UniM Baill P 705 A784 Vol. 45 Spring No. 1 2007 20/30 Ben Quilty
Sam Fullbrook
Joe Furlonger
Queensland now





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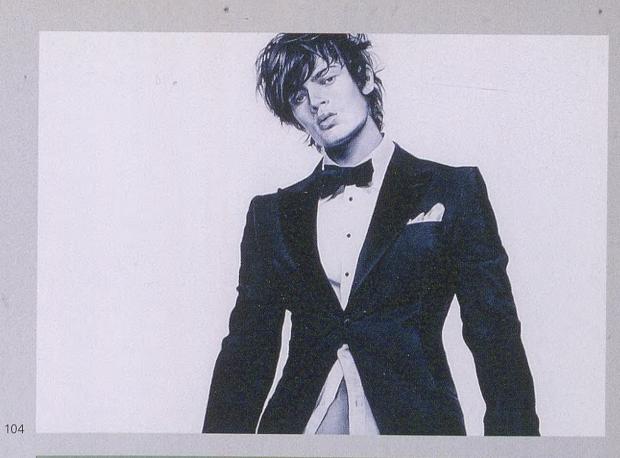
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#### RIPE: ANZ Private Bank / Art & Australia Contemporary Art Award

Mark Hilton Katrina Schwarz







Cover, detail

Ben Quilty, The lot #1, 2006, oil on canvas,
30 x 50 cm, courtesy the artist and Jan Murphy

Gallery, Brisbane.

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### Art & Australia Vol. 45/1

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#### editorial

#### How to Look at a Painting ...

Were it not already in service as the title of an excellent book by New Zealand curator Justin Paton, *How to Look at a Painting* might seem an apt subtitle for this issue of *Art & Australia*.

Although it has been the fashion in recent decades to look at painting with the eye of a diagnostician, or even an undertaker – one lens trained on the heart monitor, the other scanning the death notices – it is with great relief that we can now move on from this deathbed vigil. Which is to say that no one today much believes in painting's death, nor in its trumpeted return or 'triumph'. Which is to say we can get back to the simple and important act of looking.

The question of how to look at the lustrous and creamy paintings of Ben Quilty is answered, in an expansive essay by Dougal Phillips, with the imperative 'go deeper'. Beneath the bold materiality, bright colouration and dense impasto we are urged to see a darker and more compelling menace. There is a discovery to be made and questions to be asked about power, violence and decline, and the rites and symbols of modern masculinity.

Conversely, Joe Furlonger's prodigious output and exhibition strategy invites us, even requires us, to look not deep but wide. Displaying raw first drafts and torrid experiments alongside 'finished' paintings, Furlonger puts on view his entire, restless and messy, creative process. This is open-heart painting, and the viewing it encourages, in Louis Nowra's estimation, is by turns awkward and riveting.

Although all painting benefits from sustained contemplation – looking long – the immediacy of Sam Fullbrook's canvases impel Louise Martin-Chew to draw comparison with the allied arts of music and poetry. The gaze which lingers on a Fullbrook figure is nevertheless rewarded when we recognise, within these tightly constructed figural works, colours held in an abstract but meaningful relationship.

The new breed of young Queensland painters, profiled by Alison Kubler, is further demonstration of the multiple and dynamic views available in contemporary painting – as well as testimony to the medium's rude good health. The prognosis, it seems, is excellent ... as long as we keep looking.

Katrina Schwarz Editor

The image on page 586 of *Art & Australia*, vol. 44, no. 4, should have been oriented horizontally. The caption should have read: **George Tjungurrayi, Tingari dreaming, 1996**, acrylic on canvas, 183 x 243.5 cm, National Gallery of Victoria, Melbourne, purchased with the assistance of the Adamson Bequest, 1997. *Art & Australia* regrets this error and apologises to George Tjungurrayi.



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Christopher Allen is author of several books including Art in Australia: From Colonisation to Postmodernism (1997), and lectures in art history at the National Art School, Sydney.



Louis Nowra is a playwright, novelist and screenwriter. His lates books include *Chihuahuas, Women and Me* (2005), a collection of essays, and *Bad Dreaming* (2007).



Alison Kubler is a curator and writer from Queensland. From 1998 to 2003 she was curator (public programs) at Gold Coast City Art Gallery and from 2003 until 2007 she worked as curator (public programs) at QUT Art Museum, Brisbane. She is a standing Board Member of Artworkers Alliance and a Director of the Ulrick Schubert Foundation for the Arts.



Dougal Phillips is a Sydney-based writer and curator who has lectured in the field of contemporary art, theory and politics at the University of Sydney and the University of New South Wales. His work has been published in Australia and internationally. He is also a founding member of the 1/2 doz. artist-run initiative and a Direct of the Chalk Horse gallery in Sydney.



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



Mandy Sayer is an author living in Sydney. Her books include *Mood Indigo* (1988), which won the *Australian I* Vogel Award and her memoir, *Dreamtime Alice* (1999) which won the 2000 Nation Biography Award, and *Velocity* (2005), which was awarded the South Australian Premier's Award for non-fiction.

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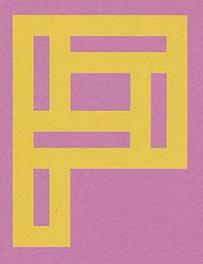
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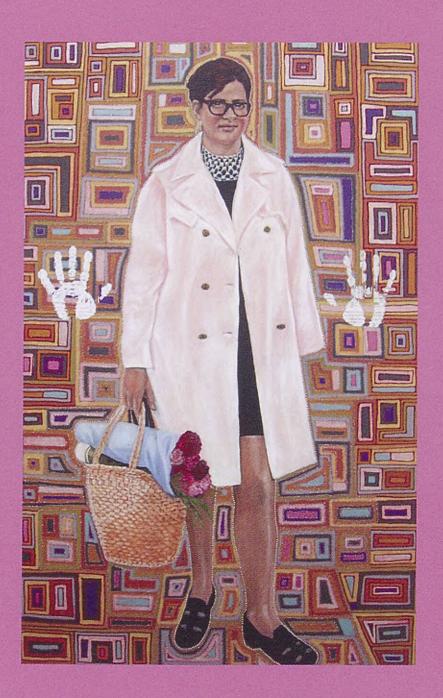
Julie Dowling
Veronica 2005 (detail)
synthetic polymer paint, red
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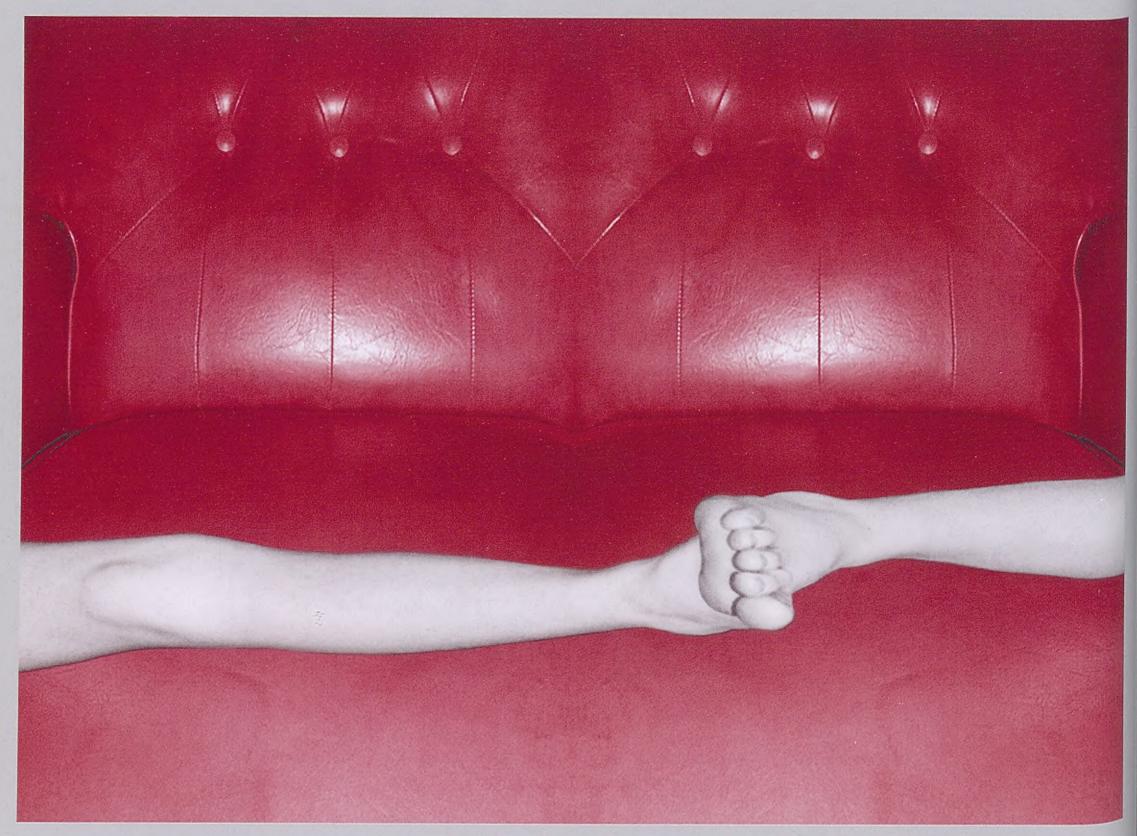
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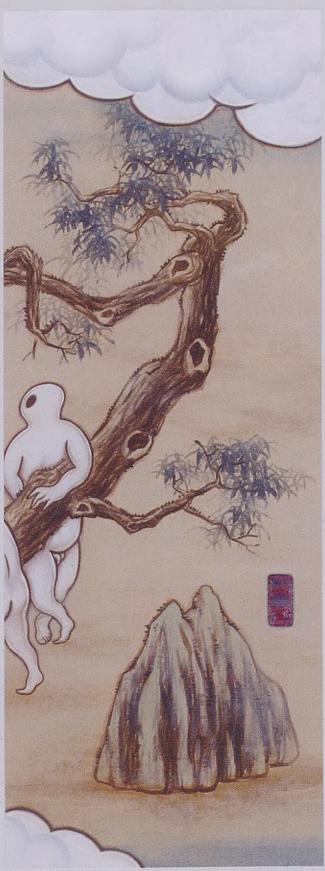


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Spider web 5, 2007 (detail) oil and acrylic on linen, 60 x 62

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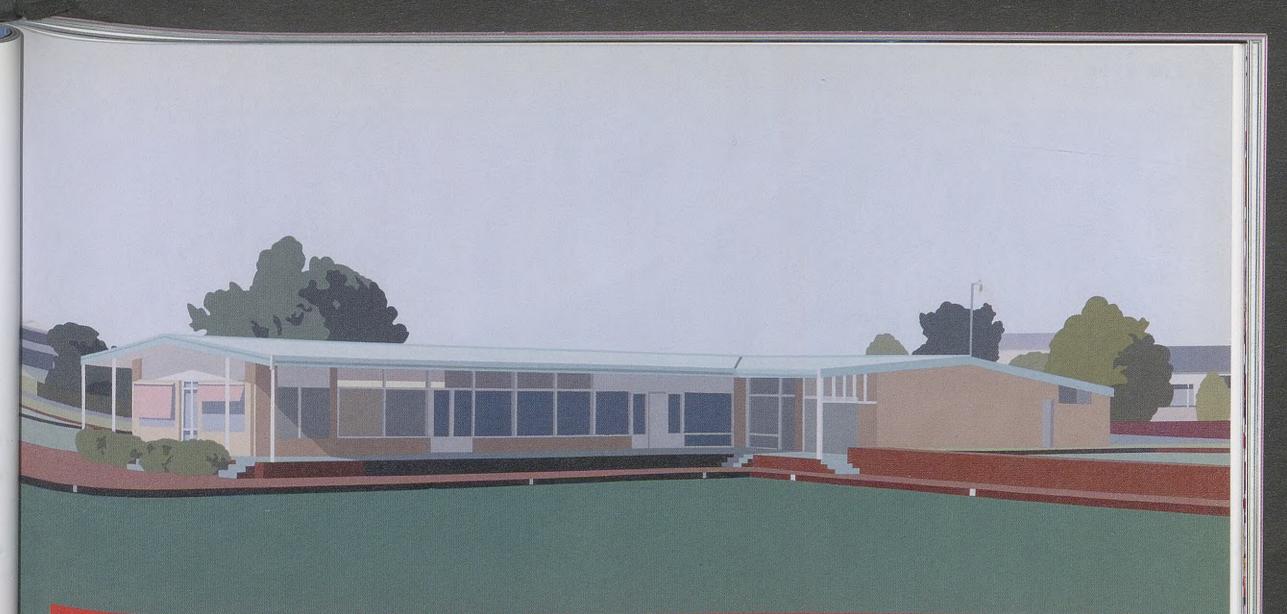
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Joanna Lamb Flatland figure 12a (above) Flatland figure 12b (below) acrylic on canvas, 81 x 125 cm each

JOANNA LAMB
FLATLAND:
A CONTINUING ROMANCE

25 SEPTEMBER – 14 OCTOBER 2007



### 52nd Venice Biennale

Rachel Spence

detail

Sophie Calle, Take care of yourself, 2007, installation in French pavilion, commissioner and installation designer Daniel Buren, 52nd Venice Biennale, courtesy the artist. Photograph Kleinefenn. © The artist.

'It is possible that someone will show me that this is not art; I would have no problem ... I would cross out art and call it politics, corrosive criticism, whatever.' Artist Leon Ferrari's words, written for his biennale catalogue entry, summed up the million-dollar question played out in Venice this year. Where does art stop and reportage begin?

The eighty-seven-year-old Argentinean artist's work, which includes antique prints of Hell, framed by pages from the Vatican newspaper, appears in the Arsenale as part of the curator Robert Storr's central biennale exhibition, 'Think With the Senses – Feel With the Mind: Art in the Present Tense'. Ferrari's ironic images are one of a plethora of bitter critiques of bellicosity on display in the cavernous halls of the Arsenale. Gabriele Basilico's lambent photographs of bombed-out buildings in Beirut, bear witness to the terrible beauty of a postwar city. Paolo Canevari shows a video of a boy dribbling a skull, football-style, in front of the wrecked Serbian army headquarters in Belgrade. Bulgarian artist Nedko Solakov wittily deconstructs Russia and Bulgaria's quarrel over copyright of the AK47. Glowing eloquently next to the portals that lead from one room to another is *Exit*, 1996, a neon-blue sign that actually reads 'Exil', by Algerian artist Adel Abdessemed.

Reminders that globalisation has gone horribly wrong are abundant in the Italian pavilion in the Giardini (the second part of Storr's show), which opens with Nancy Spero's carnivalesque bloodbath, *Maypole/take no prisoners*, 2007, and closes with Emily Jacir's ephemeral elegy for Wael Zuaiter, a Palestinian militant and intellectual assassinated by Israeli gunmen in 1972.

Other works are more detached from the political realm. Early rooms in the Italian pavilion are devoted to non-objective abstracts by Ellsworth Kelly and Robert Ryman. Inspired by the celebration of randomness in the music of John Cage, Gerhardt Richter scrapes away layers of pigment to create canvases that vibrate like derelict Monets. Sol LeWitt is represented by a pair of huge scribble drawings – one depicting a dark sphere fading to white, the other a white sphere seeping into blackness – which quiver with a quasi-mystical aura. Bruce Nauman has rigged up wax casts of faces that spout water into scruffy plastic basins.

These pieces shimmer with meditative, intellectual energy. However, to see them surrounded by works that genuinely engage with the world beyond the privileged space of the museum alters their significance. Suddenly the former seem to be legacies of an epoch where there was – to coin Andrew Marvell's reproach in 'To His Coy Mistress' – 'world enough and time' for artists to ponder the matter of art itself.

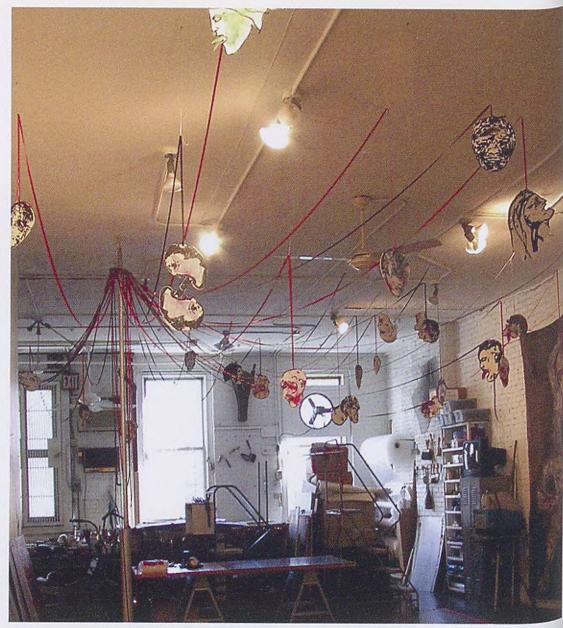
Although curated autonomously, many national exhibitions echo Storr's approach in their coverage of sociopolitical territory. Masao Okabe, from Japan, has wallpapered his pavilion with frottage, etched from the kerbstones of a train station platform in Hiroshima. Venezuelan photographer Antonio Briceño proffers portraits of native Americans carrying ornaments that symbolise the mythic gods of their people.

One who overtly avoids political themes was French representative, Sophie Calle, whose *Take care of yourself*, 2007, is a minor masterpiece. Devastated by an 'end-of-the-affair' email she received from a lover, she circulated it to over 100 women for analysis. The result is a breathtaking circus of text, video and image. The letter is, to name but a few methods, psychoanalysed, danced, sung, used as a tissue, turned into a cartoon and translated by semaphore. Calle's work not only offers a vicarious cathartic high, but also forces us to ponder the nature of truth and text. Her practice is typically laced with uncertainty. (Is the letter genuine, as she would have us believe? Did she really recruit Daniel Buren as French pavilion commissioner through posting a small advertisement in the press seeking 'an enthusiastic person to act as exhibition curator'?) It is like watching a Hollywood romantic comedy scripted by Roland Barthes.

Although Calle's work has been championed (and questioned) by feminist critics, a more straightforward exponent of the personal-as-political was Felix-Gonzalez-Torres, a Cuban-born American artist who died in 1996. In the United States pavilion, Gonzales-Torres's love-hate relationship with his adopted country allied to his experience as a gay man – was the inspiration for his conceptual whimsies, later labelled as key expressions of 'relational aesthetics'. Here, Gonzales-Torres's works include *Untitled (public opinion)*, 1991 – an endlessly











clockwise from top left, details

Felix Gonzales-Torres, Untitled, 1991, offset print on paper, endless copies, 17.8 cm x 114.9 x 97.8 cm at ideal height, collection Walker Art Center, Minneapolis, courtesy Andrea Rosen Gallery, New York and Luhring Augustine Hetzler, Los Angeles. Photograph James Franklin. © The Felix Gonzalez-Torres Foundation.

Nancy Spero, Maypole/Take no prisoners, 2007, studio view of mock-up, hand-printing on aluminium, ribbon, chain, aluminium pole, 900 x 900 x 1050 cm, courtesy Galerie Lelong, New York. Photograph Samm Kunce. © The artist.

Malick Sidibé, Les Africains chantent contre le Sida, n.d., courtesy the author and African pavilion, Venice Biennale 2007.

Paolo Canevari, Bouncing skull, 2007, video still, courtesy the artist and Galleria Christian Stein, Milan.

replenished carpet of 'candy spills', and *Untitled (Republican years)*, 1992, a stack of paper edged in black. Also on show is the previously unrealised *Untitled*, 1992–95, two elegant, Carrara-marble reflecting pools, placed together so that they almost seem to meet. Are these works elegies, or pleas for forgiveness for sins past, or prayers of hope? It was a stroke of genius on the part of the United States commissioner to choose this artist at a time when the public image of the United States has never had more at stake. In glowing critical reviews, Gonzalez-Torres trumped the opposition. Simultaneously critical of western hegemonic thinking, yet legible via the western canon of conceptualism and minimalism, his art presses all the right buttons for the mainstream scene, and for art critics alike.

Although Storr declared that this biennale would embrace a truly 'polycentric reality', and over 100 artists from seven continents are represented in his selection, this reality was always going to be difficult to attain. The Golden Lion Award for Lifetime Achievement was presented to Malian photographer Malick Sidibé, whose images of Malian musicians burn with intimate, glowing humanity. And after several biennales 'on the fringe', Turkey finally has its own pavilion in the Arsenale. So does Africa. But the story behind the African pavilion is indicative of the many challenges facing the continent's artists.

Critics complained that the thirty artworks on display in the African pavilion were drawn from just one collection, and are not therefore representative of African art. (As if Gonzalez-Torres could be wholly representative of the United States, or Calle of France.) Then doubts were cast over the financial integrity of the sole collector. Under the weight of this controversy, the artworks themselves became invisible. Few critics mentioned them individually, except to complain that too few artists – Jean-Michel Basquiat, Chris Ofili, Andy Warhol – Were sufficiently 'African', or to accuse artists of cliché, parochialism and even Primitivism.

In reality, some of the work shines. Paulo Kapela's *Atelier*, 2007 – a collage of posters, from Mickey Mouse to political leaders, gazing over an altar of found objects – enshrines wistful hopefulness. *Not about orange*, 2007, a flame-bright acrylic painting trailed with coloured strings from Egyptian artist Ghada Amer, dazzles with its simple twist on dripping-paint technique.

The ghostly theme continues with the must-not-miss *Yours is the Kingdom*, n.d., from Peruvian artist Patricia Bueno. This video exposes the grief that haunts the old oligarchic order, as three mantilla-clad ladies perform a strange

mealtime ceremony in their exquisitely bourgeois apartment. From the

cats, the work is shot with an attention to detail that restores one's faith

languorous close-ups of the porcelain soup plates to the phantom Persian

in an artform that is so often an excuse for sloppy workmanship. The concurrent 'off-biennale' show on everyone's lips is 'ArtTempo: Where Time Becomes Art' in the Palazzo Fortuny. Having gathered together a magnificent collection - ranging from Fischli and Weiss, to Lucio Fontana, Richard Serra and Warhol, to Asian antiquities - the curators stripped the works of their temporality. Thus, a seventeenth-century Buddhist prayerscreen is juxtaposed with a calendar by Italian conceptual artist Piero Manzoni, and a Greco-Bactrian sceptre from 200 BC hangs above a 1928 abstract work by Shozo Shimamoto. At first glance the effect is a stunning medley of complimentary hues, textures and forms, rendered particularly sumptuous by the opulence of the Gothic palazzo. On subsequent consideration, doubts set in. Have the curators really discovered a universal aesthetic that crosses time and space? Or are they just highly skilled interior decorators? Whatever the answer, the results are radically different from those the national pavilions, and Storr's selection. On reflection, perhaps we should be grateful that the latter confronts our own troubled times so persistently.

52nd Venice Biennale and International Art Exhibition: Think With the Senses – Feel With the Mind: Art in the Present Tense, Venice, 10 June – 21 November 2007; ARTEMPO: Where Times Becomes Art, Palazzo Fortuny, Musei Civici Veneziani, Venice, 9 June – 7 October 2007.



Susan Norrie, HAVOC, 2007, digital video still, courtesy the artist, Mori Gallery, Sydney, and the Australia Council for the Arts.

# Australia at the Venice Biennale: Disaster and other impressions

Daniel Palmer

The omnipresence of the Australian pavilion's bright yellow, comfortably wide-strapped promotional bags – which appeared on eBay within days – underlined Australia's significant investment in the 52nd Venice Biennale, 2007. Through the fundraising of Australian pavilion Commissioner John Kaldor, and the curatorship of Juliana Engberg, the Australia Council for the Arts dispatched not one, but three, artists to represent Australia: one in our official Giardini pavilion (Daniel von Sturmer) and two in grand palazzos – the Fondazione Levi (Susan Norrie), and Palazzo Zenobio (Callum Morton). To top this off, three other Australian artists – Rosemary Laing, Christian Capurro and Shaun Gladwell – also appeared at the biennale, at Robert Storr's curated exhibition 'Think With the Senses -Feel With the Mind, Art in the Present Tense'. The Venice vernissage is all about visibility, and like a royal show for grown-up art kids, a good showbag helps.

To experience the work of Australia's artists at Venice as a compatriot was to imagine how the world sees us. It was a curious form of self-consciousness, matched only by the corresponding theatricality of the art itself. But any suspicion that Australia would end up with three minor projects was quickly quelled. In fact, they were marked by impressive production values.

Callum Morton's Valhalla, 2007, for instance, is a ruin: a three-quarter-scale model of the artist's family house (designed by Morton's father), which looked like a bombed-out modernist building in any war zone, complete with rubble, and plonked

in the gardens of a Venice palazzo. In the middle of the Australian pavilion opening party, the work looked spectacular at night - with smoke billowing up, and lights cutting through pockmarks in the skin of the building. Much like the rocky outcrop of Morton's earlier work, Babylonia, 2005, one entered Valhalla and encountered a cold, empty corporate environment with three scaled-down office lifts that never arrived. A generic horror soundtrack ensued. But with ambition comes expectation, and here the Valhalla's narrative was unclear, with confusing links to be made between the various clues. Morton has spoken about theme parks, and indeed the work had a Disneyland feel, but the experience felt surprisingly without adventure.

Full-scale irony was left to satirical art band
The Histrionics, who performed at the party on
the first leg of their 'Crimes Against Humanities'
European tour. Racing through their hilarious
parodies of contemporary art's sacred cows and
best-loved heroes to the tune of pop and rock
classics, Danius Kesminas and his band worked
hard to take the edge off the high-anxiety networking
taking place in the audience of artists, collectors
and curators.

Whether through models, traces or fictions, disaster emerged as an unofficial motif throughout the Venice Biennale. Susan Norrie's three-part, multi-screen video installation, *HAVOC*, 2007, took up the theme of environmental apocalypse. Quite incidentally, as the Venice Biennale opened, parts of New South Wales were being evacuated due to



Daniel von Sturmer, The object of things, 2007, five-screen digital video installation, dimensions variable, Australian pavilion, Venice, courtesy the artist, Anna Schwartz Gallery, Melbourne, and the Australia Council for the Arts.



Callum Morton, Valhalla, 2007, steel, polystyrene, epoxy resin, silicon, marble, glass, wood, acrylic paint, lights, sound, motor, 465 x 1475 x 850 cm, Palazzo Zenobio, Venice, courtesy the artist, Anna Schwartz Gallery, Melbourne, Roslyn Oxley9 Gallery, Sydney, and the Australia Council for the Arts.

severe flooding. Focused around a devastating flood of toxic mud and gas in East Java, Indonesia (which was possibly sparked by gas drilling), HAVOC presented an ecological catastrophe as an overpowering, sublime event. Beautifully filmed by collaborator David MacKenzie, fusing documentary and cinematic effects, the tone of the work was reminiscent of Norrie's earlier work, Undertow, 2002. With monitors presented on tall, black customised tables, and an ominous soundtrack, there was a painterly and hypnotic quality to the slow-motion images of villagers, up to their armpits in mud, trying to stop the deluge.

Some baulked at Norrie's earnest ambition to be a 'conduit' for other people's experience (as the artist put it herself), but her poetic interventions were undeniably affective. In the third room, suspended projections showed four horsemen riding into a sunset, all wearing T-shirts (supplied by Norrie) with the name of the heavy-metal band Slayer emblazoned across them. A concluding image featured a local man on a cliff-top, apparently with a sacrificial goat, which we expect to be thrown into the mud far below, but he gently returns along the precipice. Of the many video works dealing with disaster at this biennale, Norrie's was among the most seductive.

In contrast to the visual excess of Morton and Norrie, Daniel von Sturmer's *The object of things*, 2007, looked light, super clean and even utopian. Artists in the national pavilions are expected to decorate and transcend their idiosyncratic spaces while simultaneously fighting against mere

decoration. Von Sturmer's work involves a series of his quirky video 'screen tests', coupled with objects on a plywood platform, which seemed to have unfolded and wound its way through the space of its own accord (literally folding as it landed on the second level of the Australian pavilion at the Giardini di Castello). It was a beautiful, minimalist installation. Unfortunately criticisms were heard, mostly from people new to von Sturmer's work, stating that it looked like it belonged in a design biennale. Indeed, von Sturmer's 'shelf' did threaten to overwhelm the video content, which lacked the playfulness and wit of some of his earlier work. Meanwhile, the artist's effort to bring out the potential of the Australian pavilion was perhaps too successful (the building never looked so good) an achievement which may have been lost on international visitors.

At Robert Storr's curated component, Christian Capurro's 'museumified' and erased copy of *Vogue Hommes* magazine, *Another misspent portrait of Etienne de Silhouette*, erased by hand by more than 260 people between 1999 and 2004, felt at home among various other works that animated the labour of erasure. Rosemary Laing's three large colour photographs of Australian immigration detention centres – anomalous among her betterknown work – were somewhat lost in the Arsenale, subservient to Storr's war-torn themes of conflict and migration. Nevertheless, in presenting a critical view of Australia's draconian treatment of asylum seekers, Laing's work offered a welcome, unfamiliar image of Australia. Over in the more painterly

Italian pavilion, Shaun Gladwell showed a sublime slow-motion video of a skateboarder by a rough sea, in *Storm sequence*, 2000, along with a rather uneventful new work, *Broken Hill linework*, 2007, a floor-projection of a road from a moving motorcycle, *Mad Max* style.

Well done A-team.

Australian pavilion: Callum Morton, Susan Norrie,
Daniel von Sturmer, 52nd Venice Biennale, Giardini di Castello,
Palazzo Zenobio, Fondiazone Levi; 52nd International Art
Exhibition: Think With the Senses – Feel With the Mind:
Art in the Present Tense, Arsenale, Italian pavilion, Venice,
10 June – 21 November 2007.



### Searchin' yeah searchin'

Juliana Engberg

left
Bas Jan Ader, I'm too sad to tell you, 1971,
black-and-white film stills, 3 min 21 sec duration,
courtesy Bas Jan Ader Estate, Patrick Painter Editions,
and the Museum of Contemporary Art, Sydney,
as seen in their exhibition 'Masquerade', 2006.

© Bas Jan Ader Estate.

In 1975 the Dutch-born, California-dwelling artist, Bas Jan Ader, was finally declared perished at sea – not lost – but gone. Bas Jan Ader set sail on 9 July 1975 from Sea Harbour, Chatham, Cape Cod. In his little 3.8-metre boat he expected to sail solo across the Atlantic and come to shore at Land's End, England. By his calculations the journey would take sixty-seven days. The sea voyage was the second part of a three-part project titled *In search of the miraculous*. The third part was to involve a choir singing sea shanties. The first part was Ader walking, from dusk till dawn, the way lit by flashlight, around Los Angeles and eventually to the edge of the shore. The first part eventuated in seventeen black-and-white photographs of fairly grainy, incidental things and places, upon which Ader wrote the words to 'Searchin', a song by the Coasters.

By December of 1975 hope had faded to resignation. In 1976 Ader's boat was found, partially submerged, off the south-west coast of Ireland. No discovery has been made of Bas Jan Ader's body. It is the stuff legends are made of – cults even – but to the disappointment of those closest to him, Ader's disappearance, at the time, made few ripples.

Over a number of years, and in various group exhibitions exploring the ever elasticised dimensions of conceptual art, I have seen one or two of Ader's works, here and there. His films and photographs popped up in the Tate's recent 'Open Systems',¹ the Barbican's 'Colour After Klein',² and the Museum of Contemporary Art's 'Masquerade' in Sydney.³ Despite his absence, a trickle of solo exhibitions have also taken place. Ader's was not a vast output: in fact one would say it is a catalogue verging on the ephemeral: a few pale photos, some black-and-white 16-mm films, a small folio of colour photographs, slide and film works. Each work somehow invested with a kind of prophetic loss. Falling, crying, pleading, searching and leave-taking: this was Ader's melancholic, introspective repertoire; the only respite from this being his few works in red, yellow and blue: a homage to his modernist mentor, Piet Mondrian.

The late Bas Jan Ader now has a gallery supervising his estate, and a website is pending. A recent survey seen in various places including the Basel Kunsthalle, where I visited it, stretched this small archive every which way to fill four large rooms. Films were often seen as 16 mm and additionally as transfers to DVD; the same photos appeared in different versions. Faded

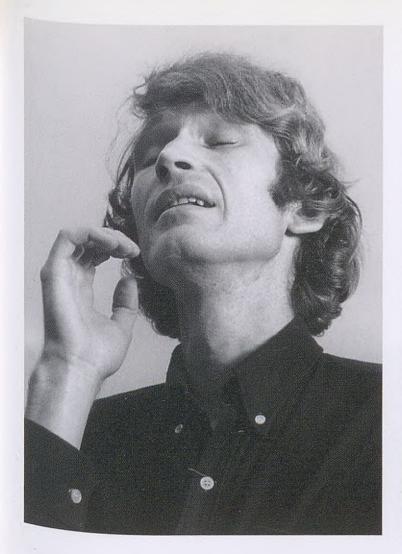
photos and slides added to the sepia of sadness which both the legend and the works contain.

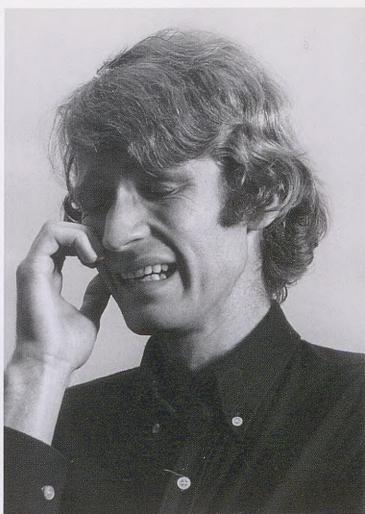
It is hard to be cynical about Bas Jan Ader's output – even when you detect the hint of onion on his fingers in the crying film *I'm too sad to tell you,* 1970. It all seems so genuine and forlorn, so eternally lonesome. And even though we know someone must have been filming his deliberate bicycle ride plunge into the Amsterdam canal, the lack of reaction to this sudden event, and the never emergent Ader, leaves one feeling an acute loss – for Ader and for oneself. Here. Gone. Ader's works are imbued with a fatal sense of mortality.

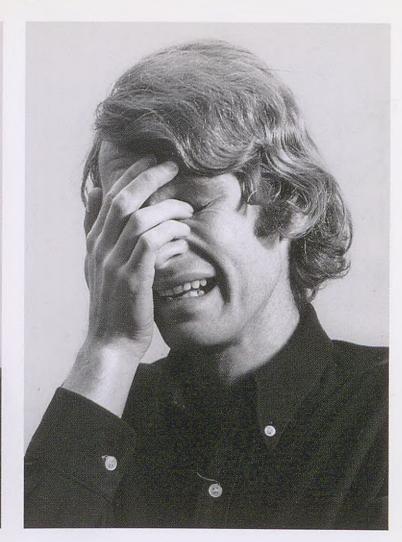
To me it does not seem surprising that interest has built around this legacy of intimate, pain-filled works. The rise in attention for Ader coincides with one of the bifurcations in recent contemporary art. His output exemplifies the small, singular, solitary self-gesture of the lone artist, as against the gigantic, spectacularised event-style art that has taken up residence in the large spaces of entertainment such as the Tate Modern's Turbine Hall. Ader's introverted, doubt-filled gestures are about as far removed from Olafur Eliasson's crowd-pleasing *The weather project*, 2003, as a grain of sand is from the sun.

It seems we are currently drawn to the cathartic, communally experienced, new-awesome-sublime events such as Eliasson's, or Rachel Whiteread's dwarfing white cubes and the funster sublime of Carsten Höller's massive slippery slides at the Tate; or the gorgeous sublime of Pipilotti Rist's edenic fantasy on the canopy of St Stae, Venice; the abstract sublime of Nike Savvas's 100,000 floating coloured balls at the Australian Centre for Contemporary Art, Melbourne; and even the catastrophic sublime of Susan Norrie's video work *Undertow,* 2002. The reasons for this interest are, as one might imagine, social, political and emotional. We want to be absorbed into a mass experience and feel part of a community.

Vastness is comforting inasmuch as it is so large we cannot take responsibility for it; it must take responsibility for us: look after us, and offer us something a vista to be absorbed in, a place where we take in and let out air – a space to lose ourselves in momentarily. Obviously the grandeur of the sublime provides us with a respite from the pressures of the real world, even while the real world might be, sublimely, gigantically, impinging upon us.







Immanuel Kant suggested the sublime is associated with feelings of awe and respect. He located the sublime in the mind rather than in objects, but agreed that certain conditions must always prevail to manifest the sublime. That other commentator of the awesome and sublime, Edmund Burke, gives us the simple recipe: vast, dark, and overwhelming things are sublime. And we love these things because, as Burke offers:

These qualities produce painful vibrations in the 'finer organs' of the body which, like the 'grosser organs', require stimulation and exercise in order to remain healthy. When not carried to violence or to the destruction of the body, these vibrations produce delight and health as they clear the parts of a dangerous and troublesome incumbence.<sup>4</sup>

In other words, manifestations of sublime pleasure serve to stimulate our senses, thereby alleviating the unhealthy physiological consequences of inactivity.

But almost as an escape from the awesome, we are at the moment also absorbed by the isolated events of the 'everyman' represented by the works of artists such as Ader. These works are about our need to take responsibility; to encounter the painful and hard things; to experience the tragedy that the sublime only simulates. Ader's durational films, such as *Nightfall*, 1971, in which the artist holds and finally releases a concrete block over a vulnerable light globe; or *Fall I* and *Fall II*, 1970, in which the artist hangs by his arms from the limb of a tree, only to finally relinquish his grip and plunge into the river below, make us share in the effort as well as the failure of the gesture. Through Ader's small acts we recognise our own scale of humanity.

To this list of smaller gesturers and journeymen one might add the video works of Pieter Laurens Mol, which demonstrate the artist failing in attempts to fly, remain upright, and show him urinating in his jeans; Rodney Graham, whose films pitch the individual against the world in cyclical meandering yet enclosed narratives; or Francis Alÿs, whose 'walks' and gestures, such as pushing a block of ice around the streets of Mexico city, or walking with paint pouring from a can, map a kind of ephemeral place of small incidents and actions. Janet Cardiff's audio tours identify particular, often overlooked, points of interest, and Richard Long's walks, in some sense, established the journey genre inside the practice of art.

The legacy of these little, anti-sublime, anti-monumental things was encapsulated in the wonderful collection display of photos and ephemera at Tate Britain, in which the works of Long, Barry Flanagan, Bruce McLean, Hamish Fulton and Richard Wentworth – students under Peter Kardia at Central Saint Martins College of Art and Design – seem so right for now. Wentworth's ever evolving photo-series, *Making do and getting by*, 1970–, of ad hoc 'everyday' sculptures, found things and little corrections (paper propping up a table leg, a note jammed in a parking meter, etc.) is the kind of human-scaled gesture that modifies and tames the enormity of existence.

So while we contemplate the larger picture, the big-foot biennales, and the objects of grandeur, it's also true to say the little guy and individual action are back. British artist Mark Wallinger's recent celebration and vindication of the individual pitched against the juggernaut of the institution, *State Britain*, 2007, in which Wallinger faithfully recreated the placards and banners of lone peace protester, Brian Haw, 'demonstrates' the principle. Haw cannot, by law, maintain his vigil outside London's Houses of Parliament because of the Serious Organised Crime and Police Act, 2005, which prohibits unauthorised demonstrations within a one-kilometre radius of London's Parliament Square. Wallinger, however, has placed his 'recreation' in the Tate Britain's great hall, along a line that intersects the 'zone' of exclusion: a gesture of multiple significance. Perhaps the greatest moment of this re-protest is the official warning that accompanies the exhibition: 'This display contains images of human suffering which some visitors may find distressing.' The point exactly.

<sup>1 &#</sup>x27;Open Systems: Rethinking Art c. 1970', Tate Modern, London, 1 June – 18 September 2005.

<sup>2 &#</sup>x27;Colour After Klein', Barbican Centre, London, 26 May – 11 September 2005.

<sup>3 &#</sup>x27;Masquerade', Museum of Contemporary Art, Sydney, 23 March – 21 May 2006.

<sup>4</sup> Edmund Burke, A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, University of Notre Dame Press, Notre Dame, 1968.

<sup>5 &#</sup>x27;Mark Wallinger: State Britain', Tate Britain, London, 15 January – 27 August 2007.

For Matthew & others:
Journeys with schizophrenia
Leon Paroissien



below

Matthew Dysart, 1998, courtesy Michael and Dinah Dysart and Campbelltown Arts Centre, Sydney.

opposite

Backpack belonging to Matthew Dysart, courtesy Michael and Dinah Dysart and Campbelltown Arts Centre, Sydney.



At the onset of mental illness people with little history of creative expression have often turned to drawing or writing.¹ One particular group of people, schizophrenia sufferers, seem to be most prolific in creative production. This phenomenon has probably contributed to the popular linking of mental disturbance and creative inspiration, the mythical extent of which has been nurtured by literary fiction and famous examples of artists who have suffered from mental illness – such as Vincent Van Gogh and French artist and writer Antonin Artaud.²

Serious study of the connections between mental illness and creativity has long engaged scholars and practitioners across diverse disciplines. From the late-nineteenth century onwards, the emergent philosophical emphasis on subjectivity and the individual prompted a strong interest in self-expression and its manifestation in the visual arts. European expressionism and surrealism were nurtured by a conjunction of Freudian and Jungian psychoanalysis, as the traditional concern with perspective gave way to an interest in spontaneous expression, found in the art of young children, so-called 'primitive' art, naive art, and the art of people with mental disorders. Art brut - a term for the art of people in psychiatric institutions - was given currency by French artist Jean Dubuffet; and outsider art, a description that includes the art of the insane within the broader category of creative people beyond the art world's pale, defines a field of complex, seemingly uninhibited creative expression, which is of great interest to artists and theoreticians.

In Australia in the years immediately preceding and following the Second World War, artists such as Russell Drysdale, Sidney Nolan, Arthur Boyd and Albert Tucker were strongly influenced by European expressionism and surrealism and the liberating ideas underpinning these movements. In subsequent decades of the twentieth century, many artists sought stimulation in a great variety of mindaltering drugs – following a long tradition of artists using drugs such as laudanum and other opiates – to sharpen their perception and imagination. Such drug use often had the unplanned effect of

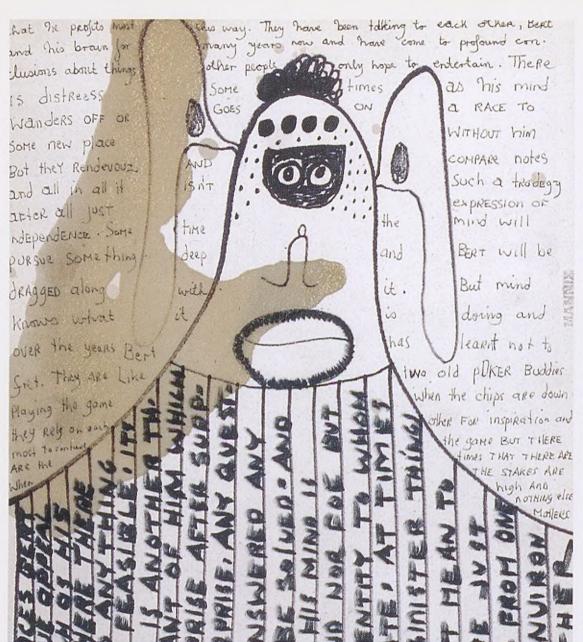
triggering psychotic episodes.

Australian art education in the 1950s, stimulated by philosophical approaches by writers such as English poet and critic Herbert Read and Austrian-American Viktor Lowenfeld, shifted away from representational emphasis and encouraged the unrestricted interpretation of subjective responses. These tendencies resulted in an educational movement favouring an overtly 'expressionist' approach to art.

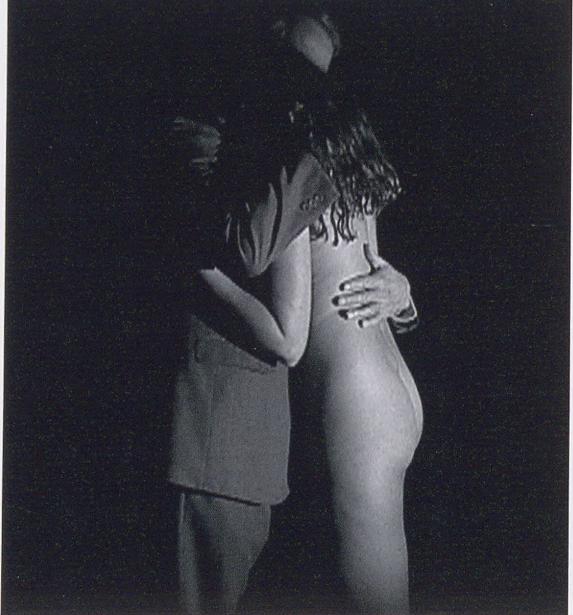
The mid-twentieth century therefore provided fertile ground for those interested in the psychological substructure of the creative process, and representations by people with schizophrenia were accorded special attention.

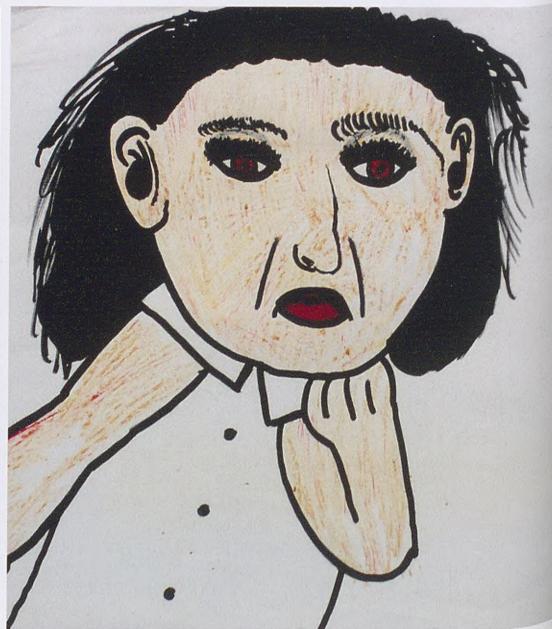
Psychiatrists, observing the spontaneous tendency of many patients to draw and paint in their struggle with objective reality, collected and studied patients' work, used such paintings and drawings to foster recuperative communication, and encouraged patients to provide interpretations of the symbols they employed. At a time when the mentally ill were still ostracised by the community and institutionalised for long periods, art educators and artists (including performing arts groups) were often frontline mediators of expressive experimentation, and were engaged to conduct classes and workshops for patients.

The exhibition 'For Matthew & Others: Journeys with Schizophrenia' provided a contemporary exploration of this complex and enduring subject of perennial cross-disciplinary interest. Since the early twentieth century there has been a change in social judgment and in understanding mental illness. Exponential advances in the neurosciences have enabled many who would have spent their lives in institutions to lead relatively normal lives; mental illness has been largely deinstitutionalised (although often without adequate community support); stigma and discrimination remain, but have diminished. With regard to the artistic endeavours of the mentally ill, authorship and rights of ownership of representations and writing are now acknowledged, and selective inclusion in public exhibitions and publications has become possible.









opposite, details

Anthony Mannix, Bert's story, 2006, ink, acrylic and varnish on paper, 55.5 x 48.6 x 5 cm, courtesy the artist and Campbelltown Arts Centre, Sydney.

Dennis Del Favero, Deep sleep, 2004, digital video still, three-screen video installation, interactive, courtesy the artist and and Campbelltown Arts Centre, Sydney. Christian Narsamma, drawing, c. 2004, pen, pencil and marker on paper, 37.4 x 50.5 cm, courtesy the artist and Campbelltown Arts Centre, Sydney.

Alexander Chernin, Elena Kats-Chernin, 2004, texta and pencil on paper, 21 x 29.7 cm, courtesy Elena Kats-Chernin and Campbelltown Arts Centre, Sydney.

'For Matthew & Others' extended far beyond three exhibition venues in Sydney – and a subsequent exhibition in Melbourne – to also include performances, a concert, an art market and a conference. Spurred by years of reflection and resolve, visual arts writer and curator Dinah Dysart and her husband Michael – whose son Matthew suffered from schizophrenia and took his own life – initiated and sponsored this generous, public-spirited project.<sup>3</sup>

The exhibition included works by professional artists who had suffered bouts of mental illness, those who had observed mental illness in family or friends, and those simply interested in the subject. Work by professional artists spanned the latter decades of the twentieth century, including that of James Gleeson, John Perceval, Ivor Francis, Albert Tucker and Joy Hester, and also included subsequent generations of artists, such as Gareth Sansom, Martin Sharp, Dennis Del Favero, Hossein Valamanesh, Jon Cattapan and Anne Ferran

In addition, the exhibition incorporated work by people suffering from schizophrenia who would not claim to be artists, together with a selection of personal objects with their own layered stories to tell. Complementing the visual works were performances, poetry, journals, and oral and social histories, conveying a celebration of life in the face of adversity, as well as narrating stories of personal and family tragedies.

Far from 'using art to solve social problems', as one critic has suggested,4 this project speculatively explored a theme of continued interest to artists, educators, clinicians and community health workers. The catalogue juxtaposes essays by curators Anne Loxley, Dysart and Lisa Havilah with a conversation with Simon Champ (an artist and mental health activist living with schizophrenia), an essay by Professor Allan Fels on his daughter's schizophrenia, and an interview With Sandy Jeffs, a poet who is exceptionally articulate about her thirty-year Struggle with the condition. Dr Alan Rosen traces critically, from a clinician's vantage point, some of the facets of early international interest in the connection between mental illness and creativity. He describes art being used to aid diagnosis or track a patient's progress, and the use of art therapy in a psychiatric setting. Setting as working: 'in collaboration with individuals or families with mental illness. illness, to encourage their creative self expression, and communication of, and insight into, their issues and concerns'. Writers from other disciplines Complement Rosen: art historian Anthony White; and writer, performer and digital digital media artist Gareth Sion Jenkins.

The catalogue also provides a sense of the extensive body of literature on the subject of art and schizophrenia. Hans Prinzhorn (1886–1933), a Viennese-trained art historian who later became a psychiatrist, is generally regarded his studies were influential in the first half of the twentieth century (although he was not the first to write on art and schizophrenia). Prinzhorn's 1922 In Australia, Melbourne psychiatrist Ainslie Meares (1910–1986) was prominent advocating the use of art in clinical treatment, claiming in the case of one patient that painting 'was used to bring her back to sanity'.

The curators and catalogue writers of 'For Matthew & Others' make no extravagant claims for widespread artistic talent among those suffering from schizophrenia. However, the fascination for visual images created by people with schizophrenia is readily recalled when standing in front of such obsessive artefacts as Allan Stephan's model of a New South Wales state rail carriage, c. 1990, Frank S's model of a 1670 sailing ship, *The Swedish Prince*, or Anthony Mannix's thirty illustrated volumes, *Journal of a madman* (1987–2003).

'For Matthew & Others' also traced significant advances in society's treatment of the mentally ill. The viewer could examine objects and works documenting life behind the walls of former psychiatric institutions, for example the floorplan of Kenmore Psychiatric Hospital in Goulburn, and an associated set of keys and a chart documenting cigarette and tobacco issue. Likewise, Dennis Del Favero's interactive installation, Deep sleep, 2004, was inspired by the notorious deep-sleep therapy administered by Dr Harry Bailey and others at Chelmsford Psychiatric Hospital, Sydney, in the 1960s and 1970s. However, 'For Matthew & Others' also optimistically disclosed how those who live with schizophrenia may now reclaim a rich place in various communities. To the mentally ill, creative expression can represent an important communication tool, assisting in the recuperation of a full imaginative life. Whether or not they are artists, those who were formerly censored from society, and even from family life and family history, are now more readily able to speak publicly about their experience within the precarious isthmus connecting reality and the imagination, and also to contribute openly and perceptively to the interpretation of their work.

Long relegated to the domain of psychiatric treatment and intellectual analysis, the subject of mental illness and creativity was opened up by this project, committing it to public consideration and to wider understanding.

2 Vincent Van Gogh's paintings have long been appropriated by artists for their expressive potency, as can be seen in Martin Sharp's *The yellow chair*, 1971, and John Perceval's *Sunflowers*, 1993, both exhibited in 'For Matthew & Others'.

3 Dinah Dysart is a former editor of *Art and Australia*. Michael Dysart is a distinguished architect. Also helping to bring 'For Matthew & Others' to fruition was a project team which included Anne Loxley, John Kirkman, Felicity Fenner, Nick Waterlow, Simon Champ, Lisa Havilah and Geraldine Quinn.

4 Sebastian Smee, Weekend Australian, 21–22 October 2006.

5 For Matthew & Others, exhibition catalogue, University of New South Wales, Sydney, 2006, pp. 17–19.

7 See Ainslie Meares, *Door of Serenity: A Study in the Therapeutic Use of Symbolic Painting*, London, Faber & Faber, 1958, p. 11.

For Matthew & Others: Journeys with Schizophrenia, Campbelltown Arts Centre, Sydney, 1 September – 22 October 2006; Joan Sutherland Performing Arts Centre, Penrith, 22 September – 21 October 2006; Ivan Dougherty Gallery, Sydney, 6 October – 11 November 2006; Bundoora Homestead Art Centre, Melbourne, 1 June – July 2007.

<sup>1</sup> See W. von Baeywe, 'Preface' (1968), in Hans Prinzhorn, Artistry of the Mentally III: A Contribution to the Psychology and Psychopathology of Configuration, trans. Eric von Brockdorff, reprint, Springer-Verlag, Berlin, Heidelberg, New York, 1972, p. vi.

#### Contemporary art meets contemporary life: Sherman Contemporary Art Foundation

Claire Roberts

In the forum 'Public Spaces/Private Funding: Foundations for Contemporary Art' held at Sherman Galleries, Sydney, in August 2006, Dr Gene Sherman posed the question: 'What might be culturally useful for Australia at this time?' She went on:

Would a flexible program within a privately funded contemporary art space be helpful? Might such a place and program serve a multiplicity of needs – for instance, as part laboratory, part viewing gallery and place for social interaction as well as contemplation and considered reflection?<sup>1</sup>

In the presence of distinguished speakers including Lynne Cooke (Curator, DIA Art Foundation, New York), Terry Smith (Andrew W. Mellon Professor of Contemporary Art History and Theory, University of Pittsburgh), David Elliott (inaugural Director of the Mori Art Museum, Tokyo) and Rupert Myer (Chairman, National Gallery of Australia Council), Sherman might have been asking these questions of herself.

Gene Sherman is one of the most adroit and influential members of Sydney's cultural community. In a career that demonstrates a number of remarkable transitions, she has proven her ability to anticipate cultural shifts and move with the times. In 1986 Sherman successfully went from being a lecturer in early twentieth-century French literature to director of Irving Sculpture Gallery, which became the Sherman Galleries, developing, in tandem with the geopolitical shifts of the Keating era, a distinct focus on contemporary art from Australia and the Asia-Pacific region. In early 2007 came the announcement that the commercially focused Sherman Galleries, which represents twenty-seven artists, would transform into Sherman Contemporary Art Foundation (SCAF), an exhibiting, not-for-profit foundation with a strong emphasis on education, scholarship and creative partnerships.

This most recent shift signals a change of direction not only for Gene Sherman but also for the visual arts in Australia. The creation of SCAF can be seen in the context of the Australian government's efforts to encourage philanthropy through incentives and changes to tax law. It is part of a larger trend that reflects a growing interest among private individuals in funding art and culture and in opening their collections to the public, often in impressive purpose-built new art museums. Recent examples are the TarraWarra

Museum of Art (opened to the public in 2003), a museum of contemporary Australian art in the Yarra Valley outside Melbourne funded by the Besen family; White Rabbit, Judith and Kerr Neilson's gallery of contemporary Chinese art with a focus on post-2000 art from mainland China, planned for Sydney's Chippendale in 2008; Detached, a Hobart-based art museum also due to open in 2008; and the Museum of Old and New Art being built in Berriedale, on the banks of the Derwent River outside Hobart, to house David Walsh's collection, scheduled to open in 2009.

For many years Sherman Galleries has functioned as a cultural complex—art gallery, sculpture garden, study area and residence—with strong national and international ambitions. From April 2008 Sherman will lead a team, mostly comprising present Sherman Galleries staff, to pursue curatorial endeavours with selected 'top-tier' artists. The foundation will continue to work out of the Goodhope Street site in Paddington, but will not be constrained by the existing Sherman Galleries venues. Sherman has announced that the foundation welcomes sponsorship and will be encouraging strategic partnerships to further extend its reach, though their activities, she clarifies, are not contingent on securing additional funds. Sherman says that a contemporary art foundation of this kind can enable artists to 'let their imagination go' and realise projects that may not be commercially viable and that an Australian public would not otherwise get to see. By concentrating on fewer projects Sherman is satisfying her desire to return to art education and scholarship.

While the final form of SCAF is still being crafted, it is already clear that its more flexible structure will give Sherman and her team the freedom to bring to the public some remarkable works of art. Australia has not seen a new venture of this kind since the inauguration of John Kaldor's visionary Kaldor Art Projects in 1969, when Christo and Jeanne-Claude wrapped Sydney's Little Bay. But unlike Kaldor, whose focus is on bringing leading international artists to Australia, Sherman will actively work with contemporary Australian artists and artists from the Asia-Pacific region. Xu Bing (born China 1955, lives and works in New York), who has exhibited at Sherman Galleries, has created a logo for SCAF which Sherman says will become the defining visual device and imprint of the organisation.



right **Gene Sherman.** Photograph Mark Morffew.

To highlight Sherman's commitment to art and artists from the Asia-Pacific region, the first person invited to work with the Sherman team will be the Chinese artist Ai Weiwei. Sherman offered Ai Weiwei a residency in 2006 While he was preparing work for the Sydney Biennale. Ai Weiwei, son of Ai Qing, a famous revolutionary poet, studied at the Beijing Film Institute between 1978 and 1981, travelling to New York to study at the Parsons School of Design and Art Students League. He lived in the United States for more than a decade before returning to Beijing, where he now resides. In recent years Ai Weiwei has featured in many high profile local and international exhibitions, including a two-person show at the Museum for Modern Art in Frankfurt in 2006, the 5th Asia-Pacific Triennial (APT5) in Brisbane in 2006, and the Second Guangzhou Triennial in 2005. He is artistic consultant for the design of Beijing's new National Stadium, designed by Pritzker and Royal Gold Medal winning architects Jacques Herzog and Pierre de Meuron, in association with Arup Sport and the China Architecture Design and Research Group. The stadium, Seating 100,000 people, will be the iconic building of the Beijing 2008 Olympic Games and will house the opening and closing ceremonies and the track and field events. Described as 'nest-like', the unique design of curved steel-net Walls that enclose the stadium has captured people's imagination.

Sherman was attracted by Ai Weiwei's life story and his role as an active player in the fast-moving world of contemporary art and design in Asia. Ai Weiwei was a disenchanted member of Beijing's avant-garde when he travelled overseas to experience a different kind of life. Today he is one of the many savvy, overseaseducated Chinese who have returned home to find themselves centre-stage for the social and physical transformation of China. Yet Ai Weiwei is an iconoclast at heart. His business card boasts the name of his studio, FAKE monochrome colours, photographed himself dropping a precious 2000-year-old ceramic jar for a series of limited-edition prints, and created a massive Gallery's APT5. Riding high on the Olympic wave, we can be sure that through big, bold and brassy, an artwork or series of works that will challenge our

assumptions about beauty, truth and authenticity.

Careful thinking and research underpins most of Gene Sherman's decisions. But Sherman also relies on intuition. It is therefore not by chance that the new foundation is being launched after Sherman Galleries has been in operation for twenty years, and in the year Gene Sherman turned sixty. The foundation moreover, will open in 2008, the year that marks the fortieth anniversary of her marriage to Brian Sherman. There is a synergy that highlights the importance of family, relationships and timing.

Brian Sherman and their daughter, Ondine, are co-founders and directors of Voiceless: The Fund for Animals. An exhibition titled 'Voiceless: I Feel Therefore I Am', curated by Charles Green, was held at Sherman Galleries in February 2007. Considering the exhibition and its cause, Nobel laureate and Voiceless Patron J.M. Coetzee noted: 'The crucial battle is for the hearts and minds of the young.' With Voiceless and SCAF, the Sherman family have made a conscious decision to invest in education.

SCAF is another stepping stone along a path that connects Lithuania, South Africa, France and Israel with Australia and the Asia-Pacific; an exciting new artistic endeavour for a couple whose Jewish and humanistic family traditions guide them in the contemporary world. Gene and Brian Sherman's flair, hard work and business acumen ensured the success of Sherman Galleries and now looks set to enable SCAF to make a significant contribution to contemporary art and Australian cultural life.

<sup>1</sup> Gene Sherman, 'Public spaces / private funding: Foundations for contemporary art', in Terry Smith (ed.), Foundations and Philanthropy: Private Support for Contemporary Art, Sherman Foundation, Sydney, 2007.

<sup>2</sup> This essay is based on an interview with Dr Gene Sherman at Sherman Galleries, Sydney, 21 February 2007.

<sup>3</sup> J.M. Coetzee, 'Voiceless: I Feel Therefore I Am. A Word From J.M. Coetzee', Sherman Galleries, Sydney, 2007, p. 2.

# Claire Roberts in conversation with Gene Sherman

right
Ai Weiwei, Map of China, 2004,
wood from destroyed Qing Dynasty temples,
51 x 200 x 160 cm, courtesy the artist and
Sherman Galleries, Sydney.

Claire Roberts: What excites you most about the Sherman Contemporary Art Foundation?

Gene Sherman: I am excited by the freedom. Often people are wary of change. I love change, as long as it's seriously planned and carefully deliberated.

**CR:** To what extent will SCAF initiate projects, and to what extent will artists and institutions suggest projects or apply to the foundation?

GS: There is no clear or definitive answer to this. We've been thinking of a combination of strategies, leading towards three to five (probably an average of four) projects a year. I don't want to embark on a program that becomes fixed and rigid, or on a model that I feel obliged to respect. I'm looking to establish a two-tier advisory council that will meet biannually and, so that input doesn't become predictable, changing this every two or three years. Submissions will come to us, and already have, from individuals and institutions, and we will have a fairly formal process through which these ideas are filtered. As we carry out research and travel, ideas will circulate and perhaps mutate into slightly different concepts. The Australian and Asian connection will remain the key focus - although we may well initiate or implement a significant project from some other place in the world. People will respond, as they do, to different aspects of the program. Obviously if people don't engage with the foundation's multi-layered activities at one or another level I will not consider it a success. My role will be, in part at least, to bring people together and, with Simeon Kronenberg and our highly professional team, to enter into the conversation and direct the ensuing thinking via enriched cross-generational programs.

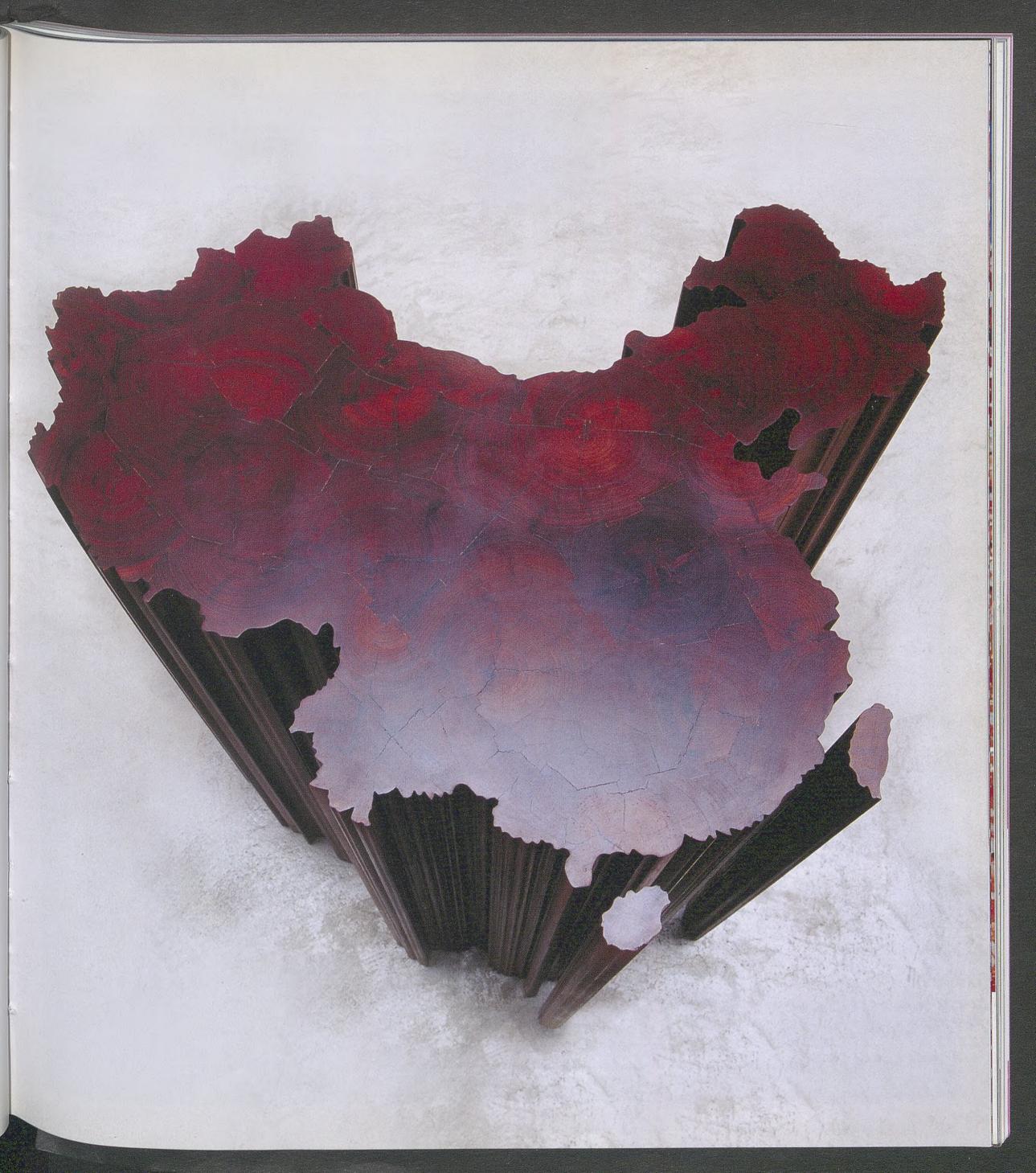
**CR**: You have said you will work with top-tier artists. What do you mean by top-tier?

**GS**: In Australia, as opposed to my earlier experiences in South Africa and France, I've struggled somewhat with the notion of excellence. The word elite is traditionally associated in this country with sport, although attitudes have clearly evolved since the early days of our integration into the Australian comm-unity. I see myself as an inclusive rather than an exclusive person. The Sherman Galleries experience, as crafted over the years via the 9000 printed-invitation list, exhibition catalogues, large post-opening dinners, and regular

educational and social gatherings, has been deeply rooted in the notion of welcome and warm information sharing. I believe these communication and interaction goals are fully compatible with the notion of excellence. Top-tier refers quite simply to creative individuals whom we identify, taking into account peer group and instit-utional recognition, as pursuing and reaching extraordinary levels of excellence. Everybody's judgment is different of course, but together with SCAF staff and advisory councils, we'll seek to define top-tier in meaningful and appropriate ways.

**CR**: What connections do you see between the art of Australia and the Asia-Pacific, which you have said will be a focus of future SCAF projects?

GS: The connection will often, I imagine, exist outside the work of the artists. We're not necessarily going to tease out connections, or encourage others to create specific dialogues between artists who might be working in the many diverse countries that make up Asia and the many diverse nationalities and places of origin that make up the background of Australian artists. In other words, the Australia-Asia-Pacific focus will not necessarily involve a linking of individual practices. The program will look to artists who might be associated with or working within our own region, including importantly the United States West-Coast Pacific Rim. We'll certainly emphasise Australian contemporary art, the art that grows out of the place in which we are all living, and where so many significant artists reside and practise. Our artists have to date not been sufficiently foregrounded in mainstream international conversations. SCAF plans to create a space, both metaphorical and physical, which will amplify the presence and potential of our own practitioners. My first trip to Japan in 1987 post-dated my movement from the university, where it had become clear that continuing within a European framework of academic teaching, in French literature specifically, was a perspective that might benefit from reflection. Thinking about Asia at that time – and since, of course – has become imperative. With my longstanding interest in the region, the program will, in parallel, extend its parameters to include seriously interesting contemporary art from our rapidly evolving region.





## On fashion

Louis Nowra

Many artists have been fascinated by women's fashion. One only has to look at the women in paintings by Ingres, Boucher, Sargent, Gainsborough, Titian or Whistler to see how brilliantly they rendered contemporary dress. These clothes were expensive, decorative and sometimes outrageous in the way they flaunted and reinforced the sitter's sense of privilege.

But women's fashion is more than pretty camouflage or seductive ornament, it is also a crucial part of cultural history. In *Queen of Fashion: What Marie Antoinette Wore to the Revolution* (2006), author and academic Caroline Weber points out how Antoinette, a style icon of her times, constantly reshaped royal fashion and inadvertently changed the future of the French nation. Clothes also attract scandal, as epitomised by Sargent's 1884 portrait *Madame X* (of Madame Pierre Goutreau). To the French of the time, Madame's strapless gown was a sign of immorality. The result was that both painter and sitter had to flee Paris. A century later, in the 1980s, 'power dressing', with its flashy suits and big padded shoulders, was a way for a woman to parade her sense of equality, especially in the domain of business.

Nonetheless women's fashion has struggled to be taken seriously as an artform, but recent signs show that curatorial interest in fashion is growing. In May 2007 the Metropolitan Museum of Art, New York, opened its 'Poiret: King of Fashion' exhibition, celebrating the early twentieth-century French fashion designer who got rid of the corset, introduced the suspender belt and the modern brassiere. Paul Poiret's art deco gowns, many incorporating oriental motifs, were revolutionary and beautiful. Poiret changed the way women looked, and the way men, in turn, looked at them.

Other American museums are also taking fashion seriously. The Philadelphia Museum of Art has a new annexe that will enable it to triple its costume exhibition space. The Museum of Contemporary Art in Los Angeles recently held its first fashion exhibition, 'Skin + Bones', which explored connections between fashion design and architecture. There are plenty more examples of museums altering their attitude towards fashion, but there is still a general feeling, mainly from men, that women's clothing is, at best, a minor art. Yet the best female fashion can transform a woman's silhouette, it can confer on her a sense of worth and offer her a chance to reinvent herself.

Ever since I was young I have been intrigued by women's fashion. I liked the way a woman's personality and behaviour changed when she was wearing something marvellous. But it was only when I shifted to Sydney in the late 1970s that I became aware that fashion was also art. This was due primarily to two designers, Linda Jackson and Katie Pye. Jackson had opened Flamingo Park, a boutique in the Strand Arcade, with designer Jenny Kee in 1972. Jackson's designs featured intricate layering and decoration, influenced by oriental fashion and tribal adornment. They were flamboyant and provocative. One woman I knew adored both Jackson's and Pye's creations but told me that she never grew used to the stares. She knew it was the frock creating all

Katie Pye, Kabuki, c. 1980, fashion garment, model Susan Norrie, collection National Gallery of Victoria, Melbourne, courtesy the artist. Photograph John Lethbridge.

the attention, but felt it had reduced her to being merely a clotheshorse. As such it took a special woman to wear such clothes. There is a delightful photograph of the artist Susan Norrie wearing one of Pye's designs, *Kabuki*, c. 1980, with the casual hauteur of an artist saluting a fellow artist.

This idea that dresses were starting to overwhelm the wearer's personality was a persistent critique directed at Katie Pye, who also established herself in Sydney in the late 1970s (and whose audacious dresses were featured in the current exhibition 'Katie Pye: Clothes for Modern Lovers' at the National Gallery of Victoria, Melbourne).¹ Pye countered this criticism, stating: 'They are like a protective aura for her. She feels cocooned. They give her strength. They make her feel majestic, magnificent.'

Good fashion is both of its time and timeless. Pye has made the point that during the late 1970s and 1980s: 'Clothing ... took on a great significance for people and they started to define themselves socially through their clothing. She called her designs 'sculptures people can enter'. Like Jackson, Pye believed she was creating art. The frock can carry symbolic weight. In the 1980s Linda Jackson's clothing was influenced by the Australian bush – a frock could also be an environmental statement. Pye's infamous dress, *Religious cavalier*, embedded comments about celibacy, had a crucifix in the shape of bullets, and an Aboriginal person's head replaced Jesus's sacred heart. One museum staffer was so offended that he slashed what he called the 'abomination', and hid it in his locker. This notion of women's attire carrying a symbolic sense of the past reached an elegant apex in designer John Galliano's gown commemorating Marie Antoinette. The embroidered hip panels of the dress depict Marie Antoinette in a shepherdess costume at her palace, and in rags on her way to the guillotine.

Fashion is beginning to be accepted by museums and galleries because of the brilliance of such designers as Jackson, Pye, Poiret and Galliano, but I suspect there is something else operating here. As clothing in the West becomes more casual and flip, and people become fatter, it's possible that these 'sculptures' are a nostalgic reminder that such artistic daring may be a thing of the past.

Even so, I feel there is always something disappointing about the presentation of clothing in galleries and museums. It either hangs limply from a wall or hangs lifelessly on a store dummy. One may as well be staring at a shop window. And this might be the crucial drawback about fashion as art. It needs the human being to give it life. Clothes are made for movement. The best dresses celebrate not only a woman's body shape but also the rhythm of her walk. Without a human to wear such beautiful clothes, much of the art loses its magic.

<sup>1 &#</sup>x27;Katie Pye: Clothes for Modern Lovers', National Gallery of Victoria, Melbourne, 26 May 2007 – 13 January 2008.

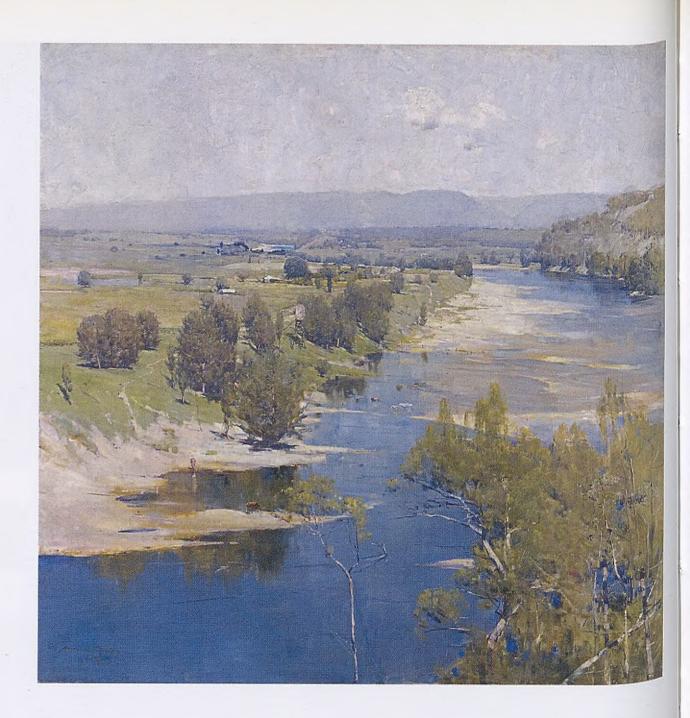


#### Australian Impressionism

Christopher Allen



The difficulty in putting 'Australian Impressionism' together was in avoiding a simple recreation of 'Golden Summers'. The trouble is that the number of important artists is small, and the main period of activity short – from Roberts's return to Australia in 1885 to Streeton's departure for Europe in 1897 – and the choice of important artworks is limited and to some degree inevitable. The solution adopted by the curator, Terence Lane, was to concentrate exclusively on those dozen years of most intense activity, and on the work of the four main figures. This sharp focus unfortunately makes the inclusion of Jane Sutherland seem incongruous, for she clearly had very little part in the extraordinary interaction that I have described.



The consequence of this curatorial approach has been to make a show that is less didactically effective – context is necessarily sacrificed – than 'Golden Summers', but perhaps more aesthetically impressive. My own quite unexpected response was one of spontaneous delight, and it was not diminished by successive visits. There are of course things one might choose to criticise: the appellation 'impressionist', though attested at the time, was debatable: apart from formal and aesthetic considerations, the Australian plein-air movement was ultimately nationalistic and profoundly implicated in articulating the experience of inhabiting this country, while the French impressionists had no such concerns. And the catalogue, while richly illustrated and based on a series of informative and scholarly essays, does not have significant entries on individual pictures and so cannot be used as a reference work. The essays, for all their valuable biographical and documentary research, sometimes seem reluctant to venture into critical interpretation of a kind invited by the outstanding selection and hanging of the works.

The peculiar dynamic of the Australian group derived as much from their different characters and sensibilities as from their shared aims. From the beginning we can see McCubbin's propensity to melancholy, Roberts's strong and searching artistic intelligence, Streeton's ecstatic response to nature and to poetry, and Conder's humour and whimsy. The exhibition is full of wonderful juxtapositions, like the views of Coogee Bay by Roberts and Conder – the one feeling for the architecture of the composition and defining it in strong browns and blues, the other looking for a decorative effect of pale blues and greens, with reduced tonal contrasts. Or Roberts and Conder again with two beautiful bathing scenes – Roberts's *The sunny south*, c. 1887, which





Arthur Streeton, The purple noon's transparent might, 1896, oil on canvas, 123 x 123 cm, collection National Gallery of Victoria, Melbourne, purchased 1896.

Current page, from left to right
Arthur Streeton, The selector's hut: Whelan on the log, 1890, oil on canvas, 76.7 x 51.2 cm, National Gallery of Australia, Canberra, purchased 1961.

Charles Conder, Under a southern sun, 1890, oil on canvas, 71.5 x 35.5 cm, National Gallery of Australia, Canberra, Bequest of Mary Meyer in memory of her husband Dr Felix Meyer, 1975.

blends modern realism with an unsentimental evocation of a classic pastoral, and Conder's *The Yarra, Heidelberg,* 1890 with its two young ladies, naked but for a large hat, bathing waist-deep in the river.

One of the most telling comparisons in Australian art history is between Streeton's *The selector's hut: Whelan on the log* and Conder's *Under a southern sun*, both of 1890. Streeton represents his subject sitting on a fallen tree, his axe beside him, resting from the work of woodcutting. The title tells us that he is a selector, and that the tent-like structure to the left is the first hut he has built on the land of which he is taking possession. The subtitle tells us that the sitter is Whelan, the caretaker of the homestead that the young painters had occupied for the summer. Conder's picture, centred on the same gum tree and the fallen log, shows a much smaller tent, with washing hanging on a line; Whelan is older, and a little girl with a pink sash is playing in the grass in the foreground. Everything in Streeton is focused, imaginatively transformed and symbolic; everything in Conder – while no doubt closer to the actual scene – is anecdotal, whimsical and picturesque.

Whelan rests on his log, as the bleaching light of the sun and the short shadows tell us, in the heat of a summer's day. The plein-air painter is always acutely conscious of the particular time of day – even the hour – at which a picture is set, but the landscapes in this exhibition are by no means all painted in the high key of *The selector's hut*. There are many examples, especially in the tiny '9 x 5' panels, of nocturnes or rainy days. These are conditions that help the painter achieve atmospheric and tonal unity, and also express a less pairs of lovers may even appear occasionally on a moonlit bank.

Streeton and his friends were well aware that it isn't always midday and midsummer in Australia, but Streeton, in particular, certainly felt that these conditions were in some way quintessentially Australian. More than that, as we can see from what he writes about *The purple noon's transparent might*, 1896, he revelled in the physical strain and the aesthetic difficulty of painting under these conditions. Art theorists of past centuries had often advised painters not to go out in the midday sun, when colours are washed out and there are no shadows to give form to the landscape. I suspect that for Streeton, the challenge of painting in the extreme heat and brightness mirrored the difficulties of living and working under the same conditions, and that ultimately his success as an artist was an implicit affirmation of his confidence that we too could make this harsh environment home.

1 'Golden Summers: Heidelberg and Beyond', National Gallery of Victoria, Melbourne, 1985.

### Utopia lounge

Valeria Schulte-Fischedick

opposite
Rob Curgenven, Govinda Lange, Silvia Marzall
and Kristina Matovic, Suspended paths, 2007,
installation view, courtesy Transit Lounge, Berlin.

The word 'lounge' implies the idea of slowing down, of chilling out, of resting the mind. Conversely, the word 'transit' suggests some sort of ephemeral passing-by. Yet Transit Lounge might lead us to revise our understanding of these terms. First of all, the Transit Lounge is fast: founded in 2006 by Katie Hepworth and Miriam Mlecek, architects who double as artists and curators, it provides innovative exhibition formats and discussion forums, offering short-term residencies to Australian and Berlin-based architects and artists. The four-week residencies are overlapping, changing every two weeks, thereby creating greater opportunities for collaboration.

Located at Josetti Höfe, in a former industrial area of Berlin, the Transit Lounge gallery space and apartments are supported by Culturia, a state-funded initiative for young creative professionals. In the backyard overlooking the Spree River and framed by the urban setting of a train track, dozens of green watering cans (the remains of a former exhibition) are on display and available for playful rearrangement. Beyond its base in Berlin, Transit Lounge is also globally accessible through a website and a blog, with new residents encouraged to post their thoughts and concepts. With its focus on process rather than output, Transit Lounge is a point of exchange; accordingly, the duration of the artists' display is confined to a showing on opening night.

In a recent Transit Lounge's project – funded by the Australia Council for the Arts – Portuguese artist and architect Isabel Codeiro, Australian architect Hugo Moline and artist Kenzee Patterson investigated the city by choosing random paths in a conceptual paper chase. The result, called *unguided tours*, was a collaborative installation with photos, videos and drawings displayed within the unrefurbished premises of the Transit Lounge gallery. Earlier projects included sound installations that questioned the perception of space and featured sociological research, examining, for instance, slums in Venezuela. The 'blurring of traditional conceptions of geopolitical boundaries', intrinsic to the Transit Lounge project, takes the shape of an innovative residency and exhibition program – which is more than most initiatives can claim. It is therefore, not solely the visual output that makes this space intriguing, but the networking it offers and the discussion it triggers, combining art with architecture as well as the sociological investigations such pairings prompt.

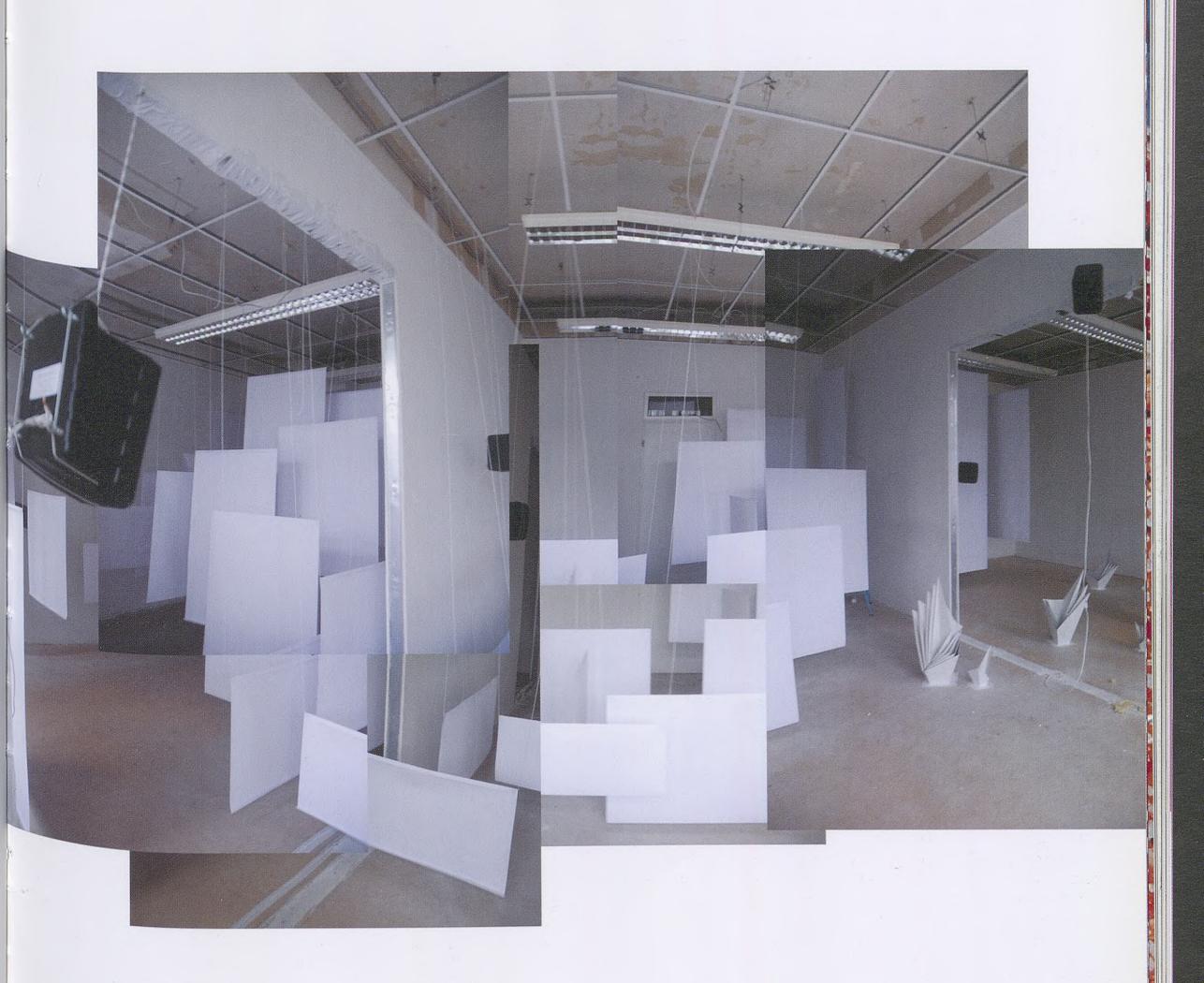
Architecture, by its nature, is the most physically affecting of the arts, and the strongest ally in representing power. Interestingly, it is also the most overlooked of the arts. Yet in recent years the inherent politics of defined territories and spaces has come to the attention of artists and theorists. Other curatorial projects reflecting similar issues have emerged recently, such as the Berlinbased PROGRAM, also a forum for art and architectural collaborations offering

a residency program. PROGRAM is currently engaged on a joint project with Transit Lounge, and its founders Carson Chan and Fotini Lazaridou-Hatzigoga call themselves 'architectural curators'.

At a recent talk hosted by Transit Lounge, which took place at Deutsches Architektur Zentrum (DAZ) in Berlin, Australian architects Ben Milbourne and Hugo Moline reflected on informal design, another pertinent topic in arts and architecture – the *informe*. They speculated on whether the informalism of so-called third world megacities could be applied to our cities. In doing so, they addressed an issue that featured at the 3rd Architecture Biennale, held in Rotterdam in 2007. The drive to find solutions to current urban problems was already manifest in the 2003 Venice Biennale – 'The Ideal City' – and at the 9th International Architecture Exhibition 2004, also in Venice, which focused on biomorphic and metamorphic planning. In 2002 engineer Cecil Balmond published a study – aptly titled *informal* – concerned with non-linear thinking, fractal geometry and anti-hierarchical building forms, all fundamental notions in his collaborations with architects such as Rem Koolhaas and Daniel Libeskind.

These and similar approaches owe much to 1960s anti-form and earth-art strategies, and to the various attempts to 'dematerialise the art object'. In 1996art critics Yve-Alain Bois and Rosalind Krauss famously attempted to formulate a whole new notion of modernism under the term 'formless', drawing on the ideas of Georges Bataille's 1929 essay 'Informe'. Likewise, the Vienna-based architect and artist Hans Hollein included everything from pop culture to psychology in his 1968 theory that 'everything is architecture', focusing on the unfinished and improvised rather than rigid forms and structures. 'Utopia Station', curated by Molly Nesbit, Hans Ulrich Obrist and Rirkrit Tiravanija for the 2003 Venice Biennale, was one such ambitious hybrid of art, architecture, design, music, politics and talk, though it remained inside the white cube. Transposed into the field of architecture and urban design, these notions however utopian – also question hierarchical working models while researching new ways of urban interaction. Transit Lounge provides such non-hierarchical approaches and related curatorial practices, producing an inspiring and inviting shelter. Let us hope that some of these utopian proposals will eventually pierce the thick membrane of the art cell.

1 www.transitlounge.org



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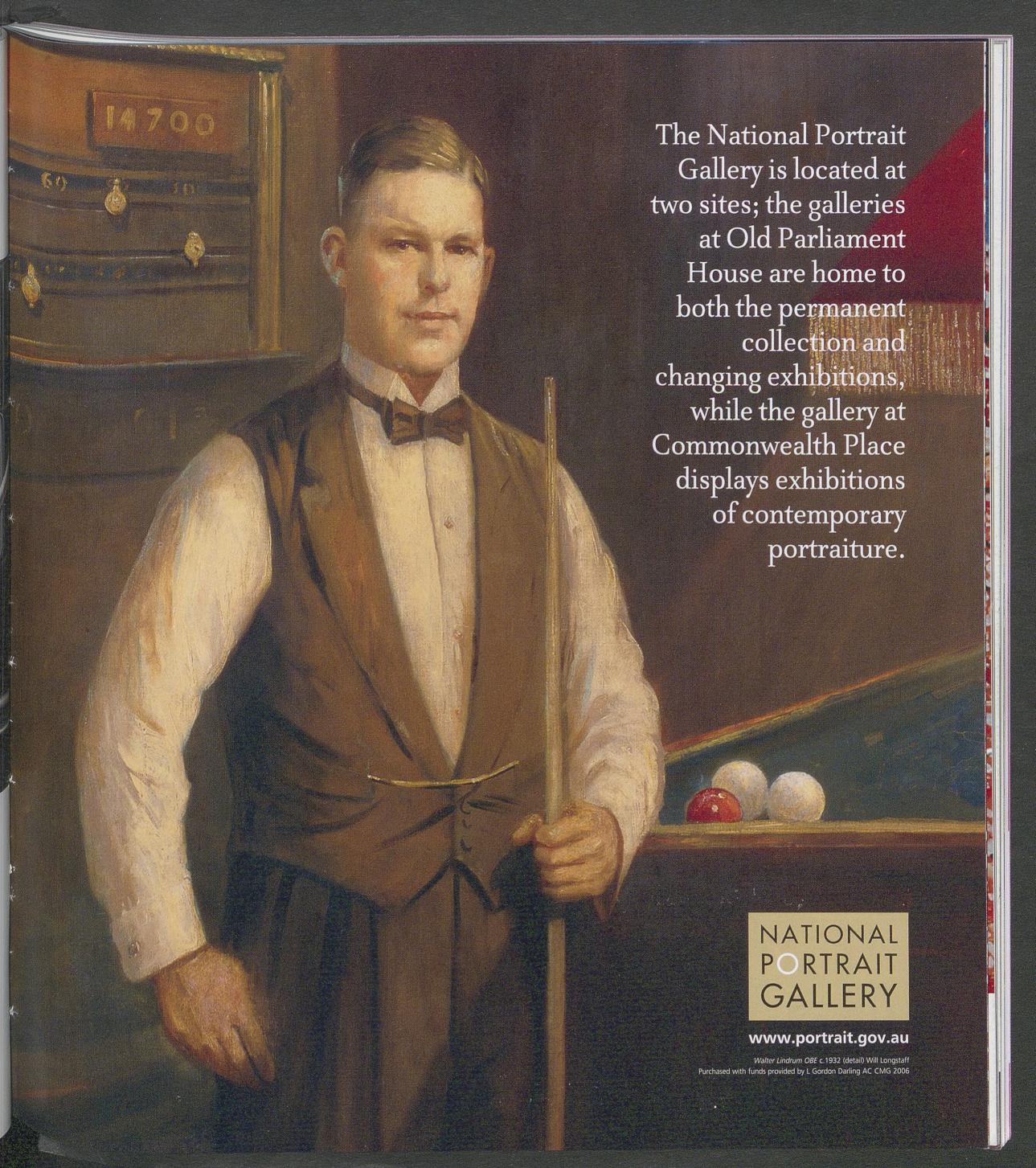
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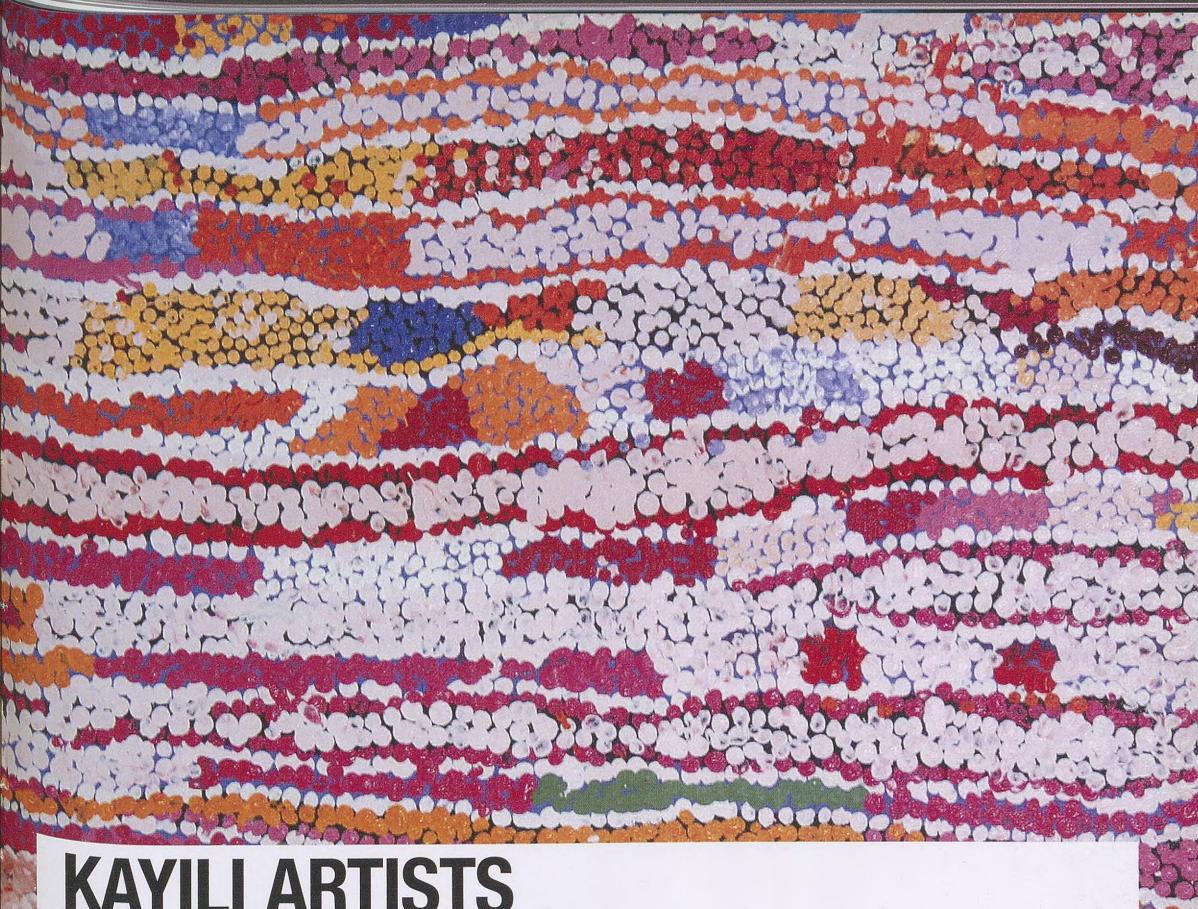
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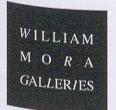


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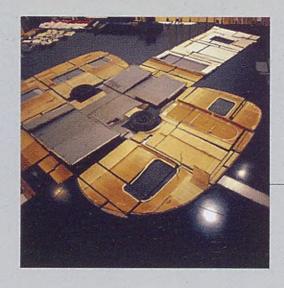
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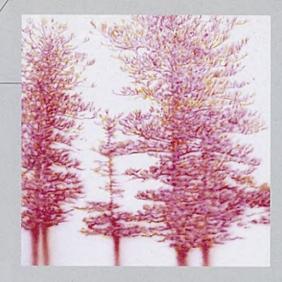
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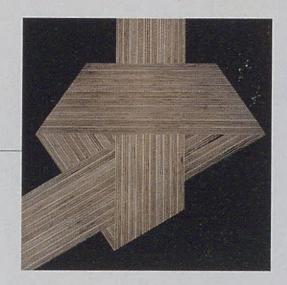














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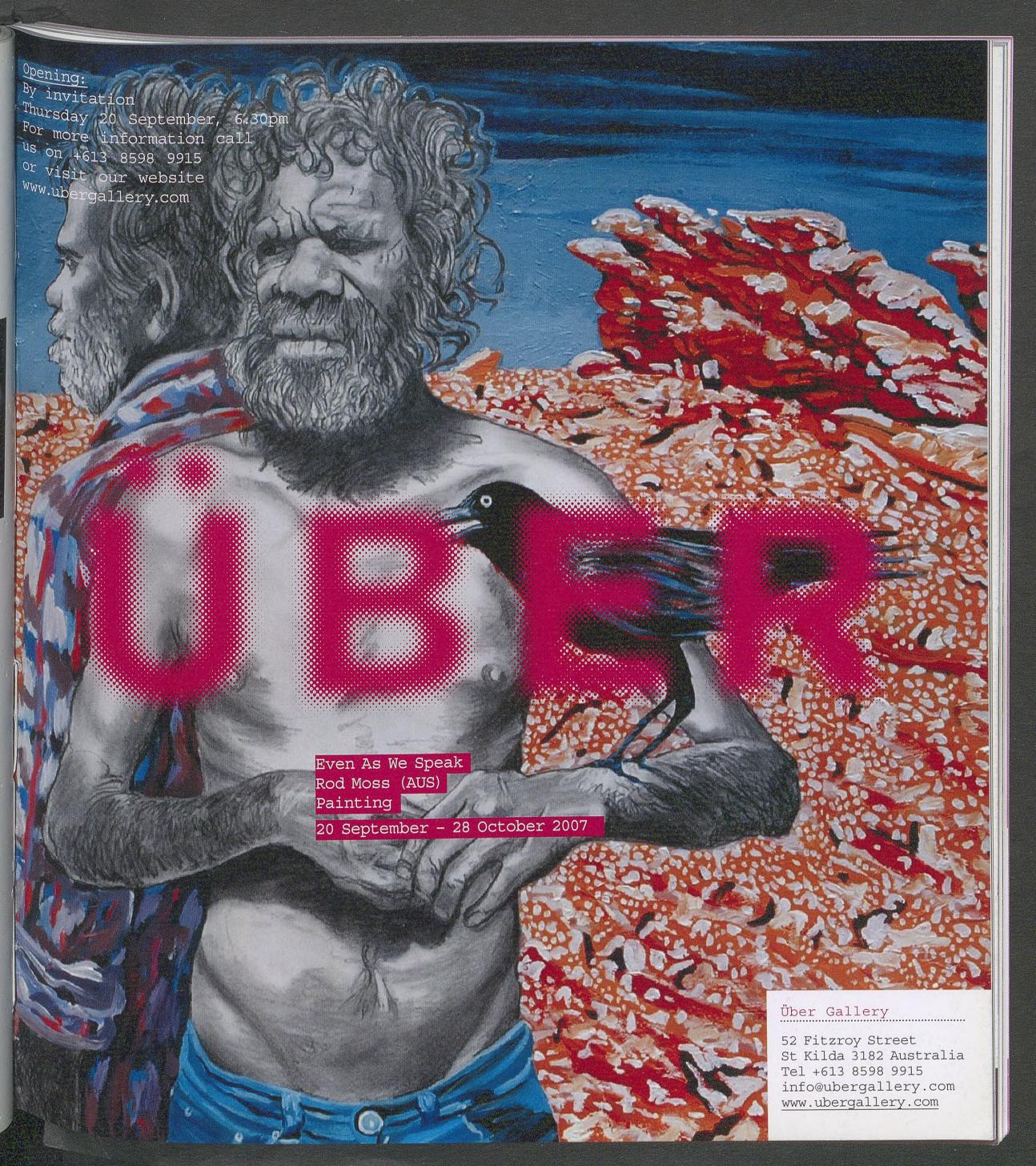
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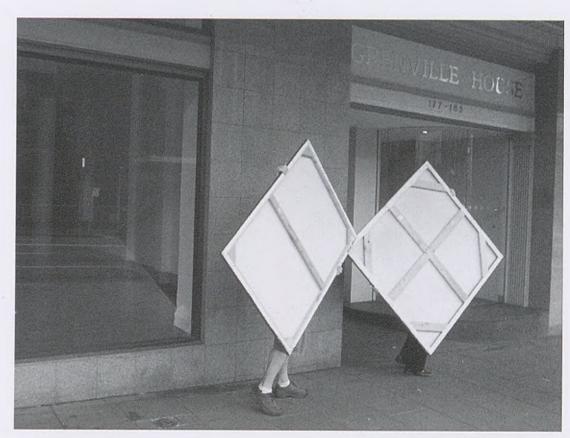
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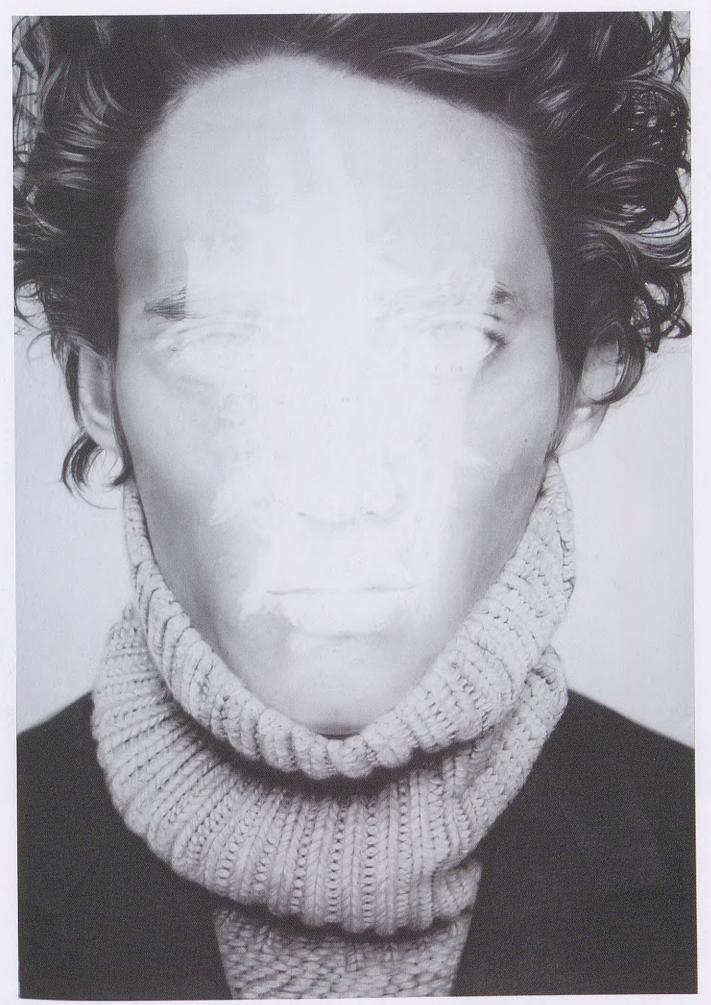


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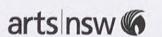
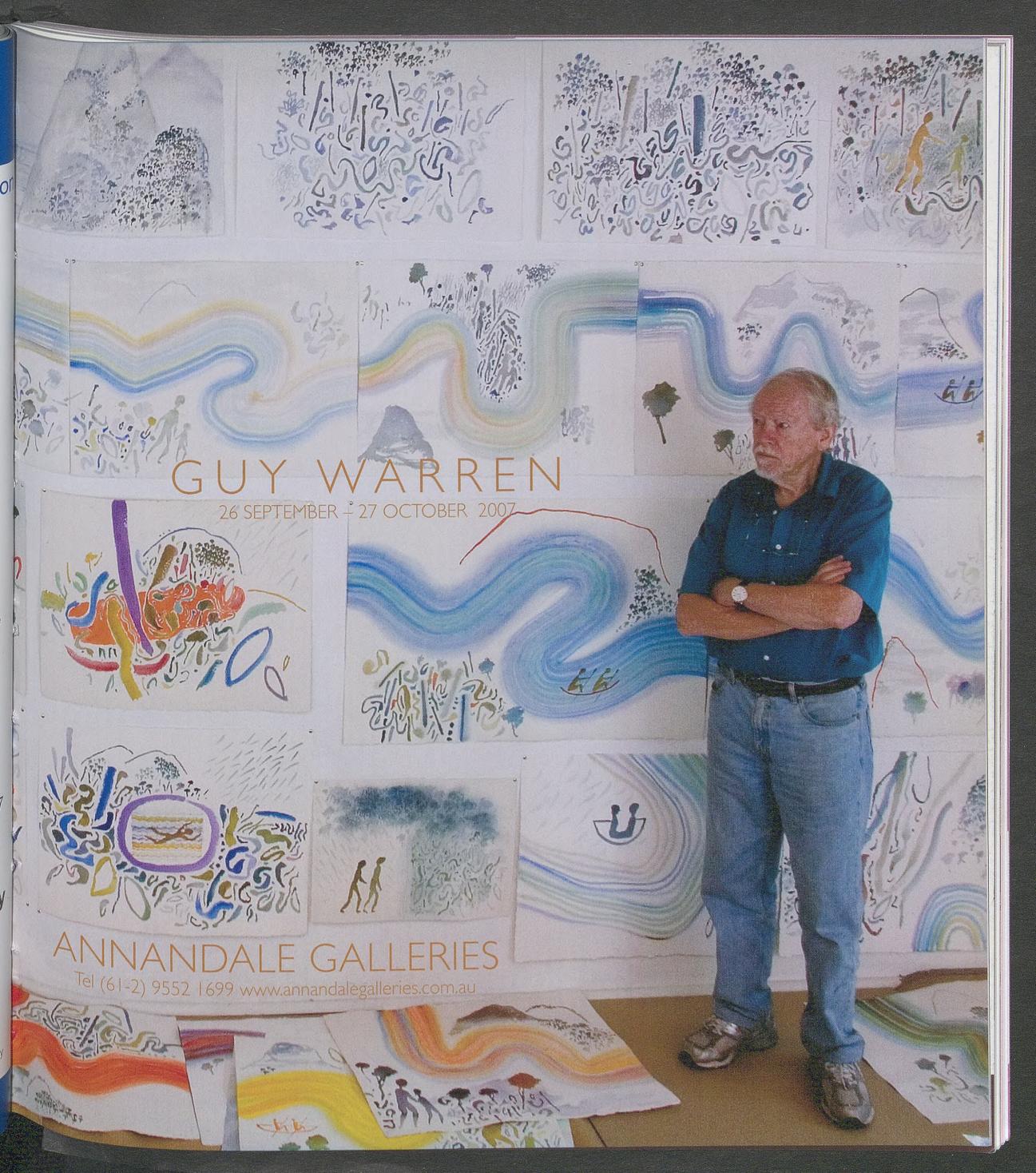


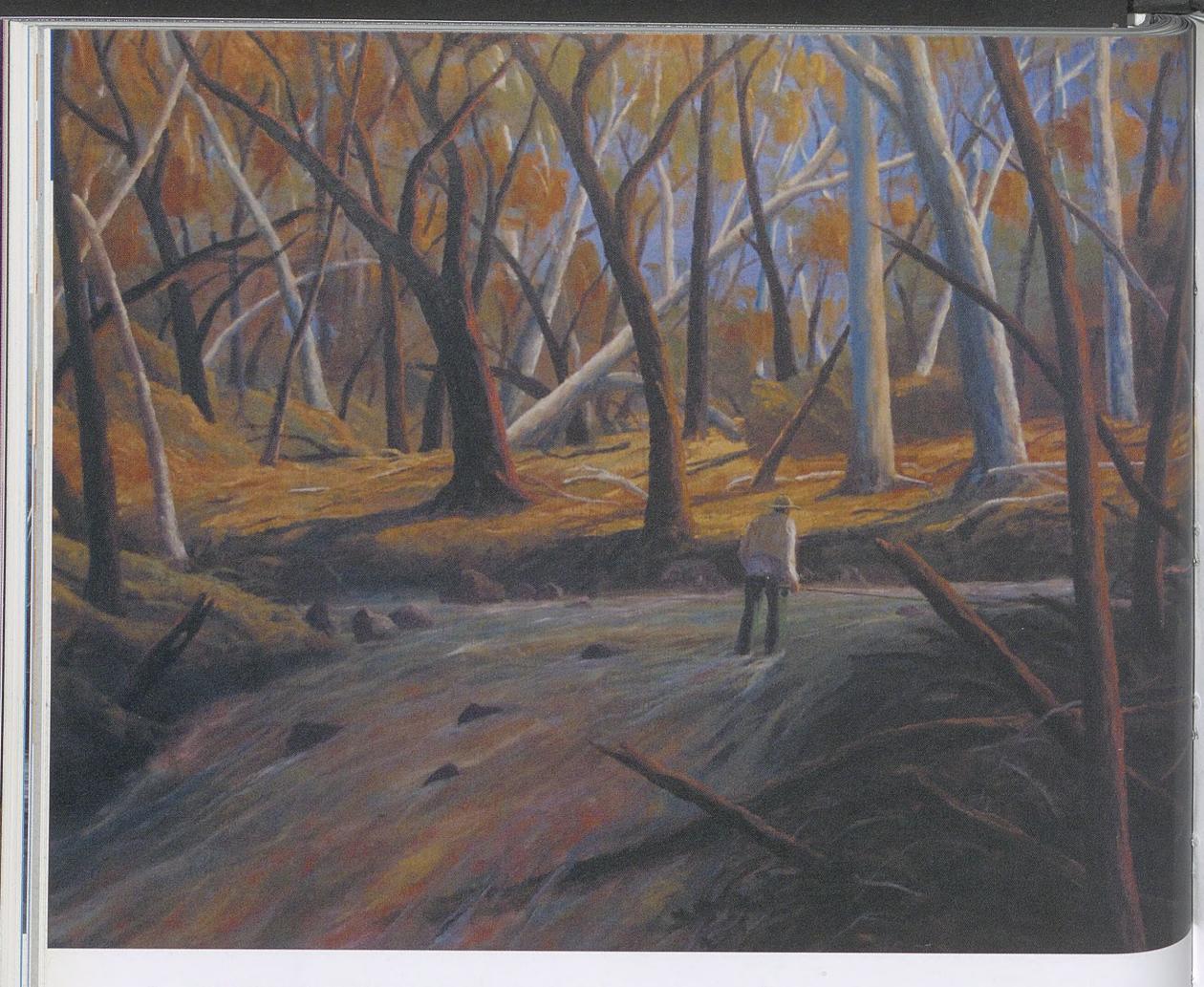






Image: Janet Dawson, Moon at dawn through a telescope January 2000, oil on canvas, 122.0 diameter, collection: National Gallery of Australia, Canberra © Janet Dawson. Licensed by VISCOPY, Australia 2006.





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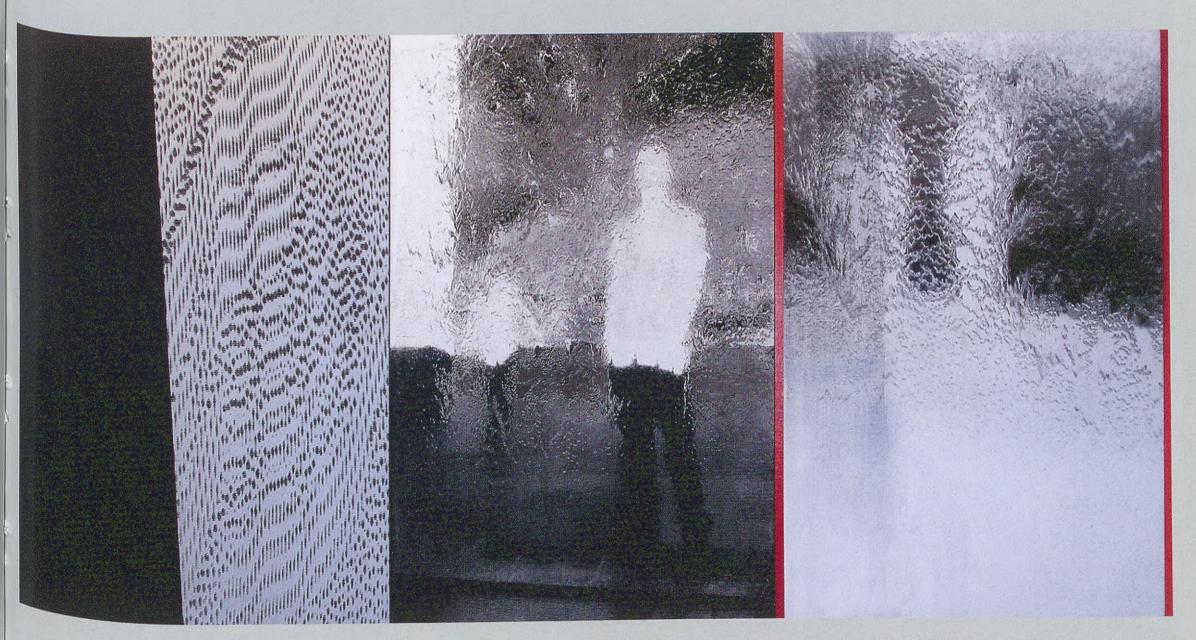
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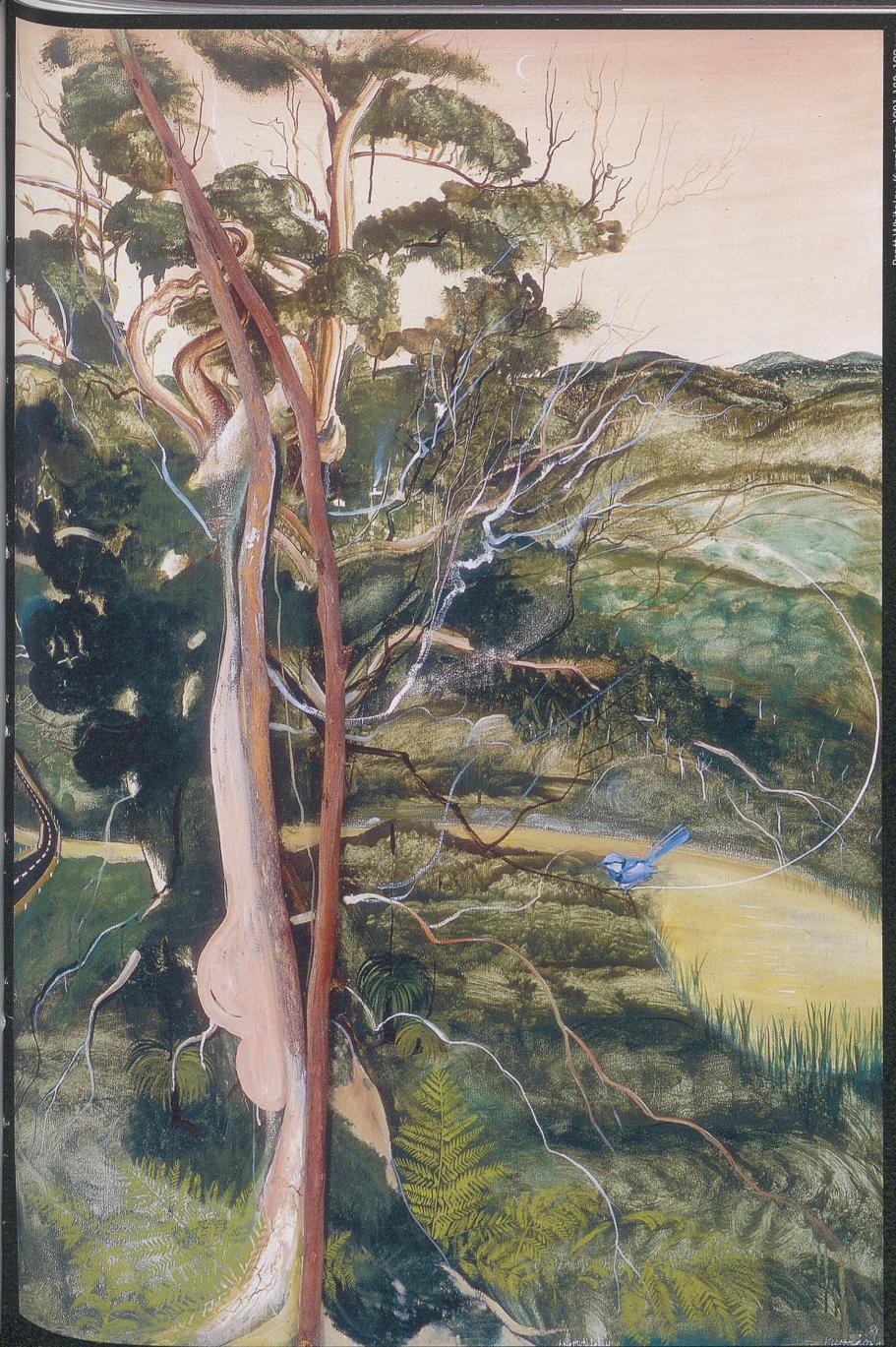
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John Firth-Smith, Albatross (detail), 1996, oil on linen, 152 x 610 cm



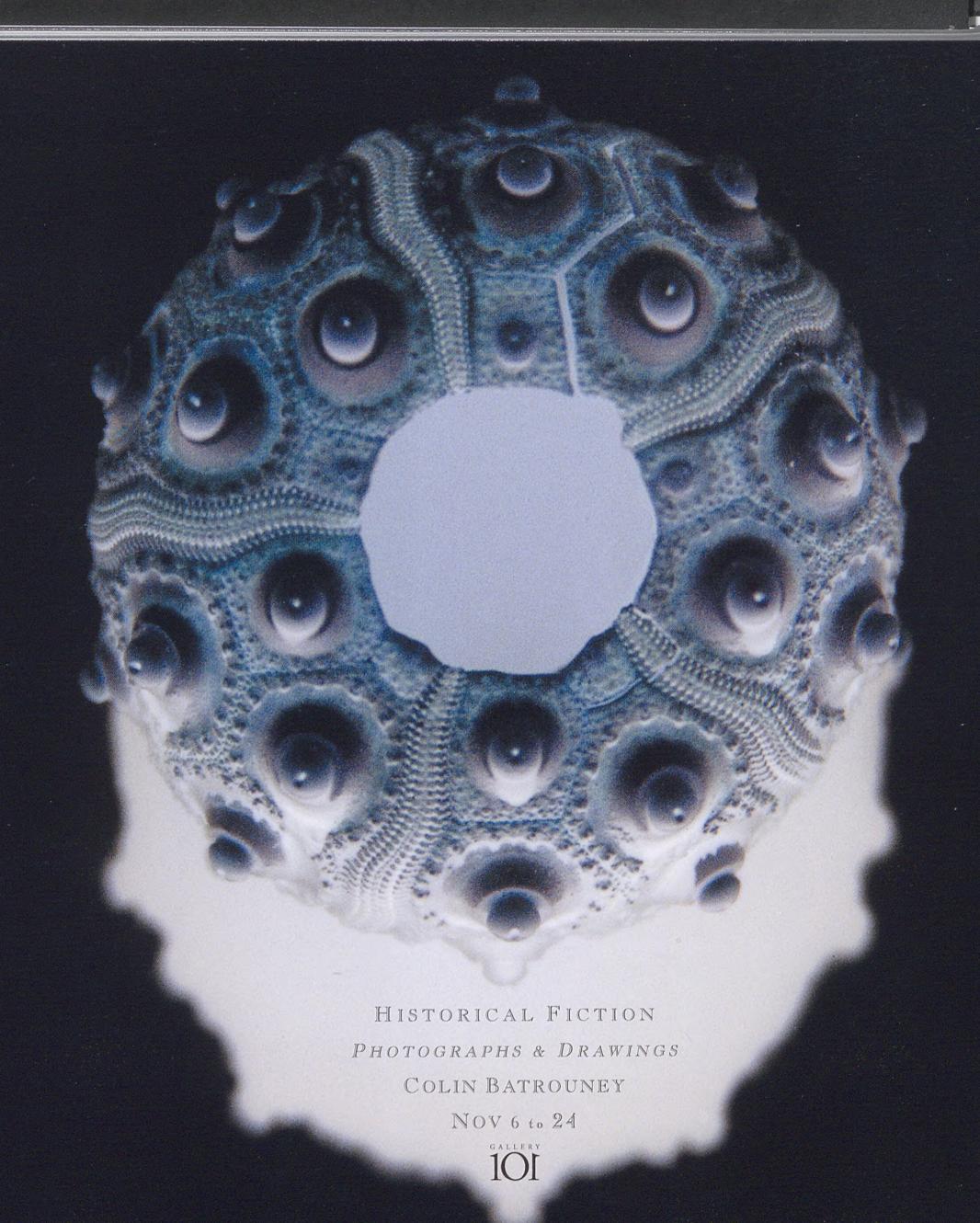
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Dougal Phillips

In the tradition of the 'What does your closet say about you?' school of amateur psychology, one might, given a hefty dose of free time and a generous grant, be tempted to produce an ethnographic study based on field research into the nature and state of artists' studios. I once saw a photograph of the studio of contemporary Belgian realist painter Luc Tuymans, and was struck by the myriad of paint tubes, subtle shades all, stacked neatly alongside bouquets of brushes in clear vessels and a single bottle of solvent. With this tableau adjacent to a typically hyper-restrained work-in-progress, it all became clear – if you know Tuymans's work, it should have been obvious – how could he work any other way?

In visiting the studios of younger artists around Sydney, this resonance between studio milieu and artistic practice is reinforced. Painters who come out of Sydney's National Art School work in neat cubicles surrounded by large palettes of smeared oil paint, unstretched Belgian linen and pots of rabbitskin glue, whereas Jasper Knight, a graduate of Sydney College of the Arts, University of Sydney, and the College of Fine Arts, University of New South Wales, surrounds himself with tools and Perspex panels, his painting studio littered with empty Liquid Nails tubes. The marble sculptor Alexander Seton's studio has heavy lifting machinery – his practice qualifies as 'Light Industry' for local zoning purposes – and is covered in a heavy blanket of Alpine-white dust. Video artists sit in front of glowing G5 computers and bathe in ambient electronica. With all this in mind, one expects to discover Ben Quilty's studio to be some sort of ice creamery, a Wonka-esque wonderland where the artist doles out rich swathes of creamy paint, perhaps aided by a group of magical colour-mixing Oompa-Loompas.

Such is the public and art-world perception of Quilty's work: the word 'gelato' crops up more often than one would think. This tendency to focus on the immediate materiality of the work is forgivable, as bold impasto technique and bright colouration are indeed its most striking element upon first glance. However, entering into Quilty's world in the hope of discovering a candy-coated world of simple motifs and striking techniques leads inevitably to disappointment, and more interestingly to an encounter with the darker underbelly of his lustrous canvases.

Quilty's studio is located in a small industrial park near Sydney Airport. The surrounding units all house retail transport and packaging businesses, with the artist's studio happily marked out by a white Torana (in surprisingly mint condition) sitting neatly outside. Again, everything is not what it seems. The iconic vehicle – so seminal in Quilty's short rise to renown – is not the artist's daily drive. Quilty, who has to haul large canvases as well as a young family, drives that trustworthy stalwart of transportation, the Toyota HiAce. The studio itself is a simple, double-height space with source photography





Ben Quilty, End of Nelson Street, 2005, diptych, oil on canvas, 35 x 30 cm and 100 x 105 cm; One big one, 2005, oil on canvas, 160 x 170 cm; Skull 3, 2005, oil on canvas, 220 x 300 cm, courtesy the artist and GRANTPIRRIE, Sydney.



Ben Quilty, You can never tell where someone's from by looking at them these days, 2005, oil on canvas, 150 x 150 cm, courtesy the artist.

and coffee cups scattered about. Only a gigantic polyurethane budgerigar head stands out, as though come to life and taxidermied as a relic of paintings past. That this accumulation of details challenges our preconceptions suggests one thing: we need to go deeper. When an artist comes into the spotlight at a young age and with a characteristic style, it is easy to default to a set of identity tags – he's the guy who does *this*; she produces *that* kind of work. Along these lines, it is interesting and surprising to hear that Quilty is working on some video pieces, but more on that later.

So how do we go deeper? We might start with painting itself. There is a quote attributed to Gustave Courbet, which is remarkable in its economy and acuity: 'Painting is the representation of visible forms ... The essence of realism is its negation of the ideal.' The tension that this simple quote expresses runs deep through the history of painting: 'realism', in painting, has always been an attempt to bring to the surface of the canvas some trace of the everyday, of what surrounds us everywhere. It is interesting that, compared with some other 'misunderstood' or ignored artists, Quilty has been very much accepted and embraced on sight, perhaps too quickly. The real interest in his practice will build slowly, and will come from the realist imagery he works with, not from the doling out of pigmented paint-cream. And so the question remains: What is it that this talented artist is painting?

What do you mean, 'I don't believe in God'?

I talk to him every day.

What do you mean, 'I don't support your system'?

I go to court when I have to.

What do you mean, 'I can't get to work on time'?

I got nothing better to do.

And what do you mean, 'I don't pay my bills'?

Why do you think I'm broke? Huh?

Megadeth, 'Peace Sells', Peace Sells ... But Who's Buying? (1986).

Ben Quilty was born in the early 1970s in Sydney, and is every inch the 1980s Australian boy, coming of age just as Australia entered into the prosperous 1990s. The last decade of the twentieth century was marked by the internationalisation of Australia (ahead of the triumphant 2000 Olympic Games in Sydney) and the emergence of an aspirational class which saw itself as cosmopolitan, liberal, even feminised (ahead of the brief triumph of Tsubi-branded 'metrosexuality'). What Quilty's art taps into is what was left behind' in this context. He grew up in Kenthurst, a large semi-rural suburb in Sydney's far northwest. This was a place, like many in Australia, without anything for kids to do except find ways to get into trouble. Bereft

of public transport and neighbourly closeness, it was the sort of place where weekly binges at the pub were inevitably followed by speeding home drunkenly, or a long and lonely walk.

Like many young art fans, Quilty's first exposure to painting came through the heavy books on his parents' shelves, in particular a volume on German expressionism. It is easy to imagine the imprint left on young Quilty by Emile Nolde or Ernst Kirchner, let alone the heavy influence of the German-born British painter Frank Auerbach, which continues to resonate in Quilty's canvases. A painter through high school (and an 'Art Express' inclusion), Quilty went on to study both painting and video at Sydney College of the Arts. From the outer rim of the city he had little connection with the collective proclivities of the Sydney artist-run scene, and spent his twenties living with his parents, using his brother's old bedroom as a studio while working as a television editor.

Quilty's background has stayed at the forefront of his mind and practice. He remains very close to a group of friends first made at primary school, who are now all in their early thirties, some settling down, some still true to the cause of larrikinism. In the years after art school, his talent with the brush dragged him, vortex-like, into the inner fold of the Australian commercial and institutional art world. Quilty's first break came with the winning of the Brett Whiteley Travelling Art Scholarship in 2002. This took him to Paris, where he indulged an interest in the classic tropes of modern painting (from post-impressionism through fauvism) in romantic landscapes and oil bar drawings of the Seine. Quilty says that while in Paris he was struck by a letter written by Arthur Streeton (hardly the coolest hero a young artist can have, but there you go). In this letter, Streeton, foreshadowing the Antipodean group, was essentially saying: 'Hey Australian painters, let's look at our own backyard.' As Quilty tells it, on returning to Australia he did just that. Lo and behold, right there *literally* in the yard: the Torana.

So what is the Torana's significance? For the artist, it was the car you wanted as a teen, a badge of manhood, an escape vehicle. The Torana is notoriously easy to fix and maintain with a basic amount of mechanical knowledge, and the appeal of these cheap, speedy and neatly sculpted cars to the teenagers of the late 1980s cannot be overstated. The tension here is found between the pre-retro authenticity of Quilty's connection to the Torana and the subsequent ironic co-opting, along with much of the iconography of the 1980s, by a hipster middle-class.

Alongside the Toranas, Quilty made portraits of Vincent Van Gogh (there's that romantic French modernism again), and budgerigar heads. A similar double-coding appears in the 'sign' of the budgie: a heavily domesticated bird prized for its colourful plumage, yet that plumage is the only relic of the budgerigar's wild past. Birds appear again in Quilty's large-scale installation



Ben Quilty, FTW (After Sam 'Bull' Hall), 2006, gouache on paper, pins, Perspex and frame, 145 x 450 cm, courtesy the artist and Jan Murphy Gallery, Brisbane.

FTW (After Sam 'Bull' Hall), 2006, a reproduction of a prison tattoo imprinted on the inside of his friend's lower lip. In Quilty's work the lettering of the tattoo is filled with paintings of Paradise Parrots, one of the first recorded extinctions in Australia's history – the last confirmed sighting taking place in 1927. Indeed, from skulls to old cars to unreconstructed males, one is tempted to draw parallels of extinction across much of Quilty's imagery.

Quilty's Sydney showing of the Toranas brought him to prominence in the art scene, critically and commercially. Since the Toranas, he has moved through three other motifs: the Toyota HiAces in 2006's 'Ache' show;¹ the skulls which appeared on the front of those HiAces and on their own, including in motifs taken from heavy metal T-shirts;² and recently the giant heads of old men, babies and the artist himself.³ Soon enough, people began to connect the mid-century materiality of the paintings with their motifs. Clare Lewis touched on this in the catalogue essay for 'Ache', stating:

Although the appropriation of the 'everyday' and far-reaching definitions of the Australian identity in painting are by no means unexplored genres, Quilty's paintings go beyond these tested conventions, reinvigorating our sense of materiality and process ... Sensuous and tactile, these are surfaces which celebrate the possibilities and immediacy of a contested medium.<sup>4</sup>

The long tradition Quilty is tapping into is marked by conflict: painting's power struggle between its material self and its desire for representation. In Quilty, this struggle is heaped up on the surface, to the point where the paint sometimes looks as though it is about to fall off the canvas.

Prepare the patient's scalp, to peel away, Metal caps his ears
He'll hear not what we say, Solid steel visor
Riveted cross his eyes, Iron staples close his jaws
So no one hears his cries, The skull beneath the skin.
Megadeth, 'Skull Beneath the Skin', Killing is My Business ...
And Business is Good (1986).

The name of the 1980s heavy metal band Megadeth is lifted, with deliberate misspelling, from 1950s nuclear terminology - 'Megadeath', coined in 1953 by military strategist Herman Kahn, is a term for one million deaths. There is, it would seem, a sort of micro-climate of fear and power that can be drawn out of Quilty's iconography. Heavy metal T-shirts, never a million miles from a Torana, are the subject of paintings such as the 2005 work Life's what you do while you're waiting to die (megadeth), and they are a way into understanding Quilty's interest in the bonding and initiation rites, both collective and individual, of his generation of Australian males. Metal T-shirts are a way of scaring your parents, confusing your grandparents, and bonding with your mates. They are the first badge of rebellion worn with pride by young teenage males. The path Quilty follows has taken him from the industrial cyborg Vic Rattlehead (the skeletal 'mascot' of Megadeth) to smoking cartoon skulls to, more recently, Rorschach-style double skulls. There is a sort of material irony in the layering of fleshy bands of wet-on-wet paint to model a vacant, hollow skull, and a more comic irony in the adding of cartoon fangs



Ben Quilty, Cobalt hen, 2004, oil on canvas,  $60 \times 53$  cm, courtesy the artist and Jan Murphy Gallery, Brisbane.



Ben Quilty, Untitled (Cook), 2007, 170  $\times$  150 cm, oil and aerosol on canvas, courtesy the artist and GRANTPIRRIE, Sydney.

to skulls (such as in You can never tell where someone's from by looking at them these days, 2005, and on the grille of his HiAce in the exhibition 'Ache').

Indeed, there is a resonance between the dripping flesh-paint, the fangs, the hollowed skulls, the cars come to life – here we are in the territory of the 1980s lexicon of fear and power: post-nuclear zombies, heavy metal T-shirts, the Grim Reaper of the anti-AIDS campaign, Reagan and Gorbachev as power-hungry monsters standing atop their respective empires. 'Tremble you weaklings, cower in fear / I am your ruler, land, sea and air / Immense in my girth, erect stand tall / I am nuclear murderer I am Polaris', read the lyrics to Megadeth's classic 1990 track 'Rust in Peace'.

In his most recent work Quilty has expanded on his interest in the rites and symbols of masculinity to draw on broader historical material as well as on the personal enlightenment that accompanied the birth of his first child. His 2007 exhibition 'Pride and Patriotism' featured a series of giant heads, all male. In fact, what Quilty presented in this show was a sort of through-line of male role models, with all their attendant power, violence, and decline. Included among these were the heads of Captain Cook, who supposedly shot the first Aboriginal he met with a handgun, and John Howard, taken from a newspaper image of the Prime Minister holding a handgun during the post-over face of the artist himself, and the crying visage of his young son, Joe. The or personal. Quilty and I have spoken about those rituals of self-initiation:

getting your first car, winning your first fight, getting blind on your eighteenth birthday with booze bought for you by your parents, and as a new father he is reflecting on his son, who will one day look to Quilty to shape his own image.

Many of Quilty's friends are at the marrying age, and recently Quilty has been looking at pictures of his mates at increasingly frequent buck's parties, out of which come stories, fights, and even tragedies: the sort of bonding that still builds closeness between young men across the country. Quilty has also begun experimenting with videos of the sort of playground fights that happen every day in the high schools of the outer suburbs, and which are now documented on mobile phones and disseminated via the internet. In the end, one wonders how much of what Quilty captures is headed for extinction and how much is entrenched for good. These days, even Kenthurst is changing: celebrity couple Bec and Lleyton Hewitt decided to move there from Palm Beach in 2006. Where Ben Quilty is moving is another, perhaps darker and more compelling journey.

1 'Ache', GRANTPIRRIE, Sydney, 2006.

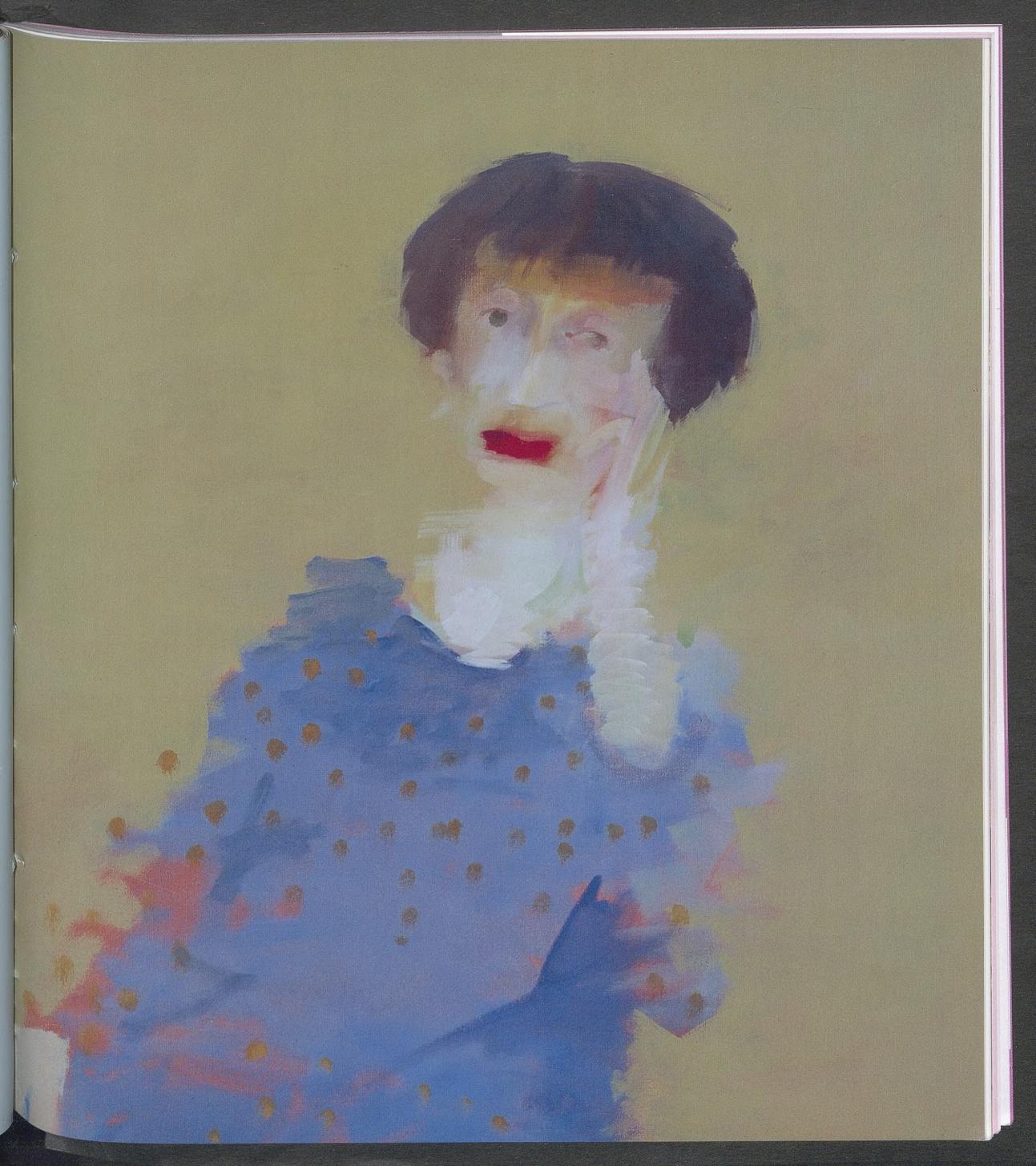
3 'Pride and Patriotism', GRANTPIRRIE, Sydney, 2007.

Ben Quilty is represented by GRANTPIRRIE, Sydney, and Jan Murphy Gallery, Brisbane.

<sup>2 &#</sup>x27;Life's What You Do While You're Waiting To Die', Maunsell Wickes at Mary Place Gallery, Sydney, 2005.

<sup>4</sup> Clare Lewis, 'Ache', exhibition catalogue, GRANTPIRRIE, Sydney, 2006.

# Sam Louise Martin-Chew Fullocok



I'm an outsider. The peril for the painter is to become an insider ... It's nice but it's got nothing to do with painting pictures

opening page, detail

Sam Fullbrook, Ernestine

Hill, 1970, oil on canvas,

96.8 x 76.3 cm, collection

Queensland Art Gallery, Brisbane,
gift of the artist 1972.

right
Sam Fullbrook, Jacob Obaju,
1957–60, oil on canvas,
97 x 70 cm, collection National
Gallery of Australia, Canberra.

Fullbrook's paintings have their way with you instantaneously, like a kiss or a certain kind of look. They offer up an intimation of paradise that you almost don't dare credit.

Sebastian Smee, Australian, 23-24 April 2005

### Sam Fullbrook was committed to living a

lifestyle at odds with the luminous lyricism of his painted work. In discomfort was the way he thought an artist should live life, and this served as his epitaph to the end. 'You've got to live an uncomfortable life. It still is uncomfortable, just me and the horses, and snow – a lot of snow', he told me in 1997, describing his existence living in a rudimentary abode in country Victoria. It was an ethic he had also outlined to Adrian McGregor for a magazine profile in 1989:

I'm an outsider. The peril for the painter is to become an insider, sneak his kids into good schools, marry some rich girl and then hide in a bedroom forever more. It's nice but it's got nothing to do with painting pictures.<sup>1</sup>

There was nothing neatly conventional about Fullbrook. Even after his death it is difficult to reconcile the man with the sheer beauty, seductive power and delicacy of his work. His craggy and prickly personality, rough-and-ready style, disregard for ordinary rules, and his confrontational energy, saw him change dealers, cities and his mind with switchback regularity.

Yet Fullbrook painted sumptuously beautiful paintings – some extraordinary landscapes, still lifes and portraits, including a series of jockeys, which attests to the artist's passion for horseracing. Fullbrook also made stark, empathetic and respectful images of Aboriginal people in the 1950s (at the height of the White Australia Policy) and 1960s, and subversively honest images of distinctly 'impolite' subjects (such as the coupling of a white jackaroo and an Aboriginal girl in *River idyll*, 1964. By the mid-1960s he had forged a unique style, tightly constructed paintings (that looked anything but) with a fluidity of colour and tone, evoking music,

poetry, and a call to the universal values of visual harmony and beauty.

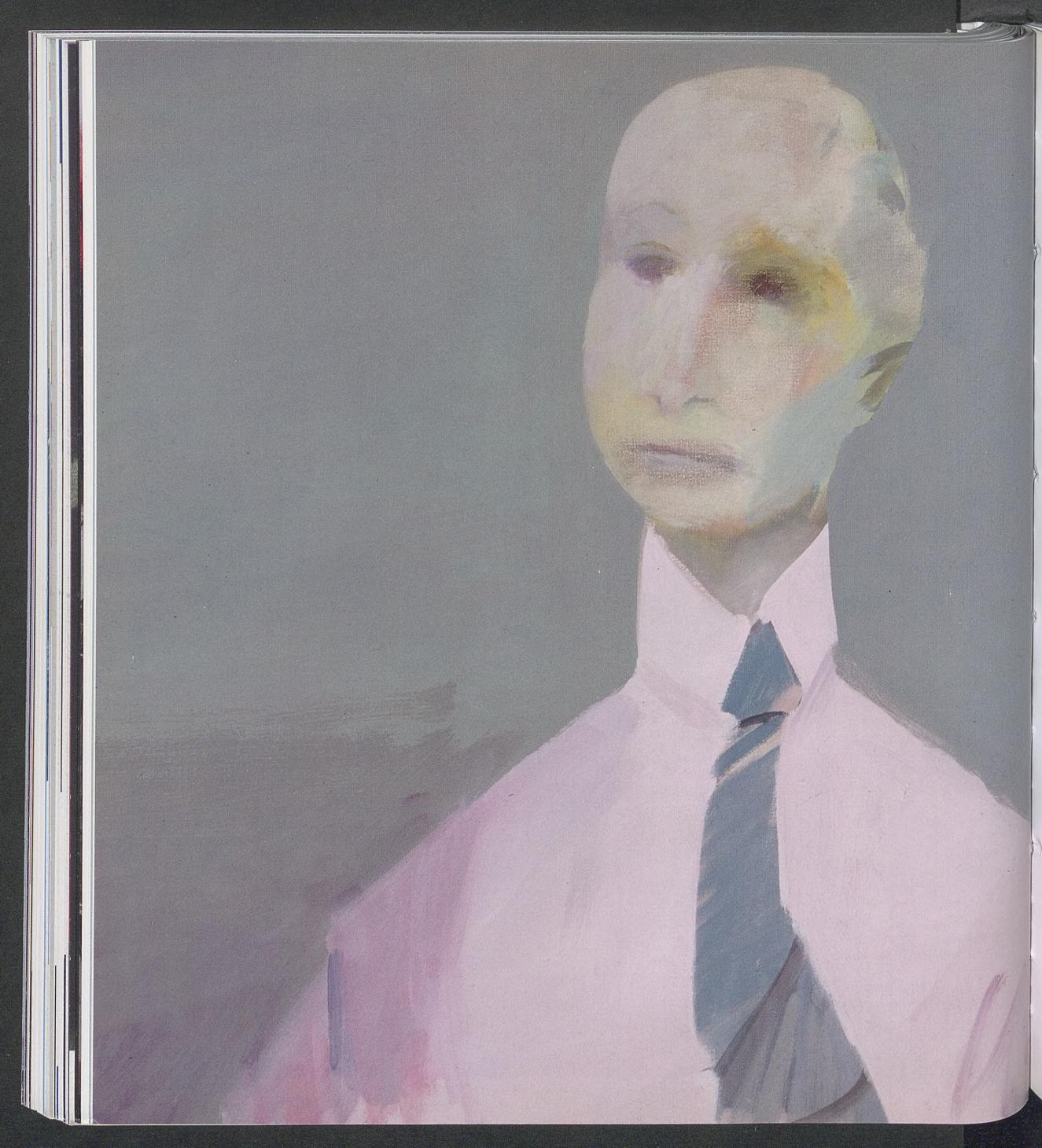
In particular, Fullbrook's landscapes stand out.
Unlike most Australian artists who painted the countryside, Fullbrook also worked in it, as a canecutter, game hunter, fence painter, timber cutter, miner, landowner and horse breeder. He followed jobs from state to state and later moved to find better grazing land for his horses. His landscapes are not burdened with literary allusions, instead they capture, without narrative, the light and harmonies of the country.

So why is it that Sam Fullbrook has not gained the reputation and marketplace approval enjoyed by the frontrunners of his artistic generation? He won the Archibald Prize in 1975, the Wynne Prize (1964, 1965), among a number of other prizes, but has never attained the popularly appreciated stature of Arthur Boyd, Sidney Nolan and Charles Blackman. Other fellow students at the National Gallery of Victoria School in Melbourne, such as Fred Williams and John Brack, have achieved bigger reputations, more paintings in state and national collections, and accolades that have eluded Fullbrook. This is all the more intriguing in the light of Williams's oft-quoted assertion, that Fullbrook was 'the best of us all'.2

Fullbrook was the subject of only one retrospective exhibition in his lifetime (although a smaller tribute show was held in 1976 at the Queensland Art Gallery, Brisbane). The retrospective was held at the National Gallery of Victoria, Melbourne, in 1995 and was curated by Felicity St John Moore, who was not on staff at the gallery; the exhibition emerged out of St John Moore's own enthusiasm for Fullbrook's work and her fascination with the man. She managed to bring the exhibition together because, according to Philip Bacon, 'she was more *robust* than the curators in the gallery system'.<sup>3</sup>

One of the rare continuities in the artist's life was the dealer Philip Bacon, who represented Fullbrook for three decades. Bacon suggests that





Sam Fullbrook, The antique dealer, 1990/1995, oil on Belgian linen, 76 x 71.5 cm, courtesy Philip Bacon Galleries, Brisbane.

Spending many years in the outback places, you become like a local and you become impregnated with the softness and serenity of certain aspects of it, and this I feel does come out in my own pictures, that there is a certain softness and quietness that ... just arrives.

Sam Fullbrook, tape transcript, Fullbrook files, Philip Bacon Galleries, Brisbane

the reason for Fullbrook's lack of support was that he refused to play the game:

He lived in the regions – Western Australia, Queensland, Victoria. He deliberately thumbed his nose at the art establishment, and had vendettas against public galleries for no real reason.<sup>4</sup>

Equally, Fullbrook resisted approaches towards a biography. Journalist Max Brown, whom Fullbrook met in Melbourne in the late 1940s, and who was also in the Pilbara and then in Perth from 1952 to 1955 during Fullbrook's time there, was interested, and may have progressed as far as a manuscript. However, Bacon suggests that Fullbrook: 'didn't want it to happen. It might have focused on a period in his life he didn't really want attention drawn to – the Aboriginals, whoring around, and drinking.'

Fullbrook's personal life also had its rough patches. He married life-model Janice Greenwood in 1966; she committed suicide the following year while pregnant with their child. He married again, but not until 1983, aged sixty-three. His wife, Mary Jane Tobin, an American, was thirty years his junior. Their union lasted fourteen years, during which time they lived partly in the United States of America. Fullbrook returned to Australia in 1991, having decided against becoming an expatriate. The alcohol which had dogged him in the 1970s and which he had given up completely in 1982, the hard-drinking (and smoking) decades of earlier times, and an anarchic mindset all contributed to his unsettled existence.

Decades of good sales did not prevent the bankruptcy proceedings which were heard against Fullbrook in 2001. These related exclusively to the non-payment of taxes. Bacon suggests that Fullbrook thad thought that 'if he ignored it, the issue would go away':

When it finally happened he was very sanguine about it really. What he hated the most was

having to sacrifice his paintings at lower prices. But as he said to me, 'I've had blokes behind trees with rifles pointed at me. Do you think I'm frightened of someone behind a desk?' Anyway, the Australian Tax Office was finally satisfied. I sold enough and Rex Irwin sold enough to cover the debt.<sup>5</sup>

Fullbrook approached painting as a business, seeing success in terms of sales, although he was also driven to make good paintings. Like most artists, his work could be patchy, but he was all too aware of the sweet spot, the place from which the best pictures emerged. 'There's no such thing as a good painter, just good paintings. Not every picture I do is a lulu, but they all sell', he told Adrian McGregor.<sup>6</sup>

It's as though the creative process is no longer contained within an individual skull, if indeed it ever was. Everything, today, is to some extent the reflection of something else.

William Gibson, *Pattern Recognition*, Penguin, London, 2003, p. 68.

It is intriguing that when Fullbrook enrolled at the National Gallery of Victoria School in 1946 he had never seen a painting, ending up there because tests he undertook following his demobbing from the armed forces revealed a natural talent for draughtsmanship. He learnt colour theory and technique from William Dargie and remained true to its tenets throughout his career. It is possible to trace this provenance through Dargie and Max Meldrum, and to see some association with Goethe's and Newton's optical theories, depending on how long a bow you wish to draw.

In the foreword to Fullbrook's 1976 exhibition at the Queensland Art Gallery, Dargie wrote:

Sam Fullbrook's art is pure painting in the same sense that certain music, such as that of Bach, is pure music. It eshews all literary associations and must be understood only in terms of its own medium of expression ... Although Fullbrook is a figurative artist and his subject matter is clearly recognisable, it must be understood that the abstract relationships of colours and areas to each other is what he really is about. This is the genuine classical tradition.<sup>7</sup>

Colour theory and its associations with music have a long echo. Dargie's first exposure to these ideas, and also the moment of his commitment to painting, took place in the studio of Melbourne artist Archie Colquhoun in 1931. Colquhoun was a follower of Max Meldrum, who believed that painting 'is a pure science – the science of optical analysis'.

Ideas in which colour and objects may be empirically established have a long history, beginning with Newton's mechanics, and Goethe's natural philosophy. František Kupka and Wassily Kandinsky made musical allusions in their work. Australian painter Roy de Maistre, a student of Meldrum, who worked in Paris in the 1920s, wholeheartedly created colour music paintings, working with a quantified theory allocating notes to particular colours. While Fullbrook did not seek to abandon figuration in order to pursue colour to non-objective ends, this lineage gives his work a European sensibility.

Dargie's invocation of Bach may be coincidental, but Kupka's 1932 summary suggested:

The concertos of Johann Sebastian, the music of abstract art, the constructions of the 'machinists', the Dorian column ... Geometric plans, correct defining of frontiers, nothing else. The breakup of painting made new forms and new configurations possible.<sup>8</sup>

Fullbrook was born on 14 April 1922, one of seven children. He left home at fifteen, working for timbercutters in Bulahdelah from 1937 to 1939. After the Second World War was declared Sam Fullbrook, Photo finish, 1973–74, oil on canvas board, 39.8 x 50 cm, courtesy Philip Bacon Galleries, Brisbane.

he travelled to Warwick in Queensland, enlisting in the Australian Imperial Force. He served until 1945, and then studied art at the National Gallery of Victoria School from 1946 to 1949.

Fullbrook's father, Joseph Henry Sydney, was a Labour stalwart, and Fullbrook carried egalitarian ideals with him all his life. While Fullbrook associated with social realists like Noel Counihan in Melbourne in the late 1940s, he did not subscribe to the heavy-handed imposition of these messages in paintings. His social commentary was subtle but his attitudes to people of all races and from all walks of life respectful. From about 1950 he lived in geographic isolation and had contact with the Aboriginal people he painted, which influenced his treatment of them as subjects.

His Archibald Prize-winning portrait of Norman (Whopper) Stephens in 1975 was subversive in the most subtle manner. Given that the terms of the prize dictate that the subject of the portrait should be someone 'distinguished', painting a jockey was in itself an undercutting of the terms of the prize.

Fullbrook was a brilliant portraitist: his ability to catch characters and types, in addition to nailing individuals, almost unerring (a notable exception was his less than successful official portrait of former Governor-General Sir John Kerr). His image *Ernestine Hill*, 1970, captures the writer's strength of character in a head dominated by cropped dark hair, a slash of red for her lips and the piercing gaze in her eyes, all over a body which exudes fragility. In his later portrait of lan Still, *The antique dealer*, 1990/95, the pink shirt and carriage are softly evocative of this gentle man.

Fullbrook's personal characteristics, his accent and appearance, described as an 'Albert Steptoe physique' later in life, bad teeth, and rough 'bushie' manner, combined with his disdain for what Robin Wallace-Crabbe described as 'the brand of gangsterism that marks the Australian art establishment',<sup>9</sup> appear to have mitigated against his success during his lifetime. His physical isolation and predilection for living in isolated areas (he named his property in Queensland's Oakey 'Hermit Hill'), also worked against his inclusion in the Australian pantheon. He also, in the later years of his life, overpriced his work in the marketplace, making its acquisition by state and national institutions difficult and further compounding his inherent distrust of these players.

At some point in the next decade or so the fundamentals of Fullbrook's work – the economy of means, the colour, the instincts and images about the hidden landscapes, the ability to change his palette to portray the disparate Australian regions depending on the 'different colours in the sky', his connection to a long line of colourists, and his ability to be his own artist in an artistic milieu which he characterised as always 'looking up each other's skirts' – may be assessed on its own merits.

1 Adrian McGregor, 'Sam Fullbrook's true colours', *Good Weekend, Sydney Morning Herald*, 26 August 1989.

2 Felicity St John Moore, *Sam Fullbrook: Racing Colours*, exhibition catalogue, National Gallery of Victoria, Melbourne, 1995, p. 5. 3 Interview with Philip Bacon, 2006.

4 ibid.

5 ibid.

6 McGregor, op. cit.

7 Sir William Dargie, 'Foreword', A Tribute to Sam Fullbrook, exhibition catalogue, Queensland Art Gallery, Brisbane, 1976.

8 Niels Hutchison, 'Colour music in the new age: de-mystifying De Maistre', found at http://home.vicnet.net.au/~colmusic.

9 Robin Wallace-Crabbe, 'Sam Fullbrook', *Art International*, vol. 15, no. 2, 20 February 1971, pp. 23–26.



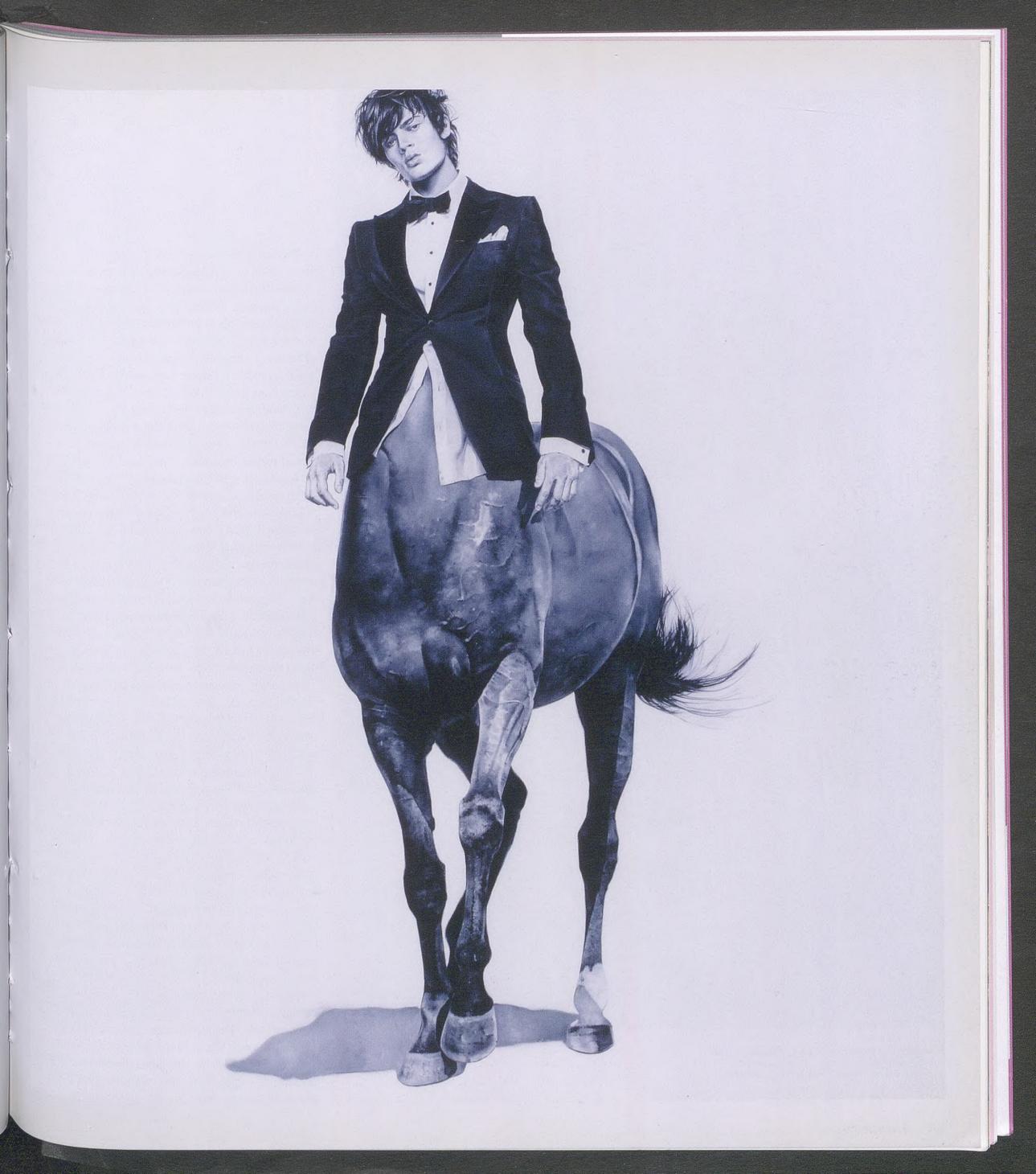
Alison Kubler

# QUEENSLAND PAINTERS: THE MEW BREED

opposite
Michael Zavros, Yves Saint Laurent Le
smoking/bay, 2006, oil on canvas, 195 x 250 cm,
private collection, courtesy the artist and Sophie
Gannon Gallery, Melbourne.

Although Brisbane suffers from a dearth of artist-run initiatives (except for a couple, such as Christopher Bennie's Moreton Street Spare Room project, based in a 3 by 4 metre room in his New Farm house) and a similar lack of commercial galleries, the contemporary art scene is thriving and growing. Perhaps there is something to be said for critical isolation from the southern states as, increasingly, Sydney and Melbourne-based artists are exhibiting or are represented in Queensland. Melbourne-based Juan Ford, for example, shows with Jan Manton, and recently, Sydney artists John Nicholson and Giles Ryder exhibited with the newest galleries on the block – Ryan Renshaw Gallery in Brisbane, and George Petelin Gallery on the Gold Coast, respectively.

Maybe it is due to the comfortable Queensland climate (literally 'beautiful one day, perfect the next'), and metaphorically comfortable (slower pace and laidback attitude) or the cheaper housing and studio rents, but the sunshine state is called home by a crop of emerging and established painters that includes Kirsty Bruce, Dane Lovett, Anthony Lister, Kirra Jamison, Madeleine Kelly, Julie Fragar, Arryn Snowball, Gemma Smith and Michael Zavros, who are producing arguably some of the most visually exciting work in the country. Mostly Brisbane based, and predominantly young, ranging in age from twenty-three to thirty-two, they frequently cross professional paths and enjoy a collegiate relationship through commercial dealers and university campuses engendered by the nature of Brisbane's small but loyal and supportive art community. As a disparate group of painters they are experimenting with scale, media and subject matter in diverse and intriguing forms across figuration and abstraction. Painting, it seems, is still enjoying a flush of attention and a critical currency in contemporary art circles in Australia, riding the wave of commercial and curatorial interest in artists such as David Griggs, Ben Quilty and Del Kathryn Barton.





Dane Lovett, The chief who bought paradise, 2006, mixed-media on canvas, 180 x 120 cm, courtesy Harrison Galleries, Sydney, and Art Galleries Schubert, Gold Coast.

The youngest of the crop at just twentythree, Dane Lovett graduated from Queensland University of Technology (QUT), Brisbane, in 2004 with a Bachelor of Fine Arts, and has quickly established himself as an emerging talent. One of a group of young painters taking inspiration from a plethora of popular culture influences, he was awarded a Qantas Spirit of Youth Award in 2005. Lovett bases his work on his own everyday life experience, finding the extraordinary in the ordinary, combining figuration and abstraction to comment on the contemporary Zeitgeist. Most recently Lovett was commissioned to paint the cover art for Australian band Eskimo Joe's triple-platinum album Black Fingernails, Red Wine (2006). The titles of Lovett's works, such as The chief who bought paradise, 2006, or Stash the jargon, 2006, read like pop-song titles or television sound bites. His loose mixed-media painting style of ink washes and gouache, combined with a restricted black, red and white palette, lends the work an immediacy controlled by a disciplined approach to art-making-Despite his youth, his painting style is distinctly mature, if at times dark and sombre. Here are the major attractions, 2006, a three-dimensional wall installation in acrylic and enamel on cut-out plywood, melds some of the recurrent motifs in his recent painting and illustrates a willingness to extend his practice. Lovett is currently studying at the Victorian College of the Arts in Melbourne.

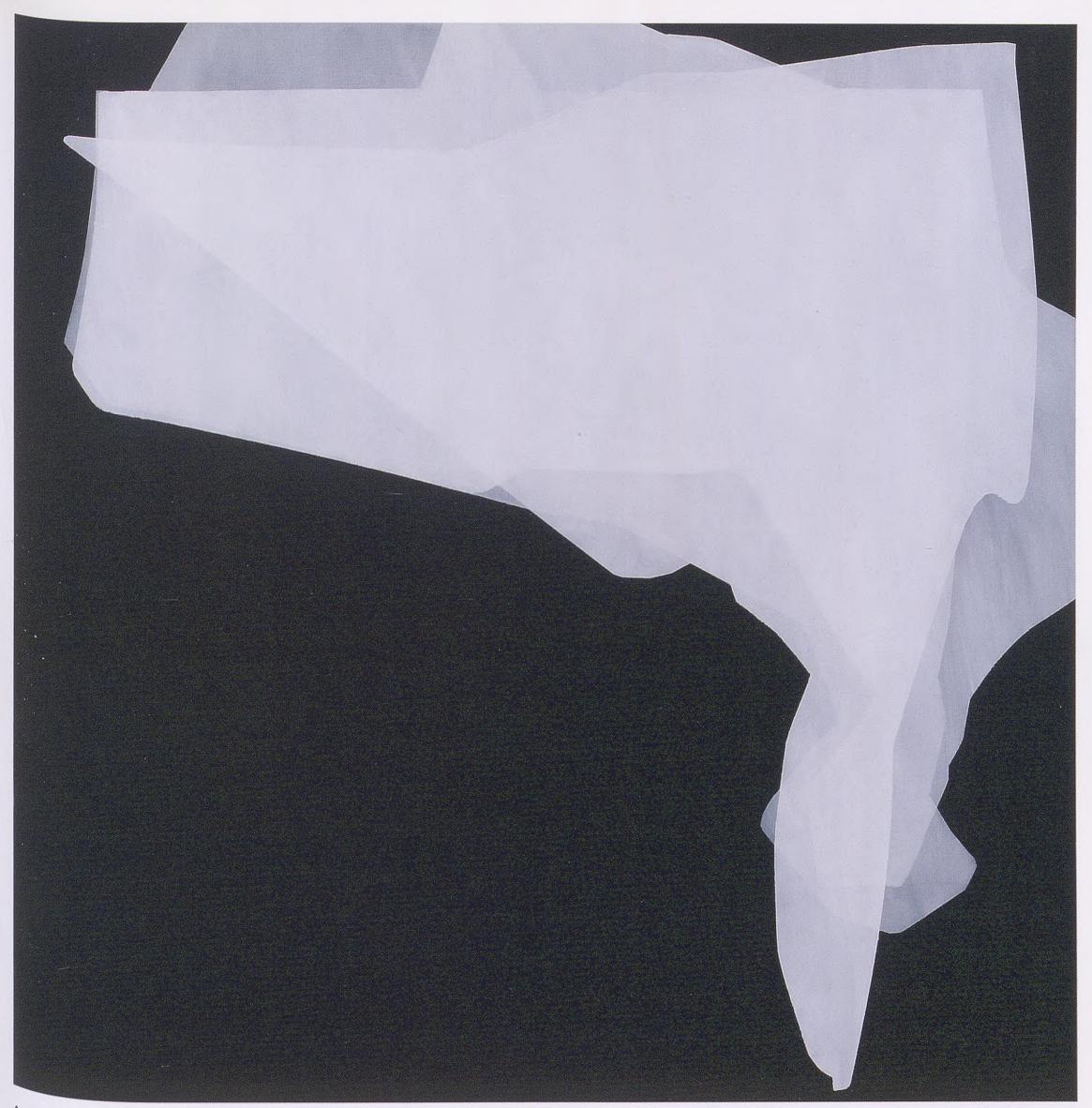
Lovett's style is perhaps closest to that of Queensland College of Art (QCA) graduate Anthony Lister, whose work also brings to mind other painters such as Rhys Lee (another QCA graduate presently based in Melbourne) and Adam Cullen, by virtue of its grungy, post-punk aesthetic. Intriguingly, Lister's most recent paintings, like Lovett's, share a penchant for black, red and white Temporarily based in New York with his young family, Lister is forging an ambitious career of international exhibitions. Similarly informed by popular culture, Lister paints images that are a mediation of comics, cartoons, politics and art history. It's not who you know, but who you beat up that counts!, 2007, from his May 2007 exhibition 'Mythology for Beginners' at Harrison Galleries, Sydney, depicts two pop heroes fighting it out, one of whom might be the greatest superhero of them all, Jesus. A larger metaphor perhaps for the state of foreign diplomacy as meted out American style.



Anthony Lister, It's not who you know, it's who you beat up that counts, 2007, mixed media on Sydney, and Art Galleries Schubert, Gold Coast.



Gemma Smith, PPP, 2006, 150 x 120 cm, courtesy Sarah Cottier Gallery, Sydney.



Arryn Snowball, Untitled III, 2006–07, oil on linen, 182.5 x 182.5 cm, courtesy Heiser Gallery, Brisbane.

opposite **Kirsty Bruce, Untitled (Denial of a self portrait), 2006,** acrylic and watercolour on canvas, 40 x 30 cm, courtesy Ryan Renshaw Gallery, Brisbane.

It is a punchy work that sits neatly next to *Words for every occasion*, 2007 a homage to epic Homerian feats as viewed through the lens of Abu Ghraib. Maybe it is the influence of living stateside, but Lister's recent work illustrates a more adult approach to image mediation. In 2007 he was selected to participate in the 'Allarmi 3, Nuovo Contingente' exhibition in Como, Italy, an annual event which focuses on the work of emerging contemporary artists.

A current doctoral candidate at QCA, where he also lectures in painting, Arryn Snowball has established a keen collector base in his short career. In 2003 he was awarded the prestigious Melville Haysom Memorial Art Scholarship, awarded annually by the Queensland Art Gallery to a Queensland artist aged twenty-five or under. Most recently Snowball enjoyed a sell-out show at Heiser Gallery in Brisbane with a suite of paintings that extended his exploration into the possibilities for painting reduced to its barest elements. Employing a minimal monochromatic palette, Snowball's current painting practice continues to celebrate the sublime within the distinctly mundane, a theme that began with an earlier body of paintings depicting the steam generated by a humble electric kettle. These atmospheric, romantic paintings explored the relationship between painting and photography. Painted from the artist's hurriedly captured photographs of the rapidly disappearing vapour, they represented a blurring of representational painting and abstraction through an obfuscation of the already obscure and intangible, impermanent subject matter. Snowball's latest austere black-and-white studies take as their subject the artist's photographs of pristine white sheets billowing on a washing line and pay witty respect to Malevich, among others, in the process. Delicately yet confidently painted in thinly layered skeins of paint, the white sheets are luminously translucent against a rich black background. Though grounded in realism, Snowball's intelligent paintings hover somewhere between minimalism and abstraction and offer a fresh dialogue on abstract painting in contemporary Australian art.

Similarly, Gemma Smith's elegant abstract paintings are a politely contemporaneous and respectful comment on the enduring legacy of modernism. A graduate of Sydney College of the Arts (SCA) at the University of Sydney, and Queensland University of Technology (QUT), she undertook additional colour theory studies at the prestigious Parsons, The New School for Design in New York in 2005. Despite an interest in colour theory per se, Smith's choices are more intuitive. Her shimmering pastel palette is considerably more restrained than that of Melinda Harper, for example. The untitled canvases are built up of exquisitely simple arranged patterns of diamonds and chevrons of pure unmixed pigment applied directly from the tube and separated by white voids. The overall optical effect is mesmerising, the paintings appearing to be simultaneously coming together while disassembling and fragmenting.

Extending this formalist potential, Smith created a series of 'adaptables' or painting/sculptures for her first show with Sarah Cottier Gallery, Sydney, in late 2006. Made from plywood and canvas with soft hinges and hidden magnets, these constructions allow the interactive viewer to deconstruct and reconfigure the flat painting into a three-dimensional work. Folded along the facets of colour, the adaptables playfully dismiss Clement Greenberg's assertion of the two-dimensional modernist painting. Smith's hybrid painting/sculptures are a study in a kind of geometric figuration, positing a future for painting beyond existing spatial parameters while championing a triumphant return to ebullient colour.

At just twenty-five, Kirra Jamison is the recipient of a prestigious 2007 Anne and Gordon Samstag International Visual Arts Scholarship. An honours graduate of QCA, she has rapidly won a fan base (along with commercial representation by Sophie Gannon Gallery, Melbourne and Jan Murphy Gallery, Brisbane) with her whimsically subjective figurative paintings that again exhibit a range of influences, not the least of which is an aesthetic informed by the vernacular of much recent contemporary design, a result perhaps of her former incarnation as a fashion and jewellery designer of her own label, Birdie Jamison's decorative paintings are an unashamedly joyous melange of styles and influences as varied as Islamic and Middle Eastern arabesques and baroque and rococo flourishes, which the artist appropriates from pattern source books as the frameworks for her dreamlike paintings of layered imagery. In Yours till midnight, 2007, Jamison taps into a kind of collective feminine subconscious. A barefoot young girl in a dress patterned with trumpet flowers and clutching a bird bows her head in submission to a baying wolf. Loaded with sexual symbolism, Jamison tautly controls the tension, never allowing the painting to trip into clichéd territory. Her application of paint is by turns thinly drippy of densely built up. Where Over the moon, 2007, has all the richness of a brocade fabric with its almost folkish pattern (not to mention an omniscient melancholy owl), Dear lover, 2006, has the endearing quality of an unfinished stencil or a teenage doodle made while talking on the phone.

Jamison shares this dreamlike and at times surreal aesthetic (and a proclivity for antlered deer) with Madeleine Kelly, yet another honours graduate from QCA, where she is presently employed as a painting lecturer. Kelly, like Kirra Jamison and Gemma Smith, also benefited from a Metro Arts Artist-in-Residence studio in 2006, and in 2005 was the recipient of an Australia Council Cité des Arts residency in Paris, and was selected by Felicity Fenner for 'Primavera' at the Museum of Contemporary Art, Sydney. Kelly's figurative paintings present a complex iconography at once inscrutable and universal that is informed by contemporary politics, classical mythology and the artist's own concern about

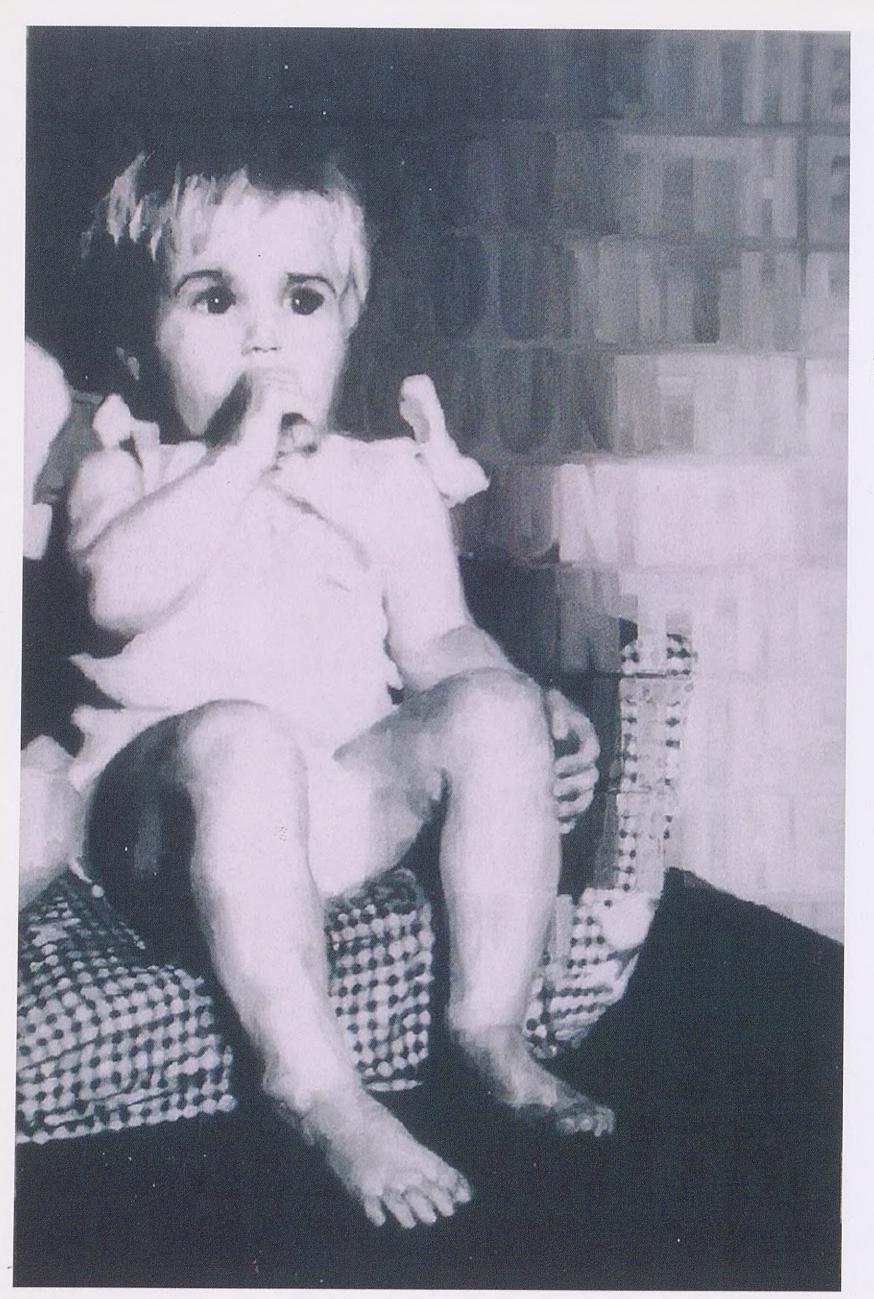






opposite
Kirra Jamison, Yours till midnight, 2007,
acrylic paint, vinyl and Posca pen on polyester,
220 x 180 cm, courtesy of the artist, Jan Murphy
Gallery, Brisbane, and Sophie Gannon Gallery,
Melbourne.

above Madeleine Kelly, Artificial respiration (second position) 2003, oil on gesso board, 20 x 25.5 cm, courtesy Bellas Milani Gallery, Brisbane.



Julie Fragar, BABIESCOUNTTHEBABIESCOUNT, 2004, oil on canvas 180 x 120 cm, courtesy the artist.

the demise of the environment and issues such as global warming. In Kelly's subjective painterly universe animals are employed as allegorical symbols to highlight the darker aspects of the human condition, such as our collective obsession for fossil fuels, which formed the basis for the artist's 2003 exhibition 'Fossilphilia'. Quietly contemplative, Kelly's work is not preachy or obvious but haunting, like a thought you can't quite shake.

Kirsty Bruce will realise an exhibition in conclusion of her residency as the 2007 NBC Capital – Metro Arts Scholarship artist in November 2007. Selected for 'Fresh Cut 2006' at the Institute of Modern Art, Brisbane (an annual exhibition that showcases the best graduating talent from universities and colleges in Queensland), after graduating from QUT, Bruce has been expanding her practice beyond her humble pencil and watercolour studies drawn from teen magazines from the 1950s to the present day into larger scale paintings On canvas. These self-effacing paintings, installed with Blu Tack directly onto the wall like decorative posters in an adolescent's bedroom, are oddly imbued With a gentle pathos. As isolated images set free from their original banal context they take on a gravity informed by the artist's careful placement. Bruce uses watercolour with its polite Victorian overtones as a clever device with Which to investigate representations of women and female sexuality. Her subjects are either gamin ingénues or provocatively knowing beauties. Finishing school, 2007, could be a contemporary fashion image or an old school lesson in deportment and etiquette. Bruce is currently working on a body of larger scale Works on canvas although in subject matter, her small paintings are reminiscent of Michael Zavros's early body of work made for 'Primavera' in 2000, a suite of fifty meticulously realist oil on board paintings in miniature of cropped male fashion imagery.

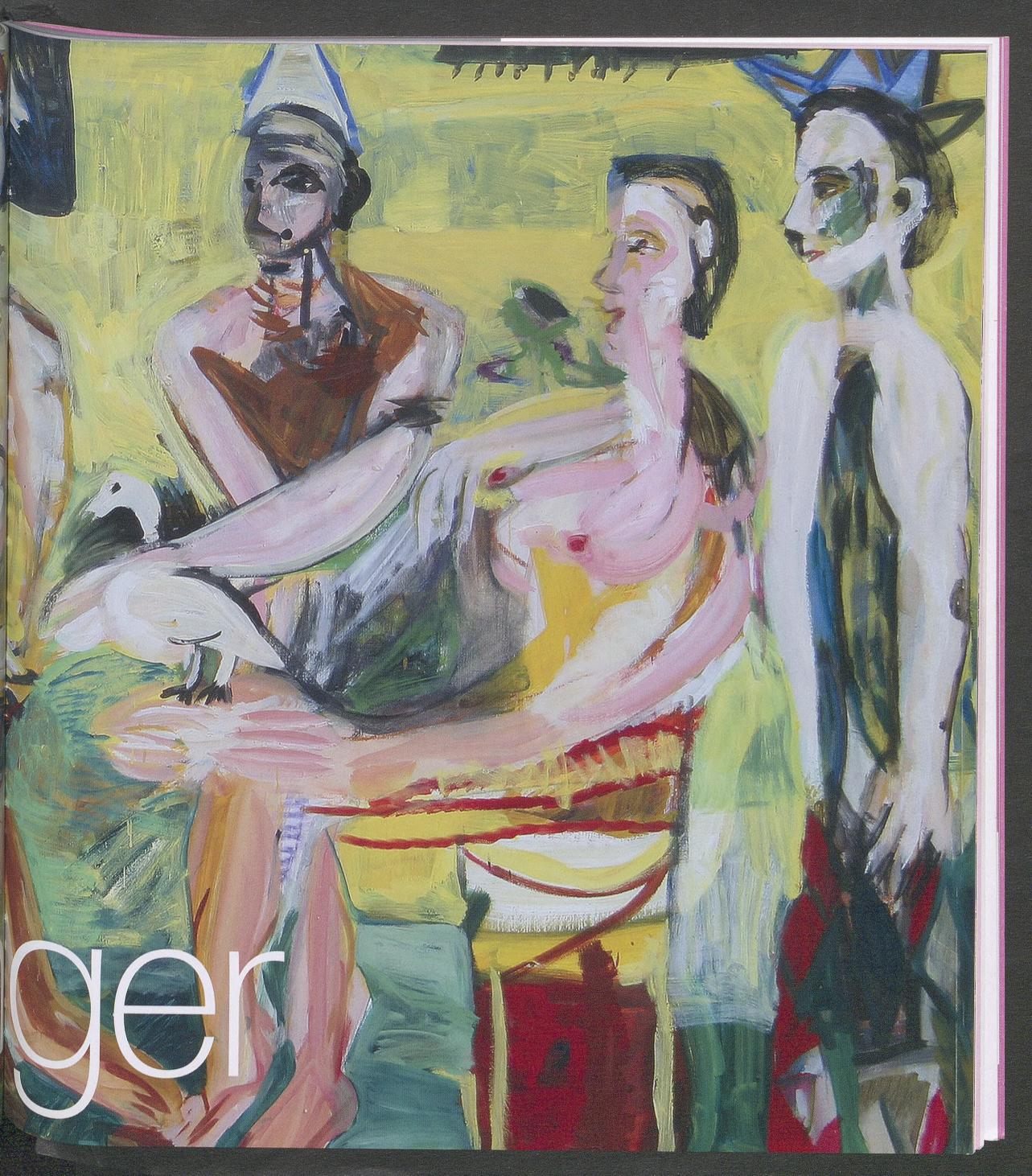
At thirty-two, Zavros is the most senior and established of this Queensland group with a strong collector following. A graduate of QCA, Zavros was the recipient of the Australia Council's Milan and Barcelona studios in 2001 and 2006 respectively. He has received several awards and grants, including the 2002 Jacaranda Acquisitive Drawing Award, the 2004 Collex MCA Primavera Acquisitive Art Award and the 2005 Robert Jacks Drawing Prize. Zavros's highly realist paintings range in scale from miniatures on board to large Canvases and take their varied subject matter – fashion, fanciful Onagadori fowl, plunging horses – from a range of found and manipulated imagery to explore themes of luxury, love and loss. His painstakingly rendered paintings of decadent, soulless baroque and rococo European palaces first emerged While the artist was studying in Italy, and are a meditation on beauty and the degradation of love, exploring notions of painting as a decorative device. The latest in this ongoing body of work, *Love's temple*, 2007, is a covetously small oil painting that depicts Marie Antoinette's folly built at Versailles as seen at an intimate distance. Over the halcyon scene of ordered perfection creeps a cloying red hue like some virulent virus: desire unchecked perhaps? Alongside these small works Zavros has been developing a series of large-scale works

of dandy centaurs that collapse mythology with the theatricality of contemporary fashion. Encapsulating something of the virility and impossibility of youth, they too speak of the nature of desire.

The subjects of Julie Fragar's paintings are most often drawn from informal photographs taken by the artist of her family and immediate environment. A Masters graduate from SCA, Fragar is currently a Doctor of Visual Arts candidate at QCA, where she was also awarded a Postgraduate Research Scholarship. Winner of the 2005 ABN Amro Emerging Artist Award, Fragar opted for a sea change with her young family, moving to Brisbane in 2004. In her earlier work Fragar adopted a small scale, painting images from photographs onto canvases the same size, then installing the works either in grids or as a salon hang. The elevation of the artist's humble snapshots to fine art articulated Fragar's interest in the enduring dialogue between painting and photography, and the latter medium's inherent 'marks' and aesthetic characteristics.

Fragar *is* her painting; she makes work about the trials and tribulations of being a mother and artist, and the eternal dilemma of wanting it all. As exemplified by *BABIESCOUNTTHEBABIESCOUNT*, 2004, an image of her son, Hugo, subtly underlain with the title text, is charged with taut emotion. Recently Fragar has taken to pushing her own boundaries even further by adopting challenging strategies of image making, such as overlaying a carefully painted image with crayon-like scribbles, thus eradicating any kind of realist perfection, adopting a mission-brown monochromatic palette to realise a highly detailed image that emerges like a negative (illustrating her considerable painting skills in the process) and layering text over imagery. The defiant declaration *I'MNOTINTHEMOODFORSACRIFICES*, 2004, obscures an image of the artist inverted and turned away from the camera. A confident and competent colourist and realist, Fragar is a painter's painter, seducing the viewer with richly textured surfaces before breaking your heart with her brutally honest subject matter.

Louis Novvra



opening pages, detail Joe Furlonger, Circus family and duck, 2006, oil on canvas, 200 x 345 cm, courtesy the artist and Ray Hughes Gallery, Sydney. opposite

Joe Furlonger, Untitled, 2005, from the series
'Circus', pigment and acrylic binder on canvas,
104 x 94 cm, courtesy the artist and Ray Hughes
Gallery, Sydney.

There are some artists who quietly work away in the margins of the art world, unaffected by fashion and the lure of fame, who gradually gain respect, not only for their art but also for their unwavering stubbornness in being true to their vision. Joe Furlonger, now in his mid-fifties, is such an artist. His unassuming profile in an era of celebrity and fads is refreshing, as is his artistic humility. Unlike painters such as Juan Davila, who try to impose their aesthetic or political sensibility on the viewer, or William Robinson, who tries to charm you with his luscious landscapes, Furlonger doesn't spruik or flirt. His is a deceptively casual art that eases the viewer into his marvellous world.

There is no getting around the fact that Furlonger is an immensely productive artist, constantly reinventing himself. In our era some critics are suspicious of prolific creativity, as if abundant productivity goes against the grain of modernism's self-conscious struggle to create a masterpiece. Except for a 1999 survey of Furlonger's work at the Gold Coast City Art Gallery, Queensland, it has been difficult to grapple with his prodigious output, which includes paintings, etchings, drawings, ceramics and sculpture. Although Furlonger's many solo exhibitions have sometimes been misinterpreted as undisciplined or not selective enough, they have been singularly brave because he invites us to fathom his creative process. At times in a Furlonger exhibition what we are witnessing is a mixture of raw first drafts and finished work. There is no attempt to present each work as a significant entity, instead each forms part of an organic whole. With each artwork Furlonger reveals his process. In trying to find the right way to express his vision, the artist articulates a necessary balancing act between allowing his unconscious free rein, and shaping his experience with astute artistic judgment.

Few artists would put such vulnerability on display, yet it is an intrinsic part of Furlonger's artistic strategy that stretches back into the early 1980s when, in his 'Fisherman' series, one can see the artist working through the problems of colour and line. It is a characteristic of his early work that he seems more at ease in his drawings, sketches and lithographs than in his oil painting. The watercolour and charcoal depiction of fishermen and bathers has an exciting spontaneity, as if captured *in situ*.

The first public recognition of Furlonger's work came at the comparatively late age of thirty-five, when he won the 1988 Moët & Chandon Fellowship for his painting *Bathers*, 1988. The prize meant he could study in Europe, where he encountered firsthand such influences as Picasso and Cézanne, but it was Giovanni Bellini's studies of the Madonna and child that proved to be seminal. Furlonger's 'Mother and Child' watercolour and ink drawings were the result. The angular figures of *Bathers* are replaced by rounded and fecund shapes. There is something delightfully domestic about the figures, as if he is scraping clean the encrustation of platonic adoration in traditional paintings of the Madonna and infant Jesus, reminding the viewer of just how intimate and sensuous the bond is between a mother and her baby.

Yet it was at this point in his career, when one sensed that Furlonger was going to take another important step forward, that he faltered. There seems to have been a crisis of artistic confidence. Many of Furlonger's paintings between 1990 and 1992, especially his landscapes and figures, seem unsure, even timid. Sometimes the works are messy and ill-focused, with colour and line at odds with one another, as if Furlonger was struggling to find the right visual language to express himself. In these works there seems a torrid urgency as if, in trying to describe what he is seeing, he has been almost overwhelmed by the riot of sense impressions, and consequently his eye has not so much been caressed by what he has seen as assaulted by it. The result is that one feels Furlonger is trying to paint himself out of an artistic cul-desac. It is then that he was rescued by his expertise in other media. Furlonger's ability in areas such as ceramics, woodcuts, linocuts, lithographs and drawing is underrated. These works are not only interesting in their own right but they operated as a way of helping him find a confidence and resolve that was missing from his oils.

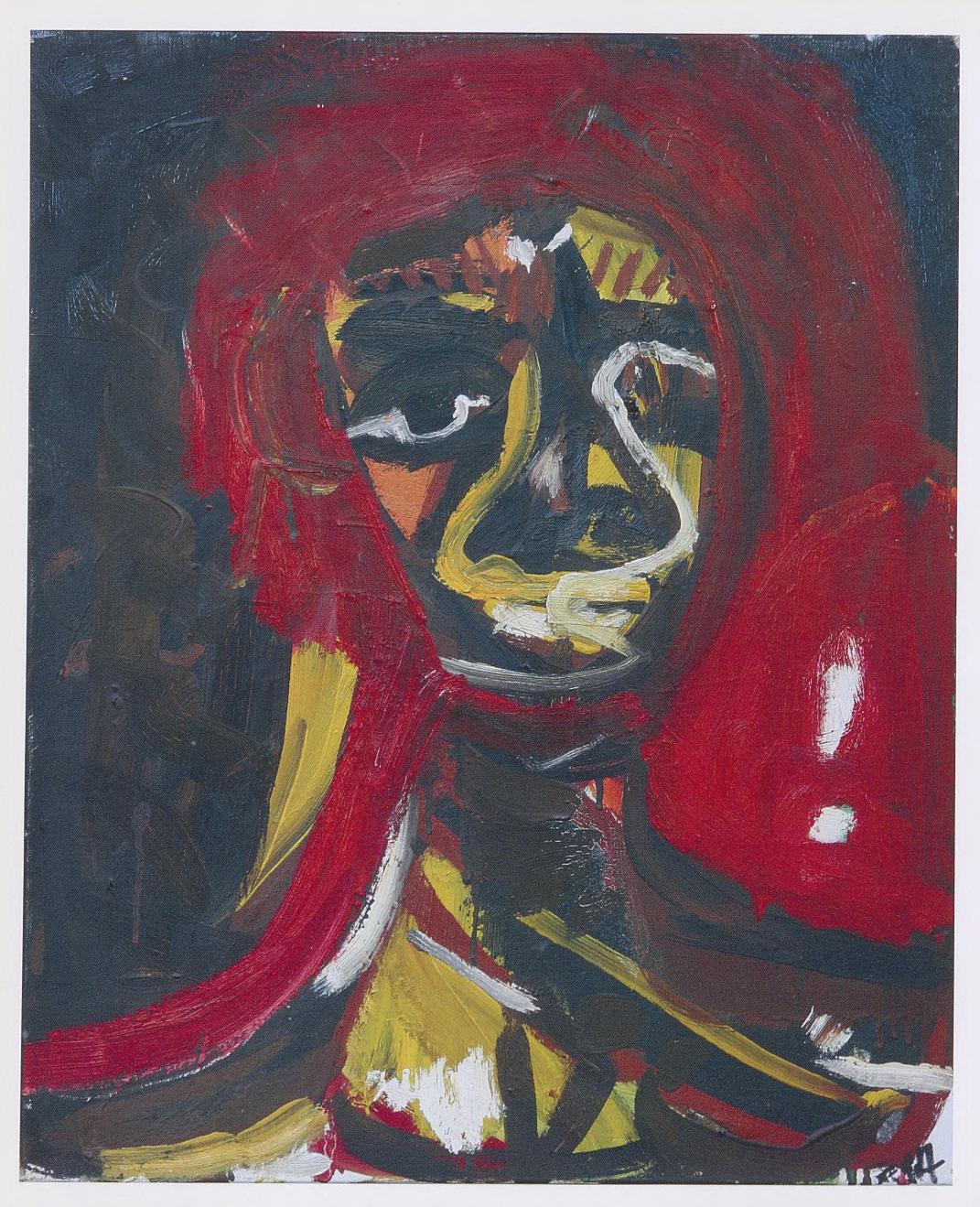
Nothing prepares the viewer for Furonger's wonderful and exuberant 'Circus Royale' series, 1994. Everything about his circus paintings seems sure and decisive, from the vibrant energy of the figures to the certainty of line and colour. It is as if the subject of circuses emancipated Furlonger, giving him carte blanche to explore his spontaneity and his almost childlike delight in its sweaty yet poetic physicality. Like Henri de Toulouse-Lautrec and Georges Seurat, he views the circus animals and performers as stretching the capability of the body. Many of his performers contort and stretch their bodies until they push at and almost overflow the boundaries of the frame. The rounded mother and child no longer feature. In their place arrived the human as elongated totem pole, which became a familiar figure in his paintings for the rest of the 1990s. This reached an apotheosis in Furlonger's superb Broome paintings of Aboriginal footballers, where the body and the football jumpers metamorphose into tribal totem poles. It is difficult to overestimate the significance of the breakthrough of 'Circus Royale'. In it we see the development of one of Furlonger's trademark features: the human figure as its own landscape, the joyous and unrestrained use of colour, the sensuous use of line, and the canvas as a rush of sense impressions.

Almost as a deliberate policy to never again be bogged down in an imaginative dead end, Furlonger took to the road. In a peculiar way, Furlonger's aim wasn't to gain new subject matter as much as it was to find himself in unknown places, ensuring he would never take for granted the way he sees the world. Each new place, whether it was Broome, Vietnam, Papua New Guinea or China, was a way of renewing his vision, for if there is anything a painter like Furlonger mistrusts it is habit. What his eye requires is the shock of the new. Furlonger has talked of how sometimes drawing and painting landscapes is like being 'in a trance'. In other words, he does not want a









previous pages, detail

Joe Furlonger, Untitled, 2004, from the series
'Improvisations', woodblock print, 44 x 61 cm,
courtesy the artist and Ray Hughes Gallery,
Sydney

opposite

Joe Furlonger, New Guinea woman, 1994,
oil on canvas, 60 x 50 cm, courtesy the artist
and Ray Hughes Gallery, Sydney.

Self-conscious filter between his eye and what he is painting. This is why many of his exhibitions contain paintings that other artists would not show; he is revealing how his eye reacted immediately to what it saw. The process can be awkward, but it is a riveting journey for the viewer to watch the artist eke out a balance between immediacy and formal control.

By the mid-1990s, Furlonger's work was progressing with considerable confidence. The 'New Guinea Series', 1995, was another revelation. The vibrant landscape, the body markings and feathers of the Papua New Guinean tribes further liberated his colour sense until at times landscape and humans coalesce into one mask of incandescent colour. Yet, in the same year, his Vietnam paintings and gouaches are evidence that he was occasionally overwhelmed by the welter of first impressions – the landscape mutating into a turmoil of colour and line. Not willing to censor his unconscious, there are times in this series when the work is so subjective it becomes a private code which the viewer can only comprehend as the visual equivalent of white noise or static.

Furlonger's strengths flourished. What others may see as drab and dreary landscape, his eye saw as sensuous and fertile. His roads are not so much serpentine as curvaceous, the hills not so much worn away as rounded and feminine, and the paddocks, which appear on a cursory viewing as washes of brown and dark green, are, on closer inspection, fecund fields of reds, pinks and yellows. It is as if he is trying to reinvent the way the Australian outback is portrayed by such artists as Sidney Nolan and Russell Drysdale, who viewed it with Old Testament severity and as such portrayed it as dry, dismal and uninspiring. By contrast, Furlonger perceives these locations as percolating with fertility.

This attitude towards the countryside was to attain a stunning apogee in Furlonger's 1998 series of paintings which focused on northwest Queensland. Again he tried to avoid the cliché of a monotonous, shapeless outback. His rivers and hills and roads are vigorous and sinuous and in a simple but intelligent device he energises the landscape by avoiding the horizontal and instead depicting the landscape as vertical. It is a dynamic way of framing a landscape. In this supposedly barren soil Furlonger divines hints of pink, burgundy and scarlet pockets of sensuality. The colours are shocking yet seductive. Many painters see the outlines of Australia's mountains and horizons as hard and masculine, but Furlonger's line is undulating and soft. His outback is feminine, with its siren call tempting us with the promise of rain, growth and rebirth. His paintings are attempts to create a new myth of our landscape as something voluptuous and beckoning. No wonder John Olsen said of them: 'They are very, very original. There is nothing like them.'

Another profound influence on Furlonger has been Chinese painting, which one can see in his vertical landscapes and in his strongest self-portrait, self portrait with Chinese figure, 1999. His previous self-portraits seem to be an uneasy summation of his awkward relationship to the world, typified by his perception of his own body as a skittish item out of his control. The flat patterns of Chinese art enable Furlonger to depersonalise himself so that he becomes

an object of contemplation, which in a way symbolises his growth as an artist now in control of his art.

Furlonger has been shortlisted so often for the Archibald, Wynne and Sulman prizes that he has become resigned to never winning. In 2002, *Hills, Carnarvon, Central Queensland* was not selected for that year's Wynne Prize. It was a curious decision as it is a forceful work that, through its use of dark colours, gives the landscape a brooding quality, yet never ventures into the melodramatic. It is something only a mature artist can realise. This work was vindicated when it was awarded the \$50,000 Fleurieu Art Prize of the same year.

Since then Furlonger's restless and fertile output has gained many admirers. The powerful 'Central Queensland' exhibition in 2003 was a series of investigations into new ways of painting the landscape.<sup>2</sup> Sometimes the land is rendered a misty terrain, sculpted by the voluptuous outlines of hills and plateaus, while other paintings elicit comparisons with Fred Williams's distinctive countryside littered with dots and squiggles representing trees and bushes.

In 2005 Furlonger returned to the theme of the circus.<sup>3</sup> This is a truly fascinating series. While the earlier circus works were filled with a great sense of playfulness, the recent series conjures something ominous. The faces are starker, the colours less joyful. Nothing sums up this atmosphere better than the image of the bareback rider. Wearing a short white skirt, she balances on what seems a galloping, scared black horse. It is less a painting about the circus than a picture of a woman trying to remain balanced on a spooked horse of Death. It is closer to the spirit of the Mexican Day of the Dead than to the Ringling Brothers.

The following year Furlonger exhibited a mixture of painting and sculpture.<sup>4</sup> His 2006 series, also called 'Circus', looked to harlequins in a return to a more optimistic sense of the body and performance. His versatility and restless expertise in all forms of art was revealed in his delightful sculptures of lions and clowns. In the hands of lesser artists bronze can give an inert quality to figures but Furlonger has imbued the animals and the humans with a supple sense of movement and pathos, emotions that are hinted at in his paintings but which bronze has allowed him to explore.

Furlonger's ceaseless curiosity, matched with a maturing technique, has pushed him from the fringes to become a key Australian artist. His many admirers are not surprised.

<sup>1 &#</sup>x27;Joe Furlonger Survey', Gold Coast City Art Gallery , Gold Coast, 10 December 1999 – 23 January 2000.

<sup>2 &#</sup>x27;Joe Furlonger: Central Queensland', Ray Hughes Gallery, Sydney, 12 September – 8 October 2003.

<sup>3 &#</sup>x27;Joe Furlonger: Circus', Ray Hughes Gallery, Sydney, 14 May – 8 June 2005.

<sup>4 &#</sup>x27;Joe Furlonger: Circus', Ray Hughes Gallery, Sydney. 15 July – 10 August 2006.

#### **art**gallery









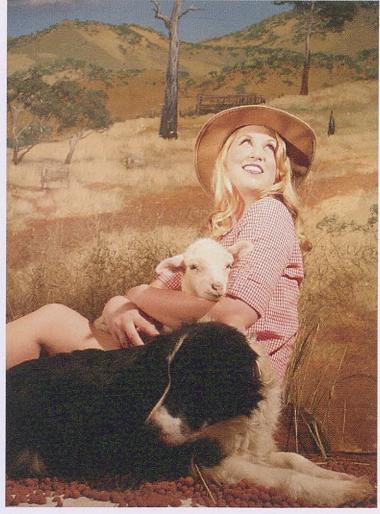
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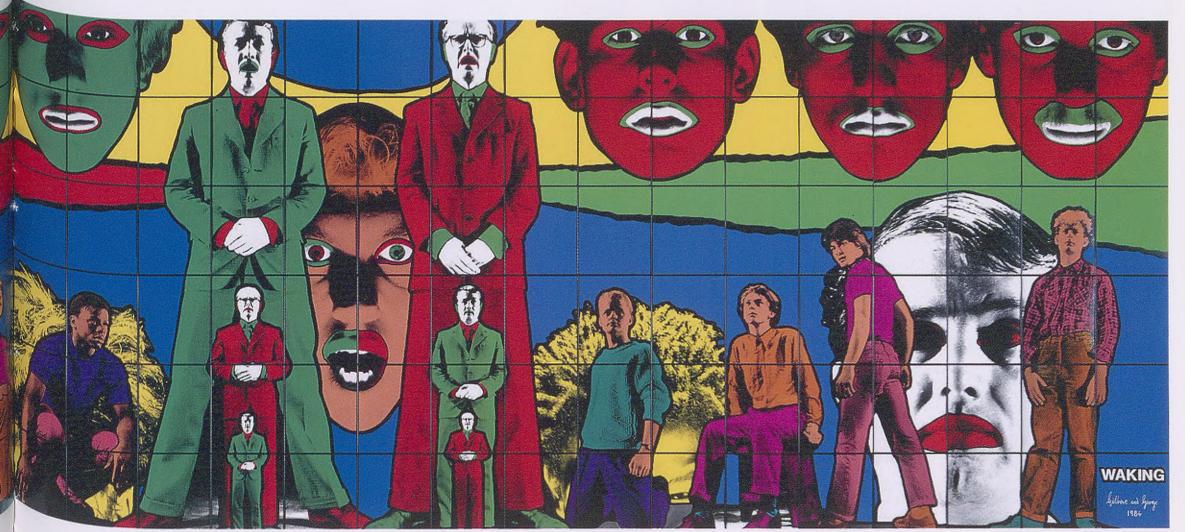
#### Current and recent exhibitions

1 Kutuwalumi Purawarrumpatu Kitty Kantilla, Untitled, 2002, earth pigments on canvas, 72 x 114.5 cm, private collection, courtesy Jilamara Arts and Crafts. © The artist's estate. 'Kitty Kantilla', National Gallery of Victoria, Ian Potter Centre, Melbourne, 27 April – 19 August 2007; Art Gallery of New South Wales, Sydney, 7 December 2007 – 21 January 2008. 2 George Lambert, The half-back (Maurice Lambert), oil on canvas, 76.2 x 61 cm, Art Gallery of South Australia, Adelaide, purchased through the South Australian Government Grant, 1958, 'George Lambert Retrospective: Heroes and Icons', National Gallery of Australia, Canberra, 29 June – 16 September 2007. 3 Lynette Wallworth, Damavand Mountain, 2006, still, commissioned by New Crowned Hope Festival, courtesy the artist, produced by Forma. 'Regarding Fear and Hope', Monash University Museum of Art, Faculty Gallery, Caulfield campus, Melbourne, 5 July – 28 July 2007; Monash University Museum of Art, Clayton campus, Melbourne, 4 July – 25 August 2007.









Perth Institute of Contemporary Arts, Perth, 1–25 November 2007. 5 Lucas Samaras, Box no. 85, 1973, pins and stones on cardboard, 27.1 x 44.8 x 28.6 cm, collection National Gallery of Australia, Canberra, Gillbert & George, Waking, 1984, photo-piece, 363 x 1111 cm, collection Guggenheim Bilbao, courtesy Jay Jopling / White Cube, London. © The artists. 'Guggenheim Collection: 1940s to Now', National Collection and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Bennett Miller, Tom Muller, Anna Nazzari, Ric Spencer, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Brendan van Hek', Pilar Mata Dupont and Taryn Gill, Brendan van Hek',



#### Writer's choice Mrs Edna Everage paints John Brack

Mandy Sayer. Photograph Roslyn Sharp.

In the late 1960s Barry Humphries approached Melbourne artist John Brack and asked him to paint a portrait of Humphries's theatrical alter ego, Edna Everage. At the time, Humphries was a comedian and entertainer in his late twenties, enjoying great early success. He was such a flamboyant alcoholic, however, that he would soon be committed to a Melbourne mental institution for twelve months. Brack, on the other hand, was a middle-aged recluse. On the surface the two didn't seem to have much in common.

'You've got to paint Edna', Humphries insisted. 'You're the perfect artist.' Brack apparently let out a long, low groan, as if he'd been asked to paint something as inexplicable as an odour, or a breeze. Yet Humphries, who considered himself an accomplished landscape painter and collector of art, continued to press the curmudgeonly Brack until he finally acquiesced. The result was Brack's 1969 portrait Barry Humphries in the character of Mrs Everage.

When I look at the portrait now, I can see many of Brack's preoccupations and themes revealed in the composition. The artist's fascination with artificiality is immediately obvious in his choice of colour. The neon pinks and greens are unnatural – almost kitsch – and suggest the fabric of Edna's ensemble is probably made from that equally unnatural fabric so popular in the 1960s: nylon. The only flowers in the painting are also artificial: the ridiculously blue blossoms that crown Edna's head, for example, the flap of which points like an arrow towards the floral pattern of the settee.

Both artist and entertainer were compelled to portray average people trapped in unquestioning rituals. This compulsion is realised in Edna's choice of jewellery and in the way she has composed herself. The imitation pearls are so tight they are almost a yoke or a collar around the neck of the man inside the disguise, while the bracelets around her wrist can be viewed as glittering handcuffs, anchoring Edna's right gloved hand to her left. The rest of her body is weighted against the pattern of suburbia, embedded in the floral design of the upholstery.

Notice that there are virtually no vertical or horizontal lines in the portrait; it is largely composed of repeating circular rhythms: from the settee's upholstery to the curve of Edna's back, the pearls and bracelet, the glasses, the creases in the gloves and clothes, the blossoming blue wreath around her head. The only true vertical lines can be found when one looks beyond the facade of the average Mrs Everage, to find the real features of the individual behind it: the man Barry Humphries. The unmistakable cleft of Barry's chin, the spaces between his teeth, the slight crease between his eyes, the individual strands of his long brown hair. Later, Humphries would adopt an outrageous purple wig when impersonating Edna, but back in the 1960s, both he and his alter ego shared the same brown bob parted down the middle of the head. The only other vertical line is the corner of the room, which seems to be spearing the crown of Edna's head, creating the metaphorical spine of the portrait: Mrs Everage is literally and figuratively 'in a corner', walled off from

#### Mandy Sayer

anything that disrupts the narrow clichés of her life. The bare and drab walls could almost be those of a women's prison cell.

Brack was concerned with creating layers of meaning in his paintings and, when I think about this idea of entrapment and bondage, I can't help but surmise that the artist was also commenting upon Humphries's relationship with the character of Mrs Everage. In some ways, Humphries seems trapped inside his disguise. The clothes are a little too big for him, his hands barely fill the enormous pink gloves, the matching pink cat's-eye glasses - so character istically suburban and feminine - are the lenses through which he is forced to gaze, viewing the world through Edna's eyes. There is also something monstrous about the housewife from Moonee Ponds: the large, claw-like hands, the exaggerated bulk of the body, and her wicked, vampirish smile. It's as if Mrs Everage is Humphries's Frankenstein monster, a creature created from his talent and imagination, who has assumed an independent life of her own and has begun to overpower the man who made her. In this sense, Mrs Everage begins to impersonate Barry Humphries and, judging by the expression on hel face, she seems elated by the fact that she has – so to speak – put little Barry in his place, back in the suburban captivity from which he fled as a child.

Successful portraits reflect the intimacy that exists between the artist and the model, so much so that the subject and the painter create the portrail together. In a landscape or a still life, no such relationship exists: a piece of fruit does not compose itself for a painting, does not participate in the angle at or the light in which it will be viewed by the artist. Portraiture is a conspiracy between the painter and the painted. The composer composes upon the composed.

Humphries also composed this particular gaze from the many subtle expressions his face could assume; his gaze is directed unswervingly back at the artist he chose to represent Edna. It's as if the three of them are immersed in some fabulous joke. Not only is Brack composing upon the composed the artist and the entertainer take this notion one step further, and Brack finds himself composing upon yet another composer who is composing the character of Edna Everage. The amusing twist is that this painting can also be viewed as Edna's portrait of the artist John Brack. Both painter and subject are united in their attempt to celebrate the ironies of artifice.

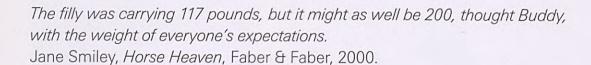
I'm drawn to this painting because I too create characters who are artificial a pedophile disguised as a policeman, a woman pretending she is her twin brother, a virgin teenage boy who dresses as an American sailor so he can pick up girls in Kings Cross, to name a few. In my work, however, the act of impersonation does not confine the characters. On the contrary, disguise provides them with a sense of liberation.



John Brack, Barry Humphries in the character of Mrs Everage, 1969, oil on canvas, 94.5 x 128.2 cm, © Helen Brack, reproduced with permission.

### Brought to Light II Contemporary Australian Art 1966–2006

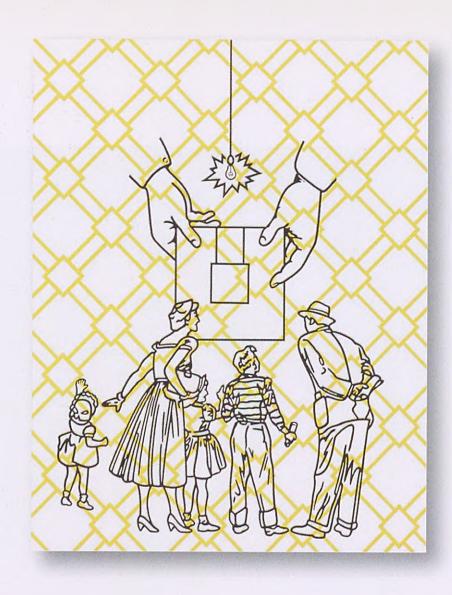
Reviewed by Louise Martin-Chew



Brought to Light II: Contemporary Australian Art 1966–2006, the Queensland Art Gallery's (QAG) contemporary art sequel to its first historical collection-based anthology, weighs in at a solid 2.5 kilograms. At almost 500 pages, with sixty-two essays contextualising Australian artworks from the four decades between 1966 and 2006, it has much to say, more often than not by newer, younger voices, in a refreshing departure from the usual suspects. While this book is not one to tuck under your arm for easy reference in a wander around the gallery, there is little doubt that it will repay the QAG's investment – the first volume has been through three reprints – while also promoting and adding value to the gallery's contemporary Australian collection, giving it national and international referents, and encouraging new scholarship.

The book goes a long way towards redressing the fact that, historically, QAG has not met the expectations of the artists and galleries of its region. It did not emerge as a gallery of its time and place until Doug Hall's directorship was well under way. Before that, Brisbane's Museum of Contemporary Art, established in 1987, provided an unofficial support structure for local art. In the 1960s and 1970s Johnstone Gallery, a commercial operation, showed nationally significant art at a time when the state institution seemed moribund. In addition to the commercial operators who undertake the crucial task of brokering new art to the public, other Brisbane galleries – chiefly the Institute of Modern Art (IMA), the Museum of Brisbane and the galleries within the Queensland University of Technology and the University of Queensland – have played an important role in building collections and developing survey shows of Queensland art and artists.

These days QAG with its new Gallery of Modern Art (GoMA) shines. Its reach is international and its buildings are purpose-built for the institution's notable collections in the contemporary Asian area. Its networks, established since the first Asia-Pacific Triennial, are at a level commensurate with the



investment of energy and resources. *Brought to Light II* has returned research attention and focus to the contemporary Australian collection.

Whether this collection should be primarily local and state-based, or more nationally focused, is a matter of opinion. Almost one-third of the sixty-two essays are on or about Queensland-based artists or works of art. Parochialism per se is never compelling, and essay subjects have national reputations or are of importance to the period addressed. There are others who could be argued for inclusion. But this anthology comes together strongly, covering much of the Indigenous art which has come to the fore over the past twenty years. Many of these essays do as the publicity promises – tackling old territory in new ways. Julie Ewington's essay on Robert MacPherson is one, and Rex Butler's take on William Robinson another. The discussion of Sam Fullbrook's portrait *Ernestine Hill*, 1970, puts contextual flesh on the sitter's bones in a satisfying way. Others, like the John Nixon essay, omit Nixon's history in Brisbane as an arts administrator, which would have added to the discussion of his work in this context.

The scope of the book has been expanded and its coverage, spreading material to writers throughout Australia, in addition to gallery staff, has produced a benchmark anthology. Almost entirely new writing, it adds significant context and research to QAG's Australian collection, and creates another impressive string in the bow of an institution which has, in recent years, put its agenda on the international map.

Lynne Seear and Julie Ewington (eds), Brought to Light II: Contemporary Australian Art 1966–2006, Queensland Art Gallery Publishing, Brisbane, 2007, hardcover, 492 pp, \$85.

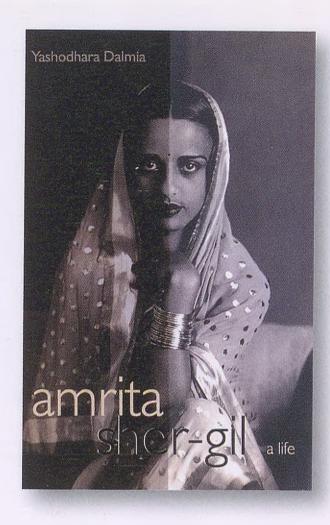
# Recent books on Indian and Pakistani art

Reviewed by John Clark

These recent books are of very different character. One is a biography by Yashodhara Dalmia, based on original research in a highly fraught field within a section of the Indian art world, the other is a collection of eight essays by two authors, Dalmia and Salima Hashmi. Some are survey texts on recent painting, some are literary-poetic evocations of contemporary practice.

Dalmia's biography of the famous woman painter Amrita Sher-Gil (1913–1941) comes after a long interval, although as the first woman artist to be recognised as a modernist in India in her lifetime, and as a major figure in the liberation of upper-class women in India, Sher-Gil has long been worthy of it. The biography appears in a field set by hagiography, by sometimes prurient interest in the details of her short and sexually charged life, in the ownership of the artist's heritage by the Indian people, and in the constructed by different branches of her family.

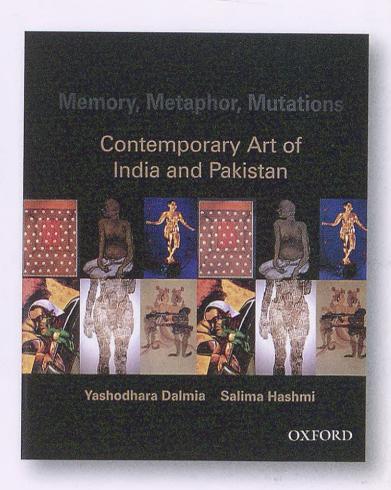
Dalmia's biography of Sher-Gil is chronologically cast, but contains numerous insertions of contemporary family, cultural and political contexts, and intersects Sher-Gil's personal history with the development of her artistic practice. Dalmia has assidher mother was Hungarian, she spoke and wrote and her husband was Hungarian folk motifs in her work together with detailed examination of Sher-Gil's me for the first time to understand her as a much more cosmopolitan and inter-cultural being, beyond



the Indian and British colonial contexts in which she grew up. I had previously pictured her as an essentially Indian cosmopolitan. She now appears as an artist who might indeed not have returned to India or taken up Indian subject-matter in her work, but for the preponderant influence of her family and particularly her father. He was a Sikh scholar from an aristocratic family greatly privileged by land grants (for having sided with the British at the time of the Indian Mutiny in 1857).

The highly combustible mixture of wealth and cosmopolitan experience never quite melded in Sher-Gil's work, and in a reader unfamiliar with this world it can produce an unusual sense of class voyeurism. Her work might, for example, have taken the direction of coloured abstraction along the lines of Wassily Kandinsky's derivations from the Russian folk. Or it could, perhaps in a more doctrinaire ideological manner, have rigorously followed the French inflexion of Neue Sachlichkeit which was becoming prominent in Paris when Sher-Gil was a student. Dalmia's book changes the empirical material readily available on Sher-Gil and her work, and skilfully dissects many of the controversies in which both are embedded; it will be an essential reference in future interpretations of modern Indian art.

Yashodhara Dalmia and Salima Hashmi's book of essays on Pakistani and Indian art may well be the first collaborative venture between two art writers across the Indus Valley. Hashmi presents an overview of art in Pakistan that (perhaps reasonably) does not give as much attention to the separate field of art in East Pakistan, now Bangladesh, as it might deserve.



But she does demonstrate how Lahore, with its art school, was linked to the Indian art system both at and after independence, and her first chapter is something of a broad survey essay of many works and artists who would be as unfamiliar to the Indian reader as they are to an outsider. One feels that the text deserved more illustrations, as several apparently significant artists were only referred to in writing. Perhaps the situation in Pakistan does not really allow a sharp analysis of art and artistic diaspora as a marker of contradictions within the political regime, although clearly the oppressive presence of Zia-ul-Haq's laws is still found at a national level.

Dalmia's final essay in the collection is 'Endless terrain'. She has tirelessly tried to capture a poetic resonance in her text to echo the works illustrated in her books, and here she finds it, with some depth, enclosed in a contrastingly hopeful threnody, ending: 'In these opening expanses, there is a sheltering of dread and delight, now irretrievably inscribed into public life.'

Yashodhara Dalmia, Amrita Sher-Gil: A Life, Penguin Books India, New Delhi, 2006, hardcover, 230 pp. Yashodhara Dalmia and Salima Hashmi, Memory, Metaphor, Mutations: Contemporary Art of India and Pakistan, Oxford University Press India, New Delhi, 2006, hardcover, 227 pp.

<sup>1</sup> The biography comes in the same year as a major retrospective: 'Amrita Sher-Gil', Haus der Kunst, Munich, 3 October 2006 – 7 January 2007.

### Nationwide Reviews



Back to Wirrina flats again. One night we heard a big mob of waiting going on and went outside to investigate. Further a long the communal balcony/walkway is a lody. Shes pretty drank but mostly in shock, shes been stabbed by her bloke. Some of the residents have gathered around and are just stoving at her. My friends mum is the only one who tries to help her and had to yell at someone to call an ambulance. One of my neighbors (god I hated that bloated prick) was just standing around saying useful, positive things like "Just leave the bitch". Therety sure she would of been allright, these sorts of things happened a lot there. Chayni 2007.

Chayni Henry, Good times, 2007, acrylic on board,  $40 \times 30$  cm; I thought you were alone, 2007, acrylic on board,  $40 \times 30$  cm, courtesy the artist.



This is another story from that shithouse block of in Parap, Wirrina. I was about twelve or thirteen at time and used to run around the neighborhood alot. Every it time and used to run around the neighborhood alot. Every it seemed) I came out my house this freaky dude from next seemed) I came and went. One do was sitting in my bungeroom when I heard the door open the freak from next door. I was really scared, he shuffled and stood next to me, I couldn't call out to my mother and in the next room I was so freaked. Then my sister came out in the next room I was so freaked. Then my sister came out undressed, sow him and Screamed. He turned to walk out said the only words I'd ever heard him say "I thought were alone...."

#### Chayni Henry

Jane Hampson

At 'Primavera 2006', the Sydney Museum of Contemporary Art's annual showcase of emerging talent, Chayni Henry's humorous and witty vignettes of life in Darwin proved popular with critics and gallery-goers alike.

The artist's distinctive tableaux with accompanying text also featured in 'The World According to Chayni', Henry's first solo exhibition, at 24HR Contemporary Art Centre, Darwin. However, in mining her life for subject matter, Henry, whose childhood was far from idyllic, presented a show with a dark tenor.

I thought you were alone, 2007, for example, is a chilling recollection of the day the local weirdo paid a visit to young Chayni's living room. Another, Good times, 2007, tells of a woman, stabbed and bleeding outside Henry's front door, who is insulted and left to die by a passing neighbour.

Such scenes of quotidian horror work in contradiction to Henry's simple, colourful visual style and her direct, narrative text. Quite inadvertently, these works are potent political statements. The reality of Darwin's

underbelly, as presented in Henry's work, is far from the idyllic tourist haven, and even further from romantic depictions of the Australian outback.

There were some works in this exhibition that felt rushed – at their best Henry's works are laced with a meditative, patient quality and her stories read like streams of consciousness. It was, therefore, heartening to see that, in a concurrent exhibition of Henry's work, 'A Still Life', staged as part of her residency at Charles Darwin University, the artist had returned to simple subject matter and style: paintings of objects in her studio, presented without comment or explanation.

Life According to Chayni, 24HR Art, Parap, Northern Territory, 11 May – 16 June 2007; Chayni Henry: A Still Life, The Gallery, Charles Darwin University, Darwin, 1–15 June 2007.

#### Glen Henderson

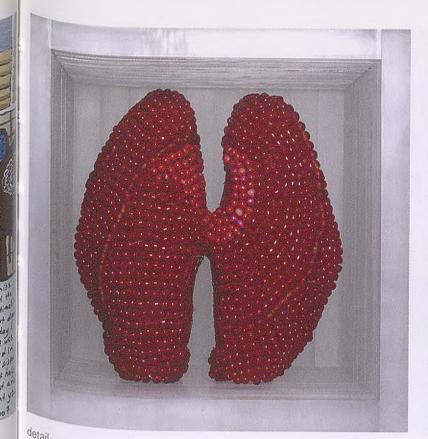
Sarah Tutton

#### Glen Henderson's exhibition

'Shimmer' featured a series of photographs, paintings and objects inspired by scientific images of stem cell structures created by the Queensland Brain Institute. Henderson has been

drawn to these images both for the aesthetic properties and because the represent the creative intelligence of pioneering scientists working Will new ideas and technologies to find ways to treat and cure diseases such as diabetes and Parkinson's, Captula between glass plates, these fleeting glimpses of cellular life are mesmer ising in their detail and intricacy, taking us deep inside the human bo to reveal the previously unknowable and unthinkable. Stem cell research at the edge of scientific exploration, place where creativity and innovation meet with rigorous and empirical research.

Henderson is clearly concerned with the geometry and proportion of her imagery, and chose the square a simple, repetitive, structuring dev throughout her exhibition. Order and structure were central to 'Shimmel' providing a link between Henderson scientific and art historical reference Three brightly coloured beaded objection which look like internal organs of biological structures, are enclosed Perspex cubes. A series of paintings in muted, fleshy hues depict cells repeated across a square canvas. Spill segments, hexagons and circles have been painted and sewn onto linen and again enclosed within a square



Glen Henderson, Radiance, 2007, digitally developed photographic print in the final stage of the 'Shimmer' project, 50 x 50 cm, courtesy the artist.



Laurel Nakadate, Don't you want somebody to love you, 2006, digital video still, 3 mins duration, courtesy the artist and Chalk Horse, Sydney.

frame, as are Henderson's photographic images of translucent, fuzzy shapes.

By linking art and science Henderson aims to highlight the importance of innovation and experimentation in both fields of exploration, suggesting that 'art and science have more in common than their contemporary alienation from each other would suggest'. It is an area ripe with potential, yet, paradoxically, 'Shimmer' only touches the surface, perhaps too and disciplines of its two areas of investigation.

Glen Henderson: Shimmer, MARS Gallery, Melbourne, 28 February – 25 March 2007; 1-22 July 2007; Artereal Gallery, Sydney, 4 September – 4 October 2007.

#### Laurel Nakadate Caroline Hamilton

Displaced men have always held

a fascination for Laurel Nakadate. The photographer and video artist remembers

coming across the makeshift home of a hermit living in the woods, while

on her way to summer camp as a child.

Outfitted with her own tent and bare

essentials, Nakadate sensed a kind of

kinship. It's a bond cemented by her video artworks, which explore the unusual, unseen and sometimes unsavoury world of the lonely and middle-aged man.

Nakadate is a half-Japanese, half-American photographer living in New York. Originally from Iowa, Nakadate graduated from Yale in the Master of Fine Arts photography program in 2001. The collection of work show-cased at Chalk Horse, a gallery in Surry Hills, Sydney, constituted a survey of her work since that time.

Nakadate's work treads a line between awkwardness and raunchiness, voyeurism and exhibitionism, depicting scenes that are almost shamefully personal and yet shamelessly public. Bearing links with the social and sexual constructions in Cindy Sherman's 'Untitled Film Stills' series, 1977-82, and Vanessa Beecroft's dark, blank stagings of exposure, Nakadate infiltrates the apartments of single men and asks them to play pretend - dancing to Britney Spears, staging a birthday party, barking and mewing like dogs and cats, playing cops and robbers. For her part Nakadate takes on a role that blends naïve schoolgirl with the dominatrix. It is the kind of role made famous by various genres of Japanese manga. No surprise then that the artist should also look to Japan as the setting for one of her video works. In *Love hotel and other stories*, 2005, the artist poses alone in a variety of sexual positions in an authentic Japanese 'love hotel' – rooms designed for hire by the hour, catering to busy lovers without space or time to spare. It is just this kind of disconnected, intimate but antiseptic scenario which offers Nakadate fertile ground for her simple but challenging performances.

Laurel Nakadate, Chalk Horse, Sydney, 22 March – 14 April 2007.

#### David Thomas

Peter Hill

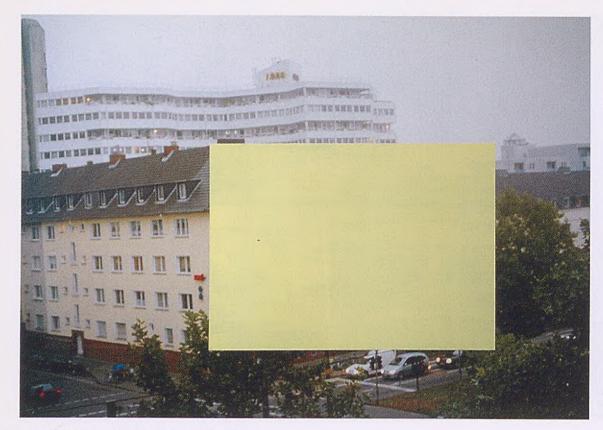
David Thomas's recent work is among the most exciting art being produced anywhere in the world right now, and it is fitting that he divides his time between exhibitions in Europe and Australia. His work has a very cool European look to it that also nods in the direction of American colourfield and minimalist aesthetics. So it probably comes as a surprise to learn that in this museum-quality exhibition at Nellie Castan Gallery

in Melbourne, Thomas's work also involves photography and portraiture.

There is a long history of artists painting over photographs, a well-known example being the Austrian artist Arnulf Rainer, whose expressionist marks have violated a variety of photographs over the years, from self-portraits to severed heads found in morgues. Other artists, such as Scotland's Callum Colvin, create painted environments that play with Renaissance ideas of perspective and present themselves to buyers as large cibachrome photographs.

All aspects of David Thomas's life - from his love of family to his love of travel - come together in these mature and contemplative artworks. And as if to verify that we do indeed live in the age of the 'post-medium' condition, as propounded by American theorist Rosalind Krauss, Thomas unites a variety of artmaking techniques and styles, often in the one work. A monochrome painting is thus superimposed over a portrait of the artist and his son, Dyfan, on a Paris bridge, the whole image printed onto large Perspex panels. This device of blocking out the central area of a composition and forcing us to look at the edges to unravel clues to 'place' and to 'people' is taken to such extremes

#### **art**nationwide



David Thomas, Semi-transparent yellow monochrome in time and space, 2005, enamel on photograph on dibond, 100 x 150 cm, courtesy Nellie Castan Gallery, Melbourne.



Dadang Christanto, A head, 2001, Chinese ink and coffee on Japanese paper,  $144 \times 82$  cm; Boot head, 2001, Chinese ink and coffee on Japanese paper,  $144 \times 82$  cm, courtesy Jan Manton Art, Brisbane.



in some works that almost the entire image disappears under a field of black. Within the blackness, however, brushstrokes are visible, which further breaks the idea of a flat screen, and gives the works a subtle physicality.

This brings us to the next layer of Thomas's ongoing project, that of reflections. It is obviously very difficult to photograph these artworks, and that is the point. American reductionist Ad Reinhardt famously painted black crosses onto a black background. The distinction between the planes could not be discerned when photographed and reproduced in magazines or books, but it could be observed by the human eye, especially after sensitisation over a long period in front of the canvas. When attempting to photograph one of these recent works by Thomas, either with or without a flash, the photographer is reflected in the blackness, which brings a kind of doubled spatiality to the whole composition.

David Thomas, Nellie Castan Gallery, Melbourne, 29 March – 22 April 2007.

#### Dadang Christanto

Sally Butler

The subject of Judas betraying Christ is one of the most powerful portraits of betrayal in western art. Throughout history the Judas image recurs as witness to how individual acts of betrayal accrue the collective guilt of all humankind. We can see this strategy of image as witness in the work of many contemporary artists, but few use this strategy as commandingly as Dadang Christanto.

This idea of image as witness lay at the heart of Christanto's exhibition, 'Work of Body', at Brisbane's Jan Manton Art. Although the size of the exhibition was humble, with eight canvas paintings and five works on paper, its impact was compelling. The Judas in Christanto's work is principally Indonesia's former Suharto regime, responsible for the 'disappearance' of the artist's father. Similar to the Judas image, the impact of Christanto's art is conveyed in the idea that an individual's act of betrayal is amplified into a sense of collective guilt.

The works on paper are beautiful formal compositions depicting icons

of suppression and resistance, such as jackboots and graffiti. Christanto's use of red and black Chinese ink, together with coffee, produces a 'stain effect'; a memory of victims that never fades. Canvas paintings in the exhibition developed the theme of witnessing through the motif of the third eye – the eye of wisdom that cannot forget.

The linchpin of this exhibition was an enormous canvas painting devoted to the tragedy of the 2004 Boxing Day tsunami, many of whose victims were from Indonesia's Aceh province. The victims are strewn across the canvas, grappling with the monsters of death and destruction. Such a beautiful morning, the sun rose and its light did stab in the back, 2005, draws on the hope of a new day betrayed by the tragedy that ensued. In the context of Christanto's exhibition this painting is a metaphor for how being a witness to betrayal and tragedy embodies a sense of hopelessness but at the same time is an imperative to act to help. This imperative permeates all Christanto's art.

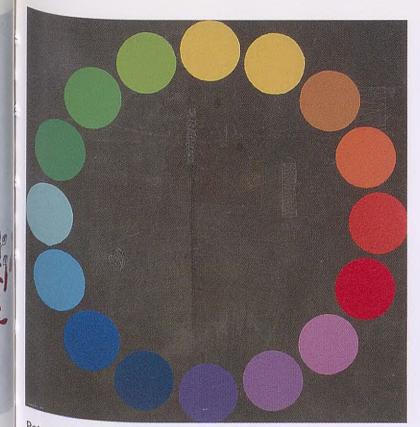
**Dadang Christanto: Work of Body**, Jan Manton Art, Brisbane, 2–26 May 2007.

#### Peter Atkins

In the catalogue notes for his

exhibition at Greenaway Art Gallery in Adelaide, Peter Atkins alludes to his 'flexible system of abstract painting that allows me ... to relate to what I am seeing and experiencing in the landscape'. Drawing on shop a<sup>nd</sup> street signage, book and record covel and even the pattern on a passing truck, the six large and compelling paintings in Atkins's exhibition 'Readymade Abstraction' represent<sup>©</sup> a departure from his more painterly experimentations of recent years. The apparent formalism of these simple, stark (and non-fragmented) forms was softened – and narrative possibilities expanded – through the use of worn tarpaulins as a painting

Above all, it is the trace of the human hand that is critical to any Atkins artwork. Small stains, stencilled lettering and hand-stitched repairs of the tarpaulins were visible echoing his twenty-four *Brunswick journal* works from 2006, which included, to cite just two examples,



Peter Atkins, Points of view, 2007, acrylic on tarpaulin, 183 x 183 cm, courtesy the artist and Greenaway Art Gallery, Adelaide.



Vivienne Binns, Lino, Canberra and tile formation, 2000, lino and acrylic on wood, 67.3 x 119.6 cm, collection Canberra Museum and Gallery, Canberra, courtesy the artist and Penrith Regional Gallery, Sydney.

a handwritten letter about a relationship break-up that is more than it seems, and an arrangement of well-used coloured pencils, conscientiously inscribed with the names of three different members of the same family. It is this attention to detail that prevents Atkins's knowing and layered work – further enriched by numerous arthistorical citations – from becoming formulain

A small and glossy yellow monochrome – composed of cord from a restored Clement Meadmore chair – Segues Atkins's interest in mid-twentieth-Century design with his preference for the abstract idiom. Another monochromal work titled Yellow (Coldplay concert), July 1st 2006, from the Brunswick Journal #2' suite, 2006, is made up of pieces of metallic golden <sup>Confetti</sup>, released during a Coldplay Performance of the song 'Yellow'. Notably, Yellow is also the title of a 1970s painting by Tony Tuckson, whom Atkins has often cited as an influence. The outcome of an engagement With Atkins's work is that an attentive viewer becomes attuned to the aesthetic potential of the most mundane tems - those elements, according to Atkins, which 'operate on a lower frequency'. The salient point however,

is that no matter how humdrum Atkins's base materials (or 'readymades'), it is an ever more refined and witty sensibility that he brings to their final transformation.

Peter Atkins: Readymade Abstraction, Greenaway Art Gallery, Adelaide, 13 April – 6 May 2007.

#### Vivienne Binns

James Stuart

The location of Penrith Regional
Gallery is not pedestrian friendly, at
least not when one visits on a wet
Friday in June. But this seems an apt
metaphor when discussing a fourdecade retrospective of the peripatetic
and highly political Vivienne Binns.

Binns's first exhibition at Watters Gallery in 1967 was explosively feminist: its psychedelic portrayal of genitalia (for example, *Vag dens*, 1967) shocked the male-dominated art establishment. Her immersive art environment *Woom*, 1971, with Roger Foley, is surely a prototype for contemporary hybrid art practices.

For the Penrith survey, more recent works were hung alongside these mile-

stones, demonstrating an ongoing deconstruction of the 'feminine' art of craft, a postcolonial inquiry and a dedication to abstraction. In this, Binns's oeuvre might be considered alongside the modernist traditions of Margaret Preston, Grace Cossington Smith and Grace Crowley – artists who have also been the subjects of recent retrospectives.

This strand of Binns's art finds its zenith in the stunning *In aura, Captain Cook and termite mound*, 2003, in which a massive termite mound shape, coloured and textured in ochre pigment, floats like an ancient island in an amorphic blue-green grid, dwarfing the *Endeavour* stencils that pattern the pictorial space. The symbolism is potent and effective.

In parallel to her artist practice,
Binns has also maintained a commitment to community and outsider art.
This was duly celebrated in the exhibition through her projects in western Sydney and regional New South Wales, notably the seminal *Mothers' memories, others' memories*, 1979–81, documented by a collection of enamelled postcards recalling the stories of local women.

As Binns remarked in the 1980 documentary *Something Creative*, the inherent creativity of an individual, regardless of background or training,

can often outclass that of an art world denizen. It is an attitude that was evident in this important survey, in which Binns displayed her central concern – not with what art should be, but with what it can be.

Out of Line: The Art of Vivienne Binns, Penrith Regional Gallery, Sydney, 19 May – 24 June 2007.

### Lessons in History Vol. 1

Louise Martin-Chew

John Parkes, DEAR JOHN – \$ORRY, 2007, 5.5 x 93.9 cm (open), edition of 3, courtesy Grahame Galleries + Editions, Brisbane. Photograph Carl Warner.

It is commonly understood that history is only written to be rewritten in a series of constantly morphing paradigms. However, history has taken an extra battering on the Australian political front in recent years, with the Prime Minister, members of the Opposition and an assortment of backbenchers weighing into the teaching of history in schools. Like any matter to do with children, education or motherhood, bold statements abound, but little is actually contributed when debate takes place via headlines and grandstanding rather than genuine discussion.

Taking the Australian 'history wars' as a thematic for an exhibition of artists' books is an inspired idea which led to the assembly of arguably one of the strongest exhibitions of artists' books in Australia. Although artists' books have been the subject of increasing attention in the past few decades, the collation of the medium and this topical theme created a grouping of work that was more than the sum of its individual parts. Possibly better able to deal with this theme than other visual art formats, artists' books have the ability to put real depth and interest into a debate about form, using irony, humour, personal narrative and vignettes to make pertinent otherwise absent points (in the broader debate) about history. The serial format allows exposure of this theme from as many standpoints as there are books, and this exhibition showcased forty-six.

History, its construction as (his)story, or as an imposition by the dominant culture, is up for inspection. There is personal narrative, the individual palimpsest overlaid on images and text from school history textbooks. Some of the most moving are personal or family histories, with the quintessential minutiae of an everyday ritual creating one of the strongest books in Normana Wight's *Towards comfort,* 2007, which describes, in images and a few words, the making of a cup of tea. Wight refers to the William Blake quote about finding the world in a grain of sand to create a book which becomes a microcosm of thoughts, feeling and philosophy. Its resonance is all the greater for the humility of its subject matter.

Glenn Skien's A concise history of Australia vol. 1, 2007, extends the artist's personal aesthetic into a book-like form: twelve collaged works in transparent envelopes, all ensconced in an equally exquisite box. His entry point is also personal, overlaying the Australian history book he studied at school with his



drawings, memories and thoughts. For Skien, 'writing and tracing over the pages and cutting out the pictures' was as relevant as the book's content, and exposes the ephemeral nature of history through subverting its vehicle.

Alex Selenitsch begins with the heart of history's restrictions on what is recorded with his *16 page exercise book*, 2006. He suggests:

History begins with the preparation of the page on which it is to be written. This guides what can be remembered and what can be forgotten ... With it there are some armbands to remind you that the black and white is always coloured.

While each of these books is a journey in its own right, other acerbic and notable works are Noreen Grahame's *Lessons in dictation*, 2007, exploring the farcical language test enshrined in the *Immigration Restriction Act* of 1901, and recently revisited in the 'history wars' debate, and Judy Watson's *Under the act*, 2007, which explores her grandmother's history through documents from the Queensland Archives. Darren Bryant and Joanna Kambourian's *44 solutions (vol. 1)*, 2007, a starched white shirt and its various prescriptions 'tinker, tailor, soldier, sailor' – suggest that the battle for history is ongoing.

The histories of each artist, their individual aesthetic and viewpoint, are indelibly imprinted on these works. It was an exhibition which deserved hours of contemplation, without any clear path to resolution. Artists, unlike politicians, tend to understand better that the journey is all.

Lessons in History Vol. 1, An Exhibition of Artists' Books Looking at History and the Lessons of History, Grahame Galleries + Editions, Brisbane, 24 March – 28 April 2007.

#### NEW07

Kirsten Rann

Nick Devlin, Within you, without you, 2007, television monitors, CCTV cameras, dimensions variable, Apartment, 2007, digital video, monitors, dimensions variable, courtesy the artist, Sullivan + Strumpf Fine Art, Sydney, and Australian Centre for Contemporary Art, Melbourne. Photograph John Brash.

The Australian Centre for Contemporary Art's (ACCA) 'NEW' exhibitions feature commissioned works by contemporary Australian artists. Juliana Engberg, ACCA's Artistic Director, made this year's selection of Damiano Bertoli, Christian Capurro, Nick Devlin, Claire Healy and Sean Cordeiro, Anastasia Klose and Brendan Lee. The 'newness' of this year's artists varied. Except for the Sydney duo Healy and Cordeiro, who currently live in Berlin, all have actively engaged with Melbourne's vibrant artist-run (ARI) sector, as members of, and/or exhibitors in, spaces such as Ocular Lab, Kings ARI, Conical, Seventh and West Space. Meanwhile, many of the artists have exhibited in national public galleries, some have exhibited internationally, and two-thirds now have commercial gallery representation.

Though not curatorially thematic, the works in 'NEW07' were like extracts from larger projects, and interrelated through devices such as fragmentation – of self/other – and the use of found materials. This discussion focuses on the materially tougher works of Devlin, Lee and Bertoli – those by Healy and Cordeiro, Capurro and Klose have received more attention of late.

An interesting context for the digital works of Devlin and Lee emerged with the survey 'Centre Pompidou Video Art 1965–2005', concurrently on show at Melbourne's Australian Centre for the Moving Image (ACMI). While Devlin's 'found'-television installations combine a grunge aesthetic with stylistic and methodological references to works by Nam June Paik, Bruce Nauman and John Cage, Lee transcends modernist concerns with his high-production value narratives that synthesise contemporary issues and cinematic references, such as Isaac Julien's *Baltimore series*, 2003.

In Devlin's Apartment, 2007 – comprising a 3 by 2 metre stack of 1960s and 1970s television sets – each screen shows the window of a New York apartment block, observed and filmed by the artist during a 2006 visit to the city. Recorded at night, we observe both empty and inhabited interiors through curtains, blinds or flickering light; we watch the apartment dwellers walk, watch television, read and prepare food. This fragmented vision of New York apartment life hints at a voyeurism approximating today's reality television phenomenon, as well as the media's increasing invasion of privacy, especially with regard to celebrity culture, though Devlin's subjects may never discover their status as 'stars' in his work.

Opposite, the 3 by 4 stack of screens of Devlin's *Within you, without you*, 2007, contained closed-circuit cameras that showed the audience as they stood or walked in front of the work. Each body was fragmented so that different parts appeared on separate screens, sometimes upside down, sideways, or in new combinations. Where *Apartment* incorporates chance and voyeurism,



this work seems to continue the artist's playful critique of the viewer viewing self/other in a gallery environment.

Throughout the ACCA space alternating sounds of a rock band, of talking voices or screeching tyres were heard. These sounds emanated from screens at either end of Brendan Lee's *Proving ground*, 2007. Amongst piles of car tyres, the first screen showed a toothless young man walking into a western-style 'saloon bar'. On ordering a beer, the 'locals' tell him he can't take a seat. After a 'stare-off' through beer glasses, a technique used by John Maybury in *Love is the Devil: Study for a Portrait of Francis Bacon* (1998), the young man leaves, walking into a bright light that suggests *Close Encounters of the Third Kind* (1977). Behind more tyres, arranged atop a protruding car bonnet, the second screen continues the narrative from outside the saloon bar as the same toothless man emerges to watch a car doing burn-outs in a parking lot. Underpinned by the artist's acquaintance with the car culture of Melbourne's western suburbs, this combination of cinematic language and real life plays with notions of the 'west', while continuing Lee's exploration of a particular kind of Australian masculinity.

In comparison, Damiano Bertoli's static work presents a fragmented, semi-autobiographical analysis of contemporary artistic practice. Bertoli is engaged in a continuous process of revisiting art/cultural history and theory, a concern implied in his title, Continuous moment – an appropriation of Il Monumento Continuo, 1969, a project by the 1960s Italian architectural collective, Superstudio. Though sometimes difficult to decipher, each element of Bertoli's installation is an aesthetic propositions that reference cultural moments from around 1969, the year of Bertoli's birth. Does my brain look big in this?, 2007, a large black-and-white self-portrait, shows the artist advanced in years, wearing glasses and smoking a cigarette, appropriating the first selfportrait Chuck Close sold to a museum and exhibited in 1969. Another work, Clear light, 2007, a large piece of mirrored metal contorted so it fits into its Perspex box, faced a series of photographic works with shiny spheres, referencing the 1969 moon landing and the shaven-headed females of the Manson family (responsible for the murder of Sharon Tate in 1969). The women's monk-like appearance relates to the plastic Buddha in Bertoli's mixed-media assemblage Analysing the transaction, 2007. Bertoli's playful but rigorous complexity acknowledges that, like many of the artists in 'NEW07', his work is a continuous process of becoming.

NEW07: Damiano Bertoli, Christian Capurro, Nick Devlin, Claire Healy and Sean Cordeiro, Anastasia Klose, Brendan Lee, Australian Centre for Contemporary Art (ACCA), Melbourne, 17 March – 20 May 2007.

#### Room

Bec Tudor

Katrina Simmons, Throb, 2003, modified broom, courtesy CAST Gallery, Hobart.

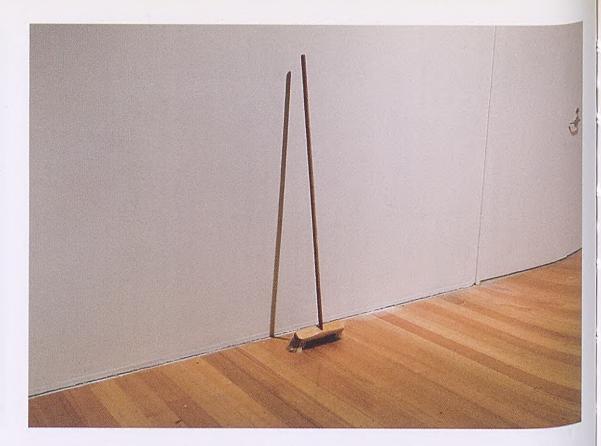
From its title I assumed this was simply the latest in that lineage of exhibitions preoccupied with mining the mundane nature of our domestic environment. So I was anticipating meditations on kitsch and poetic tributes to the home as traditional realm of female activity, among other things. But while some of the work in 'Room' did touch on these issues, curator Derek Hart had taken a refreshingly offbeat approach to this familiar subject.

An ordinary broom rests against the wall. It's a surprising sight. Could gallery staff possibly have forgotten to return it to the storeroom? On approach, it is revealed the broom handle actually hovers inches from the wall. This possessed readymade, a work by Katrina Simmons entitled *Throb*, 2003, stands to attention of its own will, or perhaps due to some other invisible force. Waiting on the brink of potential animation, this object possesses a mischievous desire to be grasped.

But Stephen Garrett's *Room drawing*, 2007, a landscape of detritus produced by sticking polyvinyl to the gallery floor then transferring it, complete with all that it has picked up, onto the wall – forestalled the broom. Pinned beneath the transparent plastic skin was a world of discarded fragments from the installation period: scraps of electrical tape, the back of a bandaid, bent nails, fluff, product packaging and even the crushed lid of a takeaway coffee cup. Tufts of pink insulation batts scattered across this composition were evidence of Fiona Lee's *Isolation rose de batterie*, 2007, a work from the previous exhibition held at Hobart's CAST gallery in May 2007. Garrett's site-specific work brought to the viewer an awareness of this room, the space of the working gallery, by preserving the evidence of activity that is ordinarily swept away.

Nearby, an eerie and enticing glow emanated from a hatch made of semiopaque material, set into the wooden floorboards. Media listed for this 2004 work by Simon Horsburgh included 'found ocean-worn light globe' – a wondrous and rare treasure indeed. This globe formed the 'knob' of the hatch, lit vicariously by a hidden fluorescent source. Hence the work's title, *Borrowed light*. For a moment I envisaged what awful injury might occur if someone were to attempt to lift this door by its fragile handle. Like a child told to behave in a nice home, I found myself compelled towards the one thing I know I must not touch ...

Equally delicate is Catriona Stanton's *Interior departure*, 2007, a miniature staircase on rickety stilts, approximately a metre tall, constructed from thin, crisscrossed brass rods. This steep, irregular flight of stairs ends abruptly and there is a gap before the beginning of a suspended path that rises, in three lengths, in a sweeping gesture towards the ceiling. The path's resemblance to a railway-track enhances the symbolism of this work as a metaphysical transportation.



Kathryn Faludi Ball's *Swallow*, 2007, also alludes to freedom, via the image of birds in flight. More than eighty palm-sized white porcelain swallows were wall mounted in confused formation. They evoked the three-piece wall ornaments of the 1950s. Despite their ethereality, this haunting exodus of birds would never be capable of merely complementing the decor. The 'departures' occurring in both Stanton's and Faludi Ball's pieces could be interpreted as emancipation from the smothering oppression of domesticity. Alternatively, they are the kind of benign deviations Hart refers to when he writes, 'the familiarity of one's own domestic space is conducive to reverie, to flights of fancy'.

Kylie Stillman's perforated Venetian-blind work, *Park views*, 2005, occupies the borderline between interior and exterior domestic space. Holes drilled through its closed blades translate the silhouette of a tree from 'outside' to 'inside', in light. Stillman describes her work as 'hand laced', evoking a connection to handicrafts and the ubiquitous lace curtain commonly used to filter lines of sight between public and private territories around the home.

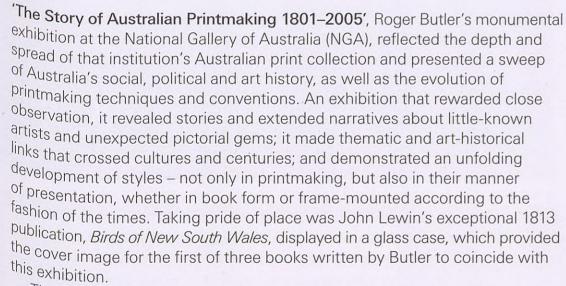
By contrast, the connection of Matt Warren's enchanting sound and video installation, *The angels are coming*, 2004–05, to the domestic environment was ambiguous. Video projected into the corner of two walls formed an image lightly 'folded' like wings. Abstract white blurs, reminiscent of shadows on an ultrasound or traces of phosphorescence, dart and swirl energetically. Their movement has the determined grace of a dragonfly trapped on the inside of a windowpane. These are the fleeting spirits we glimpse in our peripheral vision. High-pitched synthesised xylophone tones contributed an atmosphere of wonder to this strange and beautiful work.

It seems that each work in the gallery could be read in relation to Warren's piece, which somehow bound this exhibition together through the inexplicable and the magical in our daily experiences of familiar places. In a literal sense, 'Room' constructed a domestic space, complete with the structural components of door, wall, floor, stairs, window and corner. However, it also revealed the metaphorical dimensions of interiority, the psychological spaces created and accommodated by our domestic environment.

Room, CAST Gallery, Hobart, Tasmania, 26 May – 17 June 2007; Burnie Regional Art Gallery, 14 December 2007 – 20 January 2008.

# The Story of Australian Printmaking 1801–2005

Laura Murray Cree



The same wall space was allocated to each decade represented in this Australian story. In the contemporary section, where techniques allow a penchant for big prints – Colin Russell's *The peace billboard*, 1986, being an obvious example – the hang was necessarily selective, denying the comprehensive coverage of earlier eras and prompting some criticism of important omissions'. However, the decision to show several works in series was a definite compensation, among them Aida Tomescu's abstract layered etchings, *Ithaca 1–10*, 1997, Helen Wright's set of digital prints, *Impossible flower*, 2000, and Gordon Bennett's 1996 *Home deco (After Margaret Preston)* inkjet prints referencing Margaret Preston's advocacy of Aboriginal motifs in designing' our national identity. Bea Maddock's panoramic *Terra Spiritus ... with a darker shade of pale*, 1993–98, was necessarily shown as separate and stacked sheets in a glass cabinet, while Mike Parr's seminal twelve-panel Woodcut, *LAMD (Lamella, Australopithecus, Manic-Depression)*, 2001, provided the necessary scope and gravitas at the entry point of the exhibition.

The impact of European settlement on *Terra Australis* was powerfully evoked through the early prints, especially Walter Preston's 1812 engravings of Parramatta and Newcastle, showing evidence of tree felling and the orderly grids of housing development – while a wall of trade cards demonstrated the vigorous establishment of business and industry. While European settlers imposed an unmistakable pattern on unruly nature, Preston's 1817 to 1819 engraving of a 'corrobborree' [sic] shows the decorated bodies of the dancers and their ceremonial objects – a more intimate, less destructive canvas of cultural development over 40,000 years. Little wonder then, in the work of Contemporary artists such as the late Kitty Kantilla (Tiwi Islands) and Butcher Cherel (Fitzroy Crossing), that we find evidence of a fluent hand with markmaking of astonishing sensitivity and authority.



Mike Parr, LAMD (Lamella, Australopithecus, Manic-Depression), 2001, print intaglio relief, 268 x 726 cm, courtesy Anna Schwartz Gallery, Melbourne, and the National Gallery of Australia, Canberra.

Aboriginal people are depicted sympathetically and respectfully by German artist Charles Rodius, among others, in lithographic portraits with inscriptions of individual and tribal status, yet the sadness in these faces is palpable. Similarly, John Skinner Prout's 1844 view of Sydney from the North Shore, where an anonymous Aboriginal woman sits on a rock in profile, gazing westwards, separated from the city by the harbour, is a poignant portrait of loss – sharing something of the sensibility of Ludwig Hirschfeld-Mack's woodcut of a lone figure gazing at the Southern Cross constellation in the night sky in *Desolation: Internment camp, Orange, NSW*, 1941.

The southern sky offers life pathways in the detailed linocuts of Torres Strait Island printmaker Dennis Nona, where the creation of Badu Island is encapsulated for generations to come in the position of the Pelican constellation during the turtle-mating season, while Thomas Mitchell's recently unearthed *Chart of the zodiac*, 1831, is a stellar guide for travellers realised in John Carmichael's entrancing mezzotint. Nicholas Nedelkopoulos's 1987 prints, *The great Australian dream* and *The last frontier*, returned us to earth with a divergent story of multicultural (racist) suburban Australia held hostage to a consumer culture of limited dreams, while Tony Coleing uses the uncompromising image of a headless and ravaged Aboriginal woman in flight to personify bicentennial Australia.

There were many other stories and highlights in this exhibition: the graphic possibilities afforded by line, form and colour are as applicable to a desperate citizenry caught up in depression and war as to the concurrent and marvellous modernist experimentation of (financially independent) Dorrit Black and Ethel Spowers. Ditto the theosophically inspired prints (highly stylised in the case of Christian Waller, or illuminated with radiant colour in the works of Murray Griffin); or the 'ecstatic' landscapes of William Blandowski and William Robinson; or the beautiful nineteenth-century scientific illustrations of flora and fauna contrasted yet consonant with the free-flowing depictions of John Wolseley and Fiona Hall; or, indeed, the raw immediacy of two small etchings by Portia Geach, *The sower* and *Homeward*, both c. 1915.

An important subtext of this landmark exhibition was its invitation to further study. For instance, among the little-known artists represented, who was Livingston Hopkins, whose evocative 1888 etching of two fishermen on the Hawkesbury River begs more information? Or, among those better known, how significant is Jessie Traill – who anticipates Fred Williams in her *Good night in the gully where the white gums grow*, 1922 – in the unfolding story of Australian art? This review can only hint at the richness and extent of the NGA's collection of Australian prints and encourage continuing inquiry.

The Story of Australian Printmaking 1801–2005, National Gallery of Australia, Canberra, 30 March – 3 June 2007.

#### Janet Dawson

Sasha Grishin

Janet Dawson, Heeny's rose, 1968, acrylic on composition board, 171 x 172 cm, collection National Gallery of Australia, Canberra, gift of Peggy Fauser 1976. © The artist. Licensed by VISCOPY, Australia, 2006.

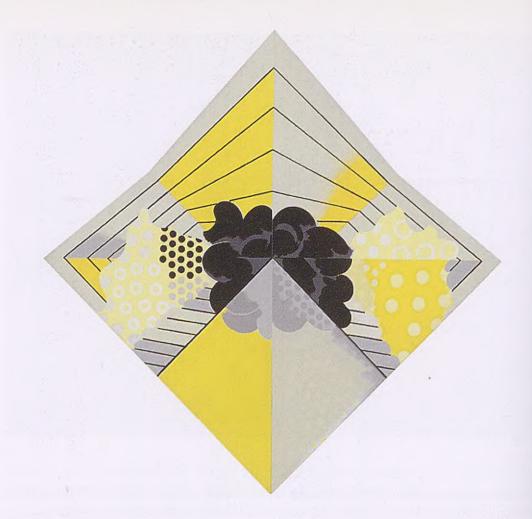
If in the 1960s Janet Dawson was one of the highly publicised rising stars on the Australian art scene, in the past couple of decades she has become an increasingly reclusive and slightly enigmatic figure in Australian art.

The 'Janet Dawson Survey 1953–2006', a major touring exhibition organised by the Bathurst Regional Art Gallery and curated by Christine France, aims to give Dawson's art greater visibility. Although she was the subject of an excellent retrospective exhibition at the National Gallery of Victoria organised by Robert Lindsay in 1979 (as part of his 'Survey' series), and in 1996 Deborah Clark curated an important exhibition of her drawings at the National Gallery of Australia, Canberra, this is the first major overview of Dawson's work in more than twenty-five years. The exhibition is also accompanied by an extensive catalogue with essays by France and Deborah Edwards, and amusing reminiscences by Michael Boddy, the artist's partner.

Dawson was born in Sydney in 1935 and spent her early childhood in Forbes and Melbourne. By the age of sixteen she was enrolled at the National Gallery School under the conservative tonal realist, Sir William Dargie. She topped the gallery school and was awarded its travelling scholarship, which took her to the Slade School of Fine Art in London, where she seriously turned to printmaking under Ceri Richards and later Stanley Jones. In 1959 she was awarded the Slade's Boise Scholarship for Lithography and she concluded her four-year stay in Europe by working in the Parisian lithographic workshop Atelier Patris, printing for some leading European abstractionists as well as creating editions of her own lithographs.

On her return to Melbourne late in 1960, Dawson joined the recently established Gallery A, an avant-garde gallery which championed non-objective art, and before long was working there. In 1963, under the auspices of Gallery A, Dawson ran a print workshop, printing editions as a Master Printer for a number of prominent Australian artists. One small disappointment with the survey exhibition is an under-representation of Dawson's lithographs. She is a master printmaker and a very fine and distinctive lithographer and showing only a couple of prints does not do justice to the scope of her print oeuvre.

Dawson left Australia as a finely trained tonal realist, and returned a highly trained lithographer and an artist committed to abstraction. For an artist, ultimately all art involves the resolution of formal problems on a two-dimensional surface, regardless of whether the language employed is figurative or



non-figurative, but for the general art public, Dawson's stylistic transitions proved more difficult to follow.

Much of Dawson's art oscillates between the highly representational figurative language and abstract form. It seems as if she needed to divorce herself from the representational language of art to explore its purely formal structures, which then enabled her to re-approach the figure. Unlike her contemporary Fred Cress, for whom the rejection of abstraction in favour of a figurative language became an article of faith, Dawson, particularly in the mid-1970s, seamlessly moved in and out of abstraction. By the 1980s Dawson had changed from acrylics to oils, and her rural still-life imagery and land-scapes gained dominance with clever, but not always convincing, paintings and pastel drawings.

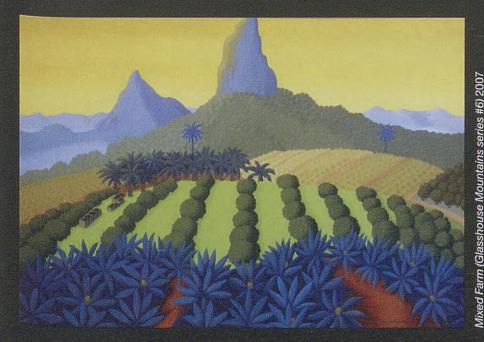
A question that this exhibition inevitably raises is why Janet Dawson has drifted from being a popularly acclaimed artist to one who is more of an artists' artist, and not widely known on the broader art scene, particularly to people unfamiliar with her heroic modernism of the 1960s. In part, the answer must lie in the multilayered complexity of her paths through art, with her engagement with abstraction and figuration, with printmaking and theatre arts. However, the answer also lies in the artist's physical location. With her move to Binalong in 1974 and three years later to a more remote Balgalal Creek location, which she called Scribble Rock, she was well outside Melbourne and Sydney, where reputations in the Australian art world are created.

From her rural retreat Dawson advanced a form of very deliberate, analytical painting which triumphs in a glorious piece such as *Four trunk tree*, 3, 2006. As she observed:

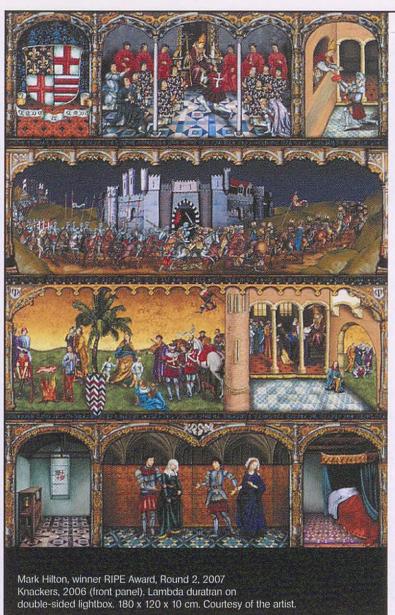
Picture making is a form of natural science, a way of presenting aspects of the world for contemplation. It's a recording of visual and emotional impressions and employs the same sort of inquiry, or science of observation.

Janet Dawson Survey 1953–2006, Bathurst Regional Art Gallery, Bathurst, 30 November 2006 28 January 2007; Drill Hall Gallery, Australian National University, Canberra, 15 February – 25 March 2007; S.H. Ervin Gallery, Sydney, 30 April – 10 June 2007; Queensland University Art Museum, Brisbane, 7 July – 19 August 2007; Tasmanian Museum and Art Gallery, Hobart, 6 September – 21 October 2007.

Anne Marie Graham: Glasshouse Mountains and other Australian Views 9 October – 3 November 2007



101 Collins Street Melbourne Vic 3000 Ph: 03 9654 6886 arts@gallery101.com.au





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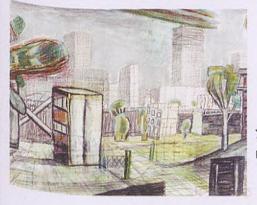
Congratulations to recent winners Mark Hilton Helen Johnson

For applications and guidelines, visit the NAVA website

www.visualarts.net.au



NATIONAL ASSOCIATION FOR THE VISUAL ARTS LTD



Joe Frost The Back of the City Equal Winner 2007



Gallery 101





John Fitzgibbon Woman on a Stool Equal Winner 2007

#### **Entries Invited**

Presbyterian Ladies' College, Sydney presents

# Adelaide Perry Prize for Drawing 2008

\$15,000 Acquisitive Judge: Terence Maloon

**Entries close 18 January 2008** 

Finalists and winning entry on exhibition in March 2008

Adelaide Perry Gallery

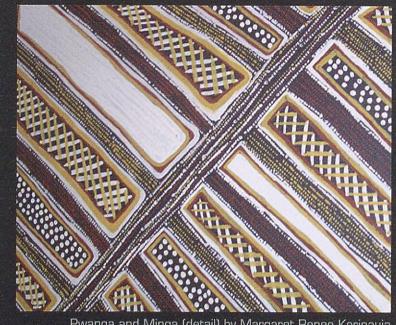
Cnr. College and Hennessy Streets, Croydon, NSW
For further details and entry forms please contact Andrew Paxton on (02) 9704 5693
or email apaxton@plc.nsw.edu.au

www.plc.nsw.edu.au/public2/the\_croydon.asp



An alliance of three art centres on the Tiwi Islands









Pwanga and Minga (detail) by Margaret Renee Kerinauia © Tiwi Design 2007

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exhibition dates.....29 feb - 11 apr mediums include...painting, printmaking, sculpture, photo-media, fibre, pottery etc. styles include......contemporary & traditional

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p: (07) 4681 1874

stanthorpe regional art gallery



91x60cm, acrylic on canvas #05997



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National Aboriginal & Torres Strait Islander

24th Telstra

allawall

Ngoia Napaltjarri Pollard Swamps west of Nyirripi (detail) Synthetic polymer paint on Belgian linen 150 x 210 cm Winner Telstra Award 23rd Telstra National Aboriginal & Torres Strait Islander Art Award 2006

10 August - 18 November 2007

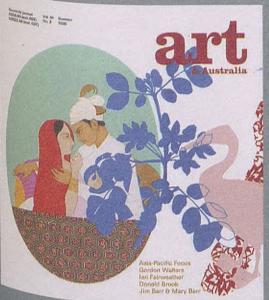
Museum & Art Gallery of the Northern Territory Conacher Street Fannie Bay NT Ph: 08 8999 8264 www.magnt.nt.gov.au

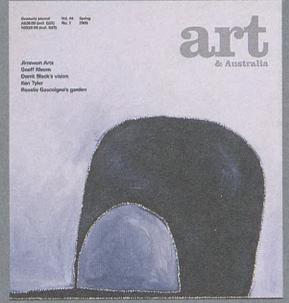
MUSEUM & ART GALLERY OF THE NORTHERN TERRITORY



Telstra







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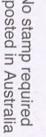
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# LATROBE REGIONAL GALLERY

From 15 September

### Ivan Durrant

Abstract artist on the world of AFL. Using abstraction, pixilation and overexposure as the impetus, these large-scale paintings are inspired by the football crowd

<sup>22</sup> September – 11 November

### Contrasts

An exhibition about the nature of institutional collecting as much as Australian art history. Selected works from the Charles Sturt University collection. Featuring artists such as James Gleeson, Charles Blackman and Arthur Boyd

13 October - 11 November

### Focus: photography and war 1945-2005: War Memorial

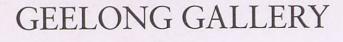
This exhibition provides an overview of the historical and aesthetic richness of the War Memorial's extensive photography collection, through the images and experiences of fifteen photographers working during the period 1945 to 2005. The eighty photographs cover a range of activities and areas where Australian forces have been in operation since 1945, and have been selected for their power to communicate strong, emotional messages through content, aesthetics and technical skill

17 October - 5 November

### Dick Bishop Memorial Prize

Inaugural Latrobe Regional Gallery Prize for regional artists. In memory of Dick Bishop, who was instrumental in establishing the Latrobe Regional Gallery and was passionate about supporting emerging artists from Gippsland.

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



To 18 November

2007 Geelong acquisitive print awards

To 29 October

Klaus Moje: glass

From 3 November

'50' - a print exchange portfolio

Geelong Gallery's outstanding collection of paintings, sculpture and decorative arts spans Australian art form 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



# MOSMAN ART GALLERY

September – 14 October

Transient: Hans Arkveld Retrospective A national touring exhibition featuring Sculptures, drawings and mixed-media

Works by Hans Arkveld, one of Western Australia's most prominent and respected artists, exploring the human form and how we experience the world The exhibition is toured by Art on the Move

In the World; Head, Hand, Heart 17th Tamworth Fibre Textile Biennial 2006

A Tamworth Regional Gallery national touring exhibition of contemporary artworks employing a diverse range of creative practices such as tapestry, Weaving, quilting, rug making, embroidery, knitting and fabric printing



20 October - 11 November

### Mosman Festival Photography Competition and Exhibition

The Photography Competition is a signature event of the 2007 Mosman Festival. The competition aims to attract entries from photographers of all ages including professionals, amateurs and students

Mosman Moments: Mosman Art Society Exhibition

A showcase of new works by over forty members of the Mosman Art Society, across a range of media including painting, drawing, printmaking, photography and sculpture

From 16 November

Redlands Westpac Art Prize

An invitational prize exhibition featuring contemporary paintings by many of Australia's leading and emerging artists.

# Cairns Regional Gallery

To 7 October

Cairns Potters Biennial: Melting Pots

A showcase of ceramic works by local, state and national artists, hosted by the Cairns Potters Club

A Cairns Regional Gallery Community Exhibition

To 14 October

FNQ Sculpture

FNQ sculpture is a survey of the forms, materials, techniques and textures of local sculptural work created by a handful of the region's artists and craft practitioners, both Indigenous and non-Indigenous

A Cairns Regional Gallery Curated Exhibition

12 October -25 November 61st Annual Cairns Art Society Exhibition An annual exhibition of works by local, state and national artists, hosted by the Cairns Art Society

A Cairns Regional Gallery Curated Exhibition.

Mosman Art Gallery c<sub>hr</sub> Art **Gallery** M<sub>OSph</sub> allery Way (formerly Short Street) and Myahgah Road Mosman NSW 2088

Tel 02 9978 4178 Fax 02 9978 4149

Dail. ...mosman.nsw.gov.au

Daily 10–5, closed public holidays, free admission

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





# WOLLONGONG CITY GALLERY

To 30 September

Andrew Christofides: A Survey

Paintings, prints, and constructions spanning twenty-five years

15 September - 4 November

Ana Carter: Awaiting the Last Breath An installation and soundscape exploring

illness and death

29 September - 11 November

Y-Curate

A series of exhibitions curated by local high school students from the gallery's collection 6 October - 18 November

David Moore: A Vision 1927-2003

Images by one of Australia's most significant and influential photographers, spanning fifty years

A Monash Gallery of Art travelling exhibition

From 10 November

The Illawarra Credit Union People's Choice Personal favourites from the gallery's collection selected by members of the local community

From 24 November

Summers Past:

Golden Days in the Sun 1950-1970

A celebration of summer and the Australian love affair with the sun and the sea A National Archives of Australia touring exhibition

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

# GALLERY AND MUSEUM REGIONAL GLADSTONE

To 8 September

2006 Education Minister's Awards for Excellence in Art

An annual exhibition organised by the Queensland Department of Education, promoting and recognising excellence in art education in Queensland, shown in conjunction with the 'Golding Showcase: Port Curtis Callide Valley Youth Art Exhibition', selected works by young artists

7 September - 27 October

of Central Queensland

It's a Dog's Life: Animals in the Public Service

Celebrating the vital contribution made to our lives by animals large and small

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

14 September - 27 October

ConVerge: Northern Rivers **Touring Ceramic Exhibition** 2006-2008

Highlighting the diversity, excellence and vigour of contemporary ceramic practice in regional Australia Developed by Arts Northern Rivers with support from Australian Government initiative Visions of Australia, the Gordon Darling Foundation, Arts NSW and Museum and Gallery Services Queensland

From 3 November

2007 Rio Tinto Martin Hanson Memorial Art Awards and Exhibition

Supported by local industry and the community. Entries close 27 October 2007, forms available from the gallery.



Gladstone Regional Art Gallery and Museum cnr Goondoon and Bramston streets, Gladstone QLD 4680 Tel 07 4976 6766 Fax 07 4972 9097 www.gladstone.qld.gov.au/gragm gragm@gragm.qld.gov.au Mon-Sat 10-5



## Caloundra Regional Art Gallery

To 14 October

The Sunshine Coast Art Prize '07

A national painting and two-dimensional art award. This annual acquisitive prize is valued at \$20,000 and includes an artist residency in Maleny on the Sunshine Coast Hinterland. Opening Thursday 23 August 6.30 pm A Caloundra City Council Cultural Initiative. Principal Partner Sajen Legal

From 17 October

Portrait of a Nomad

Contemporary painter Belinda Herford takes us on an emotive abstract journey woven with the influence of ancient threads and nature's vibrant rhythm

Strategies for Survival:

An accumulation of small gestures and details New South Wales artists Carolyne Lewis and Lorelei Kampe explore the connection between material and meaning through an installation of collected and constructed objects.

Both exhibitions open Friday 19 October 6.30pm



A Caloundra City Council initiative supported by SAJEN Legal

22 Omrah Avenue, Caloundra QLD 4551 Tel 07 5420 8299 Fax 07 5420 8292 artgallery@caloundra.qld.gov.au www.caloundra.qld.gov.au/caloundragallery Wed-Sun 10-4 Free admission

**BENDIGO** ART GALLERY

To 16 September Paddy Bedford

To 23 September Brendan Lee: Between a Rock ...

22 September – 25 November James Angus

From 3 November About Men: Lucien Freud

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



SAIET

# Queensland

Adrian Slinger Galleries
33 Hastings Street, Noosa Heads 4567
Tel 07 5473 5222
Fax 07 5473 5233
info@adrianslingergalleries.com
Director: Adrian Slinger
Private consultant.
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of the internationally acclaimed
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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 epresenting: Brett Whiteley, red 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 Dawn, Ray Crooke, Lawrence Daws, Russel Drysdale, Robert Dickerson, Grace Ossington-Smith, James Gleeson, Albert Tucker, Gary Shead and Tim Storrier. See also Schubert Contemporary listing below Daily 10-5.30

Australian & Oceanic Art Gallery
cnr Grant and Warner streets,
Tel 07 4099 4494
Fax 07 4099 4417
info@oceanicart.com.au
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and traditional art. Featuring Lockhart
Western and Central Desert art.
appointment

Crows Nest Regional Art Gallery
New England Highway,
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Fax 07 4698 1687
art@crowsnestshire.qld.gov.au
Www.cnnet.com.au
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Mobile 0418 192 845
michael@fireworksgallery.com.au
www.fireworksgallery.com.au
Director: Michael Eather
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specialising in Aboriginal works.
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www.heisergallery.com.au
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dealing in modern Australian works of art.
Tues-Sat 10.30-6

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www.ipswichartgallery.qld.gov.au
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Libby Edwards Galleries
482 Brunswick Street,
Fortitude Valley 4006
Tel 07 3358 3944
Fax 07 3358 3947
bris@libbyedwardsgalleries.com
www.libbyedwardsgalleries.com
Monthly exhibitions of paintings, works on
paper and sculpture by contemporary

Australian artists.

Tues-Sat 11-5, Sun 1-5

Logan Art Gallery
cnr Wembley Road and Jacaranda
Avenue, Logan Central 4114
Tel 07 3412 5519
Fax 07 3412 5350
artgallery@logan.qld.gov.au
www.logan.qld.gov.au
Director: Annette Turner
Regular program of local artists' work.
National touring exhibitions. Logan art
collection. Exhibitions change monthly.
Gallery store.
Tues-Sat 10-5
Free admission

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 30 September: 'Breaking New Ground: Brisbane Women Artists of the Mid-Twentieth Century', celebrating the achievements of six leading Brisbane women artists - Margaret Cilento, Pamela MacFarlane, Margaret Olley, Joy Roggenkamp, Kathleem Shillam and Betty Quelhurst To 30 September: iDAP presents 'The Vernacular Terrain', at QUT Art Museum, to 15 September at QUT Creative Industries Precinct, Kelvin Grove, an exhibition exploring environment, political and cultural place. Exhibition works cross a broad practice of video, interactive media, installation and photo-media art in a program reflecting a continuing commitment to cultural identities, research education, new technologies and professional arts practices. Curated by Steve Danzig, Xu Da Wei and Lubi Thomas From 6 October: 2007 Arc Biennial, presenting an insight into contemporary Australian craft, design, fashion and visual art practice, with a focus on Queenslandbased practitioners. Managed by Artworkers Alliance, the Arc Biennial includes a three-day festival celebrating Queensland art, craft, and design. Tues-Fri 10-5, Wednesdays until 8 pm, 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
Director: Emma Bain
The Redland Art Gallery showcases a mix
of innovative exhibitions and specialises in
a varied program that looks to define the
cultural identity of Redland Shire.
Mon-Fri 9-4, Sun 9-2
Free admission

Schubert Contemporary

Main Beach 4217

Tel 07 5571 0077

Marina Mirage, Seaworld Drive,

info@schubertcontemporary.com.au www.schubertcontemporary.com.au Representing contemporary artists: Dale Frank, Michael Zavros, Cherry Hood, Denise Green, Geoffrey Proud, Zhong Chen, Rhys Lee, Margarita Geogladis, 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, Jason Cordero, Victoria Reichelt, Timothy John, Melissa Egan, Wayde Owen, Karlee Rawkins, Marc Renshaw, Susan O'Doherty, Melitta Perry, Marise Maas, Craig Waddell, Mitchell Kelly, Mark Gawne, Fran Tomlin, Joanna Burgler, John Cottrell, Mark Dober, Keren Seelander, Mari Hirata, Susan Simonini, Deborah Halpern, Philip Stallard, Annie From 7 September: Mitchell Kelly 'The High Country' From 12 October: Nick Howson 'Recent From 26 October: Melissa Egan 'New Works' From 16 November: Anwen Keeling Shadowlands'. Daily 10-5.30

Stanthorpe Regional Art Gallery
Lock Street, Weeroona Park,
Stanthorpe 4380
Tel 07 4681 1874 Fax 07 4681 4021
director@srag.org.au
www.srag.org.au
Director: Nicole Bryzenski
Major touring exhibitions and works from
the permanent collection, including noted
local and regional artists' work; 'Music in
the Gallery' featuring regional, national and
international performers.
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public holidays
Free admission

Suzanne O'Connell Gallery
93 James Street, New Farm 4005
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Fax 07 3358 5813
suzanne@suzanneoconnell.com
www.suzanneoconnell.com
Director: Suzanne O'Connell
Specialists in Australian Indigenous art
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Kununurra, Fitzroy Crossing, Tiwi Islands,
Maningrida and Yirrkala.
Wed-Sat 11-4

Toowoomba Regional Art Gallery

531 Ruthven Street, Toowoomba 4350 Tel 07 4688 6652 Fax 07 4688 6895 artgallery@toowoomba.qld.gov.au www.toowoomba.qld.gov.au Director: Diane Baker Established in 1938, Toowoomba has the oldest public art gallery in regional Queensland. Housing the Lionel Lindsay Art Gallery and Library, the Fred and Lucy Gould Collection, and the City Collection, the Toowoomba Regional Art Gallery displays historical and contemporary artwork. Gallery One To 7 October: 'Queensland live-Contemporary Art on Tour', an exhibition of work by eleven Queensland leading artists, a Queensland Art Gallery travelling exhibition; 'Contemporary Wearables 07', the tenth major biennial award exhibition of contemporary jewellery, prominent and emerging jewellery artists from Australia and New Zealand, curated by the Toowoomba Regional Art Gallery and touring to other galleries during 2008. From 15 November: 'Graduart 2007', an annual exhibition by final year University of Southern Queensland visual arts students featuring ceramics, painting, printmaking, textiles, sculpture and mixed media. 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 30 September: 'Heaven on Earth: Dream On'; 'Theards of Extinction: Heidi Lefebre' To 28 October: 'Max Dupain: In Albury' 5 October - 4 November: 'From Space to Place'; 'Bourgeois mise en scene: Scott Jones' From 12 October: 'Wet/Dry' in Kidspace 9-25 November: Charles Sturt University BA Photography graduates. Mon-Thurs 10-5, Fri 10-7, Sat 10-4, Sun, 12-4 Free admission

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110 Trafalgar Street, Annandale 2038
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Fax 02 9552 1689
info@annandalegalleries.com.au
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three galleries.
Tues-Sat 11-5

Art & Australia Project Space 11 Cecil Street, Paddington 2021 Tel 02 9331 4455 Fax 02 9331 4577 info@artandaustralia.com.au www.artandaustralia.com.au The Art & Australia Project Space exhibits the work of artists selected for RIPE, the ANZ Private Bank / Art & Australia Contemporary Art Award for emerging professional artists. Administered by NAVA, RIPE is a unique initiative that features the work of emerging artists on the back cover of Art & Australia. The selected artists include: Del Kathryn Barton, Nick Mangan, Astra Howard, Amanda Marburg, Selina Ou, Jonathan Jones, Christian de Vietri, James Lynch, Michelle Ussher, Rob McHaffie, Louisa Dawson, Giles Ryder and Mark Hilton. By appointment

Artarmon Galleries
479 Pacific Highway, Artarmon
P.O. Box 62, Artarmon 1570
Tel 02 9427 0322
www.artarmongalleries.com.au
Director: Philip Brackenreg
Fine art collectors who follow the intrinsic thread of personal enjoyment in their art will not be disappointed to consider the

new work of established artists with us.
September: Glen Preece
October: Neil Cuthbert
November: David Collins, Robert Griffiths
and Donald Ramsay.
Mon-Fri 10-5, Saturdays 11-3, closed
public holidays

Artbank - national contemporary art rental Free call 1800 251 651 www.artbank.gov.au Artbank supports visual artists and craftspeople by the acquisition of their work, while stimulating a wider appreciation of Australian contemporary art. Artbank offers competitive and tax deductible rental rates for businesses. With a collection comprising over 9000 significant works of all sizes, in a broad variety of styles and media, Artbank is Australia's largest and most prominent collection for rental, offering flexibility for annual change over. Showrooms are located in Sydney, Melbourne and Perth, visits by appointment.

Australian Galleries
Painting & Sculpture
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

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
Monthly exhibitions of contemporary
Aboriginal paintings, sculptures, fibre
works and ceramics.
Tues-Fri 10-6, Sat-Sun 11-4

Bandigan Art

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.

Art & Australia's RIPE award winner Mark Hilton, Infiltration of the rhetorical by the real, 2006, rubber, 80 x 80 x 15 cm, courtesy the artist.

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
7 Anderson Street, Double Bay 2080
Tel 02 9327 9900 / 1800 099 310
Fax 02 9327 2917
info.aus@bonhams.com
www.bonhamsandgoodman.com.au
Chief Executive Officer: Tim D. Goodman
National Head of Art: Geoffrey Smith
Fine art auctioneers and valuers
specialising in Australian, international and
Aboriginal Art, fine jewellery, furniture and
decorative arts, collector cars and
collectables.
Mon-Fri 9-5, weekends as advertised

82-84 George Street, Redfern 2016
Tel 02 9310 5662
Fax 02 9310 5851
info@boutwelldraper.com.au
Www.boutwelldraper.com.au
Directors: Susan Boutwell and
James Draper
Contemporary Art – Australian,
international and Aboriginal. Painting,
sculpture, photography, ceramics, video,
installation, holograms and performance.
Wed-Sat 11-5

Boyd Fine Art
Struggletown Fine Arts Complex
Sharman Close, Harrington Park 2567
Fax 02 4648 2424
mboyd@localnet.com.au
Gallery complex including award-winning
restaurant. Monthly exhibition program.

Brenda Colahan Fine Art

P.O. Box 523, Paddington 2021

Mobile 0414 377 227

Member of Art Consulting Association
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Specialising in the procurement and resale
investment advice, appraisal and valuation.
Artist representation: BCFA artists
Equity L6/16–20 Barrack Street, Sydney.

Brenda May Gallery
2 Danks Street, Waterloo 2017
Tel 02 9318 1122
www.2danksstreet.com.au
Currently Access Contemporary Art Gallery.
Croke, Sybil Curtis, James Guppy, Melinda
Le Guay, Barbara Licha, Angela

Macdougall, Carol Murphy, Marc Standing, Lezlie Tilley, Peter Tilley and Hadyn Wilson. To 8 September: Leslie Oliver, sculpture; Helen Mueller, sculpture and works on paper

11 September – 6 October: Julie Byrnes, sculpture; Angela Macdougall, sculpture 9 October – 3 November: Peter Tilley, sculpture; Hadyn Wilson, assemblages From 6 November: Jimmy Rix, sculpture; Lezlie Tilley, painting. Tue–Fri 11–6, Sat 10–6

Christopher Day Gallery
cnr Elizabeth and Windsor streets,
Paddington 2021
Tel 02 9326 1952
Fax 02 9327 5826
Mobile 0418 403 928
cdaygallery@bigpond.com.au
www.cdaygallery.com.au
Quality traditional and modern masters for
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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
Phone 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, Andre Bowen, Grace Burzese,

Pamela Cowper, Rachel Douglass, Mark Draper, Ivor Fabok, Peter Godwin, Ulvi Haagensen, Madeleine Halliday, 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, Ron Robertson-Swann, Tony Slater, Phillip Spelman, David Teer, Charlie Trivers, Willemina Villari, Jennifer Watson, Cathy Weiszmann and David Wilson. Wed-Sat 11–5

Deutscher~Menzies Pty Ltd
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Fax 02 8344 5410
sydney@deutschermenzies.com
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The leading Australian owned art
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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
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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

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 23 September: Archibald Prize 2007; 'Sweet Transformations'; The Jacaranda Art Society Collection 1961-1987; 'Rex Marshall: Mundine Moments'; 'Adam Hourigan: Youth Photographs' 26 September - 28 October: 'Godwin Bradbeer: The Metaphysical Body'; Leonie Lane: (un)folding: landscape and identity'; 'Clarence Valley Community Programs' 26-30 September: Jacaranda Art Society Collection 2-7 October: Spring Artsfest 2007 9-28 October: 'The Big Draw' From 31 October: 50th Anniversary of Embroidery Guild, Jacaranda Art Society Collection 1961-1987; Bevan Skinner; Yulqilbar Indigenous Art Prize; Baryulqil Public school exhibition From 1 November: 'Sport and War: Australian War Memorial' Tues-Sun 10-4

GRANTPIRRIE 86 George Street, Redfern 2016 Tel 02 9699 9033 Fax 02 9698 8943 info@grantpirrie.com www.grantpirrie.com Directors: Stephen Grant and Bridget Pirrie 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 and Judith Wright, Tues-Fri 11-6, Sat 11-5

Groundfloor Gallery
39 Cameron Street, Balmain 2041
Tel 02 9555 6102 Fax 02 9555 6104
info@groundfloorgallery.com
www.groundfloorgallery.com
Director: Jeannette Mascolo
Representing a diverse range of
contemporary visual art, sculpture and
photography by leading Australian and
international artists.
Wed-Fri 11-5, Sat-Sun 12-5

Hardware Gallery
263 Enmore Road, Enmore 2042
02 9550 4595
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:
4–29 September: Robert Grieve
2–27 October: Milanda de Mont
1–24 November: Paintings under \$1000
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

Ivan Dougherty Gallery UNSW College of Fine Arts Selwyn Street, Paddington 2021 Tel 02 9385 0726 Fax 02 9385 0603 idg@unsw.edu.au www.cofa.unsw.edu.au/galleries/idg/news Ivan Dougherty Gallery mounts approximately ten exhibitions each year, focusing on twentieth century and contemporary Australian and international art of all disciplines. 6 September – 6 October: 'Papunya Tjupi: A New Beginning', emerging artist from the new centre of Papunya Tjupi 11 October - 17 November: 'Intimacy', Australian and international artists explore the notion of intimacy. Mon-Sat 10-5, closed Sundays and public holidays

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

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

King Street Gallery 613 King Street, Newtown 2042 Tel/Fax 02 9519 0402 kingst@bigpond.net www.kingstreetgallery.com.au Rental premises, please call for information.

King Street Gallery on William 177-185 William 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, John Elliott, 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 and John Turier. 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

Lismore Regional Gallery
131 Molesworth Street
Lismore City 2480
Tel 02 6622 2209
Fax 02 6622 2228
artgallery@lismore.nsw.gov.au
www.lismoregallery
Director: Steven Alderton
The gallery contributes to a living culture in
New South Wales with innovative
exhibitions of national significance.
Tues—Sat 10–4, Thurs 10–6

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, John Beard, Ton Bevan (UK), Enrique Martinez Celaya (USA Gunter Christmann, Kevin Connor, Denise Green, Steven Harvey, Anwen Keeling, David Keeling, John Kelly, Jennifer Lee (UK), Kevin Lincoln, Jon Schueler (USA/ UK), David Serisier, Peter Sharp, Aida Tomescu, Kate Turner, Dick Watkins, Karl Wiebke and Magdalena Wozniak. Tues-Sat 10-6

Macquarie University Art Gallery

Building E11A, North Ryde 2109 Tel 02 9850 7437 Fax 02 9850 7565 rdavis@vc.mq.edu.au www.artgallery.mq.edu.au To 7 September: 'Celebrating Aboriginal Rights', an introspective exhibition which brings together an array of material in order to question how far the 1967 referendum has advanced Aboriginal rights, equality and citizenship in its fortieth Anniversary year. The passing of the referendum allowed the Commonwealth rather than the States 10 legislate for Indigenous people - of particular concern at the time were health education and housing. So how did the Referendum succeed in improving the quality of life for Indigenous people? 10–28 September: 'The small writ LARGE an exhibition of 100 superb photographic images demonstrating the convergence art and science by Ron Oldfield, a Senio Research Fellow at the Department of Biological Sciences, Macquarie University The works include close-ups (photomacrographs) of mosses and native flowers, and a range of material photographed through the microscope (photomicrographs) From: 2 October: The Division of Society

Culture and Media at Macquarie University has developed an exhibition to explores issues of identity, central to both social and cultural theory, and contemporary video-art practice. The installation as collective alludes to the artist's performative role within the context of the museum space, activating the sensory and perceptual experience of the viewer.

Mon-Fri 10-5
Free admission

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 craf
in the region. From the gallery shop you

can purchase unique gifts of original art for your family, friends or even yourself. 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 2 September: 'Celebration', the Australian Ceramics Association presents an exhibition of ceramics used in commemoration of important events. urated by Prue Venables; 'Peter Battaglene: Deep Blue', an exhibition of recent works by this Tasmanian ceramic artist, assisted by a grant from the Australia Council for the Arts September – 28 October: 'Artists as Social Commentators and Activists 1946-2006', an exhibition exploring the relationships that like-minded artists experience in support of social and political issues and philosophies. Curated by Therese Kenyon. Tues-Sun 10-5

Marlene Antico Fine Arts
P.O. Box 1469
Double Bay, NSW 1360
Fel 02 9362 0282
antico@bigpond.com
Www.marleneantico.com.au
To 2 September: 'Diverse Places', a group
exhibition featuring Graeme Altmann,
Unite at Mary Place Gallery, 12 Mary Place,
Paddington.
The Paddington Art Prize 2007— a \$20,000
acquisitive prize is awarded annually for a
Australian landscape. This prize is made

contemporary painting inspired by the Australian landscape. This prize is made Antico. Congratulations to John Beard, and to Rob bartolo and Suey McEnnally, 2006. To have your name added to the info@paddingtonartprize.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 Direct Martinbrownefineart.com Director: Martin Browne Specialising in contemporary Australian and Navi Time Maguin Zealand art. Representing Tim-Maguire, Savanhdary Vongpoothorn, McLean Edwards, Ildiko Kovacs, Roy Jackson, Neil Frazer, Christine Johnson, Paul Dil. A. I. Taylo aul Dibble, Michael Cusack, A. J. Taylor, Kirstean Michael Cusack, A. Makanzie and Kirstean Makanzie and Rirsteen 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 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 4 November: 'Primavera 2007' 18 September – 26 November: Focus on contemporary Australian art 30 August – 28 January 2008: 'Julie Rrap: Body Double'; MCA collection exhibition (titles TBC at time of publication). Open daily 10-5, closed Christmas Day

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

Free admission

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.
Tues-Sat 11-5.30, or by appointment

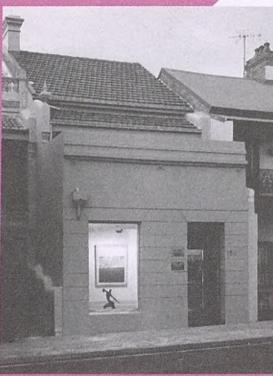
Rex-Livingston Art Dealer
156 Commonwealth Street,
Surry Hills 2010
Tel 02 9280 4156 Fax 02 9280 4060
art@rex-livingston.com
www.rex-livingston.com
Director: David Rex-Livingston
Specialising in dealing museum quality
twentieth-century investment art and the
exhibition of emerging, mid-career and
senior artists.
Tues-Sat 11-5 or by appointment

Richard Martin Art
98 Holdsworth Street, Woollahra 2025
Tel 02 9327 6525
Fax 02 9327 6524
info@richardmartinart.com.au
www.richardmartinart.com.au
Director: Richard Martin
Regular exhibitions of paintings and
sculpture by prominent and emerging
contemporary Australian artists. Also
buying and selling quality investment
pieces.
Tues-Sat 11-6, Sun 1-5

Robin Gibson Gallery 278 Liverpool Street, Darlinghurst 2010 Tel 02 9331 6692 Fax 02 9331 1114 robin@robingibson.net www.robingibson.net Established and emerging artists, Australian and international. Exhibitions change monthly. Tues-Sat 11-6

Roslyn Oxley9 Gallery 8 Soudan Lane (off Hampden Street) Paddington 2021 Tel 02 9331 1919 Fax 02 9331 5609 oxley9@roslynoxley9.com.au www.roslynoxley9.com.au Australian and international contemporary art. Representing James Angus, Hany Armanious, Robyn Backen, Angela Brennan, The Estate of Robert Campbell Jnr, Tony Clark, Bill Culbert, Destiny Deacon, John Firth-Smith, Dale Frank, Jacqueline Fraser, The Estate of Rosalie Gascoigne, Fiona Hall, Louise Hearman, Bill Henson, Yayoi Kusama, Lindy Lee, Linda Marrinon, Mandy Martin, Tracey Moffatt, TV Moore, Callum Morton, Nell, David Noonan, Bronwyn Oliver, Michael Parekowhai, Patricia Piccinini, Julie Rrap, Vivienne Shark LeWitt, Nike Savvas, Kathy Temin, Jenny Watson, John Wolseley and Anne Zahalka. Tues-Fri 10-6, Sat 11-6

Savill Galleries, Paddington. See listing for details.



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 Manager: Virginia Morrow Specialising in buying and selling major Australian paintings. Regularly exhibiting works by Boyd, Blackman, Crooke, Nolan, Dickerson, Olsen, Shead, Smart and Olley, Visit our extensive stockroom online. Mon-Fri 10-6, Sat 11-5, Sun 2-5 during exhibitions

Sherman Galleries 16-20 Goodhope Street, Paddington 2021 Tel 02 9331 1112 Fax 02 9331 1051 info@shermangalleries.com.au www.shermangalleries.com.au Sherman Galleries hosts exhibitions of contemporary art by leading Australian and international artists To 8 September: Marion Borgelt: Flux and Performance 15 September - 6 October: Hilarie Mais 29 September - 13 October: Janet 12 October - 3 November: Heri Dono 8-24 November: Lauren Berkowitz; Dadang Christanto From 30 November: Shaun Gladwell. 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 23 September: 'Rex Dupain: The Colour of Bondi', under the full glare of the Australian sun, acclaimed photographer Rex Dupain allows us to view the democracy of beach culture and the tribes that inhabit the famous Bondi strip. Dupain captures the world of surfers, bathers, backpackers, swimmers, divers and divas of every age and cultural background 28 September - 04 November: Portia Geach Memorial Award, the annual award exhibition for portraiture by contemporary Australian women artists, First given in 1965, the award attracts a high standard of entries from artists all over Australia and reflects the trends in contemporary art. Tues-Sun 11-5, closed Mondays and public holidays \$6, \$4 National Trust members and

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: 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 22 September: 'New Blood', Magnum Photos sixtieth anniversary exhibition, featuring Antoine D'Agata, Jonas Bendiksen, Trent Parke, Mark Power, Alex Soth 31 October - 24 November: Glenn Sloggett; Rebecca Ann Hobbs. 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 in Range Road, Mittagong. 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 up-coming contemporary Australian artists. Tues-Sat 11-6

Tim Olsen Gallery 63 Jersey Road, Woollahra 2025 Tel 02 9327 3922 Fax 02 9327 3944 info@timolsengallery.com www.timolsengallery.com Tues-Fri 11-6, Sat 11-5

Tim Olsen Works on Paper Gallery 72a Windsor Street, Paddington 2021 Tel 02 9361 6205 info@timolsengallery.com www.timolsengallery.com Changing exhibitions of contemporary Australian works on paper. Large selection of drawings and limited edition etchings and lithographs by John Olsen. Tues-Fri 11-6, 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 Hodge Christopher Hodges, Emily Kame Kngwarre Walangkura Napanangka, Ningura Napuru Peter Maloney, Makinti Napanang Gloria Petyarre, Lorna Naganangka, Angus Nivison Kylio Still Nivison, Kylie Stillman, Ronnie Tjampitjinpa T Warlimpirrnga Tjapaltjarri, George Tjungurrayi, George Ward Tjungurrayi and John R Walker, Utopia Art Sydney represents Page 1 represents Papunya Tula artists in Sydney
Tues-Sat 10 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 14 September: '+8-=X 20 years of typographics from the Tokyo Type Directors Club' September - 26 October: 'Urban Myths Modern Fables' curated by Haema Sivanesan from 6 November: 'Sisa: Collaborative art Practices and cultural activism in

Contemporary Indonesia', curated by

Alexandra Crosby.

Mon-Fri 12-6

Wagner Art Gallery 39 Gurner Street, Paddington 2021 Tel 02 9360 6069 Fax 02 9361 5492 Wagnerart@bigpond.com www.wagnerartgallery.com.au Directors: Shirley Wagner and Nadine Wagner Wagner Art Gallery has been proudly exhibiting the work of Australia's emerging, established and elite artists for nearly thirty years. Exhibitions change monthly and there is always a great variety of artwork held in the stockroom for view. September: Penelope Long September – 4 October: Geoff Dyer 6 October – 1 November: Patrick Carroll 3-29 November: Robert Juniper. 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 Tel 02 9331 2556 Fax 02 9361 6871 info@wattersgallery.com www.wattersgallery.com Directors: Frank Watters, Alexandra Legge, To 15 September: Vicky Varvaressos, ey Legge paintings 18 September – 13 October: John Peart, 16 October – 10 November: Ken Whisson, painting Paintings and drawings; Ken Searle, paintings november: Tony Tuckson, gurative paintings; Ruth Waller, paintings. W<sub>ed</sub>-Fri 10–7, Tuesdays and Saturdays 10–5

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

Wollongong City Gallery onr Kembla and Burelli streets, Wollongong East 2500 Tel 02 4228 7500 Fax 02 4226 5530 gallery@wollongong.nsw.gov.au www.wollongongcitygallery.com One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art. To 30 September: 'Andrew Christofides: A Survey', paintings, prints, and constructions spanning twenty-five years 15 September - 4 November: 'Ana Carter: Awaiting the Last Breath', an installation and soundscape exploring illness and death 29 September - 11 November: 'Y-Curate', a series of exhibitions curated by local high school students from the Gallery's collection 6 October - 18 November: 'David Moore: A Vision 1927-2003', images by one of Australia's most significant and influential photographers, spanning fifty years. A Monash Gallery of Art travelling exhibition From 10 November: 'The Illawarra Credit Union People's Choice', personal favourites from the gallery's collection selected by members of the local community From 24 November: 'Summers Past: Golden Days in the Sun 1950-1970', a celebration of summer and the Australian love affair with the sun and the sea. A National Archives of Australia touring Tues-Fri 10-5, Sat-Sun and public holidays 12-4, closed Good Friday, Christmas Day, Boxing Day and New Year's Day Free admission

Yuill Crowley 5th Floor, 4-14 Foster Street, Surry Hills 2010 Tel 02 9211 6383 Fax 02 9211 0368 yuill\_crowley@bigpond.com Contemporary art. Wed-Fri 11-6, Sat 11-4.30

### ACT

ANU Drill Hall Gallery Australian National University Kingsley Street (off Barry Drive), Acton 2601 Tel 02 6125 5832 Fax 02 6247 2595 dhg@anu.edu.au http://info.anu.edu.au/mac/Drill\_Hall\_ Gallery/index.asp Director: Nancy Sever The gallery supports the arts in the Canberra region by providing link exhibitions developed in conjunction with the university's wide ranging academic interests or to coincide with major conferences and public events. National and international exhibitions, and works from the university's own extensive collection are features of the gallery's program. To 16 September: ANU Creative Fellows, Works of Sidney Nolan, Arthur Boyd and Narritjin Maymuru, who were each awarded Australian National University Creative Arts Fellowships. Curated by 20 September - 28 October: Tim Storier, a solo exhibition, and the first to present a broad spectrum of Storrier's photographic works in concert with his related paintings. Curated by Bill Wright From 1 November: 'Smile of the Buddha: Image of Enlightenment', spanning fourteen centuries, the exhibition aims to show both the continuity and transformation of forms of the Buddha, including contemporary work by leading artists from the region. Curated by Edie Young and Tony Oates. 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. Daily 10-5

National Gallery of Australia Parkes Place, Canberra 2600 1el 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 twenty-fifth anniversary, with new displays of the Asian art, international art and sculpture collections. Daily 10-5

National Portrait Gallery Old Parliament House, King George Terrace Parkes, Canberra 2600 Commonwealth Place, Canberra 2600 Tel 026270 8236 Fax 02 6270 8181 npg@dcita.gov.au www.portrait.gov.au The National Portrait Gallery is located at two sites; the galleries at Old Parliament House are home to both the permanent collection and changing exhibitions, while the gallery at Commonwealth Place displays exhibitions of contemporary portraiture. Old Parliament House: daily 9-5 Commonwealth Place 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, Coburn, Crooke, Cullen, de Teliga, Dickerson, Firth-Smith, Griffen, Griffiths, Harris, Harry, Hodgkinson, Jacks, Juniper, Kelly, Kngwarreye, Leach-Jones, Larter, Larwill, Lester, Looby, Lynn, Martin, McInnis, Nolan, Olsen, Perceval (Celia), Proud, Shead, Shearer, Sibley, Storrier, Warren and Woodward. To 23 September: 'Robert Jacks: Nocturne and Other Works' 28 September - 11 November: John Firth-Smith, selected works. Thurs-Sun 10-5

### Victoria

Adam Galleries 1st Floor, 105 Queen Street Melbourne 3000 Tel 03 9642 8677 Fax 03 9642 3266 nstott@bigpond.com www.adamgalleries.com Director: Noël Stott Traditional to contemporary Australian paintings, prints, drawings and sculpture. Selected exhibitions of work by established artists throughout the year. Mon-Fri 10-5, Sat 11-4 during exhibitions, or by appointment

Alcaston Gallery 11 Brunswick Street, Fitzroy 3065 Tel 03 9418 6444 Fax 03 9418 6499 art@alcastongallery.com.au www.alcastongallery.com.au Director: Beverly Knight Exhibiting contemporary Indigenous art paintings, works on paper, sculpture, limited edition prints and ceramics. To 15 September: Bentinck Island Mob and Netta Loogatha, in conjunction with Mornington Island Arts and Craft, Queensland 18 September – 13 October: Warakurna Group exhibition, in conjunction with Warakurna Artists, Western Australia 16 October - 10 November: Eubena Nampitjin, in conjunction with Walayirti Artists, Balgo, Western Australia; 'Jitendra Mudgal: Love Scenes', Indian miniature Tues-Fri 10-6, Sat 11-5, closed Mondays and Sundays

Alison Kelly Gallery 10 Woodside Crescent, Toorak 3142 Tel 03 9824 2583 Mobile 0417 542 691 ak@alisonkellygallery.com www.alisonkellygallery.com Specialising in works from remote communities in the Kimberley, Central and Western Deserts, Arnhem Land and the Tiwi Islands By appointment only

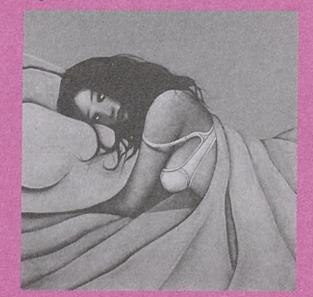
Anna Schwartz Gallery 185 Flinders Lane, Melbourne 3000 Tel 03 9654 6131 mail@annaschwartzgallery.com www.annaschwartzgallery.com Established in 1982, Anna Schwartz Gallery represents and exhibits leading contemporary artists, and works with a broad range of public and private collectors. Tues-Fri 12-6, Sat 1-5, groups by appointment

Aranda Aboriginal Art 1 Hoddle Street, Collingwood 3066 Tel 03 9419 8225 Fax 03 9419 8227 Mobile 0412 55 22 95 Melbourne@arandaart.com www.arandaart.com Director: Adam Knight Modern masters from an ancient culture. Mon-Fri 10-6, Sat 11-5, and by appointment

ARC One Gallery 45 Flinders Lane, Melbourne 3000 Tel 03 9650 0589 Fax 03 9650 0591 mail@arc1gallery.com www.arc1gallery.com Representing Pat Brassington, Lyndell Brown and Charles Green, Peter Callas Maria Fernanda Cardoso, Karen Casey, Rose Farrell and George Parkin, Sue Ford, Adam Hill, Cherry Hood, Guo Jian, Janet Laurence, Dani Marti, Ross Moore, Vanila Netto, Robert Owen, David Ralph, Eugenia Raskopoulos, Jacky Redgate, Julie Rrap, Wilson Sheih, Phaptawan Suwannakudt, Imants Tillers, Guan Wei, Gosia Włodarczak 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 Does your gallery come to you? Mine does!Browse online and request a private viewing of your selection. We stock artworks by: Amor, Arkley, Audette, Beard, Beeton, Blabey, Blackman, Boissevain, Boyd, Bromley, Cassab, Coburn, Connor, Crooke, Curtis, Dickerson, Ferguson, Friend, Gehlert, Giardino, Gleeson, Hart, Heysen, Hinder, Jacks, Kelly, Long, Nolan, Olsen, Onus, Pugh, Sawrey, Streeton, Tucker and Wilsmore. Tues-Sun 10-6, or by appointment

Aaron Blabey, Girl with grey eyes, 2006, courtesy Art Nomad,



**Artistry Galleries** cnr High Street and Glenferrie Road, Malvern 3144 Tel 03 9509 5599 Fax 03 9509 5799 info@artistrygalleries.com.au www.artistrygalleries.com.au Director: Jon Lagerwey We buy and sell artwork by the following artists: Fred Williams, Brett Whiteley, John Perceval, Charles Blackman, John Brack, John Kelly, Garry Shead, David Boyd, Robert Dickerson, Clifford Possum, Hugh Sawrey, Albert Tucker, Arthur Boyd, John Coburn, Rover Thomas, Howard Arkley, Jeffrey Smart, Tim Storrier. Tues-Sat 10-5, Sun 11-5

Arts Project Australia 24 High Street, Northcote 3070 Tel 03 9482 4484 Fax 03 9482 1852 info@artsproject.org.au www.artsproject.org.au Director: Lena Cirillo Innovative studio and gallery with exciting calendar of exhibitions and collection of works featuring the 'outsider art' genre. Mon-Fri 9-5, Sat 10-1, or by appointment

Australian Art Resources 77 City Road, Southbank 3006 Tel 03 9699 8600 Fax 03 9696 5096 info@artresources.com.au www.artresources.com.au Fine Art Consultancy specialising in collection development and management. Art Rental service. Visitors welcome to view work by leading Australian artists. Mon-Fri 9-6, Saturdays by appointment

Australian Centre for Contemporary Art 111 Sturt Street, Southbank 3006 Tel 03 9697 9999 Fax 03 9686 8830 info@accaonline.org.au www.accaonline.org.au Executive Director: Kay Campbell Artistic Director: Juliana Engberg The Australian Centre for Contemporary Art (ACCA) operates as a kunsthalle, a temporary exhibitions space delivering the very latest and best of Australian and international artistic practice. Located in a landmark rust-red monolith within the new contemporary arts precinct in Southbank, ACCA is Melbourne's premier contemporary art space presenting a changing program of exhibitions, events and education programs. Please visit the website for updated information about exhibitions and other events. Tue-Sun 11-6 Mon 10-5 by appointment only Open public holidays except Christmas Day and Good Friday

Free admission

Australian Contemporary Aboriginal Art 129 Little Turner Street, Abbotsford 3167 Tel 03 9415 6422 Fax 03 9415 6522 Mobile 0412 552 295 art@contemporaryaboriginalart.com.au www.contemporaryaboriginalart.com.au Director: Adam Knight Specialising in Western Desert and Utopia artists. Highest quality paintings at affordable prices. Wholesaling and investment seminars also available. By appointment only

Australian Galleries, Painting & Sculpture 35 Derby Street, Collingwood 3066 Tel 03 9417 4303 Fax 03 9419 7769 enquiries@australiangalleries.com.au www.australiangalleries.com.au Director: Stuart Purves Monthly exhibitions of contemporary Australian painting and sculpture by artists represented by Australian Galleries. Mon-Sat 10-6, Sun 12-5

Australian Galleries, Works on Paper 50 Smith Street, Collingwood 3066 Tel 03 9417 0800 Fax 03 9417 0699 enquiries@australiangalleries.com.au www.australiangalleries.com.au Director: Stuart Purves Monthly exhibitions of contemporary Australian works on paper by artists represented by Australian Galleries. Mon-Sat 10-6, Sun 12-5

Australian Print Workshop 210 Gertrude Street, Fitzroy 3065 Tel 03 9419 5466 Fax 03 9417 5325 auspw@bigpond.com www.australianprintworkshop.com Director: Anne Virgo Specialising in fine art limited-edition prints by leading contemporary artists. Regular exhibitions and a comprehensive range of prints for sale. Tues-Fri 10-5, Sat 12-5

Bonhams & Goodman Level 1, 540 Malvern Road, Prahran 3181 Tel 03 9823 6270 / 1800 099 310 Fax 03 9826 3642 info.melb@bonhams.com www.bonhamsandgoodman.com.au Chief Executive Officer: Tim D. Goodman National Head of Art: Geoffrey Smith specialising in Australian, international and Aboriginal Art, fine jewellery, furniture decorative arts, collector cars and other collectables. Mon-Fri 9-5, weekends as advertised

Level 4, 175 Flinders Lane, Melbourne 3000 Tel 03 9639 9889 Tel 03 9639 0399 Director: Michele Boscia art@bosciagalleries.com www.bosciagalleries.com Representing leading Aboriginal artists

Specialist consultants to investors and Collectors. Exhibitions held monthly. lues-Sat 11-4 or by appointment, closed January

Bridget McDonnell Gallery 130 Faraday Street, Carlton 3053 Tel 03 9347 1700 Fax 03 9347 3314 bridget@bridgetmcdonnellgallery.com.au www.bridgetmcdonnellgallery.com.au Established 1983. Specialising in nineteenth and twentieth century Australian and European paintings, drawings and prints; also featuring works from St Petersburg 1940 to 1990. Tues-Fri 10-5, Sat 12-5, Sun 12-5 during exhibitions only

Brightspace Level 1, 8 Martin Street, St Kilda 3182 Tel 03 9593 9366 bright@brightspace.com.au www.brightspace.com.au Directors: Kantor, Greer, Hefner and Owen Wed-Sat 12-6, Sundays 1-5

BVR Arts Management and Online Gallery P.O. Box 3226 Prahan East 3181 03 9530 3472 / 0409 409 239 vr@bvram.com www.brvam.com t advisory, research, curatorial services or private and corporate collections, hanagement and marketing for artists and galleries, online exhibitions and stockroom, Showroom visits welcome by appointment.

Charles Nodrum Gallery 267 Church Street, Richmond 3121 Tel 03 9427 0140 Fax 03 9428 7350 gallery@charlesnodrumgallery.com.au www.charlesnodrumgallery.com.au Exhibiting and dealing in a broad range of modern and contemporary Australian and international paintings, works on paper and sculpture for corporate and private collectors Tues-Sat 11-6

Christine Abrahams Gallery 27 Gipps Street, Richmond 3121 Tel 03 9428 6099 Fax 03 9428 0809 art@christineabrahamsgalle ry.com.au Www.christineabrahamsgallery.com.au Director: Guy Abrahams, ACGA member Associate Director: Kelli Hulyer Works porary Australian paintings and Works on paper, prints, sculpture, ceramics, Photography and glass. lues - Fri 10.30 - 5, Sat 11 - 5

C.A.S. Contemporary Art Society of Victoria Inc. P.O. Box 283, Richmond 3121 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. CAS holds two major exhibitions annually, free solo exhibitions of members' works at Richmond and Fitzroy library spaces, and changing group exhibitions at MoorWood contemporary furniture showrooms, also guided gallery walks and other social events.

Visit our website: view works and images from our recent exhibitions, 'Contemporary by Nature' at The Gallery on Herring Island, and 'The Collectors' Exhibition 2007' at Steps Gallery, plus over 200 artworks from over 150 artists, online. Bi-monthly newsletter. Members receive discounts at several major art suppliers. Membership \$50.

Counihan Gallery in Brunswick 233 Sydney Road, Brunswick 3056 (next to Brunswick Town Hall) Tel 03 9389 8622 Fax 03 9387 4048 counihangallery@moreland.vic.gov.au www.moreland.vic.gov.au Curator: Edwina Bartlem To view the Counihan Gallery in Brunswick's 2007 exhibition program, please visit: www.moreland.vic.gov.au/services/artsfr.htm Wed-Sat 11-5, Sun 1-5, closed public holidays

Deutscher~Menzies Pty Ltd Fine Art Auctioneers and Valuers 1140 Malvern Road, Malvern 3144 Tel 03 9822 1911 Fax 03 9822 1322 artauctions@deutschermenzies.com www.deutschermenzies.com Senior Executive: John Keats Chairman: Rodney Menzies The leading Australian owned art auctioneers and valuers. 12 September: Major Fine Art Auction, Melbourne. Mon-Fri 9-5.30

Dickerson Gallery 2A Waltham Street, Richmond 3121 Tel 03 9429 1569 Fax 03 9429 9415 melbourne@dickersongallery.com.au www.dickersongallery.com.au Director: Stephan Nall Specialising in original works by Australia's most collectable young, mid-career and senior artists. Monthly exhibition programme and diverse stockroom. Tues-Sat 11-6, Sun 12-5

Faculty Gallery Art and Design Building Monash Art and Design 900 Dandenong Road, Caulfield East 3145 Tel 03 9903 2882 Fax 03 9903 2845 gallery@artdes.monash.edu.au www.artdes.monash.edu.au/gallery Director: Lisa Byrne The Faculty Gallery showcases a diverse range of exhibitions, addressing the local, national and international visual arts and design scenes. Mon-Fri 10-5, Sat 1-4, closed Sundays and public holidays

Flinders Lane Gallery 137 Flinders Lane, Melbourne 3000 Tel 03 9654 3332 Fax 03 9650 8508 info@flg.com.au www.flg.com.au Director: Claire Harris Fine Australian contemporary art. Also featuring important Aboriginal paintings. Extensive stockroom. Exhibitions every three weeks. Art consultants. Established since 1990 Tues-Fri 11-6, Sat 11-4

Free admission

Gallery Gabrielle Pizzi Level 3, 75-77 Flinders Lane, Melbourne 3000 Tel 03 9654 2944 Fax 03 9650 7087 gallery@gabriellepizzi.com.au www.gabriellepizzi.com.au Director: Samantha Pizzi Representing contemporary Australian Aboriginal artists since 1983: Papunya Tula Artists, Warlayirti Artists, Utopia, Aurukun, Ikuntji Fine Art, Maningrida Arts and Culture, Bula'bula Arts, Tiwi Islands, as well as artists H. J. Wedge, Michael Riley, Brook Andrew, Julie Gough, Christian Thompson, Leah King-Smith and Lorraine Connelly-Northey. ACGA Member Tues-Fri 10-5.30, Sat 11-4

Mick Turner, Unbeachable crowness, 2006, acrylic on canvas, 45 x 61 cm, courtesy Brightspace, Melbourne.



Geelong Gallery Little Malop Street, Geelong 3220 Tel 03 5229 3645 Fax 03 5221 64411 geelart@geelonggallery.org.au www.geelonggallery.org.au Geelong Gallery's outstanding collection of paintings, sculpture and decorative arts spans the art of Australia, from the colonial period to the present day, including the Frederick McCubbin masterpiece, A bush burial

Mon-Fri 10-5, Sat-Sun and public holidays 1-5 Free admission

Greythorn Galleries 462 Toorak Road, Toorak 3142 Tel 03 9826 8637 Fax 03 9826 8657 art@greythorngalleries.com.au www.greythorngalleries.com.au Specialising and promoting Australian artists for investment and enjoyment, advice to young collectors, with over thirty years experience in the Australian art Mon-Fri 10-5.30, Sat 10-5, Sun 2-5 during exhibitions

Hamilton Art Gallery 107 Brown Street, Hamilton 3300 Tel 03 5573 0460 Fax 03 5571 1017 hamiltongallery@sthgrampians.vic.gov.au www.hamiltongallery.org Outstanding historic and contemporar collections of silver, porcelain, glass, oriental ceramics, paintings and prints, including Australian art, and a collection of eighteenth century landscapes by Paul Sandby, 'The Father of English Watercolour' Mon-Fri 10-5, Sat 10-12, 2-5, Sun 2-5

Helen Gory Galerie 25 St Edmonds Road, Prahran 3181 Tel 03 9525 2808 Fax 03 9525 2633 gallery@helengory.com www.helengory.com Director: Helen Gory Helen Gory Galerie, established in 1995, is a contemporary fine art gallery dedicated to the promotion of artists, providing quality art to established and emerging collectors. The gallery continues to be renowned for sourcing and promoting new Australian artists. Tues-Sat 11-6

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 solp exhibitions by significant contemporary artists, travelling exhibitions and selected student work. Tues-Fri 12-5, Sat 1-5

Indigenart The Mossenson Galleries 17 Grattan Street, Carlton 3053 Tel 03 9663 4825 Fax 03 9663 4826 Mobile 0412 422 378 indigenartcarlton@iinet.net.au www.indigenart.com.au Director: Diane Mossenson Exhibiting works on canvas, paper and bark, sculptures, ceramics and craft produced by leading and emerging Aboriginal artists from communities across Australia. ACGA member. Thurs-Fri 12-6, Sat-Sun 12-5 and by appointment

James Makin Gallery
716 High Street, Armadale 3143
Tel 03 9509 5032
Fax 03 9509 5043
info@jamesmakingallery.com
www.jamesmakingallery.com
Directors: James Makin
and Elizabeth Crompton
Representing and dealing in fine art,
including paintings, sculpture and works
on paper by established and emerging
Australian artists.
Tues-Fri 10-5.30, Sat 11-5

John Buckley Gallery
8 Albert Street,
Richmond 3121
Tel 03 9428 8554
Fax 03 9428 8939
gallery@johnbuckley.com.au
www.johnbuckley.com.au
Exhibiting and dealing in modern and
contemporary Australian art for the last
twenty-five years, John Buckley also
consults and advises private and corporate
clients and curates exhibitions in his new
premises in Richmond.
Wed-Sat 12-6

Joshua McClelland Print Room 2nd Floor, 15 Collins Street, Melbourne 3000 Tel/Fax 03 9654 5835
joshmcclelland@bigpond.com.au
Director: Joan McClelland
Contemporary printmakers. Early
Australian topographical prints, etchings,
linocuts etc. Natural history prints.
Asian art.
Mon-Fri 10-5

Lauraine Diggins Fine Art
5 Malakoff Street, North Caulfield 3161
Tel 03 9509 9855
Fax 03 9509 4549
ausart@diggins.com.au
www.diggins.com.au
Director: Lauraine Diggins
Specialising in Australian colonial,
impressionist, modern, contemporary and
Indigenous painting, sculpture and
decorative arts. Established 1975, a
selection of works is available for viewing
in Melbourne with a number of exhibitions
annually.
Mon-Fri 10-6, Sat 1-5, or by appointment

Libby Edwards Galleries
1046 High Street, Armadale 3143
Tel 03 9509 8292
Fax 03 9509 4696
melb@libbyedwardsgalleries.com
www.libbyedwardsgalleries.com
Monthly exhibitions of paintings, works on
paper and sculpture by contemporary
Australian artists.
Mon-Fri 10-5, Sat-Sun 11-5

Manningham Gallery 699 Doncaster Road, Doncaster 3108 Tel 03 9840 9142 Fax 03 9840 9366 gallery@manningham.vic.gov.au www.manningham.vic.gov.au/gallery Director: Greg Cleave The City of Manningham's major contemporary arts venue, Manningham Gallery presents a diverse program of commercial, community-based and curated monthly exhibitions. 5-29 September: 'Japanese Pottery: The Rising Generation from Traditional Japanese Kilns' 3-20 October: 'Mixed Palette' From 28 November: 'Express Yourself', annual exhibition by Manningham Arts Centre students. 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 Guided tours Wednesday and Thursday 11 am and 2 pm, bookings essential. To 14 October: 'McClelland: The Bohemian Legacy' From 18 November: McClelland Sculpture Survey and Award 2007; 'The Farside of the Moon'. Tues-Sun 10-5 Entry by donation 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. To 23 September: Anthony Lister 26 September - 14 October: Kate Stevens, Mina Young 17 October – 11 November: Zhong Chen From 14 November: Jasper Knight. 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
Gallery, gift shop, licensed café and
sculpture park. MGA is recognised as one
of Australia's leading public galleries
promoting excellence, access and
education within the visual arts.
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 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 Australian
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 To 14 October: Geoffrey Bartlett From 6 September: Gordon Bennett From 14 September: 'Yvonne Audette: Different Directions 1954-1966 From 29 November: Bertram Mackennal The Fifth Balnaves Sculpture Foundation Project To 13 January 2008: 'Katie Pye: Clothes to Modern Lovers'. Tues-Sun 10-5

National Gallery of Victoria

NGV International

180 St Kilda Road, Melbourne 3000 Tel 03 8620 2222 www.ngv.vic.gov.au To 9 September: 'Golden Screens' To 30 September: 'Imaginary Prisons: G.B. Piranesi and Vik Muniz'; 'Small Worlds' travel photography of the nineteenth century. To 7 October: 'Melbourne Winter Masterpieces 2007', Guggenheim Collection 1940s to now To 3 February 2008: 'Super-Bodies' From 28 September: 'An Incomplete World', works from the UBS art collection October - November: 'Great Exhibitions. The World Fairs 1851-1937 From 6 October: 'Krishna: Love and Devotion' From 15 November: 'In a Strange Land: Modern Britain 1900-1960 From 26 October: 'Joseph Beuys and Rudolf Steiner-Imagination, Inspiration and Intuition' From 25 October: 'Role Play: Portrait Photography' 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
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.
4-29 September: Rick Amor
2-27 October: Robert Bidgewater
30 October – 24 November:
Julia Ciccarone; Stephen Benwell.
Tues 11–8, Wed–Sat 11–6

Pollock Gallery
270 Church Street, Richmond 3121
Tel 03 9427 0003
Mobile 0401 256 992
carolepollock@bigpond.com
www.pollockgallery.com.au
Director: Carole and Barry Pollock
Representing fine contemporary Australian
artists whose unique and exciting works
reflect outstanding skills, professional
status and serious commitment to their art.
Tue-Sat 11-6, Sun 12-5, or by appointment

Port Art Gallery
384 Bay Street, Port Melbourne 3207
Tel 0409 432 643
info@portart.com.au
www.portart.com.au
Director: Jennifer Anne Webb
A unique, artist-run organisation. Featuring
a stockroom and changing exhibitions
every two to four weeks. Buy direct from
emerging and established artists in the
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
Directors: James Makin and
Elizabeth Crompton
Publishers and dealers in limited edition
prints by a range of emerging and
established contemporary Australian
artists. Established 1975.
Tues–Fri 10–5.30, Sat 11–5

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

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 Stables Museum of Art Deakin University 336 Glenferrie Road, Malvern 3144 Tel 03 9244 5344 Fax 03 9244 5254 stoningtonstables@deakin.edu.au www.deakin.edu.au/artmuseum Acting Manager: Victor Griss The Stonington Stables Museum of Art is an innovative and flexible gallery established by Deakin University in the refurbished Stonington Mansion stables complex. It features exhibitions of significant artworks by established, professional artists, for the pleasure and education of the University and the broader community. The museum provides a focus for current scholarship, research and professional practice. Tues-Fri 12-5, Sat 1-5

Sutton Gallery 254 Brunswick Street, Fitzroy 3065 Tel 03 9416 0727 Fax 03 9416 0731 art@suttongallery.com.au www.suttongallery.com.au Directors: Irene Sutton and Phoebe Dougall Australian contemporary art. Tue-Sat 11-5

TarraWarra Museum of Art

unemployed free)

Tues-Sun 11-5

311 Healesville-Yarra Glen Road,

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

Healesville 3777
Tel 03 5957 3100
Fax 03 5957 3120
museum@twma.com.au
www.twma.com.au
To 11 November: 'Snap Freeze: Still Life
Now', this exhibition brings together thirtysix contemporary artists from around
Australia in an investigation of the still-life
genre; 'Guy Stuart: Bowls, Vats, Discs and
Baffles', an exhibition exploring the early
part of Stuart's career and the models for
large scale sculptures that were never
realised.
Admission \$5 (pensioners, students and

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: Laurent Filippini,
Raphael Zimmerman, Thierry B,
James Robertson, Patricia Heaslip, Steve
Rosendale, Mahmoud Zein
Elabdin, Jacquelyn Stephens, Barbara
Carmichael, Suzanna Lang, Michael
Canetti, Yosi Messiah, Michael Whitehead,
Michelle Breton and more ...
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 rappas Uber represents a diverse selection of established and emerging international and local artists in all contemporary mediums. To 16 September: Jennyfer Stratman (Aus/ USA), sculpture 20 September - 28 October: Rod Moss (Aus), painting From 1 November: Janis Nedela (Aus), sculpture, installation and performance. Tues-Fri 10-6, Sat-Sun 12-6

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

Wangaratta Exhibitions Gallery
56–60 Ovens Street, Wangaratta 3676
Tel 03 5722 0865
Fax 03 5722 2969
d.mangan@wangaratta.vic.gov.au
www.wangaratta.vic.gov.au
Director: Dianne Mangan
The Wangaratta Exhibitions Gallery
presents a relevant, diverse and changing
visual arts program consisting of national,
state and regional exhibitions, including
local artists, urban artists and touring
exhibitions.
Mon—Tues 12–5, Wed—Fri 10–5,
Sat—Sun 1–4

William Mora Galleries
60 Tanner Street, Richmond 3121
Tel 03 9429 1199
Fax 03 9429 6833
mora@moragalleries.com.au
www.moragalleries.com.au
Contemporary Australian and Aboriginal
art. William Mora is an accredited valuer
under the Australian Cultural Gifts Program.
Tues-Fri 10-5.30, Sat 12-5

Without Pier Gallery
1A/320 Bay Road, Cheltenham 3192
enquiries@withoutpier.com.au
www.withoutpier.com.au
Director: Terry Earle
Contemporary Aboriginal and Australian
paintings and sculpture by established and
emerging artists. 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 14 October: 'Freestyle: New Australian Design for Living' To 28 October 2007: 'Grace Crowley: Being Modern' From 9 November: '100 Years of South Australian Photography' From 30 November: 'War: The Prints of Free guided tours daily 11 am and 2 pm Daily 10-5, Bookshop and Art Gallery Restaurant daily 10-4.45 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
Also representing Noongah bush sculptor
Janine McAullay Bott.
Open daily 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
Contemporary art, valuations, education
programmes, consultancy.
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 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 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 Aborio: 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

From 11 September: 'impermanence', as part of BEAP2007, the third Biennale of Electronic Arts Perth, 'impermanence' will present a select group of innovative projects from artists around the world exploring the value of contemplative thought in electronic art. 'impermanence' showcases interactive artworks that interrogate the role new technologies play in our everyday lives, inviting audiences to pause and consider the notion of stillness within the growing global technological maelstrom. Mon-Fri 12-5

Sunday 1-4 (30 September, 28 October, 25 November 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

Linton & Kay Fine Art Gallery 299 Railway Road (cnr Nicholson Road), Subjaco 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

Free admission

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, Subjaco 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

PS Artist Studios and Gallery 22-26 Pakenham Street, Fremantle 6160 Tel 0421 032 142 Australian impressionist landscapes by Marijana Pavlic (BFA QCA), 120 x 90 cm oils, framed. By appointment

**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 nondays

Stafford Studios of Fine Art 102 Forrest Street, Cottesloe 6011 Tel 08 9385 1399 Fax 08 9384 0966 artstaff@iinet.net.au www.staffordstudios.com.au Regular exhibitions of contemporary artists. Representing Andrew Baines, Barbara Bennett, Robert Birch, William Boissevain, John Borrack, Judy Cassab, Michael Challen, Brendon Darby, Robert Dickerson, Judith Dinham, Ken Done, Paul Evans, Tania Ferrier, Tom Gleghorn, Victor Greenaway, Pro Hart, George Haynes, Diana Johnston, Heather Jones, Douglas Kirsop, John Lacey, Gary Leathendale, Mary Jane Malet, Jane Martin, Dan Mazzotti, Larry Mitchell, Milton Moon, Jann Rowley, Jean Sher, Christopher Spaven, Henryk Szydlowski, Garry Zeck and Len Zuks. Tues-Fri 10-5, Sun 2-5

Tjulyuru Regional Arts Gallery Tjulyuru Cultural and Civic Centre Great Central Road, Warburton PMB 71, via Kalgoorlie 6430 Tel 08 8954 0011 Fax 08 8954 0101 tjulyuru.gallery@bigpond.com www.tjulyuru.com Artistic Direction: Warburton Arts Project Presenting an exhibition programme based on the lifestyles, histories and vibrant stories of the Ngaanyatjarra. Mon-Fri 8.30-4.30, weekends and public holidays by appointment

**Turner Galleries** 470 William Street, Northbridge 6003 Tel 08 9227 1077 Fax 08 9227 1011 info@turnergalleries.com.au www.turnergalleries.com.au Director: Helen Morgan Gallery Manager: Allison Archer To 8 September: Julie Gough (artist in residence exhibition); Lorraine Biggs 14 September - 13 October: Amanda Verschuren; Rina Franz 19 October - 17 November: Lisa Wolfgramm From 23 November: Annette Bezor (artist in residence exhibition). Tues-Sat 11-5

### Tasmania

Art Mob – Aboriginal Fine Art
The Henry Jones Art Hotel
29 Hunter Street, Hobart 7000
Tel 03 6236 9200
Fax 03 6236 9300
euan@artmob.com.au
www.artmob.com.au
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Museum and Art Gallery of the Northern Territory Conacher Street, Bullocky Point, Fannie Bay 0820 Tel 08 8999 8264 Fax 08 8999 8148 www.magnt.nt.gov.au Overlooking the Arafura Sea, the gallery covers aspects of the region's art, natural history and culture with a diverse selection of permanent and changing exhibitions. 'Transformations' transports the visitor into a unique and ancient world. Also of interest is 'Cyclone Tracy' and 'Sweetheart the famous crocodile' Mon-Fri 9-5, Sat-Sun 10-5

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

RAFT Artspace 2/8 Parap Place, (upstairs, Gregory Street entrance) Parap 0820 RAFT 11 1 Vickers Street, Parap 0810 Tel 08 8941 0810 Fax 08 8941 0810 art@raftartspace.com.au www.raftartspace.com.au A gallery celebrating difference; regular exhibitions presenting local and visiting artists as well as art from the regions of the Kimberley, northern and central Australia in a contemporary art context. Wed-Sat 10-5 or by appointment

### New Zealand

Gow Langsford Gallery onr Kitchener and Wellesley streets Auckland Tel 64 9 303 4290 Fax 64 9 303 4302 info@gowlangsfordgallery.co.nz www.gowlangsfordgallery.com Directors: Gary Langsford and John Gow Gow Langsford Gallery represents leading artists and artist estates from New Zealand, Australia and further afield internationally, including Shane Cotton, Tony Cragg, Dale Frank, John Pule, Judy Millar and Bernar Venet. Curated exhibitions and projects are also an important part of the gallery's activities, working with selected artists including Thomas Ruff and Michal Rovner. In addition, secondary market works are available as part of the gallery's stock, by artists such as Colin McCahon and Ralph Hotere, and internationally Cy Twombly, Andy Warhol and George Rickey. To 15 September: GLG 20th Anniversary and Spring catalogue exhibition 19 September - 13 October:Reuben Paterson, preview 18 September 17 October - 10 November: Max Gimblett, preview 16 October From 14 November: Nitsche/Havekost, preview 13 November. Mon-Fri 10-6, Saturdays 11-3

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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 4457 karen.brown@artandaustralia.com.au

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# RIPE: ANZ Private Bank and Art & Australia Contemporary Art Award Mark Hilton

Katrina Schwarz



Mark Hilton, Champion, 2006, lambda duratran on double-sided lightbox, 180 x 120 x 5 cm; Alexandra Avenue, 2006, lambda duratran on double sided lightbox, 93 x 240 x 5 cm, courtesy the artist and Gertrude Contemporary Art Spaces, Melbourne.

Vast and luminescent, Mark Hilton's exquisitely detailed lightboxes belie the Melbourne artist's fascination with the darkest recesses of contemporary experience. As the most striking examples of an expansive and rigorous practice, which incorporates drawing, painting, sculpture and video, Hilton's lightboxes document unsettling topical events – sexual assault, murder, and impropriety in the AFL. Hilton's further achievement is to represent and re-situate these events within a historically specific aesthetic, expressive of a wider concern with the 'writing' of history.

In *Champion*, 2006, the racially motivated gang rapes committed by young men from Sydney's Lebanese community are rendered with the jewel-like palette of Persian court painting. *Alexandra Avenue* – presented in 2004 as a massive, 3 by 10 metre mural on glass, and in 2006 as a large-scale, double-sided lightbox – references traditional Chinese coffin-lid carvings in its depiction of Melbourne's 2002 Salt nightclub killings, in which a nineteen-year-old man was stabbed with a samurai sword and two men drowned in the Yarra River. *Knackers*, 2006, transports the all-too familiar occurrence of sexual assault allegations within a sporting code – in this instance, allegations laid at the football boots of two St Kilda 'Saints' in 2004 – to the world of questing knights, canny wenches and medieval frescoes.

The effect is disquieting. Drawn to the light, the viewer who encounters *Champion* is first beguiled by its ornamental beauty then somehow caught out. 'My work rewards closer inspection',¹ Hilton states, though 'reward' is too imprecise a term to apply to the viewer's complex and dawning recognition of the work's sinister subject. As Hilton's pleasing figures resolve themselves in our minds, we discover in *Champion* a landscape of drama and pathos. The high perspective line enables Hilton to arrange groups of figures, trees and architectural motifs without overcrowding, and to depict in the one pictorial space elements of four separate sexual attacks, the notorious Sydney gang rapes committed in August and September 2000.

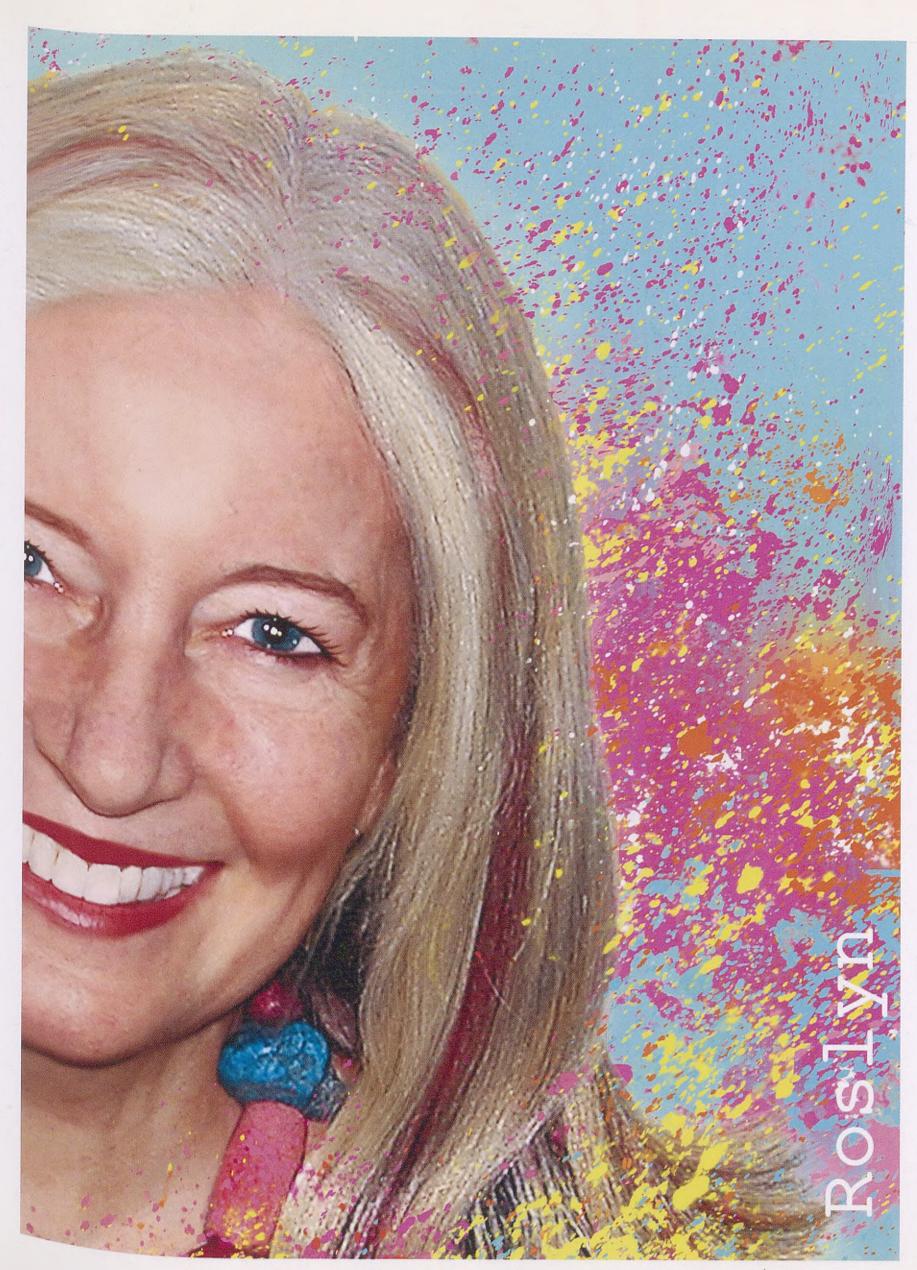
The artist cloaks atrocity in vivid colour and sumptuous detail. A fist-faced brute, in draped pantaloons (*chalwar*) and pointy-toed slippers (*babouche*), but with a baseball cap in place of a turban, and with a football guernsey emblazoned 'Champion', lurches towards a prone woman – pushed to the ground, hands at her throat, as another man, crew cut with sculpted facial hair, grips her by the hair and neck. Women appear elsewhere in *Champion*, forced upon their knees, forced to tears, lying on the rough ground. A group of men congregate outside a small building – part brick veneer, part arabesque cupola – we later recognise



it as a toilet block. A woman lies, dishevelled, distressed, at the men's feet—she is, as she will be identified in court proceedings, 'Miss C', raped twenty-five times over six hours. C is represented again in *Champion*, by a horse and cart that symbolise the Bankstown Trotting Club, where her ordeal continued, and by the woman, face in hands, standing, improbably, under a hose pipe. After the attacks C was blasted with a fire hose.

In focusing on such details, Hilton has eschewed the headlines and the outraged op-eds, and has instead taken as his source material the more than thirty court transcripts which bloodlessly document these crimes, the sentencing of the perpetrators, the appeals, the retrials. It is a gruelling and heartbreaking process – one heightened by Hilton's own painstaking methods, with each double-sided lightbox requiring more than 100 pencil drawings, each drawing digitally scanned and individually coloured. The laborious process necessitates a 'slowing down' – as the artist describes it, a period that gives him time to ask of himself 'why am I drawn to this subject matter – to tragedy, conflict and difference?' He has no ready answers, but points to a wider interest in the intersection of fact and fiction; to the fancy that close study might uncover some essential truth, that compulsive rendering can make sense of insensible acts.

A recent work, Infiltration of the rhetorical by the real, 2006, reproduced on the back cover of Art & Australia, returns us to this murky ground. A sculptural project utilising a well-worn Goodyear bus tyre, upon which – in another example of exacting method – Hilton has carved scenes from Christ's passion, Infiltration is a strong and engaged statement on the vagaries of fortune and on the role of religion in contemporary culture. Here, as distinguished from the lightbox works, we are impelled not to focus on or to judge the actions of others, but instead to examine our own precarious moral compass. The wheel of fortune turns, Christ soars above, Dysmas, the penitent thief, rises on Christ's right, and Gestas, the impenitent, descends on his left. Intrigued by the central role allotted to fate – to Fortune's Wheel – in crucifixion imagery of the middle ages and, in particular, to the woodblocks and paintings of the fifteenth-century Bavarian artist Lucas Cranach the Elder, Hilton reminds us that it is a wheel's a humble tyre's – vocation to turn. What goes up necessarily comes down. So too do we move from darkness towards the light; and from the light we descend into darkness.



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