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Vol. 44 Winter No. 4 2007

Sold State
& Australia



Australian Artists Overseas

Venice Biennale Rosemary Laing Narelle Jubelin Shaun Gladwell George Tjungurrayi

DANIEL VON STURMER

THE OBJECT OF THINGS 2007 VENICE BIENNALE

Australian Pavilion Giardini di Castello Represented by Anna Schwartz Gallery

The Field Equation, 2006, installation view at Australian Centre for Contemporary Art

185 Flinders Lane Melbourne 3000 T +613 9654 6131 mail@annaschwartzgallery.com www.annaschwartzgallery.com

ANNA SCHWARTZ GALLERY



CALLUM MORTON

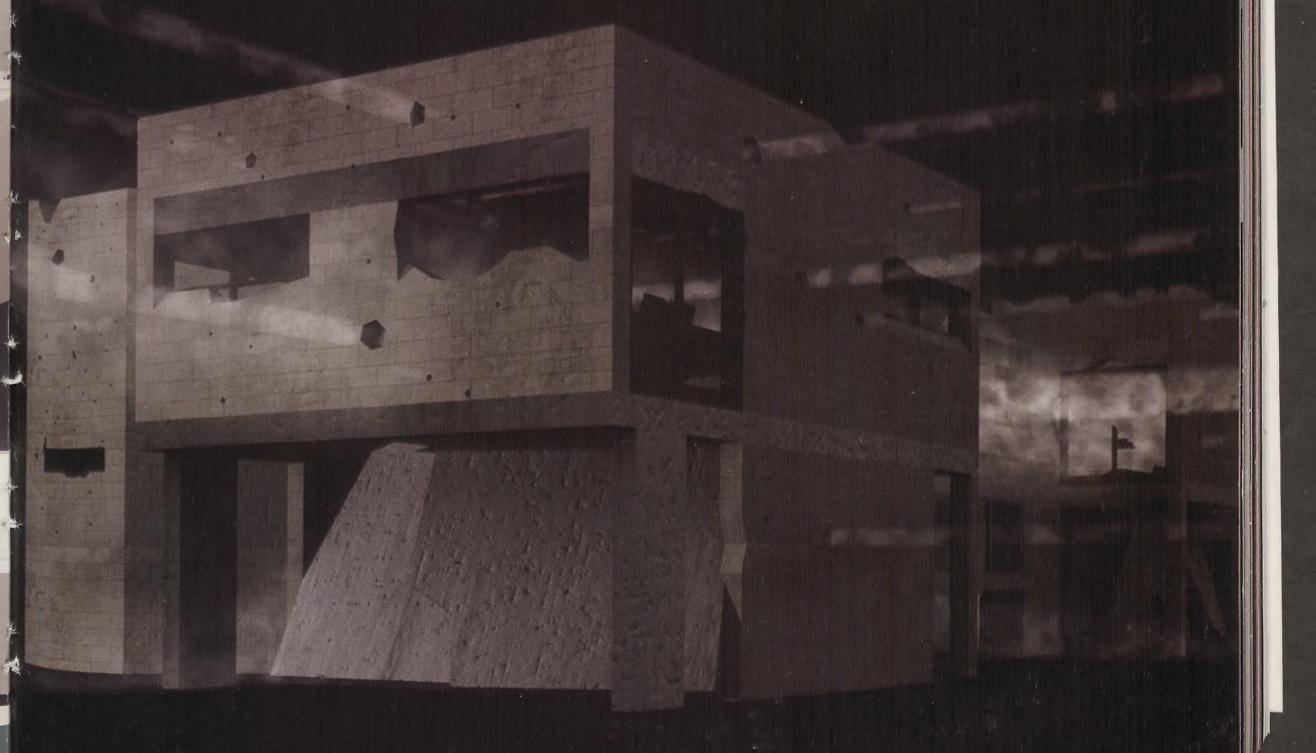
VALHALLA 2007 VENICE BIENNALE Palazzo Zenobio, Dorsoduro Represented by Anna Schwartz Gallery

Valhalla, 2007

Digital imaging Callum Morton and Nick Hubicki

185 Flinders Lane Melbourne 5000 T +613 9654 6131 mail@annaschwartzgallery.com www.annaschwartzgallery.com

ANNA SCHWARTZ GALLERY



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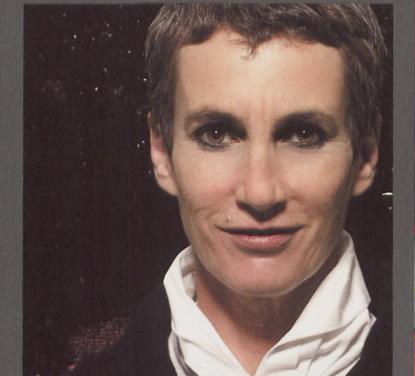
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Rosemary Laing, burning Ayer #6, 2003, type-C photograph, 110 x 224 cm, courtesy the artist and Tolarno Galleries, Melbourne.

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editorial

Like the airborne, turbulence-tossed women in her photographs, Rosemary Laing is flying fast. George Tjungurrayi journeys on foot out of the Gibson Desert; his conceptual abstractions chronicle Tingari stories of continuous travel from place to place. In Madrid, Narelle Jubelin maps a geography of displacement. What, if anything, holds these artists together within the nebulous concept of 'Australian-ness'?

As artists cross borders and artistic trends become more globalised, ideas of nationhood and of fixed identity begin to unravel. In this climate, the question of what it means to be an Australian artist and, moreover, of what it means to represent Australia internationally, is contested ground.

As Art & Australia turns its gaze towards Australian artists who live beyond our borders, those who exhibit overseas and in 'globefests' such as the Venice Biennale and documenta, we do so with an awareness that an artist's country of origin, or the fact of their expatriation, should never be the most important or privileged aspect of their identity. Writing her inaugural column for the magazine, curator Juliana Engberg notes: 'Artists prefer to think that their own work is distinctive and free from nationalism; that their artistic vision is a unique, individual insight.'

And yet the urge remains to think about art as a product of its cultural context, as does the need to honour and observe local histories and genealogies – from George Tjungurrayi's deep connection with the land, to what Rex Butler identifies as Rosemary Laing's well-earned place within the long tradition of Australian landscape depiction.

While Australia's tourism industry has no reservation about pushing the notion of a discrete national identity, one personified, in its latest beguiling incarnation, as a pneumatic bikini-clad blonde, the art world is decidedly more tentative. With its insistence on the collapsing of national distinctions, of borders and essentialist tropes, contemporary art posits a new context – one not located within a particular country, but rather in a state of transit, a liminal space – a geography of displacement, a journey from place to place, flying fast.

Katrina Schwarz

Editor

1 Juliana Engberg, 'Dig it!', Art & Australia, vol. 44, no. 4, 2007, p. 488.

VICTORIAN COLLEGE OF THE ARTS

The images on page 428 of *Art & Australia*, vol. 44, no. 3, were incorrectly attributed to Gertrude Contemporary Art Spaces, Melbourne.



ROSEMARY LAING 2007 VENICE BIENNALE

www.tolarnogalleries.com

5.10am, 15 December 2004 (detail), C Type photograph, 85 x 169.5 cm

contributors



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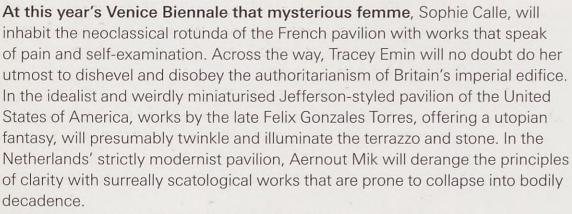
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Dig it

Juliana Engberg



Each of these artists will 'represent' their country, but in the scheme of things, does it matter to anyone other than their funding bodies if they are 'French', 'English', 'American' or 'Dutch'? Most artists picked to exhibit at a 'globe fest' like the Venice Biennale would like to think not. Generally artists prefer to believe that their work is distinctive and free from 'nationalism'; that their artistic vision is a unique, individual insight. Most artists do not want to be associated with the governmental inference attached to being a national 'representative'. You can see their point. After all, who wants to be associated with bad policies, colonial misdemeanours and global terrorism? Artists are wary of being seen to be cultural ambassadors for ideals that they do not share.

While that is true, it is nevertheless interesting to think about the kind of cultural context that produces contemporary work. That context is not necessarily attached to 'nationalism', but it can rarely be dislodged from the aesthetics and philosophies that circulate around the creation of art in a certain place.

For instance, it is hard to imagine Sophie Calle's art coming from a culture other than that of France. Her focus on vignette images and texts which question the construction of the self and of others seem so located within the philosophical musing of writers such as Roland Barthes, whose wistful introspections of love and pain, joy and loss characterise a whole tradition of ennui from Proust to filmmaker Catherine Breillat.



There is something so wonderfully *fatigué* about Calle's whole enterprise. Beds of course dominate: beds to be shared, beds to be alone in, beds to be left unmade, beds to wallow in, beds to be queen in for a day, and beds to spy upon. It's unlikely that an American artist, say, would have enough tolerance for the languidness of such endless introspection, or the philosophical existentialism to care. *Viva la France* I say. Hoorah for madeleines and for time lost and remembrance of things past. Yes, Sophie Calle is indeed French, from the tip of her petite stilettos to her Anouk Aimée bob.

Tracy Emin's beds are different. These are dissolute, dishevelled, despised beds. Not froufrou like Calle's princess-diva ones. Emin's beds reek of squats and coin-operated gas meters, and 'where the hell am I's?', and 'can I crash at yours's?'. This is not so much introspection as exhibitionism of a squalid, self-effacing, self-loathing, yet determinedly survivalist kind. Post-Blitz make do, and post-punk fuck-off. Emin's works join a long line of British destitution; they are the latter-day *Rake's progress* of William Hogarth and William Holman Hunt's 'fallen woman' translated to modern, post-Thatcher London.

Emin is absolutely British. As well as fulfilling the above conditions of urban squalor and modern disenfranchisement, Emin's works acknowledge the British version of 1970s feminist practice. Emin's quilts and blankets with their sewn testimonials relate to works like the abject nappy-liners of Mary Kelly's *Post partum document*, 1973–79, as well as to suffragettes' banners and union pendants. Emin has taken a traditional folk form – used by dissenters through millennia to convey a message, and as a symbol of belonging to a clan, cult or club – and resurrected it with sincerity and punch.

Emin's blankets have resonance and significant pathos. One is struck by the use of felt and candy colours, the desperate rose bouquets and floral designs, the manual labour of their making and emblemised narratives of racism, sexism, abuse and inequality. These works fit into the British living room of pattern upon pattern, cheery bucolic and class distinction. And like the stiff-upper-lip-dom that underpins a certain British ethos they strangely contain hope and sorrow

left
Sophie Calle, De L'obeissance lettre B, 1998,
collection the artist, courtesy the Biennale of Sydney.
Photograph J.B. Mondino.

Tracey Emin, My bed, 1998, mattress, linens, pillows, objects, 79 x 211 x 234 cm, courtesy The Saatchi Gallery, London. © The artist.



in equal parts - victim and survivor in mutual need.

So Calle is French and Emin is a Brit, but what about Felix Gonzales Torres? Is he American? Well, not perhaps in the ways one might expect. Not in a James Rosenquist, US of A, big spaghetti way, or in Richard Prince cowboy fashion, or in a Warholian production-line system, or in a Kosuthian cool, minimal, conceptual manner. At any rate, which way is American? There is no pure American art; it is all continentally drifted, huddle massed, attracted to the lifted light like tired moths.

This is the 'Americanesque' of Felix Gonzales Torres: the luminous light bulb memorials to so many souls, the gentle pillows of lovers departed, the corner of fortune cookies with their messages of inspiration, the sheets of printed clouds offered as a gift. His is an art that exemplifies the finest, loftiest aims of a country whose forefathers sought a more humane society, even if the current incumbents cannot. It takes an immigrant to point this out. It requires the humility of a person who fled Cuba for a welcoming shore in order to escape persecution and to seek a home, bringing with him a lingering aesthetic of mysticism, ritual and reliquary.

Felix Gonzales Torres turned on lights to try and shed enlightenment on a society which had lost its way and had lost some of its most creative spirits. What a wonderful choice he is to 'represent' the United States. An outsider of sorts, yet still one embraced. Not cynical, not bombastic, not straight. Not here in body, but certainly in spirit as a kind of lingering hope for better times.

Aernout Mik is almost the opposite. His work is apt to slump, implode and enact a scatological disturbance. At first this seems paradoxical in view of what we understand about modern Holland. Neat, industrious, sane, measured Holland, where the cleanliness of Dutch baroque and protestant restraint sends a pearly cream, Vermeer-like glow over a winter day. And where, in its architectural genre paintings, lofty cathedrals with unadorned interiors dwarf the occupants while they contemplate God's greatness.

But what about the dog pissing in the corner, the drunk collapsed on a column, the amorous groping going on near the pulpit, or the merchant huddle

making deals? Ah yes. Holland has always had its grubby side as exemplified by its still-life works with rotting apples, infested fruit and spilt wine. Where there is pious righteousness, there exists, almost of necessity, debauchery and dissolution as a counterpoint to didacticism.

Mik's works are particularly Dutch in this respect. His shattered stock exchange types – men dressed in the uniform of modernity: shirt, tie, sensible trousers found palpitating and levitating amidst the debris of commerce – are the contemporary equivalents of the destitute and wicked non-converts in the genre scenes of the seventeenth century. The mess of Mik's works relate strongly to Dutch still lifes and to that artform's message of morality. In Mik's works there is as much compelling veracity and realism, combined with surreal fantasy, as there is in Dutch baroque paintings.

To dislodge Mik from his aesthetic ancestors would be wrong. The power of his work resides as much in the history he attaches to and fights against as it does in being encountered as a singular, monumentally individual event. In this sense it's good to be Dutch. The same applies to Calle, Emin and Gonzales Torres. Representing your country is, in my view, often taken too literally and too much at face value, and too aligned with a governmental position of the day. Generally I think curators and artists are well aware of this, and they play the game with a brilliantly informed strategy of meta-comment. After all, art is much more sedimentary than mere collateral surface ... and Venice is a great dig.



Edmund Capon and John Kaldor, 2007, courtesy Art Gallery of New South Wales, Sydney. Photograph Mim Stirling.

Australian art and international perception

Edmund Capon: Let's kick off with some thoughts on the image of Australian art. The image of Australian art at the moment is so conditioned by Aboriginal art that I think it is actually slightly distorting. I think it is a pity that while that is a very distinctive language and a unique one, it tends to be the sole representation of the Australian artistic image abroad. The Art Gallery of New South Wales is always trying to promote Australian art abroad and yet it is really hard to get major overseas institutions interested in Australian art, other than, every now and then, Aboriginal art.

John Kaldor: So how can we change that?

EC: The first thing, and this is what you have helped so much with, is the Venice Biennale, which is a great showcase. The other thing is that individual artists and individual dealers are now making their own inroads into the world. There are artists - Bill Henson, Tracey Moffat, Mike Parr ...

JK: Ricky Swallow

EC: who have now made terrific images, but what we need is a consolidated presence, rather than a series of individual images.

JK: But can you do that? There are very few countries that have a solid image. Isn't it that individual artists from every country make their mark?

EC: Yes, it is – but it is a cumulative effect, and one of the problems is that Australia has not accumulated enough mass, if you like, to create that cumulative image. Today a centre of contemporary art no longer exists, whereas forty or fifty years ago it was Paris and then New York. But, nonetheless, there is a certain coherent image to the art of contemporary Germany, of contemporary Italy, of contemporary Britain, China, Japan. And I don't think there is the same sort of consolidated image in Australia.

JK: I am not sure I agree with you totally there, because we have, almost, a school of model-makers. If you take people like Ricky Swallow, James Angus, Patricia Piccinini and even young ones like Tim Silver, they are all modelling in some way. I am also surprised how many good, young Australian video artists there are. I think [they are] better than painters or sculptors.

EC: It is an interesting choice for Venice this year. I am a great admirer of Callum Morton, I think he is wonderful.

JK: I saw his work before it got packed up to go to Venice. It is mind-blowing. It will be fantastic. It is a building, like a public sculpture. It is monumental.

EC: In the rather diffused world of contemporary art it is difficult to consolidate an image.

JK: Is it more a question of marketing? Look at how China exploded onto the international market over the period of a few years. How does that happen?

EC: I don't know if it is purely marketing. I think it is about intrigue and opportunity. If you look at major international collections of contemporary art, whether private or public, the Australian component is small or non-existent. Because of the perception of Australia as a country 'over there', the western world, and maybe even the eastern world, expects to see something different, which is why Aboriginal art fits the bill so conveniently. And when Australia

John Kaldor, commissioner for the Australian pavilion at the 2005 and 2007 Venice biennales, in conversation with Edmund Capon, Director of the Art Gallery of New South Wales

Produces artists that fit comfortably into the global image of contemporary art it doesn't fulfil that certain expectation.

Tell me what happens if someone goes to the Venice Biennale this year and sees Callum Morton, Daniel von Sturmer and Susan Norrie; do we often manage to sell works?

JK: Yes, if the works are good they will sell. One phenomenon today is the absolute blurring between biennales and art fairs, because biennales are getting very commercial and art fairs are becoming curated shows. Basel, which is the best art fair in the world, now has a curated section, and at the 2005 Venice Biennale every Gilbert and George work sold before the opening.

EC: John, when it comes to selecting three artists for Venice, to me, Norrie, von Sturmer and Morton seem like completely different artists.

JK: That is what we wanted. What I learned from the 2005 biennale is that no matter how successful or good an artist is, they can never really represent a country's art. When I took on the biennale the second time I said I wanted to have more than one artist. I also wanted to have something outside the Giardini because it has become very classical; it hasn't got the excitement of the Arsenale or of the outside pavilions. Art now overtakes the whole of Venice - in every church, in every palazzo and warehouse. My mantra is: we want to show the best of contemporary Australian art, as represented by these three artists. If there is a theme, the theme is diversity.

EC: I am always mistrustful of themes. It is a bit like titles. The art world is full of contrived titles.

JK: Hopefully with three artists and three different sites it will create an impact. Plus we are very fortunate that Robert Storr has selected a further three artists, Shaun Gladwell, Christian Capurro and Rosemary Laing [for the curated show at the 2007 Venice Biennale], so there is a total of six Australian artists. But long range, it is hard to get a foothold on the international circuit.

EC: To get firmly implanted in people's imaginations and psyches you need something that coalesces all the strengths. I suppose one of the things we say is that travel is a great educator - people [in Australia] travel relentlessly.

JK: Part of our biennale effort is sending curators, including Indigenous curators, to Venice. And this year we are also sending four educators, because good art schools create good artists.

I think our aim should be to have a handful of 'international artists who are of Australian origin' rather than 'Australian artists'. Take Switzerland, it is well known for chocolates, beautiful scenery ...

EC: cuckoo clocks, tax evasion.

JK: Switzerland is not known for great creative art, but now you have a handful of great contemporary artists - if you take Pipilloti Rist, Ugo Rondinone, Urs Fischer – they are not regarded as 'Swiss artists', but as 'international artists who happen to have been born in Switzerland'.

EC: That is exactly right, and let's face it, there are artists like that - great artists who happen to be Australian. One of the other things that has been a

constraining factor is the financial independence of artists and their capacity to sell their work. Australian artists find it easier, naturally, to sell their works in Australia and therefore that reliance on the home market has often dimmed their aspiration to be seen more widely.

JK: I think that was more with the previous generation of artists, not so much with the younger generation, who have a much more international horizon.

EC: You are right, there is a more open spirit and greater aspiration.

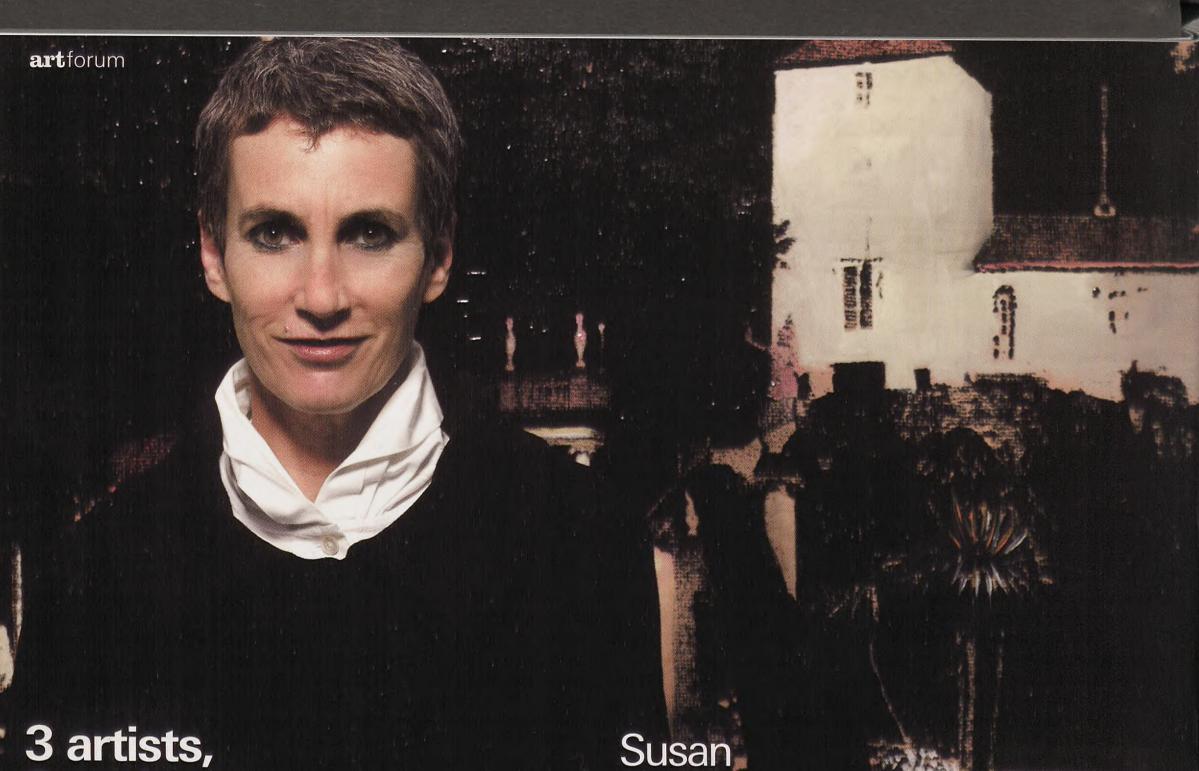
JK: So the art has to grow up and the artist has to grow up. But if we take William Kentridge, his art is very much based on South Africa: he takes that as the base of his inspiration but makes it into a very global and international art. The roots of his art are in South Africa but the result is universal and that is what our artists have to do.

EC: If you look at the history of twentieth-century Australian art, it has retained a very strong sense of place - to the exclusion, almost, of being recognised and appreciated beyond Australia. Certainly, the universal language of contemporary art is such that the place of origin is irrelevant, pretty much. I feel sometimes frustrated when I go and see what is happening in other cities around the world. I feel, if only I could pluck out those works here and put them over there. It is quite frustrating.

JK: We do make an effort to show Australian art in institutions internationally. I think we equally need to make an effort to get artists into good commercial galleries internationally.

EC: I agree with that, but the point is the institutions are the difficult ones that is the public window which brings public recognition. Commercial galleries are very active but the imprimatur of the institutions is crucial and where we have not yet succeeded. It is a constant guest. What you do is you get the people who come here, like Storr, and get them sufficiently enthused to do what he has done with Venice - to say: 'A larger world should be able to see some of this."

JK: Our sportsmen wouldn't be happy breaking just Australian records, they would want to break world records. Our artists should be the same.



Norrie

3 artists, 3 projects

Newly commissioned projects by three Australian artists - Daniel von Sturmer, Callum Morton and Susan Norrie - will be unveiled at the 2007 Venice Biennale. The artists tell us about their works and their hopes for Venice.

'The title of my new project for the Venice Biennale 2007 is HAVOC. I have been working with video artist David Mackenzie (camera/sound/editing) and Justin Hale (journalist/interpreter) in Indonesia.

notograph Gary Herry.

I decided to focus on the 'ring of fire', the volcanic/geographic region of the South Pacific. I travelled to Porong in East Java where a catastrophic oil/gas, drilling accident has caused an unstoppable flow of hot mud. This environmental disaster has left thousands homeless and will also affect generations to come.

The model and the process behind making this work has been confrontational and challenging. There was an enormous amount of risk in making a new work for the Venice Biennale in the Third World, as one needs to be respectful and not harm people. Through this uncertainty a margin of manoeuvrability emerged, so rather than focusing on success or failure there was an opening to experiment.

HAVOC continues my interests in man-made and natural disasters. This is also a time of thermodynamics, suggesting an historical progression towards disorder. I also wanted to deal with the disparities between Third World and First World countries – to close the gap.

I decided to deal with this issue of nationality through situating Australia within the Asia-Pacific region. I also felt that Indonesia is a kind of micro-version of the world, and I think it is dealing with enormous and complex issues in an extraordinary way."



I started by looking at the exhibition space, and the work I have created is a response to the Australian pavilion and an attempt to work with the internal logic of its architecture. I hadn't been to Venice before, so I had no real idea about the pavilion space, except for what people had told me – so I was pleadantly surprised. It was bigger than I first imagined and while I could see there were some difficult aspects to the architecture – the pavilion has two levels – it was also an interesting challenge. I wanted to find a way to unify the two levels of the pavilion and to give some added reason for how you might interact with the height shift as you move through the space.

The central structure I have created is a two-dimensional plane that changes height and shifts direction, and which is itself a platform for video events, video projections and objects. The structure wraps around the space – it unfolds around corners or folds into corners – and sometimes it is above head height. The point for me is to activate the viewers' awareness of how they view the space and walk through the gallery, how they interact with the work and find meaning through the different correlations between, say, a video and an object, a video and the structure, and the architecture framing all these things. It is a question of interplay, negotiation and intervention.

Some of the objects used in the installation are found objects or have been bought "off the shelf". Another category of objects is based on an existing form that I have modified slightly, such as shredded paper, which I compress into another shape. There will be a number of videos dispersed through the space, atop or beneath the structure. The videos will be projected onto small screens

and are another "space" for the viewer to engage with. It is interesting to look at the space of the gallery as one container, within which there is another container for other kinds of spaces, and the video again is another kind of space on another scale. There is also a sense of the viewers' own scale shifting as they move through the space — at times they will be much smaller than the structure and at times they will tower above it.

The other aspect of the work is that the pavilion has been closed off for many years. It was originally built to be quite a light space and when you reveal those windows again it makes sense of the building's volume. By opening the windows the pavilion is reconnected to its surroundings and a sense of light and view are reintroduced to the space.

I don't specifically think about the work going to an international audience and what that might mean but it is always a great opportunity when that does happen. The difficulty with any national survey is that it is never going to be a true representation of everything that happens in a place. National surveys are interesting for looking at nationalistic boundaries, but personally I don't see the value in ascribing "this is Australian art", "that is American art". The actual situation is that there is a kind of pluralism, a great interchange of information and ideas. Because we are on a shared platform – we are shopping in very similar places, we are experiencing very similar things – to a large degree we can share experience in real time, although there will always be those local influences and local ways of doing things. Artists move, boundaries shift and, at the end of it, it is the ideas and interchange that define the whole event.'



'For the Venice Biennale I am rebuilding in three-quarter scale the facade of a house I used to live in, and which my father designed, when I was a child. It was a significant house in many ways, and in searching for a subject for Venice, I came to realise its influence on my practice. It was a modernist house from the 1970s – concrete block on formed slab – a standard building technology used across the globe, only it was left unrendered on purpose.

The Venice commission, like all my work, began with an image, in this instance an image of a ruin, something fairly anonymous. When I drove up the street my family used to live in and saw that the house was no longer there, the experience collided with my thinking about images of violence, of holes and the aftermath of destruction – all that residual stuff that is part of the media landscape. I started thinking about this house as an erased thing, as an absence. It was nice to have a personal connection to the building and although it is not my way to be intensely biographical, I am interested in taking a biography, or a form that is biographical, and making it fictive. I have collided two things – a media image with a personal memory – to rebuild the house. But it is a house brought back from the dead and sutured together.

It is a massive piece. Like all my work, it is some dysfunctional form of architecture but this time it is actually architectonic, it needed to be engineered. It is essentially a public sculpture and has to sit outside for six months. As with my earlier installation *Babylonia* [2005], the viewer enters the work. They go inside to find a corporate office foyer that is completely white and which has three lifts that go down – they only go down. In many senses, it is a kind of

purgatory, like all waiting rooms are. The house has risen up (from the grave) and the lifts swallow you up and take you back down with it – to hell. Connecting with another early work, *Cellar* [1998], the [Venice] installation is illuminated at night. Light will pour, poltergeist-like, through the holes. I am interested in how everyday life has been inflected by this narrative of foreboding and how it has become almost cinematic.

I've never been to the Venice Biennale and that has been a good thing for me. It is sometimes referred to as the 'World Cup of contemporary art', but I am not so sure about that analogy, even though I understand its relevance to an event so dealer and collector driven. To describe the biennale as a 'World Cup' implies that all artists are competing against each other under the national rubric, that they are simply the 'talent' within the superstructure of the art world and that the economies of scale, money and audience are the same. The funny thing is I am on an Armenian soccer pitch, one of the smallest and the most pathetic little soccer pitches you are likely to encounter. It is perfect for my work.

I have done a number of international shows that collect together Australian artists and although it is a great way to get overseas and get a project up, my preference is reserved for exhibitions like the 'Istanbul Pedestrians Exhibitions' [for which Morton created the installation *Stonewash* in 2005]. I was invited to Turkey as an artist alongside other artists, not, specifically, as an Australian. Because there was little focus on national representation the show and the work was liberated from a host of expectations and assumptions. It was an enlightening and exciting experience.'



Australian arts: Gained in translation?

I think 'home' is as much geography as ideal. I often wonder if in fact we are all on the periphery, trying to cross a purely notional gap of knowledge and experience. The sense of dislocation and of personal and cultural repositioning that characterises the twenty-first century can be negotiated through art and by artists who have the ability to redefine our parameters by subtly shifting the conventions of national and intellectual traditions.

Australian artists have a shared affinity for exile. Trying to cross the gap of knowledge and experience through forums, exhibitions, residencies and exchanges, the Australia Council's Visual Arts Board supports artists, writers and curators, helping them to create and develop professional opportunities nationally and internationally. It funds a national network of contemporary art spaces, craft/design councils, new media organisations, art magazines, exhibition touring agencies and museums such as Sydney's Museum of Contemporary Art. The Australia Council supports major exhibitions, including the Asia-Pacific Triennial, the Biennale of Sydney, the Biennial of Electronic Art in Perth, and the Adelaide Biennial.

Although it funds an Australian presence at many biennales, the council collaborate closely with a small number of international exhibitions: documenta, and the biennales and triennales in Istanbul, Gwangju, Liverpool, São Paulo and Berlin. It invites the curators associated with these events to Australia so that

Anna Waldmann

Christian Capurro, Another misspent portrait of Etienne de Silhouette (site #7, collapsion #1), 1999–2005, collaborative magazine erasure with notations of time and monetary value and a site/talk program, dimensions variable, courtesy the artist. © The artist.

they can visit with and choose Australian artists for their exhibitions. In recent years the Australia Council has hosted Dan Cameron, Sukwon Chang, Klaus Biesenbach, Saskia Bos, Okwui Enwezor, Yuko Hasegawa, Ruth Noack, Lisette Lagnado, Robert Storr and Roger Buergel. This year Simryn Gill and Juan Davila will be included in documenta 12, selected by Ruth Noack, and Robert Storr has chosen Shaun Gladwell, Rosemary Laing and Christian Capurro for the curated exhibition at the 2007 Venice Biennale.

The other side of the international coin is the Australia Council's overseas studio residency program. Over the past twenty years it has hosted approximately 700 artists in residencies in Berlin, Barcelona, London, Los Angeles, Tokyo, Rome, Paris, Milan and New York. It would be a failure of the imagination not to realise the impact of three months in one of these locations, and how much the experience liberates and nourishes artists.

The council is regularly offered new studios around the world and called upon to support international exhibitions and collaborations. Australian art has a freshness and sophisticated energy and it gains in translation in the world of 'soft globalisation'. Australia's love affair with the rest of the world shows how essential art is in negotiating the complexities of modern society and in defining the parameters of 'us' so that we can know the 'other'.

In conversation: Rachel Kent speaks with Curator Ruth Noack about documenta 12

documenta is a major international exhibition – the largest of its kind – that takes place in Kassel, Germany, every five years. Established in 1955 by Arnold Bode as an adjunct to the city's National Garden Festival, it was originally conceived as a singular event to showcase modernist art practices formerly shunned by the Nazis under the banner of 'degenerate art'. Exhibited at the neo-classical Fridericianum Museum, which, like much of Kassel, had been badly damaged by allied bombing a decade earlier, its physical presentation acknowledged the provisional nature of the space itself, which was then only partially restored. The exhibition also made active use of everyday construction materials and modes of presentation that placed artworks, viewers and their physical surrounds in a dialogue unusual for its time. Originally entitled 'European Art of the Twentieth Century', Bode's documenta took as its focus the origins or 'roots' of contemporary artistic production, guided by the question: 'Where does art stand today, where do we stand today?'

Now in its twelfth incarnation, the current documenta is co-curated by Roger Buergel and Ruth Noack who have been researching and developing the exhibition since 2003. On display between June and September 2007 at selected venues throughout Kassel, including the Fridericianum, it is built around three conceptual parameters or 'guiding questions' devised by the curators in response to their research.

Rachel Kent: Ruth, in your recent visit to Sydney as part of your research for documenta, you spoke in depth about the three leitmotifs of documenta 12 and I'd like to explore them here. Can you outline your three guiding questions and how they intersect with one another in regards to the exhibition?

Ruth Noack: Our three guiding questions are about modernity, life and education. Contemporary artists all around the world are dealing with one or another of these subjects, though they might mean different things in different places. Yes, they intersect, but you'll have to come to Kassel to see how. To us, an exhibition is a medium which helps us to find answers to questions that are, and need to be, asked around the world today.

RK: I'm very interested in your ideas regarding education and audience in relation to documenta as so often – as you note – education is outsourced or simply 'added on' to the experience of the exhibition itself. In your recent Sydney address you spoke of a purpose-built 'pavilion', to be constructed in Kassel, for a range of contextual purposes parallel to the exhibition display. Could you expand on this concept?

RN: We found that the existing buildings in Kassel did not allow us to think of the public as an integral part of the exhibition proper. Architecture always transports with it a society's attitudes and exclusions, and the eighteenth, nineteenth and twentieth centuries had different ideas of a public than we do. We think of the public as a body which constitutes itself at the instance of perception and discourse. So we need spaces in which both contemplation and discussion can take place.

RK: Unlike the previous documenta and others before it, documenta 12 is not accompanied by a large, singular catalogue publication that frames works in the exhibition. Instead, it is introduced by a three-issue magazine developed by an independent team, based in Vienna and led by Editor-in-Chief Georg Schöllhammer, that comes out in the lead-up to the exhibition itself. Can you speak a little about this concept and its relationship to the exhibition?

RN: documenta magazine is based on a network of around ninety-five journals, online platforms and radio stations around the world, all of which have three things in common: they are read and respected by artists, they are interested in discussing our leitmotifs from their own local perspectives, and they want to establish a dialogue, which functions trans-locally and independent of Kassel.

Ruth Noack, 2006, Courtesy documenta, Kassel. Photograph © Marianne Menke.

The exhibition has profited enormously from the wisdom, insight and enthusiasm of these local experts – they have helped us make sense of local scenes and cultural contexts. Visitors to documenta can use the three issues of the magazine to read up on our leitmotifs in preparation for the exhibition. On the other hand, the magazine allows people to access the exhibition even if they cannot physically come to Kassel.

RK: A word about the art and artists in documenta 12. In your recent address you spoke in detail about the issue of context. This is a complex issue facing all curators and exhibitions when presenting a range of artworks from locations beyond the local. Could you speak a little about the issue of context – global and local – and how this informs the exhibition, at both the micro and macro level?

RN: Loss of context always raises problems, as works of art are imbued with meanings that depend on specific fields of knowledge, be they historical, cultural, geographical, or simply due to the fact that artists are experts in their fields. How to make up for this loss is one of the big curatorial questions. The answer is simple: you cannot. But what one can do is to create new contexts for works of art, by placing them into dialogue with each other, enabling them to speak a more complex text, or to shine in a larger tonal range than if they were isolated, solely dependent on, say, a white cube reading.

¹ Roger M. Buergel, 'Der ursprung (The origins)', *50 Jahre / Years documenta, Archive in Motion*, Steidl, Germany, 2005, pp. 174–75.





Howard Arkley, Floriated residence, 1994, acrylic on canvas, 203 x 153 cm, collection Vizard Foundation Art Collection of the 1990s, Melbourne, acquired 1994, courtesy National Gallery of Victoria, Melbourne.

© The artist's estate.

Howard Arkley: Myths and Misconceptions

Anthony Gardner

I have a confession to make: I am part of a generation that got hooked on contemporary art at the end of the 1990s. For us, the Melbourne art scene was entrenched firmly in Fitzroy and decidedly not in Prahran and Richmond. The artist-run space Store 5 was consigned to art history, while 'Popism', Paul Taylor's 1982 exhibition of postmodern Australian art, seemed an archaeological relic. And what we knew about Melbourne's 'painter of the moment', Howard Arkley, came to us mainly as myths: his legendary enthusiastic and influential teaching, his high-profile drug overdose, even his celebrity as the scion of suburban dreaming. In the years since Arkley's death in 1999, it proved surprisingly difficult to rectify that situation of second-hand knowledge and to actually encounter an Arkley work. Solo shows, let alone an institution-based retrospective, were thin on the ground; our best bet was to visit a contemporary art auction and witness the rapid turnover of Arkley's paintings in the early years of his posthumous renown.

The National Gallery of Victoria's (NGV) touring retrospective of Arkley's Career is therefore highly anticipated and long overdue. But this superbly presented exhibition, spearheaded by NGV curator Jason Smith, shows that our nearly decade-long wait provides unexpected benefits. It has given the NGV team the benefit of time to thoroughly research and collate the 130 or so works that comprise the exhibition and which span the breadth of Arkley's career from his first solo show in 1975 at Tolarno Galleries, Melbourne, to 1999's 'The Home Show' in the Australian pavilion at the Venice Biennale. This collation alone is an impressive feat, and one made more difficult by the numerous transfers of Arkley's works from one collection to another. Thankfully, this problem is largely redressed by both this exhibition and a new book published in conjunction with it, Carnival in Suburbia (2006), by Arkley's brother-in-law and Monash University academic, John Gregory. Through much painstaking labour, both the monograph and exhibition allow viewers to easily relocate and revisit works that risked being lost in the recent storm of sales.

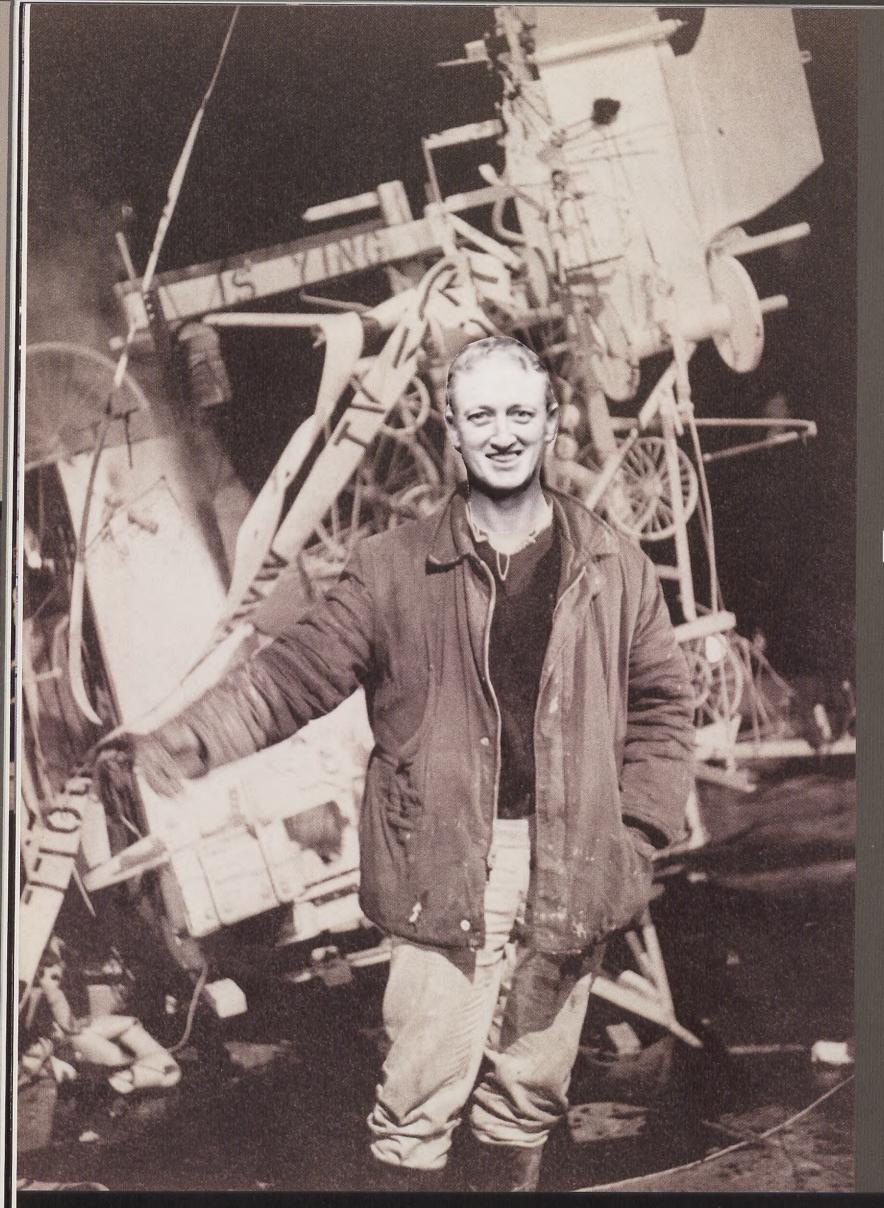
The second benefit relates to interpretation. The moment has passed when we could view Arkley's works through a prism of pathos or, worse, premonition. By presenting *Suicide*, 1983, alongside some of its source material from (among other things) weekly tabloid magazines, Smith succeeds in drawing the painting away from ghoulishly biographical connotations and back to Arkley's process of building content. Arkley's signature 'psychedelic' blur, created through the skilled use of a spray-gun, reveals a consistent attempt to merge 'low' and 'high' art manufacture, tagging or tattooing and op art. (The inclusion of a painting of

a person shooting up, *The ritual*, 1986, is arguably a less successful locking of Arkley to drug subcultures.)

What emerges throughout this exhibition is not a facile narrative based on the artist's biography. Instead, Smith provides a sustained focus on Arkley's most important aesthetic trait: his cannibalism of (Western) art's histories and his attempt to question art's vanguardism when filtered through new, contemporary contexts. Does synthetic cubism maintain its significance when transposed through wallpaper patterning, as when chintz stands in for shrubbery in Arkley's many images of suburban houses? Can the rationalist utopias of de stijl survive their translation into visual forms of muzak, as in *Muzak mural*, 1980–81, where day-glo dots on canvas leach onto the three dimensions of the chairs that stand before them? Pieter Saenredam's multiperspectival views within baroque Dutch churches, abstraction from before and after 'The Field', even contemporaries such as Alun Leach-Jones and Brian Dunlop, get tangled in Arkley's web of allusions and illusions.

But as this exhibition makes clear, Arkley's postmodernism was not the usual cliché of allusion for its own sake. At its heart lay an important conceptual tension, as Chris McAuliffe notes in an online podcast accompanying the exhibition (and which is itself an important innovation that demands to be followed by other galleries across the country). That was the tension between the avant-garde ambitions of art past and the question of where painting could go once it had been reduced to décor and design in the 1980s. In a sense, then, Arkley's aesthetic was neo-modernist rather than postmodern – a replay of Clement Greenberg's dialectic of avant-garde and kitsch in the context of (yet another) 'death of painting'. But we can be more specific again, particularly in relation to the heyday of Arkley's suburban home series in the 1990s. What was really at stake was the delicate balance between the painting of domestication and the domestication of painting. The exhibition's greatest success is its focus on these conceptual tensions, rather than limiting the Arkley show to stereotypical content or his mythologised biography. It provides an important and timely reminder of why Arkley was such an influential painter – for both his postmodern peers and the generations emerging in his wake who, like me, may never before have had the opportunity to witness Arkley's talent firsthand.

Howard Arkley, The Ian Potter Centre: National Gallery of Victoria Australia, Melbourne, 17 November – 25 February 2007; Art Gallery of New South Wales, Sydney, 10 March – 6 May 2007; Queensland Art Gallery, Brisbane, 6 July – 16 September 2007.



MICHAEL LANDY

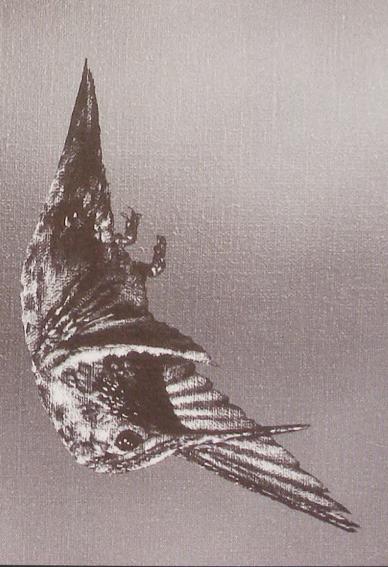
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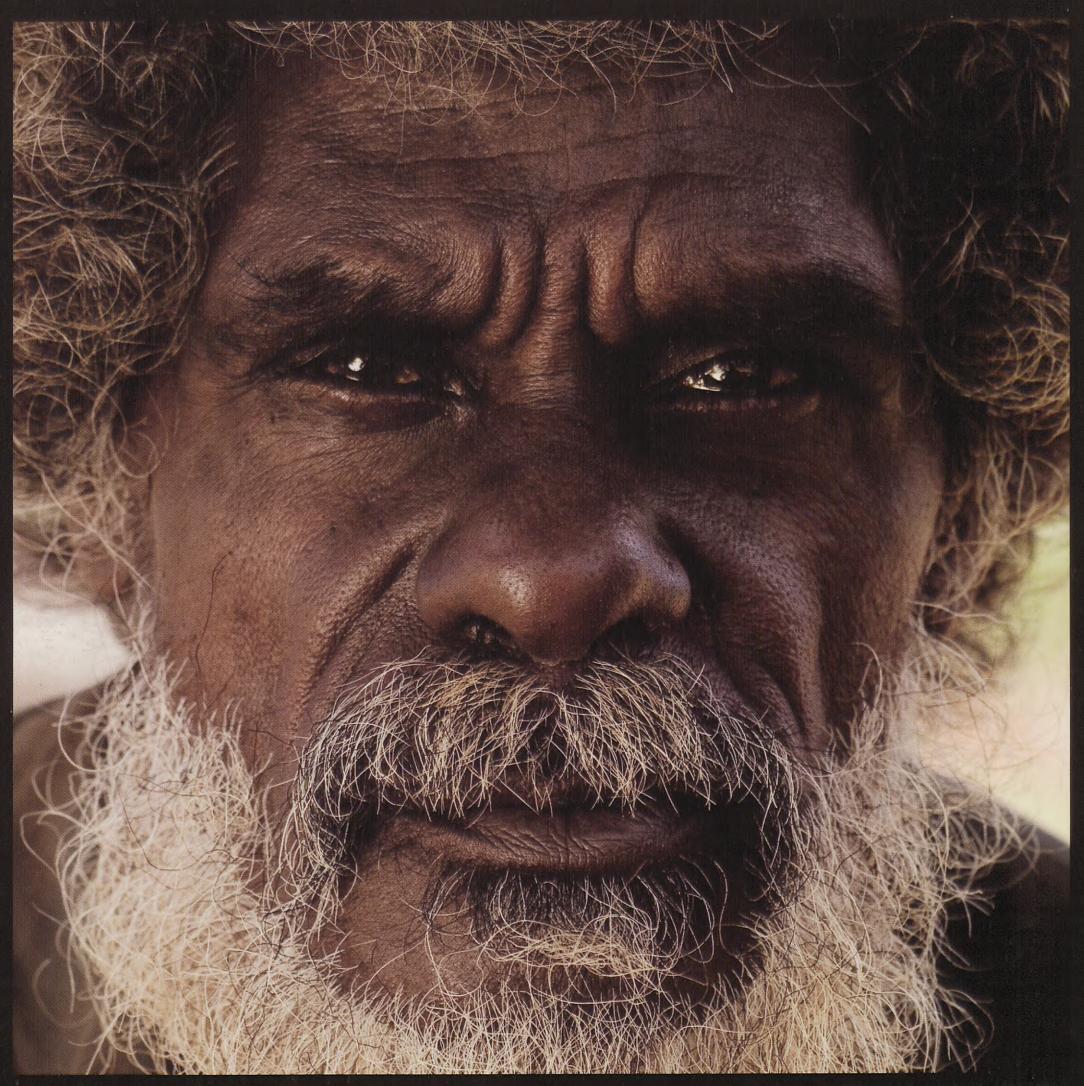
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Red Shift (detail) 2

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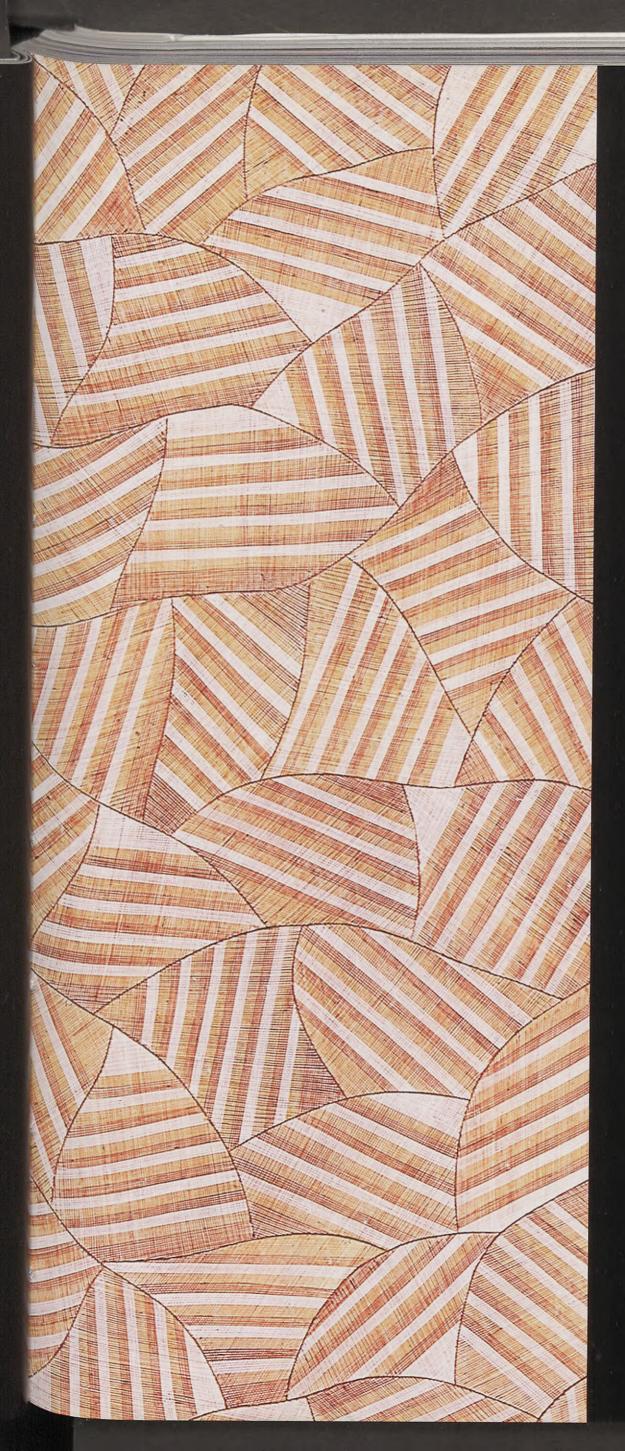
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John Mawurndjul 2006, type C photograph, 120 x 120 cm

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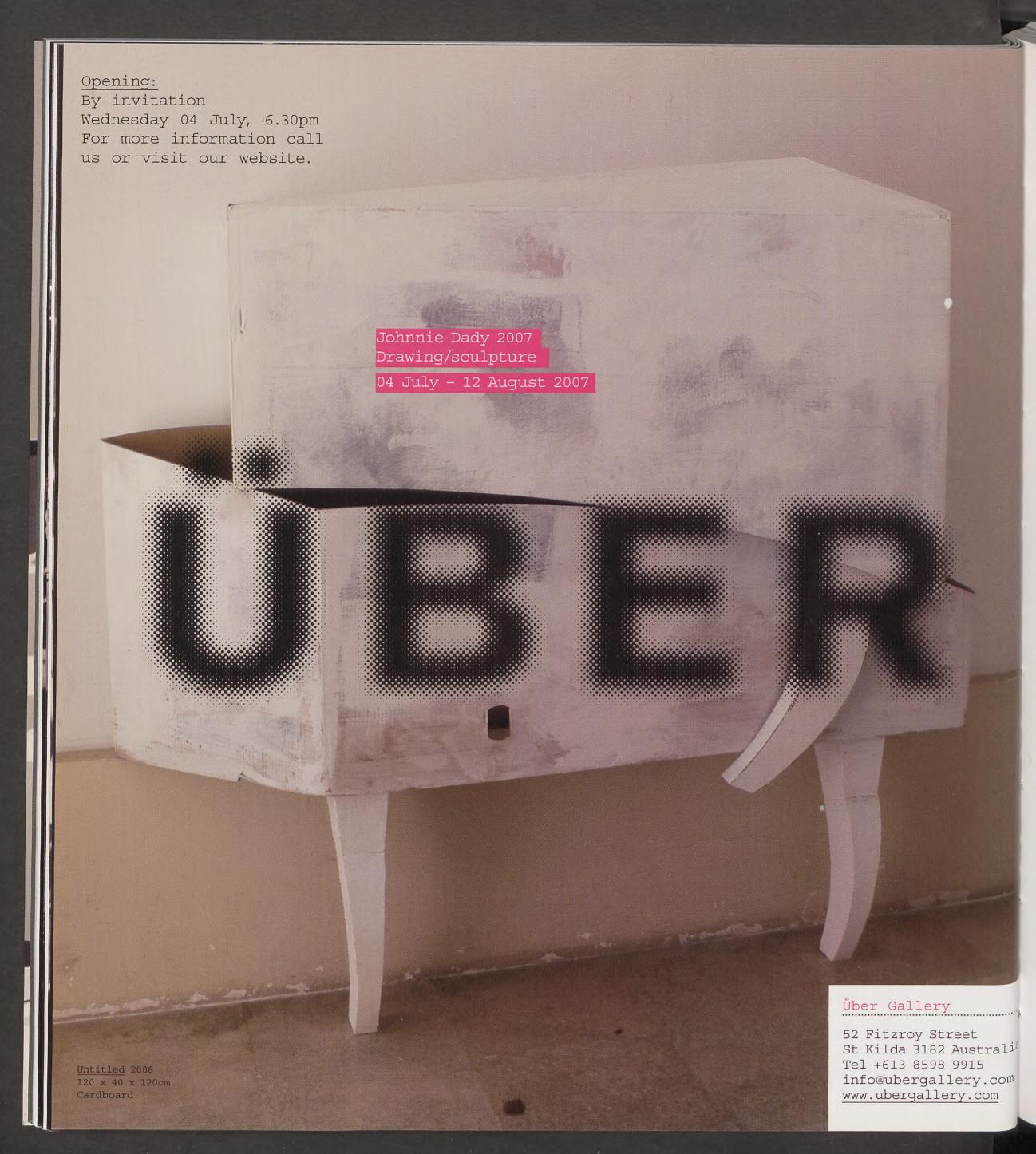


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Samuel Namunjdja Gungura (Wind dreaming), 2006 ochre pigments with PVC fixative on stringybark 150.5 x 48cm



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London

Schwabsky

Tomma Abts, Eppe, 2006, acrylic and oil on canvas, 48 cm x 38 cm, courtesy greengrassi, London, Galerie Daniel Buchholz, Cologne, and Galerie Giti Nourbakhsch, Berlin.

Maybe the watershed year was 2000. That's not only the year London got a proper contemporary art museum in the Tate Modern, but also when it became strikingly clear that the most interesting thing about the British art scene was precisely that it's not very British. In 2000 only one of the four artists shortlisted for the country's most highly publicised annual art event, the Turner Prize, was actually born in the United Kingdom. Glenn Brown, the English painter, was joined by Michael Raedecker, who is Dutch; Tomoko Takahashi from Japan; and German-born Wolfgang Tillmans, who won the prize.

London in the 1990s became famous (or notorious) for the yBas - the young British artists - such as Tracey Emin, Damien Hirst, Sarah Lucas, Gavin Turk, and so on. In retrospect, it might be more apt to dub them the IBas: the last British artists. Not because significant art is no longer coming out of Britain - far from it; rather, because London's significance has been reinforced as it has become a magnet for non-British artists. The yBas deserved their name insofar as they did not merely happen to be British, but were artists whose work was profoundly, sometimes outrageously, British in content and attitude. British art critic Matthew Collings had a great time making fun of the notion that these artists were 'cheeky cockneys and punk rockers oppressed by the Thatcher junta, dodging IRA bombs, living in squats, and making rough and ready art that screams with rage', but the very fact that they could generate such a description was the essence of their work. Even now, if a London taxi driver finds out you're an art critic, watch out: you'll have to hear his opinion of Hirst or Emin. Art became a pop-cultural phenomenon in Britain like nowhere else – in great part because the yBas's recognisably British personae struck a chord with the general public, evoking an English working class that is fast disappearing as the working class has itself become, through immigration, highly multicultural.

Fast-forward a decade and how different everything looks. This year, Tomma Abts is the second German-born winner of the Turner Prize, and the British scene is notably short on cheeky cockneys. The London art world has become cosmopolitan in a way that could never have been imagined at the time of the original 'Freeze' exhibition staged by Hirst in 1988. And yet, strangely enough, the seeds for the change were sown precisely then and there. For one thing, that is when Charles Saatchi - Baghdad-born, don't forget! - began collecting contemporary British art in earnest, and in quantity, thereby kickstarting what had previously been an almost dormant market. And 'Freeze' was the show that identified the new British scene as essentially the work of Goldsmiths College graduates – something that was never quite true, but an important part of the myth.

There are a number of reasons for the unexpected rise of London as an international art mecca, and some of them have nothing to do with art. The opening of European borders has been vital, but that doesn't explain why it is London rather than Paris or Brussels (or even Europe's number two city for

artists, Berlin) that has benefited. The most important reason for London's ascent is its concentration of highly regarded art schools, led at first by Goldsmiths, and more recently by the Royal College of Art. But there are many more: Chelsea College of Art and Design, Central St Martins College of Art and Design, the Royal Academy of Arts, and so on. Many foreign students come here to study; a lot of them decide to stay on. And the schools have a strong incentive to take overseas students whom they can charge vastly higher fees than British students pay. Looking back to that 2000 Turner Prize, Raedecker undertook a Masters at Goldsmiths, Takahashi attended Goldsmiths and the Slade School of Fine Art (intriguingly, she also studied ethnomusicology at SOAS, the School for Oriental and African Studies); Tillmans studied, not in London but close enough, at the Bournemouth and Poole College of Art and Design.

Of course, especially in a city as horrifyingly expensive to live in as London, artists need something to live on once they've finished their studies. They need a market - something that the gratifyingly inexpensive Berlin sorely lacks. London has an art market in great part thanks to Charles Saatchi - not only thanks to his money but to his massive public support of contemporary art, which has made collecting contemporary art fashionable among those who can afford to do so, as it had not previously been in Britain. Of course, the other element in the popularisation of contemporary art in Britain has been the Turner Prize itself.

But even Saatchi, an Iraqi-born Jew, could never have been so influential in old London. There was one further change necessary for all the pieces of London's internationalism to fall into place. That change has to do with a transformation of the rules governing the City of London - Britain's financial heart. I'm too much of a layman to explain it in any detail, but a deregulation of the financial markets in 1986, which resulted in a so-called 'big bang', led to London becoming the financial capital for all of Europe, and possibly the world, even eclipsing New York. As the Independent recently put it: 'Out went parochialism and long lunches at the club; in came American banks, electronic trading and the cut-throat competitive ethos that has put London at the heart of international finance."

As a result, just as there are now a vast number of internationals working as artists here, there is an even bigger number earning vast amounts of money in banking and finance. These foreigners constitute the real collecting base for London. London's collectors are Italians, Germans, Americans, Russians, Iranians – almost anything but English. If London has become one of the world's great cities for art, it's because London is no longer English – it's something more like the world.





Louis Nowra

opposite, clockwise from top left Philip Taaffe, Chi-Chi meets the death of painting, 1985, acrylic over linoprint on paper, 284.5 x 114.3 cm, courtesy Gagosian Gallery, New York.

Robert Ryan, Lenny, 2005, oil on canvas, 134 x 123 cm, courtesy Arthouse Gallery,

Coco, courtesy the author. Photograph Roslyn Sharp.

For many people, the chihuahua is not so much a dog but a rat-like creature used as a fashion accessory by bubble-headed blonde celebrities such as Jayne Mansfield, Britney Spears and Paris Hilton. Yet they are thought to have been bred by the Toltecs, Mayans and Aztecs, who either ate them, or ritually killed them, in order to guide dead priests and other important men through the hideous underworlds of hell.

My obsession with chihuahuas has been as long-running as my fascination with art. Not only are they the smallest canines, but their appearance is also plain weird. They have bug eyes, apple-shaped skulls and ears like triangular leaves. When afraid or cold they shake uncontrollably as if they have Parkinson's disease. But they love human company and are ferociously loyal. They appear as comic characters in films, logos for restaurants, and crop up in a surprisingly large range of art.

I have written about chihuahuas at length in articles and essays and an art gallery owner recently approached me to curate a show featuring the chihuahua. I was on holidays with my wife, Mandy, and our chihuahua, Coco, near Byron Bay, and I was mentally drawing up a list for the perfect exhibition. It would begin with Toltec pottery, which featured deliberately fattened chihuahua-like dogs, and an Aztec child's toy in the shape of a chihuahua. All such ancient representations are very stylised, as if the artists distilled the dog to its pure form.

Of modern artists and photographers there would be Philip Taaffe's Chi-Chi meets the death of painting, 1985, a haunting work where, on a red background, six white living chihuahuas arranged in a vertical line stare at six white chihuahua corpses. It's like a disturbing canine version of the Mexican Day of the Dead. In opposition to this I would also include the one-off lithograph Davida Allen created for me of a couple having sex on a bed, underneath which four chihuahuas linger patiently, as if having created the erotic moment. Then there would be Elliott Erwitt's many photographs of chihuahuas, in which he manages to make all of them resemble the alien out of the movie E.T. (1982).

Over the Byron Bay holiday week I began to draw up a list – one that was more wish-fulfilment than practical. As luck would have it, Mandy, Coco and I were in a beer garden when a middle-aged man came up to us and asked for a cigarette light. His eyes landed on Coco and he said he also had a chihuahua. Of course, chihuahua owners always find fellow owners fascinating and we got to talking. He said his chihuahua was called Lenny Pascoe. Anyone who names his chihuahua after the test cricketer and fiery fast bowler obviously has a quirky slant on life, and it turned out he was a painter who lived nearby. The only art I had seen by local artists was either kitsch (dolphins, rainbows) or brightly coloured abstract patterns, obviously painted under the influence of drugs.

Lenny Pascoe's owner was called Robert Ryan. We had all had a few drinks and Robert talked of how annoyed he got when people would ask, after he told them he was a painter, 'What sort of stuff do you paint – abstract or figurative?' I have met many painters over the years and always found some of the best were defensively combative, as if trying to avoid putting into words that which they can only communicate artistically. At the end of the evening Robert asked if I wanted to come and see his work in the morning. At first I was reluctant. What if I didn't like it? But even if I didn't, I could at least meet Lenny Pascoe.

I arrived slightly hung-over the next morning and knocked on his door. Robert was surprised that I had come and escorted me into his studio. The first thing that struck me was how narrow the studio was.

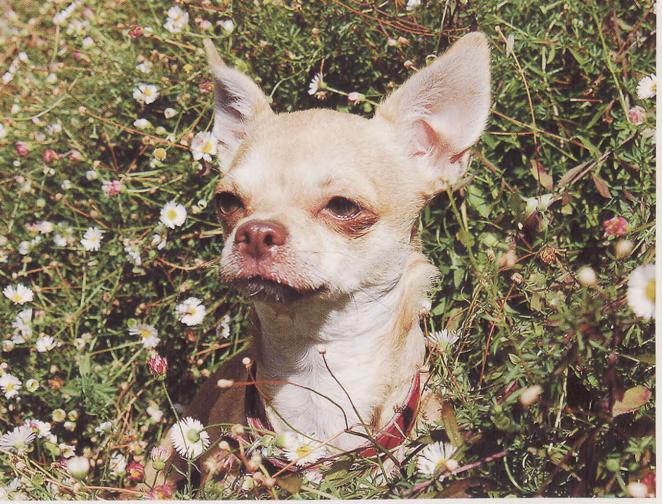
I sat down and before me was a huge canvas, maybe 2.5 metres by 2 metres. It was unfinished and Robert was racing against time to get it ready for his next exhibition at Art Galleries Schubert in Queensland. At first it was hard to get a fix on it because there was little room to step back and examine it as a whole. The work was intricate and powerful, like a colourful tapestry of hieroglyphic marks, small figures and objects. Its complexity was almost overwhelming. It was decorative yet exquisite in its graphics and storytelling texture. It would be easy to say that the animal and childlike figures were primitive but, with a sophisticated elegance, he had refined them to their essence.

Clutching a can of bourbon and coke, and enjoying myself thoroughly, I studied the other painting behind me. It, too, had the same initial complexity that made one look closely at it to unlock its subtle interweaving of colour and figures. Then, out of the corner of my eye, Lenny Pascoe drifted into the studio He was larger than Coco and with spikier hair, but he was indeed a chihuahua. Then something occurred to me. I turned around and gazed closely at the first painting and saw that Robert had incorporated Lenny a couple of times into the work, not in a naturalistic way but as if he had distilled Lenny to his essential being. I had seen this depiction of chihuahuas before. The dog in the painting was startlingly similar to the way the Mayan and Aztec artists had represented it. I was thrilled. It was as if the essence of the chihuahua had been passed, over a span of more than 1000 years, to this modern artist from Byron Bay.

I returned to my holiday shack. Coco ran out to greet me. Sure, she isn't immortalised in a painting, but, it's a consolation to know, as any objective judge will confirm, that she's much more attractive than Lenny. Besides, Lenny can't beg, do Hi-Fives, and pirouette on cue like Coco can.





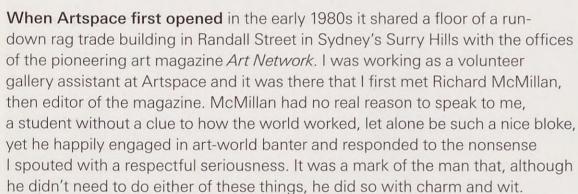


RICHARD McMILLAN

1944-2006

Richard McMillan. Photograh courtesy Ross Plapp

Andrew Frost



McMillan, who died last year after an eighteen-month battle with a brain tumour, was a well-known and much-liked personality on the Sydney art scene. He was a writer, photographer, sculptor, art scholar and curator. But perhaps more than any of those things he was also a true bon viveur, someone who knew how to live well.

Although a raconteur, he was also a private person whose background was, even to many of his closest friends, something of a mystery. He was born in Syracuse, New York in 1944, and grew up in the small Rockwell-esque town of Geneseo, New York. He attended Syracuse University, majoring in English, but before he completed his bachelor's degree he was drafted into the United States Army. He served as an artillery officer in Vietnam, eventually returning to finish his studies in 1969. His experiences in Vietnam deeply affected him and he rarely spoke of them.

With a rich American accent untroubled by his nearly thirty years in Australia, his response to the question 'Where are you from?' was: 'I left home at eighteen and have been on the road ever since.' A traveller with a passion for the arts, he first worked at the Library of Congress in Washington D.C. and then at the Fine Arts Museum in Boston. He also proudly carried the counter-culture badge of credibility of having attended the 'original' Woodstock in 1969. He went to the concert with Jon Plapp, the man with whom he would spend the rest of his life. Later in 1969 he and Plapp moved to Toronto where McMillan worked at the David Mirvish Gallery.

McMillan emigrated to Australia in 1977, a year after Plapp had returned to Sydney. Reunited, they converted an engineering shop into a warehouse apartment and studio while McMillan set about making Sydney his new home town. Around 1979 McMillan became involved with the fledgling Art Network, then under the stewardship of editor Ross Wolfe and publisher Peter Thorn. McMillan helped out on early issues, eventually becoming its editor from issue 8



in 1983, following Wolfe's departure. Among McMillan's achievements with the magazine was an issue dedicated entirely to contemporary photography, one of the first ever by an Australian art magazine.

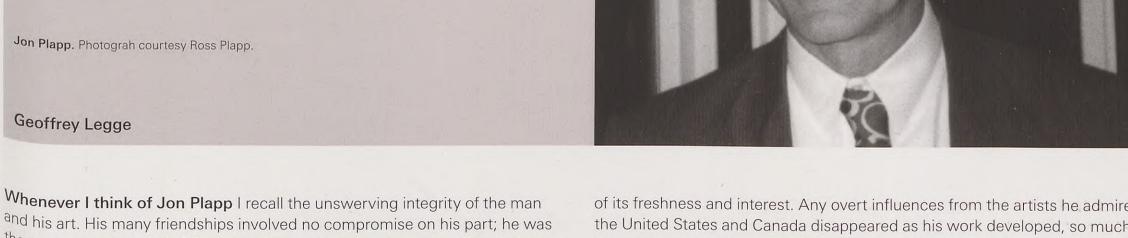
In 1977 McMillan and Plapp met Margaret Tuckson, the widow of the painter Tony Tuckson, at an opening at Watters Gallery. McMillan became a close friend of Tuckson and helped with the cataloguing of her late husband's vast trove of paintings and drawings. Weekly visits eventually turned into ongoing employment as McMillan became an expert on Tony Tuckson's work. Renowned as someone who undertook meticulous research, McMillan received a Master of Fine Art from the University of New South Wales in 1997, writing his thesis on Tuckson's drawings. He later joined the Oceanic Art Society in which he was active, and in 2004 he became a dual Australian-American citizen.

McMillan is fondly remembered not only for his many achievements, which he played down with considerable self-effacement, but also for his mischievous sense of humour. He always seemed to be in touch with all the goings-on of the art world and revealed information to you in a tone of conspiratorial fun. He often used his insider knowledge of the art world to help young artists make their way and, with Plapp, collected work by artists from around the world. A number of these works were donated to the National Gallery of Australia, Canberra. Like many charming people, McMillan could also be mercurial and had a propensity for alarming jokes - Ross Wolfe recalls a road trip to Brewarrina with McMillan behind the wheel. When Wolfe attempted to play a Willie Nelson tape, McMillan drove the car into the gravel at high speed until the music was ejected. Although he had officially given up smoking, McMillan always happily accepted my cigarettes on the occasions I met him for coffee. In public he had the demeanour of a kid who had just been caught pulling a prank and it was always great to see him at an opening.

McMillan is survived by his mother, his brother Thomas and his sister Dorothy. In an email to this writer Dorothy recalled that: 'Richard was a wonderful brother. At his memorial service my mother told a story of how he had – when he was about four and I was two and we lived out in the country - taken me outside at night to see the cabbages growing in the moonlight. He was always pointing out the beauty."

f

1938-2006



^{and} his art. His many friendships involved no compromise on his part; he was the same gentle, thoughtful, responsive Jon Plapp to everyone. His paintings too were uncompromising. Critical comment, the earliest being that of Elwyn Lynn, perceived the humanity in Plapp's paintings despite a fairly strict formal aesthetic.

For all my best endeavours, expressions of feelings about Jon Plapp seem to ring hollowly against my recollections of his quiet steadfastness. It is wise, therefore, to retreat from feelings and embrace facts. Plapp, having acquired ^a Bachelor of Arts degree from the University of Melbourne, left in 1966 for the United States and Canada. When, eleven years later, he returned to settle in Sydney, he possessed the three co-ordinates of his future life. He had earned ^a PhD from Washington University, St Louis, which would qualify him to practise ^{as a} psychologist. More important and contrary to what he had earlier conceived ^{as} possible, he had become an artist. And, most importantly, he had met his life partner, Richard McMillan.

Jon's professions as psychologist and artist did not have much social overlap. His colleagues at Rivendell Child and Adolescent Unit held him in high regard as a psychologist for whom painting was a spare-time activity. In the art world he was thought of as an artist with a day job. His important contribution to his 'day job' is attested to by his friend and colleague at Rivendell, Professor Marie Bashir, Governor of New South Wales. Her excellency said:

Jon first came into the life of myself and friends and colleagues ... when he joined the team at Rivendell in the late 1970s. I had waited for several years to fill a very important position on the team, hoping that someone special enough - wise and knowledgeable and sensitive - would some day appear. A person with all those qualities, and countless more, arrived! We could not believe our good fortune ... And across those years at Rivendell, every Professional colleague, every young person in need and their families, every member of the household staff, every school counsellor and countless others, had the benefit of his qualities and skills.

As artists, Jon and Richard became obsessed with the work of Tony Tuckson. This led to a close friendship with Tuckson's widow, Margaret, over a thirty-year period. For all his tireless commitment to the Art Gallery of New South Wales, Tuckson was, in his self-image, an artist. Jon Plapp mirrored Tuckson in this, for despite his effective involvement at Rivendell, Plapp thought of himself as an artist. His early work was well received and, over the years, it has lost nothing

of its freshness and interest. Any overt influences from the artists he admired in the United States and Canada disappeared as his work developed, so much so that someone familiar with his paintings from 1985 onwards might have difficulty identifying Plapp's earlier work.

Hanging over his work and life for some years was the stalking spectre of Parkinson's disease. In his most recent paintings Plapp turned the affliction to his advantage: the variations in density of line, which was the touchstone for the pulse of humanity in his work, acquired an even greater vitality as he devised strategies to discipline his shaking hand. But not for very much longer would his failing body be able to make manifest the insights of his enquiring mind.

A sculptor, Richard McMillan constructed wall reliefs in which vertical and horizontal elements were animated by diagonals. Is it a coincidence that Plapp, who was for many years preoccupied with the vertical/horizontal grid, should introduce diagonals in his work at the end of his life? We can never know what will emerge from the furnace of our infatuations – and Jon was infatuated with Richard, and Richard with Jon. The early symptoms of Plapp's disease triggered the thought, 'Thank God he's got Richard'. But Richard became the victim of a brain tumour and Jon became his carer. When he knew his time was short, Richard's concern was for Jon, not for himself. 'It's Jon I'm sorry for', he said. Richard's death in July 2006 was a sorrow Plapp could not share. He gave little evidence of his grief. Long months after Richard's death he'd find himself cooking a meal for them both. Then the realisation would flood in that no-one was going to clatter down the wooden stairs to join him. 'Isn't it silly of me?' Jon said. No, it was not silly, it was heartbreaking, for it was touching evidence of such deep devotion.

Jon died on 26 November 2006, a little over four months after Richard's passing. He left many friends, including his brother and sister-in-law, Ross and Liz Plapp.



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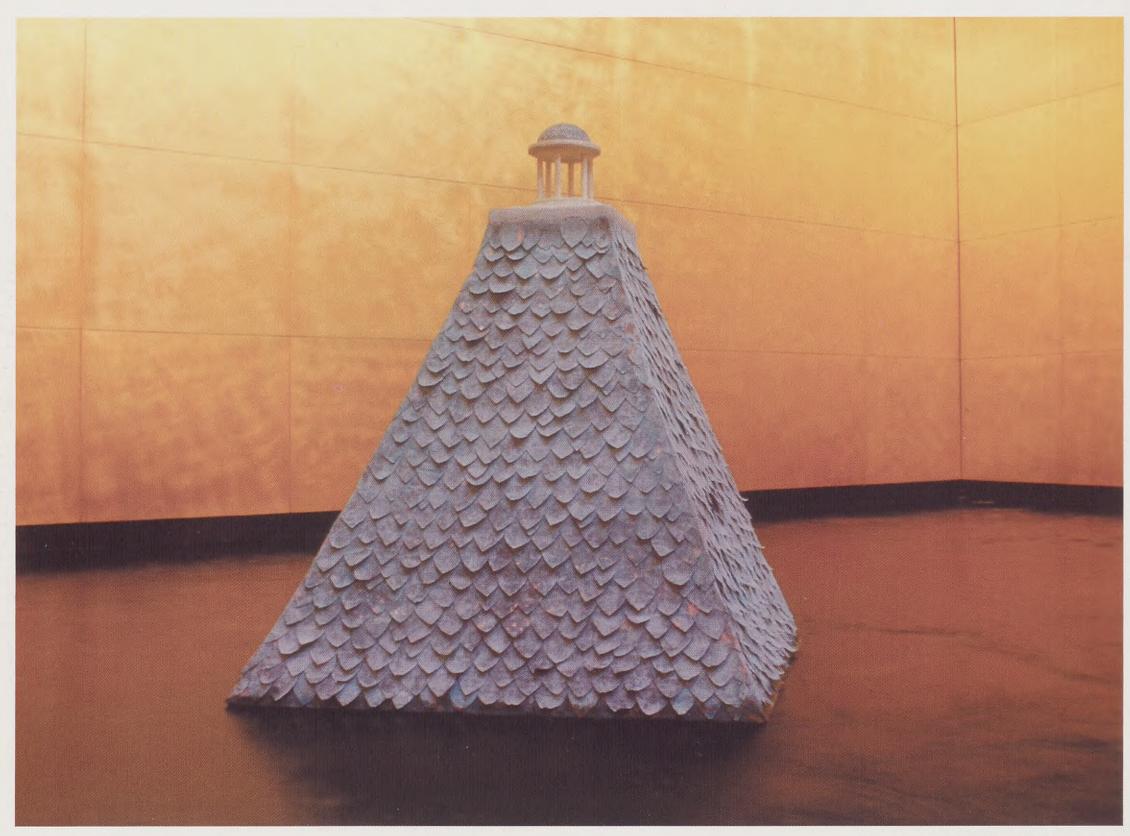


'not a sound only the old breath and the leaves turning and then suddenly this dust whole place suddenly full of dust when you opened your eyes from floor to ceiling nothing only dust and not a sound only what was it said come and gone was it something like that come and gone come and gone in no time gone in no time'

From Samuel Beckett's 'That Time' (Collected Shorter Plays, 1967)



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Aida Tomescu, Thor 2007(detail) oil on linen 184 x 154 cm

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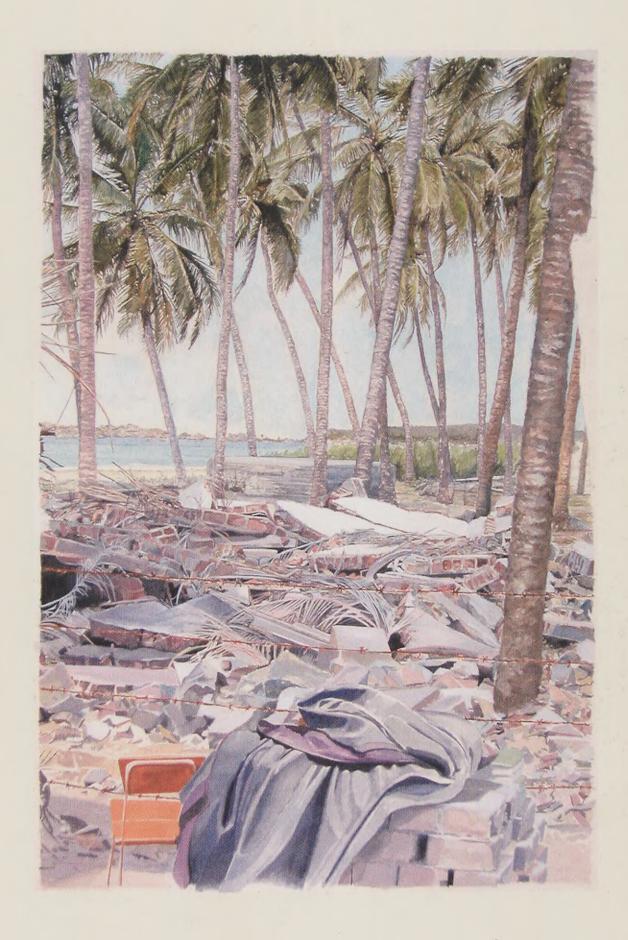
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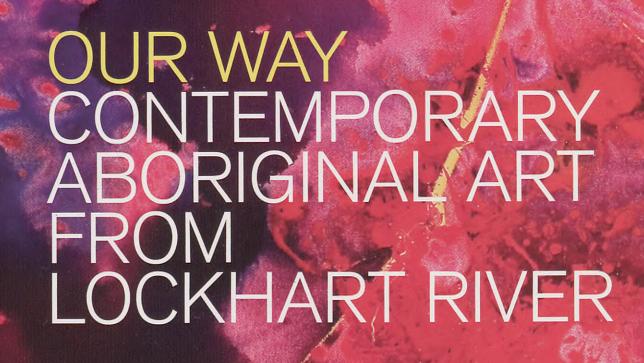
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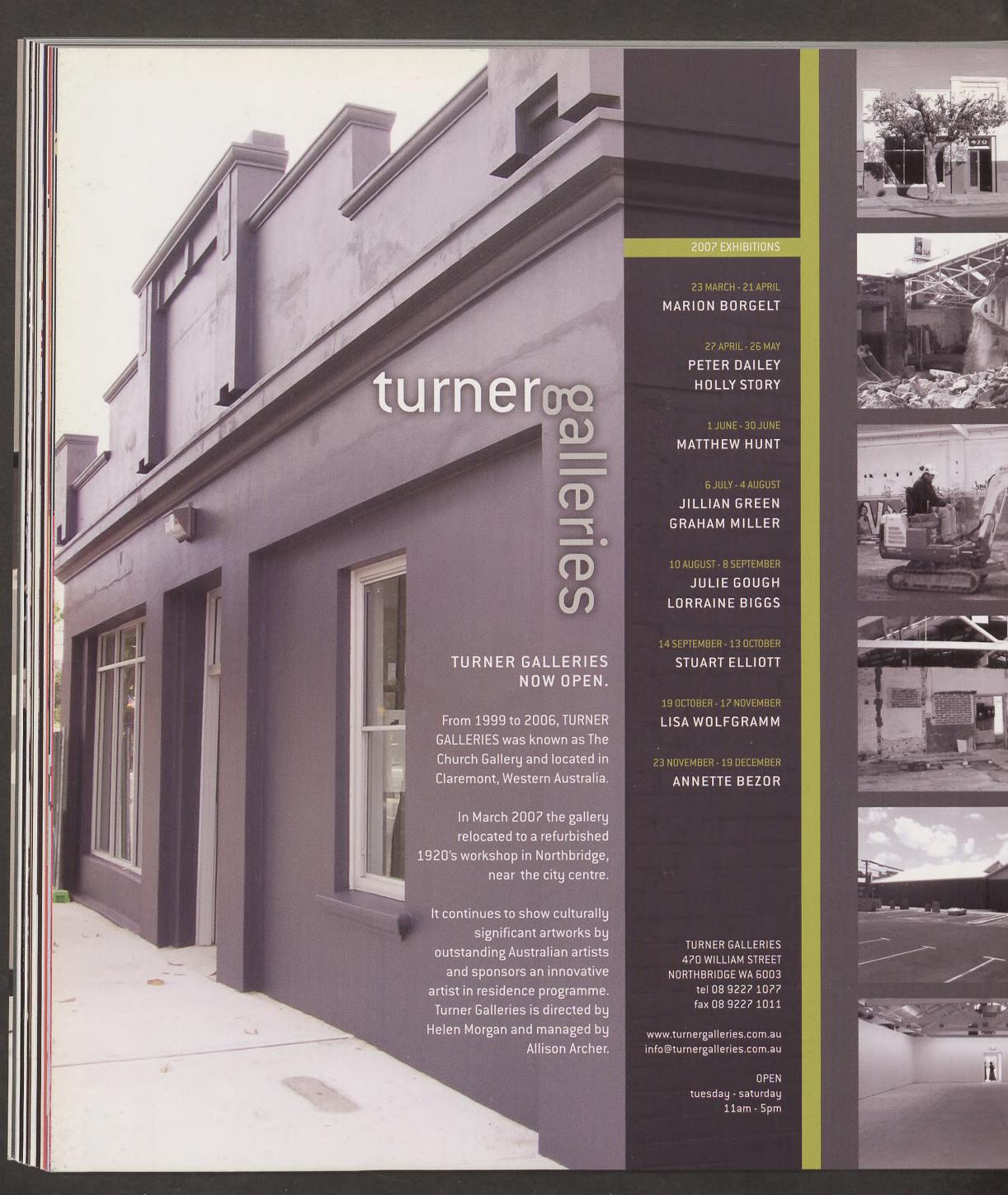


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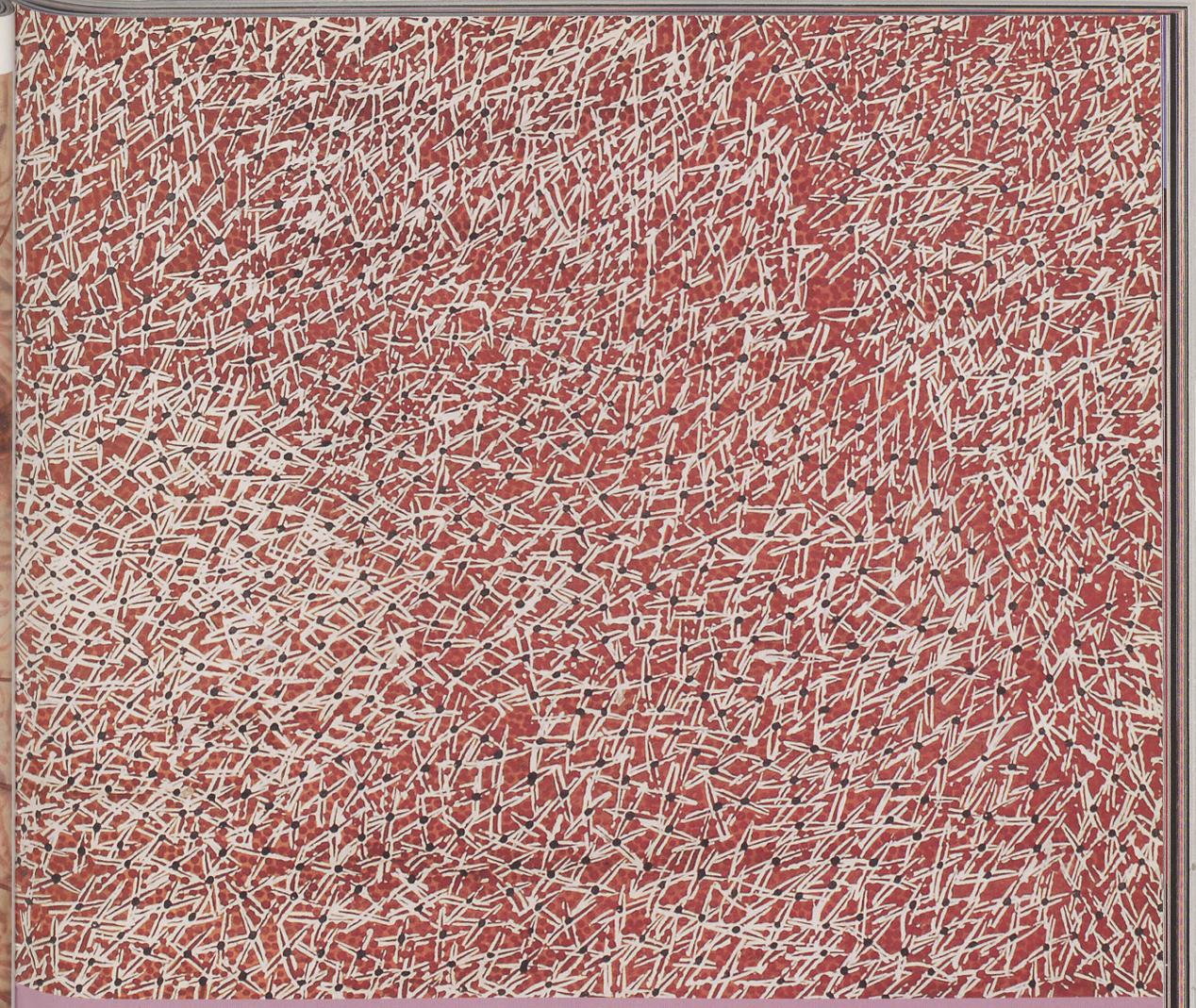
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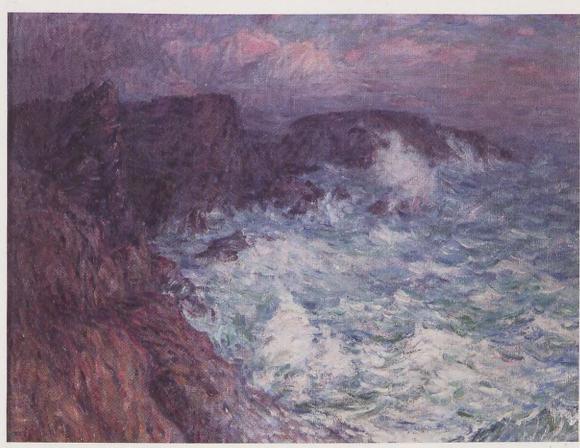
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Image: Janet Dawson, Moon at dawn through a telescope January 2000, oil on canvas, 122.0 diameter, collection: National Gallery of Australia, Canberra © Janet Dawson. Licensed by VISCOPY, Australia 2006.

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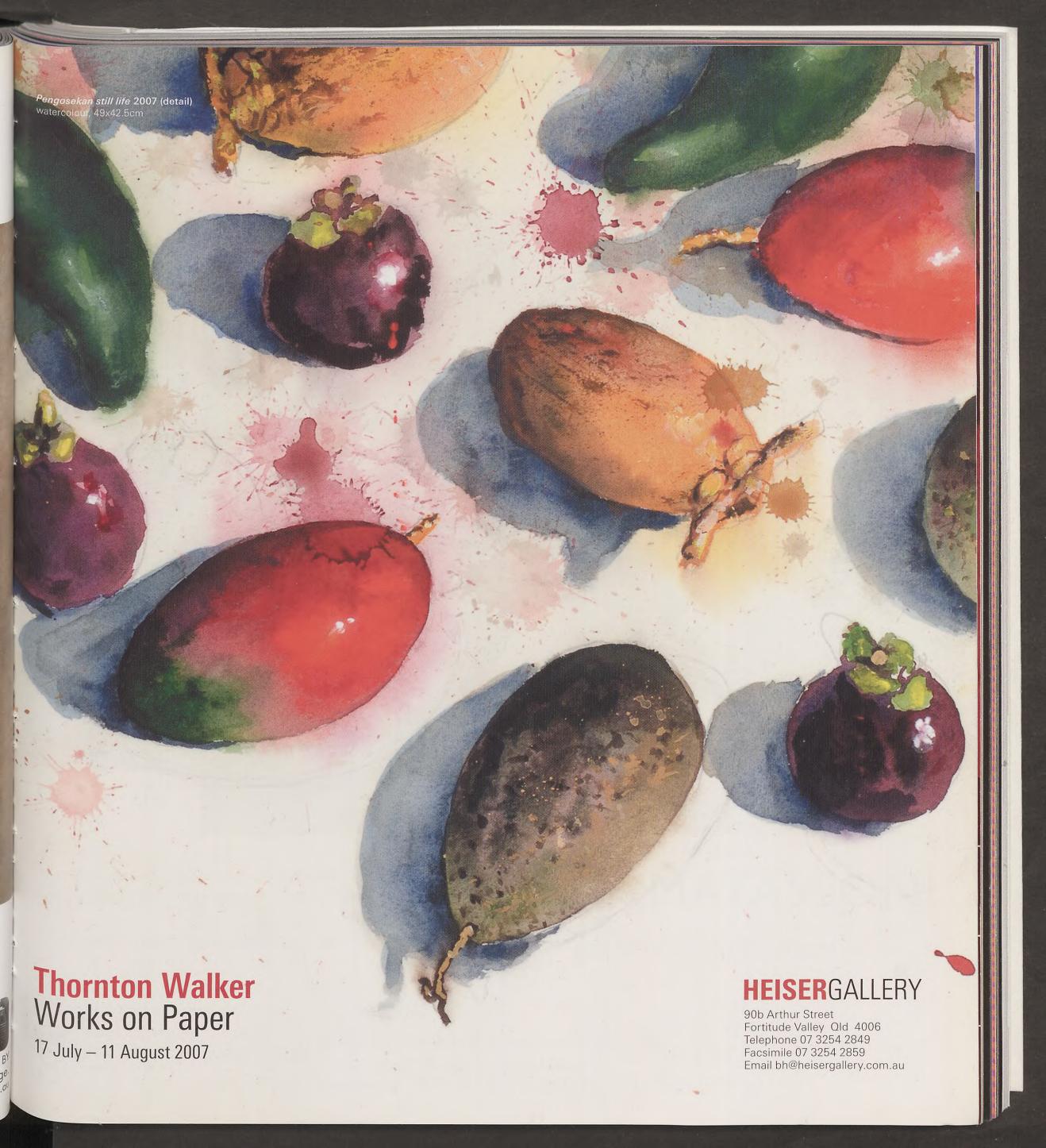
Brian, the dog and the doorway. Oil on canvas, 210cm x 137cm. 2007 Archibald Prize finalist. Collection Brian and Gene Sherman

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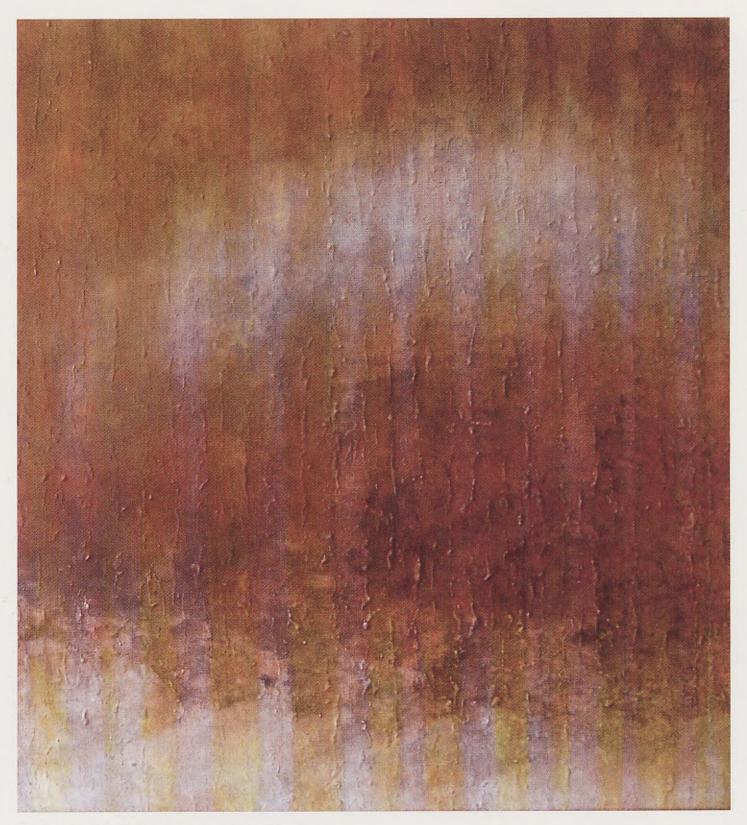
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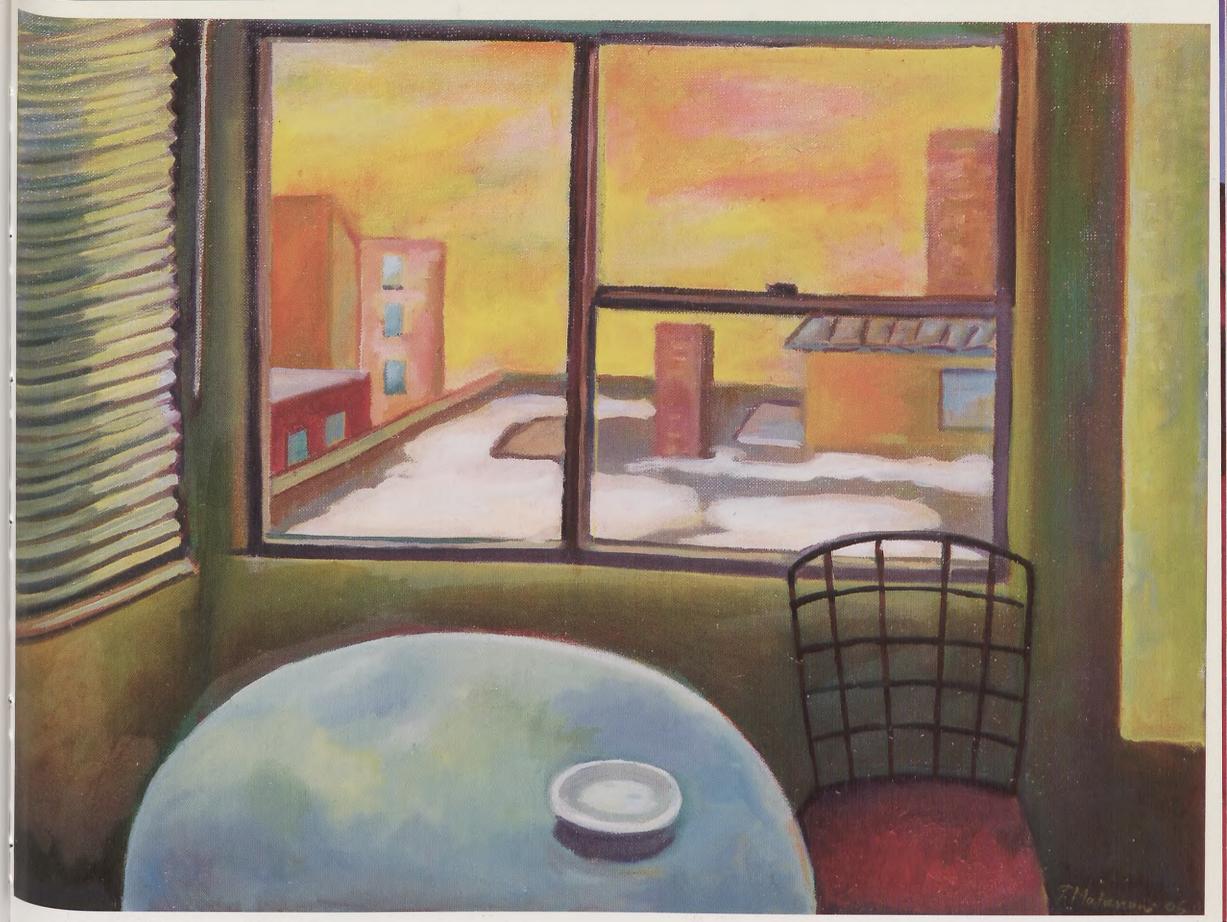
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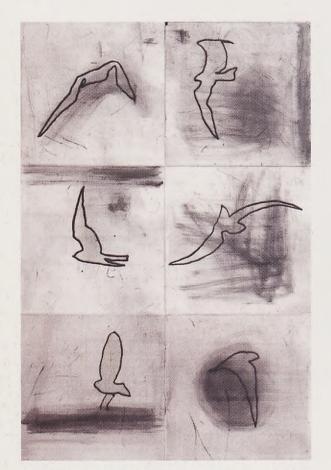
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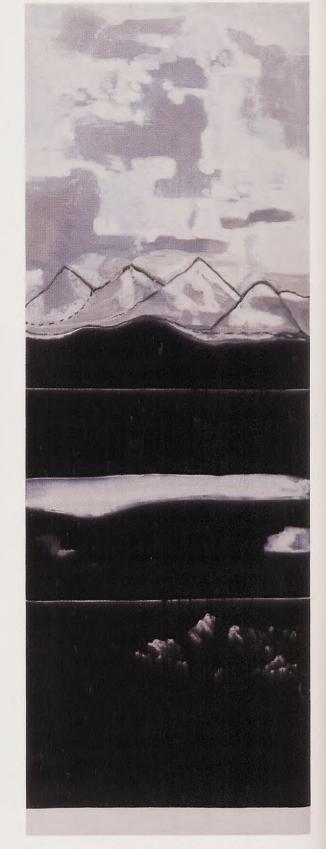
IAN PARRY Blackwood Tree, East Coast, Flinders Island 2007 oil on canvas, 91.5 x 122.0 cm

IAN PARRY

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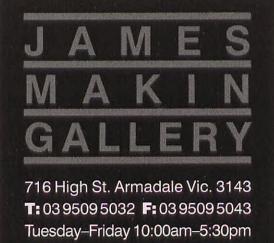
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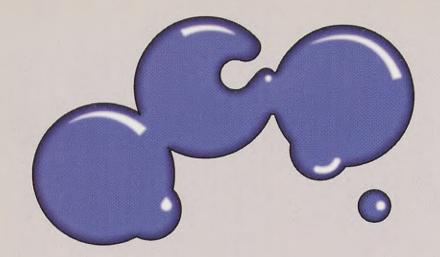
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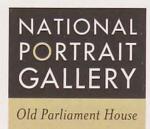
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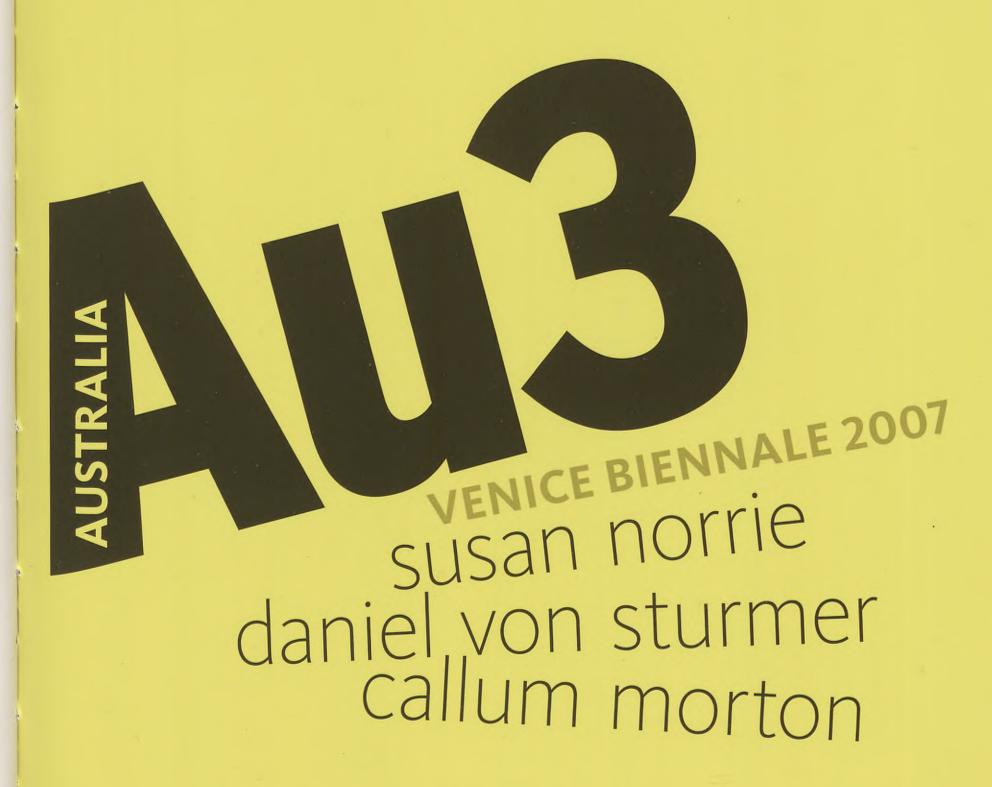




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Rex Butler on the art of Rosemary Laing

opening pages, detail Rosemary Laing, bulletproofglass #3, 2002, type-C photograph, metallic photographic paper, 120 x 193 cm, courtesy the artist and Tolarno Galleries, Melbourne. © The artist.

opposite, top Rosemary Laing, groundspeed (Red piazza) #2, 2002, type-C photograph, 110 x 205 cm, courtesy the artist and Tolarno Galleries, Melbourne.

opposite, bottom Rosemary Laing, groundspeed (Harrogate flower) #10, 2002, type-C photograph, 110 x 205 cm, courtesy the artist and Tolarno Galleries, Melbourne. © The artist.

Despite the patriotic song celebrating our 'radiant Southern Cross', how many artists here have actually depicted our skies? Where are Australia's Turner, Constable and Claude? There are glimpses in Streeton, atmospheric effects in the impressionists, and a number of contemporary artists have finally turned to it, but throughout the great nationalistic period of Australian art the sky as subject matter seems to have been forbidden. In Frederick McCubbin's claustrophobic bush, we are lost, unable to do much more than look for a way out. In the steeply rising wheatfields and deserts of Sidney Nolan and Fred Williams, the horizon is barely there, a mere compositional device to prevent the canvas from becoming flat.

It is perhaps only with the end of this landscape tradition that the sky as such can begin to be depicted. Until then, Australian painters concentrated on what was real, what was underfoot, what precisely marked them as Australian. There is perhaps no more interesting an exercise than to go through the history of Australian art, dividing painters up into those who produced landscapes and those who looked to the sky. The two different subject matters correspond to two opposed conceptions of art, two antithetical traditions: the first, of course, being Australian, and the second what we might call 'UnAustralian'.

For what is it that the sky represents? By definition, that which cannot be bounded or delimited. The horizon that marks the edge of our own territory also leads over it, is necessarily that border that touches upon our neighbour. The sky is what we all live under, what joins us all in one interconnected, unimaginably complex system, as we are daily reminded by storms, airborne pollution and the phenomenon of global warming. It is what we individually or even as nations have no control over, which is why the heavens are also the hiding place of the gods, whom we attempt to engage with astrological predictions, the steeples of churches and telescopes trained to outer space.

Rosemary Laing's recent series 'weather', 2006, is aware of all this. Appropriately enough for work about location and its loss, the work itself is subject to a certain loss of location. Before its first Australian showing at Melbourne's Tolarno Galleries, it had already been seen in Düsseldorf and New York, and after its Australian exhibition it will go on to Tennessee and to a variety of other venues in the United States. We can absolutely imagine the idea for this series coming to Laing as she sat in an international airport lounge waiting for the weather to clear while she accompanied the equally peripatetic 'flight research' and 'bulletproofglass' series on their own extensive tours. (And one of the fascinating things about these works is the way they are allegories of the 'take off' of Laing's own career.)

What is 'weather' about? Laing's earlier landscape-based work, all the way from 'Natural Disasters', 1988, through to 'greenwork', 1995, was in a sense involved in long-running questions of national identity. In the series for which she first became known, 'Natural Disasters', we have a number of blown-up and

abstracted newspaper images of the 'typical' calamities of nature that befall Australia. The works in the 'Natural Disasters' series are named after iconic paintings of the Heidelberg School. Thus in Laing's The artist's camp (cyclones). 1988, named after Tom Roberts's painting of him and Arthur Streeton pitching a tent en plein air, we have an image of the twisted wreckage left behind after a cyclone. In Still glides the stream and shall forever glide (droughts), 1988, after Streeton's painting of a creek bending languidly towards the horizon at dusk, we have an image of a cracked and parched riverbank in drought. In Departure of the Orient Circular Quay (floods), 1988, after Charles Conder's painting of a steamer leaving Circular Quay, we have, by contrast, an image of raging floodwaters.

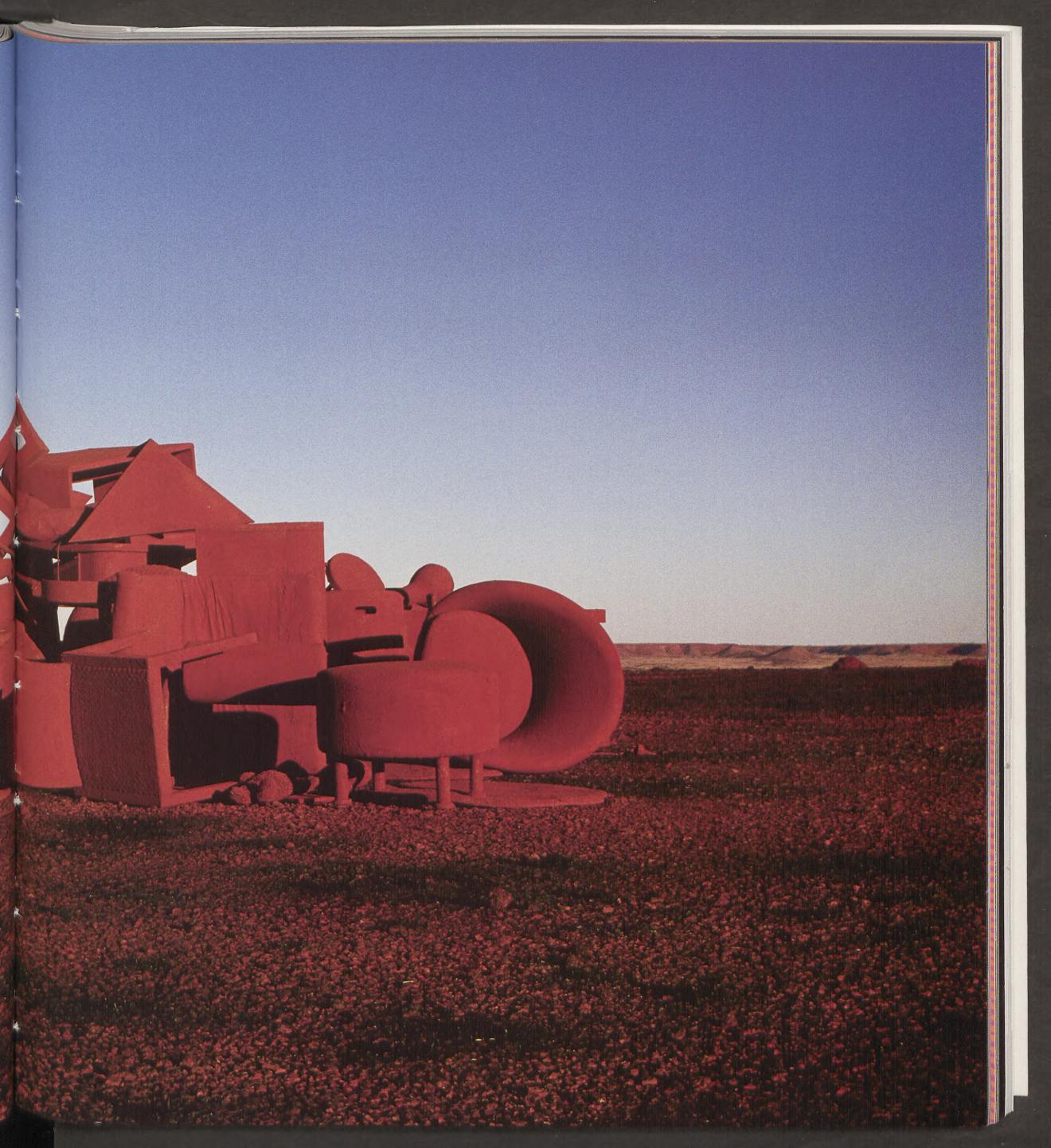
Of course, through the upsetting or overturning of the scenes depicted in the Heidelberg originals, Laing is suggesting that it is not the events depicted in her work that are 'disasters' as much as the view which constructs them as such. It is only for a settler culture that attempts to master nature that flood, drought and cyclones are anything out of the ordinary. It is this European gaze that introduces a fatal imbalance, for which there is never the right amount of water, but always either too little or too much. Laing, in showing the 'details' of these colonial masterpieces, reminds us that these 'natural disasters' are in fact the necessary flipside to their vision of order and progress.

Something like this is also to be seen in Laing's later series 'brumby mound, 2003, and 'burning Ayer', 2003. In 'brumby mound', we have what appears to be a forest of IKEA furniture planted in the outback and covered with a layer of red dust. Then, in 'burning Ayer', this furniture is amassed in a pile to resemble the famous profile of Uluru or Ayers Rock. The pile has been set alight and left to burn. It is almost a definitive image of the rejection of 'Australianness', here revealed to be an illusion brought about by the misperception of a collection of European bric-à-brac. At the end of the series, when the last of the furniture has burnt away, we have a sense of the country being restored to its 'original' state, before the arrival of European culture.

However, the issues at stake in Rosemary Laing's work are perhaps more complicated than they first appear. Undoubtedly, Laing's efforts to overturn or displace the prevailing European categories of thought can lead to a kind of satire. In one dozen unnatural disasters in the Australian landscape #2, 2003, a car is stranded and then set alight in the desert, as though we are literally witnessing Australia's European occupiers bog down and run out of gas when confronted with the harsh realities of the place. And in Laing's series 'groundspeed', 2001, a variety of heavy domestic carpet laid down in the landscape can be read as a commentary on the making over of nature as a kind of 'second nature', but also, much more ambiguously, as an image of the re-assertion of this nature through the cracks in our living rooms and imaginations.















Pages 564–65
Rosemary Laing, burning Ayer #1, 2003,
type-C photograph, 85 x 135.7 cm, courtesy
the artist and Tolarno Galleries, Melbourne.
The artist.

pages 566–67 **Rosemary Laing, Welcome to Australia, 2004**, type-C photograph, 110 x 224 cm, courtesy the artist and Tolarno Galleries, Melbourne.

© The artist.

opposite, top
Rosemary Laing, weather #4, 2006,
type-C photograph, 110 x 184 cm,
courtesy the artist and Tolarno Galleries,
Melbourne. © The artist.

opposite, bottom

Rosemary Laing, weather #12, 2006,
type-C photograph, 110 x 184 cm,
courtesy the artist and Tolarno Galleries,
Melbourne. © The artist.

In all of this there is a critical, didactic edge to Laing's work. There is a clarity or legibility to her images, for all their subversive intentions. The work is involved in a re-reading of the colonial past, asserting the 'reality' of the country against the various projections onto it. And there is a geographical specificity to the work, with critics able to demonstrate that the location in which a particular photograph was shot is crucial to its meaning. All this is to say that Laing's work is in fact part of the long tradition of Australian landscape, and does not simply reject it.

But there is another tonality in Laing's work that is not so much critical as utopian, not so much empirical as idealistic. It would operate not by the gravity-bound inversion of categories but by a kind of weightless moving beyond them, in which all conceptual orientations are lost. The subject of this work would no longer be the earth beneath our feet but the clouds over our heads. Its dominant colours would no longer be red and green but blue and white. It would no longer be Australian, but global or international. The questions it would deal with would be bigger than those of national identity, and accordingly the answers it could provide would be less clear and certain.

We first see this other dimension in Laing's series 'brownwork', 1996, which features athletic exercises being staged in an airport: a ball thrown across an empty tarmac, a javelin poised about to be thrown, an abseiler clambering down the roof of an empty cargo carrier. The images are composed with wide, flat horizons, or even with vertiginously tilted angles, as in baroque ceiling painting. Here there is no longer a satire upon nature, but a surpassing of it. The various performers are like quasi-mythological beings, mediating between heaven and earth, as though suspending for a moment the concerns of this world.

Lift-off is finally achieved in Laing's series 'flight research', 1999, in which a woman dressed in what looks like a wedding dress swoops and dives through the air. Her actions do not appear entirely effortless. There is often a stiffness of pose about her, as though she were steering herself or holding herself aloft like a bird. And yet she does achieve that weightlessness only gestured at in 'brownwork'. There is no need for technical prostheses (ball, javelin, the climber's rope and tackle, ultimately the aeroplane) as the woman for a moment floats free. It is a poignancy heightened by the sense that in the performance of the work she is caught at the top of an arc, at the exact moment when her ascent has come to an end and before she begins to fall.

It is a moment that is brief indeed, for in Laing's series 'bulletproofglass', 2002, we see the bride shot down out of the sky. In the first image of the series we watch her looking up in shock, beginning to register what is happening to her. Then, in the images that follow, she tumbles down amidst a flutter of birds' wings, plunging stricken to the ground. Her dreams of transcendence, of breaking her ties to this world are over. (Is it any coincidence that this series came in the wake of the defeat of the referendum for an Australian Republic

and the refusal of the Australian Federal Government to say sorry to the country's original inhabitants, two acts that might have helped us break with our colonial past?)

It is at this point that we might turn again to 'weather'. Laing says of the series:

I think we have been through a period when nothing the individual can do will make any difference. We are at the mercy of external forces, events exist outside of individual control.

And certainly in a number of images from the series, in which a child-like figure is held up limply in the air or thrown around in a maelstrom of coloured paper, we have a sense of the human as a frail and vulnerable object subject to greater forces. She is a foil to the bride, whom we see fly through an act of will – this again is why it is so important that it is a real body in space and not computer manipulation – there is a sense of forces superior to us, of events that cannot be navigated or steered through.

In other works from the series we have a leafless and flattened melaleuca forest, as though it exists in the aftermath of an enormous storm or has been trodden on by a giant. There is an eerie stillness to these images, brought out by the monochromatic rendering of the bush and the skein of red fishing net that finds itself snagged on a branch like a trickle of blood. It is a reminder that, for all our emphasis on drawing boundaries around ourselves (and thus excluding others), we are all caught up in phenomena that go beyond us, that cross over every boundary or territorial division we could ever hope to draw. Before the incomprehensible forces of nature we are all as innocent and unknowing as children.

The 'weather' series, returning to the geographical specificity that characterises Laing's earlier work, is shot in part around the biblically named southern New South Wales coastal town of Eden. The place is known both for being an early whaling station and for its preponderance of severe thunderstorms. It is perhaps too much to suggest that the storm Laing depicts is a judgment by God, a form of retribution for past crimes against nature. She is not suggesting a directly interventionist God in this sense. Whatever causes these storms remains firmly off-camera. But the heavens have always been the symbol of what is not known, what cannot be controlled by us, what remains forever out of reach. They are that place where the future is born, the heavens stand for the fate that more and more seems to be approaching and also for the slim possibility that something may arise before this to save us.

Rosemary Laing is represented by Tolarno Galleries, Melbourne, Galerie Lelong, New York, and Galerie Conrads, Düsseldorf.

artfeature

opposite, detail
Shaun Gladwell, Pataphysical man, 2005,
production still, performer Daniel Esteve
Pomares, videography Gotaro Uematsu, courtes
the artist and Sherman Galleries, Sydney.

pages 572–73, detail
Shaun Gladwell, War Memorial sessions
(Michael mid-session), 2005, production still,
performer Michael Steingraber, videography Gotaro
Uematsu, photography Josh Raymond, courtesy
the artist and Sharmon Callering, Sydnay

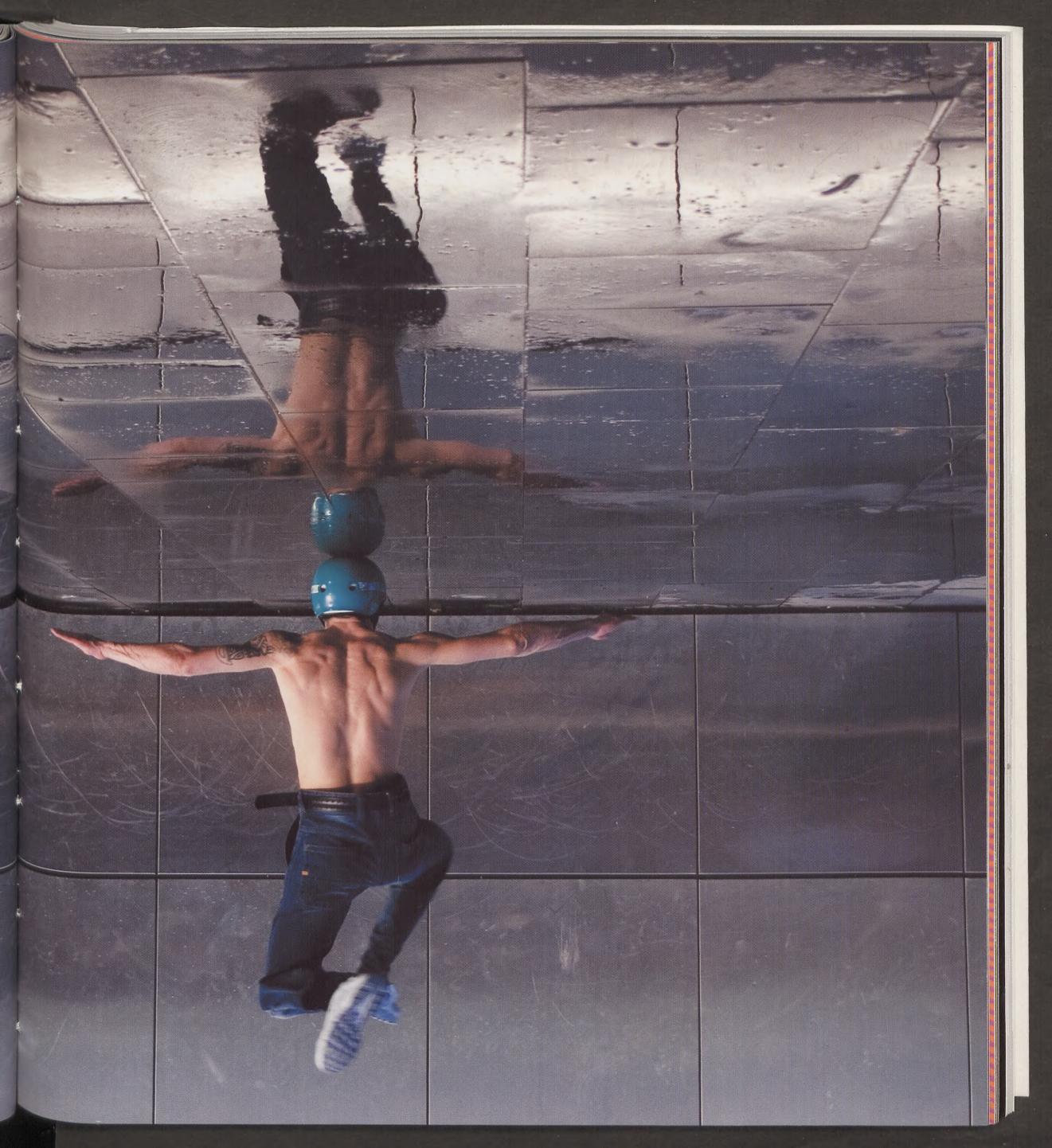
Shaun Gladwell noitelanst translation Public space, translation ytused bna and beauty

Daniel Baumann

There have always been beggars and flâneurs. Modern cities spawned them and banished them. They don't produce anything, they simply occupy space and differ from other city dwellers in their speed; compared with the bustling passers-by and the hurrying workers they move in slow motion. In a time before cars dominated our cities, children and young people played outdoors in streets and lanes. Soon they were transferred into playgrounds and sporting fields, which were then made desolate when funding was withdrawn, or when parks were privatised and turned into advertising space. In the course of the last four decades cities have been covered in concrete in order to speed up product flow and consumption. There has been a merciless process of optimisation and displacement. Still there are ongoing attempts to re-conquer urban space and to use it in a self-determined fashion. A more recent example of this are street climbers, free runners and practitioners of *Parkour* – extreme physical disciplines that engage with the urban environment and which are documented on the video-sharing portal YouTube.

The development of the skateboard, of rollerblades, BMX bikes, street ball and breakdance, can be understood against this background: as a gesture of reclaiming public urban space – although, taking into consideration the actual situation, there is no reason to idealise the re-conquest. The last forty years have seen street culture infiltrate and influence magazines, fashion, film and music; and it has found its way into public institutions such as museums, universities, or galleries. Just like pop culture, street culture thrives on live action and vitality, and both tend to dissolve in the process of being documented and institutionalised. To prevent self-reflection turning into self-dissolution, pop culture developed its own style of writing, which has now grown a bit long in the tooth. On the visual level, the achievements of experimental cinema were co-opted, perfected and commercialised by MTV: fast paced, loose hand-held camerawork, extreme camera angles and seduction through trash aesthetic

















Opposite, left, details
Shaun Gladwell, Calligraphy and slowburn,
2006, production still from Busan diptych, 2006,
type-C photograph, 76 x 76 cm, performer Jeong
Kyu-tae, videography Gotaro Uematsu, sound
Ryu Hankil, sculpture featured is Kim Jiyoung,
What's the purpose of this war?, n.d., courtesy
the artist and Sherman Galleries, Sydney.

Shaun Gladwell, Woolloomooloo night (her hair), 2004, production still, performer Emma Magenta, videography Gotaro Uematsu, sound Kazumuchi Grime, photograph Josh Raymond, courtesy the artist and Sherman Galleries, Sydney.

opposite, right, details

Shaun Gladwell, Storm sequence, 2000,
video still, videography Técha Noble, sound
Kazumuchi Grime, courtesy the artist and Sherman
Galleries, Sydney

Shaun Gladwell, Tangara, 2003, production still, videography Gotaro Uematsu, photograph Josh Raymond, courtesy the artist and Sherman Gallarias, Sydney

One interesting thing (there are many others) about Shaun Gladwell's films on breakdancers, BMX riders and skateboarders is how he handles this culture how he documents it, what risky translations he ventures and where they end up. An older generation may smile and dismiss his films as 'Yoof Culture'. By doing this they ignore the fact that Gladwell deals with a youth culture which shapes the younger generation in the same way that older generations were moulded by jazz clubs, Mozart or Latin lessons.

Storm sequence, 2000, shows a skateboarder on the shore of a stormy ocean, executing his pirouettes on wet ground. Totally absorbed in himself and concentrating on his task, he confronts the roaring sea with the beauty of his movements and the control of his board, and for a few moments his elegance rivals both the landscape and the ballet dancer. In Storm sequence Gladwell breaks with the tradition of the restless hand-held camera, which had become the dominant style of the skateboard movie genre. His camera is mounted in a fixed spot, creating a rigid frame in which the skater performs his freestyle manoeuvre. Storm sequence surprises the viewer by lifting the skater out of his usual urban surroundings and placing him into a natural and dramatic setting. We get to watch beauty on wet ground, since in the end the skater's performance has nothing to equal the strength of natural forces and his efforts suddenly appear absurd to us. The film both honours and makes relative the performance, an ambiguity which is enhanced by Gladwell's merciless use of slow motion.

The splendid invention of the Austrian priest and physicist August Musger, slow motion is and remains a seductive and dangerous tool. In sport and in science it allows precise studies of motion sequences; in mainstream movies it is used to suggest profound meaning and to gloss over inconsistencies. In art films, slow motion is of interest in places where it's used self-reflectively, as in Douglas Gordon's 24 Hour Psycho (1993) and where it concentrates on its original purpose: tracking body movement. Some outstanding examples of this are Yoko Ono's Eyeblink (1966)², and Werner Herzog's The Great Ecstasy of Woodcarver Steiner (1974), a magnificent portrait of the ski jumper Walter Steiner. Both films were made using special cameras capable of recording up to 200 exposures per second. They were then shown at normal speed (that is, at twenty-four frames per second), so that the tiniest of movements – for example the blink of an eye – gets drawn out at high resolution to last 35 seconds.

In addition to Storm sequence, Shaun Gladwell has used slow-motion technique in Tangara, 2003, and Pataphysical man, 2005. Tangara shows a man hanging by his hands, head downwards like a bat, in a train carriage, Pataphysical man documents the breakdancer Daniel Esteve Pomares doing spins on his head. In both films the artist has turned the image 180 degrees, so that the performers are not on their heads anymore, but rather float from the ceiling — an impossibility which triggers a conflict between seeing and knowing. In this

way, both *Tangara* and *Pataphysical man* place emphasis on gravity as it is instrumental in even the body's tiniest movement. We observe what singular beauty the movements of the body can engender, how gravity's inevitability and the city's hard edge can produce new movements, and how young people reintroduce elegance, accomplished movements, and dance to the urban landscape. The same is made clear in *Woolloomooloo night*, 2004, in which we watch Emma Magenta perform a long Capoeira dance at an inhospitable petrol station in a nocturnal city.

In Calligraphy and slowburn, 2006, Gladwell complicates the setting. Jeong Kyu-tae, a BMX trick rider, presents himself not outdoors in an urban environment, but in a museum, in front of a calligraphy wall. The rider calmly mounts his bike, finds his balance, goes up into some sort of handstand and then returns to the floor. As in Storm sequence, Calligraphy and slowburn takes the performer out of his usual context to isolate him in an unfamiliar surrounding. The film makes us realise that we are watching a language and its visualisation: the movements performed by Jeong Kyu-tae are like drawings; they are signs which on first glance appear just as abstract as the calligraphy in the background. In both cases, we have to learn a language which is the result of precise and controlled movements. By establishing an analogy between BMX acrobatics, sign and drawing, Gladwell connects in a light and laconic way traditions and cultures which seemed impossible to bring together. Double linework, 2000, uses a similar approach: a double projection shows a skateboarder from above, running along the white line in the centre of a road. Double linework appropriates the international system of road line marking with ease and concentration, and transforms it into a global drawing.

All the films mentioned here are based on formal rigour. They focus on one single location, actor and moment, they choose a fixed camera angle, and avoid any tricks such as zooms and fast cuts. Gladwell's concentration is equal to the performer's total concentration on his or her act. By doing so, these films make comprehensible the core and the ambiguity of street culture: its search for presence through total immersion and its attempt to re-conquer urban space by getting lost.

Shaun Gladwell is represented by Sherman Galleries, Sydney. Translated from German by Anglo-German Communications in Sydney (Bianca Maclean and Fergus Grieve).

¹ See for example Aaron Rose and Christian Strike (eds), Beautiful Losers: Contemporary Art and Stree Culture, exhibition catalogue, Contemporary Art Center (CAC), Cincinnati, 2004.

² Yoko Ono's work Eyeblink, 1966, can be viewed online at www.ubu.com/film.

The Ungrammatical Landscape of Narelle Jubelin Ann Stephen



Narelle Jubelin, 'Ungrammatical Landscape', 2006, installation view of murals on the third floor, Centro José Guerrero, Granada, courtesy the artist.

Narelle Jubelin, 'A landscape is not something you look at but something you look through', 2006, petit point renditions, first floor, Centro José Guerrero, Granada, courtesy the artist. Page 580 shows reverse side of the same petit points.

Driving down the A-44 autovia from Madrid to Granada, the wide sky and open plains of La Mancha give way to olive-lined hills, and then massive granite outcrops on the approach to Andalusia, or al-Andalus as it is known in Arabic. A different kind of journey, one that nevertheless touches on these vistas, is mapped by 'Ungrammatical Landscape', a recent installation in Granada of petit points and murals by Madrid-based Australian artist Narelle Jubelin. Its curious borrowed title, after Ian Burn, hints at how the work turns the genre of landscape against itself to plot geographies of displacement. Jubelin's multilayered narrative was woven through four floors of Granada's Centro José Guerrero and called forth memory and contingency. In tracking the discontinuous bilingual conversation that Jubelin's work makes with other artists, the viewer finds herself shadowing these contingencies across old and new worlds, beginning in Granada, shifting to New York and Marfa, Texas and then out to the far periphery before finally returning to Spain.

The Centro, a contemporary art centre which opened five years ago in the refurbished newspaper publishing house of La Patria, aims to 'wake Granada up from its sleepy provincialism' as part of 'Spain's progression towards democracy'. It honours the Granadian artist José Guerrero (1914–1991), who became a second-generation abstract expressionist and mural painter in New York during the 1950s. In a remarkable homage to this native exile, and with the assistance of two local artists, Paloma Gámez and Domingo Zorrilla Lumbreras, Jubelin recorded Guerrero's exhibited works in some ninety rectangular monochrome murals, each painted to scale with non-expressive brushstrokes and then inscribed with a title, date and dimensions. Jubelin relinquished the role of selecting a colour scheme, preferring a readymade palette given to her by one of Guerrero's friends and contemporaries, the Bauhaus-trained Berta Rudofsky (1910–2006). The top floor of the Centro was left empty but for a series of ghostly blue and red overlaid rectangles, doubled in reflection on a glazed wall which overlooked the neighbouring cathedral. On the floor below, empty murals painted in another colour register surrounded a vast late canvas by Guerrero entitled Reconciliation, 1991, laid out flat in the middle of the gallery. For an abstract expressionist following in the footsteps of Pollock,

painting was done on the ground. To display the unstretched canvas horizontally implies incompleteness, not the incompleteness of the painting as much as the unfinished business of reconciliation, a subject with quite specific but different meanings for Spain and Australia. To lay a painting low is also a nod in the direction of minimalism, indexing among other things low visibility and formlessness.

Jubelin reproduced a horizontal canvas in her own miniature petit point rendition of Guerrero's New York studio. The canvas, a tabula rasa ready for action, rendered in creamy pink and mottled grey threads, occupies almost the entire space of the petit point; a tubular steel chair and a painter's work table can just be made out, jammed into the far corner. It was one of five petit points in the entrance gallery based on Guerrero's snapshots from his life in exile as well as glimpses of his native land, set against the backdrop of the Sierra Nevada, the mosaics of the Alhambra dissolving in light. Viewing Jubelin's installation required the viewer to shift between the architectural scale of the blank atmospheric murals to focus on the internally complex miniatures. These exquisite stitched pieces, synonymous with Jubelin's work for over two decades, are for the first time released from the finish of a frame, with each rectangle simply suspended in the centre slit of an otherwise solid glass block, and displayed along an iron ledge strapped between the building's iron pillars. The effect is to reinvent them as double-sided objects with the normally hidden back now exposed. This verso side also serves as a ground for words on glass. Facing the loosely brushed murals, their threads loop, twist or thicken into dense clumps, aping in miniature Jackson Pollock's skeins of paint.

On the floor above, this unlikely dialectical play was heightened by configuring the petit points so that the messy outward-facing side is initially all that is seen. The three iron ledges strung between pillars this time defined a schematic courtyard within the gallery. While both sides of the petit points share thread and a common grid, they cannot be seen together (except in reproduction). Like the visual paradox of 'two faces or a vase' that Jubelin has previously rendered, one must choose either to see the finely worked views or read the words on the

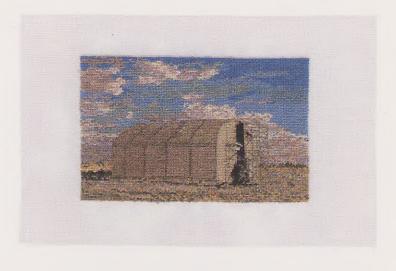
verso against the threads. Language literally turns its back on the image. Such a divided viewing opens up what Slovenian philosopher and sociologist Slavoj Žižek has described as the action of a parallax view in which:

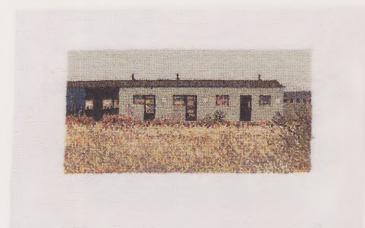
the minimal 'empty' distance between two things produces its object ... to discern these mechanisms of power clearly, we have to abstract not only the democratic imaginary ... but also the process of economic reproduction.1

By walking around the perimeter from left to right, the viewer could pick out a sentence against the unruly rectangles of painterly threads: 'A landscape is not something you look at but something you look through.' Like the exhibition title, 'Ungrammatical Landscape', the words are those of artist lan Burn, a friend and mentor to Jubelin in the late 1980s. She was one of a younger generation who had sought him out, intrigued by how his minimal and early conceptual art connected to contemporary practices. Jubelin's installation adapted the phenomenological interests of minimalism, which mobilise an embodied rather than an optical seeing-The spectator becomes aware of herself as a perceiving subject through work that articulates the institutional architecture.

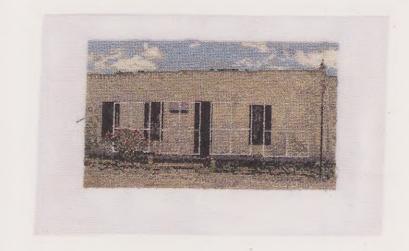
Only after stepping inside the spare open-endea space and moving and bending backwards and forwards between the thirteen small blocks spaced along the beams did a fragmented panorama unfold of mostly plain built structures in landscape setting Visual correspondences ricochet in slow motion between the glass blocks, stirring memories of another site. For instance, two almost abstract squares at either end of the space bracketed the sequence like bookends, their speckled surfaces in fact representing shallow photographic foregrounds; one focuses on the 'footprint' left when a rock is removed, the other literally frames undergrowth through means of a symmetrical white stick frame. Clues to the locations are given in annotations, an indispensable part of all Jubelin 5 intensely researched work. Both annotations are taken from the documentation of installations: the former, a detail from Robert Smithson's antipicturesque travelogue Incidents of mirror-travel in the Yucatan, 1969; the other, for Mel Ramsden's Locations of 1964; installed in a Melbourne park.

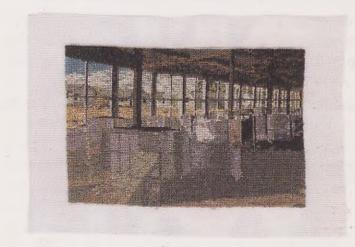










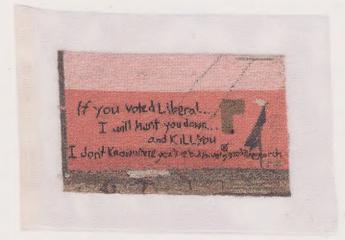
















Both of Jubelin's works fix on incidental and nondescript features in order to overturn received conventions of seeing and framing landscape.

These far-flung sites frame five renditions of Don Judd's Chinati Foundation at Marfa, West Texas – an old army base converted in the 1980s into a personal museum for his industrial-scale work. Jubelin introduces Judd's specific objects that are 'neither painting nor sculpture', stitching three open concrete units aligned to the horizon and swamped by their surroundings. Her attention shifts from the geometric structures that stud the horizon to his architectural projects for the Chinati Foundation. When writing about reconstructing this Texan landscape, Judd reveals something of its troubled history, dating back to when:

airplanes patrolled the border since it was the time of the revolution in Mexico and it wasn't clear or accepted as to where Mexico stopped and the US began. It still isn't clear ... Military landscape overlain with a landscape of consumer kitsch is hard to defeat ... I hired legal workers from Mexico to make adobes and lay them. The reason for the neglect of the technique is that everyone, Anglo-Americans always and Mexican-Americans now, consider the material unstylish ... to both it is not upwardly-mobile.²

In the mid-1960s Judd's objects were upwardly ^{'no}bile, in another way, as they shifted from the Cutting edge into the modernist canon. To discern their power, Jubelin's work suggests we have to ^{abstract} not only his imagery but also the process ^{of} its reproduction and circulation. At the centre of Jubelin's installation in the centre's inner courtyard Was a single interior view, based on a photo of fiftytwo aluminium works permanently installed in Judd's refurbished artillery sheds. The repeated modular forms dissolve in reflections cast by a grid ^{of} windows that frame the gold and blue views of the Texan landscape. The effect is to deflect attention from the work onto the surroundings, not dissimilar to how Jubelin's murals on the Centro's top floor meld the interior view with the exterior.

The petit points render Judd's grand scheme diminutive and intersect his architectural work with the brazen mirror placements at Marfa by the Mozambican-Portuguese artist Ângela Ferreira who mimics the work of both Judd and Smithson, reflecting back the ex-military surroundings. The stitched grid makes Ferreira's temporary

installations – including a Judd-like structure exposed on the exterior wall of an adobe hut equivalent to the vast North American showrooms. Jubelin conspires with Ferreira's disruptive acts by inserting several readymade minimalist objects in the form of highway snaps of haystacks and adobe buildings, reworking them into the same scheme of speckled blonde foregrounds halved by a horizon of deep blue cloudy skies. They resemble the geometric order of Seurat's unnatural landscapes, also built up by a surface of tiny points of colour. Their pastoral mood is broken by Jubelin's accompanying annotations indicating that they were photographed on highway N-630, opposite the Centro Penitenciario (prison), notoriously alleged, in the wake of the Atocha train bombing of 11 March 2004, to be the location for discussions between members of ETA and presumed Islamic extremists.

A final sequence of three panels shifted the action to the blunt terrain of urban street politics threaded, in Jubelin's quixotic way, through a little-known photograph taken for Judd in 1991. and subsequently turned into an exhibition poster. Passing through Madrid during the first Gulf War, Judd's old anarchist sympathies were struck by the graffiti slogan, 'Saddam Es Malo Bush Es Peor' (Saddam is Bad Bush is Worse). Jubelin connects this with examples of more recent graffiti directed at the current Bush government and 'the coalition of the willing', and another piece from a wall in Redfern, Sydney. The overt politics of the slogans is almost obscured in the stitching, which blurs the blunt immediacy of the speech. This effect of thread has been observed by the art historian Svetlana Alpers:

a tapestry is difficult to make out. The problem in legibility results from the piecemeal nature of its making and the assertiveness of the threads that shape and describe a world.³

Nothing is more piecemeal than the small stitched flecks of colour which constitute a single petit point. A fragmented form of weaving informs Jubelin's entire working process, as she assembles, bit by bit, her tiny nets out of various tenuous connections. The thread and cotton grid pulls together the unlikely combination of Guerrero and Burn, whose work has no more in common than that of thousands of other modernist exiles drawn to New York in the 1950s and 1960s. Along the way Jubelin channels Judd's various interlocutors across

four decades and manages to temporarily hold the fields of abstract expressionism and minimalism in equilibrium.

Yet there is a profound ambivalence about tangling with minimalism for artists such as Jubelin and Ferreira. A fascination for its powerful aesthetic of cool detachment sits awkwardly with practices based on an ethics of engagement. Such unease is not new, though it is now more common than it was in the 1970s when Ian Burn, with fellow Art & Language vigilante Karl Beveridge, began interrogating the politics of minimalism by asking 'Don Judd is it possible to talk?' in reaction to the imperial language of that almost sacrosanct figure.4 In fact 'Ungrammatical Landscape' takes its name from one of Burn's Xerox works of 1968. He had photocopied a kitsch mountain scene, doubled in reflection to form a diamond, to make a series of estranged minimalist objects. One of these readymade landscapes recently cropped up in four panels of Imants Tillers's 'Diaspora' series of 1992, as both a memento mori and a souvenir patched into a vast landscape about displacement. By chance it was on the shores of that very Swiss mountain lake that José Guerrero spent his first years in exile before arriving in New York.

For all her borrowings, the Granada installation is probably one of the most intensely autobiographic of Jubelin's work. She writes in an introduction to the connotations of it:

marking the accumulation of time which I have taken to understand ... to begin to unravel living in this context ... to grapple with the ethics of my own displacement.

Isabel Carlos, the Portuguese curator who directed the 2004 Sydney Biennale, observed that the work's title denotes a way of speaking without the rules of grammar. Like a foreigner searching for some common ground, it also resonates with the desire to negotiate (if not reconcile) differences and to hold out for the possibility of conversation across the fragmented landscape of what is left of modernism.

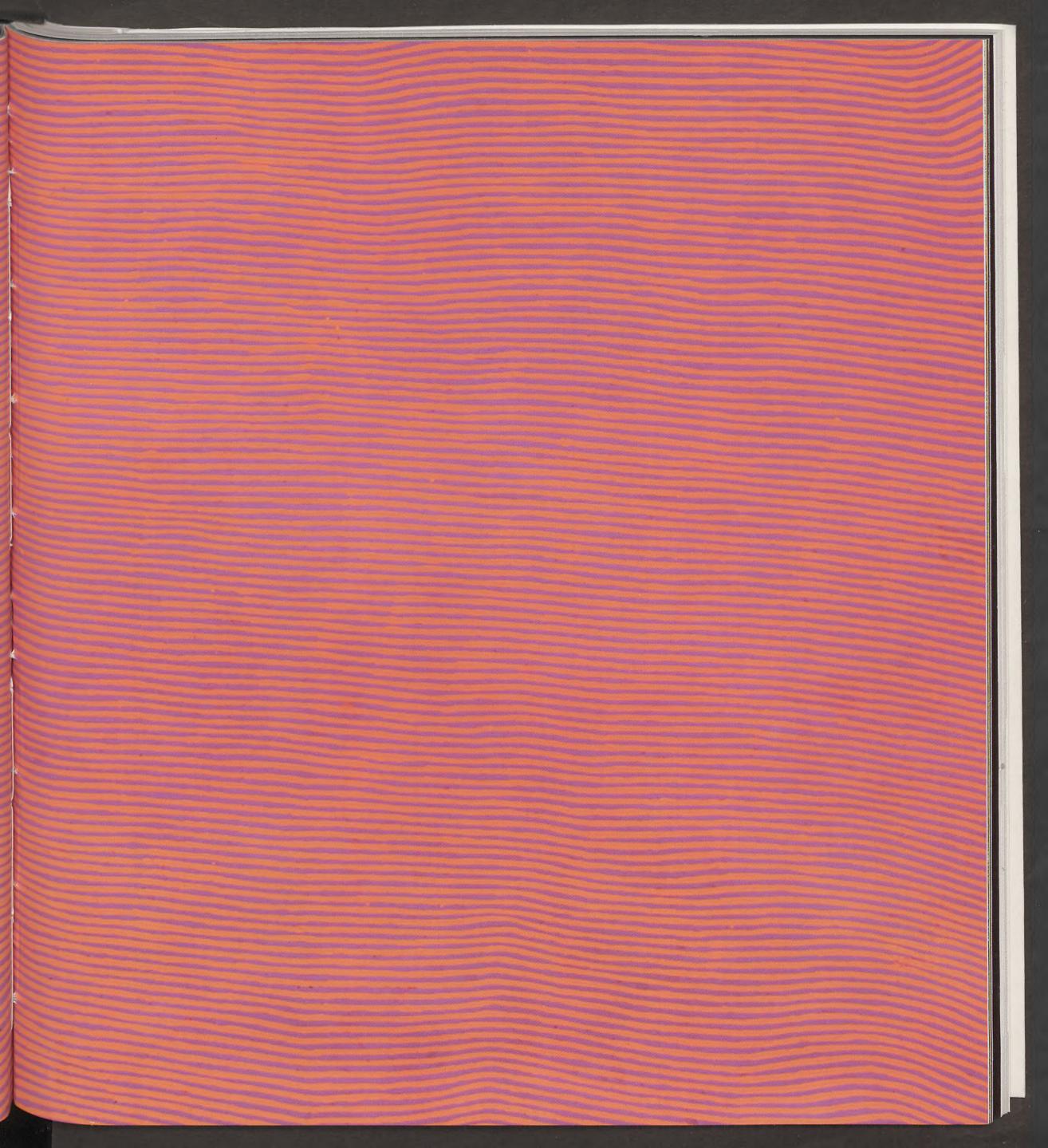
¹ Slavoj Žižek, *The Parallax View*, MIT Press, Boston, Mass., 2006, p. 56.

² Don Judd, *Don Judd: Architektur*, Westfälischer Kunstverein, Munster, 1989, pp. 48, 72, 82.

³ Svetlana Alpers, *The Vexations of Art*, Yale University Press, New Haven, Conn., 2005, pp. 168–80.

⁴ Karl Beveridge and Ian Burn, 'Don Judd', *The Fox*, no. 2, 1975, p. 129.

GEORGE Judith Ryan TUNGURRAYI



If the first Papunya boards that emerged in 1971 affronted viewers with what Marcia Langton has termed 'the shock of the ancient' - condensed symbols of unknowable secrets unlocked from the ceremonial ground - George Tjungurrayi's linear abstractions are inscrutably modern in their rigorous reduction. But, like the 1971 boards, his more recent canvases conceal far more than they disclose. His pared-down style plays on subtle variations of tone, width and straightness of line, and mirror the extended lines of parallel sand ridges, deeply emblematic of Tjungurrayi's Dreaming country and of his identity.

Tjungurrayi has risen to prominence only in the past decade, forging a bichrome style of scintillating optical stripes articulated with impeccable precision. To understand the evolution of the artist's singular way of conceptualising country in alternating lines and colour, we need to examine his personal history and the canvases that preceded his first solo exhibition at Utopia Art Sydney in 1997. This, moreover, needs to be considered against the constantly changing style and potential of fellow Pintupi artists.

A younger brother of senior artist Naata Nungurrayi, Tjungurrayi was born at Murmu in the Gibson Desert on the western side of Wilkinkarra (Lake Mackay) in about 1943. Here he spent most of his childhood and teenage years, and developed his inner knowledge of significant sites associated with the Tingari cycle, including Wala Wala, Mamultjulku, Kulkurta, Karku and Ngaluwinyamana, which often figure in his work. Also significant was his first encounter with kartiya (non-Aboriginal people): in March 2006, at the Papunya Tula painting studio in Alice Springs, he gave a stirring account of his journey on foot out of the Gibson Desert as a seventeen-year-old boy.²

Knowing that some of his relatives had moved to government settlements, Tjungurrayi's curiosity was aroused when he discovered that kartiya were grading a road. More mysterious to him were the shoe prints in the sand which caused him to question whether they were left by humans. Apparently kartiya had thrown food to the side and he picked up some bread and took it back to camp, cooking it on the coals to make a kind of damper. He did not see any kartiya, only their shoe prints and excrement, which he covered up. Returning to Mukala, west of Kiwirrkura, where he had been living, Tjungurrayi left his older relatives and began the long walk east with three other Pintupi companions. They survived on food and water found on their journey (Tjungurrayi has spoken about his hunting prowess and bushcraft). They dug for water at Kulpunya, where they slept for the night, then continued to walk east, where charismatic elder Nosepeg Tjupurrula waited ahead. Leaving the others behind, Tjungurrayi saw and followed a kangaroo and chased it over two sandhills and beyond until both he and the kangaroo grew tired, enabling him to strike, kill and cut the kangaroo open, pulling out its internal organs. He put the carcass in the fire, whereupon he saw many emu tracks and discovered plenty of large emu eggs which he carried back to the fire in a palaja (container). He cooked the eggs on the coals, cut up and distributed the roasted kangaroo and the eggs, taking the tail and receiving heartiest congratulations from the rest of the party.

Next they walked to Lapi Lapi, meeting George Tjapanangka and his family before trekking further to a site south of Mount Doreen in Warlpiri country, Northern Territory. They walked alongside the graded road and caught sight of a truck going past at intense speed, stirring up a huge amount of dust. Tjungurrayi saw his first white skin and thought it just like baby's skin - like that of a newborn. Kartiya offered him tinned meat, flour, jam and a big container of sugar which Tjungurrayi tasted, relished and soon devoured. West of Mount Doreen, he saw and chased a bullock, speared it in the stomach and feasted on its fat. Kartiya came in two huge trucks to transport people to Yuendumu, splitting up the men and women and shooting all the dogs with scabies,

in preparation for this move. Tjungurrayi hopped in the back of one of those trucks and was frightened by the way it moved and unprepared for the large number of men and women at Yuendumu, some of whom were fighting.

Soon after, Tjungurrayi walked into Papunya to join his relatives in west camp, and in June 1962 he was taken by Jeremy Long, a young officer of the Northern Territory Welfare Branch, to Jupiter Well, a site west of Mukala from where his journey out of the desert had originated. As a young man at Papunya, Tjungurrayi learnt to ride horses, wore a stockman's hat and travelled constantly. He also encountered Christianity and still carries his Bible with pride.³ He remembers seeing the murals at the Papunya School and commented that the founding artists started a little fire which carried the painting movement everywhere, to every community. He was encouraged to start painting by Nosepeg Tjupurrula, in west camp, Papunya, in about 1976, and has painted at other locations since, including at Yayayi, Mt Liebig and now at Walangurru (Kintore), the Pintupi outstation established in 1981.

During these formative years, Tjungurrayi began to lay the groundwork for his current practice, undergoing a gestation period of around two decades before he found his own direction in 1996, the year before his first solo show. When he first started, he painted in what he termed a 'cheating way, dotting quickly' rather than in his measured linear style, and he showed a penchant for concentric circles, meandering snakes and decorative effects. 4 He soon gravitated to an iconography, palette and style not dissimilar to that developed by Pintupi founding artists Charlie Taruru Tjungurrayi, Yala Yala Tjungurrayi, Anatjari Tjampitjinpa and their younger male relatives. His late 1980s and early 1990s canvases adhere closely to the classic iconography of Pintupi visual art that encodes Tingari stories of continuous travel to place to place, symbolised by concentric circles (sites), parallel lines formed of joined dots (paths) and geometric mazes or mosaics of dots (ground designs). He allowed himself few flights of fancy, limiting his palette to red, yellow, black and a sparing amount of white, which he mixed into sombre autumnal tones that resonate with Pintupi sacred geography.

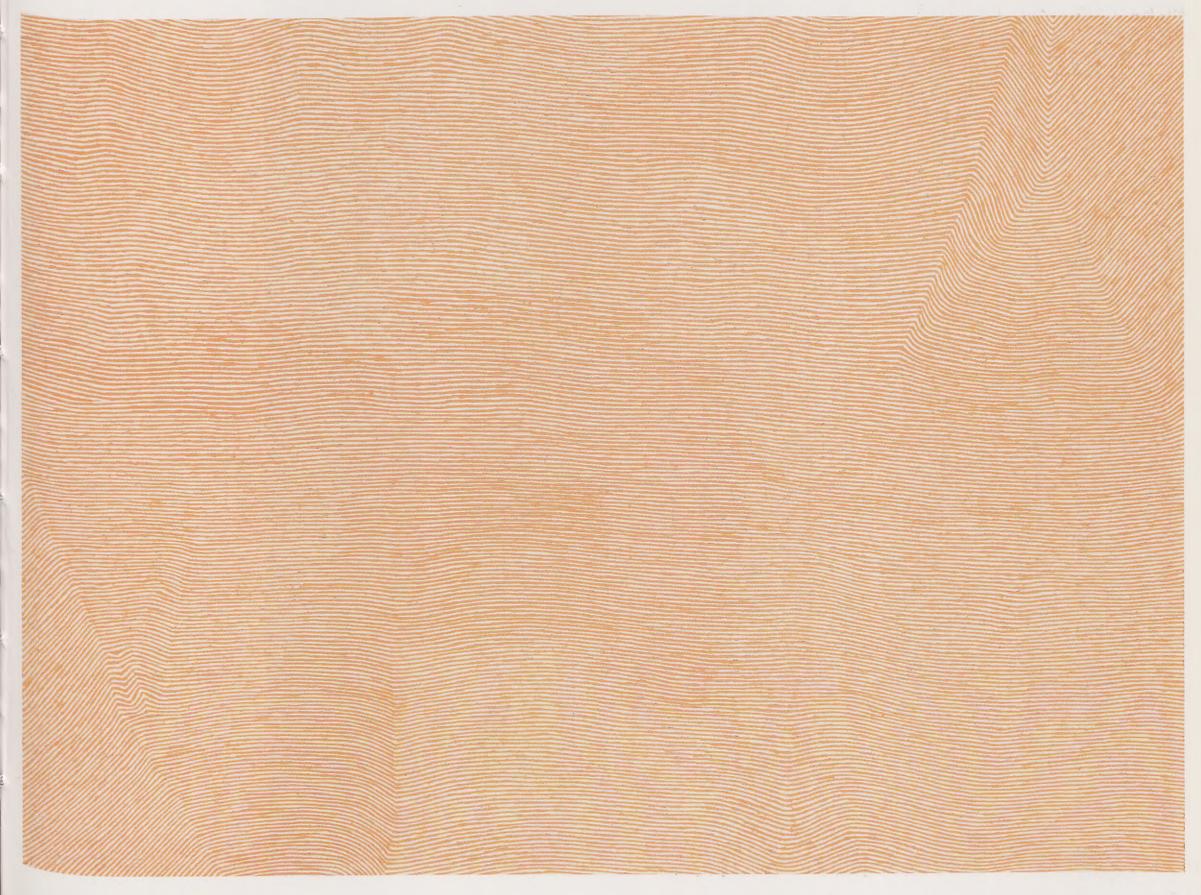
Tjungurrayi's work first came to notice when his Kunia, the quiet snake at Karrilwarra, 1990, was selected for inclusion in Dick Kimber's 'Friendly Country' Friendly People' exhibition at Araluen Arts Centre, Alice Springs, of the same year.⁵ The artist's earlier interest in dotted infill had transformed into a more graphic iconography evident in the striped body of the snake ancestor surrounded by interlinked sets of concentric circles with strong outlines that represent the rock catchment waters.

The curled body of Kunia who created the site Karrilwarra, where the snake is eternally present, is dramatically represented in the central section of the canvas, looking out at the viewer from his ancestral home. This work – vigorously blocked in rather than meticulously finished in layers - is characteristic of Tjungurrayi's other works from the late 1980s and early 1990s, which are also dominated by images of power snakes and dark brown colouration.

Later, evidenced in Artist's country at Mamultjulku, 1994, a transition occurred towards a tighter geometry devoid of figurative allusion which is comparable in its hard-edged formalism to the work of Joseph Jurra Tjapaltjarri. Mamultjulku, marked by a long flat hill stretching east-west on the edge of Wilkinkarra near Tjungurrayi's birthplace, is associated with a spear that travelled an extraordinary distance in the Tjukurrpa (Dreaming). The concentric circles indicate trees that grow in this area, where two grains, mungilypa and lukara proliferate. The work is composite and contrapuntal, if primarily linear, and invokes liturgical rhythms congruent with those engraved on tjurunga (stone objects). Within this dominant grid of linked roundels, bichrome mazes of shapes create a subtle optical

opening pages, detail
George Tjungurrayi, The claypan site
of Mamultjulkunga, 2005, acrylic on
Belgian linen, 183 x 244 cm, courtesy the
artist and Gallery Gabrielle Pizzi, Melbourne.

below George Tjungurrayi, Claypan site at Mamultjulkunga, 2005, acrylic on canvas, 183 × 244 cm, collection the artist, courtesy Papunya Tula Artists, Alice Springs. © The artist.





background that hint at Tjungurrayi's future direction, which he pursued single-mindedly through 1996 in search of a new, simpler iconography.

Seeking to find himself in the acrylic medium, Tjungurrayi looked at the Work of other experienced artists, notably Mick Namarari Tjapaltjarri, Ronnie Tjampitjinpa and Charlie Tjapangati, who had already effected a change in the language of Pintupi painting.⁶ He saw that to achieve recognition as an artist he needed to reinvent himself and paint in another way, one that sat comfortably with his vision of country, law and self.⁷ A new pathway, distinct from that of the aforementioned artists, appeared 'quite suddenly' as Tjungurrayi devised linear compositional ideas in a succession of small canvases.⁸ In *Tjikarrna*, 1996, and three or four similar works, Tjungurrayi carefully applied herringbone parallel lines in subtle complementary tones and subdivided the designs with Vertical lines.

During this exploratory period the artist's palette lightened and diversified, perhaps in response to the spirited and vibrant works of Pintupi women artists who had just begun to paint on canvas for Papunya Tula after the Kintore/ Haasts Bluff Canvas Project of 1994–95. He took delight in mixing unusual shades of colour and aligned them in alternating sequences. Daphne Williams recalls that 'George, when mixing the colours, would occasionally seek an opinion as to whether or not they were "pretty"'. He also experimented with four-panelled squares and two-panelled rectangles, formulating many schemata, but kept returning to transverse parallel lines with an elbow or dogleg in square or portrait formats. Synchronous with Timmy Payungka's black-and-white, key-pattern compositions of multiple interlocking parts, Tjungurrayi eventually succeeded in expanding and simplifying the scroll meander so that it is one element only, undulating and sweeping across a horizontal expanse of canvas. This he achieved in his first daring minimal work of significant size (1.8 x 1.5 metres), which focused on the site of Mamultjulku.

Paul Sweeney, a field officer for Papunya Tula during this period, recalled that Tjungurrayi saw himself as the equal of Mick Namarari Tjapaltjarri, Turkey Tolson Tjupurrula and Ronnie Tjampitjinpa and kept asking to paint a 1.8 x 2.4 metre canvas, regarded as a definitive scale then reserved for eminent Papunya Tula artists. This opportunity eventually came in September 1996 when he produced a masterwork, Tingari dreaming, 1996, now in the collection of the National Gallery of Victoria, Melbourne. Here Tjungurrayi reached a conceptual distillation of elements that intersected when he thought of Mamultjulku, a site that recurs in his oeuvre. The gently brushed pale mauve and plum lines create tonal reflections and visual sensations, like reverberations in a lake. To achieve this optical effect in two colours of equal emphasis on a foundation of black or ^{other} dark priming, Tjungurrayi worked in four layers, first laying in each colour Separately, then going over each series of linear arabesques again - one colour at a time - to ensure that the lines ran exactly parallel and their edges were immaculate. In building up the layers, different pigment densities were achieved Which gave the work an optical frisson created through the endlessly repeated quivering lines in two shades of subtle colour. Once crystallised, on a monumental scale, the 1996 composition became a template for a stirring series of Variations in which colour, nuance and rhythmical pulse are often the keynote. A decade later, in his Claypan site at Mamultjulkunga, 2005, the finest horizontal Striations of sandstone and cream create an ethereal mirage in which heat and shadow oscillate.

I first glimpsed the artist's seriousness of purpose when he was working on the underlayers of his *Snake dreaming at Nguntalpalungu*, 2002, a painting which began with a freely painted cartoon in colours of purplish red ochre and yellowish beige. At this stage, prior to the latter layers of both colours, the

design was raw and vigorous whereas the finished work is a polished production with multiple serpentine lines that gyrate and dazzle the eye. The animated configuration of a myriad of meanders conjures up the journey of a poisonous snake from Nyinmi to Wilkinkarra and the many snakes that sprang from its body and which now inhabit the country around Wilkinkarra, leaving numerous winding tracks. Its maze-like optical effects – dense rather than sparse – differ from compositions of single elongated scroll meanders, which issue from the same vision and painting method. His largest work to date, the equally complex *Untitled (Tingari at Mamultjulkunga)*, 2005 – an optical dance of diamonds, triangles and irregular geometry – reveals his assured orchestration of lines that constantly change direction. This angular, brick-red maze meander retains Tjungurrayi's ascetic purity of palette and crisp articulation of line.

Once he found himself as an artist in 1996, Tjungurrayi's work became instantly recognisable for its rigour of conception and execution and its resonant chords of vibrancy. On the surface, his signature style - devoid of dots and restricted to rhythms of straight, wavering or angled lines - accords with that of his peers, Ronnie Tjampitjinpa and Kenny Williams Tjampitjinpa. But his painting method - built up in four considered layers with carefully mixed nuances of colour – is matched by no other contemporary Pintupi artist. Tjungurrayi sees his work as different and is proud of the remarkable achievements that have stamped him with 'Number One' status in his own mind. His master works monumental vistas of sandhill country resonant with inside layers of meaning, in light and dark tones of mauve, sandstone, brick, cream or orange - do not come out of a vacuum, but have their place within the trajectory of the Papunya Tula movement and his own quest to make his mark as an artist of consequence. His paintings of parallel linear currents in dual tones of one colour, which may also change direction or fracture into key pattern and maze meanders, are exceptional.

George Tjungurrayi's work of the past decade is sustained and serious, and it sits proudly alongside that of the late visionary innovators Mick Namarari Tjapaltjarri, Rover Thomas and Emily Kame Kngwarreye, artists who were intent on paring down their vocabulary of forms, images and glyphs, until the viewer is left with a special form of visual music. Tjungurrayi's conceptual abstractions condense particular places where he and his ancestors lived and walked not as literal maps, diagrams or notations but as metaphors infused with depth of tonality and rich vibrancy through being inside this country in all its minutiae. His masses of beautifully drawn lines evoke dense rhythms of visual sensations and are the antithesis of western minimalism.

¹ Marcia Langton, 'Sacred geography: Western Desert traditions of landscape art', in Hetti Perkins and Hannah Fink (eds), *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales, Sydney, 2000, p. 265.

² George Tjungurrayi interviewed by Papunya Tula Field Officer Sarita Quinlivan and author in Papunya Tula studio, Alice Springs, 10 March 2006, on which this account is based.

³ Luke Scholes, personal communication to author, May 2006.

⁴ Tjungurrayi, op. cit.

⁵ This work is illustrated in the exhibition catalogue, Richard Kimber (ed.), Friendly Country – Friendly People, Araluen Arts Centre, Alice Springs, 1990, n.p.

⁶ Tjungurrayi, op. cit.

⁷ ibid

⁸ Daphne Williams, quoted in Hetti Perkins and Hannah Fink, 'Genesis and genius: The art of Papunya Tula artists', in Perkins and Fink, p. 181.

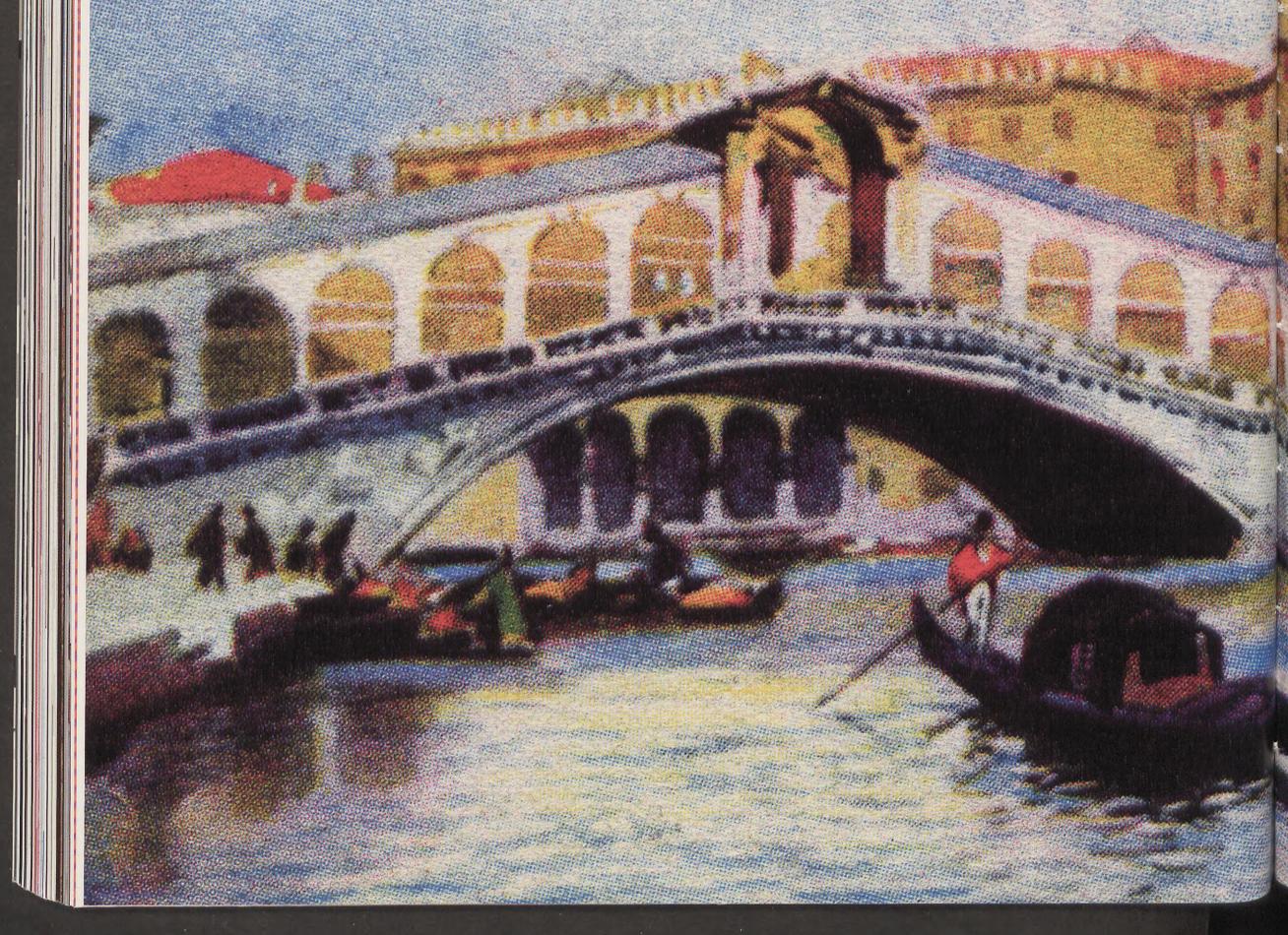
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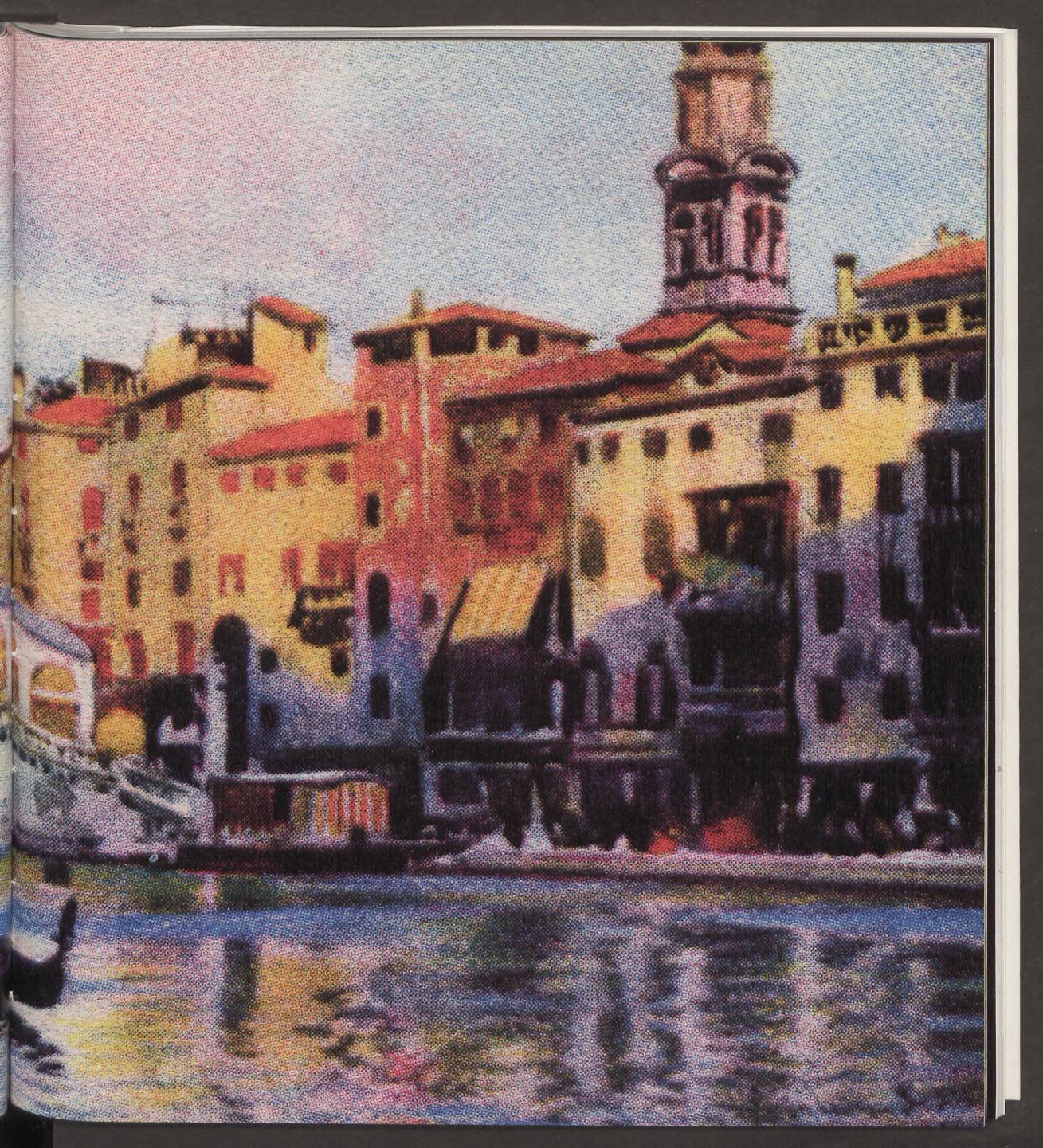
This essay would not have been possible without the generous assistance of Paul Sweeney, Luke Scholes and Sarita Quinlivan of Papunya Tula Artists. The staff and field officers of this Aboriginal-owned company have patiently nurtured and continuously supported George Tjungurrayi's art production over the past three decades. His serious commitment to the practice of painting and his stellar career would not have happened without the magnificent support of Papunya Tula Artists.

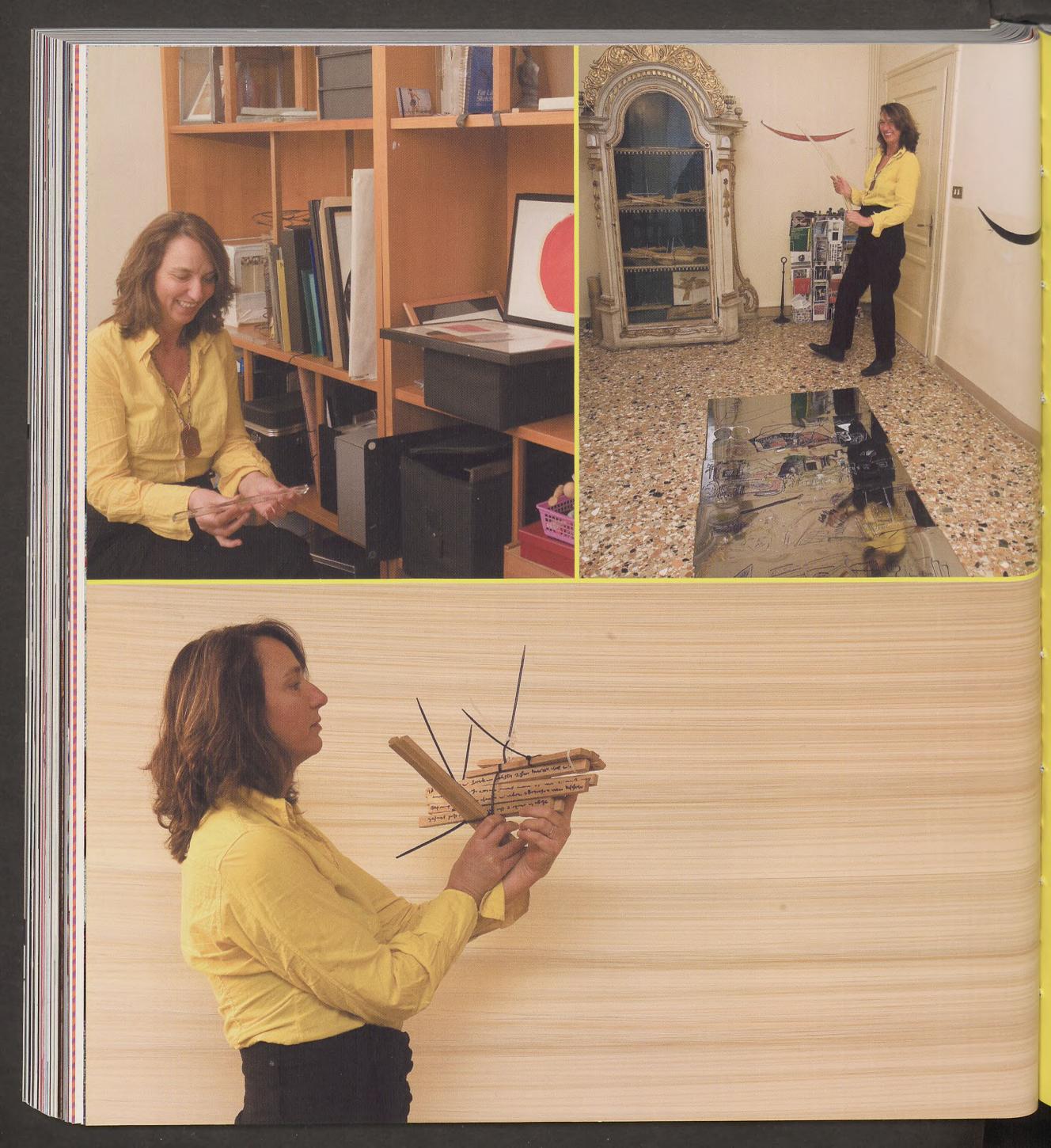


Rachel Spence

Photographs Mark Smith







opening pages
A. Scrocchi, Venezia – Ponte di Rialto, c. 1920s, original Venetian postcard.

Lilli Doriguzzi, 2007.

Don't listen to those who tell you that the Venetian contemporary art scene starts with the biennale and ends with the Palazzo Grassi. During the Venice Biennale of 2005, the art critic of the *Financial Times* claimed that setting the world's most important contemporary art fair in this 'too-serene and aged city' was like 'having a great-grandmother who suddenly announces at a family christening that she is about to breakdance. We smile and hope it will not be too embarrassing.'

It's not just cultural commentators who think *La Serenissima*'s golden days ended with the death of heroic master Francesco Guardi in 1793. Social and environmental scientists warn that the city is sinking under the weight of rising tides and floods of tourists.

It's true that there are grounds for concern: the number of residents has declined to just 62,000, while St Marks Square floods ten times more frequently than a century ago. But there is life in the old dame yet. All over the city, people – artists, gallerists, restorers, collectors – are leading vividly creative lives.

Take Lilli Doriguzzi, a contemporary artist who has been based in Venice for five years. Her lofty fourth-floor studio looks directly onto the Benetton shop Windows in Campo San Bartolomeo near Rialto.

This modish vista suits Lilli perfectly, for fashion is one of her chief sources of inspiration. 'In Venice, traveller clothes predominate. You could be in Africa. You could be anywhere', she says somewhat forlornly. For as much as she loves the city she describes as her 'point of reference', she misses 'the amazing attention to fashion' she discovered on the streets of Ravenna, a southern Italian port city on the Adriatic coast.

Born in the Dolomite Mountains, Lilli studied foreign languages and literature at the University of Venice before moving to New York in 1984, where she enrolled at the Art Students League, an old-fashioned school of art where the emphasis was on learning to draw. 'I took a course in anatomical drawing and became fascinated by the architecture of the body', she recalls. 'But I was never interested in the nude.'

The move to Ravenna in 1990 was pragmatic. 'My husband, a ships captain, was made commander of the port there.' Provincial in other respects, the city's embrace of cutting-edge fashion – 'the shop windows were full of Dries Van Noten and Margiela, at a time when no-one outside Milan was stocking them' – acted as a catalyst for her artistic vision.

'I decided to go beyond the classical tradition which studies the proportions of the nude and interrogate the idea of the body dressed.' Now we live in an epoch where Giorgio Armani exhibits at the Guggenheim in New York but in the days when few were making conceptual links between fashion and art, Lilli was ahead of her time.

Her subsequent series of performances and exhibitions included *Corpo Profano*, 2001, in which she wrapped five people, whom she considered to be 'fascinating characters', in grey fabric to create a toga-like effect. 'The body had to work to hold up the drapery. And each individual was wrapped differently to

emphasise their personality', she recalls. 'To cover the body like this was to render it more than nude.'

Her most daring intervention was *mettere a nudo* in 2001, which opened with a one-day performance in which she persuaded retailers on Via Cavour, Ravenna's equivalent of Rodeo Drive, to let her cover up their shop windows with white paint. Above the street she suspended 24 metres of cloth on which she had sewn the outline of a coat of armour with metallic thread. 'Clothes are our quotidian protection', she comments.

Naming pop art, and Warhol in particular, as her chief influence, Lilli's work emerges out of a querulous inner dialogue with what it means to live in an image-obsessed age. She describes the act of getting dressed variously as 'our daily war with ourselves' and 'an artwork we do with our own bodies'.

Her tall, well-proportioned frame makes her the ideal clothes horse for the bold looks of Belgian designer Dries Van Noten. Yet even as she extols the virtues of her favourite designer, she frets that a natural human desire to dress up is being contaminated by rampant consumerism. 'I worry that my son watches *The Devil Wears Prada* so often and has such huge respect for certain brands.'

Fortunately, her best work arises out of a sense of ambiguity; nowhere more so than when it comes to representing Venice. 'This city is a tempest', she declares, as she carefully inserts her latest work, *Apparente*, 2006, into a glass presentation case. A transparent, wafer-thin crescent of glass, mounted against a grid of charcoal vertical lines daubed with horizontal violet-grey streaks and bordered with three blood-red tracks on one side, the work both evokes and undermines the image – iconic, clichéd, exquisite – of the gondola.

'In Venice, you are always looking at something very beautiful, very strong, very colourful', she continues. 'This can be distracting.'

The number of artworks both finished and in progress in studio suggest that Lilli has had no trouble maintaining concentration. She puts this achievement down to her decision to base herself initially in a studio at Marghera, the industrial port on the mainland whose edgy, docklands-style ambience has attracted a small colony of contemporary artists. Only after three years in Venice did she feel she could work in the city 'without being suffocated'.

Distance also permitted her to confront the challenge of representing the city itself. 'I was in Istanbul, a city with strong historical links to Venice, when the idea of *Venezia* came to me.' Conceived in 2003, the artwork consists of the word 'Venezia' written in a clean capital font in transparent neon glass. Produced in two series of fifty – one wall-mounted, one a stand-alone sculpture – it is presented in a white polystyrene box.

'I suddenly realised that to write Venice was the way to represent her', recalls Lilli. 'The city has been so over-represented, you have only to read her name and you see her.'

Venezia was first exhibited at Michela Rizzo, an innovative contemporary gallery near St Marks, where it was a notable success, particularly with local

collectors who were thrilled to see an artist subvert, rather than be seduced by, their hometown's ubiquitous image.

Among those to be impressed was Contessa Marie Brandolini D'Adda. 'I like the way Lilli never takes anything for granted', she observes, gesturing at the *Venezia* discreetly mounted on the wall of her sitting-room overlooking the Grand Canal. 'She has found a way of working in the city without being devoured by it.'

The Parisian-born Contessa, whose auburn-haired aquiline beauty caused people to notice a resemblance to Françoise Gilot during the recent Picasso exhibition at the Palazzo Grassi, also struggled to find equilibrium when she first arrived in the city.

The daughter of Baroness Béatrice de Rothschild and Armand Angliviel de la Baumelle, she had worked in publishing in Paris and as a banker in New York. However, when she fell in love with Count Brandino Brandolini d'Adda, whose family had lived in their Gothic palazzo since the fifteenth century, she knew that her home from then on would be Venice.

'I had been an active girl', she says with a smile as she recalls the years she spent trying to accustom herself to the leisurely pace of life. 'At first I found Venice difficult, almost like a rival woman!' Salvation arrived in the form of her stepfather, Pierre Rosenberg. Formerly the director of the Louvre, he had a house in Venice and collected glass as a hobby. 'One day, he came home with a goto,' remembers Marie. 'And I fell in love. Poum!'

Unlike her husband, the new object of her affections came from humble origins. 'Goti are beakers made by the glassblowers on Murano with leftover fragments at the end of the work day. They were designed for drinking beer at break time.'

Thanks to Marie, goti now grace some of Europe and the United States's most sophisticated dining tables. 'I reinterpreted what the glassmakers were doing', she explains, holding up a chunky, claret-red tumbler adorned with sunbursts of colour. 'They left the pattern to chance whereas I compose each glass using canes and murrines' (forms of glass rods). Marie's flair for design was instinctive. 'As soon as I arrived at the furnace I felt at home.'

It took the glassworkers a little longer to accept the *Contessa-vetraia* (glassmaker countess) as they later affectionately nicknamed her. 'At first, they didn't believe I was serious. I would get there in the morning and they would say, "Sorry, we have another production scheduled today".' Marie refused to be cowed. From 7 am to 5 pm, she worked in the furnace alongside glassmaster Davide Salvadore. 'I cut canes and swept the floors. In that heat, it was very hard physical work, but I loved it.'

Within months, the new-look goti started to sell. Commissions from Gump's, a luxury homewares store in San Francisco, Bergdorf Goodman and The Conran Shop followed. By then the glassworkers had taken Marie to their hearts, and she in turn had found a place for herself in the city she has come to love.

Today her collection, Laguna B, encompasses two other ranges: Berlingot,

based on a Venini design to which Marie has added carnivalesque stripes, and Laguna Flowers, which are traced with a delicate spiral and blown in pastel hues inspired by Venice's lagoon.

Her innate sense of style and colour is present in every aspect of her life. A local fashion icon, she cuts a striking figure around town, her russet tresses set off to perfection by the vivid hues and sensual prints that are the core of her wardrobe – Laudomia Pucci is a good friend as well as one of her favourite designers.

Meanwhile at home in her light-filled sitting-room, eighteenth-century gilded tables and chairs blend effortlessly with modern furniture. Either side of an antique Murano mirror hang two wall sculptures, a luminescent, rose-red circle and an off-white, bubble-textured cross, by quirky Italian architect-designer Gaetano Pesce.

Cute as a soft toy, a floppy-eared plaster dog by Nikki de Saint Phalle shelters beneath the tapered gilt legs of an antique table. Below Lilli's *Venezia* hangs a semi-abstract vision of the Ducal Palace in shocking pink by French avant-garde artist Charles Lapicque. There is a pastel drawing by Mirò, and lithographs by Alexander Calder hang in the kitchen – 'his patterns remind me of murrhines', comments Marie. As for the Diego Giacometti sculpture of a tree, its fragile branches, she says, tempt her to use it as a coat rack.

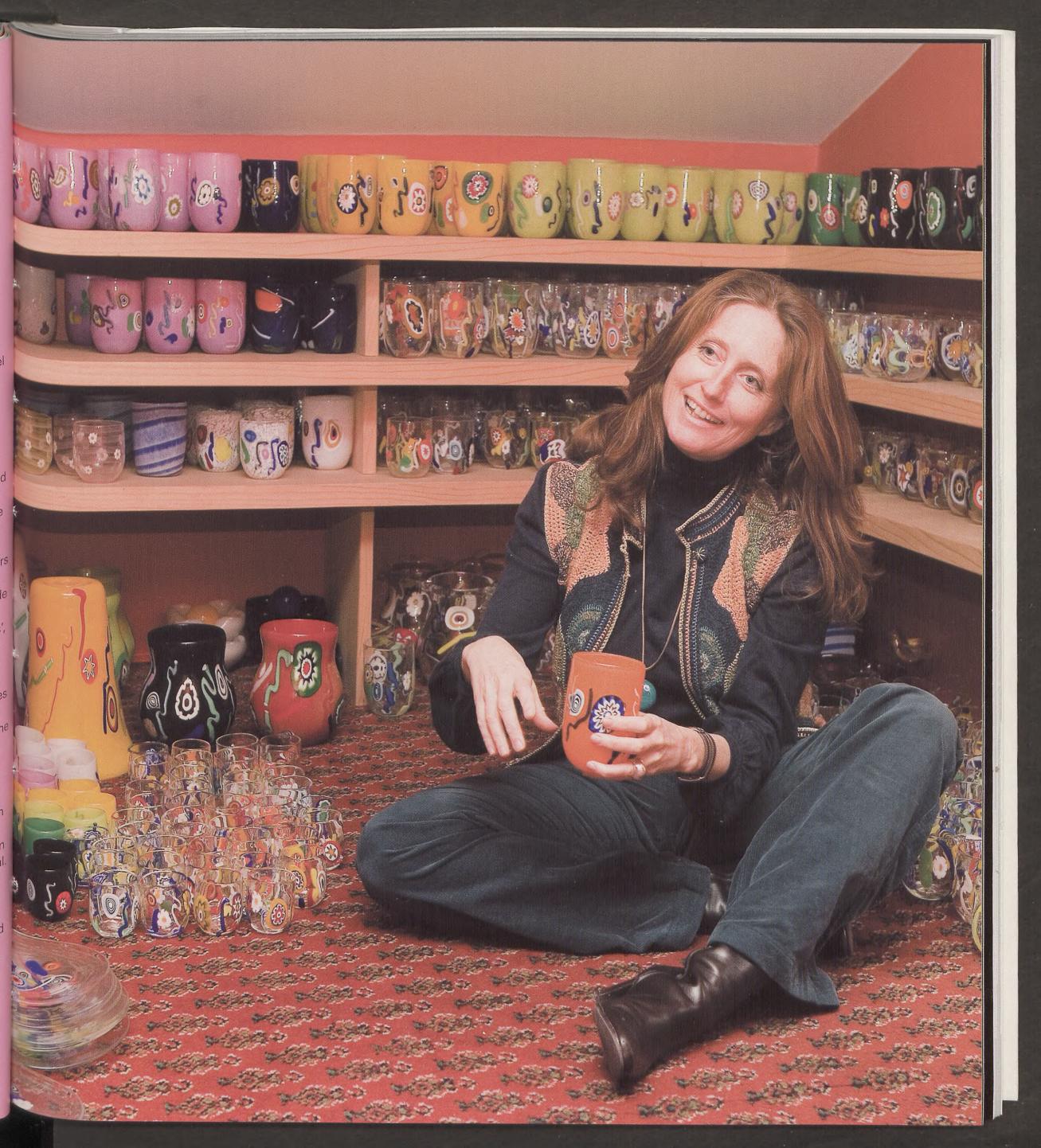
Later, as we stand on the terrace overlooking the serpentine curve of the Grand Canal, the steel-blue domes of San Marco in the distance, Marie declares that she is full of optimism for the future of Venice. 'Interesting new people are coming to live here from outside. They aren't Venetians yet but they will become Venetians and that's what Venice has always been: a city of passage.'

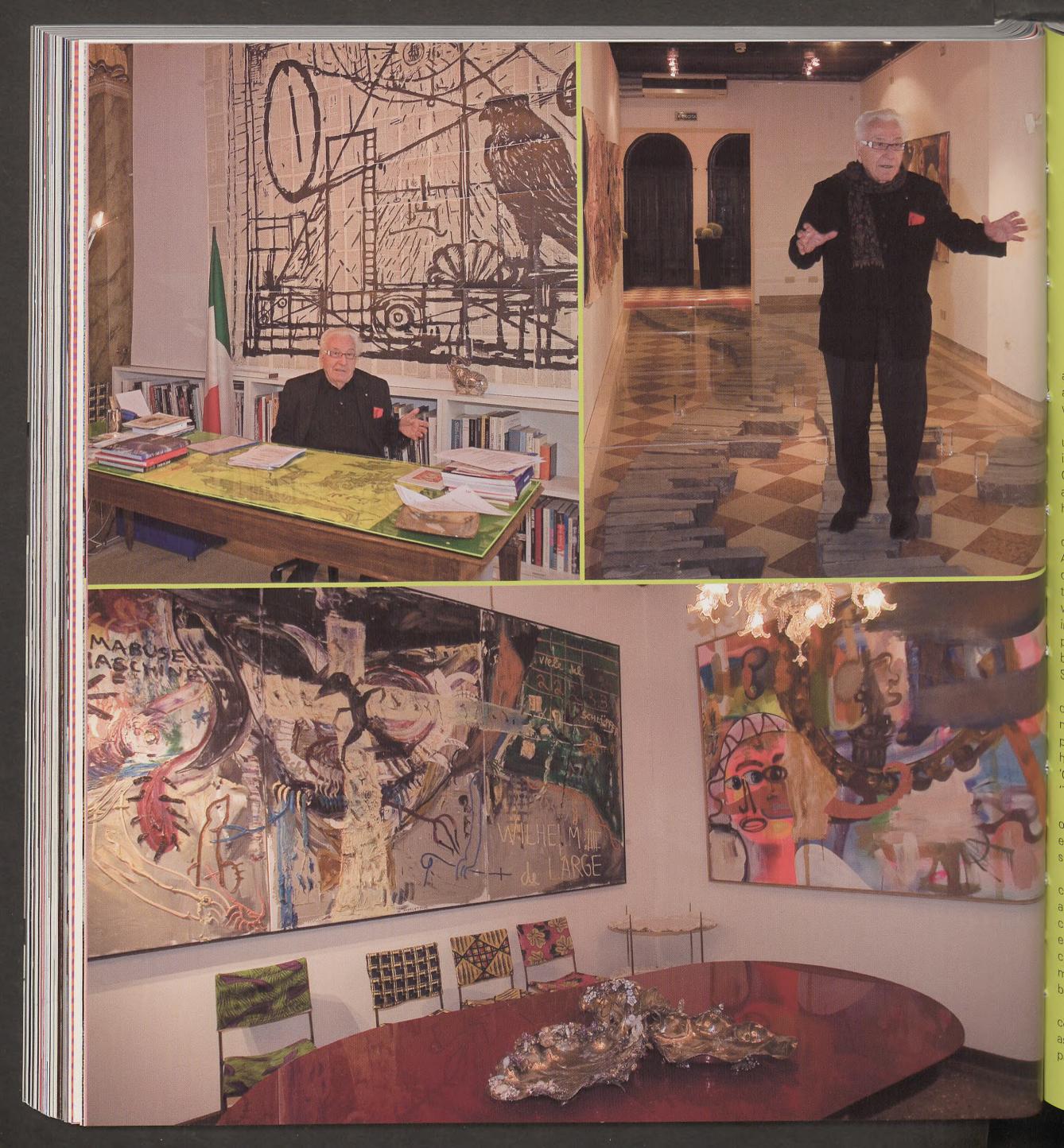
Then she refers to one of her favourite paintings, an early acrylic by Lilli Doriguzzi. 'It is a pop Byzantine view of the Basilica of San Marco. It really gives it pep! And that is how I like to see Venice.'

Bold and forward-looking yet respectful of the city's heritage, Marie's vision chimes with that of contemporary art collector Marino Golinelli who owns a piano nobile (the first floor above ground-floor level – literally the 'noble floor'), in Palazzo Barzizza, a thirteenth-century palace close to Rialto on the Grand Canal.

Assisted by the curatorial flair of his wife, Paola Pavirani, Golinelli has transformed the palazzo into a showcase for his collection. In the *sala nobile* (noble hall), an abstract rug by arte povera exponent Alighiero e Boetti lies beneath an antique Murano chandelier. Running frieze-like beneath the painted ceiling beams, a photo-scroll by the rising Chinese star, Wang Qingsong, portrays decadent banquet scenes that reference Velázquez, Duchamp and Rauschenberg.

On the opposite wall hangs *Paintant blue*, 1998, a typically angry explosion of colour (drips and spillages of cobalt, emerald and purple oil stuck with sackcloth) from Argentinian-American artist Fabian Marcaccio, whose work was once described in the *New York Times* as possessing 'the pumped-up subtlety of a Sylvester Stallone movie'.





Marino Golinelli and the interior of the Palazzo Barzizza's piano nobile, 2007.

From Mexican painter Guillermo Olguin comes *Sensa virgenes y santos*, 2001, an oil depicting two deer heads rising out of a blurred female figure. Installed in a corner is Chen Zhen's *Cocun du vide*, 2000, an installation comprising a baby's wooden high-chair inside a curvaceous cage made from Chinese oak beads.

The global reach of this collection is one of its strengths. 'Art helps us to understand a world that is changing around us. I look for pictures that give an insight into the culture of the places where I go to buy them', observes Marino Golinelli as we sit chatting across his desk, the surface of which is covered in a Plexiglass case enclosing *After Goya*, a battlescene montage complete with helicopters and mosques, by American bad-boy artist Alfredo Martinez.

Although close to eighty, Golinelli's acute gaze is still that of the brilliant chemistry student who, some sixty years ago, founded pharmaceuticals firm Alfa Wasserman. From a poor farming background, Golinelli built up the company from scratch. By the 1960s he had enough money to start collecting the modern artworks that had become his passion. 'The first one I bought was a Hans Hartung', he recalls. As the company grew to become a major international force, his collection kept pace. Although most of his modern pieces have been sold to make space for the contemporary works that later bewitched him, he still possesses a fine landscape by British painter Graham Sutherland and a canvas by Roberto Matta that hangs above the bathtub.

Although no longer involved in Alfa Wasserman, chemistry still plays a crucial role in Golinelli's life. From his hometown of Bologna he oversees a not-for-profit education project, the Golinelli Foundation, whose international programs introduce young people to the wonders of science. Furthermore, he traces his fascination for modern art directly to his work as a chemist. 'Chemistry gave me a vision of the world that was abstract', he explains. 'The structure of the atom, proteins – all these are abstract constructions.'

Realising that 'our synapses are physically excited by art', he embarked on an intensive study of colour theory. 'Colour is a physical force. It exists as electromagnetic waves, and according to whether they are short or long, you see yellow, or green or red. As the waves get longer, the colour gets deeper.'

Now he has added 'Art and Science' courses to the Golinelli Foundation curriculum, with the aim of showing how these two disciplines, too often seen as parallel lines that never meet, are intimately entwined. Yet there is nothing cold-blooded about Golinelli's attitude to art. 'I only buy art that arouses my emotions. It must touch on the profound questions of our existence.' He is convinced that art has made him a more open, less conservative person. 'It makes one curious to understand things that one might not have experienced but do exist.'

Right now, several of his favourite painters come from the flourishing artistic colony in the town of Oaxaca in southern Mexico. One is Guillermo Olguin, who, as well as the anthropomorphic figure in the salon, is also responsible for two paintings in the basement of the palazzo.

The powerful *Mujer ardiendo*, 2000, shows a sharp-taloned bird grappling with a woman whose bowed spine is dissolving into terracotta fumes.

'I love the idea of a woman burning up for love', comments Golinelli before ushering me past a stunning Richard Long installation, *Cornwall slate line*, 1990, to Olguin's *Luxurius*, 2000, an oil painting of a jaguar's head emerging out of an abstract turquoise and yellow background. The picture, Golinelli explains, references ancient Mayan belief systems. 'Today, our theory of evolution is based on Darwin. But they worshipped maize and animals. This painting reminds me that the world has changed.'

Other Oaxacan works include *10 emigrantes*, a group of ten ceramic Mayanstyle figures by Alejandro Santiago, the totemic quality of which does not prevent them exuding an air of forlorn vulnerability. 'You can see that they have been constrained to leave their homeland', observes Golinelli sadly. Yet his own globetrotting lifestyle suits him. In 2006 he visited, among other places, the biennales of Shanghai, Singapore and Gwangju in Korea. He also loves to spend time in New York, which he perceives – à la Lucio Fontana – as Venice's reverse mirror. 'New York is the city of competition, of conflict, but also of life. While Venice is somewhere you come to cut yourself off from the outside world. A place where you can think.'

Yet when I ask him if he concurs with Thomas Mann's view of the city, he denies it. 'Oh no. Venice is somewhere to live. My bed in Venice is where I sleep best. Then I wake up and do my stretches on a rug by Chilida', he smiles mischievously. 'And that makes me very happy.'

¹ Peter Aspden, 'Venetian reflections', Financial Times Weekend Magazine, 25 June 2005, p. 46.



Restoration Comedy

Only a princess with punch would promise to restore a run-down Renaissance palazzo in record time

Rachel Spence

I'm an Aries. We always think somehow we'll get the job done.' Princess Bianca di Savoia Aosta presses a button on a remote control and the room floods with light. The proof of her determination lies before us. Under the gaze of lofty mirrors and pastoral frescoes, a lozenge-tiled wooden floor stretches to tall windows overlooking the Grand Canal. Sculptural stucco carvings wreathe and swirl around the frescoed ceiling and marble door pediments. In the centre of the room, three chandeliers glitter like vast, gilded sea anemones. 'We had to take each one to pieces, clean each part separately and then put it back together again', the Princess confides. 'Our electricians, Francesco and Michele Rado, are geniuses.' Later, she shows me a photograph of the ballroom in mid-restoration, the dingy floor covered in rows of grimy glass tentacles.

Ever since the palazzo's long-term tenants gave notice in October 2004, Bianca has known that restoring the *piano nobile* was going to be a marathon task. Built in the sixteenth century by architect Giangiacomo dei Grigi, Palazzo Papadopoli was originally owned by the Coccina family, who commissioned Paintings by Veronese. These paintings were hung over the majestic stone Staircase (and are now installed in Dresden). Subsequently the palazzo, which was painted by Canaletto, passed into the hands of the Tiepolo family. In 1864 it was bought by Counts Nicolò and Angelo Papadopoli, from whom Bianca's husband, Gilberto Arrivabene Valenti Gonzaga, is descended.

Originally from Corfu, the Papadopoli family arrived in Venice in the early eighteenth century. So wealthy that Venetians joked they owned 'their own wave on the sea!', the brothers commissioned the innovative interior decorator Michelangelo Guggenheim to transform the palazzo with 'new examples of old-fashioned styles'.

Embracing the neo-rococco tendency that had become fashionable in grand Villas across the Veneto, Guggenheim commissioned painters Antonio Paoletti (1834–1882) and Cesare Rotta (1847–1882) to adorn the palazzo with mythical frescoes and Arcadian scenes.

Particularly stunning is *Divinita*, Paoletti's neo-Tiepolesque vision of winged gods, heroes and cherubs disporting themselves against a tender blue sky. There are two real Tiepolos on the floor above, which is still awaiting restoration. It is interesting to observe the way in which the painters reinterpret rather than repeat their eighteenth-century predecessors. The figures in Rotta's pastoral

scenes, in the palazzo ballroom, for example, while full of airy space and delicate colour, also exhibit precise nineteenth-century realism. Rotta is also responsible for the neo-Veronese frescoes that decorate the staircase.

During the restoration process, Bianca found herself confronting the ghosts of her predecessors. 'Look', she says, pointing at a tiny red cat and cockerel painted on the skirting board. 'These are the signatures of Guggenheim's artisans. We found them when we were washing the panels by hand.'

Once the palazzo was shipshape, the next challenge for the Princess was its decoration. The sumptuous wallpaper and curtain fabrics were sourced from Caserta, a town near Naples famous for textile manufacturing. A noted designer himself, Bianca's husband Gilberto created a faux-antique Murano mirror and a vast wooden bench.

A full-length portrait of Princess Maddalena Aldobrandini, one-time mistress of the house, by nineteenth-century painter Antonio Zona, presides over the salon Bianca refers to as the Yellow Room. With her creamy bust and grandiose dress, she cuts a splendid neo-baroque figure, but even finer is the seventeenth-century portrait of an Italian prince whose handsome yet awkward form recalls Velázquez.

So hectic was their schedule, there was no time for Bianca and her team to leave their own imprint. 'The day before the gala dinner [marking the completion of the renovation process], the scaffolding was still on the facade', she admits.

Yet photographs of the gala night show contented diners basking in glittering lamplight – 'When our electrician Francesco finally lit them all up, I was in tears' – smiles Bianca. Since then, she has hosted parties for numerous august clients, including the Larry Gagosian Gallery. For this year's biennale the palazzo will serve as a venue for an exhibition of Ukrainian art.

As for the Princess, she is quietly proud of the part she has played in restoring the palace to its former glory. 'It is a tiny *granolino* for the city I love.'

A Tiepolo at home

Rachel Spence



left Alessandro and Alessandra Zoppi, 2007.

right
Giovanni Battista Tiepolo,
Cronos che incontra la Verità,
c. 1760s, ceiling in Palazzo
Barbarigo.

'There are days when I barely notice it. But on a summer day when the window is open and the sun shines on the water', Alessandro Zoppi gestures through his sitting-room window at the Grand Canal, its forest-green water glimmering beneath the polychrome marble facade of the adjacent Palazzo Dario, 'then the reflection of the water hits the ceiling and the fresco seems to move. It's an extraordinary sensation.'

Alessandro, his wife Alessandra, myself and the photographer, Mark Smith, gaze upwards to meet the baleful glare of an elderly, bearded gentleman, a precisely feathered wing sprouting from his fleshy shoulder. Sprawled on a cloud, the God of Time has his left arm around a plump, bare-breasted lady while his other hand is lost between her creamy thighs. Above them, a scumbled blue sky is streaked with rosy clouds. Below, a cherub dances on a sickle.

It is over 150 years since Giovanni Battista Tiepolo (1696–1770) painted *Cronos che incontra la Verità* and this simmering incontro between sex and death still has the power to shock. Little wonder that the painting's flagrant carnality was too much for prudish Victorian sensibilities. Towards the end of the nineteenth century, Verità was discreetly veiled. She remained in this state until two years ago, when Alessandro, an antiquarian and glass collector who has lived in the seventeenth century Palazzo Barbarigo since 1979, received a restoration grant.

'We had never seen the fresco like this', says Alessandra, her eyes shining beneath a halo of dark curls. 'She had always been covered in a sheet from her neck to her knees, so you couldn't see her breasts or pearl necklace or belt.'

It was Cronos's disrespectful right arm which gave the game away. After masking the original with Veritàs's sheet, the nineteenth-century decorators had painted in a new limb that rose to the lady's shoulder. When the latter-day restorers started to clean the fresco with acid, the more recent layer of paint melted away. 'That's when we realised something lay beneath', recalls Alessandra.

Watching the original fresco come back to life was thrilling. 'I couldn't resist climbing up to peek beneath the scaffolding every now and then', admits Alessandra, adding that she encouraged her ten and fourteen-year-old sons,

Ascanio and Adriano, to join her. 'You see the pencil marks that Tiepolo made to sketch out the design. It's almost as if you are watching him work.'

Tiepolo is also responsible for the allegorical panels that adorn the corners of the room. In monochrome sepia-pink, their delicate chiaroscuro and languid character are in marked contrast to the colour-saturated drama of the central canvas.

Of course Tiepolo, who was commissioned by the Barbarigo brothers on the occasion of a family wedding in 1760, possessed the majestic range of his Renaissance forebears. His skill as a draughtsman permitted him to handle large-scale, classical religious works, such as the *Road to Calvary*, 1740, which adorns the Venetian church of Sant'Alvise. Meanwhile his whimsical imagination and sensitivity towards space and colour made him the first choice for Venetian nobles looking to decorate their palaces.

As someone lauded for his ability to satisfy demanding aristocrats, it is intriguing that Tiepolo chose such a darkly potent subject for the Barbarigo palace. In stark contrast, for example, is his *Marriage of Ludovico Rezzonico and Faustina Savorgnan* which was painted in 1758 to adorn the Palazzo Ca' Rezzonico for the marriage of its eponymous owner. Cherubs, trumpet-blowing angels and a nuptial chariot tugged by impetuous steeds make this an unmistakable celebration of passion.

Whatever the story behind its commission, the *Cronos* fresco has not only been restored to its full glory but also basks in a fittingly glorious backdrop. The trompe l'oeil shadows painted on the ceiling – 'at first I thought they were real because they are exactly where the light falls' says Alessandra – are once again limpid. The mythical birds inlaid into the mosaic floor are free of blemishes.

'There's always something new to see. Some little detail you haven't noticed', says Alessandra enthusiastically. 'When the room was empty during the restoration, we put a divan in here and I spent a lot of time just staring.'





Australian artists in the United States of America

Ingrid Periz

Their assumption was, I had come to New York City to make my name, that I had arrived at the centre of the universe and so I must want to suck up to a gallery, get a show, meet Frank Stella or Lichtenstein. Nothing could have made me feel worse. It is in any case, a ridiculous proposition, to arrive at thirty-seven years of age. It simply can't be done. Peter Carey, Theft (2006)

In Peter Carey's recent novel *Theft*, New York is the setting for a series of criminal machinations – forgery, theft, murder – that eventually establish the genius of Michael 'Butcher' Bones, an Australian painter whose career is on the skids. Butcher does eventually arrive, but in Germany before New York, and the novel makes clear that this 'arrival' is independent of merit. Carey's view is blackly funny; but do the terms of Butcher's parochial disdain – the smug insularity of New York, the sycophancy of the gallery system, artists' hunger for proximity to current art stars – ring true?

Any survey of Australian artists currently living and working in New York, as opposed to those on short-term studio visits or, like Tracey Moffatt, dividing their time between the city and Australia, must acknowledge an earlier grouping. Drawn in part by the international force of post-painterly abstraction and Green bergian formalism, this would include sculptor Clement Meadmore (in New York from 1963 until his death in 2005), and painters Robert Jacks (1969–78, a period in which he also spent time in Canada) and Michael Johnson (who spent time in New York from 1969 to 1978). Painter, conceptual artist and writer lan Burn lived in New York for a decade from 1967, joined intermittently by other members of the Art & Language Group, Mel Ramsden and Terry Smith. Two non-artists deserve note: gallerist and pioneer Soho dealer Max Hutchinson (who lived in New York from 1967 to 1999), and critic Robert Hughes (in New York since



1970).¹ The legacy of this earlier grouping extends to the present, not only in the continuing interest in Burn's work, which was indelibly marked by his time outside Australia, but also in the individual careers of long-term New Yorkbased Australian painters Virginia Cuppaidge, Denise Green and Judy Cotton.

Cuppaidge arrived in New York in 1969, wanting to see 'the best abstract art and jazz'. She spent a year visiting museums before beginning to paint and recalls a Piet Mondrian retrospective at the Guggenheim that was 'life changing' Cuppaidge's painterly assurance and toughness were praised early and she continues to show regularly in New York and Australia but she was shocked when American critic Corinne Robbins, who had never visited Australia, said of her work 'It's so Australian'. Cuppaidge describes her painting as 'self-consciously international – I wanted to shed all that. It took me a good twenty years to understand the parochialism of New York and its art world enclaves.' As an example, she recalls that when she moved from Soho to the Upper East Side her New York friends thought she was no longer a serious artist.

To the teenage Cuppaidge reading *The New Yorker*, the city seemed 'the most intellectual, sophisticated place in the world'. Its occasional limitations have not disturbed her nonchalant take on New York's continued prominence: This is where the art world is', she says. Bristling at Robbins's description thirty years ago, she now thinks it correct, if for different reasons. 'New York has forced me to fall back on my Australian roots more than I thought possible.'

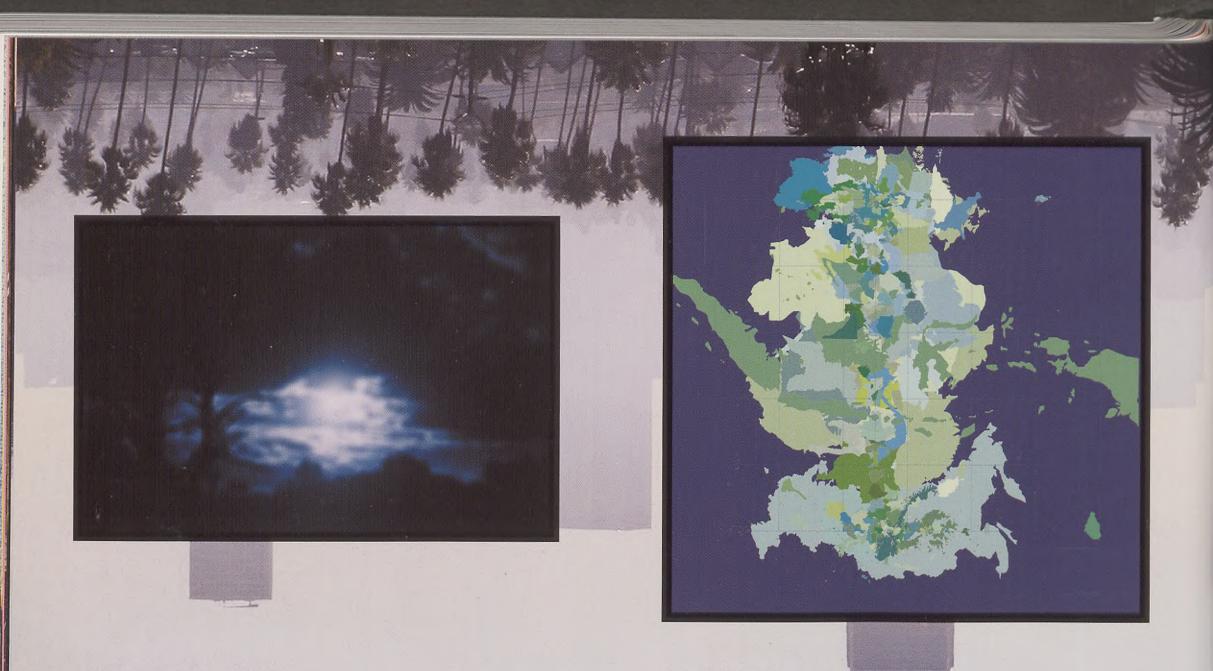
A short New York visit while studying in France in 1969 convinced Denise Green of the city's artistic energy. Arriving that year, Green was an 'artist in New York' when she first drew critical attention, a distinction enabling her inclusion in the important 1978 Whitney exhibition 'New Image Painting' at a time when the Whitney did not knowingly show the work of non-Americans.

(lan Burn also slipped through this gate.) Green was recently the subject of several touring retrospectives in Europe, the United States and Australia, and she continues to exhibit regularly on three continents. Profoundly influenced by Aboriginal art as a mode of thinking, she recalls being taken by Daniel Thomas to Ku-ring-gai Chase National Park outside Sydney to see Indigenous rock art on her first return trip and realising 'something is happening here that's not happening in contemporary western art'. She explains: 'My first ideas about art were shaped in Australia and that remains part of my identity, a really important part.'

'The key to New York', Green says, 'is the huge financial market. You may not like a lot of things about it, but it's a fact. And it's a centre from an ideas point of view ... the magazines, critics and curators.' For artists, she adds, 'you want to be in a place where your ideas can be pushed and that means being a player in a bigger arena'.

'The ceiling is high, and you can reach', is how painter Judy Cotton expresses the same sentiment. Arriving in 1971 when 'the New York art world was where it was happening', and the ruling ethos was Greenbergian abstraction, it was, she recalls, 'a very macho art world'. After she had a dispute with Clement Greenberg, 'there were difficulties for me but I persevered. My generation had a little convict taskmaster saying "you're not good enough".' She discarded abstraction after a trial period and resisted the pressure to paint only Australian themes. Later, when incapacitated with Lyme disease, Cotton took up the difficult medium of encaustic, with which she continues to work.

For the Broken Hill-born, Blue Mountains-raised Cotton, landscape is at the core of her aesthetic. 'That horizontal line is always there', she notes. For the last decade and a half, Cotton has worked with aquatic themes, paying special



Simone Douglas, Promise X, 2006, type-C photograph, 60.5 x 90 cm, courtesy the artist and Artereal, Sydney.

Louisa Bufardeci, Governing values, 2004, digital print,, 100 x 100 cm, courtesy the artist and Anna Schwartz Gallery, Melbourne.

attention to the American luminist painter Martin Johnson Heade. A ten-year survey of her paintings travelled Australia in 2002–2003.

Cuppaidge, Green and Cotton arrived in New York as young women beginning their artistic lives, and they would have used the word 'career' at this point. When painter David Rankin arrived in New York in 1989, he was an established artist in mid-career and anxious to avoid repetition. He acknowledges 'a dream I had no right to dream' and that he was in need of a challenge: 'By the time we were forty we were on our way [with wife Lily Brett, author of a writer's appreciation of Rankin in this issue]. It's a little late, but still we did it.' He expands on New York's challenge to painters. Seeing the historical aggregate of paintings in the flesh at institutions like the Metropolitan Museum of Art changed his perception of painting as a cultural practice, and of his place within it. While it inevitably gave him a sense of robustness and clarified his painterly concerns, it also confirmed his sense of living, in Australia, 'on the periphery of western civilization, at the back end of the planet'. New York, that 'immense engine' of a marketplace, makes available the best and the worst and gives a painter, in Rankin's view, the opportunity to pitch himself against a wider field of contemporaries.

Although many art-school-trained younger artists reject Rankin's notion of Australia's ass-endedness, they would not deny the authority of New York's institutions. Photographer Simone Douglas, teaching at New York's Parsons, The New School for Design since 2003, observes:

In New York, you see how much American work is as locally specific in its reference as some Australian work. But the difference is that having a work in the Museum of Modern Art collection puts it in an international context, which having a work in the National Gallery of Victoria, for example, does not.

She notes that distinctly American work is often called international, while work 'which is attached to a place is perceived to lose something'.

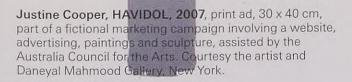
Douglas also contrasts the more conceptual approach of the photography courses she taught at Sydney College of the Arts with the medium-based orientation of Parsons. This may account, in part, for the greater conservatism she sees in her New York students. She adds:

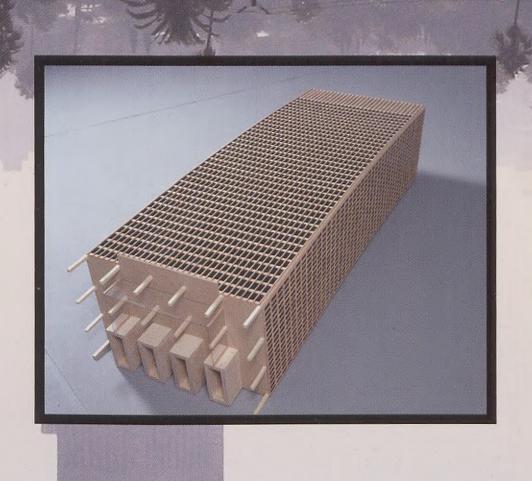
In Australia students know it will be a very hard slog. American students are more confident. There are so many galleries; they reasonably expect that they will be able to exhibit. The pressure is still there but there is a sense that there is enough space for everyone. This can be double-edged. They stick to what they do; they are perhaps less willing to push the boundaries of their practice.

Relocation to New York not only brings with it greater opportunities for Douglas, this is 'purely a population thing' – but inevitably a distancing and separation from established support structures in Australia. Louisa Bufardeci received a Samstag Fellowship that took her to the School of the Art Institute of Chicago (2004-06). Now living in Brooklyn, she explains: 'Often I find the distance very liberating but I feel very far away from Melbourne and all that I set up for myself as an artist before coming to Chicago. I don't want to squandel the work of those earlier years.' Being in New York, Bufardeci notes, 'stops me from getting in a rut with a particular approach. Without feedback, I can't rely on the success of one project to make the next. It keeps me constantly questioning and re-evaluating my practice.' Douglas echoes this comment: Being away made me see how Australian my work was. I wouldn't have considered myself an Australian artist until I went to New York. This made me seriously reconsider my practice, which I'm still doing.'

Bufardeci works across media, focusing on systems and statistical







James Angus, Seagram Building, 2000, spruce, MDF, Plexiglas, 45 × 240 × 75 cm, courtesy Roslyn Oxley Gallery9, Sydney.

representation. She is sceptical about New York's continued claim to central importance: 'New York feels like an inwardly facing city where simply getting a gallery and making sales is the priority of artists who come to make it here. In other cities – particularly Melbourne and Chicago – there are artists working with the most remarkable and progressive ideas about art and aesthetics.'

Justine Cooper, a new media artist with an interest in science, has lived in the United States since the age of eight, with extended periods working and studying in Sydney in the 1990s. Moving fluidly between the two countries, Cooper considers herself an Australian artist out of an 'allegiance to the country which has supported the work I've made and the fact that I spent most of my twenties in Sydney when new media arts were being nurtured and they flourished'. She too notes the downside of scale: 'While being here gives me more visibility and access to venues and opportunities within the United States, What is lost here is a sense of closeness in the community of artists – there are so many artists here.'

Cooper works largely outside the commercial gallery system, with pieces either commissioned or funded. She was the first artist-in-residence at the Museum of Natural History in 2001; her work-in-progress while undertaking a Lower Manhattan Cultural Center residency at the World Trade Center was destroyed in the terror attacks of September 11. Cooper's recent project, HAVIDOL, 2007, featured a fake pharmaceutical product for a fake anxiety disorder. Its website presentation attracted enormous attention.

The internet's connectivity of like-minded individuals – targeted so ably by Cooper's *HAVIDOL* project – does constitute a new community of sorts. But just as an earlier generation needed to be in physical proximity to works by artists important to their own practice, some younger artists understand

that the web cannot replace the real space-and-time contingencies of artmaking. For them, even the extended stays of overseas residencies and graduate programs keep one essentially transient. Sculptor James Angus remained Australia-based while spending long periods away, studying at the Yale School of Art, Connecticut, through a Fulbright scholarship and working at the Australia Council's Paris Cité Studio. Feeling himself always a visitor, he reversed the situation and now bases himself in New York. Says Angus:

I think art is a real-time activity, and it is fundamentally a social activity. It's about looking, working and talking with people in real time and space. You need to actually be where you are. Ideas get distorted over long distances, which can be interesting as a phenomenon, but can also be very frustrating at times. Visiting wasn't quite enough.

For sound artist and abstract painter Michael Graeve, New York presents greater opportunities to build an audience and support for his work. A participant in New York's International Studio and Curatorial Program in 2005, he later relocated to the School of the Art Institute of Chicago on being awarded a Samstag Fellowship, 'the platform', as he puts it for his continued stay. Graeve was instrumental in the 1996 establishment of Melbourne's artistrun gallery Grey Area Art Space, and his remove from that scene was not without anxiety. Elissa Sadgrove, Graeve's partner and 2003 artist-in-residence at Bundanon, reiterates Bufardeci's comment about relocation's costs. 'What tends to be lost', she says, 'is a network of Australian contacts and colleagues that one has associated with and worked with for the past decade.' At the same time Sadgrove acknowledges the general hustle of the market or, as she puts it, the 'entrepreneurial, optimistic and opportunistic attitudes of American gallerists'.



Elissa Sadgrove, Passage 2, 2005, archival digital print on bonded aluminium, 25 x 30-cm, courtesy the artist.

Michael Graeve, c&s, 2006, 3 wall paintings in acrylic, 4-channel sound composition, dimensions variable, installation view at Enemy, Chicago, courtesy the artist. Photograph Tom van Eynde.

In New York Graeve found a supportive community of artists and with it, a 'sense of possibility' that suggests 'the much higher likelihood that my work will resonate with people. Not that it will resonate more or better, but the likelihood of finding kindred spirits here – be they colleagues or supporters – is so much higher.' Consequently he has found it easier to generate European exhibition opportunities from the United States and has several forthcoming shows in Germany.

Relocation can prompt a surprising and belated recognition of Australianness, as it has done for Cuppaidge, Cotton and Douglas. Jessica Rankin, daughter of painter David, presents a different case. Rankin makes large-scale embroideries, layered with text, imagery and abstraction and is currently working towards her second solo show. Based in New York since 1990, and after studying in the United States and Melbourne, her sense of Australian identity is self-defined rather than the result of a new perception forged in a different cultural context. 'I do consider myself an Australian artist', she says, but when someone asked me recently what I meant by that I couldn't really come up with a coherent explanation. I think my work probably wouldn't qualify as "Australian" or as belonging anywhere in particular. I feel very connected to Australia and maybe I just feel the need to assert that.' Noting the art world 'has shifted so much since my father started working, and that encompasses more than just location', her comments suggest how the claim of identity might serve as a means of self-definition for an artist coming of age in a 'a postnational way of working'.

Natalie Jeremijenko, when asked whether her work might be called postnational, answers no, describing it as 'tactical, Ukrainian, aboriginal, technical, even sometimes Australian if it works'. The artist, who is also a scientist and engineer, uses these labels interchangeably, 'whichever serves the project best'. Brought to the United States as a research scientist by the Xerox Palo Alto Research Center fifteen years ago and now based in New York, her work explores the social change accompanying technological development. It's work that could be done anywhere, but the United States provides more funding opportunities than Australia.

Many of Jeremijenko's projects are remediative or interventionist: her *FishFingers,* n.d., project develops a food for fish (and humans) that would allow both to process PCBs and heavy metals harmlessly; particulate-sensing *Clear Skies* masks for bicyclists reveal air quality; robotic dogs sniff out environmental toxins; and her on-going project *OOZ* radically revises the concept of the zoo. In the most recent *OOZ* work, a high-density avian environment, installed on the rooftop of Postmasters Gallery in Manhattan in 2006, was accompanied by built-in observational and testing mechanisms for the human participants. Not all of Jeremijenko's work appears in an art world context, but for selected projects she chooses the openness of art's participatory invitation, over the authoritative context of science. As she puts it, art licenses opinion in a way science does not. Her projects have been shown at documenta, the Whitney Biennial, and the Stedelijk Museum, Amsterdam.

Kristian Burford and Janaki Lennie, two artists based well outside New York, offer different views on the city's continuing position in the art world. Burford lives in Los Angeles, brought there by a Samstag Scholarship in 1999 which allowed him to study at the Los Angeles Center College of Design. Luck played its part in this choice of venue. Says Burford: 'Los Angeles appealed to me



Janaki Lennie, Provisional view 4, 2002, oil on canvas, 152 x 182 cm, courtesy the artist.



Kristian Burford, Kathryn is staying at her grandparent's house. It is nine o'clock on a November evening. She has escaped the company of her grandparents to play with her grandmother's cat, a queen named Lucy, by moving into the sunroom of the house. After some minutes of happily petting the cat it has turned on Kathryn, penetrating the skin of her left index finger with its fangs and raising three lines of skin on her left wrist with the claws of its left paw. In response to Lucy's attack, Kathryn has grabbed at the cat in an effort to disentangle herself from it. She has been fortunate enough to find the cat's collar with three fingers of her right hand. This has allowed her sufficient purchase on Lucy's slippery form to remove the cat to the carpeted floor of the sunroom. Kathryn has placed her injured finger in her mouth so as to contain the pain and her blood. She has then recognised that she has wet herself, and has, simultaneously, taken the finger from her mouth, 2004, cibachrome print (agfa superchrome), 50 x 60 cm, courtesy the artist and Sullivan + Strumpf Fine Art, Sydney.

lor reasons that I had no way of substantiating. It turned out to be a fairly ideal place for me to work.' Burford is known for his resin-cast figures installed in life-sized domestic scenes staged to engage a viewer's voyeurism. Los Angeles is a city full of people from elsewhere', and Burford sees in this the kind of openness he wants from a prospective audience. Audience development is currently his central concern.

For Burford, Los Angeles is like New York, one of a number of art world centres, but the idea of a physical centre may no longer hold. He says: 'New York is part of the centre but the centre is not geographical, it's a network of communications which is better defined by a publication like *Artforum* than a city.' Melbourne-born Janaki Lennie sees New York's continuing draw for artists and the purview of its art journals a little differently from the vantage point of Houston, Texas where she has lived for thirteen years. Studio space in Texas is relatively inexpensive, unlike New York City. In addition, Texans' pride in their distance from New York, and the East Coast generally, helps underwrite a thriving local art scene where Lennie has found support from collectors, gallerists and institutions. Texas, with the same population as Australia, offers much more opportunity to show and develop a profile amongst a very enthusiastic audience that can transcend the regional. I think one can build an international reputation from here more easily than in Australia.' Lennie's first European show takes place in Germany this year.

At the same time, Texan pride in regional identity and local artists doesn't come without what Lennie calls a 'provincial paranoia in regard to New York'. There is a sense of regional neglect on the part of New York-based journals and consequently Texan artists 'are very strongly oriented towards making

inroads into New York since there is so much more attention paid to artists there. Lennie is happy to work from where she is, finding in Houston, a 'huge city with vast concrete freeway systems; flat land without defining geography' – a corollary dislocation to the one she experienced as a child moving from Melbourne to Perth, where she was raised. Profoundly influenced by Perth's palette and its spatial orientation, Lennie's landscape paintings mine that disconnection from the other side of the world.

Denise Green describes the condition of being an Australian and a New York artist as 'bi-cultural', and compares it to a writer from Trinidad going to London, where 'they combine their origins with this new thing they find'. In New York, or Chicago, Los Angeles or Houston, Australian artists find different 'new things': a belated sense of identity, or the need to claim one, a familiar dislocation in a different environment, a new community of like-minded peers, a wider arena, a potential audience. While there are distinct generational differences between them, they all trust in the promise of what they might find.

Born in the United Kingdom, Mel Ramsden travelled to New York in 1967. He is occasionally listed as an Australian artist in some curatorial contexts. Art & Language sought to undo Clement Greenberg's critical apparatus.

Max Hutchinson also famously brokered the sale of Jackson Pollock's *Blue poles*, 1952, from collector

Ben Heller to the National Gallery of Australia, Canberra, in 1974.

2 All quotes are taken from interviews or email correspondence with the artists.

New York, Los Angeles and Houston skyline photographs sourced from iStockPhoto.com.

¹ The Melbourne-born painter Mary Cecil Allen (1893–1962), who moved to New York in 1926, is an earlier expatriate. In addition to painting, writing, and lecturing at a number of institutions, Allen also arranged 'the first New York exhibition by Australian artists, at the Roerich Museum' in Manhattan, according to her biographer Frances A. M. L. Derham. See her entry under Allen in *Australian Dictionary of Biography*, vol. 7, Melbourne University Press, Melbourne, 1979, pp. 46–47.

David Rankin, September 11 2001, 2001, acrylic and charcoal on linen, 250 x 441 cm, courtesy the artist and Adrian Slinger Galleries, Queensland.





Writer's Choice

Lily Brett on David Rankin

David Rankin and Lily Brett. Photograph © Bettina Strauss.

The man I love paints every day. This man, the man I am married to, has a glorious sense of humour and can dance up a storm. He has a laugh that can lift You up in the air. Yet, every day, on canvasses, on large sheets of paper and in ^{Small} notebooks, he grapples with questions of mortality, and struggles with the ^{notion} of what it means to be human.

He is always painting. I envy him. I can scribble notes when I'm on the road, but I need silence and a routine to write. I envy his ability to draw, paint, sketch Wherever he is. And he does. I've come back to hotel rooms to find he has ^{upen}ded the bed and there is a canvas on the floor. I've watched him draw and even paint on trains. On buses. And on planes. When I am on a plane I can't think of anything but how uncomfortable I am.

He looks happy when he paints. He has music on in his studio and sometimes dances between brushstrokes. He can be painting the most moving, almost heartbreaking, almost heart-stopping painting, and he looks calm. I look unnerved and uncomfortable and possibly unkempt even when I am writing Something hilarious. Something that will later make a lot of people laugh.

We are quite different. I am more reserved. And I can't really dance. But ^{our} work and our lives are intertwined. We have overlapping preoccupations, parallel themes. We are both looking for answers. Answers to unanswerable

He was always serious. He was thinking about Leonardo Da Vinci when he Was ten. In the middle of a childhood marked by poverty, violence and alcoholism, he was thinking about Leonardo Da Vinci. And reading books on Buddhism.

While he was reading books on Buddhism and admiring Giacometti's Workday routine, I was standing in front of a mirror, backcombing my hair to see how high I could get that beehive to go. Or I was eating. I staved off the many ^{anxieties} that threatened to engulf me with chocolate frogs and Violet Crumbles.

grew up with few relatives. Almost all of my mother's and father's parents, brothers, sisters, aunties, uncles, cousins, nephews and nieces were murdered before I was born. I spent a lot of my childhood wondering where they were. Were they in our house? I felt as though I could feel them. Were they in the sky? In the air? In me? Where are we when we're no longer here was a question that ^{bothered} me from the time I was small.

The man that I love believes in the indestructibility of the human spirit. In a 1988 painting that at first made me cry every time I looked at it, he has painted the scrappy remains of a family of brothers. The painting is called *The brothers*. You know that they have endured horror. This family group, set against burnt-Out beams of architecture in a brown, glazed indeterminable space, are painted in white, spindly lines, a fragile, vulnerable calligraphy. They could be dead or they could be alive. What is very present is their spirit. An inextinguishable spirit.

It was that inextinguishable spirit that was to surface, and still does, in most of his work. He has painted souls in pain and torment. And souls in repose. In his 'Donna Nobis Pacem' paintings, begun in 2000, he has painted, in abstract black, radiant markings or planes, groups of people, families, neighbours, friends. The planes are like faces. Faces that are familiar. I recognise the communities. I see expressions I have seen before. And I see their peace. The peace seems eternal.

On 11 September 2001 I was talking on the phone to a friend in Australia when the sound of the first plane crashing into the World Trade Center ricocheted through our downtown New York loft.

Soon all of downtown New York was covered in smoke and debris. Everyone was in a state of shock. It was hard to think. Hard to see. And hard to breathe. The air remained thick with debris for days. Small bits and pieces that looked as though they had been torn from wherever they had formerly belonged, filled the air. The pieces looked lost, disturbed, disconsolate and displaced.

Just walking outside made people cough. The man I am married to couldn't walk a block without coughing. As though particles and parts of other people's lives had lodged in his lungs. I felt worried about him. He is a sturdy man. Broad-shouldered and strong. We left the city but neither of us wanted to stay away. We came back.

Everything in our loft was coated with the dense, acrid smell of burning. Burning objects, people and buildings. I felt numb. The man I am married to began to paint. Bent low or standing high on a ladder, he painted for days. I don't recall him eating or pausing. He painted a large triptych. Roughly 3 metres by 5 metres. He called it September 11.

In this triptych, flattened, orb-like shapes are rising, ascending. They could be skulls or stones. But they are souls. I can see them. Some ash is still there. Small scorch marks are evident. There is a reddish flame-like glow that also contains the deep, promising pink of an early-morning, dawn light.

Parts of some of the souls are missing, not visible. But they are not in pain. And they are not alone. They are surrounded by others. Bound together. Unified. They are firm and whole. And at peace.

Lily Brett was born in Germany and came to Melbourne with her parents in 1948. Her first book, The Auschwitz Poems, won the 1987 Victorian Premier's Award for poetry, and both her fiction and poetry have won other major prizes, including the 1995 NSW Premier's Award for Fiction for Just Like That. Her books of essays, In Full View, New York and Between Mexico and Poland, were critical successes, and her novel Too Many Men was a bestseller in Australia, Germany and the United States. Lily's fifth novel, You Gotta Have Balls, followed in 2005 to similar success. She is married to the Australian painter David Rankin, and lives in New York.



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Modernism & Australia: Documents on Art, Design and Architecture 1917–1967

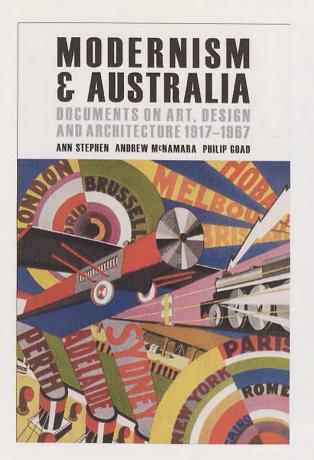
Reviewed by Joanna Mendelssohn

This monumental effort is a worthy successor to Bernard Smith's pioneering Documents on Art and Taste in Australia (1975), and it is a new publication which will long remain an essential tool of trade for students, teachers and early researchers in the fields of art, architecture and design history. To parallel it to Smith's book is not to denigrate the text; as the authors Ann Stephen, Andrew McNamara and Philip Goad know, their work is hardly the last word on the field, and it easily fulfils its aim to introduce authors and texts that shaped an Australian understanding of modernism.

Smith's work is acknowledged in the introduction, and the selection of documents is very much in the academic tradition he pioneered. There is an awareness of the sociopolitical context of art and an understanding that the visual includes design, architecture and material culture. On the negative side, the modernist/anti-modernist progressive/conservative opposition is preserved in all its crusty glory. It could be argued that this is appropriate in a collection of historic material which documents that unproductive debate, but I expected to read a more nuanced commentary.

There is only a hint in Leonhard Adam's essay 'Has Australian Aboriginal art a future?' of the contempt that many 'progressives' felt for Albert Namatjira's art. It would have been appropriate to have at least mentioned R. H. Croll's contribution to Charles Mountford's pioneering work, *The Art of Albert Namatjira* (1944). Croll was the secretary of the Australian Academy of Art, the enemy of all that was modern. The endorsement of Namatjira by politically conservative anti-modernists meant that he was for many years regarded as an Indigenous equivalent of Pro Hart, by those who judge artists by the company they keep.

This ossified mindset is also present in the commentary on the 1967 essay by Laurie Thomas, 'The only thing anyone could hope for is a change of government', which attacks the Commonwealth Art Advisory Board for appointing an exhibitions officer instead of building a national gallery. This is not one of Thomas's better pieces of writing, so presumably it was included for the content alone. The commentary describes the Commonwealth Art Advisory Board as 'notoriously conservative' and as a part of Menzies's 'shadow', citing the presence of Daryl Lindsay as evidence. Whoever researched this missed the main story. The person appointed as exhibitions officer was James Mollison, a protégé of Daryl Lindsay. When Mollison later became interim director of the Australian National Gallery in Canberra, the Australian thundered in an editorial that the appropriate appointment would have been another applicant, its art



critic Laurie Thomas. By any measure Mollison's appointment was a triumph, while Thomas was yesterday's man.

There are so many old friends among these documents that Australian art historians will now feel free to purge some of our yellowing photocopies and notes gathered over the years. *Art and Australia* and its ancestor *Art in Australia* are present as reminders of their place in the history of ideas in this country. Material from Elwyn Lynn's Contemporary Art Society broadsheets of the 1960s, which were first published as typed stencilled sheets, are given the dignity of print they have long deserved. But I wish there had been at least a mention of Rod Shaw's SORA (Studio of Realist Artists) bulletins of the 1950s, which show that at least in Sydney the Communist left could be surprisingly inclusive.

Some of the retrievals are wonderful. Grace Crowley's notes are a reminder that she was a brilliant teacher and thinker as well as an artist. It is a joy to read the original version of Tony Tuckson's 1964 essay on Aboriginal art, a document recovered by the late Richard McMillan. Basil Burdett, the diplomat of modernism, has a delightful 1938 essay on 'Modern art in Melbourne', praising among others 'A. L. Tucker' and 'G. R. Drysdale' as young artists to watch. The editors indicate that they did not include material from the 1939 'Herald' exhibition, curated by Burdett, even though it is central to this period, as it was covered in Eileen Chanin and Steven Miller's *Degenerates and Perverts* (2005). It is a surprise therefore to see the inclusion of texts by Ian Burn, who was the subject of a recent monograph by one of the editors (Stephen), even though his work would more properly fit into a late-twentieth-century anthology.

The beauty of this book is that the documents are creatures of their time. They can be used to show how much has changed, but also how much has stayed the same. A. A. Phillips's 1950 essay 'The cultural cringe' discusses attitudes that are still depressingly familiar. The only difference is that now we cringe to the strut of the United States, when once it was the United Kingdom.

Ann Stephen, Andrew McNamara and Philip Goad, Modernism & Australia: Documents on Art, Design and Architecture 1917–1967, Miegunyah Press, Melbourne University Publishing, Melbourne, 2007, 1039 pp., \$65.

art worldwide



Craig Walsh, Cross reference, 35:27:02N/139:39:36E, 2005, installation view at Yamishita Pier, Yokohama, warehouse no. 3 model, 2-channel digital video projection, 60 min duration, model with surveillance camera, MDF, plastic, acrylic, led and halogen lighting, $160 \times 500 \times 300$ cm, courtesy the artist.



detail Simryn Gill, 'May 2006', 2006 series of 778 black-and-white photographs, 12.5 x 18 cm each, courtesy the artist.

BANGKOK SHAUN GLADWELL AND CRAIG WALSH

David Tel

Although it maintains a huge embassy in Bangkok, Australia's official footprint in Thailand doesn't include a dedicated cultural bureau. Nevertheless, the Australian Embassy has earned a reputation for promoting new media art, through exhibitions such as 'Streetworks: Inside Outside Yokohama',

touring Southeast Asia in 2007.

'Streetworks' featured works created for the 2005 Yokohama Triennale. Craig Walsh's Cross-reference 35:27:02N/ 139:39:36E, 2005, centred on an architectural model of a Yokohama warehouse which housed footage of viewers encountering it in Yokohama, alongside real-time imagery from a surveillance camera. To peer into its half-open roll-a-doors is to begin a chain of spatial inversions which confound the distinctions between here and there, inside and outside. This folding ramifies through inversions of scale: peering figures, live and recorded, mingle with tourists and passers-by.

Shaun Gladwell's *Yokohama* untitled, 2005, has the rhythm of early

virtual reality and 'first-person shooter' video games. The camera follows breakdancers as they saunter through generic urban spaces, their passage punctuated by outbursts of acrobatics. Critical praise surrounding Gladwell's work often revolves around the physical poetry of what David Broker calls the 'diversionary activities' of subcultures. But more compelling is the window they open on public space. While the setting is generic and the subcultures global, these glimpses are often locally specific: witness the resolute indifference of Japanese commuters, so at odds with the breakdancers' bodily histrionics.

A similar tension binds Gladwell's Storm sequence, 2000, a work celebrated as much for its prodigious market value as for its neo-romantic intensity. In slowed video time, the impatient flux of the surf becomes a constant, behind the dancer's controlled pauses. Yokohama linework, 2005, is an exhilarating study in movingwithout-seeing. Gladwell's performative mappings of public space highlight as many differences between places as similarities. Despite this concrete city's vibrant street cultures, such a trajectory is unthinkable in Bangkok, so patchy and treacherous are its urban surfaces.

TOKYO SIMRYN GILL Michael Condon

In early 2007 the new National Art Center in Tokyo hosted the exhibition 'Living in the Material World – "Things" in the Art of the Twentieth Century and Beyond', which featured an installation by Simryn Gill. In a series of photographs titled 'May 2006', 2006, the expiry date of Gill's twentynine rolls of Kodak black-and-white film, the Sydney artist examines her city's inner-west suburbs through a personal lens. Slippers lie on a cement path, a jet flies over a fenced backyard, an orange tree hangs full of fruit over an unkempt garden.

Although there are signs of human activity – locals gather in front of a Liquorland – the camera rarely becomes intimate with the people that inhabit Sydney's inner west.

Reminiscent of Gill's photo series 'Power Station', 2004, and 'Dalam', 2001, Gill examines people through their context and environment. 'Dalam', a collection of 258 photographs of people's living rooms taken along the Malay Peninsula, focuses on interiors, while 'May 2006', is about the view from the street, sneaking glimpses

through wire fences, at cement footpaths and faux Italian pillars. A dog looks away from the camera; we see empty soccer fields and motionless swings.

The exhibition, which included works from Picasso and Tom Wesselman traced how people deal with the advent of material possessions. Gill's contribution was an examination of the material that makes up a Sydney suburb: multilingual shop signs in a mixture of English, Chinese and Vietnamese are a sign of ethnicity; posters displaying upcoming, now long-gone, rock concerts are the only sure mark of time.

Gill's 'May 2006' photographs are not a kind of street photography, but rather, a portrait of the people through the weatherbeaten wooden planks of their fences and the dirt on their footpaths.

Streetworks: Inside Outside Yokohama, Shaun Gladwell and Craig Walsh,

The Art Center, Chulalongkorn University, Bangkok, Thailand, 1 February – 7 April 2007; Valentine Willie Fine Art, Kuala Lumpur, 25 April – 12 May 2007; Substation, Singapore, 30 May – 18 June 2007.

Simryn Gill: Living in the Material World – 'Things' in the Art of 20th Century and Beyond, National Art Center, Tokyo, 21 January – 19 March 2007.



detail Sarah Ryan, sun, 2006, digital lenticular photograph, 60×60 cm, courtesy Gitte Weise Galerie, Berlin.



Stephen Bush, Bimblebox poplar, 2005, oil and enamel on linen, 167.6 x 198 cm, courtesy SITE Santa Fe, Santa Fe, and Sutton Gallery, Melbourne.

BERLIN SARAH RYAN Valeria Schulte-Fischedick

Let's get straight to the point: the new exhibition of photographs by Australian artist Sarah Ryan, on view at Gitte Weise Gallery, Berlin, in early 2007, was nothing short of magic. And while their enchantment worked slowly, viewers were inevitably spellbound.

Ryan's black-and-white photographs focus mainly on nature with an elaborate use of light. Ryan has refined her use of digital lenticular photography to develop her signature style. This particular technique, best known from popular three-dimensional postcards, allows her to create subtle compositions with overlapping images, suggesting movement and a cinematic effect.

Works such as sun, second sun, premonition, breeze and in the garden, all 2006, provide a fairytale view into treetops and branches. They capture moments of pure beauty, distilling a peculiar atmosphere reminiscent of the films of Ingmar Bergman. Similar to a slightly unreal daydream, in which night and day have merged, Ryan's blurry, twilight zone images induce a wide range of feelings in the observer.

Indeed, her technique provokes a very physical perception. It's as though one can hear the leaves rustling or feel the sunlight on one's skin. And while the subject here is the artist's hometown, Toowoomba in Queensland, the imagery is universal. Ryan shows us what we've all seen before, yet she manages to enrich these common images with memory, emotion and a distinct sense of déjà vu.

During my visit the gallery owner, Gitte Weise, turned off the lights. The effect was striking: the light in *sun* and *second sun* seemed to keep glowing – an effect generated by the lenticular technique. But far from indulging in theatrical effects – as is the case with so many works involving new media – Sarah Ryan enlarges both the field of perception and the possibilities inherent in the medium.

SANTA FE STEPHEN BUSH

Like Merlin, the famed wizard of Arthurian legend, the painter Stephen Bush may actually be living backwards through time. In his exhibition 'Gelderland' at SITE, Santa Fe, something of a survey introduction to the Australian's

work for audiences in the American southwest, Bush weaved between past and future in a wobbly, unpredictable and expert dissection of cultural values and painter's technique. The earliest works on view, the 'Caretaker' series from the late 1980s, rely on an Albert Bierstadt-like fixation of romanticised landscape as an offset backdrop for quixotic beekeepers at work among symbolically broken branches, curious disco apparel and dizzying terrain. The works progress through to Bush's current output, wherein a lexicon of archetypal figures, architecture and objects spill out, rootless, atop a foundation of poured paint swirls. In this primordial ooze of plastic future materiality, rendered in confrontational greens, pinks, yellows and blacks, Bush manages to effuse the same grandeur and scale through abstraction.

It is the degree of deconstruction and pure composition that Bush overlays on his haphazard swirls, which gives the impression that he is somehow remembering the future. Ignoring horizon and toying with proportion, he nonetheless carefully infuses moments of meaning – such as the cavern which represents the psyche, the contemplative interior – onto opportunistic pockets of his

paintings. In one demonstrative work, *Bimblebox poplar*, 2005, his timeless philosopher's cave opens out into an overhead view of a series of swampy lagoons, like a view from space, complete with the earth's rotund underbelly rotating gamely at the top of the picture plane, while disembodied elements hover inexplicably in the foreground: a catamaran, a mechanical wheel, a carefully arranged stack of poplar logs.

In 'Gelderland', Bush's precise command of both art – and world – history finally, inexorably collided with postmodernity's casual but desperate search for meaning. As a painter, he is dutifully chronicling the iconic, emotional triggers that confound and inspire us at that point of intersection, something that he's eyeing with the benefit of his long view from out of the ooze.

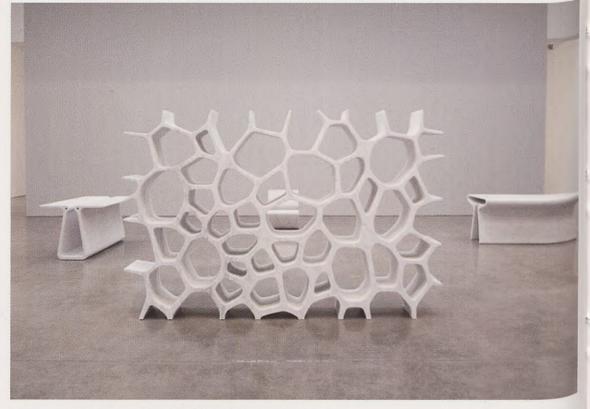
Sarah Ryan: Like Never Before, Gitte Weise Gallery, Berlin, 2 February – 17 March 2007.

Stephen Bush: Gelderland, SITE Santa Fe, Santa Fe, 10 February – 13 May 2007.

artworldwide



Ron Mueck, Spooning couple, 2005, mixed media, 14 x 65 x 35 cm, private collection, London, courtesy Brooklyn Museum, New York.



Marc Newson, Voronoi shelf, 2006, white Carrara marble, 178.1 x 276.2 x 37.5 cm, courtesy Gagosian Gallery, New York.

BROOKLYN

RON MUECK

Paddy Johnson

It is much to sculptor Ron Mueck's credit that, while visiting his early 2007 show at the Brooklyn Museum, New York, I did not find myself comparing his realistic sculptures to those at Madame Tussauds Wax Museum. Not that I thought I necessarily would, but the inevitable question a viewer has to ask of hyper-realistic work is whether it transcends representation. Photorealism, for example, has frequently failed this test in recent years, which may explain why I haven't seen an exhibition of this kind in New York for some time. Sculptors such as Mueck, however, rarely seem to run into this problem. Why?

I obviously can't speak for the artist, but it seems clear that the redundancy in simply replicating an object verbatim reduces the appeal of the practice. Known for his skilful use of scale and technical virtuosity, Mueck's exhibition avoids the pitfalls of representation by imbuing his sculptures with tenderness and vulnerability. Taking up the majority of the entrance to the museum, a giant

newborn, titled *A girl*, 2006, complete with slightly bloodied skin and wet hair, rested still on a plinth. While the sculpture may well have been the weakest in the show, as Mueck's choice of scale feels uncharacteristically obvious, the child still elicits enough paternal feelings that you have to give the work credit for its emotive qualities.

On the second level of the museum, a number of the artist's better-known works filled the space. While no literal interpretation can be drawn from Man in a boat, 2002, and Wild man, 2005 - sculptures depicting a small nude on a fishing boat and a Christ-like figure respectively – they unquestionably draw biblical references to temptation and the search for God. By contrast, Big man, 2000, a 2-metre tall sculpture reminiscent of Lucian Freud's paintings of the Australian performance artist Leigh Bowery, and Spooning couple, 2005, a small sculpture that does as the title describes, make no such claims. As a whole however, the works demonstrate sensitivity and grace that goes beyond the function of allegory. And managing this is far more than a wax sculpture of Whoopi Goldberg could ever hope to do.

NEW YORK MARC NEWSON

Ingrid Periz

Marc Newson's aluminium

Lockheed lounge, 1986, made history in 2006 when it attracted the highest price at auction for the work of a living designer. Its hourglass 'orgone' shape lingered for a while in Newson's designs but was nowhere apparent in his first solo exhibition in the United States at New York's Gagosian Gallery in early 2007. Here he concentrated on objects worked in a single, seamless shape worked from a range of materials.

Carrara marble, nickel and Micarta (an obscure laminate that is a footnote in the history of Bakelite), are favourites. From the marble, Newson wrests the cellular Voronoi shelf, 2006, a 183 by 275 centimetre airy web that is clearly designed as a stand-alone object, commanding Gagosian's central gallery space. Also shaped from single blocks of marble are two 'extruded' tables, variations on a theme, with one shaped like a T and the other its inverse, and a similarly 'extruded' chair. Extraordinary craftsmanship underwrites the joke of making stone behave like metal,

or like breathable tissue. Newson uses a mirror-like type of nickel for a surfboard designed specially for tow-in surfing, and for a simple chair that has the sexiness of a 1940s woman's high heel. Micarta gives him a warmer medium to work with, producing amber stripes with a woody feel which, thanks to the material's light sensitivity, will darken over time. A Micarta table with hollowed legs and a single-dimpled top, like a belly button, is notable.

Throughout his career Newson has produced small editions of beautifully crafted furniture. Now, as the overheated American art market looks to design, or what is increasingly called design-art, his work will no doubt find an enthusiastic audience.

Ron Mueck, Brooklyn Museum, New York, 3 November 2006 – 4 February 2007; National Gallery of Canada, Ottawa, 2 March – 6 May 2007.

Marc Newson, Gagosian Gallery, New York, 25 January – 3 March 2007.



Rosemary Laing, weather #1 (Eden), 2006, type-C photograph, 110 x 220 cm, courtesy the artist and Galerie Lelong, New York



David Noonan, Untitled, 2007, collaged paper, 25.5 x 20.5 cm, courtesy the artist and Foxy Production, New York

NEW YORK ROSEMARY LAING

Laing's third exhibition for Galerie Lelong's New York site comprised ^a suite of ten photographs made in response to climate change. The 2006 'Weather' series continues Laing's Signature vein of airborne women, but modifies it in important ways.

Here Laing strips her work of some of its daredevil costume drama touches. Her female subjects have Shed the wedding gowns of previous Series and wear instead a much simpler garment inspired by nineteenth-century Working women and designed by Laing herself. Unlike many of her pre-Vious images of suspended females, In 'weather' there is neither ground hor sky. The landscape element is entirely absent from these images; the single subject is surrounded instead by a whirlwind of paper strips. Rather than appearing studio-bound, these works seem instead placeless. Removing the 'wow' factor of Laing's more elaborately contrived series such as 'bulletproof glass', 2002, and 'flight research', 1999, may be a risk the artist can take. Lacking a structuring horizon line, and in a slightly squarer

format, these bodies-in-flight have a very different relationship to the aerial ground on which they are positioned. Laing's pictorial interest here seems to be more in the disposition of the body than knockout visual tricks.

'Weather' didn't entirely dispense with Laing's landscape concerns. The show included two photographs of Eden, the New South Wales fishing town. These blasted landscapes suggest a distinctly antipodean gothic which Laing would do well to leave alone. In one image a red plume adorns a tree, a minimal reminder of the more elaborate interventions Laing has staged in other environments. The other image of Eden has none, and is arguably the stronger for it.

PARIS DAVID NOONAN Nina Miall

David Noonan's ongoing preoccupation with the artifice of the theatre found its fullest expression at the Palais de Tokyo, Paris, earlier this year. For his first solo exhibition in Paris, the Australian artist created a sitespecific installation in which fabric -covered panels and wooden supports

produced a series of architectural interventions. Subtly arranged, these walled structures are reminiscent of the screens and flats of set design, and represent a recent development in Noonan's practice. With their stagy self-reflexivity they offer a deconstruction of institutional display strategies; not only those deployed by the museum but, more importantly for the artist, by the theatre.

Within this configured space, Noonan presented a group of largeformat silkscreen prints, collages, recent gouaches and sculpture. Noonan's decision to combine a variety of mediums reflects his long-held fascination with the physicality and aesthetics of collage. Fragmentary images sourced from 1970s counterculture are montaged or superimposed, creating haunting, monochromatic mise en scènes redolent with narrative ambiguity. Ripped or torn linen is often used to delineate the different images, complicating the picture plane and suggesting a depth of field that reverses the flatness of the collaging process.

In creating these composite works, Noonan trawls through all manner of obscure and eclectic material, from album covers to old theatre programs,

looking both for formal correspondences between images and for evocative and unsettling juxtapositions. He is attracted to highly stylised and avantgarde forms of performance and their representation through secondary media – from mime to Japanese Kabuki theatre and Indonesian shadow puppetry - and their exaggerated gestures dominate his imagery.

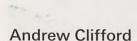
Many of the works featured in Noonan's Palais de Tokyo exhibition have an absurdist bent, appearing as afterimages of Berlin dada or suggesting the influence of playwrights such as Alfred Jarry and Samuel Beckett. Others explore the darker underbelly of cults, carnivals and other ritualistic gatherings, revealing how the spiritually uplifting can also harbour sinister leanings.

Rosemary Laing, weather, Galerie Lelong, New York, 1 February - 10 March 2007.

David Noonan, Palais de Tokyo, Paris, 22 March - 6 May 2007.

Break: Construct

'Break: Construct', installation view, featuring Peter Madden and Seung Yul Oh, Whole of whole, 2006, Pee mung been garden, 2006; Seung Yul Oh, Nectars, 2006; and Marnie Slater, Any moment, 2006, courtesy Govett-Brewster Art Gallery, New Plymouth.



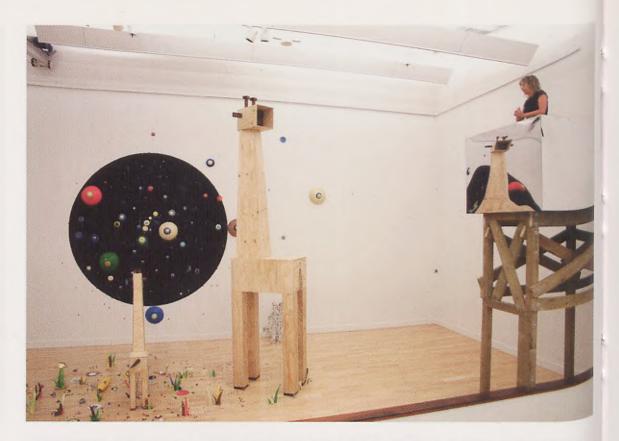
Over the last decade, New Plymouth's Govett-Brewster Art Gallery has secured a significant international reputation that belies its status as a provincial New Zealand gallery. But with a substantial staff turnover in recent years, including the departure of long-serving director Greg Burke, the gallery's ability to sustain that stature could have seemed in question. To his credit, Burke managed to recruit an impressive curatorial line-up from abroad before resigning. And with the appointment late last year of Rhana Devenport, former co-curator and senior project officer of the Asia-Pacific Triennial (APT), and manager of public programs and education for the 2006 Biennale of Sydney, Govett-Brewster's international networks should be in good shape. But how easily can the gallery relate to its local context, showing a sensitivity to the nuances of regional history and culture, as well as demonstrating an intimate grip on the pulse of emerging practice in New Zealand?

As if to rebut any concern over the latter, it was timely that Devenport's first curatorial assignment was 'Break', Govett-Brewster's third biennial survey of emerging artists, as well as more established artists who have made a significant 'break' in their practice. The gallery described 'Break' as 'reviewing the latest developments in contemporary New Zealand art'. Not an easy task for a curator new to the country, but not such a stretch for someone closely involved with the regional research driving the APT, especially after a three-month curatorial residency at Auckland contemporary gallery Artspace in 2005, which included curating their annual 'new artists' exhibition.

'Break: Construct', Devenport's edition of the exhibition, picked up from threads she established with Auckland's Artspace exhibition, 'Compelled'. Two artists exhibited in 'Compelled' – Seung Yul Oh and Sam Morrison – made a second appearance in 'Break: Construct'.

A relative unknown in 2005, Morrison has demonstrably grown in confidence; and his ability to transform found objects into irresistible, interactive installations transcends the crudeness of his equipment. Ping-pong balls, rubber gloves, wooden crates, bottles and bins are brought to life by foot-activated air pumps, which in turn transform his materials into kinetic sound sculptures that are part DIY science experiment and part craft show.

Oh has also gone from strength to strength with regular shows confirming the growing popularity of his cartoonish woodland creatures and free-form, goopy structures. For 'Break: Construct' he was paired with Peter Madden, adding an additional layer through which to negotiate the ways artists manufacture work. Madden's reconstructions of reality through photography and collage blended well with Oh's playful psychedelia and anthropomorphism. Black-and-white blobs of paint on the rear wall suggested googly eyes and cellular soup.



Snakes, caterpillars and toadstools combined Madden's exhumation of *National Geographic* tableaus with Oh's kitset menageries. All this was presided over by a multistorey giraffe with a sensor-triggered tail that pays homage to the kinetic sculptures of Len Lye, which form a central part of Govett Brewster's collection.

Photography played an interesting role in Devenport's exploration of constructs. As well as Madden's discussion of temporality and mortality with his recontextualisation of found imagery, there were also the fakeries of Yvonne Todd and Ben Cauchi. Cauchi's silvery photographs highlight the slippery relationship between photography and documentation, reality and illusion. Working with the painstakingly time-consuming techniques of tintype and ambrotype printing, each image is in fact a one-off and contradicts the assumption that photography is an instantaneous and mass-produced medium for capturing moments in favour of highly crafted illusions that both exploit and reveal their potential for fraudulence. Todd's images play with the glamorous façade of portraiture, hinting at the domestic narratives and suburban escapism that underlie the perfect picture.

Artificial suburban utopias also featured in Simon Lawrence's video flyover of a proposed suburban development. Combined with propped and balanced PVC pipes, programmed lamps and packing tape, he creates fictive domestic environments of possibilities and futility. Simon Denny, on the other hand, uses found materials such as crumpled gift wrap and old blankets to deny his work any sense of grand narrative or association and to focus attention on the artmaking process. Scraps are left in seemingly arbitrary configurations as artistic residue, demonstrating nothing but their formal placement in the space and interdependence with other materials.

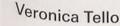
At the top of the gallery, towering, but only just, above Oh's giraffe, was another site-specific work that made good use of the building's idiosyncratic multi-level layout. Marnie Slater built a new top level for the gallery – a sort of sniper's look-out platform that provided new perspectives on the other works in the gallery, as well as a voyeuristic view of other gallery visitors. Despite the heavy engineering, it had an evasive presence; clad with mirrors, it camouflaged itself by absorbing and reflecting its surroundings.

Devenport assembled a tight selection of fresh work that integrated well with the gallery's spaces and heritage. Govett-Brewster, it would seem, remains a gallery to keep an eye on.

Break: Construct, Govett-Brewster Art Gallery, New Plymouth, 16 December 2006 – 18 February 2007

Relentless Optimism

Julia Gorman, Julia, 2007, courtesy the artist and Uplands Gallery, Melbourne. Photograph Ben Glezer.



A work of art supposedly possesses an enigma. If we dig deep, we may obtain a more profound understanding of who we are and the world we live in — without needing to hug a tree. In this game of hypothesis and scenario painting, one might also suggest that art is meant to elicit a revelatory — even cathartic — appreciation of our society and culture. Perhaps, but this seems unlikely. This, however, is precisely what Mark Feary's curated exhibition 'Relentless Optimism' sought to do.

Feary attempted to propel us into a state of self-reflection and asked us to consider the here and now. According to Feary, our era is defined by 'descent and desolation'. He proclaims: 'It is difficult to remain positive in an increasingly negative world. Nothing is really getting better, just more difficult, more complicated, just worse.' Note, 'descent' suggests that there was once a higher plane (a better time or place). This loaded 'Relentless Optimism' with a sense of nostalgia for an elusive past and/or future when 'things' were or will be better. This is confirmed by Feary when he states: 'Relentless optimism, as a concept, counters the despair, isolation and disappointment endemic of contemporary life with positivism, faith and chance.' The exhibition sought distance from overindulgent narcissism and destructive thought patterns. Paradoxically, Feary contends that the eleven art projects situated in the abandoned rooms of The Carlton Hotel, Melbourne, also embraced the 'doom, loneliness and futility of our lives'

Indeed, we saw dejection in Ronnie van Hout's work *Anomie*, 2007. Here, a few blankets and a sleeping bag were carelessly sprawled across the floor in one of the hotel rooms to make an ad-hoc bed. A single navy-blue sheet hung lazily from the top of a window pane and blocked out the sun. The only light source came from a television, which sat on a green milk crate. It was a scenario that reeked of depression. This affect was repeated in Tony Garifalakis's *The kids are right for doing it wrong*, 2007, and then inverted in works such as *Julia*, 2007, by Julia Gorman. In her installation, Gorman transformed her decrepit hotel room into a child's room, principally through the arrangement of factory-produced wooden letters to spell out 'JULIA' on the front door. This was a simple but effective gesture to create a warm and safe place within a ruin. 'Relentless Optimism' conflated a number of dichotomies in order to create a space riddled with paradoxes: doom and gloom, happiness and faith, darkness and light.

While the exhibition, to varying degrees and effects, addressed the depressed state of society, the show failed to address a perhaps more relevant stream of apathy – the general lack of curatorial experimentation and innovation in Australia. The show comprised a list of 'trendy' Melbourne artists, which is not to say that the artists are not talented, but notwithstanding, most were poached from just



two of Melbourne's formidable contemporary art institutions: Uplands Gallery and Gertrude Contemporary Art Spaces. With its stock of recognisable and popular artists, 'Relentless Optimism' has been described as a veritable 'mini Melbourne biennale'.¹

In this light, one cannot help but wonder, what is the role of any curated exhibition that attempts to represent a current mood: in this case, the apathetic condition? Is it to 'represent' or to create a space for sincere dialogue about the milieu we live in? The latter has a bias for experimentation and politics, while the former is decidedly more superficial and commercially driven. The distinction is total: innovation or complacency?

As in other areas of life and creative endeavour, contemporary art too often languishes in its comfort zone, content to criticise from a safe distance and without much vigour to propose solutions or actual avenues for change. One might then suggest that as a concept, 'Relentless Optimism' had a blind spot. For, rather than attempting to experiment with aesthetics and curatorship, it was complacent in its standardising and ranking of artists by contemporary public and commercial art galleries. Moreover, while holding the exhibition in a formerly impoverished hotel and brothel (which could be seen as an antiaesthetic act in itself), in actual fact this venue was renovated and gentrified, and it was within this latter context that the exhibition took place. It is the responsibility of curators to be open to experimentation and to other processes of renewal. Reissuing the familiar was a curious curatorial approach for a show that purported to invert doom into hope.

1 Penny Webb, 'Relentless optimism', Age, 14 February 2007.

Relentless Optimism, The Carlton Hotel, Melbourne, 7 February – 3 March 2007.

M.M.M.

A Constructed World, Constructed World plates, 2007, courtesy the artists and N.O. Gallery, Milan.



Daniele Balit

M.M. (Milano-Melbourne-Milano), a cultural exchange between the sister cities Melbourne and Milan, developed by commissioning curators Max Delany and Natalie King and the Monash University Museum of Art, involved three exhibitions: 'Schifanoia', 'Dolls' and 'Too Near, Too Far'. 'Schifanoia' included the presentation of a mysterious and exclusive event entitled *The Social Contract*.

I would like to reveal the secret of *The Social Contract*. I could have done so in this review of the exhibition 'Schifanoia', but I was not among the ninety-one participants who were allowed inside the Milan apartment in which *The Social Contract* was made public. The lucky few, moreover, are restricted by the contract to keep secret what they have seen, and have subsequently proved impossible to corrupt. I have now given up my idea of revelation, and the secret of *The Social Contract* will remain intact. On reflection, this isn't so bad because it suggests that the work was taken seriously by those who saw it and therefore can be considered a success, of sorts.

The Social Contract was conceived by Jacqueline Riva and Geoff Lowe, aka A Constructed World (ACW), for 'Schifanoia'. The principal focus of the event was not the 'artwork' revealed in the apartment but rather the contract binding the ninety-one participants to keep its existence secret for a period of six months. To reveal the secret, to talk about it with friends, relatives and colleagues, or to write a review, would breach the signed, legally binding pact made with Riva and Lowe. In this way, ACW entrusted the visitors with a great responsibility: they were asked to 'self-manage' the meaning of the work, and not discuss its meaning with anyone. By enforcing these rules, the artists hoped to encourage a reconsideration of pre-established systems of understanding and interpreting art. However, a doubt lurks in the background: which outcome can be considered an indicator of success – the keeping of the contract or its breach?

The 'Schifanoia' exhibition, curated by Ilaria Bonacossa, took place in four Milanese apartments and also in a more traditional exhibition space, the N.O. Gallery, the site for ACW's *Constructed world plate*, 2006–07, which consisted of objects visitors could put together as they pleased, and ACW's video project *Shell and pea*, 2006. In the N.O Gallery, a room filled with layers of black-and-white ink-jet prints explained, through fragmentary images, the history of ACW. With this installation Riva and Lowe contrasted the experiential aspect of the works shown in the apartments with the more detached and conceptualist documentation strategies shown in the exhibition space.

The central role of collaborative practice was also brought to the fore in 'Too Near, Too Far', another exhibition in the M.M. program, held in the art centre

C/O Careof in Milan. The modus operandi of Australia's new generation of artists in Melbourne appears to be marked by 'peer to peer' interaction and by the sharing of means, resources and ideas, thanks to a strong network of non-profit and artist-run initiatives. The Italian curators of the exhibition, Chiara Agnello and Roberta Tenconi, wanted to emphasise this aspect of the Melbourne creative scene, which they observed during a 2006 residency in Australia. They paralleled this to their experience in Italy, where such interactions occur far less frequently. The exhibition featured artists Alicia Frankovich, Simon Horsburgh and David Rosetzky. The artists' works were exhibited adjacent to documentation regarding the network of independent Melbourne spaces, including Gertrude Contemporary Art Spaces, Clubs project, Conical and West Space. After the close of the exhibition, the body of documentation became a permanent part of the public archive of C/O Careof.

Surrealist tonalities were on show in the third M.M.M. exhibition, 'Dolls' at Milan's Galleria Raffaella Cortese, with the display of works by artists Destiny Deacon, Virginia Fraser, Zoe Leonard, Maria Marshall and Laurie Simmons. As curator Natalie King suggests, dolls induce 'poignant, amusing and eerie scenarios' and, as in the work of surrealist Hans Bellmer, dolls are used as powerful transitional and communication devices. In Deacon's photographs, dolls become elements in a game of representation, sinking a cutting and ironic blade into Australia's fraught Indigenous and non-Indigenous histories.

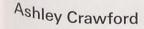
Schifanoia, A Constructed World (Geoff Lowe and Jacqui Riva), N.O. Gallery, Milan, and four Milanese apartments, 2 February – 9 March 2007; Too Near, Too Far, C/O Careof contemporary art centre, Milan, 3 February – 17 March, 2007; Dolls, Galleria Raffaella Cortese, Milan, 1 February – 14 April 2007.

^{1 &#}x27;The title 'Schifanoia', as noted by Ilaria Bonacossa in the 'Schifanoia' exhibition catalogue, is inspired by a magnificent palace near Ferrara that hosts the series of frescoes *Ciclo dei Mesi* by the Ferrarese school (1469 –1470). Conversely, in contemporary Italian the word 'schifanoia' sounds something like 'disgusting boredom', therefore making fun of the project, or hinting at what some people think of contemporary art: that it is boring or disgusting.

Before the Body – Matter

detail

Benjamin Armstrong, Conflict, 2003–05,
blown glass, fabric, steel wood and wax,
101 x 104 x 139 cm, Monash University Collection,
courtesy Monash University Museum of Art,
Melbourne



The body has been a subject for art for time immemorial: from ancient rock paintings through to the Pietà and the crucifixion, from countless nudes and innumerable portraits. Is there, in this new millennium, room for more on the subject?

Curator Geraldine Barlow most certainly thought so. In an extraordinary selection of sixteen artists, ranging from Hany Armanious to Pat Brassington, Brent Harris to Mike Parr, Barlow discovered an ongoing obsession with the human form in contemporary art, and one far from the usual clichés of figuration.

To be sure, something has happened to the body in recent times. In an article penned for Britain's *Guardian* newspaper in 2005, the English author JG Ballard speculated on the appeal of the television series *C.S.I. – Crime Scene Investigation*. He concluded:

I suspect that the cadavers waiting their turn on the tables are surrogates for ourselves, the viewers. The real crime the C.S.I. team is investigating, weighing every tear, every drop of blood, every smear of semen, is the crime of being alive. I fear that we watch, entranced, because we feel an almost holy pity for ourselves, and the oblivion patiently waiting for us.¹

Indeed, as Barlow postulates in her introduction to the exhibition, the body presented here is 'rendered as porous, wounded, pathologised and beyond plenitude'. In Barlow's selection the body is 'cut up, reconfigured, dispersed and dissolved'. It is 'prodded, probed and pulled asunder'. Yes, we are in trouble indeed

And the show proved it. There is something almost pathological about the approach these contemporary artists take to the body. It ranges drastically, from Pat Brassington's weirdly distorted and distended figure in *Rocket*, 2005, in which a pair of white legs seem to plummet downwards interminably, through to Susan Norrie's strangely claustrophobic *Shudder (pathology)*, 1994, in which the figure is so dispersed that we drown in the viscous fluids of extermination.

Hany Armanious, always a master of the macabre, was included with *Basic instruction no. 4*, 2003, and one immediately wondered what exactly we were being instructed to do. If this is an alternative, alien illustration to *The Joy of Sex*, then humanity is going to be hard-pressed to keep up. Like the sex scene in Nicholas Roeg's film *The Man Who Fell To Earth* (1976), Armanious's figures morph and melt in a queasy union. Given the context it is equally hard not to imagine Benjamin Armstrong's *The hour*, 2005–06, as a particularly strenuous and painful bowel movement. An elegant glass and wax sculptural assemblage, the contents of the top bulb of Armstrong's time-glass structure resemble strange excrement as it descends.



Even more evocative of bodily processes was Vera Moller's ego (relaxed), 1996, a bizarre multilayered assemblage of latex gloves that evoke deflated lung sacs or multitudinous deformed condoms. The result is strangely invasive, recalling Barlow's notion of the body being prodded and probed, but here literally by hundreds, if not thousands, of latex-clad fingers.

Something eerily similar in terms of evoking the internal workings of the body occurred with Lauren Berkowitz's *Dystrophy*, 1997, a wall-hanging composed of cricket ball cut-offs. With its deep red hue, the work is suggestive of cellular devastation and mutation.

There were all sorts of extremes of bodily presence in 'Before the Body – Matter', from the powerfully visceral works of Mira Gojak and Mike Parr through to the cool but troubling paintings of Brent Harris. Gojak was presented here with a massive 150 x 100 centimetre texta and felt-tip pen drawing. While suggestive of a morass of tangled human hair, *Something has to go 1*, 2006, is essentially abstract, the body present through the sheer energy and execution of the work. Something similar occurred with Mike Parr's gnarly self-portrait, *Bronze liars*, 1996. This bronze comes from a series Parr executed in which he would plunge his hand into a block of clay and 'sculpt' himself 'blind', working via touch alone. The results are a powerful illustration of self-perception.

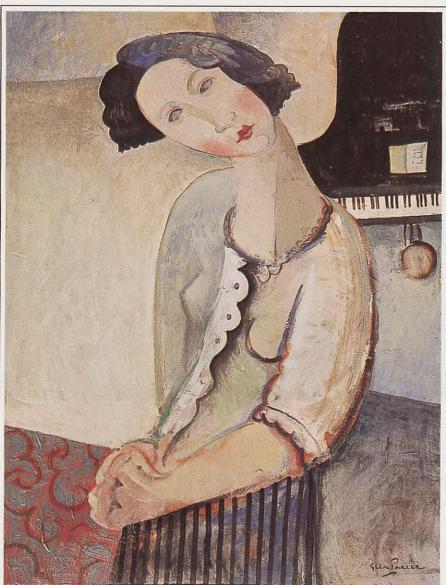
Harris's trio of paintings, *Just a feeling*, 1996, also hinted at psychological exploration. Set against a garish pink background, his simple, illustrative images could be read as reducing the body to eye and penis, focal points of desire. Similarly simplified was John Meade's strange sculptural assemblage, *Set of holds*, 1999. Again, given the context, one was tempted to read these as some form of accoutrement for strange sexual foreplay, which would beg the question – holds for *what*?

One of the most powerful works in the show was Dale Frank's *Dirk Diggler*, 2000, a massive acrylic paint and varnish work. With its deep scarlet depths the painting recalls a massive spread of congealing blood.

'Before the Body – Matter' was a massive undertaking, also including powerful works by Donna Bailey, Ti Parks, Simone Slee and Judy Watson. What was remarkable was that almost all the works came from the Monash University collection. Geraldine Barlow evidenced a uniquely imaginative approach to reinterpreting the collection, and created a powerful assemblage indeed.

1 JG Ballard, 'In cold blood', Guardian, 25 June 2005.

Before the Body – Matter, Monash University Museum of Art, Melbourne, 30 November – 15 December 2006 and 1 February – 14 March 2007.



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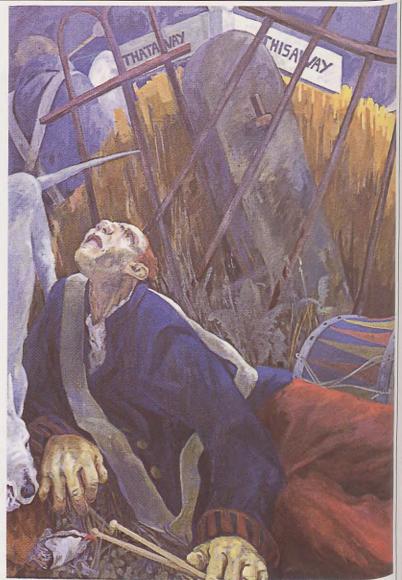
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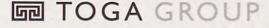
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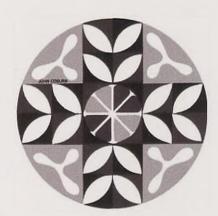
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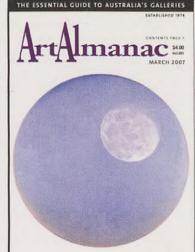


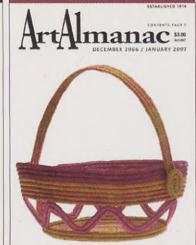
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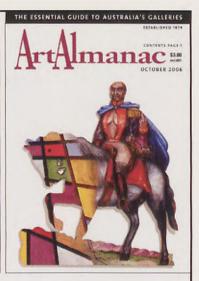
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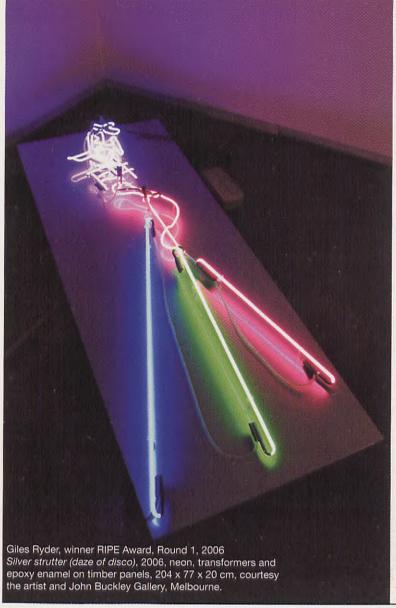
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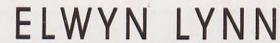
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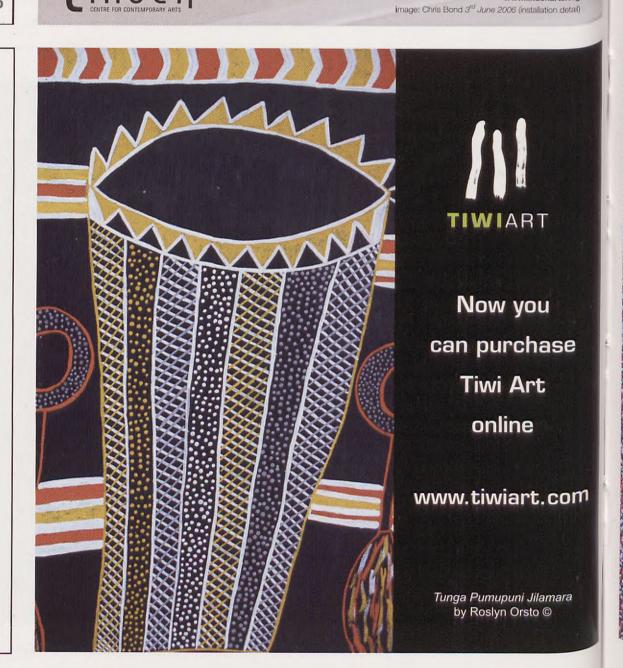


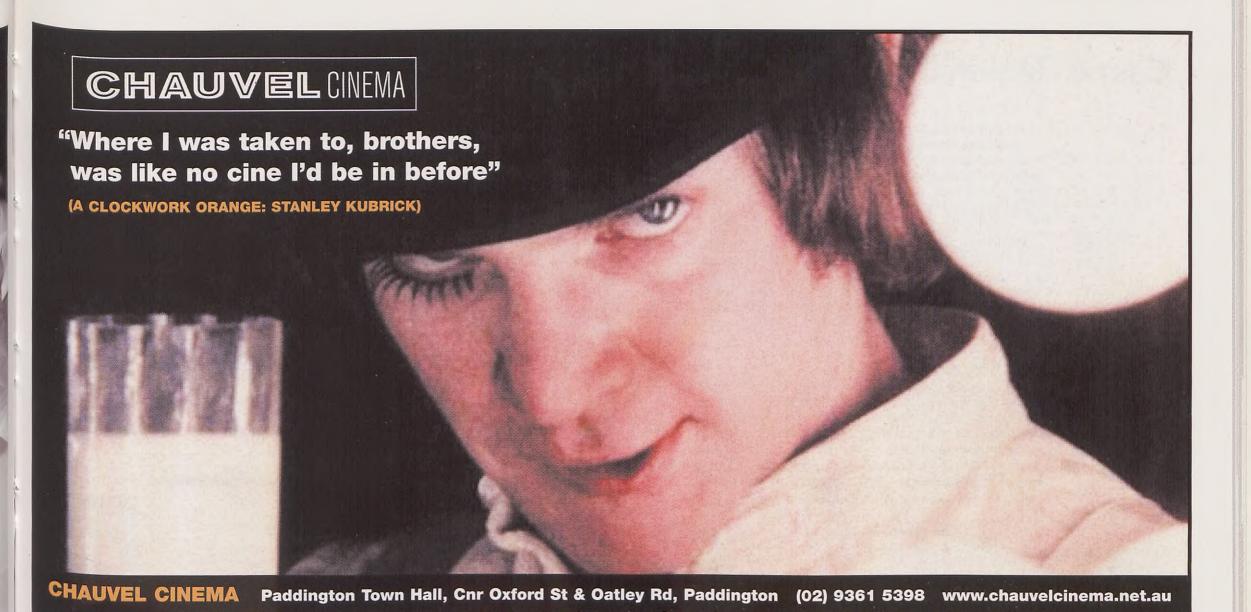


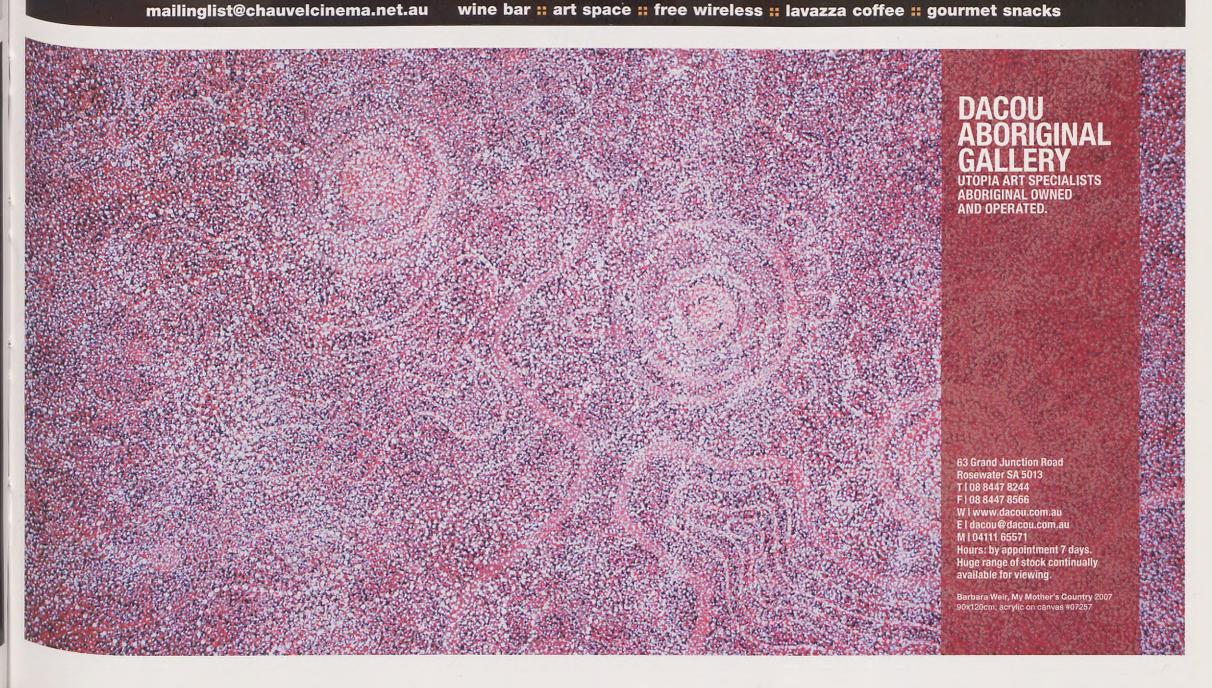
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13 July - 19 August

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Artbank, the Australian Government art rental initiative, is at the forefront of collecting contemporary art and craft from Australia's emerging and established Indigenous and non-Indigenous artists. Celebrating twenty-five years, this exhibition features artworks acquired each year of its operation including photography, sculpture, paintings, glass and Indigenous artworks A Travelling Exhibition supported by Visions Australia.

Cairns Regional Gallery cnr Abbott and Shield streets Cairns QLD 4870

Tel 07 4046 4800 Fax 07 4031 6410 www.cairnsregionalgallery.com.au marketing@cairnsregionalgallery.com.au



BENDIGO ART GALLERY

To 24 June
The Paris End: Fashion,
Photography and Glamour

2 June – 8 July Mission Voices

30 June – 5 August The Arthur Guy Memorial Painting Prize

From 11 August Paddy Bedford.

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

To 17 June

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 collections of Museum of Contemporary Art and University of Wollongong, exploring the development of this art form from the 1960s to the present

21 June – 12 August
PRIVATELY COLLECTING:
KEN HINDS CULTURAL HERITAGE
COLLECTION

Showcasing a selection of recent acquisitions which presents a version of Australian art history to the present day including Fairweather, Whitely and Tucker

OPERATION ART

An annual touring exhibition by students across NSW, in appreciation of sick children and their families at the Children's Hospital at Westmead

NAIDOC WEEK

An annual exhibition of artwork by artists of the Bundjalung nation, the traditional inhabitants of the Tweed Area, scheduled to coincide with the fiftieth anniversary of NAIDOC Week, a celebration by all Australians of Aboriginal culture

From 16 August

2007 OLIVE COTTON AWARD

An annual national award for photographic portraiture. Please contact the gallery for entry forms or see our website for information.

Broken Hill Regional Art Gallery

To 17 June

RED Earth / Moon Shimmer

New works by Catherine Parker based on her Broken Hill artist-in-residence in 2006

22 June - 29 July

Line of Load

A photographic exhibition by Peter Liddy documenting the historic architecture and infrastructure along Broken Hill's Line of Load. The exhibition is based on his Broken Hill artist-in-residence in 2006

15 June – 22 July

The Naughty Apartment Nigel Helyer

From 3 August

Living Treasures: Masters of Australian Craft



Broken Hill Regional Art Gallery 404–408 Argent Street, Broken Hill NSW 2880 Tel 08 8088 6897 Fax 08 8088 6956 artgallery@brokenhill.nsw.gov.au 10–5, Mon–Sun, Free admission

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



Caloundra Regional Art Gallery

June - 8 July

Sacred Scarab

An installation by Sally Spencer that interprets ancient Egyptian symbols and animal totems, using ceramic contemporary materials

Telltales

NSW artist Duke Albada presents a series of mixed media works that recount her travel adventures, capturing the essence and energy of each journey

11 July - 12 August

Squeeze '07, Re-ignition

The second biennial art exhibition that encourages the region's art educators out of their classrooms and into their studios to ignite their arts practice

From 15 August

Sunshine Coast Art Prize 07

A national contemporary painting and two-dimensional art prize valued at \$20,000, which includes a four-week residency in Maleny on the Sunshine Coast Hinterland. The judge is freelance curator and writer Tim Morrell.



A Caloundra City Council initiative supported by Sajen Legal

22 Omrah Avenue, Caloundra QLD 4551 Tel 07 5420 8200 Fax 07 5420 8292 artgallery@caloundra.qld.gov.au www.caloundra.qld.gov.au/caloundragallery Wed-Sun 10-4 Free admission

SVIEL

LATROBE REGIONAL GALLERY

From 7 July

Vivienne Binns

The Vivienne Binns's exhibition will include work from the 1960s to the present. Vivienne has been at the centre of all major developments in Australian art and culture over the last forty years, from wild and groovy happenings to political activism, from late modernist and post colonial critique to community art events. The exhibition will be the first major survey of this important Australian artist. Curated by Merryn Gates. Toured through the Tasmanian Museum of Art.

From 4 August

Godwin Bradbeer

A mid-career survey exhibition of the drawings of Godwin Bradbeer, presented by Shepparton Art Gallery. The drawings in this exhibition span a period from 1975 to 2005, and show the artist's ongoing exploration of psychoanalytic concepts and the body. His work takes a particular interest in the adolescent phase, and has been discussed in relation to androgyny and notions of beauty.

Legends 1 Owen Rye

Owen Rye is an experienced artist and long-term adventurer in the world of ceramics. He achieves magnificent variety in the pots he creates - in scale, colour, shape and surface texture. As an artist Rye is drawn to the mysterious and uncertain; the poetic rather than the scientific, resolving the dilemma between the two through an imaginative process that links the earth's archaeological past with its uncertain future.

138 Commercial Road Morwell Victoria 3840 Tel 03 5128 5704 Fax 03 5128 5706 Mon-Fri 10-5, Sat-Sun 11-4 Free admission



GLADSTONE REGIONAL ART GALLERY AND MUSEUM



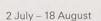
SPORT & WAR

Firing national passions, sport and war has helped shape the Australian identity. Stories told through photographs, and sporting memorabilia. An Australian War Memorial travelling ^{exhibition} funded by the Federal Government's commemorations program Saluting Their Service, tour assisted by Australian Sport Commission and Visions of Australia, an Australian Government

30 June - 28 July

ARTS NAIDOC 50 years: Looking Forward, Looking Blak: Celebrating NAIDOC 2007

Works by artists of the Port Curtis region presented in conjunction with selections from the permanent collection



WOVEN FORMS

Contemporary basket making in Australia: celebrating the diversity, skill and innovation of both Indigenous and non-Indigenous artists An Object Gallery touring exhibition supported by BHP Billiton, Gordon Darling Foundation and Visions of Australia, an Australian Government initiative

From 4 August

EDUCATION MINISTER'S AWARDS FOR EXCELLENCE **IN ART 2006**

An annual exhibition featuring the work of Queensland secondary school art students that recognises excellence in visual arts Toured by Museum & Galleries Services Queensland.



MOSMAN ART GALLERY

2 June - 15 July

Mosaic Now: Works from Italy and Australia

This truly unique travelling exhibition from the Bundoora Homestead Art Centre presents Italian and Australian mosaics, exploring the history of this ancient practice and its more contemporary expressions. The exhibition includes a selection of works from Scuola de Mosaicisti del Friuli, an internationally acclaimed school of mosaics located in Spilimbergo, Northern Italy, as well as works by noted Australian practitioners

Polarities in Print: New Work from the Print Circle

For the exhibition 'Polarities in Print', twenty-eight members of The Print Circle showcase their creativity and skills by employing contrasting printing techniques and subject matter to create a series of diverse images. The theme encourages the artists to produce images which explore the idea of different polarities such as racial, geographic or personal

28 July - 26 August

Mosman Art Prize 60th Anniversary

The oldest local government art award in Australia, offering an acquisitive painting prize of \$20,000, sponsored by Mosman Council, the Allan Gamble Memorial Art Prize of \$3000, a Viewers' Choice Prize of \$1000, a Commendation Prize of \$1000, and a Young Emerging Artists Award of \$1000.

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/ Daily 10-5, closed public holidays, free admission

Gladstone Regional Art Gallery and Museum

chr 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

GEELONG GALLERY

From 8 June

An artist abroad: the prints of James McNeill Whistler

A National Gallery of Australia Travelling Exhibition

From 23 June

Robert Clinch: urban myths

From 7 July

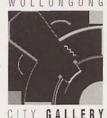
Contemporary Australian silver and metalwork 2007

A Buda Historic Home and Gardening touring exhibition.

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





WOLLONGONG **CITY GALLERY**

To 17 June

Michael Callaghan: A Survey 1967-2006 Prints, posters and paintings spanning three

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

Mark Tedeschi: Femininity and Other Feelings Images of universal human emotions and states of being

16 June - 5 August

Tim Johnson and Karma Phuntsok: The Luminescent Ground

A visual narrative that has its roots in Buddhism while referencing other world views

23 June - 29 July

Anita Larkin, 2006 Resident Artist: Object Incognito

Sculptures that explore the secret lives of abandoned objects

Works by participants in the gallery's Mentor Program for young artists

From 4 August

Andrew Christofides: A Survey

Paintings, prints, and constructions spanning twenty-five years

Yang Xifa: Dawn Dream

Paintings exploring meanings and questions of existence.

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

Dear Readers and Subscribers, It gives us great pleasure to present

The inaugural Art & Australia **Artist Edition:** Louise Weaver

This new program of Artist Editions celebrates the work of Australian artists and promotes a more accessible, broader form of collecting

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-stitched cotton thread. Edition of 50, signed with a numbered certificate.

*Orders will be filled on a first come first serve basis. Price does not include postage and packing.



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Fax 07 5473 5233
info@adrianslingergalleries.com
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Private consultant.
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: Brett Whiteley, Fred Williams, Arthur Boyd, Sidney Nolan, William Robinson, Jeffrey Smart, Charles Blackman, Lloyd Rees, Ian Fairweather, John Olsen, Sam Fullbrook, Hans Heysen, John Coburn, Ray Crooke, Lawrence Daws, Russel Drysdale, Robert Dickerson, Grace Cossington-Smith, James Gleeson, Albert Tucker, Gary Shead and Tim Storrier. See also Schubert Contemporary listing. Daily 10-5.30

Australian & Oceanic Art Gallery
cnr Grant and Warner streets,
Port Douglas 4877
Tel 07 4099 4494
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info@oceanicart.com.au
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and traditional art. Featuring Lockhart
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www.cnnet.com.au
Monthly exhibitions of paintings, sculpture,
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Fire-Works Gallery
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Fax 07 3216 1251
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michael@fireworksgallery.com.au
www.fireworksgallery.com.au
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Themed contemporary art exhibitions,
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Grahame Galleries and Editions
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Artists' Books and Multiples Fair.
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Exceptional exhibition space for hire by
artists in Brisbane's gallery precinct.
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exhibition requirements and discuss
availability of space.
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Heiser Gallery
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Tel 07 3254 2849
Fax 07 3254 2859
bh@heisergallery.com.au
www.heisergallery.com.au
Director: Bruce Heiser
Representing leading Australian artists
and dealing in modern Australian works
of art.
Tues-Sat 10.30-6

Ipswich Art Gallery d'Arcy Doyle Place, Nicholas Street, Ipswich 4305 Tel 07 3810 7222 Fax 07 3812 0428 info@ipswichartgallery.qld.gov.au www.ipswichartgallery.qld.gov.au 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

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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
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Avenue, Logan Central 4114
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Fax 07 3826 5350
artgallery@logan.qld.gov.au
www.logan.qld.gov.au
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Regular program of local artists' work.
National touring exhibitions. Logan art
collection. Changing monthly exhibitions.
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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 22 July: 'Freestyle', new Australian
design for living
From 27 July: 'Breaking New Ground',
Brisbane women artists of the midtwentieth century.
Tues-Fri 10-5, Wed 10-8, Sat-Sun 12-4
Closed Mondays and public holidays

Redland Art Gallery
cnr Middle and Bloomfield streets
Cleveland 4163
Tel 07 3829 8899 Fax 07 3829 8891
gallery@redland.qld.gov.au
www.redland.qld.gov.au
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The Redland Art Gallery showcases a mix
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a varied program that looks to define the
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Mon-Fri 9-4, Sun 9-2
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Schubert Contemporary Marina Mirage, Seaworld Drive, Main Beach 4217 Tel 07 5571 0077 info@schubertcontemporary.com.au www.schubertcontemporary.com.au Representing contemporary artists: Dale Frank, Cherry Hood, Michael Zavros, Denise Green, Geoffrey Proud, Zhong Chen, Rhys Lee, Margarita Geogiadis, Sally Smart, Robert Ryan, Martine Emdur, David Ralph, George Raftopoulos, Melinda Harper, Nick Howson, Katherine Hattam, Anthony Lister, Dane Lovett, Anthony Bennett, Anwen Keeling, Darren Wardle, Simon Mee, James Willebrandt, Rod Bunter, Abbey McCulloch, VR Morrison, Gordon Richards, Craig Ruddy, Jason Cordero, Victoria Reichelt, Timothy John, Melissa Egan, Wayde Owen, Karlee Rawkins, Susan O'Doherty, Melitta Perry, Marise Maas, Craig Waddell, Mitchell Kelly, Mark Gawne, Fran Tomlin, Joanna Burgler, Mark Gawne, John Cottrell, Mark Dober, Keren Seelander, Mari Hirata, Deborah Halpern, Philip Stallard, Annie Herron. From 8 June: Anthony Bennett, solo exhibition From 20 July: Michael Zavros, solo exhibition From 17 August: Wayde Owen, solo exhibition. Daily 10-5.30

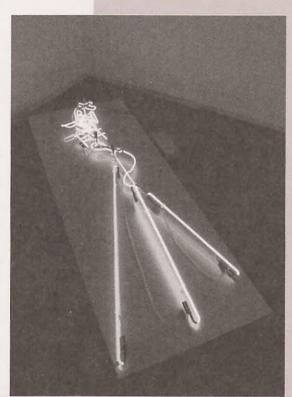
Stanthorpe Regional Art Gallery
Lock Street, Weeroona Park,
Stanthorpe 4380
Tel 07 4681 1874 Fax 07 4681 4021
stanart@halenet.com.au
www.granitenet.net.au/groups/
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Wed-Sat 11-4

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
15 June – 8 July: 'Home Island, Home
Country', an exhibition of children's art
from remote North Queensland and the
Torres Strait. A travelling exhibition
developed by Cairns Regional Gallery and
toured by Museum and Gallery Services
Queensland
From 29 June: 'Direct Attack: Lionel

From 29 June: 'Direct Attack: Lionel Lindsay's Craft and Criticism', metal plates, woodblocks, sketches, proofs and prints to review Lindsay's point that 'whether you draw with pen, pencil, etching-needle or engraver, the direct attack on your material is undoubtedly the right one' (1922) 13 July – 19 August: The Blake Prize for Religious Art, presented by the Blake Society.

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 12 June: 'Return to the Scene of the Crime', Rotary Youth Photography Project To 3 August: Max Dupain in Albury 1 June – 8 July: 'Constructed Realms: Photography as Theatre', Albury National Photography Prize 15 June - 15 July: 'Paper Animals', Anne Bennett, Euan Heng, Heather Shimmen, Carolyn Lewens, Neil Stanyer and more From 6 July: 'Size Matters' - Kidspace 13 July - 19 August: 'Murray Cod: the Biggest Fish in the River' 20 July - 19 August: Stephen Anderson From 24 August: Heidi Lefebre; 'Heaven on Earth: Dream On'. Mon-Fri 10.30-5, Sat-Sun 10.30-4 Free admission

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craftspeople by the acquisition of their

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15 Roylston Street, Paddington 2021
Tel 02 9360 5177 Fax 02 9360 2361
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary
Australian painting and sculpture by artists
represented by Australian Galleries.
Mon-Sat 10-6

Australian Galleries,
Works on Paper
24 Glenmore Road, Paddington 2021
Tel 02 9380 8744
Fax 02 9380 8755
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary
Australian works on paper by artists
represented by Australian Galleries.
Mon-Sat 10-6, Sun 12-5

Bandigan Art
39 Queen Street, Woollahra 2025
Tel 02 9328 4194
Fax 02 9326 1259
info@bandigan.com
www.bandigan.com
Directors: Suzanne Lowe
and John Colquhoun
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Aboriginal paintings, sculptures, fibre
works and ceramics.
Tues-Fri 10-6, Sat-Sun 11-4

Giles Ryder, Silver strutter (daze of disco), 2006, neon, transformers and epoxy enamel on timber panels, 204 x 77 x 20 cm, courtesy the artist and John Buckley Gallery, Melbourne. Banziger Hulme Fine Art Consultants
Level 1, 51–53 The Corso, Manly 2095
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Fax 02 9977 0690
banziger.hulme@ozemail.com.au
www.faceofasia.com.au
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Bega Valley Regional Gallery
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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. Artist enquiries welcome.
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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

Bonhams & Goodman
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Fax 02 9327 2917
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www.bonhamsandgoodman.com.au
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www.boutwelldraper.com.au
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and James Draper
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installation, holograms and performance.
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Wed-Sun 10-5

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

Brenda May Gallery 2 Danks Street, Waterloo 2017 Tel 02 9318 1122 www.2danksstreet.com.au 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 June 23: Barbara Licha, painting, sculpture; Catriona Stanton, sculpture, assemblage. 26 June - 14 July: 'I'm as mad as hell ...', curated group show 17 July - 11 August: Carla Priivald, painting, prints; Andrew Best, sculpture From 14 August: Leslie Oliver, sculpture; Helen Mueller, sculpture, prints. Tue-Fri 11-6, Sat 10-6

Christopher Day Gallery onr Elizabeth and Windsor streets, Paddington 2021 Tel 02 9326 1952 Fax 02 9327 5826 Mobile 0418 403 928 cdaygallery@bigpond.com.au www.cdaygallery.com.au Quality traditional and modern masters for sale. Sole agent in New South Wales for Graeme Townsend. Works normally in stock include Beauvais, Blackman, Dobell, Forrest, Heysen, Johnson, Knight, Lindsay, Nedela, Olsen, Rees and Streeton. Mon-Sat 11-6, or by appointment

Conny Dietzschold Gallery
Sydney/Cologne
2 Danks Street, Waterloo 2017
Tel 02 9690 0215
Fax 02 9690 0216
info@conny-dietzschold.de
www.conny-dietzschold.de
International contemporary art including
painting, sculpture, installation,
photography, video and new media,
focusing on new tendencies in conceptual,
concrete and constructive art.
Tues—Sat 11—6

Cooks Hill Galleries
67 Bull Street, Newcastle 2300
Tel 02 4926 3899
Fax 02 4926 5529
mail@cookshill.com
www.cookshill.com
Representing Arthur Boyd, Sidney Nolan,
Fred Williams, Charles Blackman, John
Olsen, John Perceval, Russell Drysdale,
Norman Lindsay, Brett Whiteley, Tom
Roberts, Arthur Streeton, Frederick
McCubbin, Ray Crooke, Jeffrey Smart
and Charles Conder.
Fri, Sat and Mon 11–6, Sun 2–6, or
by appointment

Defiance Gallery 47 Enmore Road, Newtown 2042 Tel 02 9557 8483 Fax 02 9557 8485 crswann@bigpond.net.au www.defiancegallery.com Director: Campbell Robertson-Swann, Manager: Lauren Harvey 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

Deutscher~Menzies Pty Ltd
Fine Art Auctioneers and Valuers
12 Todman Avenue, Kensington 2033
Tel 02 8344 5404
Fax 02 8344 5410
sydney@deutschermenzies.com
www.deutschermenzies.com
Managing Director: Adrian Newstead
The leading Australian owned art
auctioneers and valuers.
13 June: 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 1 July: 'The Blake Prize for Religious Art', was established in 1949 as an incentive to raise the standard of contemporary religious art and named after artist and poet, William Blake. The prize is a unique and exciting cultural icon, controversy and debate keep it dynamic and contemporary; 'ArtExpress', the art-making component of the NSW Higher School Certificate examination in Visual Arts, 2006; 'Barry Ridgeway: My Mother's Dream', paintings exploring the history the Donovans, members of the Dunghutti tribe of Kempsey; 'The Cathedral School', artworks by students from the Clarence Valley Anglican School 4 July - 12 August: 'Racing', Louise Mann 'as eye see it'; 'Very Real North Coast'; 2007 NPWS Indigenous Art Prize; Digby Moran; Grafton Art Club.

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 Contemporary Australian, Indigenous and international artists. Representing: Peter Adsett, Lionel Bawden, Lyndell Brown and Charles Green, Maria Fernanda Cardoso, Todd Hunter, Alex Kershaw, Todd McMillan, Selina Ou, Patrick Pound, Ben Quilty, Caroline Rothwell, Tim Silver, Judy Watson, Judith Wright and Koen Wastjin. Representing artists in association with Warlayirti Arts, Mornington Island Art Centre and Maningrida Arts and Crafts.

Tues-Sun 10-4

GRANTPIRRIE

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

Tues-Fri 11-6, Sat 11-5

Hardware Gallery
263 Enmore Road, Enmore 2042
02 9550 4595
www.hardwaregallery.com.au
Exhibiting contemporary Australian
paintings and fine art etchings.
Representing: Nicholas Fintan, Ray Firth,
Keith Looby, Rodney Monk, Josonia
Palaitis, Sandi Rigby.
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: 5-30 June: Works on paper: Vanessa Ashcroft, Denis Clarke, Robyn Kinsela, Sylvia McEwan and Shiela White 3-28 July: Ghasan Saaid (solo) From 7 August: Barbara Hilder (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 8536 5750
hazelhurst@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

Selwyn Street, Paddington 2021 Tel 02 9385 0726 Fax 02 9385 0603 idg@unsw.edu.au www.cofa.unsw.edu.au/galleries/idg/new5 Ivan Dougherty Gallery mounts approximately ten exhibitions each year, focusing on twentieth century and contemporary Australian and international art of all disciplines. 5-21 July: 'Connections', an exhibition to coincide with 'ConnectEd', the International Conference on Design Education Sydney 2007 26 July - 25 August: 'Echoes of Home: Memory and Mobility', the art practices of fourteen Australian-based Asian artists and craft-makers utilise traditional techniques to tell their stories about everything from the Australian landscape to Asian medicine From 30 August: 'Papunya Tjupi: A New Beginning', an exhibition of new work from emerging artists and established senior Papunya artists, Michael Jagamara Nelson and Long Jack Phillipus Tjakamarra, from the new Papunya Tjupi Art Centre. Mon-Sat 10-5, closed Sundays and public holidays

Ivan Dougherty Gallery

UNSW College of Fine Arts

John Gordon Gallery
360 Harbour Drive, Coffs Harbour 2450
Tel 02 6651 4499 Fax 02 6651 1933
info@johngordongallery.com
www.johngordongallery.com
Director: Nicholas Kachel
Contemporary Australian and Aboriginal
art. Sourcing fine Aboriginal art from
Papunya Tula, Watiyawanu, Warmun,
Balgo, Maningrida and Tiwi Islands.
Mon-Fri 9-5, Sat 9-4, Sundays by
appointment

The Ken Done Gallery
1 Hickson Road, The Rocks, Sydney 2000
Tel 02 9247 2740 Fax 02 9251 4884
gallery@done.com.au
www.done.com.au
A vibrant space in The Rocks precinct, with
exhibitions by Australian artist Ken Done,
featuring Sydney Harbour, the beach, reef
and outback. Recent original works on
canvas and paper, limited-edition prints
and posters, bookshop and art related
products.
Daily 10–5.30, closed Christmas Day only

King Street Gallery
613 King Street, Newtown 2042
Tel/Fax 02 9519 0402
kingst@bigpond.net
www.kingstreetgallery.com.au
Viewing of larger-scale works
by gallery artists.
By appointment

King Street Gallery on Burton 102 Burton Street, Darlinghurst 2010 Tel 02 9360 9727 Fax 02 9331 4458 kingst@bigpond.com www.kingstreetgallery.com.au Representing: John Bokor, Andrew Christofides, Elisabeth Cummings, Robert Eadie, Rachel Ellis, Gail English, David Floyd (estate), Salvatore Gerardi, Jon Gintzler, Hardy and Strong, Frank Hinder (estate), Robert Hirschmann, James Jones, Jan King, Martin King, Idris Murphy, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe, Kim Spooner, Kensuke Todo, John Turier and John Elliott. 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

Liverpool Street Gallery 243a Liverpool Street, East Sydney 2010 Tel 02 8353 7799 Fax 02 8353 7798 info@liverpoolstgallery.com.au www.liverpoolstgallery.com.au Directors: James Erskine and William Nuttall Representing Rick Amor, Tony Bevan (UK), Enrique Martinez Celaya (USA), Gunter Christmann, Kevin Connor, Steven Harvey, Anwen Keeling, David Keeling, John Kelly, Jennifer Lee (UK), Kevin Lincoln, David Serisier, Peter Sharp, Aida Tomescu, Kate Turner, Dick Watkins, Karl Wiebke and Magdalena Wozniak. Tues-Sat 10-6

Maitland Regional Art Gallery 230 High Street, Maitland 2320 Tel 02 4934 9859 Fax 02 4933 1657 artgallery@maitland.nsw.gov.au www.mrag.org.au Maitland Regional Art Gallery (MRAG) hosts a vibrant calendar of ever-changing exhibitions promoting visual arts and craft in the region. From the gallery shop you can purchase unique gifts of original art for your family, friends or even yourself. 29 June – 5 August: 'Wanderlust', Liz Jeneid and Alexander Arcus From 11 August: 'Circus', Joe Furlonger along with Egg Face, a quirky collection of children clown faces. Tues-Sun 10-5, closed Mondays and public holidays

Manly Art Gallery and Museum West Esplanade (next to Oceanworld) P.O. Box 82, Manly 1655 Tel 02 9976 1420 Fax 02 9948 6938 artgallery@manly.nsw.gov.au www.manly.nsw.gov.au Director: Therese Kenyon To 24 June: 'Pamela Thalben-Ball: A colourful life', a retrospective celebrating Thalben-Ball's career; Ruth Downes 'FREE LUNCH - Lunch for the trades', celebrating the often neglected work of the trades while playing with the language of modern cuisine 29 June - 29 July: NSW Indigenous Art Prize, a selection of works from Indigenous artists from around New South Wales; Peter Elliston 'Volcano', photographs about people and the volcanic landscape From 3 August: 'Celebration', Australian Ceramics Association presents an exhibition of ceramics used in commemoration of important events, including functional, non-functional and installation work - curated by Prue Venables; Peter Battaglene 'Deep Blue', ceramics resulting from a recent residency at the CSIRO laboratory in Hobart. Tues-Sun 10-5

Marlene Antico Fine Arts & The Paddington Art Prize P.O. Box 1469 Double Bay, NSW 1360 Tel 02 9362 0282 Mobile 0418 167 135 info@paddingtonartprize.com.au The PADDINGTON ART PRIZE 2007 a \$20,000 acquisitive prize is awarded annually for a contemporary painting inspired by the Australian landscape. This prize 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 Suey 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.au For updated exhibition listings for Marlene Antico Fine Arts please visit www.marleneantico.com.au

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 Director: Martin Browne Specialising in contemporary Australian and New Zealand art. Representing Tim Maguire, Savanhdary Vongpoothorn, McLean Edwards, Ildiko Kovacs, Roy Jackson, Neil Frazer, Christine Johnson, Paul Dibble, Michael Cusack, A. J. Taylor, Karl Maughan, Simon Taylor, Linde Ivimey, Kirsteen Pieterse, Alexander McKenzie and the estate of Colin McCahon. 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

140 George Street, Circular Quay, The Rocks, Sydney 2000 Tel 02 9245 2400 Fax 02 9252 4361 www.mca.com.au The Museum of Contemporary Art is Australia's only museum solely dedicated to exhibiting, interpreting and collecting contemporary art from Australia and around the world. Opened in 1991 on spectacular Sydney harbour, the MCA has developed a reputation as Australia's foremost contemporary visual arts institution. To 3 June: 'Craigie Horsfield: Relation' To 12 August: New Acquisitions 2007: 'The Art of Giving: Donations to the MCA Collection'; From 21 June: 'The Hours: Visual Arts of Contemporary Latin America' 1 June – 12 August: Matthew Ngui

From 24 August: Primavera 2007

Open daily 10-5, closed Christmas Day

From 30 August: Julie Rrap.

Free admission

Newcastle Region Art Gallery
1 Laman Street, Newcastle 2300
Tel 02 4974 5100
Fax 02 4974 5105
artgallery@ncc.nsw.gov.au
www.newcastle.nsw.gov.au/go/artgallery
The gallery exhibits over twenty-five
exhibitions annually, reflecting the diversity
of contemporary art practice and the
breadth of the gallery's significant
collection of Australian art and Japanese
and Australian ceramics.
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–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.

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

Tues-Sat 11-5.30, 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, the Estate of 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. 1-23 June: Daniel Crooks 23 June - 21 July: Shane Cotton 19 July - 12 August: Michael Landy From 17 August: Marion Borgelt. 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. Trust Café, Arts Bookshop, Parking onsite. To 17 June: Janet Dawson survey, examining the career of one of Australia's most accomplished artists from its genesis in the 1950s through to the present day. Spanning fifty years, the works range from abstraction through realism to expressionism 29 June - 12 August: 'From here to Eternity', works from the Victorian Tapestry Workshop. This exhibition showcases those by Australia's leading artists including Angela Brennan, Mike Brown, Jon Cattapan, Alun Leach-Jones, Reg Mombassa, Gareth Sansom and Martin Sharp. The exhibition's title is drawn from Martin Sharp's quintessentially Sydney tapestry Eternity, his graphic homage to Arthur Stace. Tues-Sun 11-5, closed Mondays and public holidays

\$6, \$4 National Trust members and

concessions

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 9 June: Van Sowerwine 13 June - 14 July: Mark Kimber, Tim Georgeson and Caia Hagel 18 July - 18 August: Merilyn Fairskye From 22 August: Magnum 60th anniversary exhibition. 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, Penny Byrne, Kristian Burford, Matt Calvert, Nick Devlin Marc de Jong, Sebastian Di Mauro, Juan Ford, Helen Fuller, Therese Howard, Sherrie Knipe, Joanna Lamb, Alasdair MacIntyre, VR Morrison, Emily Portman, Kate Shaw 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 upcoming contemporary Australian artists. 14 June – 7 July: Caroline Rannersberger 12 July – 4 August: Tracy Cornish From 16 August: Isidro Brasco, Ronald & McDonnell, Stefan Mauck. 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

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

UTS Gallery University of Technology, Sydney Level 4, 702 Harris Street, Ultimo 2007 Tel 02 9514 1652 Fax 02 9514 1228 utsgallery@uts.edu.au www.utsgallery.uts.edu.au Curator: Tania Creighton UTS Gallery hosts a vibrant program of monthly changing exhibitions featuring local, national and international art and design practice. To 22 June: 'Shinmi Park: Changeability, the Fashion Trace' 3 July – 3 August: 'The Trouble with the Weather: A Southern Response', cocurated by Jacqueline Bosscher, Norie Newmark and Maria Miranda. Mon-Fri 12-6

Wagner Art Gallery 39 Gurner Street, Paddington 2021 Tel 02 9360 6069 Fax 02 9361 5492 wagnerart@bigpond.com www.wagnerartgallerv.com.au Directors: Shirley Wagner and Nadine Wagner Wagner Art Gallery has been synonymous with great Australian art for the past twenty-seven years and is recognised mainly for representing the work of the modern masters - the elite artists. The gallery is also committed to the established contemporary artists of the twenty-first century along with focusing on the talented but younger and less exposed - the emerging artists. Monthly exhibitions showcase the best of contemporary Australian art and provide a variety of options for collectors. Mon-Sat 10.30-6, Sun 1-6

Wallspace Gallery
25-27 Brisbane Street, Surry Hills 2010
Tel: 02 9264 8649
mail@wallspacegallery.com.au
www.wallspacegallery.com.au
Director: Cathy Linsley
Representing and exhibiting established
and emerging artists, view website for
details, artists submissions welcome via
email, 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 23 June: Margot Hutcheson, recent paintings; Mostyn Bramley-Moore, paintings 27 June - 21 July: Ian Howard and Xing Jun Qin, mixed media 25 July - 18 August: Ruth Waller, paintings; Roger Crawford, paintings From 22 August: Maeve Woods, paintings; Vicki Varvaressos: paintings. Wed-Fri 10-7, Tuesdays and Saturdays 10-5

Western Plains Cultural Centre Dubbo Regional Gallery Museum and Community Arts Centre 76 Wingewarra Street, Dubbo 2830 Tel 02 6801 4431 Fax 02 6801 4449 gallery@dubbo.nsw.gov.au www.dubbo.nsw.gov.au Wed-Mon 10-4

Wollongong City Gallery cnr Kembla and Burelli streets, Wollongong East 2500 Tel 02 4228 7500 Fax 02 4226 5530 gallery@wollongong.nsw.gov.au www.wollongongcitygallery.com One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art. To 17 June: 'Michael Callaghan: A Survey 1967 - 2006', a Manly Art Gallery and Museum touring exhibition; 'John Vucic-Wolfpup: NPK Orchis' To 1 July: 'Mark Tedeschi: Femininity and Other Feelings' 16 June - 5 August: 'Tim Johnson and Karma Phuntsok: The Luminescent Ground' 23 June - 29 July: 'Anita Larkin, 2006 Resident Artist: Object Incognito', sculpture; 'Shift', gallery Mentor Program for young artists From 4 August: 'Andrew Christofides: A Survey', paintings, prints, and constructions spanning twenty-five years; 'Yang Xifa: Dawn Dream', paintings. 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 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

To 24 June: 'Greg Johns: Patterns', a retrospective of this South Australian sculptor, surveying the 1970s to the

28 June – 5 August: 'Jan Senbergs,
A Singular Vision', works on paper
by Senbergs, whose imagery of our
urban habitat and industrial landscape
contributes to our understanding
of place – curated by Elisabeth Cross
From 9 August: 'ANU Creative Fellows,
Works of Sidney Nolan, Arthur Boyd and
Narritjin Maymuru', three significant
Australian artists awarded an ANU Creative
Arts Fellowship, focusing on the
connection between country and personal
creativity – curated by Mary Eagle.
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 11 June: Meg Buchanan, paintings and works on paper; Anita McIntyre 'Ancient land - family lines', ceramics 14 June - 2 July: Marc Rambeau, paintings and works on paper; Jenny Orchard, ceramics 2-20 August: GW Bot, prints and paintings; Nick Wirdnam, glass sculpture From 23 August: Christine James, paintings; Caitlin Perriman - drawings.

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 The National Gallery of Australia collection contains more than 100,000 works. In 2007 the gallery celebrates its twentyfifth anniversary, with new displays of the Asian art, international art and sculpture collections. From 29 June: 'George Lambert', a retrospective exhibition of one of Australia's most remarkable artists from the Edwardian era, particularly notable for his versatility in different media To 14 October: 'VIPS: Very Important Photographs from the European American and Australian photography collection', to mark the gallery's twenty-fifth anniversary, a selection of some 150 of the most beautiful and significant works from Europe, America and Australia will be on display. Daily 10-5

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 5 August: 'Reveries: Photography and Mortality' From 24 August: 'Portraits by John Brack' Daily 9-5 Commonwealth Place To 1 July: 'Australia's Creative Diaspora Photographed by Nathalie Latham'

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

From 13 July. 'Studio: Australian Painters

and Creativity'

Victoria

or by appointment

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
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artists throughout the year.
Mon-Fri 10-5, Sat 11-4 during exhibitions,

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. 26 June - 21 July: Jukuna Mona Chuguna, In conjunction with Mangkaja Arts 17-28 July: Alcaston Gallery @ Depot Gallery, 2 Danks Street, Waterloo, Sydney: Gulumbu Yunupingu, Larrakiti (memorial poles) and bark paintings, in conjunction with Buku Larrnggay Mulka Centre, Yirrkala, Northern Territory 24 July – 18 August: John Bulunbulun, Tommy Gondorra Steele and Fiona Jin-Majinggal Mason, in conjunction with Maningrida Arts and Culture, Northern Territory From 21 August: Bentinck Island Mob and Netta Loogatha, in conjunction with Mornington Island Arts and Craft, Queensland. Tues-Fri 10-6, Sat 11-5, or by appointment

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www.annaschwartzgallery.com
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appointment



Matthew Kyme, Black & white VI (Cindy), 2005, oil on canvas, 82 x 66 cm, courtesy Art Nomad, Brighton.

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.
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Www.arc1gallery.com
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Brown and Charles Green, Peter Callas,
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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

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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 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
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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

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Ricky Howell, Thanks for the memories, 2007, gouache on canvas paper, 16.5 x 13 cm, courtesy Brightspace, Melbourne. Brightspace
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bright@brightspace.com.au
www.brightspace.com.au
Directors: Kantor, Greer, Hefner and Owen
To 10 June: RMIT Masters exhibition
14 June – 8 July: Ricky Howell
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12 July – 5 August: 'A Survey and
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21 July – 12 August: 'Rascals from
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Wed-Sat 12-6, Sundays 1–5

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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.

C.A.S. 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. 10-22 September: C.A.S. Inc. Annual Exhibition 2007, Eckersley's Open Space Gallery, 97 Franklin St, Melbourne, Mon-Fri 9-6, Sat 10-4, Sun 12-3 C.A.S. holds two major exhibitions annually, free solo exhibitions of members' works at Richmond and Fitzroy library spaces, and changing group exhibitions at MoorWood contemporary furniture showrooms, also guided gallery walks and other social events. Visit our website: view works and images from our recent exhibitions, 'Contemporary by Nature' at The Gallery on Herring Island, and 'The Collectors' Exhibition 2007' at Steps Gallery, plus over 150 artworks from over 100 artists.

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
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www.artdes.monash.edu.au/gallery
Director: Lisa Byrne
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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 Acting Manager: 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

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curated monthly exhibitions.
Tues-Fri 11-5, Saturdays 2-5

McClelland Gallery + Sculpture Park 390 McClelland Drive, Langwarrin 3910 Tel 03 9789 1671 Fax 03 9789 1610 info@mcclellandgallery.com www.mcclellandgallery.com Director: Robert Lindsay Set in 16 hectares of wonderful Australian native gardens, only a one hour drive from Melbourne, the McClelland Gallery + Sculpture Park houses an excellent collection of paintings, works on paper and an extensive collection of works by leading Australian sculptors. The home of the 2007 McClelland Contemporary Sculpture Survey and Award, the gallery presents a vibrant program of exhibitions, lectures, holiday programs and guided tours. The McClelland Gallery Café is available for special functions, weddings and corporate events. Tues-Sun 10-5 Café now open Tues-Sun 10-5, bookings essential Entry by donation

Melaleuca Gallery
121 Great Ocean Road, Anglesea 3230
Tel 03 5263 1230
Fax 03 5263 2077
slsmith@melaleuca.com.au
www.melaleuca.com.au
Contemporary Australian paintings and
sculpture by leading and emerging artists.
Sat–Sun 11–5.30, or by appointment

Melbourne Society of
Women Painters and Sculptors Inc
Ola Cohn Centre, 41–43 Gipps Street
East Melbourne 3002
mswps@yahoo.com.au
http://home.vicnet.net.au/~mswps
Committee: Joan Richard, President;
Helen Carter, Hon Secretary;
Carmel Mahony, Hon Treasurer
Founded 1902. Portrait sessions, life
drawing, general meetings, lectures and
activities. Annual Prize Exhibition.
Membership by application.
Meets Thursdays 10–3

Metro 5 Gallery 1214 High Street, Armadale 3143 Tel 03 9500 8511 Fax 03 9500 8599 info@metro5gallery.com.au www.metro5gallery.com.au Manager: Andrea Candiani Art Consultant: Eliza Roberts 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, Kate Stevens, Hazel Dooney, Samuel Leach and Daniel Truscott. 6 June - 1 July: Jason Benjamin and

Stephen Danzig
4–29 July: Emma Langridge
1–26 August: Sharon Green.
Tues–Fri 10–5.30, Sat–Sun 11–5

Monash Gallery of Art
860 Ferntree Gully Road,
Wheelers Hill 3150
Tel 03 9562 1569
mga@monash.vic.gov.au
www.mga.org.au
Director: Jane Scott
Gallery, gift shop, licensed café and
sculpture park. One of Australia's leading
public galleries, MGA presents diverse
and constantly changing exhibitions
in a wide range of media.
Tues-Fri 10-5, Sat-Sun 12-5

Monash University Museum of Art (MUMA) Building 55, Clayton Campus Monash University 3800 Tel 03 9905 4217 Fax 03 9905 4345 muma@adm.monash.edu.au www.monash.edu.au/muma Monash University Museum of Art offers a unique perspective on the recent history of contemporary art and culture, and is adventurous, with a forward outlook into the production, research and exposure of new art and ideas. Exhibitions range from newly commissioned projects to surveys of significant contemporary artists, from Australia and elsewhere. The Monash University Collection represents a leading overview of Australian art since 1961. Tues-Fri 10-5, Sat 2-5, closed between exhibitions Free admission, parking available

Mossgreen Gallery
102–108 Toorak Road, South Yarra 3141
Tel 03 9820 8958
Fax 03 9820 9253
mail@mossgreen.com.au
www.mossgreen.com.au
Directors: Paul Sumner
and Amanda Swanson
Mossgreen Gallery represents emerging
artists and also specialises in the sale and
re-sale of Australian Art: modern,
contemporary and early Aboriginal.
Tues–Fri 10–5.30, Sat 11–5, Sun 11–5
during exhibitions only

National Gallery of Victoria
The Ian Potter Centre: NGV Australia
Federation Square
cnr Russell and Flinders streets,
Melbourne 3000
Tel 03 8620 2222
www.ngv.vic.gov.au
The home of Australian art.
To 3 June: 'Top Arts: VCE 2006'
To 8 July: Australian Impressionism
To 19 August: Kitty Kantilla
To 13 January 2008: 'Katie Pye: Clothes for Modern Lovers'
From 21 July: Geoffrey Bartlett.
Tues—Sun 10–5

National Gallery of Victoria International

www.ngv.vic.gov.au

180 St Kilda Road, Melbourne 3000 Tel 03 8620 2222

A whole world of art.
To 8 July: 'Sneakers: Classics to Customs'
To 9 September: 'Golden Screens'
To 30 September: 'Imaginary Prisons:
G.B. Piranesi and Vik Muniz'
To 29 July: 'Video Resurrection', works
by Vito Acconci, Peter Campus and

Joan Jonas
To 22 December: 'Great Exhibitions!
The World Fairs 1851–1937'
To 30 September: 'Small Worlds', travel photography of the nineteenth century From 30 June: 'Melbourne Winter Masterpieces 2007', 'Guggenheim Collection: 1940s to Now', New York-Venice-Bilbao-Berlin From 22 August: 'Super-Bodies'. Wed-Mon 10–5

Nellie Castan Gallery
Level 1, 12 River Street, South Yarra 3141
Tel 03 9804 7366
Fax 03 9804 7367
mail@nelliecastangallery.com
www.nelliecastangallery.com
Representing emerging and prominent
contemporary Australian artists working
in the mediums of painting, photography
and sculpture.
Tues—Sun 12—5, or by appointment

Niagara Galleries 245 Punt Road, Richmond 3121 Tel 03 9429 3666 Fax 03 9428 3571 mail@niagara-galleries.com.au www.niagara-galleries.com.au Directors: William Nuttall and Annette Reeves Niagara Galleries is committed to the exhibition and sale of the finest modern and contemporary Australian art. Offering one of the most extensive stockrooms in Melbourne, William Nuttall and his staff can advise on all aspects of creating a rewarding art collection. William Nuttall is an approved valuer under the Cultural Gifts Program. To 30 June: Helen Maudsley, Noel McKenna 3-28 July: Gunter Christmann, Samuel Namunjdja From 31 July: David Keeling, Helen Wright.

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 To 17 June: Sophia Szilagyi, 'Somewhere in the night', recent prints 2–26 August: Jeffrey Makin, recent prints. 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
Director: Anna Maas
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 S tables 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.
To 9 June: Eugene Carchesio
14 June – 7 July: Jane Trengove (large
gallery); Brett Colquhoun (small gallery)
12 July – 11August: Helga Groves
From 16 August: Helen Johnson.
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
Director: Ian Tully
A thriving public gallery with a dynamic,
varied program of exhibitions and events.
Recognised as a leading centre for
naive art.
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 Über represents a diverse selection of established and emerging international and local artists in all contemporary mediums. To 1 July: New works, Danie Mellor (Australia), drawing and sculpture 4 July - 14 August: New works, Johnnie Dady (Australia), painting and sculpture From 15 August: New works, Jennyfer Stratman (Australia/ USA), sculpture. Tues-Fri 10-6, Sat-Sun 12-6

Tues 11-8, Wed-Sat 11-6

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 1 July: 'Egyptian Antiquities from the Louvre' From 17 July: 'Freestyle: New Australian Design for Living' From 27 July: 'Grace Crowley: Being Modern'. 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

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

Galerie Düsseldorf
9 Glyde Street, Mosman Park 6012
Tel/Fax 08 9384 0890
gd@galeriedusseldorf.com.au
www.galeriedusseldorf.com.au
Directors: Magda and Douglas Sheerer
Contemporary Australian Art. Established
1976. New gallery built 1995. Representing
the Estates of Howard H. Taylor and David
Watt.
Wed-Fri 11–5, Sun 2–5, and by
appointment

Goddard de Fiddes Gallery
31 Malcolm St, West Perth 6005
Tel 08 9324 2460 Fax 08 9226 1353
gdef@goddarddefiddes.com.au
www.goddarddefiddes.com.au
Directors: Julian Goddard
and Glenda de Fiddes
Exhibiting contemporary international art,
education programmes, short courses on
understanding contemporary art, investing
in art and advice on collecting art.
Wed-Fri 12-6, Sat 2-5, or by appointment

Greenhill Galleries 37 King Street, Perth 6000 Tel 08 9321 2369 Fax 08 9321 2360 info@greenhillgalleries.com www.greenhillgalleries.com Greenhill Galleries represents a diverse range of leading Australian artists, including Jason Benjamin, Peter Boggs, Richard Dunlop, Juli Haas, David Larwill, Matthew Johnson, Ray Crooke, Euan Heng, Charles Blackman, Zhong Chen, Shaun Atkinson, Crispin Akerman, Mac Betts, Wim Boissevain, Dean Bowen, Madeleine Clear, Wayne Eager, Dieter Engler, Ian Greig, Belynda Henry, Nigel Hewitt, Paul Lacey, Alan Marshall, Leon Pericles, Keren Seelander, Katarina Vesterberg and Jim Thalassoudis. Government Approved Valuers for the Australian Cultural Gifts Program. Mon-Fri 10-5, Sat 11-4

Gunyulgup Galleries Gunyulgup Valley Drive, Yallingup 6282 Tel 08 9755 2177 Fax 08 9755 2258 enquiries@gunyulgupgalleries.com.au www.gunyulgupgalleries.com.au Directors: Nina and Ashley Jones Located in the Margaret River wine region since 1987. Exhibits fine art and craft by emerging and established Western Australian artists. Daily 10-5

The Holmes à Court Gallery 1/11 Brown Street, East Perth 6004 Tel 08 9218 4540 Fax 08 9218 4545 HaCGallery@heytesbury.com.au www.holmesacourtgallery.com.au The gallery's focus is to examine the diversity and strengths of the Holmes à Court Collection, a significant collection of Australian art. Thurs-Sun 12-5, or by appointment, closed public holidays

Indigenart The Mossenson Galleries 115 Hay Street, Subiaco 6008 Tel 08 9388 2899 Fax 08 9381 1708 gallery@indigenart.com.au www.indigenart.com.au Director: Diane Mossenson Exhibiting works on canvas, paper and bark, sculptures, ceramics and craft produced by leading and emerging Aboriginal artists from communities across Australia. ACGA member. Mon-Sat 10-5

Indigenart The Mossenson Galleries 82 High Street, Fremantle 6160 Tel 08 9335 2911 Fax 08 9335 2966 Mon-Sun 12-5

Japingka Gallery 47 High Street, Fremantle 6160 Tel 08 9335 8265 Fax 08 9335 8275 japingka@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 22 June - 10 August: 'Pippin Drysdale: Lines of Site', Drysdale seeks out places that have a special character or resonance, such as the Tanami Desert in the mid-north of Western Australia. The delicate web of glazes, etched into the surfaces of her porcelain vessels, are rich in colour and generous in their sweeping lines. Monumental in their presence, they are evocative of both the wide spaces and the minute details of this particular part of Australia. Mon-Fri 12-5 Sundays 1-4 (24 June and 29 July only)

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 299 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. Daily 10-5

Lister Gallery 316 Rokeby Road, Subiaco 6008 Tel 08 9382 8188 Fax 08 9382 8199 gallery@listercalder.com www.listercalder.com Director: Roshana Lewis 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

LK Galleries 123 Hay Street, Subiaco 6008 Tel 08 9388 0067 Fax 08 9388 0032 info@lkgalleries.com.au www.lkgalleries.com.au Gallery Manager: Joie Stevenson Exhibiting and representing a wide range of leading contemporary Australian artists. Mon-Sat 9.30-5.30

Perth Institute of Contemporary Arts (PICA) Perth Cultural Centre, James Street, Northbridge 6000 Tel 08 9228 6300 Fax 08 9227 6539 info@pica.org.au www.pica.org.au Director: Amy Barrett-Lennard Through a program of exhibitions, performances, screenings, studios and interdisciplinary projects, PICA promotes contemporary art while stimulating critical discussion about the arts and broader cultural issues. Tues-Sun 11-6

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 base0 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 1-30 June: Matthew Hunt 6 July - 4 August: Jillian Green; Graham Miller From 10 August: Julie Gough (artist in residence exhibition); Lorraine Biggs. Tues-Sat 11-5

Tasmania

Art Mob - Aboriginal Fine Art The Henry Jones Art Hotel 29 Hunter Street, Hobart 7000 [el 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

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
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Tasmanian contemporary artists.
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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.

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New Zealand

Gow Langsford Gallery cnr Kitchener and Wellesley streets Auckland Tel 64 9 303 4290 Fax 64 9 303 4302 info@gowlangsfordgallery.co.nz www.gowlangsfordgallery.com Directors: Gary Langsford and John Gow Gow Langsford Gallery represents leading artists and artist estates from New Zealand, Australia and further afield internationally, including Shane Cotton, Tony Cragg, Dale Frank, John Pule, Judy Millar and Bernar Venet. Curated exhibitions and projects are also an important part of the gallery's activities, working with selected artists including Thomas Ruff and Michal Rovner. In addition, secondary market works are available as part of the gallery's stock, by artists such as Colin McCahon and Ralph Hotere, and internationally Cy Twombly, Andy Warhol and George Rickey. 26 June – 21 July: Katharina Grosse From 21 August: Gow Langsford Gallery Twentieth Anniversary. Mon-Fri 10-6, Saturdays 11-3

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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 museums and galleries in Australia. To be part of this guide contact Karen Brown: Tel 61 2 9331 4455 Fax 61 2 9331 4577 karen.brown@artandaustralia.com.au

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

Giles Ryder

Jesse Stein



right

Giles Ryder, installation at John Buckley Gallery, Melbourne,
2006, left to right: Mirrorchromes R.H.G., 2005, crystal
clear Perspex, mirror, aluminium, 122 x 110 cm; Space
conveyancer, 2006, neon, transformers, epoxy enamel,
timber panels, 350 x 204 x 25 cm; Mirrorchromes, 2006,
crystal clear Perspex, mirror, aluminium, 124 x 202 cm,
collection Monash University Museum of Art, Melbourne;
Spectral magenta, 2006, metallic and pearlescent lacquer
on hand-rolled aluminium, 86 x 120 x 19 cm, courtesy the
artist and John Buckley Gallery, Melbourne.

The secret to experiencing the art of Giles Ryder is that the *installation* of his work – carefully arranged in a gallery space – is crucial to understanding his methods and his message. As Ryder explains, his practice involves examining the psychological and phenomenological aspects of colour and light, in addition to a consideration of 'reduction' – of form, colour, line, medium – and a 'compaction' of modern art history.

Ryder works in three modes: hand-rolled aluminium wall-works coated with pearlescent auto-lacquers, neon-light constructions hovering above ultra-shiny panels, and reflective 'mirrorchromes' created from mirrored and coloured Perspex. Ryder has commented that 'the appearance of the painting changes with the fall of light and the position of the viewer'. When installed together, the neon works placed on the floor bounce luminescent colour in complex nuances throughout the architecture of the gallery space.

The artist is a co-founder and Director of Peloton Gallery in Sydney, and describes his curatorial and gallery management activities as an extension of his practice. In 2006 his work was shown at its best: in a large installation at the Australian Centre for Contemporary Art's annual 'rising star' artist showcase 'NEW06' in Melbourne. The space enabled him to show his largest work yet, *Spectragraph [galaxy 5000]*, 2006, a rolled-aluminium work at over 6 metres wide.

Ryder's choice of materials is by no means arbitrary. The artist spent six years working as an industrial painter on the Story Bridge in Brisbane, and describes his technical skills as self-taught, having developed out of his previous employment, as well as study in Brisbane, Edinburgh and Sydney (he completed his Master of Fine Art at Sydney College of the Arts in 2005). Ryder's selection of materials produces a collision between the mass-produced factory product and the custom-made object. He combines 'readymade' industrial materials, such as aluminium and auto-lacquer, with recycled commercial items like old neon signage. There is an element of the production-line when he hand-rolls the aluminium works, but to complete the process each work is meticulously rendered and coated. The resultant works achieve a level of material complexity and resist easy classification.

Nonetheless, some obvious connections can be made. The artist's use of auto-lacquer and stylised stripes evoke car culture and the aesthetics of the automotive industry. Ryder's choice of neon colours and his layering of auto-lacquers and enamel brings to mind the retro 'kustom kolors' described in Tom Wolfe's famous essay 'The kandy kolored tangerine flake streamline baby'



(1963), where colour, layered coats of paint and an impressive 'in-your-face' materiality is of paramount concern, and that obsessive strand of 1960s car culture is unequivocally described as an art in itself. That said, although Ryder's earlier works, such as his 2002 series 'A Night at the Drags', explicitly reference the optical sensation of headlights and taillights speeding along a highway, he is cagey about the relevance of the car to his more recent – notably vertically striped – pieces.

Describing his work as a 'hybrid between minimalism, abstraction, op and pop art', Ryder suggests that his work is actually 'more abstract' than a direct reference to automobile culture and aesthetics. 'It comes back to art and art history. It's pop but it's not. It's not pure ... it has more to do with Australian culture.' With this comment, a whole new set of references emerge – from striped awnings to RSL Club decor. And unlike earlier modernist forms of abstraction, Ryder's abstraction does not preclude references to popular culture and society.

Academic Carolyn Barnes has commented that Ryder's abstract work has 'moved far beyond its modernist origins' and has opened up to include 'simultaneous allusions to commodity culture and vanguard art practice'. Nowhere is this more apparent than in Ryder's *Fluorochrome/mirrorchrome [transparent radiation] M.I.R.H. 06 portrait,* 2006. Constructed from coloured and mirrored Perspex and aluminium, this large, pink, luminous 'mirrorchrome' is the perfect antithesis to a classic modernist monochrome. The 'traditional' monochrome denied subjectivity, rejecting all references to the outside world. Ryder manipulates this art history, and uses the reflective yet painterly surface of his mirrorchromes to literally *pull in* the contents of the exhibition space, dragging the viewer, and the other artworks in the room, into the surface of his mirrors in a distorted, radiant blur

In his work *Daze of disco (silver strutter)*, 2006 (as shown on the back of th^{is} issue), recycled neon lettering from an old Chinese sign is combined with custom-designed neon lines and a high-gloss door panel. This rests at a slight tilt on the floor, flowing colour out into the exhibition space. Ryder named th^{is} work after the band Yo Lo Tengo's song 'Daze of Disco', and it recalls the peculiarity of the disco era, the instability of subculture identification and the intangibility of memory. *Daze of disco* also clearly celebrates – with impurity the pure concepts of colour, light and form.

Giles Ryder is represented by John Buckley Gallery, Melbourne, and George Petelin Gallery, Gold Coas



David Noonan

Roslyn Oxley9 Gallery Sydney Australia www.roslynoxley9.com.au

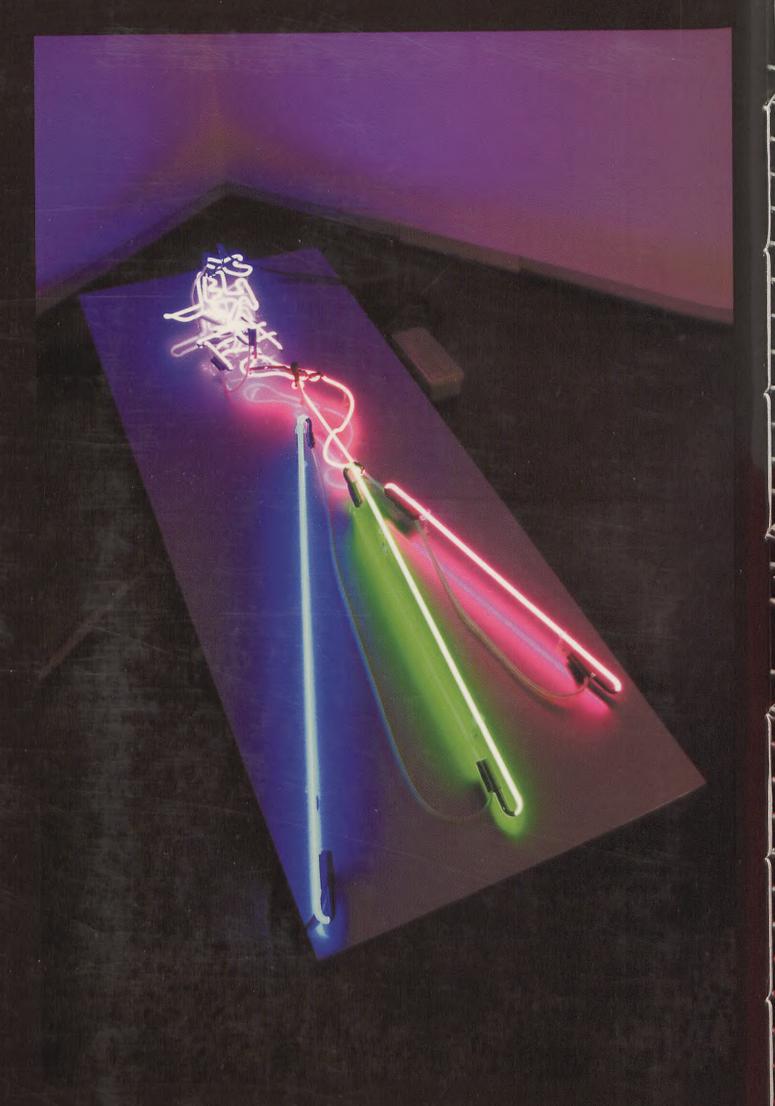


ANZ Private Bank and Art & Australia Contemporary Art Award

ANZ Private Bank

Giles Ryder

Giles Ryder, Silver strutter (daze of disco), 2006, neon, transformers and epoxy enamel on timber panels, 204 x 77 x 20 cm, courtesy the artist and John Buckley Gallery, Melbourne.



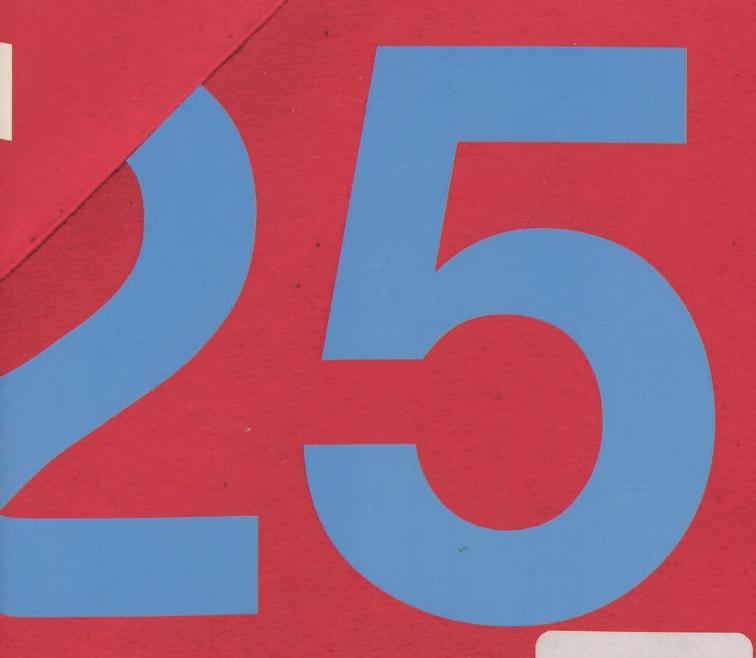
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25 visual artists aged ≤25



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

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

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

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

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

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

Enjoy 25/25!

From the teams at Art & Australia and NOISE

SAM BARRATT

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

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

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



DAVID CAPRA

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

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

The gathering of these whimsical things led to the creation of little theatrical stages that carried a narrative. I source my material from the side of the road, my Grandma's cupboards, my Dad's school books and my own kindergarten worksheets. Why biblical text? Because of its richness and its historical significance.

N

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



BEN CONSTANTINE

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

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

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





YVETTE COPPERSMITH

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

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

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





CLAIRE DAWSON

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

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

Boxing, 2005, zinc-plate, bone-black etching on neutral stonehenge paper, 20 x 25 cm, courtesy the artist and NOISE, Sydney.





LOUISA DAWSON

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

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





KATE DICKSON

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

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

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



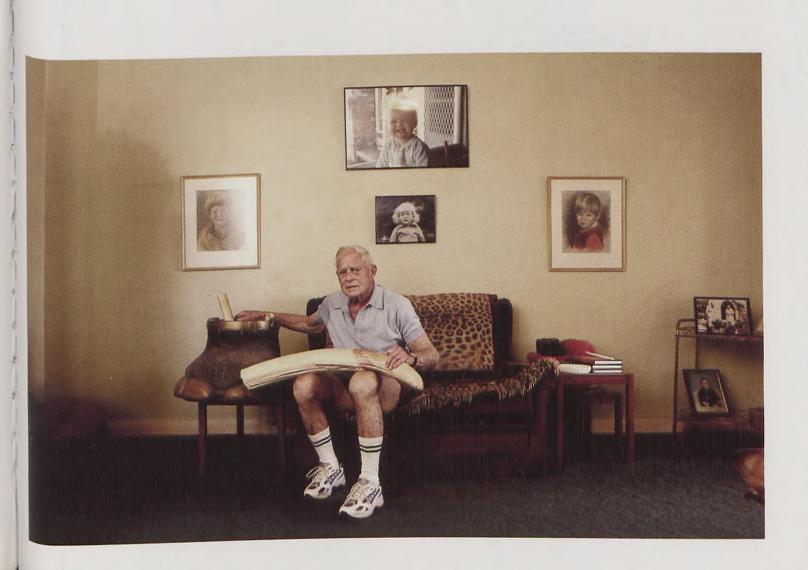
SEAN FENNESSY

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

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

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





SARAH

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

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

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





GRZEGORZ GAWRONSKI

Born in Poland, I arrived in Australia in 1989. Currently I am undertaking Honours at the painting studio at the University of Sydney's College of the Arts, and am in the process of establishing an artist-run space named Yare in Sydney's Central Business District. This initiative will run in conjunction with 'Spacedating' – a gallery-minding solution and social experiment. www.spacedating.com.au

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



Mt Kosciuszko, 2005, installation and performance, vintage plastic swimming-pool liner, dimensions variable, courtesy the artist and NOISE, Sydney. Photograph Rowan Conrow.



HUNT

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

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

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



DANE LOVETT

I was born in Sydney and now live in Queensland. I completed my Bachelor of Fine Arts at the Queensland University of Technology, Brisbane, in 2004, where my studies involved animation. In 2005 I received the Qantas Spirit of Youth Award and am now undertaking a mentorship with Elizabeth Ann Macgregor, Director of the Museum of Contemporary Art, Sydney. I am represented by Harrison Galleries, Sydney and Schubert Contemporary, Gold Coast.

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

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





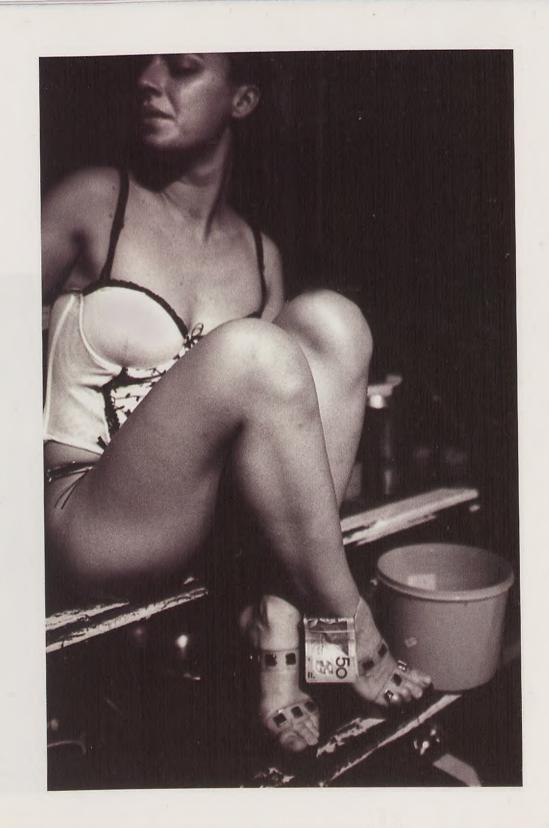
MORGANNA MAGEE

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

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

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



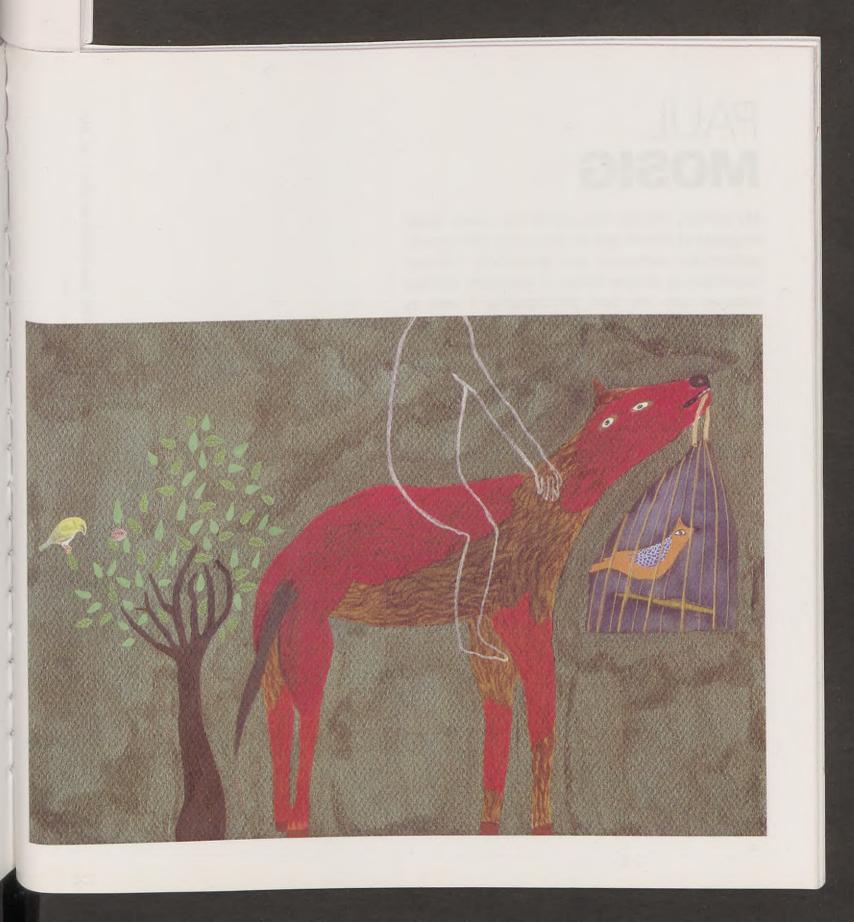


TONEE MESSIAH

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

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





PAUL MOSIG

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

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

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





SIMON

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

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

Desk moops, 2005, digital vector illustration, courtesy the artist and NOISE, Sydney.





ANNA POGOSSOVA

I grew up in Moscow and moved to Sydney when I was eleven. After painting and drawing for the majority of my youth, I turned to photography as a way of recreating my most bizarre childhood fantasies and lost memories.

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

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



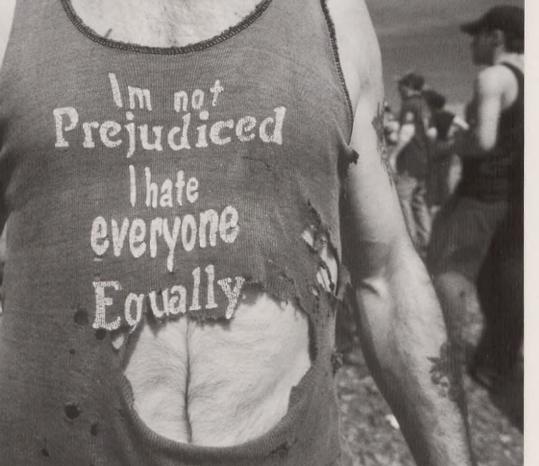


ANDREW QUILTY

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

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





MARLAINA **READ**

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

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

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





BRIONY RIDLEY

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

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

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





LEIGH RIGOZZI

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

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

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





SAMUEL SHEPHERD

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

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

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





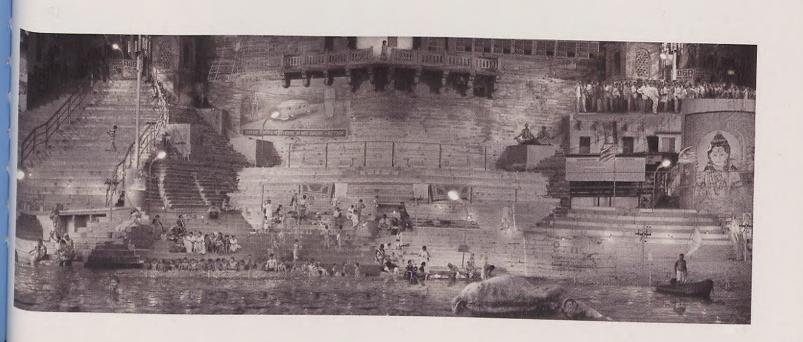
SAM SHMITH

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

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

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





DUSTIN VOGGENREITER

I am a young, creative upstart from Perth. I started taking photographs while skateboarding during high school, and have continually fed my passion, which has recently led to a fulfilling career. I feel that photography melds all my creative passions into the one expressive medium.

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

Bianca, 2005, from the series 'Braino: Young South Africans', digital print, dimensions variable, courtesy the artist and NOISE, Sydney.





LUKE WONG

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

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

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



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

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Profiling Australia's top 25 visual artists aged 25 < 2007 Information Coming Soon

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