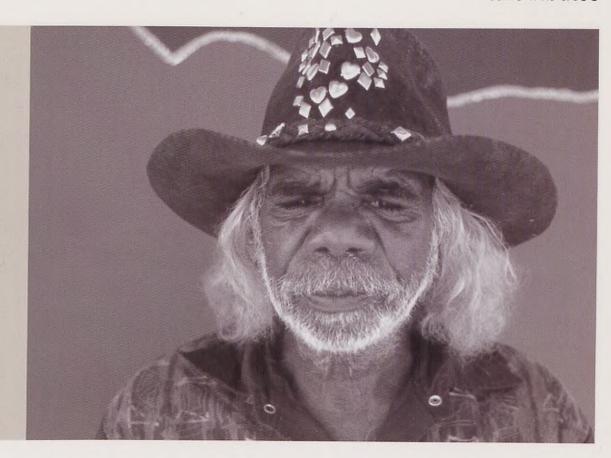
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LONG TOM TJAPANANGKA

1929-2006

Long Tom Tjapanangka, 1994. Photograph Marina Strocchi.

Marina Strocchi



Lupul, I bin born along this place.' It is home to the Ngaatjatjarra people and is rich with bush tucker and nestled in rolling sandhills and desert oaks. Lupul, place south-west of Alice Springs, was Long Tom's other name.

Long Tom Tjapanangka was a boy when he first walked from Lupul to the first on depot at Areyonga, west of Alice Springs. He and his family walked back to Lupul a couple of times, one trip was for Long Tom to go through the law.

Some time after his parents were murdered at Areyonga, Long Tom went to live at Haasts Bluff where he was 'grown up' by his 'second mother', Inkitjili Nampitjinpa. He spent a year doing prison time, fencing around the Haasts Bluff area with other prisoners. 'We bin cause a lot of trouble. Kungka [women] business.'

Over the years Long Tom worked as a drover, tracker, butcher and cook. He trained and worked as a policeman at Harts Range and later in Alice Springs. Long Tom recounted the story of catching an armed criminal in the desert with hothing more than a length of rope. He tracked him, waited for him to go to sleep, caught him and brought him back to the station.

He returned to Haasts Bluff to be with Marlee Napurrula. They had two ^{Children}, Ena Napangati Fly and Freddie Tjapangati Fly. Long Tom later married his second wife, Mitjili Napurrula.

The first time I met Long Tom was in early 1993. He was with Mitjili, Marlee and her second husband, Brian, walking in Indian file in front of our house at Haasts Bluff. Someone said: 'Look, there goes Long Tom, Ena's father, "all in black".'

Sometime after this the group walked into the Ikuntji Art Centre. Long Tom was slim and tall, with a silver white Buffalo Bill moustache and long silver hair poking out from under his cowboy hat. Mitjili, demure, and Marlee, strong and witty, wanted to paint.

Long Tom did not want to paint – 'Wiya, wiya [no, no], too dangerous'. He recalled the trouble at Papunya when the men started painting secret imagery in 1971. Long Tom mentioned having seen Albert Namatjira at Haasts Bluff in the 1950s. He often told funny stories about his life and drew emus in the sand. Wayne Eager suggested that Long Tom transfer these to canvas. Months later, on a Sunday morning, Long Tom visited and said, 'You better get me canvas, boy, right now'.

By Monday morning he had done his first work. This was November 1993 and Long Tom was about sixty-four years old. His use of bold, flat shapes and strong, bright colour was his signature from the start.

On Christmas Day 1993 Long Tom wanted more canvas. The cupboards were bare; there was only a slim scrap of cotton duck. He used the canvas

shape to paint a long mountain range west of Papunya, named Irantji. The range was framed by sparkling yellow and white, and red to denote the foreground. He managed to flatten the perspective yet maintain a sense of foreground and background. Long Tom referred to his country and its embedded mythology through a personal, lyrical narrative. His paintings capture the essence of the desert and reflect his acute observation and sharp wit, combining a playful naivety with a very sophisticated minimalism.

By June 1994 he had two major works in the collection of the National Gallery of Australia, Canberra. Long Tom often said, 'Painting makes me happy, I was sitting down lonely before'. His work was first exhibited at Gallery Gabrielle Pizzi, Melbourne, in March 1994 in the inaugural Ikuntji group show. On the evening of Tom Long's first solo exhibition in 1995 at Niagara Galleries, Melbourne, he said many times how truly happy he was to see his body of work on the walls.

The National Gallery of Victoria, Melbourne (NGV), acquired a seminal work, Ayers Rock and Tarrawarra, in 1995. The day Long Tom knocked on the door (another Sunday in 1994) and said 'Come and look' (at the work) is etched in my memory. It was a privilege to see a work of such power, and the paint was still wet. We excitedly told him about Rothko's red works. On a trip to Melbourne we all went to see the Rothko at the NGV, Melbourne. He placed his hand on the work as a mark of deep respect. 'I know this one, American one.' Long Tom won the 16th Telstra National Aboriginal and Torres Strait Islander Art Award in 1999.

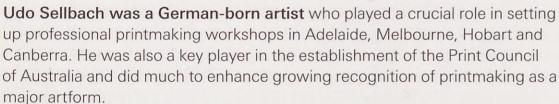
In 1997 Long Tom and Mitjili left the tiny Haasts Bluff outstation Autilly because of the death of a dear friend. They were living in the breezeway of our house. Long Tom did not speak or eat for days and became sick with scurvy. I was fussing over what he could eat. 'Don't worry about me, yuntalpa [daughter], there's plenty more people coming behind.'

¹ Marina Strocchi, Ikuntji: Paintings from Haasts Bluff , IAD Press, Alice Springs, 1994

UDO SELLBACH 1927-2006

Udo Sellbach. Photograph Antonia Sellbach.

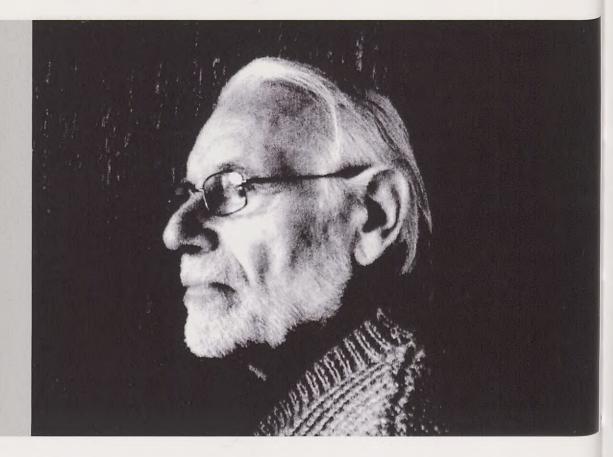
Sasha Grishin



Udo Sellbach was born in Cologne and spent his earliest childhood in an upstairs room, in the oldest part of the city, overlooking the cathedral. He recalled his infancy as a period in which he spent a considerable amount of time watching and observing, at one stage making a perilous journey and crawling out onto the roof, when he was about three, to satisfy his curiosity. His father was an administrator who worked with the railways and a Sunday painter. Sellbach was a lone and solitary child, who chiefly remembered his childhood for visits to the theatre and the opera, and recalled a Rubens altarpiece which hung in the neighbourhood church. He grew up a pacifist with an aversion to violence, and instinctively sided with the underdog. After the Second World War he commenced his studies at the Kölner Werkschulen in Cologne where his principal teacher was Alfred Will and where Sellbach attained the rare privilege of being invited to continue at the school as a Master Scholar. He was also one of the founders of the Kölner Presse, where he worked as a master lithographic printer, creating editions for a number of leading German artists.

In June 1955 Sellbach emigrated to Australia with his wife, the printmaker Karin Schepers, who had a sister in Melbourne. In early 1956 they moved to Adelaide where he was appointed junior art master at St Peter's College and where he helped Charles Bannon set up a printmaking workshop. In 1960 Sellbach and Schepers played a leading role in establishing the printmaking department at the South Australian School of Art, under the directorship of Paul Beadle, and here they influenced a whole generation of South Australian printmakers, including Barbara Hanrahan.

Sellbach spoke of two major moments of revelation in his life. The first occurred mattered, that it could change lives and that it was a cause worth fighting for. with the collapse of the Nazi state, when the 'blackout' on contemporary art came to an abrupt end and suddenly a new type of art appeared transforming his thinking. The second was on his arrival in Australia, where again he sensed he was caught in a 'time warp', but now it was up to him, and others like him, to introduce some of the liberating concepts of contemporary art. The desire to use his art to help to reform society never left him.



In 1963, after the break-up of his marriage, he left South Australia and returned briefly to Europe, before finally settling in Melbourne. In 1965 Sellbach accepted a teaching position in the printmaking workshop at RMIT, Melbourne. He built up a close friendship with left-wing intellectuals, particularly with the radical activist, socialist and historian, Ian Turner. During his Melbourne years Sellbach also played a decisive role in the formation of the Print Council of Australia. He also participated in the 'The Field' exhibition held in 1968 to mark the opening of the new National Gallery of Victoria building, Melbourne.

In early 1971 Sellbach bacame director of the Tasmanian School of Art, Hobart and, increasingly, more of his time was taken up by administration – fighting the bureaucracy and implementing pedagogical theories – than with making art. In Hobart in 1973 he married Mary Fooks and in 1977 took up the directorship of the School of Art at the Australian National University, Canberra, which he retained until 1985, when he retired to devote more time to his own artwork. During his time in Canberra Sellbach transformed a provincial art college largely housed in temporary accommodation, into an art school of national significance. He also set up a system of workshops with outstanding facilities which determined to dissolve the old craft/art distinctions. The technology of printmaking, in all its forms, was available both in the Printmaking Workshop, modelled on more traditional lines, and in the Graphic Investigation Workshop, the first workshop of its kind in Australia, where students were encouraged to experiment across mediums.

In 1985 Udo Sellbach and his family moved to Queensland, where, apart from some teaching, he primarily devoted himself to his artistic practice. In early 1993 Udo Sellbach, his wife Mary and their three daughters Undine, Annabelle and Antonia, moved from Brisbane back to Hobart. In 1995 the Australian National University invited Udo Sellbach to be its Creative Arts Fellow He died in Hobart after a short illness.

Udo Sellbach was a significant printmaker and artist who believed that art really

JOHN COBURN

1925-2006



At heart, Coburn was a classically minded artist, who described his style as 'precise, clear and deliberate'. Yet he was also a deeply spiritual man who was born an Anglican, but converted to Catholicism before his marriage to Barbara Woodward in 1953. This was also the year that Coburn viewed the travelling exhibition, 'French Painting Today', at the Art Gallery of New South Wales, Sydney, and was bowled over by the work of Henri Matisse, Pablo Picasso and Fernand Léger, among others. He embraced the School of Paris at the same time as the Church of Rome. 'From that time on', he said, 'I became a committed abstractionist'.

^{achievement} to have reached large audiences with a form of abstract painting

based on simple, clear shapes and radiant colour. Most of Coburn's pictures have

Coburn was born in Ingham, in Far North Queensland in 1925. He showed an aptitude for art at an early age, but left school when he was fourteen to work in a bank. Painting and drawing were hobbies, pursued on weekends and in the evenings. However, his life changed dramatically with the outbreak of the Second World War. In 1943 Coburn joined the Navy and spent the next three years travelling around the Indian and Pacific oceans, working as a radio operator, and drawing in his spare time. After demobilisation in 1946 he returned to the bank, but soon gave it up and set out for Sydney, intending to study art.

He enrolled at the National Art School in East Sydney under the Commonwealth Reconstruction Training Scheme, studying with teachers such as Godfrey Miller, Wallace Thornton, Dorothy Thornhill and Douglas Dundas. On graduating in 1950, Coburn worked at a series of teaching jobs in various Sydney high schools, and went on to design sets and titles for ABC television. During these years he exhibited work in art competitions and group shows. The Coburns' daughter, Kristen, was born in 1954, and their first son, Stephen, the following year. Coburn had his first solo exhibition at Macquarie Galleries in 1958.

By this stage Coburn's abstract paintings had begun to attract attention, and his reputation was on the rise. He commenced teaching at Sydney's National Art School in 1959, and won the Blake Prize for Religious Art in 1960 with his *Triptych* of the Passion, a powerful ensemble of religious symbols – including the crucifix and the crown of thorns – offset by blood-red spatters of paint and the spidery black shadows of barbed wire.



The 1960s and 1970s were boom times for the artist. Coburn's works began to enter the public collections, and were regularly chosen to represent Australia in overseas touring exhibitions. Over these years he shook off the French mannerisms, and forged a distinctive style of his own, employing flat signs and silhouettes against glowing fields of colour.

It was a style that lent itself to tapestry, and it was in this form that many people became acquainted with Coburn's work. His major achievements in this area were *Curtain of the sun* and *Curtain of the moon*, commissioned by the Sydney Opera House in 1970. It is a small scandal that these pieces have been so rarely seen over the past thirty years.

In 1972 Coburn took up the post of Head of the National Art School, resigning two years later to paint full-time. By 1980 he had been awarded an Order of Australia and was firmly established as one of the country's leading artists.

The illness and death of Barbara Coburn in 1985 came as a crushing blow, but gradually the artist established new working habits, and began travelling again. It was a particular pleasure that one of his works was accepted for the Vatican collection in Rome. In these years Coburn also discovered the outback, painting pictures employing a palette of red, brown and black.

In 1991 Coburn married the artist Doreen Gadsby and worked with unflagging energy on paintings and other projects. But with the new millennium he suffered increasing health problems, undergoing heart surgery in 2001, and a series of strokes. Many of his friends and admirers will see his passing as a release from the pain and incapacity that dogged his final years.

Most people will remember John Coburn as quietly spoken, courteous and charming, but he was also a thinker, buoyed by a solid core of conviction. He was unphased by occasional criticisms that his work was repetitive or 'merely decorative', and said he was inclined to take this as a compliment. A retrospective held at the S.H. Ervin Gallery, Sydney, at the beginning of 2004, and a monograph by Lou Klepac, showed the underlying strength of his painting over five decades. In particular, it was the warmth of Coburn's colour that impressed. His work will always be recognised as an art of affirmation, by turns cosmic and intimate. It is a rare distinction for an artist to have cast off the gloom and the angst of the modern era, to come out on the side of the angels.

A version of this tribute was originally published in the Sydney Morning Herald, 9 November 2006.

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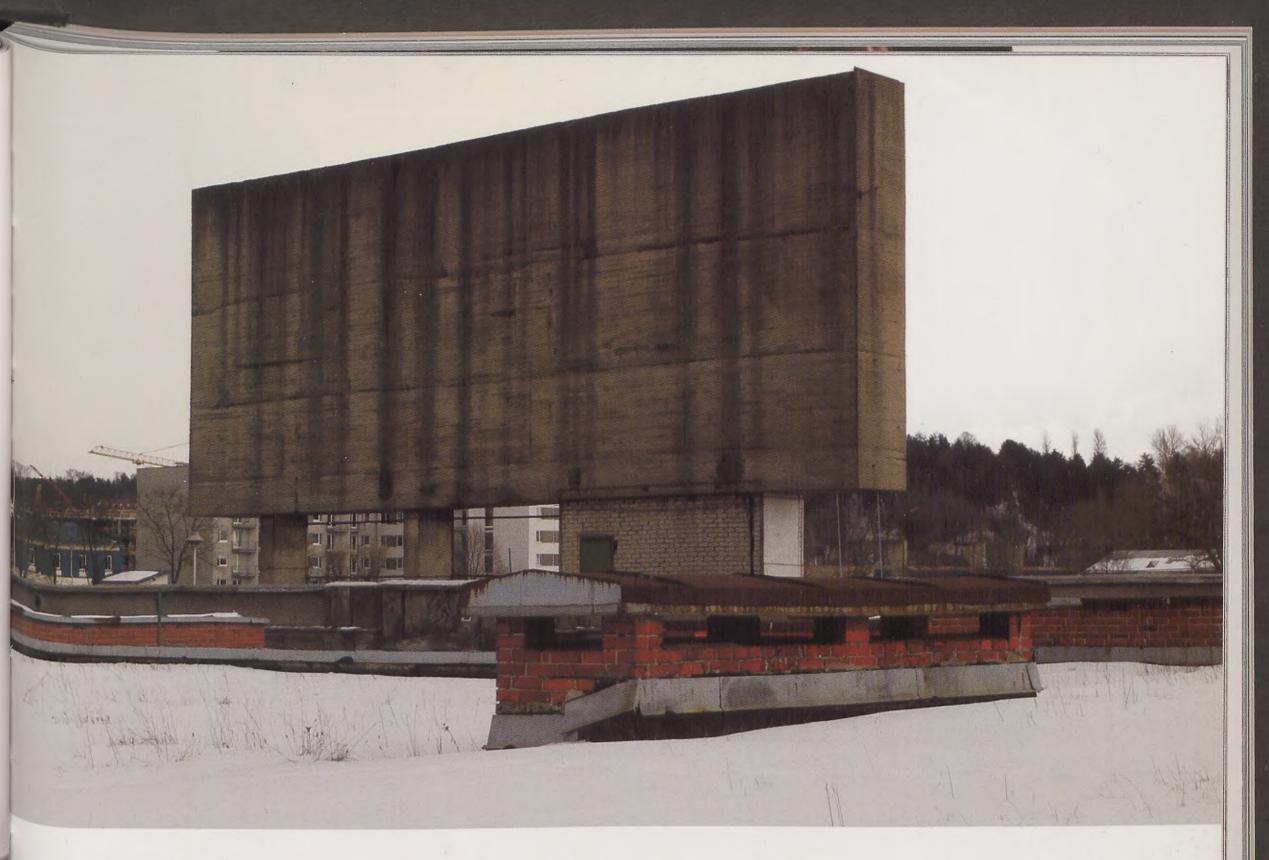
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Grace Crowley Abstract painting 1947 (detail) oil on board Private collection, Sydney The National Gallery of Australia is an Australian Government agency.

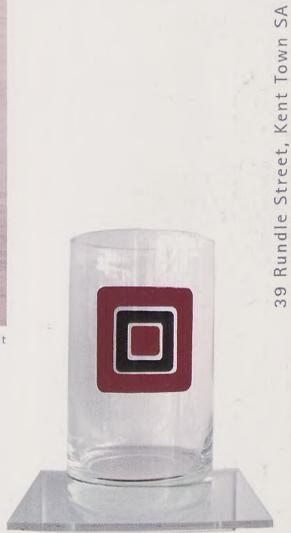


Glass Pattern, 2006, acrylic and oil on 9mm cedar ply, 120 x 120cm, and reference object

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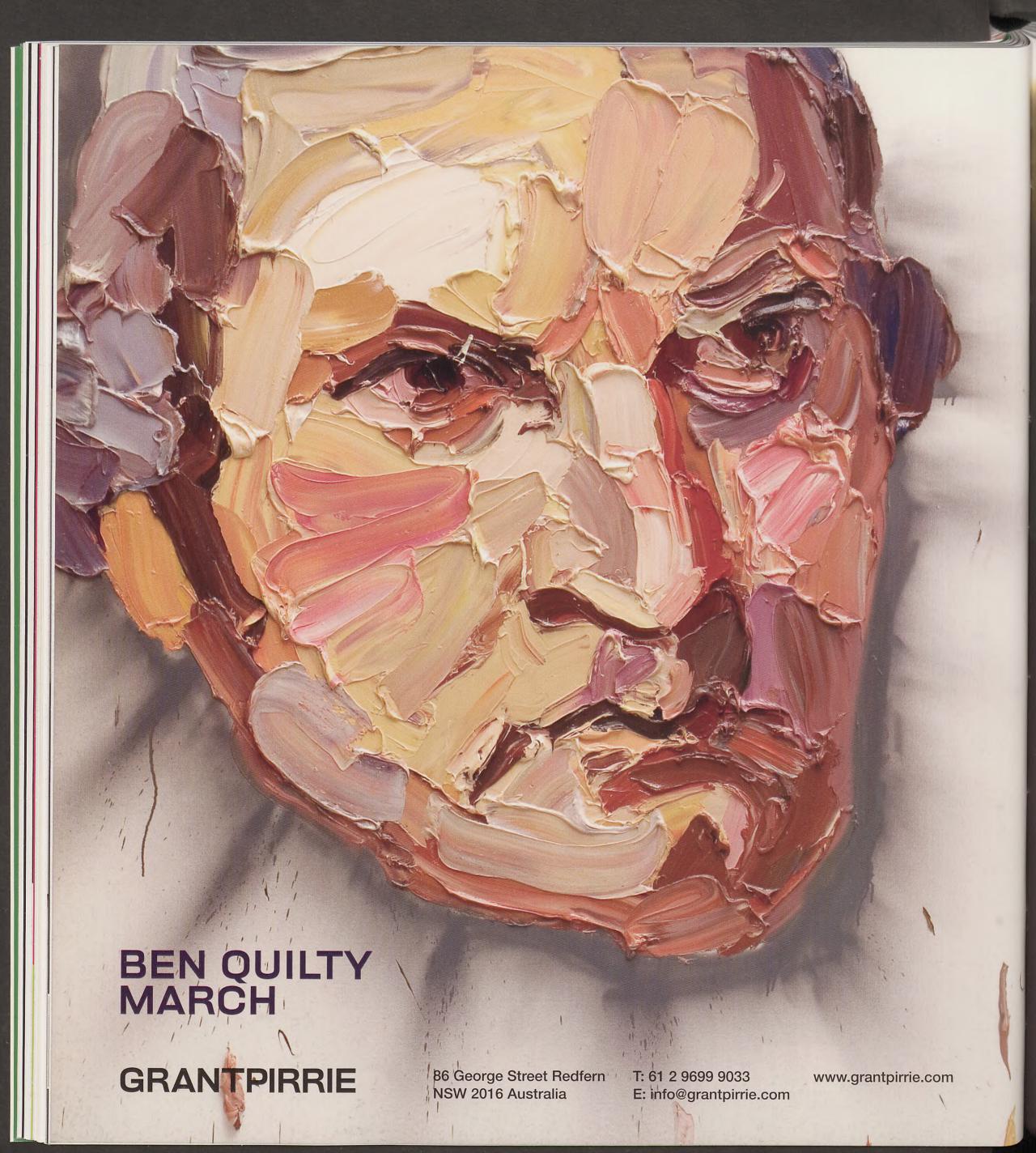


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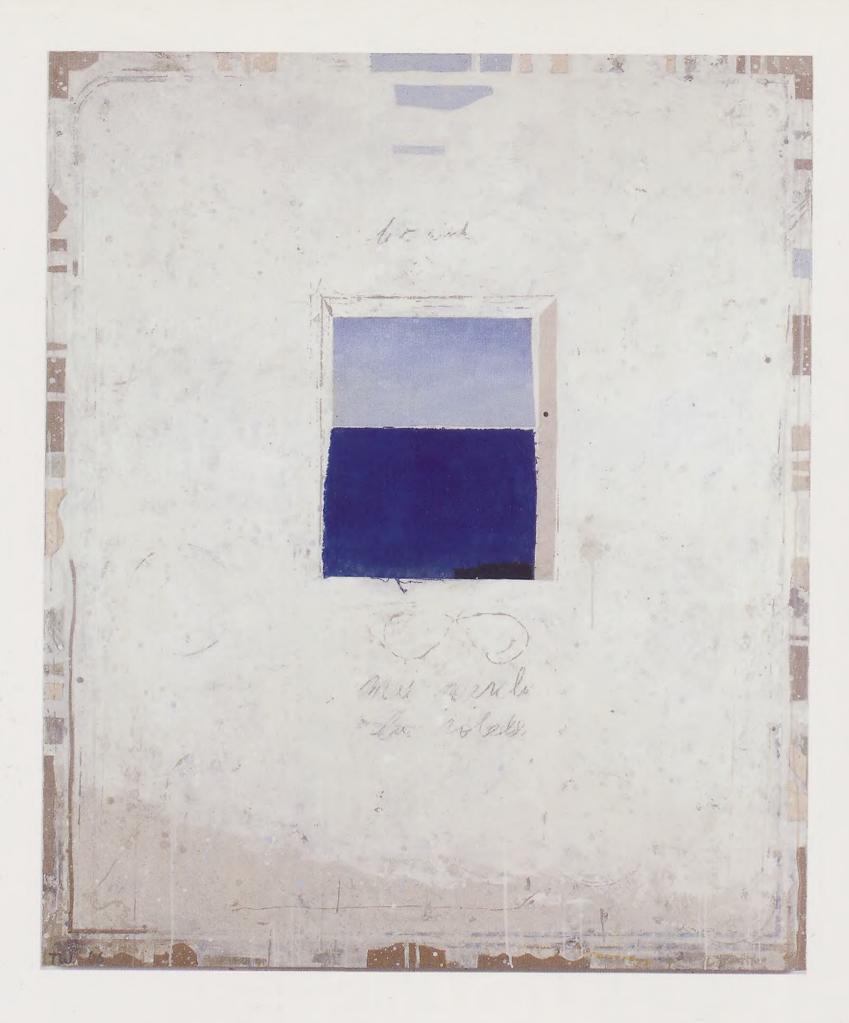


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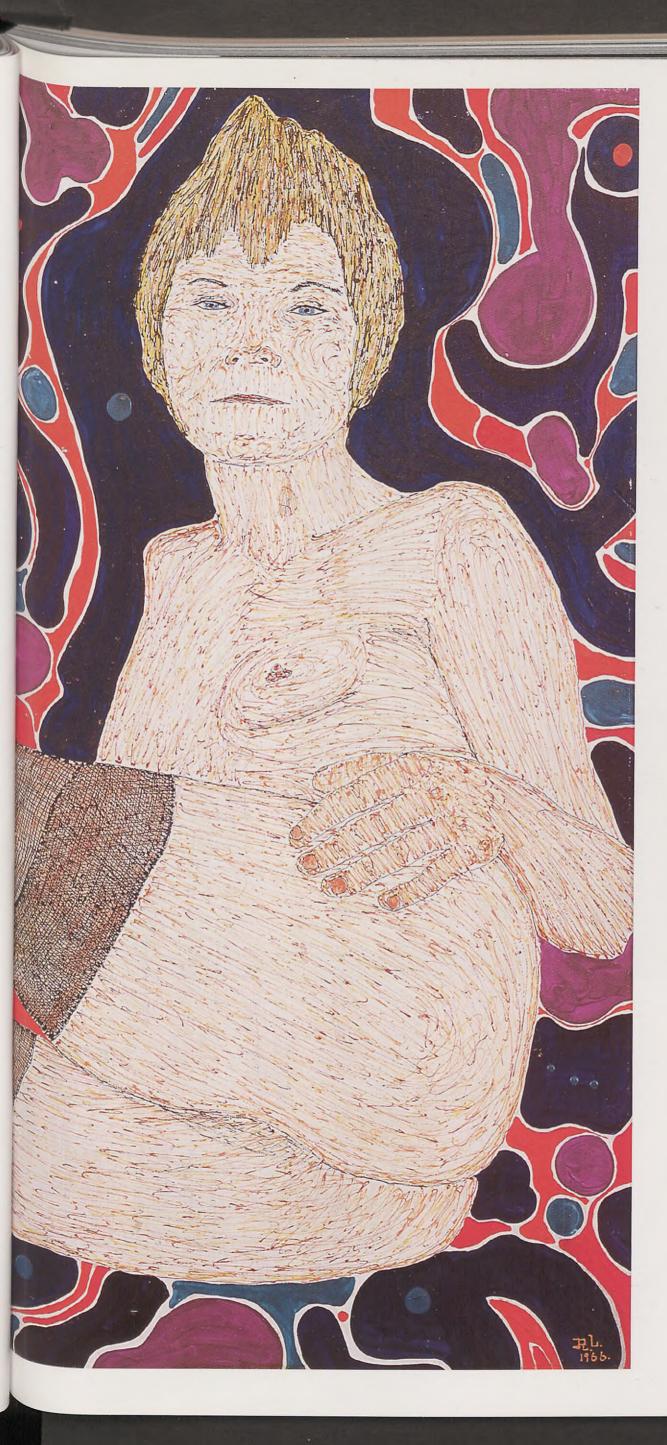








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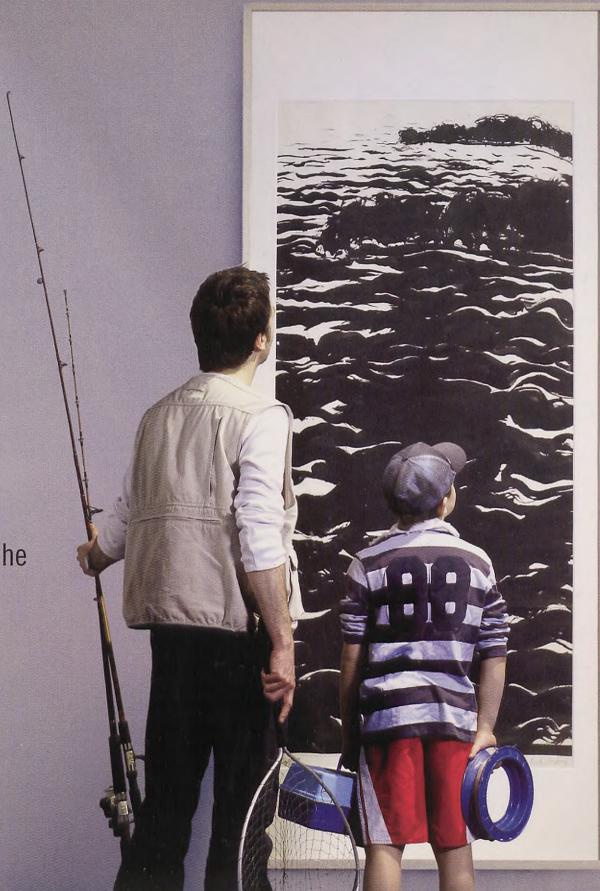
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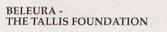
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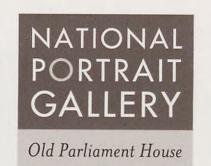
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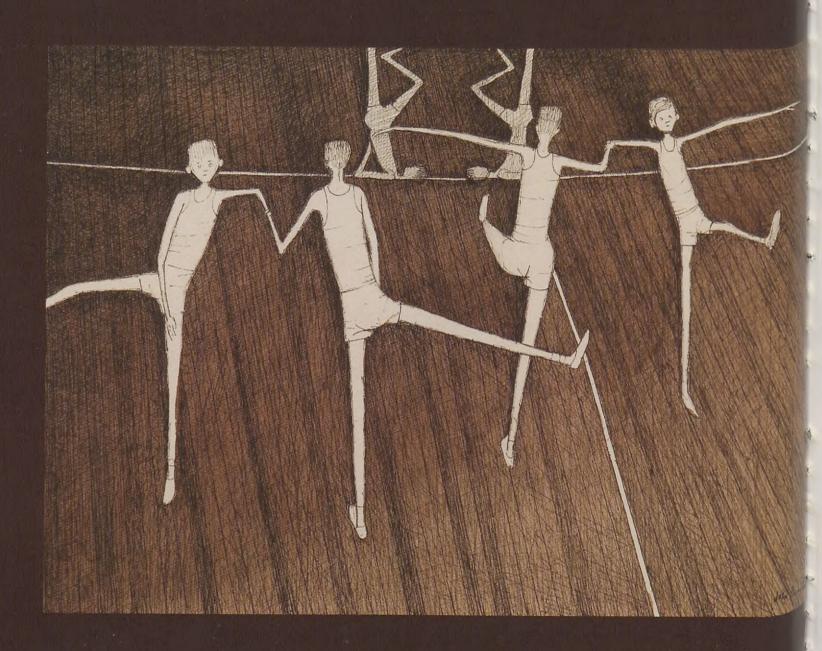
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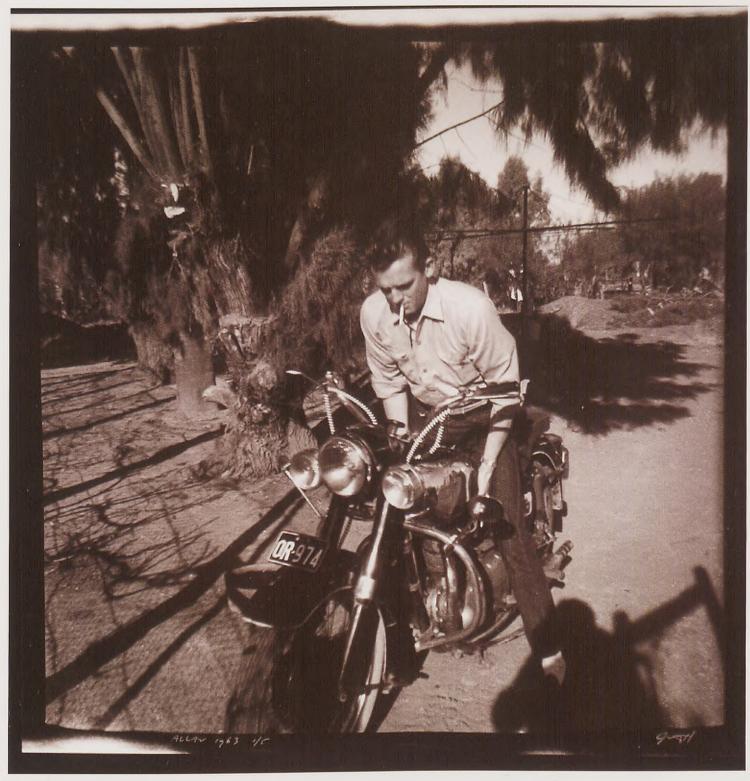
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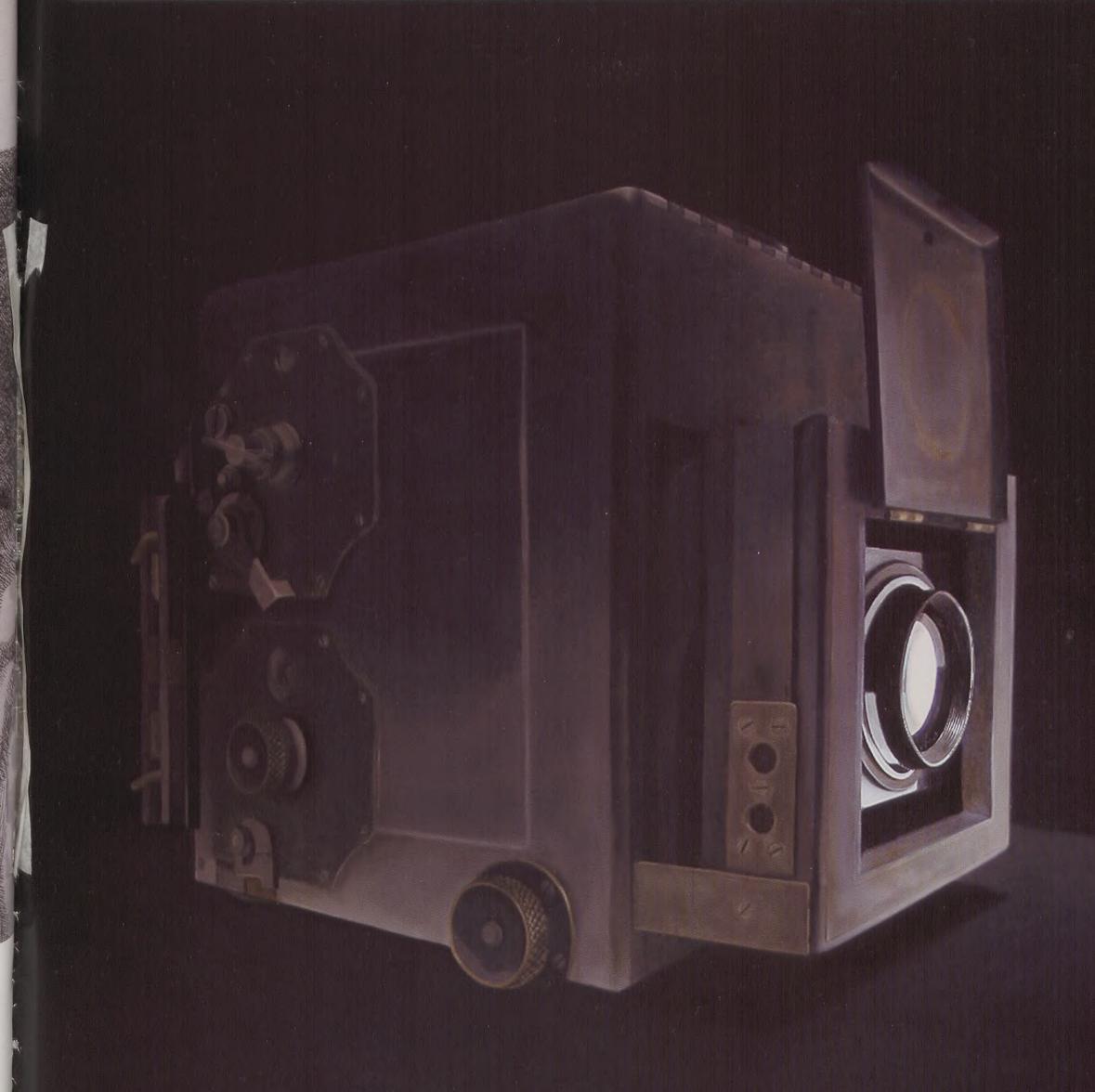
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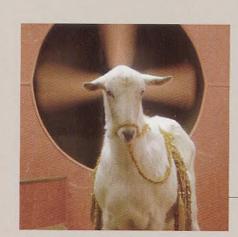
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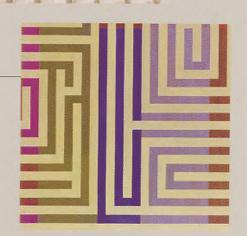




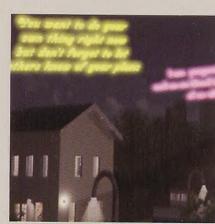












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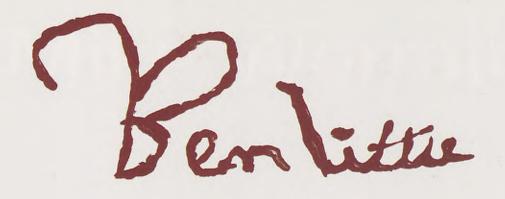
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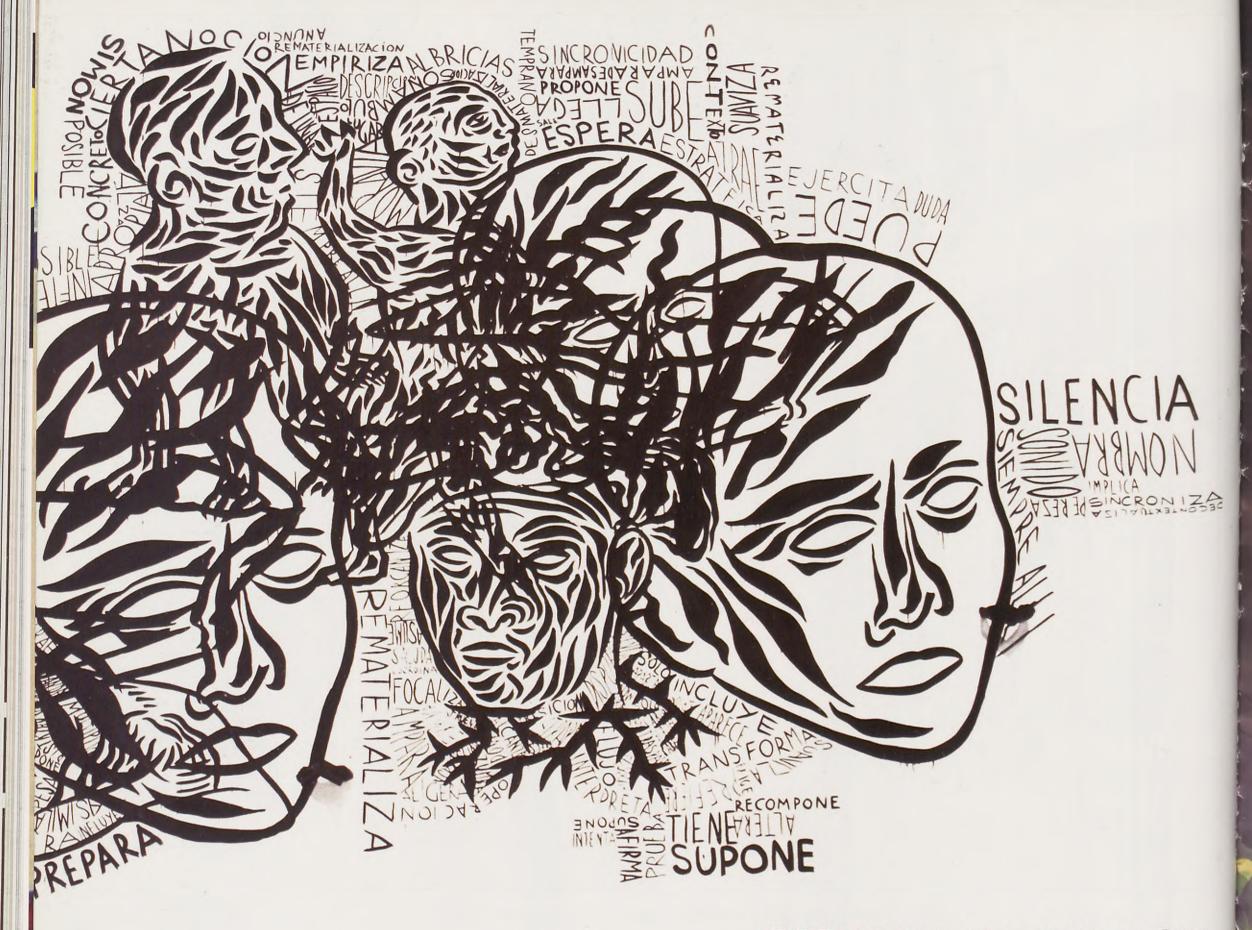
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Image: The Field 2006 (detail), chromogenic print

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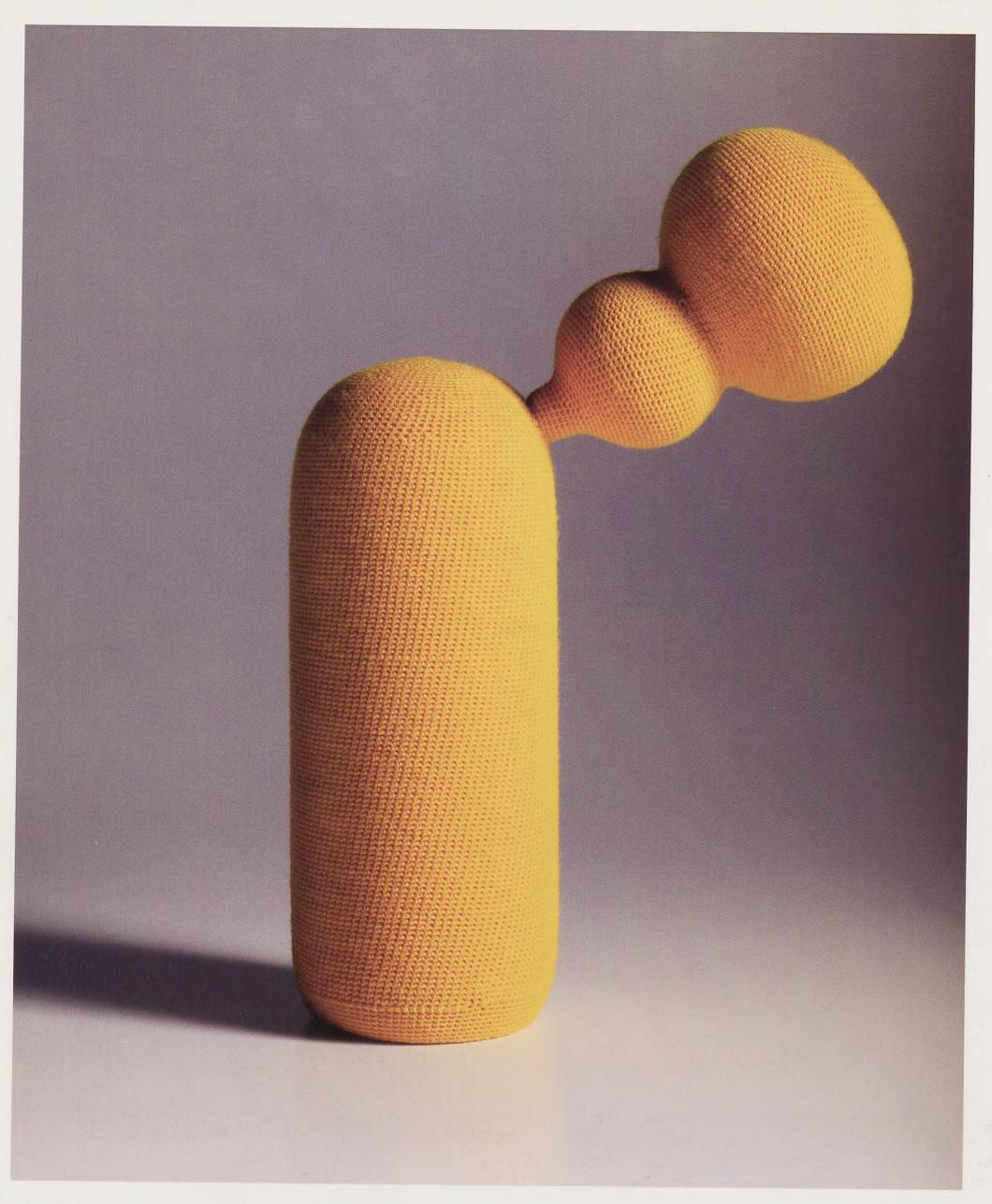
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(7.1)

An imaginary realm of post-natural beings

Jason Smith





pening pages, detail Louise Weaver, Taking a chance on love, 2003, Asiallation view at McClelland Gallery and Sculpture Park, Melbourne, the Michael Buxton Contemporary Australian Art Collection, courtesy the artist. Photograph Mark Ashkanasy.

left Louise Weaver, The skin of dreams, 2005, hand crocheted lamb's wool over Japanese rice wine vessel (gourd) and hand turned Japanese Cyprus wood, 36.5 x 24.5 x 12 cm, Flinders Collection, Melbourne, courtesy the artist. Photograph David Callow.

In the literally wonderful sculptural realms that Louise Weaver has configured in growing complexity for more than a decade, she has threaded through her Works an intriguing range of historical and contemporary influences that interact to give her art its mesmerising visual power and generate its pervasive sense of unease

Weaver's primary interests have been the physical and aesthetic fragility of the biodiverse world and its specific ecological systems: the resilience of nature to overcome catastrophe or transform itself through cataclysmic events, the convergences between human beings and other species and the imposition of culture on nature. In her early installations, Weaver's tendency was to disperse individual or small communities of finely wrought objects throughout various spaces – constructing in the process sometimes surreal 'museums' or keeping places for what looked to be remnants of the natural world displaced from their habitat. Combining technical virtuosity with a highly refined aesthetic sense, Weaver's recent work offers an enriching and provocative challenge to our perception of what is 'natural' and casts a critical eye on the panic-stricken late-twentieth-century impulse to preserve.

When looking at Weaver's animals in particular, are our own imaginations ever that far away from what we understand to be the natural state and appearance of the species or being? In presenting us with these metamorphoses and metaphors, Weaver's work prompts the question that perhaps one of her pro-environmental Strategies is an almost too-late reawakening to the essential biodiversity of the planet.

Since 1990 Weaver has assembled disparate sculptural objects into cohesive ^{environ}ments that evoke her abiding interests in art history, science, modernist design and haute-couture, and the traditions and aesthetics of other cultures. Playing with traditionally female practices of sewing, crochet and appliqué, Weaver's opulently crafted objects oscillate between the romantic and the rebellious, the poetic and the pro-environmental. Despite their seductive, almost irresistible, tactility Weaver's forms unsettle the foundations on which we have based our conceptions and ideals of beauty and elemental natural states.

Analysing the 1998 exhibition 'eye-dream', in which both Louise Weaver and fellow artist Carolyn Eskdale made imaginative interventions into the eclectic and eccentric collections and displays of the Grainger Museum at the University Melbourne, Naomi Cass described Weaver's creative actions as 'resembling the steady advance of high tide'. Cass continued: '[Weaver] swept through the ethnographic gallery, unsettling old arrangements and dislodging old arguments.'1

Unsettling old arrangements, dislodging old arguments and provoking hew ways of seeing and considering the world we inhabit – this is the modus ^operandi of Louise Weaver's art.

But it is Cass's uncanny reference to Weaver's processes as resembling the advance of high tide' that is so poignant in the artist's preoccupation with the idea of the cataclysmic deluge and, through and after its ferocity, the inevitable metamorphosis and re-adaptation of beings to their environments. No small

wonder: one cannot be surprised, one might have guessed, it's natural.

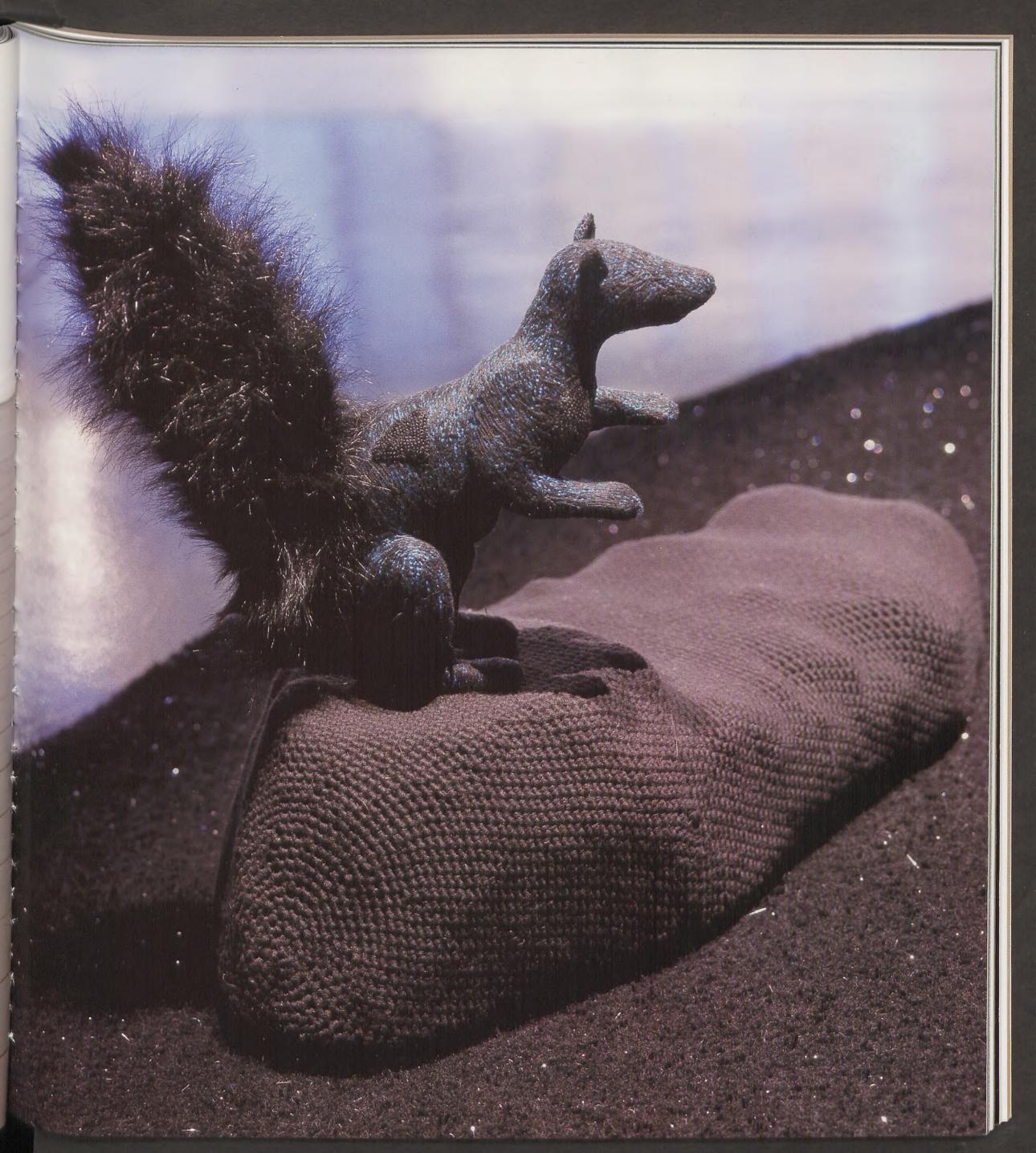
Between 1834 and 1840 the visionary artist John Martin (1789–1854) painted three large-scale epic works relating the Genesis story of the flood, that terrible punishment brought down by a wrathful God upon sinning humanity. The cycle comprises The deluge, 1834, The eve of the deluge, 1840, and The assuaging of the waters, 1840. A 1997 exhibition at the Yale Center for British Art, New Haven, Connecticut, brought all three together for the first time since Martin sold them to different collectors in the 1840s. Martin's scenes of cataclysm, awe-inspiring space and universal destruction presented humanity as overwhelmed by the power of God and the immensity of nature. In the Assuaging of the waters the dawning of a new era - remnant lifeforms of the old order emerge tentatively from the flooded world while all else lies drowned beneath. Martin's treatment of shellfish and corals, their erotic evocation of fertility and regeneration, his symbolic deployment of a drowned serpent wound around a resilient branch, and the survival of the primordial birds find a twenty-first-century equivalent in Weaver's strange worlds.

The post-natural dilemma within which we can locate aspects of Weaver's project, and the degree of remove from the reality of her objects, have been aptly summarised by Lisa Gabrielle Mark, the curator of 'Wildlife: A Field Guide to the Post-Natural', 2000-01, an exhibition organised by the Textile Museum of Canada, Toronto, in which Weaver's work featured. Reading Weaver's works, Mark argues:

Ours is a time in which, more than ever, nature is shaped and defined by culture. Few places exist that have not been surveyed, measured and manipulated in some way - from microcosm to macrocosm. Even to observe is to intervene, as twentieth-century cultural anthropology tells us. Our knowledge and experience of the so-called natural world is influenced by dominant political and corporate agendas and mediated by technology, science and mass media. In such a slippery epistemological context, referring to something as natural is really just a judgement on the degree of human intervention – or a marketing ploy. Much of what we call nature would perhaps be more accurately described as 'post-nature' ... Louise Weaver's crocheted coverings for animal forms ... hint at the self-conscious irony of a species torn between its capacity to make reality according to its own designs and the undeniable necessity of finding harmony with those already in existence.2

Another major point of reference for Weaver's recent work has been the painting of the great eighteenth-century Japanese artist Ito Jakuchu. Between about 1757 and 1770 Jakuchu painted a series of thirty polychrome scrolls entitled 'Doshoku Sai-e (Colourful Realm of Living Beings)'. The series was designed to be hung in two groups, flanking a Buddhist iconic triptych with depictions of Sakyamuni, the historical Buddha, and the bodhisattvas Manjusri and Samantabhadra. In what is regarded as the most monumental and inspired project of his long and illustrious career, Jakuchu depicted various birds, flowers, insects, fishes and sea creatures with an extraordinary realism and compassion







Previous pages, left to right
Louise Weaver, It would seem that eyes can
live without hearts (Oracle fox), 2005, hand
crocheted lamb's wool over high density foam,
hand painted glass (glass taxidermy eyes), felt,
nylon and cotton thread, customised section
of a Comme des Garcon shirt panel, Lurex, thread,
Swarovski crystals, Meji period Japanese tree
trunk hibachi (charcoal brazier) with fine patina,
marine plywood, enamel paint, collection
Museum of Contemporary Art, Sydney, courtesy
the artist. Photograph David Callow.

detail
Louise Weaver, Moonlight becomes you,

2002–03, installation, mixed media, dimensions variable, courtesy the artist and Darren Knight Gallery, Sydney. Photograph Mark Ashkanasy.

opposite, detail **Louise Weaver, no small wonder, 2005**, installation, mixed media, dimensions variable, courtesy the artist and Darren Knight Gallery, Sydney. Photograph David Callow.

that he hoped would be, for posterity, a touchstone for the inviolable relationship of human beings to the organic universe.

Jakuchu's 'Colourful Realm of Living Beings' asserts the potential and ideal of all life forms living in harmony with the earth from which they rise. Jakuchu maintained a small menagerie of animals, primarily fowl, for close observation and to inspire what he sought in his representation of the natural world: the inner essence of beings as well as their external manifestation.

The external manifestation of Louise Weaver's objects is alternatively serene and spectacular. The optical illusion of camouflage, the deceptive and declarative spray of colour, or the bathing of habitat in an otherworldly light – think of the intense red with which *Taking a chance on love*, 2003, is saturated – are Weaver's acknowledgment of Jakuchu's elevation of natural life forms from a mundane to an extraordinary reality.

But that's one of Weaver's points, one of the messages driving her work: that nature is extraordinary and we exist in a world that is, as we know, facing certain collapses in the ever-weakening structure of the biodiverse network.

The connotative range of the term *recovering* is pertinent to discussions of Weaver's project. We witness it in the technical and material reinvention of the skins, hides and coats of her menagerie of sentient beings, the reordering and recuperation of habitats, the revaluing of certain processes and techniques that slip from the domestic into the domain of sculpture (and in this Weaver has been, as we can see after more than a decade of sustained practice, highly influential). Her kindred spirit in a non-human world might be the weaverbird (*Ploceus philippinus*), common in southern Asia and Africa, and regarded as a master builder among bird species. Its nest – single or multi-chambered, inverted and flask-shaped – is a complex piece of architecture and an intricately woven sanctuary. Thousands of fibres are used for building the nest with its harrow entrances hanging upside down to discourage predators.

In her engagement with Weaver's nocturnal environment *Moonlight becomes* You, 2003, curator and writer Bridget Crone observes that Weaver casts her glittering, ink-black night as a 'distinct place of change, of the unknown, of becoming. This environment and its inhabitants hover in a space that is in between the real and the imaginary – that natural condition of night where the condition of the 'real' is a single moment always in a state of transience.'

In his 1926 poem 'Spaces Inside Sleep' the surrealist writer Robert Desnos conjures a vision of night that adds to the allusive density of Weaver's environments, and the disconcerting, enigmatic way in which the reality of their stasis is held at bay by their quiet, mischievous yet plaintive suggestion of animation:

Here in the night there are of course the seven wonders of the world and grandeur and tragedy and enchantment.

Here forests mingle in confusion with legendary creatures hidden in their thickets. You're here, too.

Here in the night there are the stars and the shadowy motions of oceans, of rivers, of forests, of townships and grasses and the expanding and contracting lungs of millions and millions of beings.

Here in the night are all the wonders of the world.

Here in the night there are no guardian angels – but there is sleep.

We are in danger of losing our sense of the natural order of things in our organic world. Perhaps we already have, but Weaver's work, in its unreality, refocuses our minds and our eyes on the beauties and horrors of reality.

Symbols are important. Prophecies too. In Weaver's *no small wonder*, 2005, a yellow beaver surveys a sun-drenched habitat strewn with stones and the creatures of the sea. In the mythology of First Nation Americans, the beaver is the creature from which the twelve great tribes were breathed into life.

The Hopi Indian word *koyaanisqatsi* encompasses an essence or a state of being. Hopi cosmology perceives the present to be the manifestation of the 'Fourth World'. At the beginning of time seven worlds were created. The first three worlds were each destroyed due to the divergence of human beings from an ordained, sacred path that connected them to concepts and practices of love and respect for all life on Earth. Hopi prophecies describe the potential destruction of the Fourth World:

If we dig precious things from the land, we will invite disaster.

Near the Day of Purification, there will be cobwebs

spun back and forth in the sky.

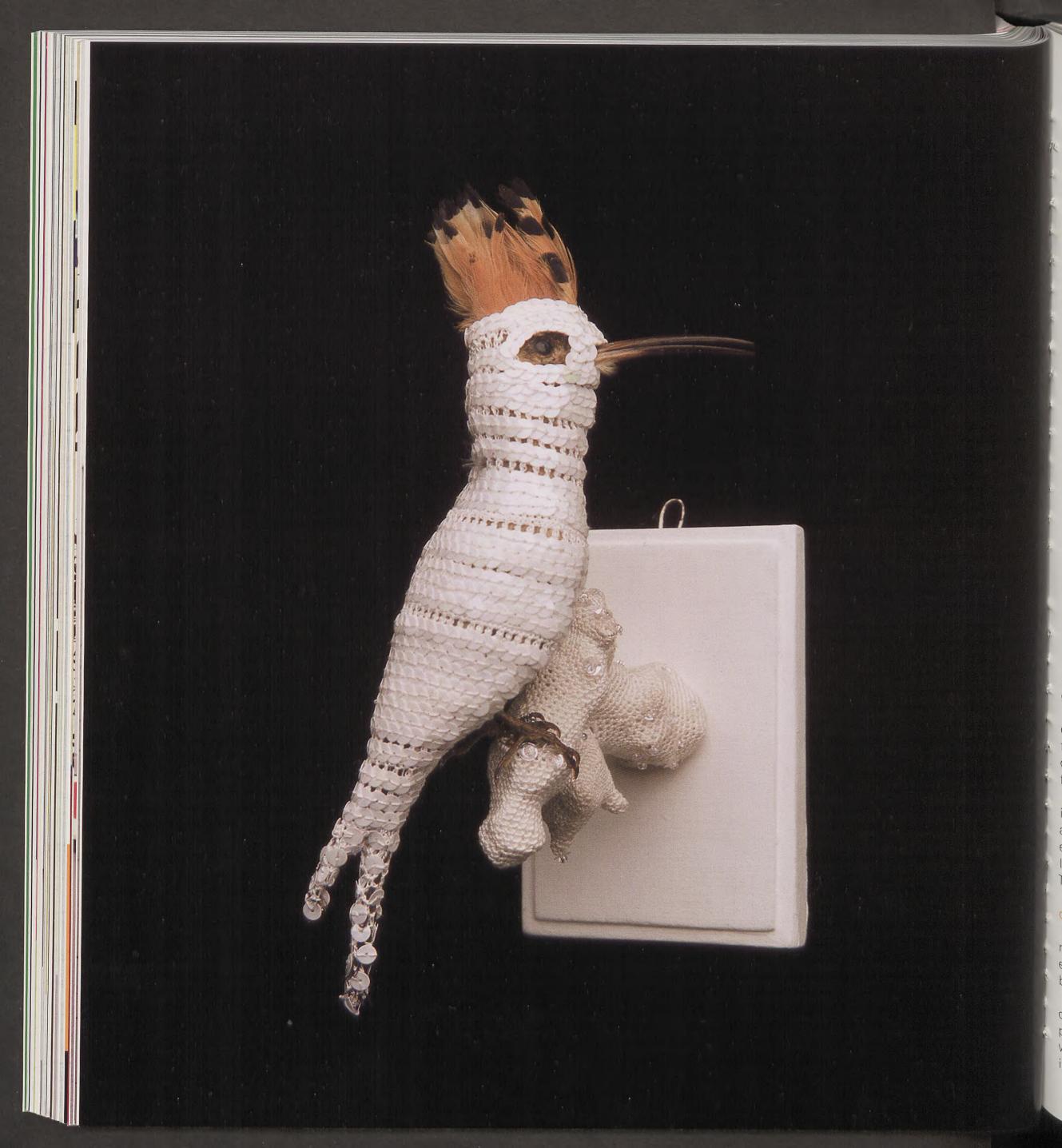
A container of ashes might one day be thrown from the sky,

which could burn the land and boil the oceans.

¹ Naomi Cass, 'Parallax error', *Artlink*, vol. 19, no. 1, p. 53. Weaver and Eskdale participated in the exhibition 'eye-dream' at the Grainger Museum, The University of Melbourne, 18 October – 11 December 1998. The Grainger Museum houses the composer Percy Grainger's collection.

² Textile Museum of Canada, 'Wildlife: A Field Guide to the Post Natural', online educational resource, www.textilemuseum.ca/wildlife/exhibit_info/index.html.

³ Bridget Crone, 'Moonlight becomes you', *New03*, exhibition catalogue, Australian Centre for Contemporary Art, Melbourne, 2003, p. 5.



Louise Weaver in Conversation with Rachel Kent

opposite

Louise Weaver, Invisible bird, 1997,

hand crocheted cotton thread over Hoopoe bird (Uppupa epops), sequins, glass beads, painted wooden base, 25 x 16 x 15 cm, collection National Gallery of Australia, Canberra, courtesy the artist. Photograph John Brash.

Rachel Kent: Louise, you made your first crochet piece in 1994. Twelve years on, what are your principal concerns as an artist? How do you feel your work has evolved or shifted over time?

Louise Weaver: The first crocheted object I made was called I am transforming an antler into a piece of coral by crocheting over its entire surface, 1994. The title was self-explanatory in terms of the process and concept. I wasn't interested in reproducing nature's appearance, as much as exploring its way of working: through regrowth, decay, metamorphosis, transformation etc.

These early animal and tree-branch works were also concerned with the idea of simultaneous revelation and concealment. In exploring the idea of a tightly woven 'skin' across various surfaces, I have also become aware of the types of psychological spaces within – literally 'bound up' in – the work. These are aspects that remain and have continued to evolve in my work.

l am also interested in formal issues of colour, placement, spatial concerns and the desire to create quite immersive environments.

RK: Another interest of yours seems to be the idea of transformation and how this is manifested through crochet and surface ornamentation. You transform objects physically, but also conceptually: changing outward appearances, revealing underlying structures. You often use the word camouflage in relation to your work; can you explain? Colour is clearly significant in this process.

LW: The idea of camouflage relates on one level to real events or occurrences in nature: for example, a weasel becomes an ermine in winter time, transforming its outward appearance to become re-established in a new season. Its coat becomes white as a form of literal camouflage. My work *Invisible bird*, 1997, was similarly covered in white sequins to camouflage it visually in its new, white gallery environment.

But camouflage is for me both a physical and psychological state: a way of transforming meaning as well as outward appearance. The animal and plant forms I use don't always resemble real, identifiable entities – so people can create their own meanings in response to abstract form, shape, colour, and so forth. They create their own forms, and with them, new readings.

The idea of 'becoming', both physically and conceptually, interests me in relation to nature. Colour camouflages form on a visual level. But it also acts at a psychological level, through mimicry or the taking on of aspects of the environment around us. This allows for a sense of reinvention, which can be liberating. Colour is significant in nature: it can attract, and it can warn or repel. There is an inherent contradiction in things being desirable and repellent.

RK: I'd like to follow up on this idea of contradiction and ambiguity as a driving force in your art. Would you elaborate?

LW: I am interested in the way the crocheted surface of my works might remind the viewer of a potential bandage used to create an immobile environment for healing – however, that compression and immobility can also be almost torturous. It can be therapeutic and painful simultaneously.

Contradictions exist also in the combinations of forms. They may be natural or manmade, found objects or forms I've constructed myself. To loosely paraphrase André Breton, one form has the ability to transform into another with no breachable gulf existing between entities. For example my 2005 installation no small wonder included two Japanese rice-wine gourds joined

together, facing one another, and covered with crochet. The gourds individually have obvious cultural significance. I am interested in whether altering forms like this allows the inherent qualities of the objects to exist simultaneously with the new configuration, or whether they may be eradicated.

The animal forms are particularly ambiguous as the gender of the original form is often disguised and exaggerated through a variety of devices. Often the viewer's perspective is revealing, in terms of what they may see in the work as a reflection of their own desires or ideas.

RK: Your work is frequently discussed in terms of its meticulous construction and emphasis on surface finish. Alternatively, is there room for chance or even error?

LW: My work is often seen in technical terms as being quite obsessively constructed. The crochet- and embroidery-covered surfaces suggest this to the viewer, yet the conceptual process underlining the works is open to chance and spontaneity.

This happens by allowing change and variation to occur during the physical construction of the work, in the selection and evolution of titles for works, and thirdly in being open to recognising the potential of found objects as the basis for my sculptures and installations. I have also used chaotic elements such as random, chance-like 'scribble' across works on paper (sound waves for instance) which are then meticulously embroidered emulating order and chaos in science and nature. The Japanese concept of *wabi-sabi*, an aesthetic sometimes described as one of beauty that is imperfect, impermanent, and incomplete, is compelling for me. I think about my sculptures as being quite absurdist in their obsessive elaborations of surface and construction.

RK: May I ask you about your current commission for *Art & Australia*, which represents a new way of working for you. How did this project come about and what prompted you to create 'Guido'? This is a two-part work, both a journal cover design and a limited edition artwork. Tell me more ...

LW: I don't often work in response to commissions, but this project has proven to be incredibly captivating and creatively interesting. I have been allowed artistic control of the project, not only in terms of the creation of the sculpture, but also in the design of the cover and two subsequent pages.

The sculpture *Guido Valdez* (*Vendetta for love*), 2006, is a taxidermic Pacific Gull that has been transformed into a fantasy creature: part matador, part Latin wrestler, part carnival performer. This work was generated in response to the practical spatial requirements of the journal cover itself, and the desire to create a work that evoked the sense of a traveller, circumnavigating the world and adopting various material and sensorial qualities – something that would extend the dialogue with an audience (or readership), and evoke a poetic visual sensibility that is perhaps both humorous and also potentially provocative.

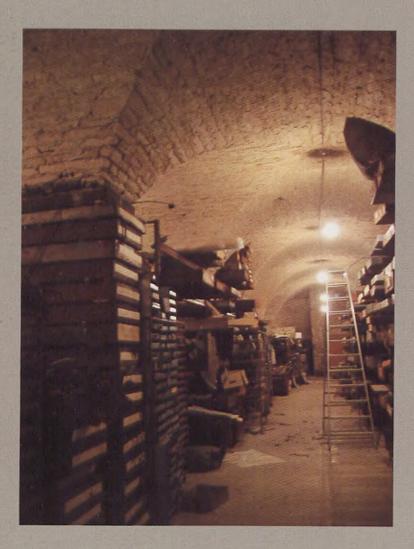
The edition is an extension to the commission; it consists of a cross between a 'show bag' and 'fan bag', containing various mysterious objects pertaining to Guido Valdez's mythical and fantastic journeys. In the edition I have included a collaborative sound-recording as a natural extension of the project. I have worked most recently with sound in the installation *no small wonder* to create a sensorial environment and introduce elements beyond the purely visual.

Anselm Kiefer





In the studio and the landscape Tony Bond



The Art Gallery of New South Wales (AGNSW!), Sydney, is preparing an exhibition of new works by the German artist Anselm Kiefer in collaboration with London's Royal Academy of Arts and the White Cube gallery. The exhibition will open in London in January 2007 and travel to Sydney in May. While shaping the exhibition in 2006 I accompanied Jay Jopling, Director of White Cube, to Kiefer's studio in Barjac, France. The visit offered a rare glimpse into the marvellous world of this artist.

I have returned many times to Kiefer's studio since my first visit in 1984, at which time I was working towards the AGNSW's first significant Kiefer acquisition Glaube, hoffnung, liebe (Faith, hope, love), 1984-86. In the early years my visits were to the brick factory he ran as a studio and installation site near Buchen in Germany. Here he had a hangar-sized industrial shed where the larger painting⁵ were in progress. This is where I first saw Glaube, hoffnung, liebe in progress. I was also struck by the dozens of abandoned, or should I say deferred, canvases stacked against the walls. Kiefer always sets aside works which, despite not having an immediate resolution, might yet have a future life. A short drive from the industrial shed brought us to the vast old brick factory. This nineteenthcentury structure included clay pits twice the size of squash courts. There were great underground water tanks where Kiefer 'sailed' lead battleships in memory of the Russian futurist poet Velmir Khlebnikov (Khlebnikov created a numerical system that predicted the dates of sea battles). Above the old kilns were several shelves of wooden drying racks where the bricks were originally dried before firing. Kiefer had transformed these racks to hold great bundles of drying grasse and herbs, trays of assorted materials including seeds, corals, animal skins whatever he found on his travels. His studio resembled an oversized installation by his early mentor Joseph Beuys.

Since 1991 Kiefer has lived and worked in the south of France in an old silk factory which he has renovated simply and in keeping with the building's original structure. The surrounding landscape is dotted with Kiefer's new structures, which act as studios and as permanent sites for his work. The artist wishes to leave behind a complete environment where his work can be seen as he intends. This was the plan for the old brick factory which sadly had to be sold; although it was acquired by an individual, complete with all the collection and installations, it is not in the public domain and sadly has not been kept in its original conditions.

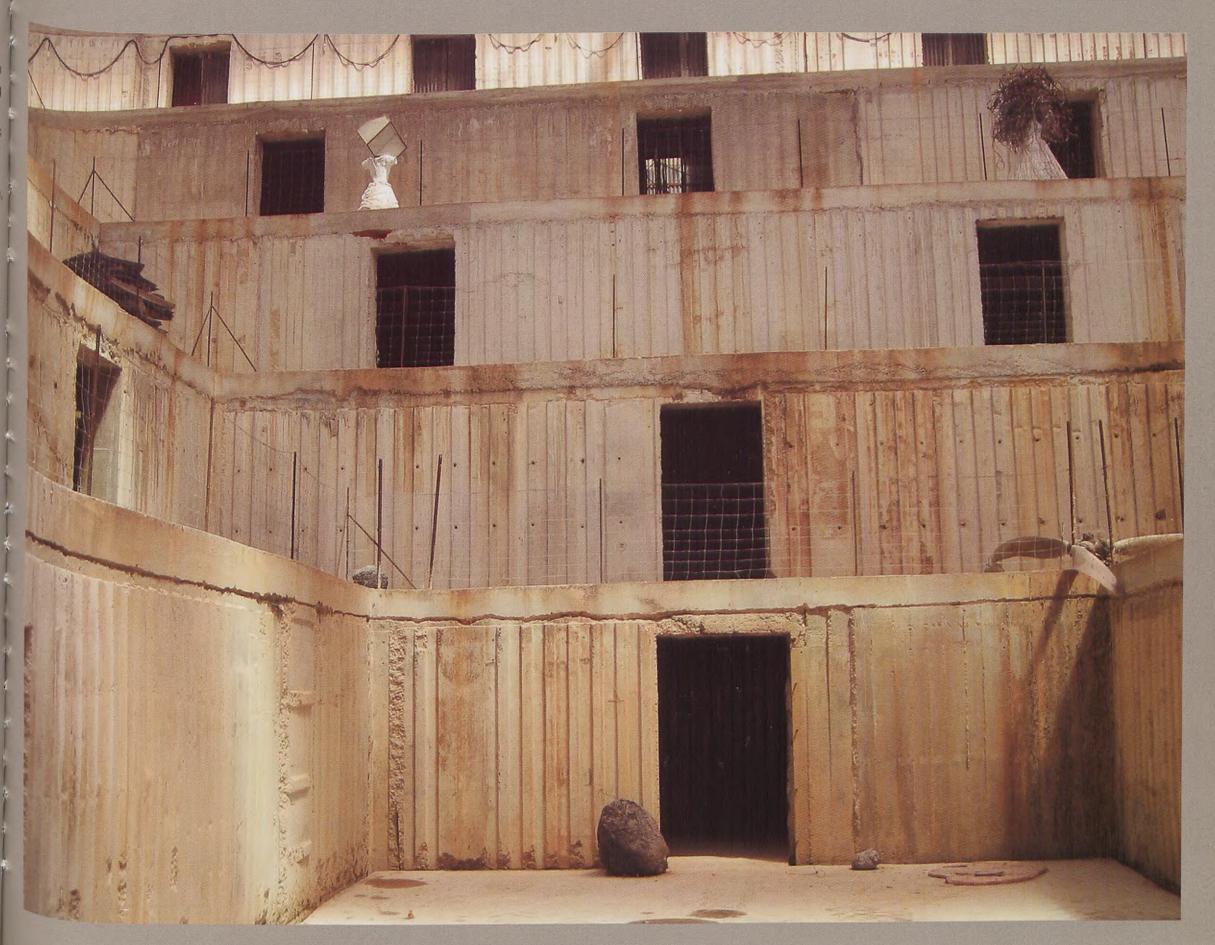
I have always been fascinated and somewhat in awe of Kiefer's working environment, where incredibly ambitious things are always unfolding. A large part of his work is experimental and site-specific and will mostly never be seen outside the studio. Kiefer is very private about his studio and the works therein; it is therefore a rare and exceptional thing to be able to discuss and reproduce those works here.

Kiefer's working methods include travelling and collecting. Large areas in his studio have been set aside for the storage of plants and natural objects collected on his journeys. Morocco is a favourite location, from where he has

opening pages
p. 414, bottom, second from left
Anselm Kiefer, Von den verlorenen gerührt,
die der glaube nicht trug, erwachen die
trommeln im fluss (The drums in the river
came alive, beaten by the lost ones, who were
not supported by faith), 2004–05, glass and hair,
dimensions variable, Art Gallery of New South
Wales, Sydney, gift of the artist, 2006.

p. 415, bottom, second from right **Tony Bond**, Barjac, 2006. Photograph Laura Olsson.

all other photographs
Anselm Kiefer's studio, Barjac, France, 2006.
Photographs Tony Bond.



clockwise from top left

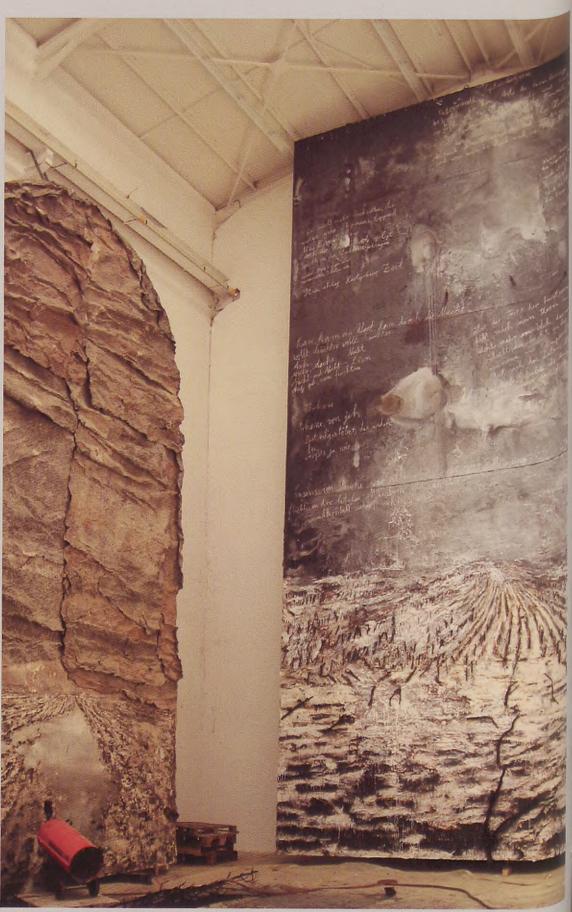
Anselm Kiefer, Glaube, hoffnung, liebe (Faith, hope, love), 1984–86, emulsion, acrylic, lead and shellac on photographic paper on linen canvas, 280 x 380 x 75 cm, Art Gallery of New South Wales, Sydney, Mervyn Horton Bequest Fund 1987. © The artist.

Anselm Kiefer's studio, Barjac, France, 2006. Photograph Tony Bond.

Anselm Kiefer, Von den verlorenen gerührt, die der glaube nicht trug, erwachen die trommeln im fluss (The drums in the river came alive, beaten by the lost ones, who were not supported by faith), 2004–05, oil, emulsion, acrylic and sand on canvas with concrete staircase, 420 x 560 cm, Art Gallery of New South Wales, purchased with funds provided by Geoff and Vicky Ainsworth and Catriona and Simon Mordant, 2006.







brought back great tangles of thorns, gigantic terracotta storage vessels and, more recently, whole date palms for a series he is calling 'Palm Sunday'. Kiefer also has a large library with many antique and rare books that include botanical and herbal treatises and other more esoteric subjects. Like his mentor Beuys, Kiefer has a genuine and abiding interest in nature and particularly in how natural substances behave and interact with the human body. His investigations include works drawn from Graeco-Roman history and mythology, cabbalistic mysticism and old gnostic texts. More recently, Kiefer has built a dialogue, through his work, between the things that grow and crawl on the earth and heavenly bodies inspired by the writings of the seventeenth-century English Philosopher Robert Fludd.

Kiefer's collected material and half-finished works are eventually combined to bring forth new works, but sometimes this takes a very long time. Paintings that are unresolved are set aside until some found object comes along to complete or set them into motion again. The large Kiefer work at the National Gallery of Australia, Canberra, *Twilight of the west*, was created this way in 1989, when the artist used an old landscape painting from around 1983 as the base of a vertical diptych. The upper panel or sky was made from a large sheet of lead that had been left on the studio floor for years to 'weather'. A circular iron manhole cover left a permanent orange impression on the lead, which now forms the sun that hovers on the horizon of the original landscape. Kiefer also Puts his paintings out 'to cure' in the sun and rain for months before they leave the studio (they are not as fragile as people might imagine).

Although Kiefer's spaces offer a seemingly chaotic profusion of material, with dozens of works in various stages of development, they are akin to fermenting vessels where wonderful things happen. Kiefer is everywhere in his studio, supervising operations, always in work-attire, covered in paint and dust. He meets people over generous lunches then rushes back to work immediately afterwards.

Since moving to France, Kiefer has taken to building structures all over the landscape. He created a lake in the valley below his main studio and, by moving the soil to the top of the hill, he created a vast mound that was contained by a 15 metre retaining wall of thick concrete. He then realised he had created half the structure for a new cathedral-like studio space where he could install larger works, such as the great 'Saltpetriere' panels and, inevitably, new 15 metre tall paintings! In the process of forming the mound and related structures, Kiefer took the opportunity to create dark underground spaces. You can walk through underground tunnels between his growing number of structures, coming up from time to time into larger spaces glowing with Provencal light. Every visit entails a journey with Persephone between Hades and perpetual light.

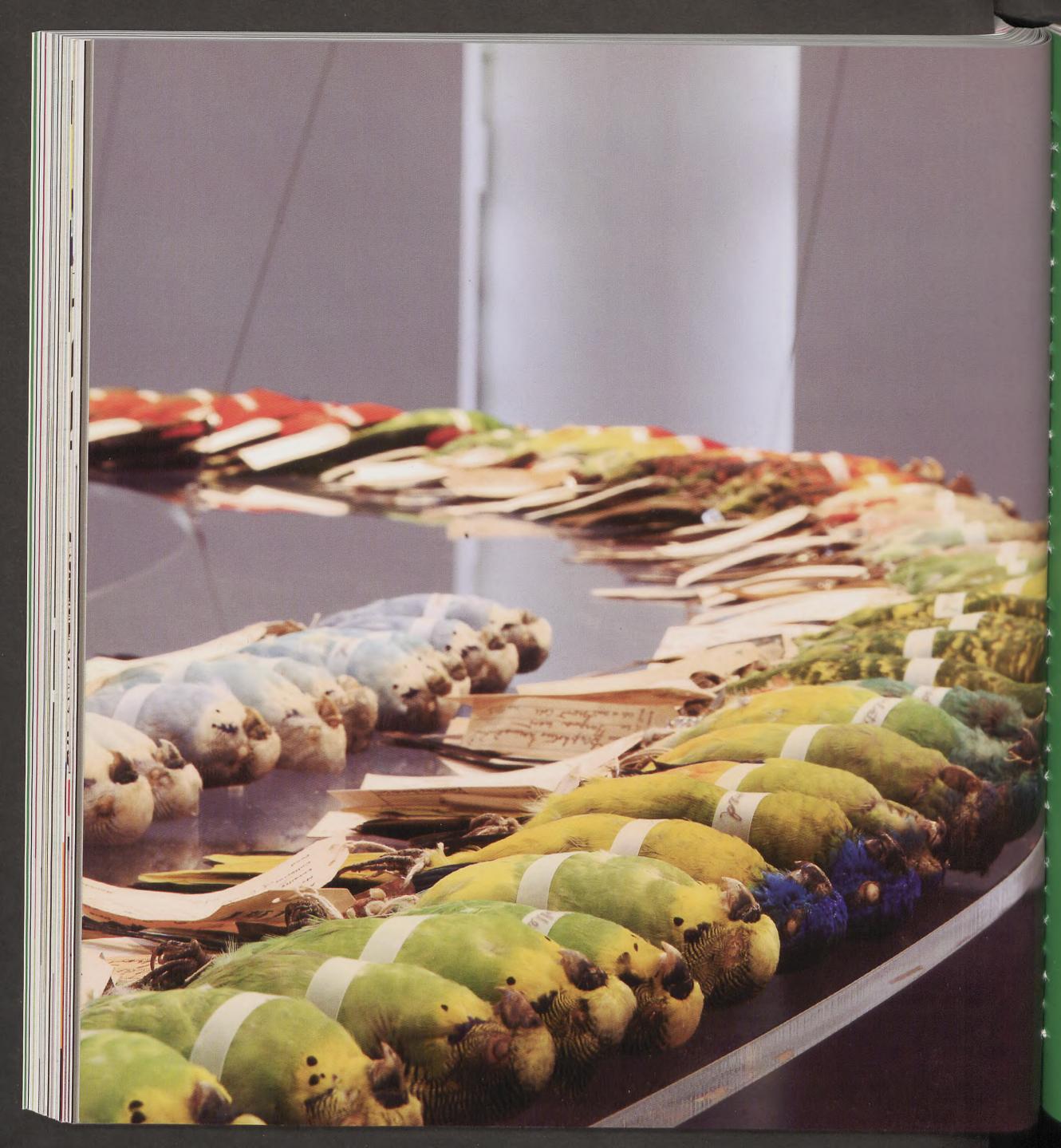
Because of all this building activity, Kiefer's studio often has concrete mixers coming and going and the artist has made the most of this by diverting much of this concrete into art. He has had formwork created to cast many sets of concrete steps, two sections of which make up part of the AGNSW's new

acquisition, Von den verlorenen gerührt, die der glaube nicht trug, erwachen die trommeln im fluss (The drums in the river came alive, beaten by the lost ones, who were not supported by faith), 2004–05. Down the hill he has cast an upsidedown house and is now making building modules by casting the inside of shipping containers. Using these modules he has made a great inverted ziggurat adjacent to the large studio; it contains openings that lead to underground tunnels and atmospheric chambers. In the landscape he has constructed a ruined city of teetering towers sometimes topped by battleships. In his works Kiefer has often used the phrase 'And the grass will cover your cities'. It has an apocalyptic ring to it, but is also, in a way, a hopeful affirmation that nature always survives and consumes civilisation.

Kiefer's botanical interests extend to growing giant sunflowers, which he often uses in his paintings and sculptures. For this purpose he designed and built very large glasshouses, but soon discovered that a glasshouse is a great site-specific opportunity, and began creating them as homes for semi-permanent installations. There are now dozens of glasshouses and smaller cell-like structures, often containing sculptures, dotted around the grounds.

Anselm Kiefer has immense energy and an unquenchable ambition for the scale and imaginative potential of his work. Much of this energy has been directed into his studio/living spaces because it is near impossible to separate his life from his art. Most of what he is doing in France will never find its way into a gallery or a collection; we can only hope it might survive him by becoming a permanent foundation in situ. Some people are offended by the sheer scale of his project, but for me it is life-affirming in an age with little vision, little generosity and not a lot of humour. Kiefer knows that his way of life and his art is crazily ambitious and he often makes jokes at his own expense. Like Beuys, Marcel Duchamp and Yves Klein, he loves life and laughter. His project is passionately serious and hilarious at the same time. I believe this is an inevitable condition in the world we have made for ourselves, and I am immensely grateful to know someone who has the energy to make magic by weaving crumbling civilisations into grand narratives about nature and the world of the spirit – and all this with an infectious sense of humour.

Anselm Kiefer, White Cube and Royal Academy of Arts, London, from 25 January 2007, Art Gallery of New South Wales, Sydney, 19 May – 29 July 2007.



The nature of art

Felicity Fenner

opening page, detail

Janet Laurence with Ross Gibson,
Birdsong, 2006, mixed media, dimensions
variable, installation view at Object Gallery,
Sydney, courtesy the artist, Object Gallery
and Sherman Galleries, Sydney.
Photograph Keith Saunders.

opposite
Yukultji Napangati, Sandhills at the
rockhole site of Yunala, 2005, acrylic
on Belgian linen, 183 x 153 cm, courtesy
the artist, Gallery Gabrielle Pizzi, Melbourne
and Papunya Tula Artists, Alice Springs.
© The artist.

Nature and art are two threatened species that from the earliest times were revered and often intertwined, but in recent history have drifted apart and each suffered at the hands of social and political indifference. Historically in western culture, the Church, as art's chief patron, ensured that nature assumed a symbolic rather than a central role in painting and sculpture, its beauty signifying evidence of divine power. With the rise of secular art over the last two centuries, nature's metaphorical role in art has become manifest in a diversity of art practice, from German romantic painter Caspar David Friedrich to American installation artist James Turrell. Though no longer linked to religious doctrines, nature has been invoked as a vehicle of personal enlightenment, its portrayal in art designed to inspire a heightened awareness in the viewer.

Artists since the romantic era have explored new ways of understanding and portraying the essence of nature. In the early nineteenth-century John Constable's Arcadian depictions of the English countryside reinforced prevailing attitudes about the subservience of nature and its rural labourers to the landowning gentry. J.M.W. Turner strapped himself to the mast of a sailing vessel, physically entering the eye of a storm, in an attempt to experience nature at its most menacing. Also abandoning the studio in order to immerse themselves in the natural world were the mid-nineteenth-century en plein air painters of France. Their experiments and those of the impressionists led to progressively abstracted depictions of nature, as the visual lexicon of figurative painting became less able to articulate the sensorial nuances of shifts in the natural world.

While oblique reference to the natural world is found in geometric abstraction of the modernist era, it wasn't until the 1960s, when a renewed sociopolitical interest in the environment inspired a young generation of revolutionary artists, that nature again became valid subject matter in contemporary art. The land art movement of the 1960s, led by Richard Long, was, like the work of Turner over a century earlier, based on immersing oneself in the landscape. For forty years, Long has created performance-based 'landscape sculptures' in the English countryside and abroad, creating ephemeral works from natural materials sourced on his journeys into the land. Long's premise is to explore the variables of nature – transience and evolution, context and perception.

In Australia, 'land art' has an ancient history in Aboriginal culture, with knowledge of the land as depicted in art practice gained not only through oral histories, but, like Richard Long, by walking through ancestral lands. Yukultji Napangati is a young Aboriginal artist with a special insight into her native land. In 1984, aged fourteen, she was among a family group of nine who walked out of the Central Desert region west of Lake Mackay, where they had been living a traditional lifestyle entirely devoid of contact with the outside world. Napangati and her family were confronted for the first time by white settlement when they arrived in the Western Australian town of Kiwirrkurra.

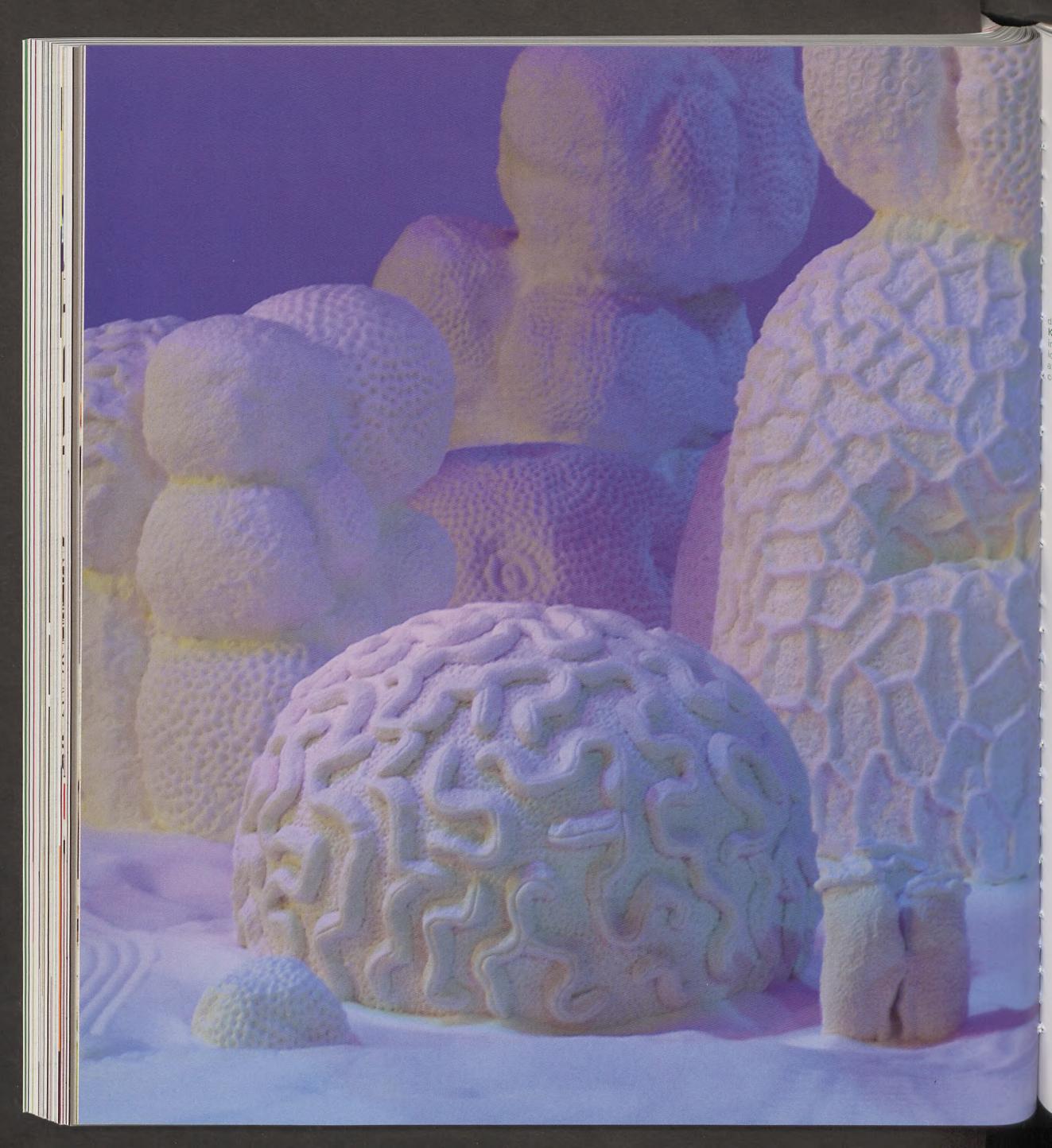
Napangati is one of the youngest artists with the Papunya Tula cooperative and her paintings are inextricably linked to nature. She first paints her canvases earth red, the ground of the painting matching the ground of the desert country that she calls home. This base is sometimes overlaid with a black foundation. The earth and the body become a single integrated ground. For a non-Indigenous audience, the coherency of the surface's all-over patterning is reminiscent, like the work of much Western Desert Aboriginal painting, of modern abstraction. But Napangati paints an insider's view of the land, conveying a deep empathy with place and emphasising the process of painting from within her lifetime experience of that place and its stories.¹

Indigenous cultures have always celebrated nature in performative and visual arts as being at the core of spirituality. During the 1970s the world saw the beginnings of Aboriginal art in Australia, commencing with exhibitions in Australia and overseas of paintings by the Papunya and Western Desert artists. In tradition-based Aboriginal art, ceremonial dance, intimately connected to stories about the land, informs the paintings. The Indigenous palette is based of the colour of the land, or, in the case of Tiwi and Maningrida artists, among others, it is drawn from the earth itself, revealing that engagement with place is central to defining a sense of self.

In western painting, nature as subject matter was undermined in a postmodern era in which landscape struggled to find a meaningful voice in a cultural discourse dominated by the self-referential juxtaposition of art and ideas. Some artists invented new visual vocabularies in order to be heard. British artist Andy Goldsworthy, for example, focused on the most transient aspects of nature – field flowers, autumn leaves, melting ice – in a deliberately anti-romantic commentary on nature's inherent fragility. In the United States, by contrast, James Turrell's architectural works, such as *Light reign*, 2003, heighten visitors' experience of light and atmosphere. They facilitate a meditative connection to nature, invoking a quasi-religious feeling of awe.

In the last twenty years, certain curators have attempted to bring nature into the mainstream discourse with exhibitions that focus on the significance of land





detail
Ken Yonetani, Sweet barrier reef, 2005,
installation at Artspace, Sydney, white sugar,
icing sugar, vegetable gum, polystyrene foam
and ceramics, 160 cm x 600 cm x 1200 cm,
courtesy the artist. Photograph Lucy Macnaught.

and place in exploring perceptions of cultural identity. 'Magiciens de la Terre' curated by Jean Hubert Martin in 1989 at the Pompidou Centre, Paris, was the first major international exhibition to exhibit the art of 'primitive' societies alongside the work of mainstream western artists. Though not entirely persuasive, the premise was a shared connection to the natural cycles of the different environments in which we live. At the Museum of Contemporary Art, Sydney, 'Spirit + Place', curated by Nick Waterlow and Ross Mellick in 1996, presented a historical overview of spiritual connections to place – overwhelmingly to land – in art from or about Australia. More recently, the 2004 Gwangju Biennale in South Korea, 'A Grain of Dust, A Drop of Water', took a relatively didactic approach to issues of nature and the environment. International artists such as Anish Kapoor, Lucy Orta and Marc Quinn created installation-based works that referred to global environmental issues, but it was the South Korean artists working in collaboration with local environmental activists who created the most pertinent and provocative works.

Internationally, it is the works that refer to a specific place or situation that are best heard within the environmental debate, though there have also been examples of very poignant works based on a more abstract premise. Some artists, for example, use elements of nature – light, atmosphere, natural materials – to confront pressing environmental issues. The work of Danish artist Olafur Eliasson has been prominent over the last decade. His installations optically seduce viewers to facilitate a psycho-sensual experience. In *Double sunset*, 2000, the artist erected a glowing yellow egg on Utrecht's city skyline which shone in tandem with the setting sun in the background. In *The weather project*, 2003, he transformed the cavernous Turbine Hall at Tate Modern, London, into a golden mist, a huge sun motif emanating a haze that was utterly seductive visually and sensually. The work exuded an atmosphere of meditative calm but also made reference to issues shrouded in fear and anxiety: the parable of Icarus who flew too close to the sun and, of particular contemporary relevance, the spectre of global warming.

Eliasson's Tate project represented a shift to a more politically engaged interest in nature by contemporary artists. In her new film-based work, *Black wind*, 2006, Australian artist Susan Norrie uses archival footage of the Maralinga atomic tests undertaken by the British in the South Australian desert in the 1950s and 1960s. The Aboriginal people who witnessed the atomic testing described it as 'black mist', which Norrie sees as a metaphor for the profound psychological as well as environmental devastation caused not only then, but more generally by colonisation and other dark forces of human existence.

The work of Japanese-born Australian artist Ken Yonetani also explores, with political urgency, the catastrophic impact of human avarice on natural environments. An investment banker turned artist, Yonetani observed first-hand the damage to coral reefs caused by the sugar industry while living and working both in Okinawa and North Queensland. His *Sweet barrier reef*, 2005, recreates



Olafur Eliasson, The weather project, 2003, urbine Hall, Tate Modern, London, monofrequency 9ht, reflective panel, hazer, mirrored foil, steel, 2670 x 2230 x 155,440 cm, courtesy the artist. Photograph Jens Ziehe.

Madeline Kelly, Ground control, 2004, oil on canvas, 131.5 x 185.5 cm, collection Churchie Anglican Grammar School, Brisbane, courtesy the author. © The artist.



^a coral reef. It was designed in the style of a Japanese garden and created entirely from white sugar. For the artist, sugar represents human desire and consumerism. The demand for sugar-based products is wreaking havoc, ^{Ca}using obesity and environmental damage and is a direct result of the modern demand for instant gratification. Based on his research with the Australian Institute of Marine Science, Yonetani is currently crafting extinct sea creatures from porcelain, continuing his focus on coral bleaching and on the broader ramifications of global warming.

Yonetani belongs to a lineage of art practice that makes symbolic or metaphoric use of materials, particularly in exploring the delicate relationship between humankind and the natural environment. In Australia, this work was Dioneered in the 1970s by environmental artists – Marr Grounds being a leading exponent – and later of course by Aboriginal artists such as Pedro Wonaeamirri and Lena Yarinkura who, despite the availability of modern materials continue to use ochre, fibre, bark and timber sourced from the earth on which they live.

Janet Laurence is one of Australia's leading artists and her work, like Yonetani's, combines scientific research and political urgency in installations that are poetically – of particular importance for Laurence – connected to the ^cultural context in which they exist. Her practice explores the nebulous Intersection between the natural world, cultural history and personal memory, creating sensory links between public and private spaces, natural and built ^environments. For Sydney's Olympic Park she created a water-based installation that restored life to the neglected natural setting, a toxic swamp. Drawing on her interest in science, alchemy and environmental sustainability, the work Was conceived as a metaphor for the remediation of water that was crucial to the site's Olympic-driven redevelopment. A series of transparent poles are sited at various heights along the waterway, which the artist surrounded With bulrush and casuarina, plants that in the past would have grown there in abundance.

For Sydney's Object Gallery in 2006, Laurence created a floating, spiralshaped shelf on which, arranged by species and wearing their museum tags, an array of native Australian birds were laid. Birdsong (made in collaboration with Ross Gibson) was a poignant and timely gesture, one that alluded not only to threatened species, but to the disastrous impact of humankind's ultimately futile attempts to organise and control nature.

Brisbane artist Madeleine Kelly also brings a lyrical approach to artmaking with political purpose. Again, the futility of attempting to control nature is a recurrent theme. Ground control, 2005, refers to the threats we face from oil wars and global warming. Vegetation, water and oil are joined in an apocalyptic whirlpool, the inevitable result of society's self-destructive path. Symbols from the Carboniferous era, such as ancient club moss, have merged with those of their modern exploiters (Shell Oil) in a fatal swirl. The diagrammatic natures of this painting reminds us that the earth's environment is subject to change specifically, in today's context, climate change - and is ultimately cyclical in nature. Madeleine Kelly's paintings describe human vulnerability in the face of environmental collapse.

As environmental issues rapidly assume centre stage in world politics, nature is once again emerging as a predominant theme in global contemporary art. An interest in the natural world - its fragility and exploitation at the hands of human society - appears across a number disciplines, even those at the most traditional end of the spectrum, such as painting. The use of archetypal and mythological symbols reminds us that the world revolves on forces greater than politics, and that there exist universal truths over which we have no control.

¹ Discussion of Yukultji Napangati's and Madeleine Kelly's work is adapted from Felicity Fenner, 'Views of the home ground', *Primavera 2005*, Museum of Contemporary Art, Sydney, 2005.







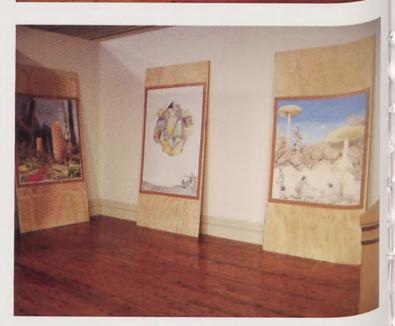




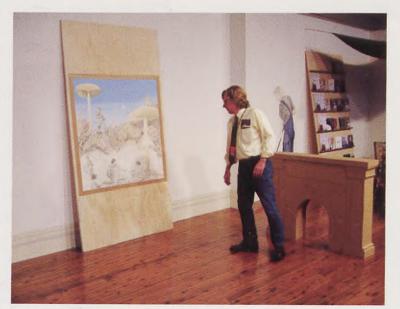














Of tents and tenets: some relations between art and politics

Justin Clemens and Max Delany

The aesthetico-economic carnival that is the Melbourne Art Fair is perhaps a surprising place to find a committed intervention into the politics of representation. Yet, among the giant inflatable bunnies and other contemporary art organisms, a little event took place, which, if almost nothing in the broader scheme of things, has had extraordinary effects. The event is all the more interesting for approximating a non-event: a modest picture didn't appear as planned, at a non-commercial stand at the art fair.

The background

Helen Johnson and Michelle Ussher devised an installation of three collaborative drawings and a wall painting, among other sculptural and found objects, to be presented by Melbourne's Gertrude Contemporary Art Spaces at the Royal Exhibition Building during the 2006 Melbourne Art Fair. Both artists typically produce mixed-media drawings, using a range of paints and pencils on paper or walls. The artists began by making collages or photomontages, which were then translated into collaborative drawings. The collages encompassed generic and specific visual cultural material, including images of a European Australians' bush picnic, Old Government House, the Aboriginal Tent Embassy, landscape and flora to explore 'the symbolic significance of campsites'. The images were drawn from a range of sources, encompassing 1970s Australian almanacs and the internet. On the eve of the exhibition opening, Gertrude received a complaint about one drawing, which sourced elements from a photograph by Australian photographer David Moore.

The objection, by the artist Christian Thompson, a Bidjara man of the Kunja Nation, concerned the incorporation of images of Indigenous people from the Ernabella community. After a series of consultations, the work in question was pulled from the show, along with the original catalogue, which had contained a reproduction of the preliminary working collage, as well as three others, along with an essay by Ulanda Blair. The final installation presented two of the three principal drawings, a wall painting of a janitor, an empty cardboard hearth, an improvised campsite comprising tarpaulin and plants, and a rectified, singlepage catalogue.

The installation

Moore's original photograph depicts children from Ernabella playing in a rocky landscape, sourced by Ussher and Johnson from the publication

Helen Johnson and Michelle Ussher, The only thing you taught me was the only thing you know, 2006, installation views at Gertrude Contemporary Art Spaces Project Room, Melbourne Art Fair 2006, courtesy the authors and Gertrude Contemporary

Australia and New Zealand (1964). The book gives no title or date for the image, only the credit and a caption. The artists used this image as the base for the collage, having flipped its original orientation (right to left). Gigantic long-stalked mushrooms were then inserted into the landscape, where they overshadowed, in the foreground, a couple of middle-aged white women picnicking, and, in the upper left of the picture, a wooden viewing platform peopled by girls in uniforms. A single moon was grafted into the otherwise vacant blue sky. This collage was the basis for Ussher and Johnson's larger collaborative drawing.

The artists made other collages. In one, a man, squatting in a bleached wasteland in front of a tent, flies a gargantuan balloon of coloured tents; in the other, assorted small tents, Parliament House, the Aboriginal Tent Embassy and a humpy have been transplanted into an alien landscape of huge phallic plants. The drawings made from these collages escaped complaint; both were shown at the art fair. The second of these images also contained representations of Indigenous people.

The installation was explicitly inspired by the artists' readings about the Aboriginal Tent Embassy of 1972, and was always intended to have a political resonance, a resonance underscored by the 'site-specific' presentation of the work in the Exhibition Buildings, a highly symbolic local colonial edifice.

The intervention

Thompson's objections to the work(s) related to: the stereotypical nature of the Moore image; that the artists had not sought permission from the community; that the Indigenous people represented in the photographs (and, by extension, drawings) may be deceased; and that Indigenous people should be the ones to work through questions of self-representation. Thompson called Alexie Glass, the Director of Gertrude, with his concerns. The offending collage not the final drawing - had been reproduced in the catalogue produced by the artists and Gertrude, and it was to this image that Thompson referred. Thompson explained that he felt this image contravened the National Association for the Visual Arts Ltd (NAVA) policy with respect to the representation of Indigenous Australians.

Glass went directly to the art fair and informed Johnson and Ussher of the complaint. Complicated discussions followed: between Gertrude representatives and NAVA, between Gertrude and Arts Law, between Gertrude and other Melbourne galleries, between the artists and the Melbourne Museum, between the artists and Raven Vass, Manager of Ernabella Arts Inc., between the artists and Moore's estate (Moore died in 2003), between the artists, Gertrude and Thompson, between Thompson and the art fair, and so on.

The key discussions that followed were with Vass and with Moore's estate. Vass had informed Johnson that permission couldn't be given unless every relevant person could be asked (i.e., either one of the people represented in the photograph, or a relative). Such a task was clearly impossible in time for the official opening of the art fair the following day. For legal reasons, Vass said the artists should get permission from Moore's estate before attempting to seek permission from Ernabella. The estate informed Johnson that Moore had forbidden the further use or reproduction of his images in any form, and that there were potential copyright implications to the image's appropriation. Thompson had, in the meantime, contacted the art fair directly with his complaint; the art fair then rang Gertrude asking about the removal of the work.

While the artists had initially engaged in dialogue with a number of colleagues, including Thompson, the contact with the Ernabella community meant that the artists would thereafter be bound by the protocols of the

consultative process. Once they had asked about permission, they could no longer act as if this was just an advisory process. As a result, the artists, in consultation with Gertrude representatives (Glass, Blair, and others), decided to withdraw the drawing and catalogue from the art fair. The picture in questionwhich had never even been placed as intended - was concealed, along with the accompanying catalogues, behind the stall at the Gertrude space. The two remaining works were repositioned next to each other, as if that was how the work had been intended to be all along. Unless you were aware of the behindthe-scenes dissent, you may not have noticed anything particularly awry: why pause to look at something that isn't there?

The issues

As this survey suggests, it takes a lot of people and institutions to disappear a work. Artists, curators, directors, lawyers, managers, editors, general staff, public and private galleries, state museums, an art fair, legal institutes, governmental apparatuses, universities and magazines quickly became involved in the affair.

The event raises many questions. There are questions as to artists' capacity to draw freely from the public archive of visual culture. There are questions of motivation and knowledge: how much should artists know about the images they source? There are questions of Indigenous protocols and representation: the use of Indigenous images by non-Indigenous people and the principles of 'communication, consultation and consent.² There are questions of power: what are the power-relations in this situation? There are institutional questions: what sort of institutions can regulate the use of images, what sorts of processes and personnel should be involved?3

Notably, the law of copyright seems to lag far behind common practices of appropriation, as the 1980s work of Imants Tilllers, Gordon Bennett, Juan Davila among many others, attests. Secondly, none of the commentators, with the exception of Stephen Gilchrist, have addressed the actual form of Johnson and Ussher's work - being a drawing, based on a collage - which had montaged at least five independent sources. Nor have the semantic implications of collage and photomontage been addressed.

Given the series of mediations and translations, can it be said that Moore's work, or the Ernabella community, were actually represented in Johnson and Ussher's work? Was the community identifiable? Or rendered as an abstraction! If so, what are the political implications for turning specificity into such an 'abstraction'? We want to discuss something else that hasn't yet been adequately discussed in any public materials: that this work was intended to be a work of art. We also want to discuss something that, despite appearances, hasn't yet been adequately discussed: that Thompson's intervention was genuinely political.

The problem of art and politics

Since the late eighteenth century, art and politics have been unhappily married Art is always already political, in one way or another. Art brings to perception hitherto unnoticed inequities, it celebrates radical political movements, it puts itself in the service of the revolution, it works to overcome alienation. So Jacque5° Louis David affirms Marat's martyrdom, Gustave Courbet hallows the humble manual labourer, the surrealists assault every received form, the Yirrkala bark petition serves as evidence of Yolngu native title. Art must identify, expose and criticise, even practically undo political injustices. If it doesn't, even if only a little it's not really art at all, but mere decoration. Any denial that art is essentially political is itself a political act.

On the other hand, art is always already apolitical too. To the extent that it conveys any political message worthy of the name, it rapidly becomes kitschy Or contemptible, that is, not-art. If art joins the revolution, it can only be at the price of its degeneration into propaganda or entertainment. Art so often appears sentimental, pretentious and impotent when confronted with such real issues as poverty, health, education, and political rights.

This is what the French philosopher Jacques Rancière has designated the aesthetic regime' of the arts. 4'Art' only appears insofar as it is at once political and extra-political. These paradoxes are constitutive, unavoidable. If ignored, they will come back to bite you. This global formation, moreover, has local wrinkles. In Australia the effects of a very particular history of imperialism, colonialism, and racism cannot be overlooked in the production and circulation of art. 5

Indigenous politics is not just one political issue among others, it is the fundamental political issue: there would be no politics in this country without the history of dispossession. The Australian state is founded on this singular form of exclusion. This asymmetry is structural, not elective; it is the index of a (currently) irreparable political injustice, not vitiable by any personal volition, nor by any aesthetic decision. If there is any solution, it will be political, not aesthetic.

This doesn't put an end to the questions about art's relation to this situation. Indeed, this becomes more pointed because Indigenous cultures place rigorous strictures on the use of certain kinds of images and motifs (e.g. to unauthorised appropriations of a design, or interdictions on the representation of the deceased). This means that questions of representation have a unique freighting in the Australian context.

The politics of appropriation

The issue of appropriation of 'Aboriginality' and Aboriginal motifs has been a key motif in the history of Australian art in the 1980s and 1990s.8 Imants Tillers's The nine shots, 1985, and Gordon Bennett's critical riposte The nine ricochets, 1991, were, for example, two highly significant works in this debate. Both works take on the problem of aesthetic representations and political commitments, and both do it on the ground that is at issue here. Yet they do so from very different political-existential positions.

In a defence of Imants Tillers's work, Vivien Johnson acknowledged that: White excursions onto the terrain of Aboriginal representations are now highly problematic. But they are equally imperative in order to contradict in practice the dismal doctrine that no rapprochement is possible.9

Implicit in this praiseworthy if equivocal statement is, as Juan Davila says, a reawakening of 200 years of colonisation, while also paving the way for an entente cordiale. Davila further claims that the rapprochements of artists such as Tim Johnson and Tillers in the 1980s were of an aesthetic and politically regressive nature, reprising the colonialist endeavours of the romantic explorer, collector, and entrepreneur. Davila writes that Tillers's *Nine shots* effectively depoliticises the motifs it appropriates. For Davila, the problem is not really the appropriation of motifs per se, but the idealising and self-congratulatory drive towards 'the illusion of a reconciled society'.10

Against such attempts there are a large number of Indigenous artists who have directly addressed the archive of images of colonial dispossession to create some of the most affecting and confronting images and discourses around Aboriginal identity and representation. Take the deconstructive critical appropriations by Gordon Bennett, Destiny Deacon, Tracey Moffatt, Brook Andrew and Fiona Foley, which expand and develop a rich repertoire of blak humour and linguistic corruption to make political interventions within and

about the aesthetic field, reconfiguring its politics of identity and representation. Others have sought to intervene in the colonial archive, returning the colonial gaze, rejecting debased and stereotypical representations.¹¹

While Aboriginal artist Richard Bell agrees that there is indeed 'room for white people to enter the debates about Aboriginal people and culture', he notes that 'clumsy attempts to try to dismantle or highlight offensive stereotypes by using stereotypical imagery should be avoided'. Bell has elsewhere lamented the 'phenomenon called Aboriginal Art' creating the feeling that culture is being stolen as a result of a set of issues that 'conspire to condemn it to non-Aboriginal control'. Bell draws a parallel between the significant economic and cultural contribution of Indigenous Australia, while white Australia denies essential services and infrastructure to Indigenous communities. Indigenous curator and commentator Hetti Perkins has spoken of the ultimate irony which lies in 'the contradictions between "ambassadorial" representations of Indigenous Australian culture, and the grim social realities of our people today'. Indigenous

This remark reminds us that the 1980s and 1990s appropriation artwork took place against the backdrop of unprecedented pushes towards Indigenous land-rights, political representation, and reconciliation. Since John Howard became prime minister in 1996, these advances have been considerably 'rolled back' at the level of government policy.

Johnson and Ussher, as non-Indigenous artists, are thus working in a paradoxical frame. On the one hand, they have what is now a highly refined tradition of local appropriation art behind them; on the other hand, the real political energies that accompanied the development of these aesthetic techniques have come under extraordinarily partisan political scrutiny.

The form of the work

Thompson's concerns bear centrally on the problem of compromised images. As Stephen Gilchrist puts it, the 'first contradiction is how an artist can critique this redundant mode of representation whilst necessarily reproducing it'. This is undoubtedly why Johnson has spoken of 'perpetuators of these problematic images' and Ussher of 'bad images'. Johnson and Ussher's work doesn't seek to adopt Aboriginality as its mode. Rather, as a form of collage, or photomontage – and as a form of translation through the process of collaborative drawing – their work seeks to resist formal and authorial resolution. The cultural identity it depicts is split, unstable, problematic. The stereotypes it deploys are, at the very least, defamiliarised, rendered obscene.

One of the pressing questions for the artists and Gertrude was: How literally had the Indigenous children from the collaged photograph been represented in the final drawing? Glass speaks of a hallucinatory process, whereby the photograph was held next to the drawing, while Gertrude staff and others tried to judge just how closely one resembled the other. Glass noted that the artists and Gertrude initially had no concerns about the installation. Because the drawings were so patently fictional – so 'surreal' – it had at first seemed that there were no 'representations' of 'real' people at stake. Therefore it was felt that no ethical or legal boundaries had been crossed. But once you start to look, you start to find. A long discussion ensued as to the putative similarities between the figures in the drawing and the photograph. Johnson thought there might be a resemblance; Ussher recollects that she felt herself struggling to make the kids look 'Aboriginal'. Which of course provokes a vicious circle of questions: What guarantees resemblance, and what does resemblance guarantee?

The other issue that immediately arose was that of copyright. While the artists sought advice from Moore's estate, albeit at the eleventh hour, and

learned that the image was indeed restricted by copyright laws, it is far from clear that their use and transformation of the source image is subject to copyright legislation. Since intellectual property is, however, a key issue for any global 'knowledge' economy, this sort of appropriation cannot, by the same token, be absolved in advance. Notably, it is alleged resemblance – *this looks like that* – that functions as the key operator of contemporary legalistic practices vis-à-vis art. Just as notably, it is precisely the claims made by this sort of representation that have been rejected by almost all twentieth-century art. As Rancière explains this attitude, 'The images of art are operations which produce a gap, a dissemblance.'18

Ussher and Johnson's contested work is, among other things, a veritable resumé of art techniques for pulverising what passes for resemblance. Take the process of making the work. It began with a general collection of images from a range of media (coffee-table books, internet sites, etc.); the images were then cut up and collaged in the studio; of the collages, three were selected, and served as the basis for three collaborative drawings; finally, the installation was (to be) shown with an eye to the specificity of the site. There are complexities at every stage, from the sourcing of publicly available, mass-media images, through the cut and paste of collage, the translation from collage to paints and drawing, to the exposure (or non-exposure) of the work, with pot plants, wall drawings, and so on.

If we examine just one of the moments in the work's creation – that of collage – the assault on resemblance becomes particularly evident. Collage exemplifies a common paradox of artistic technique. Collage is simplicity itself. On the other hand, collage can also be a technique of extraordinary complexity and subtlety.

There is something irreducibly aggressive about the act of collage. Collage demands a cut. Yet what sort of aggression is it? At what is this aggression directed? Is it directed towards the thing represented, towards the 'reality' allegedly captured by the image? Or is it directed towards the thing depicted? Or is it directed towards the author or creator of the original image? Towards its owner? Towards its distributor? Or is the aggression directed against the meaning or significance of the image? Against the idea of originality or meaning in general? Against some or all of the above? Not one of these possibilities can be assured or excluded in advance.

This aggression towards images is also due to the iconoclastic suspicion that images themselves are inherently violent. The violence done to images in collage would then be directed towards exposing the violence of images. ¹⁹ Collage erects its tents between the revelation of absolute incommensurability (these things that seemed related have nothing whatsoever in common), and the demonstration of unutterable complicity (these things that seemed separated are in fact closely related). To shift metaphors, one could say that collage recycles the waste of civilisation, as it rubbishes that civilisation for producing such waste.

Cultural translation

It's at this point that the artwork's content becomes critical, particularly the allusions to the Aboriginal Tent Embassy. The Tent Embassy was erected opposite Parliament House, Canberra in 1972.²⁰ Today the invocation of the Tent Embassy is not a neutral one. The Federal Government has shut down a number of Indigenous-run institutions in the most unforgiving fashion, is now revising Land Rights legislation, as well as intervening directly in ideological questions and 'history wars'. This work is literally bristling with tents. These contemporary

tents – which appear sometimes as menacing lurid slugs, sometimes as impossible aerial constructions – are arrayed against the resistance of the Tent Embassy.

In general, tents are transient, highly portable structures – the province of pioneers and mountaineers, soldiers and holiday-goers. Equally, tents are precursors of violence, of the seizure of land, of permanent settlement. Often made of canvas (as indeed are many paintings), tents can be very light, yet provide effective shelter in a great range of weather conditions. So the tents allude both to those of the colonisers and the expropriated, to happy bushgoing suburban campers, to pre-colonial tribal movements, and postcolonial models of Aboriginal political resistance.

The mediated nature of the work makes it impossible to ignore the paradoxes of cultural translation and transformation: from source material, to collaged photomontages, to collaborative drawings. The drawings transform the source images from the generic to the specific, as they render the 'real' place of the photograph phantasmic. The fragile nature of the artists' work is sensitive to the problem and contest of landscape, as well as to the lightness and mobility of camps.

Collage functions as 'a vanishing mediator', a kind of booster, in Johnson and Ussher's work. Between the collage and the drawing, everything changes. From the rectification of found images to their translation into pencil and paint, the size, materials, composition, colours, techniques shift. So we have a deformation of materials and technique, just as we have a deformation of resemblance. The work ends up having no single artist, no single point of emergence, no single source or medium, no single message, but rather effectuates itself in translations and torsions of multiplicity. But such 'cultural translation' also shows a certain 'cultural entanglement': 'white' and 'black' in this instance are so implicated, so entangled, that the knot cannot be untied. ²¹ Yet that doesn't mean that there aren't conceptual, political or economic cuts to be made in this rat's nest of knots.

It seems the phantasm of photography as unaltered element in the collage functioned as the key point of complaint. But the 'clichéd' nature of the image as a whole also had an impact. Indigenous children running naked around an exotic landscape connotes all sorts of colonial operations: the surveying gaze, technological capture, the ideology of exotic savagery.

Unfortunately, there are no clear sides to take in regard to this issue that aren't compromised in the ways we spoke of earlier: to disappear the drawing to turn oneself into a censor working freely for the very government that is trying to disappear you (one of the unremarked components of the show was the wall-drawing of the white cleaner in overalls, sweeping up). To disappear the work is also to reduce the politics of aesthetics to politics tout court, which entails ignoring the aesthetic dimension. On the other hand the work was, in ways we have discussed, also asking for this to be done.

The act of politics

If politics is to be taken seriously, and not just in the degraded form of representative debate or professional skulduggery, it's possible it might happen anywhere, in a variety of unexpected ways. One definition of a political act might be: the creative transformation of a public situation according to principles of justice, using whatever techniques are available. Thompson's intervention was in this sense genuinely political. He forced a wide range of professionals to look at the work again, and at the possible disjunction between declared positions and actual acts. He forced out antagonisms in the situation

that are masked by administrative protocols and procedures. He forced ^eVeryone concerned to start dealing with each other in a new way, to take stock ^{of} their commitments, and stand by them publicly. He forced out the sorts of extreme affects that are regularly neutralised (though presupposed) by professional interactions.

Despite requests to do so, Thompson hasn't sought to justify or explain his ^{actions} in various public forums. For us, this implies that polite belated debate about the topic may itself be geared towards neutralising the politics of the event; after all, how can principles be debated? Why should justice be ^{Sub}ordinated to opinions? (It is symptomatic that both 'art' and 'politics' disappeared in these forums in favour of talk of 'cultural images' and 'legal and moral protocols'.) Art is not reducible to debates about culture, nor politics to debates about law and morality, about the 'proper' way to behave. Note that ^{hob}ody else took the work as politically seriously as Thompson, who insisted that, if it was really intended to have such significance, it should have the courage of its convictions.

Thompson's act can be understood in the tradition of the Tent Embassy itself, not to mention more recent interventions such as the claiming of England ^{for} Indigenous Australians, or Camp Sovereignty at the 'Stolenwealth Games' – all acts (not formal disquisitions) that interrupt business-as-usual and compel ^{US} to attend again to what justice might really be.

Repetition and erasure

At Melbourne's Centre for Contemporary Photography, from 27 October to ¹⁶ December 2006, two exhibitions occupied adjacent rooms. The first of these Shows was Christian Thompson's 'The Sixth Mile', a suite of photographs of a costumed figure with his back to the viewer, communicating through bodily gesture, and a video piece of the artist and his father performing a ceremony of Welcome and embrace, and communication of cultural knowledge. Next door Was Simryn Gill's '32 Volumes', comprising a complete set of the Life World Library. Gill had erased all text from these volumes, leaving only the images behind. One of those books was the very one from which Johnson and Ussher had sourced the Moore image; and, yes, the Moore image is there, shorn of its ^{original} caption, clearly remaining part of the historical archive and the Australian photographic unconscious.

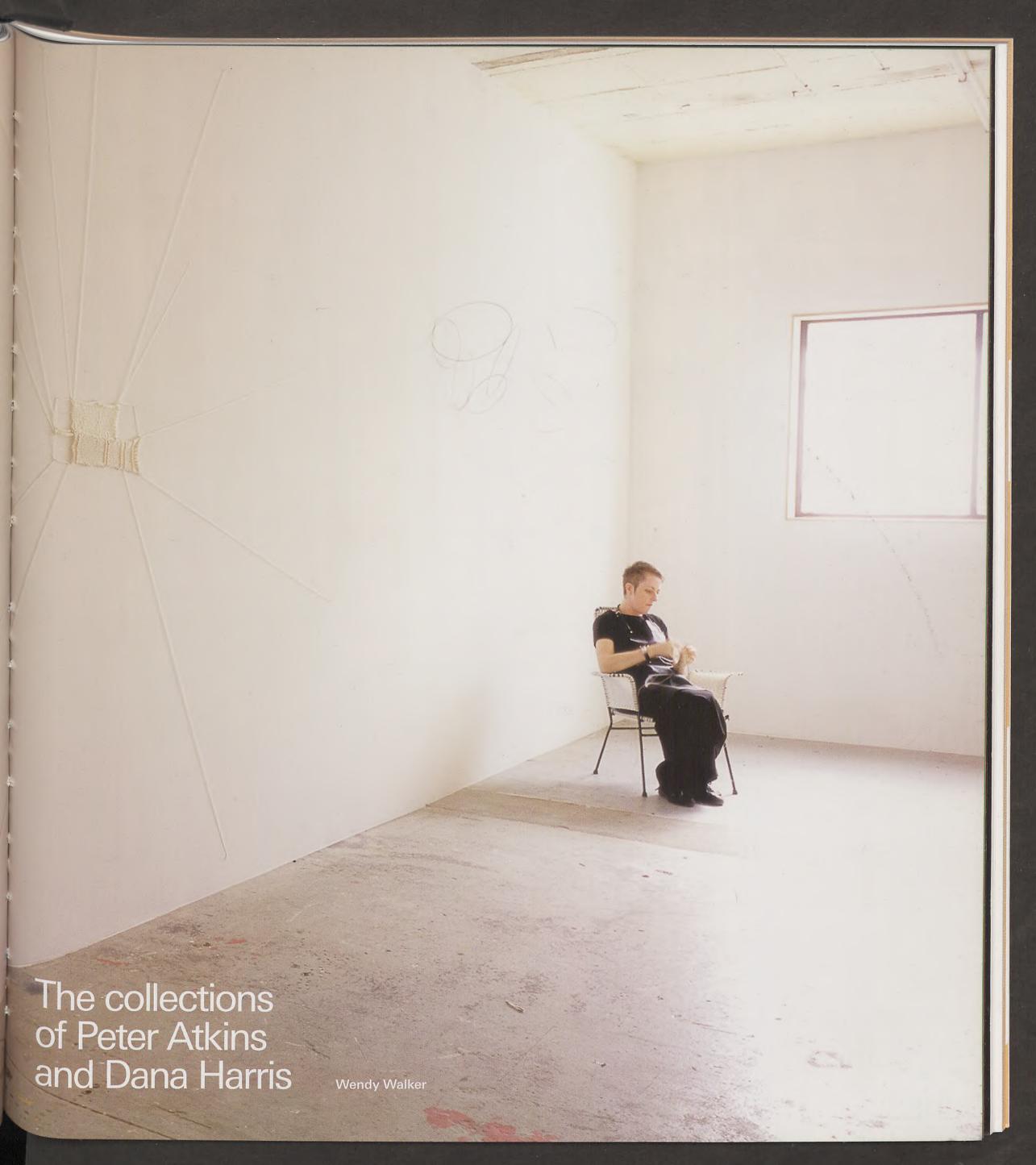
In Australia today, what is foreclosed from the political – justice for Indigenous 21 Papastergiadis, op. cit. peoples – returns at the level of art, where apparently modest works can have disproportionate effects. As Antonio Gramsci always insisted, when political issues are reduced to cultural issues, they become insoluble; as Richard Bell reminds us, this reduction is often underwritten by a passion for ignorance. An event such as this shows that art can still become a crucial focus for such questions. Art and politics are locked in an antagonistic complicity, and expose, When they clash, the real questions to which we should be attending.

- 1 The caption beneath the image reads: 'Hunting for small game, Aboriginal children from the Ernabella Mission scramble over rocks in search of rabbits and goanna lizards as well as roots and grubs. Working together, the children surround their animal prey and often catch it by hand; adult Aborigines usually use boomerangs for hunting.' For images from the same series see, for example, www.sl.nsw.gov.au/ exhibitions/100photographs/054.cfm. You can find David Moore speaking about the photo at: www.sl.nsw.gov.au/exhibitions/100photographs/audio.cfm.
- 2 See Doreen Mellor and Terri Janke, Valuing Art, Respecting Culture: Protocols for Working Within the Australian Indigenous Visual Arts and Craft Sector, NAVA, Sydney, 2001.
- 3 For an account of copyright and moral right implications related to this event, see Robyn Ayres, 'A plethora of legal considerations', cited in Sarah Follent (ed.), 'Gertrude Forum: The only thing you taught me was the only thing you know', Eyeline, no. 61, 2006, pp. 17-21.
- 4 See Jacques Rancière, Le partage du sensible: esthétique et politique, La Fabrique-éditions, Paris, 2000. 5 For a selection of articles that focus on this very topic, see Rex Butler (ed.), Radical Revisionism: An
- Anthology of Writings on Australian Art, IMA Publishing, Brisbane, 2005. 6 If you'll pardon the jargon, the constitutive governmental biopolitical fracture that shapes Australia is the 'included exclusion' of the Indigenous peoples. See Justin Clemens and Dominic Pettman, Avoiding the Subject, Amsterdam University Press, Amsterdam, 2004, esp. chapter 8, pp. 147-76. It is precisely the homogenising power of such signifiers as 'Aboriginality' and 'Indigeneity' that is contested by the
- insistence on specificity of belonging to a particular nation. 7 For a discussion of the relationship between Aboriginal art and cultural activism, see Hetti Perkins and Victoria Lynn, 'Blak artists, cultural activists', Australian Perspecta 1993, Art Gallery of New South Wales,
- 8 See Rex Butler (ed.), What is Appropriation?, 2nd edition, IMA Publishing, Brisbane, 2004.
- 9 Vivien Johnson, 'The art of decolonisation', Imants Tillers, Venice Biennale 1986, cited in Juan Davila, 'Aboriginality: A lugubrious game?' (1987) in Butler (ed.), op. cit., p. 193.
- 10 Davila, op. cit., p. 195.
- 11 See Lynette Russell, 'Blackspot', in Blackspot: Contemporary Indigenous Photography from the Monash University Collection, Monash University Museum of Art, Melbourne, 2005.
- 12 Richard Bell, cited in Eyeline, op. cit., p. 20.
- 13 Richard Bell, 'Bell's theorem of Aboriginal art: It's a white thing', Brisbane Institute, 11 November 2003, www.brisinst.org.au/resources/brisbane institute bell theorem.html.
- 14 Bell, Eyeline, op. cit.
- 15 Hetti Perkins, 'Parallel universe, other worlds', in Nikos Papastergiadis (ed.), Complex Entanglements: Art, Globalisation and Cultural Difference, River Oram Press, Sydney, 2003, p. 59.
- 16 Stephen Gilchrist, Eveline, no. 61, 2006, p. 21.
- 17 Helen Johnson, http://triangularsun.blogspot.com; Michelle Ussher, Eyeline, op. cit., p. 18.
- 18 Jacques Rancière, Le destin des images, La Fabrique-éditions, Paris, 2003, p. 15.
- 19 As Rancière puts it, 'Collage can realise itself as a pure encounter of heterogeneities, attesting wholesale to the incompatibility of two worlds. This is the surrealist encounter of the umbrella and sewing machine, manifesting, against the reality of the ordinary world, but with its objects, the absolute power of desire and dream. It can, inversely, present itself as the bringing to light of the hidden bond between two apparently foreign worlds.' Jacques Rancière, Malaise dans l'esthétique, Galilée, Paris, 2004, p. 67.
- 20 In Oliver Feltham's words: 'In reaction to a speech by the Prime Minister of the day, William McMahon, in which the latter declared the creation of a system of lease applications rather than the cession of freehold to Indigenous claimants, and the continuation of mining activities on sacred land, four activists -Billy Craigie, Tony Coorie, Michael Anderson and Bertie Williams – set up a delegation under a beach umbrella on the lawn facing the National Parliament, with the intention of remaining there until Indigenous land rights claims were properly recognised.' Oliver Feltham, 'Singularity happening in politics: The Aboriginal Tent Embassy, Canberra 1972', Communication and Cognition, vol. 37, nos 3 and 4, 2004, pp. 233-34.

artfeature

Dana Harris in her studio with her works Knitted white wallwork #1, 2006, and Knitted white wallwork #2, 2006 All photographs Hari Ho.

Bowerbiro









Her plants, her books – of which she had been a collector from the first hour of her commanding a shilling – her writing-desk, and her works of charity and ingenuity, were all within her reach; or if indisposed for employment, if nothing but musing would do, she could scarcely see an object in that room which had not an interesting remembrance connected with it.

Jane Austen, Mansfield Park (1814)

The numerous and non-hierarchical collections

of Peter Atkins and Dana Harris – antique textiles, tribal art, sculpture, painting, furniture, jewellery, vintage china, carnival glass, 'nanna bags', empty jewellery boxes, 1940s dress buckles and so on – have been assembled over a period of time and with comparatively limited resources. Atkins describes their Melbourne home – a light-filled former warehouse on three levels – as 'a machine for collecting, with spaces for collation, storage and display'.

While still a student at the National Art School, Sydney, Atkins's passion for collecting was

galvanised. He began to attend monthly auctions and to acquire, on a strict student's budget, (mostly Melanesian) tribal art. But it was some time later in Lima, Peru, in October 1992 – during a period of intensive travel that provided the material for his gold medal award-winning 'World Journal' series of forty panels, exhibited at the 1994 VIII Triennale in New Delhi, India – that Atkins realised he had truly become a collector. Ever mindful of his first dealer (and collecting mentor) Garry Anderson's advice to buy one exceptional work, rather than several inferior pieces, he handed over \$250 for an intact pre-Columbian Chancay tunic discovered amongst an array of 900–1300 AD textile fragments (which had survived buried in clay pots along the central coast of Peru). The purchase left him almost penniless. But as he explains:

These kinds of opportunities present themselves rarely ... I was determined to acquire the tunic even if it meant a period of hardship. The tunic is a museum piece and part of the role of being a collector is that you become a custodian of

objects. I imagine that at some stage the tunic will end up in a public collection in Australia.

For many years, the more (ostensibly) prosaic collections - such as used condom wrappers, lint gathered from the family clothes dryer, bread bag tags, shoelaces, a discarded Mills & Boon library etc. - have enriched Atkins's ongoing series of journals or visual diaries. In a logical development, the artist's latest dynamic paintings – reduced in scale, starker, less painterly - are for the first time painted on plywood (a material he has used from the outset as a backing for the journals). As the gap between the journals and paintings continues to narrow, 'there is', says Atkins, 'a clearer reference to the source material. A compelling aspect of Atkins's solo exhibitions has frequently been the display of these curiosities – a foam toe separator, a Russel Wright glass and so on – and they have now been impeccably assembled on shelves in a cabinet in Atkins's studio. Immediately recognisable is the grouping of five 1960s Susie Cooper cups and saucers (designed following the merger of her







Were the reference point for five large paintings in 1995 – most notably *Harlequinade* and *Diablo*.

Two episodes illustrate the broader, infinitely ^{More} complex nature of these collections and their ^{Importance} within the art practices of both Atkins and Harris. Over a period of three months in 2005, Atkins could be observed at four o'clock every Friday morning, following a self-prescribed route through the streets of Brunswick, in order to ^{rum}mage through his neighbours' recycling bins for ^{Colo}ured plastic bottle tops. Expressing a narrative ^{of} twelve weeks duration and revealing a ^{Surprisingly} extensive tonal range, these discarded bottle tops ultimately formed the series titled Special Project no. 1 – Community Polychromes'. ^{explore} local narratives and have since paved the $^{
m Way}$ for the exquisite 'Special Project no. 2 – Remnant Threads', 2006, which was the outcome ^{of a} residency at the Victorian Tapestry Workshop ^{In} Melbourne.

In late 2004 Atkins travelled to the United States with son Cato, in order to collect two Clement Meadmore bronze maquettes, *Upswing*, 1980, and *Night and day*, 1979, that they had purchased. Atkins and Harris consider Meadmore, who left Australia in 1963 to live permanently in the United States, the most important sculptor this country has produced. (Following Meadmore's death in April 2005, Atkins was invited to speak at his memorial service.)

Although Meadmore had initially trained as an aeronautical engineer, in Australia he became known as a furniture designer, whose accomplishments, however, have hitherto been overshadowed by the post-Second World War achievements of Grant Featherston and Douglas Snelling (although Atkins senses that Meadmore's designs are currently undergoing reassessment). It is Atkins's view that Meadmore's later sculptural works were anticipated by the metal furniture: 'I can see quite clearly', he observes, 'how the base of the Meadmore designed Calyx lamp [c. 1954] with its

ribbon of bent steel relates to his pivotal work *Bent column*, 1966, ... any survey of Meadmore's work would have to include his early furniture pieces of the 1950s, because there is a clear relationship to his sculptural practice'.

Arrayed along the length of one wall is a seating, to which two low-slung canvas chairs (c. 1955) have recently been added – like the Calyx standard lamp and the glass-top coffee table, this grouping includes rare examples of his oeuvre. Meadmore's designs corresponded to an international post-Second World War interest in metal-rod or wire furniture that had its genesis in the innovative tubular steel furniture designs of the Bauhaus and a modernist preference for volume rather than mass. Dispensing with more conventional upholstery, Meadmore devised an inventive system of seating composed of woven cotton cord – thereby avoiding the coldness and rigidity of metal, whilst retaining a consistent and desirably reductivist form.



^{opposite} Main living space with **Clement Meadmore, Upswing, 1980,** Main living space with **Clement Meadmore, Upswing, 1980,** Night and day, 1979, and Hereabout, 1971; Dana Harris, Blue hitted wallwork, 2006, and Red knitted wallwork, 2006; Sidney Nolan, Crocodile attack, 1998; Michael Johnson, Study for Sculpture 'B'; Tim Silver, Untitled (what if I drive) 1965 Shelby Cobra Daytona Coupe and Untitled (what if I drive?) Camaro 1968, both 2003. Furniture includes a glass-top coffee table and ^{/ario}us chairs designed by Clement Meadmore, the Kone Chair by Roger Mclay, rocking chairs by Douglas Snelling and Charles ^{and} Ray Eames, and two Wassily Chairs by Marcel Breuer.

Peter Atkins's studio: Workbench and his new journal works which include, from top, 'Brunswick Journal no. 2', 2006, 'Brunswick Journal no. 1', 2006, and 'Black Street Journal no. 1', 2005 (framed); the painting on cedar ply is May '68, 2006.

pewter jewellery by Jorgen Jensen.

collected reference material related to Atkins's painting practice.

Peter Atkins, Dana Harris and Cato. Three artworks by Eubena Nampitjin, Wintjiya Napaltjarri and Katarra Butler Napaltjarri

Peter Atkins, Remnant threads # 12, 2006, from the series 'Special Project no. 2: Remnant Threads', courtesy the artist.

^{of} a range of metal rod furniture is suggested by the ^{tub}ular steel frame Wassily chairs, designed in 1925. ^{des}igners – Douglas Snelling's rocker (c. 1950) and Roger McLay's plywood Kone chair (1948).

the 1990s Harris also began to acquire the highly Vivianna Torun Bülow-Hübe, Nanna Ditzel, Tone began with Vivianna Torun's 'Escargot' ring, since ^{experimentation} with the fluid potential of silver and

Complementing the mid-twentieth century thrust of these collections is the (mostly sculptural) Michelle Nikou, Ben Quilty, Scott Redford and Koji Ryui. In its awareness of the transformative Ryui's series of seven candy-coloured sculptures – ^{conc}eptually attuned to the work of both Harris and (Spray enamel) painting *Crocodile attack*, 1988, is the focal point of the upstairs living space – Tony Tuckson, Michael Johnson and Leonard Brown, as Well as Indigenous women artists Wintjiya Napaltjarri, Katarra Butler Napaltjarri, Eubena

Nampitjin and Makinti Napanangka. A pair of wallmounted Gray's Pottery, Staffordshire plates designed by Susie Cooper in the 1920s, wittily recall with their hand-painted concentric bands of bright colour, the target paintings of Jasper Johns – an impression subtly reinforced by their placement beneath a 2003 Rose Nolan pennant flag (although Atkins says this allusion is not at all intentional).

On an adjacent wall, Harris's suspended shadowform sculpture indicates a recurring feature of her practice – a preoccupation with thread. In 2003 eighteen of these yarn-bound steel works were commissioned for the Promenade Hotel in Melbourne. Neatly buttoned, variously-patterned boys' blue shirts, make up her wall installation blue collar works, 2006, and in the upstairs living area, two of her house plan samples, 2006, - knitted interpretations of the plans of houses she has lived in – form a spidery backdrop to the Meadmore

Textiles comprised an integral part of Harris's fabric, who several times a year travelled to China, Japan and India (the traditional silk routes), bringing home suitcases full of swatches. 'I have memories', says Harris, 'of seeing small coloured silk squares, arranged from pale cream to deep purple, layered in folders'. Also apparent in her elegantly resolved lived in Japan (1992 to 1994), where she attended classes at the renowned Sogetsu School of Ikebana to 'use all types of materials, not just plants, and place them in relationship to one another. It's a sensibility, a type of awareness to materials in space that I am fascinated by. I still have times when I ten years later.'

Harris spent her first night in Tokyo in a small ryokan, sleeping on a futon in a six-tatami room.

It snowed during the night and I woke to quiet, a stillness and whiteness hidden behind rice paper blinds. It was magical to see a landscape

unexpectedly changed and then altered again when the snow melted. I can remember opening the window and leaning out and just breathing in all that newness. From that first day I felt at home, even though I didn't speak Japanese and even though I was a foreigner, I didn't feel like an outsider and if I was, it wasn't a bad thing to be.

Working as a freelance teacher of English, she began to collect (and to wear) the designs of Yohji Yamamoto and Rei Kawabuko (Comme des Garcons), whose intellectual approach and western fashion design in the 1980s (and beyond). Since 2004 Harris has managed the Melbourne flagship store of Australian-based Japanese possesses a sensibility based on an emotional different things from his design, and mostly wear his clothes mixed with Comme and Yohji – which at times can change all of them.'

If for Harris it is form that is all-important, Atkins imperfect) signs of human industry. Frequently witty, at times poignant, the multi-layered painting or sculpture, have involved passion, personal sacrifice, travel, a modicum of luck and dogged perseverance. Above all they offer, through a particularly engaging form of alchemy, an alternative view of the world. 'We have fallen more in love with art as we get older', says Atkins. 'The infatuation becomes deeper and doesn't fade.'

Ironically the watch had been originally conceived with only in 1962 for the 'Antagonisme II' exhibition at the Musée des Arts





PREY

Peter Lyssiotis: Man of the Book

George Alexander



^{ete}r **Lyssiotis, a boy a journey & (1995)**, courtesy the artist. ^{noto}graph Robert Colvin.

^{eter} Lyssiotis, Feather and Prey (1998), courtesy the artist.

As you read this, all the published books of the world are being digitised on tabletop scanners at 1000 pages per hour. The collective wisdom contained in all the dusty libraries and archives will become retrievable from a database so vast it really amounts to a kind of universal brain. With a simple mousehand and a click we can be plugged into this galaxy of all human knowledge. The World Wide Web – that great white whale of all hypertexts – already contains 100 billion web pages, each page rife with links, connections and branchings, conjuring the incandescent cerebral cortex of Big Daddy Mainframe.1

But what will happen to books as material things in the age of cyberspace? Will they sit in museums like the Rosetta Stone? Will they become obsolete? Probably not. As Umberto Eco has pointed out in his address to the newly opened Library of Alexandria – no more than the invention of the car supplanted the bicycle, or television replaced radio.²

Like all great designs – scissors, forks – books don't change much if they still serve a useful purpose. A book is much easier on the eyes, for reading, reflecting on and disappearing into. Books even last longer, as a time capsule for lost histories, than the magnetic supports in computers.

Indeed a book's durability and portability accounted for the cult of the book in Hebraic and early Arab civilisations. Nomadic cultures, unwilling to carve records on stone obelisks like the Egyptians, recorded and transported the information in the Bible and the Koran as codex or scroll, as they travelled miles across the Red Sea and the deserts of the Middle East down to Spain.

Along the way the book becomes a spiritual instrument - an ontological form embedded in the physical object – like the idea of the Book of Nature whose signs we read. The book has a mythic life as well as a material one. The great Sephardic writer Edmond Jabès took this metaphor of the book into his life. To write was to live, to end the book was to die. 'Man does not exist. God does not exist. The world alone exists through God and man in the

open book.' A century earlier the French poet and critic Stéphane Mallarmé replayed this metaphor of an open book when he extolled the idea of Le Livre: 'Everything in the world exists in order to become a book.' This notion of an open, infinite text seems to be part and parcel of the cultures that invented the alphabet. It remains a mind-blowing idea: that from just twenty-six letters you can generate billions of texts.

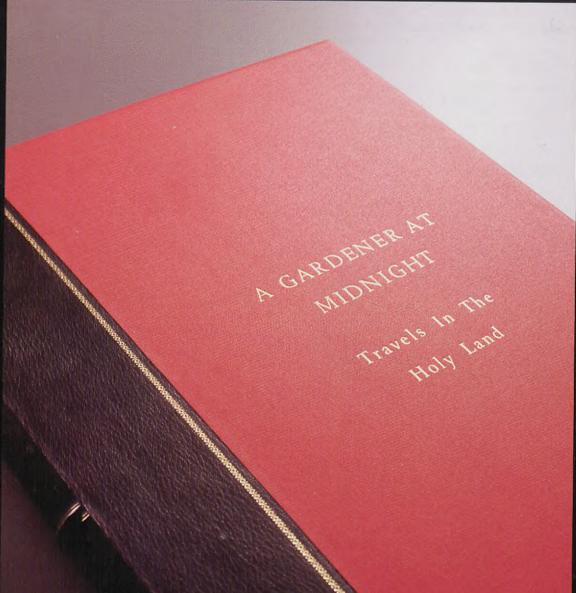
All this – 400 words so far, 1934 characters and not forgetting the 414 spaces, is a kind of roundabout back story. What I want to talk about here is books in general, and about the work of one artist in particular, Peter Lyssiotis, whose recent work seems to have created a phoenix from the ashes of these aforementioned traditions.

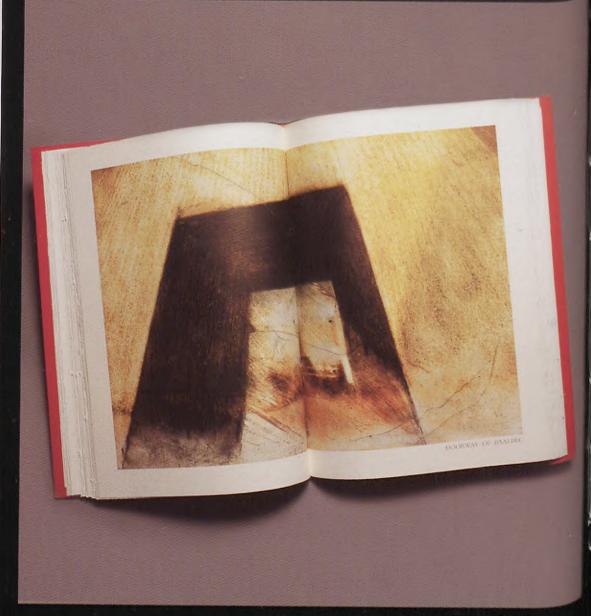
Despite threats from cyberspace, the problems of getting funding and the difficulty of locating a commercial audience in either bookshops or galleries, artist's books still manage to find their way into circulation in the twenty-first century. The makers of these books somehow find alternative and independent methods of discussion and transmission, such as the Sydney Art on Paper Fair, or the recent show of Noreen Grahame's collection at the Art Gallery of New South Wales library, Sydney.

As bob-tailed hybrids, artist's books play fast and loose with format and shape, page size, sequence, covers and binding, as well as internal components such as typeface and syntax. Moving away from the conventional blockish-looking page as neutral vessel of content, artist's books ramp up expressive and compositional potential. All of which can befuddle art historians, and thereby drop off the edge of their lightboxes.

Recently I was stopped in my tracks by the jawslackeningly luxe A Gardener at Midnight: Travels in the Holy Land (2005) by Peter Lyssiotis. A tireless cross-pollinator, bridging visual art and literature, poetry and politics, Lyssiotis has been making artist's books since the early 1980s, including Journey of a Wise Electron and Other Stories (1981) and the photo-stories Three Cheers for Civilization (1985).







Peter Lyssiotis and Angela Cavalieri, 1316– (2004), courtesy the artists. Photograph Robert Colvin.

bottom, left and right Peter Lyssiotis, A Gardener at Midnight: Travels in the Holy Land (2005), courtesy the artist, Photograph Robert Colvin.

Lyssiotis has remarked:

I believe that my images are better suited to the page than to the white wall of the gallery. On the page, they can collaborate with a text and create echoes, ironies and reverberations of meaning, becoming Andre Malraux's 'museum without walls', which can never happen in that closed world where text and image merely illustrate each other.3

Following an inaugural creative fellowship from the State Library of Victoria, Melbourne, Lyssiotis was given the run of the archives and produced an extraordinary work. While rummaging in the rare books collection Lyssiotis chanced upon David Roberts's three-volume *The Holy Land: Syria, Idumea, Arabia, Egypt and Nubia* (1842–49). The tone of the text, the look of the engravings and the maps, the engineering of the books, their binding (Moroccan leather, elephant folio size), even their disintegration (foxing, water-damage, rips), were pivotal to the making of Lyssiotis's own work.

At the same time, Lyssiotis had also been looking over his shoulder at television footage of looted libraries and archives and museums on the other side of the world: Middle East expert Robert Fisk reporting While Humvees and tanks rolled into Baghdad, bombs hissing and bursting with bright, soft flashes in between the cramped houses in the souks. It stirred up sediment and sentiment in a book person like Peter Lyssiotis who hails from a divided Cyprus – the stepping stone between East and West.

Alert to the fault lines of the culture, Lyssiotis has found inspiration over the years in diverse and unpredictable sources. *Don Giovanni*, Garcia Lorca, hard-nosed Orientalist theory, American noir fiction, the 'burbs, Bob Dylan and blunt documentary – all might reboot his sensory memory to build a syntax adequate to embrace both sublime physical emotion and the dislocations of bad dreams, the politics of body parts and surrealist readouts. In his darkroom, scenes shape-shift from Baghdad to the excavation site at Knossos, from Beirut to his family home in Burwood East.

In A Gardener at Midnight the artist wonders: What if, among the stealing of treasured artefacts and the burning of books, a pockmarked and waterstained scroll of pages were picked up in the chaos, a folio signed Yabez Al-Kitab (meaning 'person of the book')? What if Lyssiotis had been by Fisk's side and the pages had come into his possession?

Glued together with this homespun animism, the stately text in *A Gardener at Midnight* became an emotional matrix of desire and loss. The narrative that emerges is cinematic in its transitions and dislocations, shuttling between the words and the images. The massive (60 cm) elephant folio of the format itself transmits the very texture and atmosphere of a visit to a great library.⁴

This hyper-alertness to materials has been a key feature of artist's books. Paper, for example, is used by Lyssiotis according to his needs: because it 'has the feel of dry skin' or 'it is white like marble'. Even grain in paper must run in a special direction – north to south; the choice of a 'blood red' cover conveys a 'furnace that love can become'. Special embossings hover like ghosts, and even watermarks relay secret messages.

As a visual artist Lyssiotis is known for his tender, haunting photomontages, most notably in The Harmed Circle (1992), slyly burning and dodging to create otherworldly effects, or using scissors and glue to create the cognitive dissonance required for agit-prop collage as in *The Products* of Wealth (1997). The thirty prints in A Gardener at Midnight began as found material in travel guides, brochures and magazines. Here, rather than adding or cutting, Lyssiotis used steel wool and fine-grained sandpaper, Chinagraph pencils and erasers to create the required sgraffito effects for this project. The image dissolves its particulars, as the desert landscapes and fierce geometries of Levantine ziggurats and mosques lose their qualities in a sandstorm of abrasions, making for visual subtleties, misshapen stains, half-tones.

'I realise I'm only a single watt above this darkness', Lyssiotis writes, and so the sky is smoked by metallic cloud, robed warriors are engulfed in heart-grabbing russets and dusks of yellow-orange that affect us like tastes, sounds and smells, drenching the mind in tones of memory: brick-dust in vertical sunlight, torn movie posters blowing in the wind, blistered stucco cracking to show the priming on girders, the white shadow cast by a passerby from a dropped atomic bomb.

The results are dazzling. The prose feels as if Lyssiotis – an artist on the nerve of his world and time – had fallen asleep during a break between reports from Al Jazeera with a copy of Michael Herr's *Despatches* spread across his face. And he makes me wonder, when you read a book, are you inside the book, or is the book inside you?

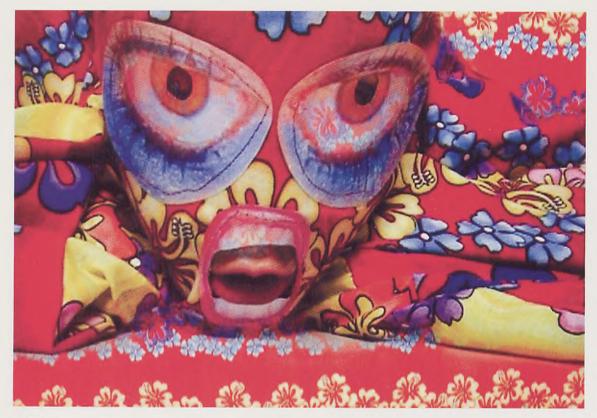
¹ This drive to repossess everything we have forgotten, and what we still do not know, is an old and all-too-human one. It is probably our fallible memories, rather than our soi-disant divinity, that started the idea of libraries in the first place.

² Al-Ahram Weekly Online, 20–26 November 2003, issue no. 665. 3 Peter Lyssiotis, 'I Make Books', lecture delivered at Victoria College

of the Arts, Melbourne, 2005.

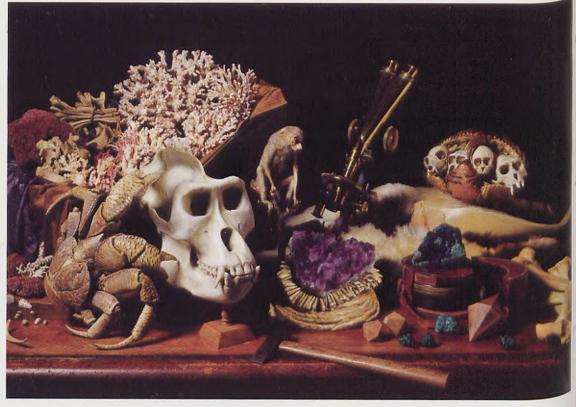
4 The work is collaborative. The first block of text was written by Peter Lyssiotis, and the second block by author Brian Castro. Under Lyssiotis's direction, master bookbinder Nick Doslov (Renaissance Bookbinding) joined paper merchant Rob Jones and typesetter David Pidgeon to help assemble the construction and look of the physical object. Doslov spent months working on A Gardener at Midnight – folding and collating, gluing, sewing end bands, covering the spine and sides, adding endpapers, embossing and goldtooling. Printer Bernie Rackham, operating one of the last flatbed offset presses in Australia, made the finished prints.

artnationwide



detail

Jemima Wyman, Whak 'em all, 2006, digital video still, courtesy the artist, Bellas Milani Gallery, Brisbane, and Canberra Contemporary Art Space, Canberra.



detail

Robyn Stacey, Gorilla skull, 2005, from the series
'Beau Monde', type-C photograph, 100 x 162 cm,
courtesy Stills Gallery, Sydney.

ACT

SOMEONE SHOWS SOMETHING TO SOMEONE

Dan MacKinlay

Chinese whispers is often a good metaphor for the process of promoting an exhibition; it is less commonly employed as a curatorial methodology. In 'Someone Shows Something to Someone', at Canberra Contemporary Art Space, however, curators Mark Hislop and Toni Bailey were experimenting with precisely that as a form of self-described 'anti-curation'. Their method: invite artists to select a work of their own, and invite a peer in turn.

To question the show's coherence misses the point. It was proudly incoherent, as works jostled for attention with sideshow busyness. We were invited to construct for ourselves whatever themes there may be, detecting the emergent zeitgeist in the unruly mob. It was lurid, playful, indulgent and funny. Jemima Wyman's single-channel video piece reprised her lurid installation Whak 'em all, 2006, taking the overblown beach-ball aesthetic to a darker level than usual. Here her masked figures, in their regulation hibiscus-print body-suits, intone an

indecipherable testimony to some train of dark and abusive events. I am thinking of an inmate or guard confessing events at a day-glo Abu Ghraib childcare centre.

Many of the artists are not playing to the crowd as much as playing to each other, resurrecting running gags from a shared art-school history. David Simpkin's Still alive with oranges, 2006, is such an in-group gag: an unperformative performance portrait of an unresponsive artist, who looks mildly perturbed by a procession of oranges rolling onto his head. The work stands out for understatement in a show that tended towards the riotous. Other subdued works vanished below the plimsoll line of exuberance, or were indiscernible in the overall colour scheme: sugared fruit-cereal garish.

Weirdly, it worked. Insofar as it was as much a celebration as an exhibition. If we take this show as a piss-take of the seriously curated show, we punters weren't the butt of the gag, but co-conspirators blowing raspberries in the general direction of the arts establishment. And why not? They are far enough away not to catch us at it.

Someone Shows Something to Someone, Canberra Contemporary Art Space, Canberra, 13 October – 18 November 2006.

NSW ROBYN STACEY

Joanna Mendelssohn

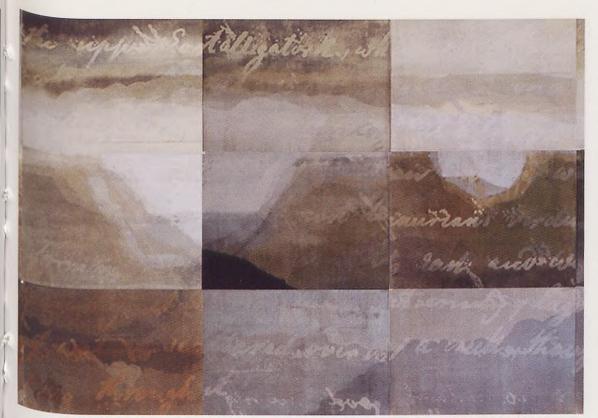
For some years now Robyn Stacey has been exploring the collections of Sydney University's Macleay Museum, rearranging and photographing their amazing range of specimens of flora and fauna. Stacey is the mistress of the high resolution image, delving deep into the detail of moths, butterflies and beetles. Her grand globes, the 'Beaux Mondes' of the exhibition's title, arrange the collected insects in spheres of variegated gold, green and pink.

As enticing as these are, it is Stacey's manipulation of past traditions of painting that linger in the memory. Entomology, 2006, and Coral, 2005, are artful arrangements quoting seventeenth-century Dutch paintings of dead artefacts. It is, on reflection, a neat trick - the photographer creating a high resolution illusion of a painted surface from a time past. The third work in this series, Gorilla skull, 2005, transforms this conceit into a memento mori image that reminds the viewer that William Macleay was one of that great group of nineteenth-century natural historians whose collecting

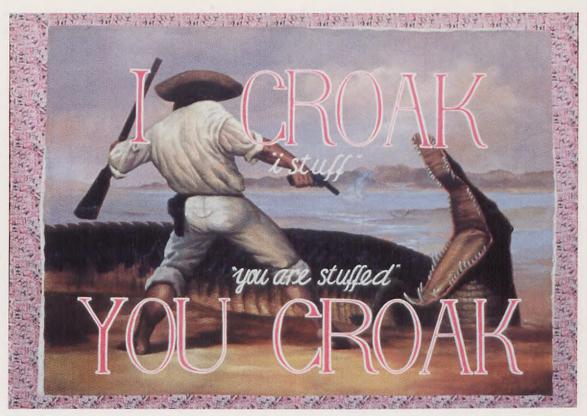
habits helped demonstrate the links between simians and Homo sapiens. A monkey also stars as the subject of one of her lenticulars, *Monkey*, 2006, photographs made out of double images so that they appear to move as the viewer walks past. The ambiguities played out here are a reminder of the nature of the illusion that underlies art.

Other photographs are of stuffed birds, either posed on artificial nests, superimposed in front of a luminous sunset, as in *Blue wrens at sunset*, 2006, or in a giant frieze against stark white, as in *Bird skins I*, 2006. The distorted scale as well as the artificial context serves to remind the viewer that this is nature reclassified, a deliberate re-ordering of the natural order.

Robyn Stacey: Beau Monde, Stills Gallery, Sydney, 20 September – 21 October 2006.



Caroline Rannersberger, Sublime territory I, 2005, fifteen panels, relief, Screenprinting, watercolour and drawing on magnani pescia paper, 168 x 380 cm, courtesy the author and Araluen Galleries, Alice Springs.



Pat Hoffie, I croak / you croak, 1994, oil on canvas stitched to cotton fabric, 288 x 384 cm, courtesy the artist and University Art Museum, University of Queensland, Brisbane. The artist thanks the Galicia family and Jenny Sangaro.

CAROLINE RANNERSBERGER ^{Jan}e Hampson

land is a contentious issue in the Northern Territory. But a deeper current runs under the contemporary political debate: how does one understand the incomprehensible? Ever since the first colonial forays into the Northern Territory, Europeans have wrestled with Understanding an environment that is ^{at once} awe-inspiring, beautiful, harsh ^{and} unforgiving. It remains a puzzle, and this puzzle is central to Caroline Rannersberger's exhibition 'Sublime

Territory' at Araluen Galleries, Alice Springs. Rannersberger is a Darwin-based artist of German-Australian heritage. The main works in this exhibition ^{feature} the land around the East Alligator River, Kakadu, where Rannersberger lived for many years.

Each landscape is an assemblage of fifteen panels, with each panel Worked on in various layers and with Various techniques: screen and relief Printing, watercolour and pencil. Tonal Variations reflect differing moods of the Same land: sepia and gold when 'sublime', magenta and pink when 'sacred' and

umber and black when 'melancholy'. But rather than seamless monoviews, Rannersberger's works are inherently discordant. Across the panels - with their not-quite-matching edges - float the ruminations of doomed explorer Ludwig Leichhardt as well as images inspired by Albrecht Dürer's The monstrous sow of Landser, 1496, and Simplicissimus, a hermit character from seventeenth-century German literature. A freehand sketch of the East Alligator River sweeps across each set of fifteen panels - an imagined, romanticised view of the land by a colonial artist, George French Angas, who never went anywhere near Kakadu.

The resulting works are textural dreamscapes: they reveal themselves in layers, in pieces and panels. These are works bound by intellectual rigour, which are politically and culturally pertinent. And they are beautiful. There are smaller prints in this exhibition, but it's the landscape that dominates. For Rannersberger, it remains a vast puzzle with pieces that can never quite connect; a puzzle that remains eternally unsolved.

Sublime Territory, Caroline Rannersberger, Araluen Galleries, Alice Springs, 18 November 2006 -14 January 2007; thirtyseven degrees, Sydney, 24 May - 16 June 2007.

QLD PAT HOFFIE

Louise Martin-Chew

It is a common trope in criticism to suggest that an artist has run out of ideas. So in this survey of Pat Hoffie's practice since 1993, it may be churlish to suggest that Hoffie has too many ideas in her eclectic visual mix. Driven at least partly by her ongoing personal and professional contact with Asia and an acute sensitivity to 'otherness' manifest in her support of refugees, Indigenous people, women and other marginalised groups, the exhibition at first seemed to lack unity. But, while there was little of a coherent visual thread (with much of the work directed, but not made by, Hoffie), its strong conceptual and intellectual connections emerged quickly enough.

There was a nostalgic, politically driven sensibility at work. The inclusion of Russian constructivist motifs on billboards, textual slogans and message-laden imagery gave it a retro feel which drew widely from other centuries, cultures and genres. Large murals in a socialist-realist style (painted in the Philippines), added to this sense of images brought in from the past.

However, there were also lyrically painted and beautifully crafted elements exploring the history of blackbirding in Queensland, and odd but lovely figures, described as 'avatars', which were roughly handstitched, with boxes for torsos.

Hoffie's interest lies in the process of interpretation and retranslation that takes place through a cross-cultural transfer, and the exhibition title, 'Fully Exploited Labour', referred to Hoffie's use of cheaper, often offshore labour, and focused attention not just on the finished work but on the process. Her argument, in which the art is a critique and reflection of the status quo, sees the work become an interrogation of art itself. A sense of humour, visible in the work, and the wry social commentary which accompanies works such as her avatars, added appeal to conceptual rigour. Her arguments are seductive and the ideas vortex-like in their strength. The exhibition reflected Hoffie's multi-dimensionality as an artist, academic and writer.

Pat Hoffie, Fully Exploited Labour: A Survey Exhibition, University Art Museum, University of Queensland, Brisbane, 21 October - 26 November 2006.



Tom Moore, No spring chicken, 2006, glass, miniature stage, 130 x 40 cm marionette, 60 x 100 x 40 cm stage, courtesy the artist and Craftsouth, Adelaide.



John Lendis, Cupid and Psyche above Sarah Island, 2006, oil on linen, 183 x 213 cm, courtesy the artist

SA IN OTHER WORDS Wendy Walker

A project developed by Craftsouth in partnership with the Adelaide Festival Centre, 'in other words ...' brought together practising artists and individuals from culturally diverse backgrounds, who possess equally divergent artistic skills specific to their ethnic heritage. The skills included Middle-Eastern instrument making, Japanese garden design, Turkish needlework and Ngarrindjeri basket weaving. Skilled artisans were selected by eleven artists in an exploration and 'reinvigoration of the contemporary through tradition'.

Not surprisingly, the approach of each partnership proved distinctive. Deb Jones and Fumio Ueda collaborated on a single glass and bamboo work; Agnieszka Golda acquired traditional Polish crochet skills from her eighty-six year old grandmother, Maria Zawada. In emulating the exquisite Lefkaritiko embroidery and lace of Cyprus-born Klio Moustrithis and her daughter Triatha Bouzalas, the ceramics of Chilean-Australian Silvia Stansfield achieved a new level of delicacy. Lee Salomone, who collaborated with Tongan weavers

Heuifanga Carlson and Rachel Bloomfield, strikingly integrated a traditional Tongan fishing narrative with an adaptation of Tongan tapa (bark) cloth.

Having viewed Karel and Eva Rehorek's collection of antique marionettes smuggled piecemeal from the Czech Republic and reassembled in Australia -Tom Moore laboured on his own to create four intricately wrought glass marionettes.

What 'in other words...' therefore exemplified is the deeply multicultural character of contemporary Australian society. In what was more than simply a cross-cultural initiative, 'in other words...' traversed disciplines and generations (Klio Moustrithis, for example, is ninetyfive years old) and quietly overturned conventional art-world hierarchies. A stated aim of the exhibition was to generate new directions in the practice of participating artists through exposure to a 'cross-cultural experience'. All the indications were the impact will

in other words ... ArtSpace, Adelaide Festival Centre, Adelaide, 25 October - 3 December 2006.

TAS JOHN LENDIS

Michael Denholm

The latter half of 2006 in Tasmania was noteworthy for a number of good exhibitions that included, in Hobart, Damon Bird's prints at the Fine Arts Gallery; John Eiseman's sculpture at Despard Gallery; Marco and Debra Luccio's drawings at Colville Street Art Gallery; Eloise Murphy's exhibition of prints at Nourish Cafe, and Richard Wastell's paintings and drawings at the Bett Gallery.

John Lendis's 'Saint Sebastian and the Wounded Forest' exhibition, at the Plimsoll Gallery, Tasmanian School of Art, Hobart, was especially memorable. Here Lendis confronted the horror of Tasmania's past in beautiful, poetic paintings that deal with the trauma of the history of Sarah Island in South-West Tasmania. They are part of what Lendis calls the 'Anglo-Saxon dreaming' that was shipped out from England in the early nineteenth century and transported around the world in the hearts and minds of its convicts, soldiers and settlers.

There is, in a painting like Cupid and Psyche above Sarah Island, 2006,

the desire to transcend the nightmare of history through the redeeming power of love. Lendis relocated to Tasmania as part of his journey to regain a sense of the wilderness he had experienced as a small boy, when he lived in a beautiful house that backed onto the woods of Nottingham's Sherwood Forest. Lendis found in the primeval forests of South-West Tasmania a similar experience of wilderness - not just a place of the desert but a place of the forest, a lost landscape. 'Saint Sebastian and the Wounded Forest' was shown at the Fishers Fine Arts Gallery, Auckland in January 2007, while 'Ocean', a new exhibition of Lendis's paintings, opens at Charles Hewitt Gallery in Paddington, Sydney, in mid-March 2007.

Lendis's paintings are islands in the ocean of his mind, which he sees and feels when he paints, contrasting with the restless movement of the world in which we live.

John Lendis, Saint Sebastian and the Wounded Forest, Plimsoll Gallery, Hobart, June 2006, Fishers Fine Arts Gallery, Auckland, 18 January 1 February 2007; The Mapmaker's Dream, Fishers Fine Arts Gallery, Auckland, 10 May 21 May 2007; Ocean, Charles Hewitt Gallery, Sydney, 15 March - 3 April 2007.



Godwin Bradbeer, Swan of trespass, 2003, chinagraph, pastel and graphite on paper, 147 x 147 cm, courtesy Shepparton Art Gallery, Victoria, courtesy Shepparton Art Gallery, Victoria.



David Sequeira, Collections 1 & 2, 2001–06, glass and ceramic vases, courtesy the artist, John Curtin Gallery, Perth, and Galerie Düsseldorf, Perth.

VIC GODWIN BRADBEER Kirsten Rann

The curatorial strategy of this Bradbeer survey exhibition, 'The Metaphysical Body 1970–2005', did justice to Bradbeer's work and to the gallery space. On entry, to the right, were several small photographic works, also the earliest in the exhibition (1970 to 1976). Bradbeer has stated in an interview: 'If I'm going to be bad, I'm going to be bad on an enormous scale.' Further into the exhibition space his work progressed – in scale and style – towards the dark monolithic drawings on the back walls.

The early photographs established the curatorial focus of Bradbeer's oeuvre: the representation of physical transcendence. Ecstatic self-portraits – mouth open and eyes closed or rolled so only the whites showed – were augmented through solarisation, giving the figures an eerie incandescence.

Throughout the gallery, a range of Bradbeer's more conventional drawings and several paintings demonstrated his development in techniques and ideas, with particular regard to the human figure which, composeed

from memory, became increasingly sculptural, classically androgynous and ageless.

Almost inverse to these, his monolithic works comprised enormous incandescent bodies that glowed or floated out of an unthreatening, velvet blackness.

Through a process of dragging and rubbing-back these metaphysical figures emerged from a blackness closer to an abyss than the dark angst of expressionist drawing. As the mirroring suggests (referencing Rorschach and Narcissus), Bradbeer seeks answers to the human condition through existential and/or Judeo-Christian dualities such as light/dark, presence/ absence and mortality/permanence while recuperating the figure as a symbol of transcendence.

Godwin Bradbeer, The Metaphysical Body, 1970–2005, Shepparton Art Gallery, Victoria, 21 July – 3 September 2006; McClelland Gallery & Sculpture Park, Victoria, 8 September – 29 October 2006; Orange Regional Gallery, New South Wales, 12 January – 18 February 2007; Icon Gallery, Deakin University, Melbourne, 7 March – 14 April 2007; Latrobe Regional Gallery, Victoria, 5 August –16 September 2007; Grafton Regional Gallery, New South Wales, 25 September – 28 October 2007; Coffs Harbour Regional Gallery, New South Wales, 29 October – 3 December 2007; Mosman Art Gallery, Sydney, from 8 December 2007.

WA DAVID SEQUEIRA Margaret Moore

Revealingly entitled 'Eternal Rhythms' and intensified by a sparse presentation, David Sequeira's survey of works spanning 1996 to 2006 was life-affirming.

Consistent employment of colours from the warmer end of the spectrum is a unifying factor in conferring such radiance. At every juncture there are correspondences, whether in the gradations of hues in the encased books of *My father's library,* 1996–2006, or the tonal parade of shelved vases in *Collections 1 & 2,* 2001–06, made all the more luminous by the translucence of glass and the patina of glazed ceramic.

This cohesion coupled with allusive titles underline Sequeira's homage to the natural order of things. An accompanying essay by Ted Snell also established interconnections between colour, space, geometry and narrative, further validated by insights from the artist. This exhibition was agitated by the path Sequeira negotiates between found and made objects. His perspicacity in selecting objects, combined with a museological predilection for classification, merge

to make works that are both sublime and unsettling.

Collections 1 & 2, for example, is an elegant extrapolation of kitchen or cabinet clutter. More perplexing are the painted interventions on works by other artists and the reconstitution of kit tapestries into murals. It could be argued it is all part of Sequeira's respect for the ordinary as well as the extraordinary. When one observes tapestries depicting paintings such as The gleaners, 1857, by Jean-François Millet, the inversion of authorship and the transaction between ordained and popular culture becomes more sobering than disquieting.

The transformative potential in things and in being is at the heart of Sequeira's art. Yet for all the celebrations of plates, vases and altered books it was the orbs and ellipses exquisitely rendered on paper by the artist's own hand and anchored by a single word in the 2006 series '40 Prayers' that provided one of the most enduring affirmations of the conflation of art and life.

David Sequeira: Eternal Rhythms, Selected Works 1996–2006, John Curtin Gallery, Perth, 6 October – 8 December 2006.

Rings of Saturn Tate Modern

Nathalie Djurberg, Dumstrut, 2006, digital video still, courtesy the artist, Zach Feuer Gallery, New York, and Tate Modern, London.

Charlotte Day

The title of the exhibition 'Rings of Saturn' was borrowed from W.G. Sebald's 1995 book of the same name. Sebald's writings are a hybrid of memoir and travelogue, image and text, as well as fact and fiction. He approached his subjects obliquely, adamant about the need to invent a new literary tradition for remembering and reflecting on history. Sebald's writing was an appropriate introduction to this first in a series of thematic exhibitions exploring new ideas and trends in contemporary art at the Tate Modern, London. Curated by Emma Dexter with Cedar Lewisohn, 'Rings of Saturn' brought together eight artists who, like Sebald, draw on the past in particular ways - assembling new works from found objects and images, and embracing similarly allusive and associative methods.

The thematic tone of the exhibition was established in a video animation by Nathalie Djurberg, which shows a boy tormenting a cat. The boy's action is set to eerie carousel music that becomes a soundscape for the rest of the exhibition. Folktales of a more fantastical nature are an influence on Dorota Jurczak's meticulously crafted etchings. Animals, insects and human body parts, such as fingernails and hair braids, are illustrated in morbid and fascinating ways. Jurczak's scenes are claustrophobic and disturbing in their evocation of repressed desires and fears. Both these artists reanimate European folktales to reflect on the darker side of human nature. Jurczak's work in particular is compelling and unsettling in its unrestrained menace.

Australian artist David Noonan uses collage and montage to evoke the subconscious world of dreams and the fragmentary nature of memories, as well as to suggest the passage of time. Composed from an array of historical and contemporary references to film, theatre and alternative social practices –



from magazine clippings, film stills and other found documents – Noonan's layered images reference rituals with both sinister and transcendental possibilities. The ethereal quality of Noonan's large-scale, black-and-white screenprints presented a stark contrast to the brutalism of Thomas Helbig's sculptures. Helbig makes assemblages from found kitsch figurines and garden ornaments. His sculptures are violent and visceral but at the same time fascinating expressions of raw humanity. In his paintings, too, Helbig merges figuration and abstraction, and intentionally brings together different painting styles within a single piece, creating dystopic scenes in which the past, present and the future appear to merge.

One of the remarkable aspects of this exhibition was its presentation of photography as an intimate and introspective artform far removed from the largescale constructed documentary work that has been widely exhibited in museums in the last decade. David Wojnarowicz's series of photographs of a lone masked figure moving through the streets and deserted buildings of New York is a poignant portrait of the plight of one who exists outside the American mainstream. Saul Fletcher's photographs are so modest in scale and subdued in their tone that they could almost be overlooked. They are miniature stilllife arrangements photographed in the dim, natural light of the artist's studio. Set against the cracked plaster wall, things discarded and/or decayed become mementos to the temporal, fragile and solitary nature of life.

The works of Steven Claydon and Thomas Zipp focus more directly on early twentieth-century art and history, its protagonists and agents of change. One of Zipp's works in the exhibition was a wooden chair elevated on a platform. Surrounded by portraits and a large abstract painting, this work has a ceremonial

and almost regal quality to it and is perhaps a gibe at the hierarchies and lofty ambitions of modernism. In another work, Zipp's large collaged map builds connections and interrelations between Germany and Britain, and science and its manifestation in nuclear power. Zipp's were the most didactic of the works in 'Rings of Saturn' while Claydon's were some of the most esoteric. For his paintings Claydon mixes make-up with paint to provide a patina of age, while his prints are mounted on hessian in roughhewn frames reminiscent of museum displays from another era. His work is loaded with symbolic resonances - modernist systems become geometric decor in his panelled painting featuring cassowary birds that cannot fly, while the cult Kibbo Kift sign is transferred to a rabbit in a printed poster.

Many of the other works in 'Rings of Saturn' had the appearance of things salvaged or reconstituted from another time, as if the artists were purposely avoiding the appearance of newness. Rather than negating the past for the new or turning backwards nostalgically, the intention of these artists is to engage with a longer duration of time, from the emotional resonances of folk traditions to the influential period of modernism and onwards, reactivating and reworking symbols and models relevant to the present, and of possible significance for the future too.¹

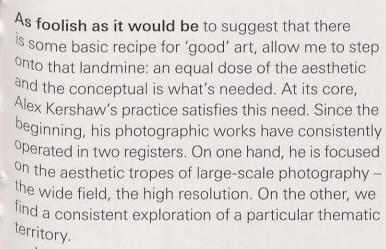
Rings of Saturn, Tate Modern, London, 30 September – 3 December 2006.

¹ A number of interesting texts on this tendency in contemporary art can be found in the published papers from the conference 'New Moderns?' commissioned by The Showroom. See Bridget Crone (ed.), *The Showroom Annual 2004/5*, The Showroom, London, 2006.

Alex Kershaw

Alex Kershaw, It's good to be busy cause it means You're getting on, 2006, 65 x 82 cm, type-C photograph On aluminium, courtesy GRANTPIRRIE, Sydney.

Dougal Phillips



In the tradition of Bernd and Hilla Becher's portraits' of industrial mills, water towers and other Structures, Kershaw's lens is impassive. It usually Captures objects standing like sentries in the landscape, previously unseen or unthought. In his recent work Kershaw has introduced active human figures into his tableaux, and the conceptual depth that this has added to his oeuvre is welcome.

Indeed, it is the conceptual dimension that threads together Kershaw's carefully produced visual objects ^{Com}prising photos and videos. All his major works Or series to date have dealt with two ideas – location and ritual. In both Sydney exhibitions 'A Lake Without Water' and 'Petalody', these basic hooks have been ^{exp}anded into two cleverly interwoven themes.

First, there is the theme of mapping. Kershaw has always been interested in the process of surveying: the technical process of figuring out where one Is in relation to somewhere else – the making of a 'here' and 'there', particularly in the 'A Lake Without Water' works. The second theme is the idea of ^{rituals} of arrangement. This is where the poetic side ^{of} his practice shines through.

Kershaw is able to overlay the twin themes of ritual and location to clever and strange visual effect,



and these two recent exhibitions attest to this. The more institutional work was shown at Artspace, with multiple videos arranged across a large darkened room. Meanwhile, at GRANTPIRRIE, 'Petalody' revealed a new take on the same refrains with a surprising and touching domestic element.

'A Lake Without Water' is a series of video works set on Lake George, outside Canberra, and using many dimensions of the lake as subject. Essentially a hybrid series of video and performance, it was installed at Artspace in a single darkened room with multiple channels. Some works were projected directly onto the wall at a large scale, others appeared on horizontal surfaces or on tiny portable televisions. The work grew out of the artist's relationship with a group of seasoned surveyors. Lake George played a major role in the early surveying of regional New South Wales, and remains a central node in the obscure world of surveying. From this rather dry base, Kershaw found a rich culture of jargon and in-jokes which the surveyors use to fill the gaps in their otherwise fastidious work life.

The essence of 'A Lake Without Water' is found in the surveyors at play rather than at work. As orange smoke wafts from an old chimney, the men wander with yo-yos. They run down a hill, flinging their carefully plotted maps into the dirt. A local auctioneer/race-caller performs an odd little play in the dust, a young trumpeter in a marchingband uniform performs a solo concert in a dry water tank. Although there were perhaps too many works in this show, the somewhat jumbled air should not detract from the feeling that Kershaw is a young artist with some major and good works ahead of him.

Over at GRANTPIRRIE, Kershaw had taken his running themes to a fascinating and untapped new destination: Grandma's house. The 'Petalody' show brought the art of ikebana (Japanese flower arrangement) to bear on the whole of Grandma Kershaw's house, and on Grandma herself. The exhibition consisted of a large number of smallerscale photographs which captured the artist's impromptu arrangements. A bowling ball doubles as a vase, a table is covered in a field of the late Grandpa's golf balls, a Ken Done bedspread covers a ladder, Grandma wields a strelitzia like a metal detector. Again, my only critique of the show was the profusion of works – a little more economy would have been desirable.

Along with this re-purposing of objects were some text-works produced from flower petals on a garage door, rendering Grandma-style phrases: 'You read things about kids', 'TV warming bones', and my favourite, 'Touch of diarrhoea'. The most moving example of adaptive re-use was the beautifully composed shot of Grandma's leg, varicose-blue, with a matching blue flower tucked neatly between her toes. Somehow it worked as an aestheticisation of pure wisdom. Another standout was Grandma trapped within an extendable table, the image speaking volumes about the twin cocoons of old age and domesticity.

The pleasure generated by the destructive act of picking and shaping nature resounds in Kershaw's pleasure in arranging the matriarch in her own specimen box, and the poetry and new personal approach of this series expands Kershaw's body of work and bodes well for coming projects.

Alex Kershaw, A Lake Without Water, Artspace, Sydney, 27 October – 18 November 2006; **Alex Kershaw: Petalody**, GRANTPIRRIE, Sydney, 31 October – 25 November 2006.

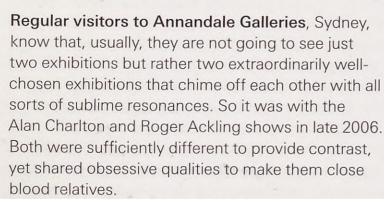
Alan Charlton and Roger Ackling

Roger Ackling, Weybourne, 1991, sunlight on wood, 42 x 19 x 2.3 cm, courtesy Annandale Galleries, Sydney.

detail

Alan Charlton, Painting in four different greys (Greys B, D, A, C), 1990, acrylic on canvas, 216 x 54 cm each section, courtesy Annandale Galleries, Sydney.

Peter Hill

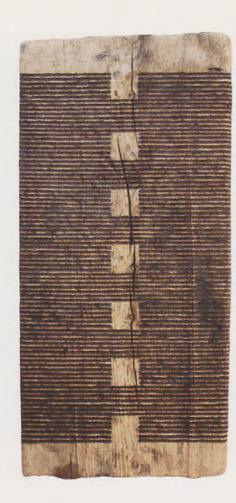


To say Alan Charlton paints grey canvases is like comparing Christo to those people who wrap suitcases in plastic at airports against the vagaries of drug smugglers. With artworks like these, words quickly fall away as aids to describe the aesthetic experience.

'What is it about these paintings that attracts so much attention?' gallery director Bill Gregory asks in his catalogue essay, after reflecting on the 150 solo exhibitions this Englishman has had over the past thirty-five years. 'After all, grey is grey – neutral – it doesn't invoke landscape or a particular sense of place.'

The answer to the question has much to do with the fact that Charlton's work is not just about the paintings, but the spaces in between them. Beyond that, it is about the relationship of the paintings to the space within which they are exhibited – including the floor plan and the height of the ceiling. To more than a small degree Charlton was an installation artist avant la lettre. The gaps between the multi-panelled canvases are as crucial to the overall experience as the negative spaces in a great drawing by Giorgio Morandi or Balthus.

In conversation Charlton was sociable, reflective and relaxed. He was obsessively tuned into every aspect of his exhibition – as much as any control freak could be. He knew where every painting would go a





year before the show opened – even, Gregory assured me, before starting to paint. Charlton designed the catalogue himself, not *as if* it were a work of art but *as* a work of art.

When he told me he had trained at London's Royal Academy of Arts, I reflexively asked when the change had come from figuration to non-referential abstraction? 'I made grey paintings even then', was his immediate response, and he went on to tell me how one of the senior staff at the Royal Academy had, in disgust, thrown a glass of red wine over one of his canvases.

This was a great exhibition that left me excited for days. But these works need to be experienced rather than read about – words can only encourage you to seek out that experience. But to help us in our task Charlton offers a few pointers:

I WANT MY PAINTINGS TO BE: ABSTRACT, DIRECT, URBAN, BASIC, MODEST, PURE, SIMPLE, SILENT, HONEST, ABSOLUTE.

When you look at a Roger Ackling painting you are pretty sure you could guess how it was made. After enjoying the formal and totemic qualities of the works you amble across to the wall label and expect to see something like 'Found driftwood, St Ives, oil and acrylic with twine', or, 'Old railway sleeper, Margate, with tar and brown crayon'.

In reality, his titles do include placenames: Weybourne, Outer Hebrides, and so forth. But as to the method of construction, what we read – with astonishment and slow-growing wonder – is 'sunlight on wood'.

Ackling's works are remarkable objects, reborn through a kind of solar scarification. As Gregory explains: Ackling's art is contemplative and the artist admits to an admiration of Eastern philosophy. Certainly,

his working process is a form of mediation, as what appears to be geometric burn marks, executed perhaps with some sort of soldering iron, turn out to be the product of a magnifying glass nestled between thumb and forefinger. What we are actually seeing is thousands of individual burn marks made by directing the sun's rays through the glass.

The difference between what Ackling does and a thousand schoolboys playing in the paddock with a piece of glass and the sun's rays, is that Ackling has the eye of an artist and the spiritual calm of a creative Buddha – perhaps one not over-keen on chanting with sound, but a master at chanting with light.

The patience, the invention of a personal craft, the creation of difference-through-repetition all remind me of the work of Wolfgang Laib and his colourfield images made through collecting and placing pollen. But there are affinities too with many land artists such as Hamish Fulton and Richard Long, and of course with the longer history of the found object and the readymade.

Alan Charlton and Roger Ackling, Annandale Galleries, Sydney, 27 September – 4 November 2006.



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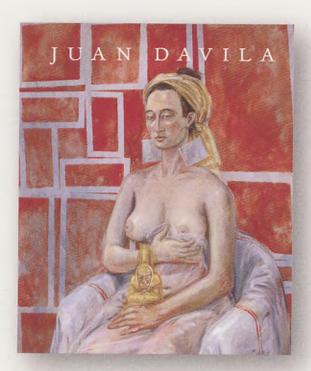
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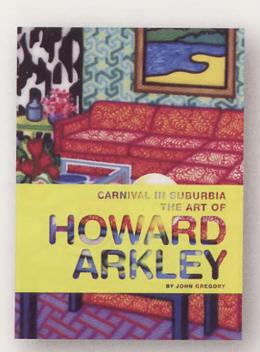
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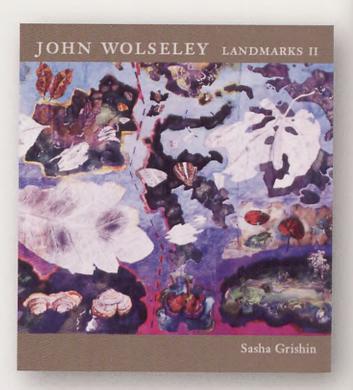
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Art monographs

Andrea Stretton

Monographs of Australian artists are springing up all over, thanks to a couple of dedicated publishers and their enterprising partnerships. But what makes a good monograph, the formal meaning of which is the study of a single aspect of a specialised subject?

Usually the book is written by an art expert with a feel for the artist, and often published with the assistance of exhibiting galleries. While these do not preclude a scholarly approach, they do mean that, overall, monographs are books of affirmation. But while negative appraisal is rare, we can expect quality illustrations, lucid and insightful analysis, and intelligent layout and production values. All of which can be found, to varying degrees, in the 2006 crop.

The Miegunyah Press and the Museum of Contemporary Art (MCA) in Sydney recently published Juan Davila (2006), a monograph spanning four decades, in conjunction with an exhibition at the MCA. Davila arrived in Australia from Chile in 1974 and soon made his mark as an artist interrogating cultural, sexual and political identities via artworks unapologetic about the appropriation of images.

Juan Davila includes essays by the London-based art critic Guy Brett and Sydney art historian Roger Benjamin, who each shed new light on both the Latin American and Australian references in Davila's work. Given Davila's visual cacophony, the book's illustrations - over 200 - become overwhelming, and their effect blurred: one longs to see just one work in one actual space. This, of course, is a positive outcome, for what is an art monograph if it doesn't inspire a personal, face-to-face meeting?

Davila also surfaces in Carnival in Suburbia: The Art of Howard Arkley (2006) by John Gregory. One section, entitled 'Pictorial Battle', dissects the prickly creative friendship between Arkley and Davila that resulted in several discordantly collaborative paintings in the early 1990s.

Gregory, a Monash University art historian and Arkley's brother-in-law, has based his book on rare personal knowledge and access to the studio archive left after Arkley's death, at the age of forty-eight, in 1999. Arkley is known for vibrant,

dream-like portraits of Australian suburbia, portrayed via his superb control of that often-perceived poor cousin of paint and pencil, the airgun spray. In this lavishly illustrated (and hefty) book, Gregory explores Arkley's work through themes that both raise and answer questions, including the unanswerable: what would the artist have created had he not died of a heroin overdose, alone in his studio, on a day when his art was on show in Los Angeles and (as Australia's representative) at the illustrious 1999 Venice Biennale?

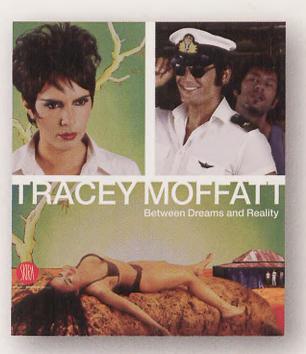
The question of promise, that's the rub that hovers, and may explain why Gregory uses famous creative analogies to excess. Rarely does a paragraph pass without reference to Baudelaire, Shakespeare, Manet, Burroughs, Klee, Warhol, Calvino or the Russian theorist Bakhtin. Densely populated with such references, the text induces déjà vu of an exhibition opening at which one cannot properly observe the art for the razzamatazz in front of it. Even so, when the posthumous Arkley dust finally settles, Carnival in Suburbia will clearly remain a crucial research resource.

Literary allusions come more naturally, even organically, to John Wolseley: Land Marks II (2006) by art historian Sasha Grishin, partly because the artist himself has an articulate poetic vernacular, both in his profoundly delicate art and in extensive journals, all of which inform the text. This monograph, an extended edition of Grishin's John Wolseley: Land Marks (1998), explores an artist who aspires to a symbiotic merging with landscape - one who is far more a participant in, than an observer lording over, the natural world.

The monograph includes chapters on Wolseley's visual meditations on the dividing Wallace Line that meanders through South-East Asia, and on the old fences that slowly rot, or 'melt' back into the landscape of Victoria's Mallee region. The final chapter, 'Self portrait of a bush fire', charts Wolseley's experience in the Royal National Park outside Sydney following the 2001 bushfires, including the wind that shook his easel, causing the burnt bush to make intriguing marks on the paper. 'Nothing is accidental, as the Taoists would explain', writes Wolseley.







Publishers often crowd monographs with copious images and a tight, Portentous text that dissects every single element of the art, so wringing out the energy. One that resists this is *Guan Wei* (2006), a modestly beautiful book Published to accompany the Guan Wei exhibition at Sydney's Powerhouse Museum in April 2007. It permits both the artist's images and the lightly spaced text to breathe, allowing readers their own journey of appraisal and contemplation.

The illustrations cover Guan Wei's art since his arrival in Australia from China in 1990; the introduction by Claire Roberts, and essays by Asian art specialists Dinah Dysart, Natalie King and Hou Hanru, bring fresh insight into the artist's approach to Australian and global narratives. The final essay, 'Bon vivant à la Pékinoise', by Hou Hanru, who knew Guan Wei in China in the late 1980s and is now based in Paris, highlights the way Guan Wei endows serious universal issues with puzzles, enigmas and a characteristically Beijing 'wit and teasing'. Interestingly, *Guan Wei* holds back from a 'final' appraisal. Rather, it feels like a moment in time in the artist's oeuvre, which, of course, is entirely appropriate for a monograph of a living artist.

John Firth-Smith: From Here to There (2006) was published on the occasion of a 2006 exhibition at the Australian Embassy in Washington D.C. In many ways it fits the singular meaning of a monograph, as it focuses, intriguingly, on the influence of Firth-Smith's travels on his art, particularly journeys to New York City and the east coast of the United States in the early 1980s and again in 1989.

If From Here to There never quite transcends its genesis as an exhibition catalogue, it is partly due to the production: while the font and illustrations are very good, the texture of the paper and the awkward, over-large cover flaps do not make for ease of reading. A mean aside perhaps, given that this is the first by a press generously set up by Sydney art dealer David Rex-Livingston. Even so, content reigns, and this catalogue that (almost) turned into a book reveals much about the effect of travel on art. Naturally, for such a beautifully robust and painterly abstract artist as John Firth-Smith, this is not simply about 'where he went',

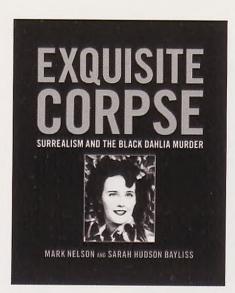
though we do learn about that through the competent text by Darwin curator and writer Anita Angel, as well as the artist's own journal entries.

More to the point is Angel's exploration of the artist's aim: 'to express an experience of reality that transcends immediate location'. A theme echoed in a previous monograph of Firth-Smith, *A Voyage That Never Ends* (1999) by Gavin Wilson, it is one eloquently expressed here by the artist: 'It's the journey the pictures make, not the journey the painter makes, that matters.'

TRACEY MOFFATT: Between Dreams and Reality (2006), which accompanied a survey exhibition at Spazio Oberdan in Milan, is an outsider in the monograph stakes as it makes no claims to be more than a catalogue of images. The writing is limited to an expressive introduction by the curator, followed by an illustrated discussion of Moffatt's photographic works. This simple format highlights the extraordinary development of Moffatt's highly theatrical style, and allows the eye to rest on less well-known series such as 'Fourth', 2001, in which she captures the numbly stricken expressions of athletes as they suddenly realise they are in the no-man's land of fourth-place finishers. Indeed, for all the inherent and important value of in-depth monographs, it is sometimes a relief to view images in this bald way, without the referential – and often reverential – texts that are implicit in the genre.

Juan Davila, Guy Brett and Roger Benjamin, The Miegunyah Press, Melbourne, and the Museum of Contemporary Art, Sydney, 2006, hardcover, 264 pp., \$59.95; Carnival in Suburbia: The Art of Howard Arkley, Cambridge University Press, 2006, hardcover, 220 pp., \$99; John Wolseley: Land Marks II, Sasha Grishin, Craftsman House/Thames and Hudson, Melbourne, 2006, 208 pp., softcover, \$70; Guan Wei, Dinah Dysart, Natalie King, Hou Hanru and Claire Roberts, Craftsman House/Thames and Hudson, Melbourne, 2006, hardcover, 143 pp., \$65; John Firth-Smith: From Here to There, Anita Angel, Press 8, Sydney, 2006, softcover, 192 pp., \$88; TRACEY MOFFATT: Between Dreams and Reality, Filippo Maggia ed., Skira, Milan, 2006, softcover, 143 pp., \$59.95.

Book reviews



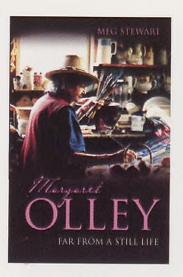
Exquisite Corpse: Surrealism and the Black
Dahlia Murder, Mark Nelson and Sarah Hudson
Bayliss, Bulfinch Press, New York and Boston, 2006,
hardcover, 192 pp., US\$35.
Reviewed by Ingrid Periz

Surrealism's vexed relationship with women gets another dunning in Exquisite Corpse: Surrealism and the Black Dahlia Murder, Mark Nelson and Sarah Hudson Bayliss's account of the still unsolved Los Angeles murder of Elizabeth Short in 1947. Working from veteran Los Angeles Police Department detective Steve Hodel's Black Dahlia Avenger: A Genius for Murder (2003), an exposé which argued Hodel's own father, George, was the perpetrator, Nelson and Bayliss treat the murder as a copycat killing. In Exquisite Corpse George Hodel, an art-loving Los Angeles doctor and friend of Man Ray, was emulating works by Ray, Hans Bellmer and Salvador Dali when he killed Elizabeth Short, bisected, gouged and cut her corpse, rearranging it in a pose modelled on violent surrealist dislocation.

Pairing reproductions of surrealist works with grisly crime-scene and autopsy photos, this is a genre-blurring book whose coffee-table production values can't disguise the subject matter's 'schlockiness'.

Nelson and Bayliss trace degrees of separation out from the nascent postwar Los Angeles art world in a web that stretches from Paris to New York and Mexico and includes director John Huston, actor Vincent Price, artists Marcel Duchamp and Max Ernst, author Henry Miller and the influential collectors Walter and Louise Arensberg.

Nelson and Bayliss's argument for Hodel's guilt is plausible, although visual similarities cannot prove motive. The authors add a further twist to their theme of life imitating art, posing the question did Duchamp, in a knowing wink to Man Ray, refer to the Black Dahlia murder in *Étant donnés*, 1946–66, his last, great enigmatic work? This is a weaker claim than the one made for Hodel, but in resurrecting Duchamp's unquiet ghost in this way, it is a claim no less disturbing.



Margaret Olley: Far From a Still Life, Meg Stewart Random House, Sydney, 2006, paperback, 568 pp., \$35 Reviewed by David McCooey

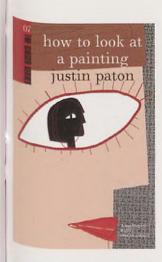
Margaret Olley, according to Meg Stewart, is arguably Australia's most loved living artist. Certainly the last part of Stewart's biography breathlessly recounts Olley's decade of recognition (including being declared an 'Australian National Treasure'), her generous benefaction, and her high-end socialising. But most interesting are the book's earlier pages, which discuss Olley's busy and gregarious life and sixty-year careely

Stewart relies heavily on audio recordings she made with Olley, but she has read widely, as her bibliography shows. She artfully includes biographical detail concerning artists important to Olley, especially Donald Friend, Russell Drysdale and William Dobell, who all painted portraits of Olley in 1948 (Dobell's being a controversial winner of the Archibald Prize).

Olley's earliest memories are of 1920s Queensland where she lived until moving to Sydney to attend art school. While Olley can be a tease when detailing her relationships with men, she is forthright about the alcoholism that threatened her career, and her recent depression. Stewart's account of Olley overcoming alcohol is one of the book's most moving moments.

Stewart's narrative is extremely detailed, but detail is biography's raison d'être and both Stewart and Olley have a fine eye for it. Memories of the bread brooches that women wore during the Second World War, and of false teeth being sold at pawn shops, give the narrative life. People are important to the biography too. While Olley is known for her interiors and still lifes, she painted a number of portraits earlier in her career, and as she says, 'An interior is like painting a portrait'. Presenting people from a slanted perspective is central to Olley's work.

Stewart avoids critiquing Olley's work (and says little about her fine watercolours), but she does offer a balanced account of both the work and the life, which are as inseparable in the Olley story as the interplay of light and colour is in her work.



Press, Wellington, 2005, softcover, 128 pp., \$24.95.
Reviewed by Elisha Buttler

How to Look at a Painting by New Zealand writer and curator Justin Paton is designed to foster not only an understanding, but also a love of painting. Paton begins by recounting an intimate childhood story of playing in his family's cluttered, homely art room', whose walls were covered with paintings crafted by his grandmother. The presence of the blooming' paintings gave the art room a vibrant, otherworldly ambience in which, Paton writes, there was the sense of potential, the promise of change'. It is a clever technique, which Paton uses throughout the book, to remove painting from its conventional 'high art' context, thus rendering it more accessible.

Paton's genuine love for painting and art is obvious, and he makes some interesting, compelling points: 'Painting can depict bodies – we all know that. But what [Rohan] Wealleans's [contemporary New Zealand artist] painting gleefully showed was that each painting is a body.'

Yet Paton's voice can be mannered, the tone archaic. This is mirrored in a number of slightly elitist assertions. He writes: 'Thirty-goddamn-thousand fine arts graduates in the United States each year: I feel weepy just looking at that figure.'

Though goodnatured, Paton's gentle gripes

seem to undermine his attempts to render painting
as something to be enjoyed even by those who are
not connoisseurs of fine art or industry professionals.
The writing's dated air subverts Paton's attempts to
make painting more accessible.

Laced with quiet humour ('never trust a placemat'), How to Look at a Painting is nonetheless a pleasurable read that aptly conveys the magic, beauty and mind-opening possibilities of great painting. Paton's intuitive sense of aesthetics is apparent, his passion for painting convincing and infectious. As he wonders while in Venice: 'Did Vittore Carpaccio open my eyes to a Venice that was already there? Or was I seeing a city that he'd invented?'



1/2 Dozen 2006: Half Dozen Artist Run Initiative 2006 Catalogue, Oliver Watts, Dougal Phillips, David Teh and Jasper Knight, Half Dozen Ltd., Sydney, 2006, softcover, 53 pp., \$20.

Reviewed by Tracey Clement

In 2006, the directors of the Half Dozen (1/2doz.) project, Jasper Knight, Dr Dougal Phillips, Dr David Teh and Oliver Watts curated or coordinated eleven shows, featuring more than eighty artists, in Sydney, Thailand and China. This is an admirable achievement by any standard, but considering that 1/2doz. are an artist-run initiative without a permanent gallery, it becomes truly impressive. The directors joke, '[we] are like a curatorial parasite, using a wide range of other people's spaces'. What this means in practical terms is that they are able to present art in underutilised and unconventional places.

1/2 Dozen 2006 is the resulting publication. At fifty-three A4 pages, jam-packed with glossy colour photos, it is a slim volume but one that successfully documents a monumental undertaking. 1/2 Dozen 2006 is divided into eleven chapters and provides a succinct snapshot of each exhibition, including an essay outlining the curatorial premise and critically analysing some of the artworks. This is the official interpretation, what the artists and curators have agreed upon, but plenty of clear photographs give readers the opportunity to make up their own minds. In addition, there are installation shots from each of the diverse venues, something that is often neglected in exhibition catalogues.

The authors of 1/2 Dozen 2006 acknowledge that 'in the society of the spectacle, the work of art struggles to be seen', but through their efforts, art has been seen in such unlikely Sydney locales as the Hoyts Cinema Complex and the Palm House at the Royal Botanic Gardens. They have also taken Australian art to Chiang Mai, Bangkok and Beijing. And while a catalogue can never replicate the visceral jolt of experiencing an exhibition in person, this little book is a great way to revisit some innovative shows.



Runway, Issue Eight: Trash, The Invisible Inc., Sydney, softcover, \$12. Reviewed by Jeff Khan

Something strange seems to happen when artists' work collides head-on with publications without the framing or intervention of writers and editors. Definitively relegated to two dimensions, the baggage of mass-production and the spectre of literary text also present a compelling formal challenge to what is usually a more unwieldy process.

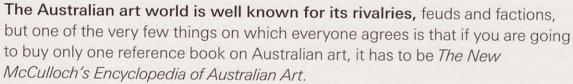
Runway is a biannual journal of artists' projects compiled by Sydney-based artist-run publishing initiative The Invisible Inc. Each issue is themed and, having recently upgraded to full colour format from black-and-white, it's curiously fitting that Runway Issue Eight is titled Trash, mirroring that postmodern pop paradox that the glossier the dossier, the more disposable the resulting collateral. Thus, around twenty-five artists navigate this one-word catchery of pop art and consumer culture with varying degrees of suspicion, celebration and cynicism.

Unsurprisingly, some of the forays into writing drown in their own self-reflexive vortex, marking most of the visually-focused pages, notably Rachel Scott's vivid *Come undone*, 2006, as welcome relief. A rare exception is Andrew Frost's 'Garbage epiphany', a wry meditation on the shackles of global trash culture via teenage fast food employment.

Most successful are the projects which sit somewhere in-between, maintaining the interests and investigations of the associated artists' practices while not shying away from the inherent disposability of the medium they're tackling. Brian Fuata and Pete Volich's 'Thoughts from the nap and an afternoon couch with Pete & Brian' skirts this line with refreshing abandon, combining photography, text and colour to outline the edges of a tantalisingly ambiguous narrative, hinting at a deeper sense of emotion and melancholy which swells beneath the surface of everyday exteriors. Meanwhile Benedict Ernst's rollicking 'Chocolate revolution manifesto' is by turns frustrated, triumphant and silly – much like the issue of *Runway* itself.

The New McCulloch's Encyclopedia of Australian Art

Reviewed by Sasha Grishin

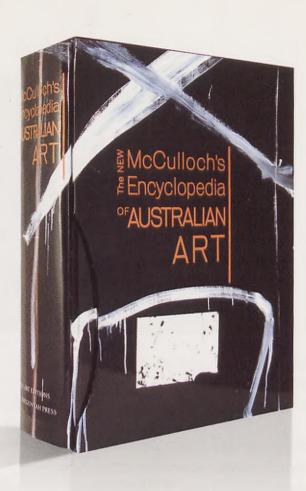


In 1968 Alan McCulloch published the first edition of his landmark publication, *McCulloch's Encyclopedia of Australian Art*. When I first acquired it in the 1970s, this became the most heavily used and most heavily annotated book in my library. In 1984 McCulloch brought out a second edition of what by then had become known as 'the bible of Australian art'. Following his death in 1992, a third edition appeared in 1994, this time revised and supplemented by his daughter, Susan McCulloch. Now a mother and daughter team has continued the job and has brought out a fourth edition.

Not only is each edition larger than its predecessor, containing more entries and illustrations (this one has over 6000 entries and 700 colour illustrations), but the growth and development of the *Encyclopedia* also signals fundamental shifts that are occurring in Australian art itself. In the 1968 edition there was a four-page entry on Aboriginal art, while in the 1994 edition, Aboriginal and Torres Strait Islander artists appeared in sizeable numbers. In the present edition they take up about one-fifth of all of the listings on individual artists and constitute the largest dedicated section in the book. In the process of updating the existing entries, as well as adding new ones, websites have started to play a significant role in this edition. Traditionally *McCulloch's Encyclopedia* has been the crucial first point of reference for queries on any aspect of Australian art. Whether it be an enquiry about an obscure colonial artist, the peculiarities of an art prize or details about an art school, the first reaction of many art professionals is to reach for the *McCulloch's*.

This edition of the encyclopedia is divided into eight sections: Aboriginal art and artists; Australian art and artists; Auctions, collections, trusts and foundations; Exhibitions; Public art galleries; Prizes, awards and scholarships; and Schools and universities. Many of the sections are accompanied by several authoritative essays and have extensive bibliographies as well as webographies.

In the visual arts in Australia we have relatively few scholarly institutions which have withstood the test of time and even fewer which have been in the hands of a single family dynasty. *McCulloch's Encyclopedia* has become an institution on which several generations of Australians have learnt to rely. It is scholarly, comprehensive and up to date. Although as in any undertaking on this scale, an argument could be advanced for the inclusion of additional artists and

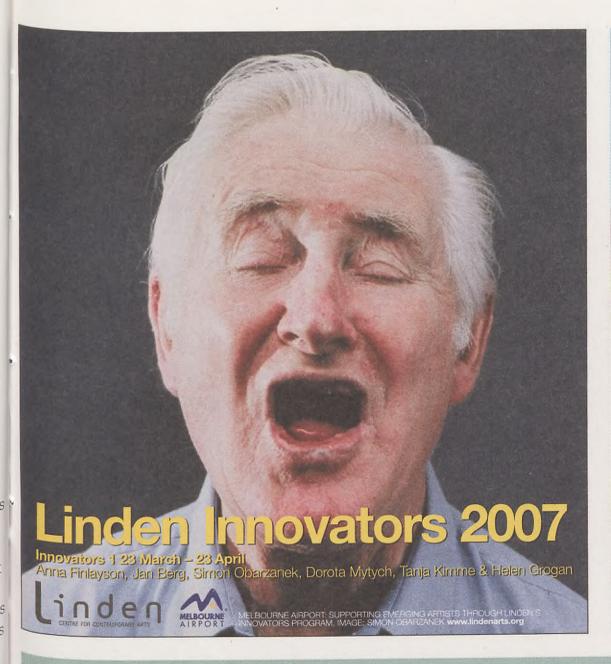


for the amendment and supplementation of some of the entries, it nevertheless remains the single most important reference book on Australian art ever published.

What makes *McCulloch's Encyclopedia* such a unique publication is the fact that it is the product of a single committed individual, an identifiable guiding intelligence with an insider's perspective on Australian art. Alan McCulloch was one of Australia's most distinguished, best informed and most prolific art critics of the twentieth century and his daughter has followed closely in his footsteps. Father and daughter have been eyewitnesses to much of the art produced in Australia over the past half century and have been an integral part of the art community which they describe. This gives the encyclopedia a human dimension and a living intelligence, rather than it being simply a gathering of dry empirical data by a faceless committee of consultants. This is also one of very few contemporary encyclopedias that I find I want to *read*, rather than only consult. The multiplicity of high quality illustrations, many of which have not been reproduced before, has also resulted in a quite beautiful book. Unlike the earlief editions, where all the colour illustrations were clustered, here they are scattered throughout the text to accompany the relevant entries.

To say that this new edition with its additional 1500 entries has been eagerly anticipated would be an understatement, it is the publishing event that the Australian art world has been awaiting for several years. The New McCulloch's Encyclopedia will play a major role in shaping how a whole generation of Australians will view the art of their country.

Alan McCulloch, Susan McCulloch and Emily McCulloch Childs, The New McCulloch's Encyclopedia of Australian Art, Aus Art Editions in association with Miegunyah Press, Melbourne University Publishing, 2006, hardback, 1200 pp, \$295. The book can be ordered directly at www.ausart.com.au.



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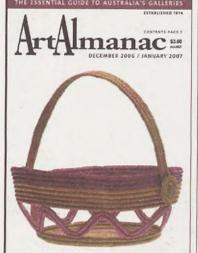
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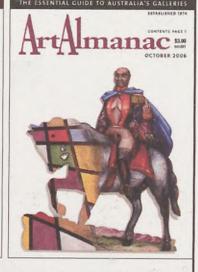
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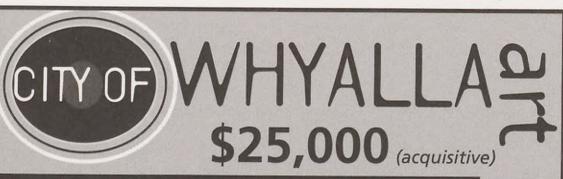
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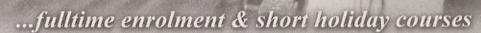
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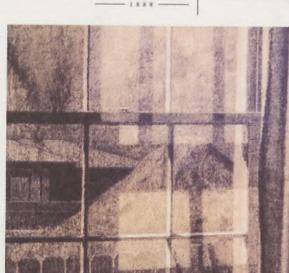
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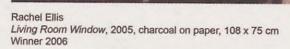
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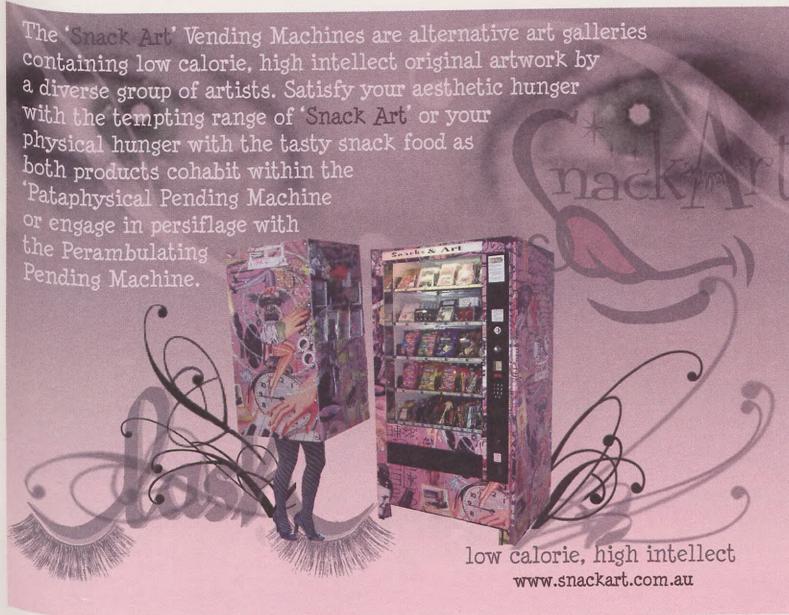
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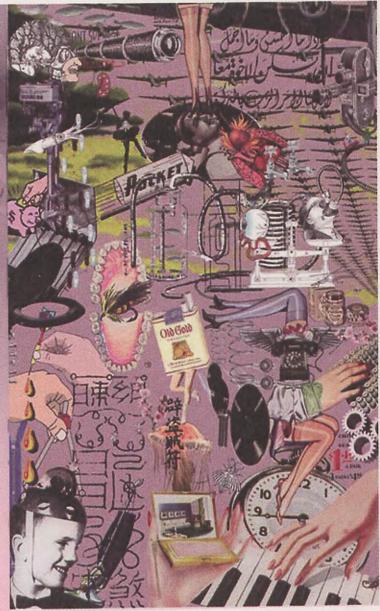
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28 April – 27 May Lost for Words: Ruth Lee

42 View Street, Bendigo VIC 3550 Tel 03 5434 6088 Fax 03 5443 6586 www.bendigoartgallery.com.au Daily 10-5 Entry by donation





TWEED RIVER ART GALLERY

8 March - 29 April

THREE ROOMS

A rare glimpse of the eclectic private collection of Dr John Barrie and David Cinis; including work by Sidney Nolan, Arthur Boyd, James Gleeson, Rupert Bunny, John Olsen, Garry Shead, John Brack and George Baldessin

GALLIPOLI - A TURKISH VIEW

An Australian War Memorial travelling exhibition of photographs and relics showing the events of Gallipoli from a Turkish perspective

From 8 March

LAWSON MENZIES INDIGENOUS MASTERWORKS COLLECTION

Fifteen key paintings created in the 1990s by Kimberley artists, including Rover Thomas, Queenie McKenzie, Freddy Timms and Emily Kame Kngwarreye

From 3 May

CPM NATIONAL PRINT AWARDS

A biennial prize with an increasing national profile, organised by Tweed River Art Gallery and Community Printmakers Murwillumbah. 2007 Judge: artist and printmaker Graham Fransella

MULTIPLICITY

Prints and multiples drawn from the Museum of Contemorary Art and University of Wollongong collections, exploring the development of an art form from the 1960s to the present day

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.

Cairns Regional Gallery

To 1 April

Transience - The Upholstery

A combination of this local collective's past and current work - iconic works of artistic flair, form and energy. An upholstery experience not to be missed

A Cairns Regional Gallery exhibition

To 8 April

Twined Together

Fibre work from western Arnhem Land. Australia's first survey of contemporary Aboriginal fibre art from this distruct, focusing on the work of women artists A travelling exhibition of Museum Victoria

6 April - 20 May

From Space to Place

Featuring works by sixteen of Australia's most exciting emerging contemporary artists in the mediums of photography, video, sculpture and perfomance, created from the artists' direct enagement with spaces and places in rural Western Australia. An IASKA touring exhibition

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



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



Caloundra Regional Art Gallery

To 1 April

HANDS THAT CREATE

A showcase of traditional and contemporary crafts by members of the Caloundra Arts Centre Association Inc. CACA members will conduct a program of quilting, pottery, lace making, embroidery, spinning and weaving and paper

tole demonstrations

4 April - 20 May

THE RETURN

From realism to surrealism, Bob Stokic responds to his surrounds through a diverse selection of portraiture, flora and fantasy landscapes

LOVE BITE by Judith Rosenberg

A unique series of etchings presenting the human body in our local sub-tropical landscape, celebrating the sensual nature of our lifestyle.



A Caloundra City Council initiative supported by Sajen Legal

j.waldron@caloundra.qld.gov.au Wed-Sun 10-4 Free admission

SVIEL

LATROBE REGIONAL GALLERY

To March 25

Melbourne International Arts Festival 2006 Visual Arts on Tour Highlights focusing on the relationship

between humans and animals

10 March - 22 April

The Paris End: Fashion, Photography and Glamour

Touring from the National Gallery of Victoria, this exhibition brings together commercial and fashion photography from the 1900s to the 1950s

31 March - 13 May

Ranamok 2006

Touring exhibition of work from the Ranamok Glass Prize, an annual acquisitive award open to contemporary glass artists from Australia and New Zealand

From 21 April

Heavens

Site-specific installation by renowned Australian artist Asher Bilu A NETS Victoria touring exhibition

From 28 April

Erwin Olaf: Elegance and Perversity

Curated from series undertaken between 1999 and 2005 by this celebrated Dutch photographer An Australian Centre for Photography touring exhibition

From 19 May

passenger

Simultaneously screened films by prominent artist Susan Norrie From the NGV VFLAA collection.





GLADSTONE REGIONAL ART GALLERY AND MUSEUM



2 March - 14 April

REEL HEROES/SAFE BEACHES

Australian artist printmakers celebrate the centenary of the Surf Life Savers Association 1907–2007. A touring exhibition of 200 original works Coordinated by Impress Printmakers Studio, Brisbane

13 March - 14 April ART SHOES

Pendragon Boot Company. Fantasy, haute-couture – Jackie Orme Ward's and Adrian Lockwood's seventeen Years experience combine to transform the shoe from the mundane to the exotic

A Queensland Arts Council on tour exhibition presented in conjunction with Gladstone Arts Council

From 21 April

JUST ADD WATER

Schemes and dreams for a sunburnt country. Personal and national stories of Australia's struggle to manage water during the past 100 years

A National Archives of Australia exhibition tour assisted by Visions of Australia, an Australian Government initiative.

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 gragm@gragm.qld.gov.au Mon-Sat 10-5, Closed 6 April and 7 May



Free admission

MOSMAN ART GALLERY

10 March - 22 April

Earthly Encounters: Studio Ceramics of the Central West

This travelling exhibition from Orange Regional Gallery showcases twenty-one established and emerging artists of the Central West of New South Wales who make unique 'one off' artworks. The works include pieces decorated by artists Garry Shead and John Olsen

The Place Where Three Dreams Cross

This exhibition, developed by CAST and Plimsoll Gallery, Hobart, presents artists from Tasmania, Western Australia and Central Australia who have responded to major changes in their environments and explored their relationship with the land - past, present and future. Includes screenprints, textiles, photographs, jewellery, woodwork and metalwork

5-27 May

The 2007 Mosman Youth Art Prize

Over \$6000 worth of prizes are awarded in this annual exhibition for young artists aged between twelve to twenty years, working in the following media: painting, sculpture, drawing, printmaking, photography and digital media.

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, closed public holidays, free admission

GEELONG GALLERY

To 25 March Peter Kaiser 1918-1996

31 March - 27 May

Geoff La Gerche

To 1 July

Belleek porcelain from the collection

Geelong Gallery's outstanding collection of paintings, sculpture and decorative arts spans Australian art from the colonial period to the present day.

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 Saturday Closed Good Friday Free admission





CITY GALLERY

WOLLONGONG **CITY GALLERY**

To 29 April

Michael Zavros: EGOÏSTE

An obsession with luxury and decadence

Gerry Wedd: Chinese Whispers

Ceramics informed by the Mann-Tatlow Collection of Asian art

3 March - 29 April

(collected) women

Works by local women artists from the gallery's collection

From 5 May

Michael Callaghan: A Survey 1967-2006

Prints, posters and paintings spanning three decades

A Manly Art Gallery and Museum touring exhibition

John Vucic-Wolfpup: NPK Orchis An exploration of the hidden world of soil

life and the human body.

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

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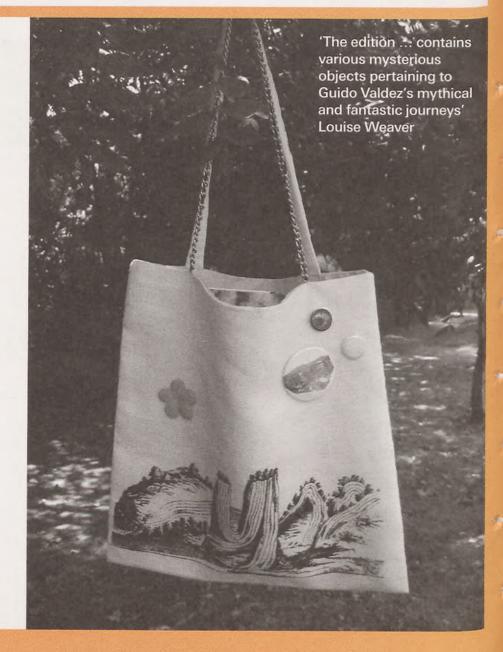
far right

Louise Weaver, Out on a limb, 2006 screenprinted Belgian linen bag with cotton lining, 63 x 45 cm. The bag contains various found and constructed elements, with slight variation, including a lithograph poster, a CD (sound made in collaboration with Phil Edwards and Peter Ellis), and a zine bound with hand-stiched cotton thread. Edition of 50, signed with a numbered certificate.



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Queensland

O

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 listing below 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 art@crowsnestshire.qld.gov.au www.cnnet.com.au Monthly exhibitions of paintings, sculpture, Photography, ceramics, textiles, jewellery and much more. Annual acquisitive competition each July. lues-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 P.O. Box 515, Paddington 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. Contact Cath Nicholson to discuss your exhibition requirements and discuss availability of space. 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 04<mark>28</mark> 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 25 March: 'Nascent: Best of QUT Graduates 2006'; Jan Senbergs's Drawing 15 March - 20 May: Fifteen Years of Urban Art Projects 29 March - 20 May: The Betty Quelhurst Gift. Tues-Fri 10-5, Wednesdays until 8 pm, Sat-Sun 12-4 Closed public holidays

Redland Art Gallery onr 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

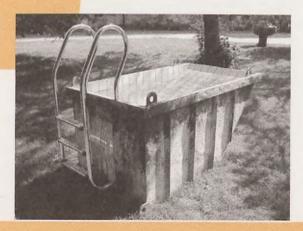
Schubert Contemporary Marina Mirage, Seaworld Drive, Main Beach 4217 Tel 07 5571 0077 info@schubertcontemporary.com.au www.schubertcontemporary.com.au Representing contemporary artists: Dale Frank, Cherry Hood, Michael Zaros, Denise Green, Margarita Georgiadis, Zhong Chen, Sally Smart, Martine Emdur, 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, VR 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 9 March: Abbey McCulloch, solo exhibition From 13 April: Robert Ryan, solo exhibition From 11 May: Michael Zavros, solo exhibition. Daily 10-5.30

Free admission

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/
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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 30 March - 29 April: 'Judy Cassab -Essentially Australian', this artist has painted many outstanding portraits over a period of more than five decades. A Maitland Regional Art Gallery touring exhibition From 4 May: The Fifth LEICA/CCP Documentary Photography Award, seventeen photographers working in the documentary genre From 10 May: 'Crust', an exhibition examining artists' approaches to clay surfaces. A Gold Coast City Art Gallery travelling exhibition. Tues 10-4, Sun 1-4, public holidays 10-4, closed Christmas Day and Good Friday Free admission



New South Wales

Albury Regional Art Gallery 546 Dean Street, Albury 2640 Tel 02 6051 3480 Fax 02 6041 2482 alburygallery@alburycity.nsw.gov.au www.alburycity.nsw.gov.au/gallery To 11 March: 'Art in Public Spaces' Ludwika Ogorzelec, Nicole Voevodin-Cash and Julie Shiels To 25 March: 'Are We There Yet?', Alison Lester - KidSpace 9 March - 20 May: 'David Moore: A Vision, 1927–2003'; 'Max Dupain in Albury' 16 March – 29 April: 'Baubles, Bangles and Beads', Australian contemporary jewellery From 30 March: 'Comedia dell arte', KidSpace 27 April - 27 May: ArtExpress From 4 May: Rotary Youth Photography Project. 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
info@annandalegalleries.com.au
www.annandalegalleries.com.au
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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 RIPE, the ANZ Private Bank / Art & Australia Contemporary Art Award for emerging professional artists. RIPE is a unique initiative that will see work by eight emerging artists featured on the back cover of Art & Australia over a period of two years. The selected artists: Del Kathryn Barton, Nick Mangan, Astra Howard, Amanda Marburg, Selina Ou, Jonathan Jones, Christian de Vietri, James Lynch, Michelle Ussher, Rob McHaffie and Louisa Dawson. By appointment

Louisa Dawson, Temporary displacement, 2005, rubbish skip, swimming pool tiles, swimming pool ladder, water, 160 x 240 x 130 cm, courtesy the artist.

Artarmon Galleries
479 Pacific Highway, Artarmon
P.O. Box 62, Artarmon 1570
Tel 02 9427 0322
www.artarmongalleries.com.au
Director: Philip Brackenreg
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Tel 02 9360 5177 Fax 02 9360 2361
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
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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

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
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works and ceramics.
Tues-Fri 10-6, Sat-Sun 11-4

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www.faceofasia.com.au
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international art.
By appointment

Bathurst Regional Art Gallery 70-78 Keppel Street, Bathurst 2795 Tel 02 6333 6555 Fax 02 6330 8320 brag@bathurst.nsw.gov.au www.bathurst.nsw.gov.au To 18 March: 'From Space to Place', fourteen contemporary artists exhibit works inspired by IASKA residencies; Living Treasures: Masters of Australian Craft', Klaus Moje: glass, an Object Gallery exhibition; 'Richard Byrnes: Ramble', a Hill End artist in residence exhibition; 'lan Marr: Beautiful Chaos', a Hill End artist in residence exhibition 23 March - 6 May: 'Peter Wilson: 30 Years On'; 'Joanna Logue: Glimpse', a local artists project show From 11 May: 'Baubles, Bangles and Beads: Australian Contemporary Jewellery'; 'Artbank: Celebrating 25 Years of Australian Art'; 'Nicole Welch: Stealing Beauty', local artists project show; 'Barbara McKay: Timeless', a Hill End artist in residence exhibition. 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 Crooke, 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
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Wed-Sat 11–5

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regularly exhibit at Barrack Gallery, Art
Equity L6/16–20 Barrack Street, Sydney.

Brenda May Gallery 2 Danks Street, Waterloo 2017 Tel 02 9318 1122 www.2danksstreet.com.au 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 3 March: James Guppy 'The Weather Reports', painting 6-31 March: Liz Stops 'Carbon Credits', Sculpture; Patsy Payne 'Mountain Building', 3-28 April: 'Art + Humour 2', group exhibition 1-26 May: Al Munro 'Future Farming, Sculpture; Marc Standing 'New Painting', Painting From 29 May: Barbara Licha 'Fractals', Tue-Fri 11-6, Sat 10-6

Christopher Day Gallery
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Tues-Sun 10-4

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Fax 02 9690 0216
info@conny-dietzschold.de
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Tues—Sat 11—6

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Fax 02 4926 5529
mail@cookshill.com
www.cookshill.com
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Fred Williams, Charles Blackman, John
Olsen, John Perceval, Russell Drysdale,
Norman Lindsay, Brett Whiteley, Tom
Roberts, Arthur Streeton, Frederick
McCubbin, Ray Crooke, Jeffrey Smart and
Charles Conder.
Fri, Sat and Mon 11–6, Sun 2–6, or
by appointment

Defiance Gallery 47 Enmore Road, Newtown 2042 Tel 02 9557 8483 Fax 02 9557 8485 crswann@bigpond.net.au www.defiancegallery.com Director: Campbell Robertson-Swann, Manager: Lauren Harvey 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 Haagensen, 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, Willemina Villari, Jennifer Watson, Cathy Weiszmann and David Wilson. Please see website for further information on individual artists and upcoming exhibitions. Wed-Sat 11-5

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13 March: 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

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 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

Gitte Weise Gallery – Berlin Linienstrasse 154 Berlin 10115 Germany Tel 49 (0) 30 280 451 64 Fax 49 (0) 30 308 746 88 mail@gitteweisegallery.com www.gitteweisegallery.com

Goulburn Regional Art Gallery
Civic Centre, cnr Bourke and Church
streets, Goulburn 2580
Tel 02 4823 4443
Fax 02 4823 4456
artgallery@goulburn.nsw.gov.au
www.goulburn.nsw.gov.au
Exhibitions and public programs cover a
broad range of art and craft media with a
focus on contemporary regional practice.
Mon-Fri 10-5, Saturdays and public
holidays 1-4, or by appointment

Grafton Regional Gallery 158 Fitzroy Street, Grafton 2460 Tel 02 6642 3177 Fax 02 6643 2663 mail@graftongallery.nsw.gov.au www.graftongallery.nsw.gov.au Director: Jude McBean To 4 March: James Whitington Print Show; Henry Fields: Stone and hebel sculptures; 'ConVerge', North Coast ceramics; 'The Tree and The Cosmos' a room by Rod Zietsch; 'Heart to Art', young artist from Grafton Art Club Youth Art; 7 March - 15 April: 'Postcard Show', silent auction fundraiser; 'Lyndall Adams: The Indeterminate Precision of Narrative ...; 'Anne Falkner: Reflections' Reconstructions', Nymboida Public School; 7 March - 11 April: Arthur Wicks, solstice voyeur observing the world's shortest and longest days 12-15 April: 2007 Autumn Artsfest 18 April - 27 May: 'Spirit of the Clarence', forty years of the Grafton Art Club; Peter Daly Retrospective; 'Min Austin: Rags to Rugs', 'Too Deadly', artwork from the Aboriginal Art Group of the Clarence Community College. Tues-Sun 10-4

GRANTPIRRIE 86 George Street, Redfern 2016 Tel 02 9699 9033 Fax 02 9698 8943 info@grantpirrie.com www.grantpirrie.com Directors: Stephen Grant and Bridget Pirrie

Exhibiting Australian, international and Indigenous contemporary art, the gallery challenges convention by exploring boundaries and questioning tradition.

Tues-Fri 11-6, Sat 11-5

Groundfloor Gallery 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

Harris Courtin Gallery 26 Glenmore Road, Paddington 2021 Tel 02 9368 7950 Fax 02 9368 7943 art@harriscourtingallery.com.au www.harriscourtingallery.com.au Contemporary original works by emerging and mid-career Australian artists. Gallery 1: 6-30 March: Vanessa Ashcroft (solo) April: Gallery Artists Group Show From 8 May: Gabrielle Jones (solo) Gallery 2: Changing monthly group exhibitions by gallery artists. Tues-Sun 10-6

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, theatrette, 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

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. 8 March - 7 April: 'Integration', international and Australian designers explore the idea of 'integration' across design disciplines and examine and the nature of designed objects from a craft/art/ design context 9 April - 19 May: 'Five By Five', five College of Fine Arts (COFA) curators select five artists from the staff of COFA, showcasing the diversity of practice across the faculty. Mon-Sat 10-5, closed Sundays and public holidays

Ivan Dougherty Gallery

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

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 . Extensive stockroom selection. Approved valuer for the Cultural Gifts Program. ACGA member. Tues-Sat 11-6

Legge Gallery 183 Regent Street, Redfern 2016 Tel 02 9319 3340 Fax 02 9319 6821 enquiries@leggegallery.com www.leggegallery.com Representing: Susan Andrews, Paul Bacon, John Bartley, Robert Cleworth, Lachlan Dibden, Brian Doar, Neil Evans, Fiona Fell, Vivienne Ferguson, Joe Frost, Rew Hanks, Steve Harrison, David Hawkes, Catherine Hearse, Bruce Howlett, Annette Iggulden, Alan Jones, Madeline Kidd, Bryan King, Steve Kirby, 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

243a Liverpool Street, East Sydney 2010

Liverpool Street Gallery

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 25 March: A joint exhibition by Deborah
Pauuwe and Mark Kimber; 'Dying from
birth | Steve Woodbury'
30 March – 6 May: Jim Casey – A painter
life; new work by Heidi Freihaut
(photographs)

From 11 May: 'The Drawing Room', Nicola Hensel and Susan Ryman.
Tues-Sun 10-5, closed Mondays and Public holidays

Manly Art Gallery and Museum
West Esplanade (next to Oceanworld)

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 2 March – 1 April: 'Express Yourself', artworks by 2006 HSC Visual Arts students from schools across Sydney's Northern Beaches region, including diverse works in multimedia, digital imagery, sculpture, graphics and drawing 6 April – 13 May: 'Haydn Wilson: A Real Allegory', figurative paintings Containing historical narratives and allegorical themes responding to contemporary social and political issues; Recent Acquisitions: Theo Batten Bequest', Including art by John Olsen, Weaver Hawkins and Roderick Shaw From 18 May: 'Pamela Thalben-Ball: A Colourful Life', a retrospective exhibition, Part of the Artist and the Northern Beaches Series; 'Ruth Downes: Free Lunch -Lunch for the Trades', a cafeteria-style culptural feast that addresses consumption n an age where food is as much about looking as eating. lues-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 2007 - the \$20,000 acquisitive prize is awarded annually for a contemporary painting inspired by the Australian landscape. This is made possible by the patronage of Marlene Antico. Congratulations to John Beard, winner of the Paddington Art Prize in 2006, and to Rob Bartolo and Sue McEnnally, joint winners of the People's Choice Award 2006. 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@nagyfineart.com.au
www.nagyfineart.com.au
Michael Nagy Fine Art exhibits
contemporary Australian art and modern
Australian and international art.
Tues-Sat 11-6, Sun 12-5

Miles Gallery
Shop 17 Dural Mall, Kenthurst Road,
Round Corner, Dural 2158
Tel 02 9651 1688
sales@waynemilesgallery.com
www.waynemilesgallery.com
Directors: Kelly and Wayne Miles
Digital artworks of Wayne Miles, emerging
artists, Tim Storrier, Reinis Zusters, Robert
Dickerson, works on paper by Barbara
Bennett, Anne Smith, Judy Cassab and
Frank Hodgkinson.
Daily 9–5, closed first Sunday of each
month and public holidays

Moree Plains Gallery cnr Frome and Heber streets, Moree 2400 Tel 02 6757 3320 moreeplainsgallery@bigpond.com 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.

Mon-Fri 10-5, Sat-Sun 10-2 Free admission

Museum of Contemporary Art

The Rocks, Sydney 2000

140 George Street, Circular Quay,

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. To 25 March: 'Multiplicity', prints and multiples from the Museum of Contemporary Art and the University of Wollongong To 15 April: Paddy Bedford 16 March - 20 May: Stephen Birch From 16 March: 'Craigie Horsfield: Relation' From 5 April: MCA Collection exhibition From 28 April: MCA Collection: New Acquisitions 2007. 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@nec.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

New England Regional Art Museum 106–114 Kentucky Street, Armidale 2350 Tel 02 6772 5255

www.neram.com.au
Home of the Howard Hinton, Chandler
Coventry and NERAM collections along
with regularly changing exhibitions.
Facilities include six gallery spaces, a café,
museum shop, artists' studio, public art
space and an audiovisual conference
theatre.
Tues-Fri 10-5, Sat-Sup 9-4

Tues-Fri 10-5, Sat-Sun 9-4 Closed Mondays and public holidays Museum of Printing Thurs-Fri 10.30-3.30 or by appointment

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 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 hosts exhibitions of contemporary art by leading Australian and international artists. To 10 March: 'Voiceless: I feel therefore I am' 15 March - 5 April: Michael Johnson 30 March - 1 April: Shaun Gladwell, off-site project External exhibitions involving Sherman Galleries' artists in March - May 2007 To 22 April: Guan Wei, Powerhouse Museum, Sydney To 9 April: Mike Parr, National Portrait Gallery, Canberra To 10 March: Shaun Gladwell and Daniel Crooks, Art Gallery of South Australia, Adelaide; Ipswitch Art Gallery, Queensland April - May: Shaun Gladwell, Asialink, Kuala Lumpur. 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 www.nsw.nationaltrust.org.au 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. 3 March - 29 April: 'Salon des Refuses', the alternative to the Archibald and Wynne prize selection From 5 May: Janet Dawson survey exhibition. 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, Merilyn Fairskye, Anne Ferran, Petrina Hicks, Shayne Higson, Mark Kimber, Steven Lojewski, Ricky Maynard, Anne Noble, Polixeni Papapetrou, Trent Parke, Bronwyn Rennex, Michael Riley, Glenn Sloggett, Van Sowerwine, Robyn Stacey, Danielle Thompson, Stephanie Valentin and William Yang. To 3 March: Paul Adair, Pete Volich and Daniel Kojta 7 March – 7 April: Cherine Fahd 11 April – 5 May: Pat Brassington. 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 Director: Elizabeth McIntosh Presenting a changing exhibition program over two galleries comprising touring and regional exhibitions, permanent collections, an art studio and gallery shop. Tues-Sat 10-5, Sun 12-4

thirtyseven degrees Contemporary Fine Art Gallery 11/2 Danks Street, Waterloo 2017 Tel 02 9698 4499 Info@thirtyseven-degrees.com www.thirtyseven-degrees.com Director: Dominik Mersch Focusing on well-established Contemporary artists from Europe's German-speaking culture, as well as established and up-coming contemporary Australian artists. To 10 March: Berit Myreboee Facing North' 15 March – 14 April: Thomas Weinberger Images Beyond Presence' 19 April – 19 May: Beat Zoderer. Tues-Sat 11-6

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 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

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. To 30 March: 'Disco Baroque', Eleanor Avery, James Avery, Luis Nobre, Giles Ryder, Johannes Vogl, Phil Williams 10 April - 11 May: Jon Lewis From 22 May: Shinmi Park.

UTS Gallery

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 ar<mark>tists. Monthly ex</mark>hibitions 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, CDs, 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 3 March: Frank Littler, paintings; Mostyn Bramley-Moore, drawings 7-31 March: Chris O'Doherty aka Reg Mombassa, paintings and drawings 4-28 April: James Clifford (1936-1987), paintings; Jasper Legge, Rod McRae and Jon Plapp, works on paper 2-26 May: Euan Mcleod, works on paper; Sue Ford, multimedia/photography From 30 May: Mostyn Bramley-Moore, paintings; Margot Hutcheson, 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 onr 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 29 April: 'Michael Zavros: EGOÏSTE', an obsession with luxury and decadence To 20 May: 'Gerry Wedd: Chinese Whispers', ceramics informed by the Mann-Tatlow Collection of Asian art 3 March - 29 April: 'Women of the Illawarra', works drawn from the WCG collection From 5 May: 'Michael Callaghan: A Survey 1967-2006', prints, posters and paintings. A Manly Art Gallery and Museum touring exhibition; 'John Vucic-Wolfpup: NPK Orchis', the hidden world of soil life and the human body. 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 25 April: 'Janet Dawson Survey Exhibition', during the 1960s Dawson emerged as one of Australia's most important non-objective painters 29 March – 6 May: 'Vivienne Binns: Out of Line', the first major survey of the work this artist, celebrating over forty years of Binns's art practice in Australia From 10 May: 'Greg Johns: Patterns', a retrospective surveying thirty-four sculptures from the 1970s to the present. 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 5 March: Denese Oates, sculpture; Adrian Lockhart, paintings 8-26 March: Crispin Akerman, paintings; Victor Greenaway, porcelain 29 March - 16 April: Wendy Teakel, paintings and sculpture; Belinda Fox, works on paper; Marine Ky, works on 3-21 May: Thornton Walker, recent paintings; Holly Grace, studio glass. 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 1 April: 'Creeping Through the Jungle', the children's gallery comes alive with the flora and fauna of the tropics To 6 May: 'Grace Crowley: Being Modern', a retrospective exhibition of one of the leading figures in the development of modernism in Australia To 13 May: 'The Birth of the Modern Poster', examines the evolution of posters from the late nineteenth century to the early twenty-first century, from rock to political posters From 30 March: 'The Story of Australian Printmaking 1801-2005', from John Lewin to contemporary printmaking, a landmark exhibition drawn from the vast Australasian print collection of the National Gallery of Australia. 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: To 9 April: 'Truth and Likeness' From 27 April: 'Reverie: Photography and Mortality' Daily 9-5 Commonwealth Place: To 22 April: 'Sam Haskins, Portraits and Other Stories' From 11 May: 'Natalie Latham: Australian Creative Diaspora'. 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. 15 March - 26 April: 'Robert Juniper, New Works' 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 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 Exhibiting contemporary Indigenous art paintings, works on paper, sculpture, limited edition prints and ceramics. Tues-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 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, Maria Fernanda Cardoso, Karen Casey, Rose Farrell and George Parkin, Sue Ford, Adam Hill, Cherry Hood, Guo Jian, Janet Laurence, Dani Marti, Ross Moore, Vanila Netto, Robert Owen, David Ralph, Eugenia Raskopoulos, Jacky Redgate, Julie Rrap, Wilson Sheih, Phaptawan Suwannakudt, Imants Tillers, Guan Wei, Gosia Wlodarczak and Ann Zahalka. 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

Carol Roche, Black lab at Wellington Point, 2006, acrylic on canvas, courtesy Art Nomad, Brighton, Victoria.



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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
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Fax 03 9482 1852
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Www.artsproject.org.au
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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 and best of Australian and International artistic practice. Located in a landmark rust-red monolith within the new contemporary arts precinct in Southbank, ACCA is Melbourne's premier contemporary art space presenting a changing program of exhibitions, events and education programs. Please visit the Website for updated information about exhibitions and other events. Tue-Sun 11-6 Mon 10-5 by appointment only Open public holidays except Christmas Day and Good Friday Free admission

Australian Contemporary
Aboriginal Art
129 Little Turner Street, Abbotsford 3167
Tel 03 9415 6422
Fax 03 9415 6522
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art@contemporaryaboriginalart.com.au
www.contemporaryaboriginalart.com.au
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By appointment only

Australian Galleries, Painting & Sculpture 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
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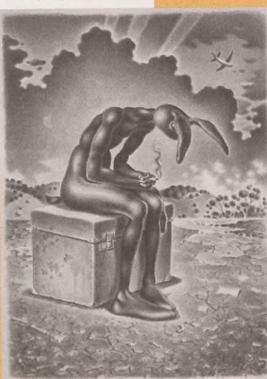
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Tel 03 9639 0399
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art@bosciagalleries.com
www.bosciagalleries.com
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www.bridgetmcdonnellgallery.com.au
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www.brightspace.com.au
Directors: Kantor, Greer, Hefner and Owen
24 March – 15 April: Peter Ferguson and
Judi Singleton, works on paper and
ceramics
19 April – 6 May: Kinta Buck, photography
From 17 May: Ricky Howell, canvas,
bronze and works on paper.
Wed-Sat 12–6, Sundays 1–5

Charles Nodrum Gallery
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modern and contemporary Australian and
international paintings, works on paper
and sculpture for corporate and private
collectors.
Tues-Sat 11-6

Ricky Howell, Waiting for something to happen, n.d., watercolour on paper, 29 x 21 cm, courtesy Brightspace, Melbourne.



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 17 March: Ingo Kleinert 20 March - 7 April: Ngukurr 10-28 April: Paul Partos, Titania Henderson 1-26 May: Ann Holt, Ian Bonde From 29 May: Matthew Johnson. 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
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www.christopherrimmergallery.com
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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. 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

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 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

Deutscher~Menzies Pty Ltd Fine Art Auctioneers and Valuers 1140 Malvern Road, Malvern 3144 Tel 03 9822 1911 Fax 03 9822 1322 artauctions@deutschermenzies.com www.deutschermenzies.com Executive Director: Chris Deutscher Managing Director: Rodney Menzies The leading Australian owned art auctioneers and valuers. 13 March: 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 and Design Building Monash Art and 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 1-4, 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 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 and 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 The group of artists represented at Helen Gory Galerie are innovative with their themes and on the cutting edge of their mediums. The excitement of collecting and investing in emerging artists begins here. Tues-Sat 11-6

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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@jamesmakingallery.com www.jamesmakingallery.com 1-24 March: 'Alice Byrne: Nests', recent paintings and works on paper 12 April - 5 May: Alan Jones, recent paintings From 17 May: International and Australian works on paper. 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
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Mon-Fri 10-5, Sat-Sun 11-5

Manningham Gallery
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Tel 03 9840 9142
Fax 03 9840 9366
9allery@manningham.vic.gov.au
Www.manningham.vic.gov.au
To 17 March: 'That Time of Day',
photographic exhibition featuring work by
women from diverse backgrounds,
marking Manningham Healthy Lifestyle
Week
21 March = 7 April: 'Harmony & Diversity',
a Celebration of culture featuring work by

21 March – 7 April: 'Harmony & Diversity', a celebration of culture featuring work by local Chinese children, in conjunction with Cultural Diversity Week and Harmony Day 2–19 May: 'Growing Grumpy disGracefully', artist Christopher Shelton reveals a keen and mature eye for contemporary Australia. 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

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Fax 03 5263 2077
slsmith@melaleuca.com.au
www.melaleuca.com.au
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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
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drawing, general meetings, lectures and
activities. Annual Prize Exhibition.
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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. 18 April - 13 May: Jason Benjamin From 16 May: David Laity. 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.
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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 Free admission, parking available

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Directors: Paul Sumner and
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Mossgreen Gallery represents emerging
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Melbourne 3000
Tel 03 8620 2222
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The home of Australian art.
To 1 April: 'Proof: Contemporary Australian
Printmaking'
To 29 April: Thomas Harrison, Milliner
From 16 March: Top Arts: VCE 2006
From 31 March: 'Australian Impressionism'
From 27 April: Kitty Kantilla.
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 25 March: 'Picture to Print', prints in the NGV Collection To 8 July: 'Sneakers: Classics to Customs' To 29 April: 'Evaporated Music', Philip Brophy To 1 April: 'After Image: Social Documentary Photography in the 20th Century' 9 March – 20 May: 'Cinema India: The Art of Bollywood From 4 April: 'Golden Screens' From 20 April: 'Imaginary Prisons', G.B. Piranesi and Vik Muniz 2 March - 13 May: Olafur Eliasson - The Cubic Structural Evolution Project 2004. Wed-Mon 10-5

Nellie Castan Gallery
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Tel 03 9804 7366
Fax 03 9804 7367
mail@nelliecastangallery.com
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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. 6-31 March: Blue Chip IX The Collector's Exhibition 3-28 April: Richard Larter 1-26 May: Jan Senbergs. Tues 11-8, Wed-Sat 11-6

Pollock Gallery
270 Church Street, Richmond 3121
Tel 03 9427 0003
Mobile 0401 256 992
carolepollock@bigpond.com
www.pollockgallery.com.au
Director: Carole and Barry Pollock
Representing fine contemporary Australian
artists whose unique and exciting works
reflect outstanding skills, professional
status and serious commitment to their art.
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 19 April – 13 May: Adrian Kellett, Kirilly Hammond, Susan Pickering, group exhibition. Recent works by these three printmakers. Tues–Fri 10–5.30, Sat 11–5, Sun 12–5

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

Sophie Gannon Gallery
2 Albert Street, Richmond 3121
Tel 02 9421 0857
Fax 02 9421 0859
info@sophiegannongallery.com.au
www.sophiegannongallery.com.au
Director: Sophie Gannon
Representing Michael Zavros, Judith
Wright, Selina Ou, John Nicholson and
Nicholas Harding. Extensive stockroom
including lan Fairweather, Grace
Cossington-Smith and others.
Tues—Sat 11–5 and by appointment

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

Sutton Gallery 254 Brunswick Street, Fitzroy 3065 Tel 03 9416 0727 Fax 03 9416 0731 art@suttongallery.com.au www.suttongallery.com.au Directors: Irene Sutton and Phoebe Dougall Australian contemporary art. 15 March – 14 April: 'Every Day I Make My Way', curated by Jon Cattapan, featuring Lindy Lee, Paul Knight, Simon Tyrrell and Michelle Tran 6-10 April: Easter - gallery closed 19 April - 12 May: Large gallery - Catherine Bell; small gallery - Peter Burgess From 17 May: Eugene Carchesio. Tue-Sat 11-5

Swan Hill Regional Art Gallery
Horseshoe Bend, Swan Hill 3585
Tel 03 5036 2430
Fax 03 5036 2465
artgal@swanhill.vic.gov.au
www.swanhill.vic.gov.au/gallery
Swan Hill Regional Art Gallery is set in the
rural city's cultural precinct on the banks of
the Marraboor River. The gallery reflects
the unique nature of the region and
presents a dynamic changing exhibition
program.
Tues-Fri 10-5, Sat-Sun 11-5

TarraWarra Museum of Art 311 Healesville-Yarra Glen Road, Healesville 3777 Tel 03 5957 3100 Fax 03 5957 3120 museum@twma.com.au www.twma.com.au Set in the scenic Yarra Valley, TarraWarra Museum of Art (TWMA) exhibits works from the TWMA collection of Australian art from the 1950s to present, alongside contemporary art exhibitions. The building, designed by Allan Powell, complements both the exhibited artworks and the stunning landscape in which the museum is set. Contact the museum for current exhibition programme. 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 Daverington, Sarah Leslie, Bernd Kerkin, Jacquelyn Stephens, Matthew Hooper, Barbara Carmichael, Suzanna Lang and Liz Cuming. Tues-Sat 11-5, or by appointment

Über Gallery 52 Fitzroy Street, St Kilda 3182 Tel 03 8598 9915 Fax 03 8598 9914 info@ubergallery.com www.ubergallery.com Director: Anna Pappas Uber represents a diverse selection of established and emerging international and local artists in all contemporary mediums. 1 March - 15 April: 'This Little Piggy Went to Market', Matthew Bax (Australia), 19 April - 27 May: 'Midway', Paolo Consorti (Italy), photo-painting From 30 May: New Works, Danie Mellor (Australia), drawing and sculpture.

Tues-Fri 10-6, Sat-Sun 12-6

Victorian Tapestry Workshop
262–266 Park Street,
South Melbourne 3205
Tel 03 9699 7885
Fax 03 9696 3151
contact@victapestry.com.au
www.victapestry.com.au
Director: Susie Shears
Changing exhibitions of contemporary
tapestries by Australian and international
artists, displayed in a studio setting with
public viewings of works in progress.
Bookings for tours essential.
Mon–Fri 9–5

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

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 March: EXPERIMENTA
From 21 March: 'Egyptian Antiquities from the Louvre'.
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@gallerieaustralia
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 5752 Fax 08 8332 5066
e.kengall@kern.com.au
www.kensingtongallery.com.au
Interesting exhibitions each month by
leading Australian artists. Agents for
Barbara Hanrahan, John Dowie, Jim Kinch
and Jörg Schmeisser. Specialising in South
Australian women.
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

Port Pirie Regional Art Gallery
3 Mary Elie Street, Port Pirie 5540
Tel 08 8633 0681
Fax 08 8633 8799
portpirieregionalgallery@westnet.com.au
www.pprag.org
Enjoy a changing exhibition program of
Australian visual art and craft with an
emphasis on contemporary regional South

Australian artists. Visit our website for further information.

Mon–Fri 9–5, Sat 9–4,
Sundays and public holidays 10–4

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

Western Australia

Artitja Fine Art
P.O. Box 406
South Fremantle 6162
Tel 08 9336 7787
Fax 08 93366901
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.
Daily 10-4
Free admission

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@iinet.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 Curtin University of Technology Building 200 Kent Street, Bentley 6102 Tel 08 9266 4155 Fax 08 9266 3878 gallery@curtin.edu.au www.johncurtingallery.curtin.edu.au To 30 March: 'IMAGinING Antarctica', historical and contemporary visions of Antarctica through the eyes of artists and photographers. Developed in collaboration with John Stringer, Curator of the Kerry Stokes Collection, and the UWA Perth International Arts Festival From 20 April: 'DofA07', an exhibition of works by graduating postgraduate students from the Department of Art at Curtin University. Mon-Fri 12-5 Free admission

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 Tel 08 9755 2582 Fax 08 9755 2582 art@puristgallery.com www.puristgallery.com Directors: Penny Hudson and Max Ball Contemporary fine art gallery representing West Australian artist Penny Hudson and jeweller Max Ball. Paintings, jewellery, sculpture in a purpose-built 'retro' gallery, situated on a bush block in the Margaret River Wine Region of Western Australia. Fri-Mon 10-5, daily 10-5 during school holidays

Stafford Studios of Fine Art 102 Forrest Street, Cottesloe 6011 Tel 08 9385 1399 Fax 08 9384 0966 artstaff@iinet.net.au www.staffordstudios.com.au Regular exhibitions of contemporary artists. Representing Andrew Baines, Barbara Bennett, Robert Birch, William Boissevain, John Borrack, Judy Cassab, Michael Challen, 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, Christopher Spaven, Henryk Szydlowski, Garry Zeck and Len Zuks. 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

Turner Galleries 470 William Street, Northbridge 6003 Tel 08 9227 1077 Fax 08 9227 1011 info@turnergalleries.com.au www.turnergalleries.com.au Director: Helen Morgan Gallery Manager: Allison Archer 23 March - 21 April: '360 degrees' Marion Borgelt, artist in residence and solo exhibition 27 April - 26 May: Peter Dailey 'Symbiosis', solo exhibition; Holly Story 'Skin Deep', solo exhibition. Mon-Fri 12-6

lasmania

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, lan Munday, Terry O'Malley, Gerhard Mausz, Brendan Sharpe, Sharon Woods and Jock Young. Also representing works by Boyd, Blackman, Cassab, Colman, Gleeson, Steve Lees, Namatjira, Olsen and Whiteley. Tues-Sat 11-6

Masterpiece@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

Palya Art and Didgeri Air Art Tours P.O. Box 108, Darwin 0804 Tel/Fax 08 8948 5055 ops@didgeri.com.au www.didgeri.com.au www.palya-art.com.au Recent artworks from artist-owned Indigenous art centres in the north-west of Australia. Showing in Melbourne in November, Sydney in March and by appointment in Darwin. Didgeri Air Art Tours enable you to visit artists, and to see and experience rich, diverse land over the Kimberley, Arnhem Land and Central Desert. Information available on request. All visits are by prior arrangement and in accordance with Indigenous cultural protocols.

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 onr 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. 6-31 March: Judy Millar 3-28 April: 'White light, White heat'. Mon-Fri 10-6, Saturdays 11-3

International Art Centre
272 Parnell Road,
P.O. Box 37344, Parnell, Auckland
Tel 64 9 379 4010
Fax 64 9 307 3421
richard@artcntr.co.nz
www.fineartauction.co.nz
Directors: Richard Thomson
and Frances Davies
New Zealand's only auction house
specialising solely in fine art. 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. 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

art program

RIPE: ANZ Private Bank and Art & Australia Contemporary Art Award

Louisa Dawson

Jesse Stein



right Louisa Dawson, Unsteady work, 2005, wood, 210 x 240 x 75 cm, courtesy the artist.

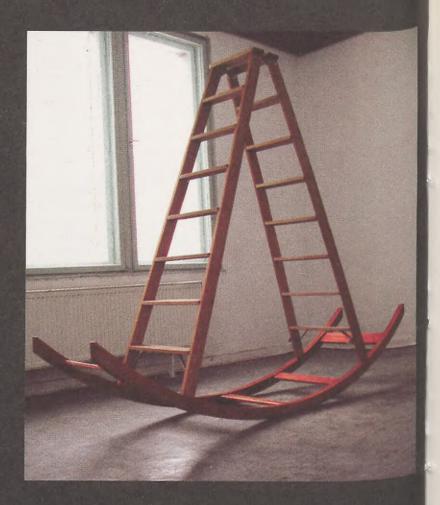
As Louisa Dawson tells the story of how her work *Temporary displacement*, 2005, came into being, the appropriateness of its title soon becomes apparent. Dawson created this garbage-skip-swimming-pool sculpture in Dresden, Germany, while studying as a guest student under artist Eberhard Bosslet. In Dresden, Dawson experienced her own 'temporary displacement', facing the challenge of learning German and being plunged into a city that was still, as she puts it, 'renovating to the west'. The contradictions between a pre- and post-Wall existence were visible everywhere, in what the artist calls the 'bad Band-Aids' of colourful slaps of paint on run-down modernist apartments, and in the apartment interiors where everything is still identical, right down to the kitchen appliances. This tension is articulated by the grittiness of the garbage skip's exterior paired with the luxurious, swimming-pool-tile inside surface. The newfound luxuries of travel, mobility and leisure feel tenuous and uncomfortable.

Dawson was surprised when she discovered children swimming in the pool, and learnt that while she was away *Temporary displacement* had been placed in an exhibition in Dresden without her permission. 'It was the foundry guy, he hated my guts ... he said [the work] was his, because it was his container, and I said it was my art ... so I got him another bloody rubbish container.' *Temporary displacement* was then transported to Australia, where it was shown at the Helen Lempriere National Sculpture Award in Melbourne, and Sculpture by the Sea, Sydney, both in 2005.

As with many of Dawson's sculptures, this work is endowed with a flexibility of meaning as it is moved from location to location, the work and its sites forming new dialogues and presenting fresh problems. At Sculpture by the Sea, *Temporary displacement* became a gentle jab in the ribs at coastal properties with swimming pools adjacent to the beach, and reminded us of the flipside to this luxury – when swimming in the ocean we are often swimming with waste.

This pliability of meaning is also apparent in Dawson's recent work *User pays*, 2006. The work comprises a parking meter and a park bench, and was originally intended to be situated in Hyde Park, Sydney, where passersby were invited to pay for their park bench time in the public park. The undercurrent ideas in *User pays* are central themes in Dawson's practice: she frequently voices concerns about homelessness and the question of how truly 'public' public space is.

As often happens when the worlds of public art and municipal councils collide, Dawson was unable to get approval for *User pays* in Hyde Park. She was not dissuaded – 'I always put my hat in the ring' – and it was instead exhibited in the



2006 Sculpture by the Sea, Sydney, where its position suggested another familiar Sydney public/private space dilemma: paying for a view. The proceeds generated from the *User pays* meter were donated to the Matthew Talbot Hostel for homeless men, where Dawson volunteers and teaches art workshops.

Since 2001 Dawson's practice has been to skew the purpose of mundane and everyday objects in order to present a gentle sociopolitical critique. She used old suitcases in the work *In transit*, 2003, and in the impressively large spiral piece *Itinerary/itinerant*, 2004, reflecting on the inequalities inherent in travel and mobility. Unfortunately these works had to be dismantled and are being stored in 'Dad's garage', an oddly appropriate static state for works that, like so many public artworks, were unable to obtain permanent exhibition in Sydney.

Dawson's work is brave: her sculptures are envisaged as permanent fixtures and are often very big – a rare and significant trait in the practice of a young, female, urban sculptor. When I spoke to her in November 2006 she was finalising a large version of her 'rocking ladders' titled *Unsteady work*. These ladders are aluminium and 5 metres tall, rocking on a curved base. Dawson is skilled in carpentry, and designed the structural basis for the rocking ladders, but states, 'as for making it rock without killing someone, I'm leaving that up to the engineers' Like many artists, she finds the constraints of installing work in public space very frustrating:

I don't want to design a work that has to be council approved ... I want to push it a bit, and they perhaps can change ... One thing that does frustrate me is the idea of temporary art. It's really hard when you've designed a work that adheres to all the safety requirements and it's only up for two weeks. But then again, if you don't get it out there, it's never going to get out there ... I'm fed up with always showing my works as photographs.

Dawson grew up in Paddington, Sydney, and studied Fine Arts at Sydney's College of Fine Arts, where she has recently completed her Masters. Although she shows work in exhibitions that are sometimes criticised for being populist, this may say more about the limited opportunities for public artists in Sydney than it does about Dawson's work. Her open attitude and ambition to exhibit as much as possible has led to great exposure early in her career. Dawson's practice is anything but 'unsteady work'.

The ANZ Private Bank and Art & Australia Contemporary Art Award for emerging professional artists is administered by the National Association for the Visual Arts (NAVA).



Angela Brennan, Untitled (Spiral), 2006, oil on linen, 150.5 x 121 cm

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Angela Brennan

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ANZ Private Bank



Louisa Dawson

Louisa Dawson, Temporary displacement, 2005, rubbish skip, swimming pool tiles, swimming pool ladder, water, 160 x 240 x 130 cm, courtesy the artist.

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