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# art & australia













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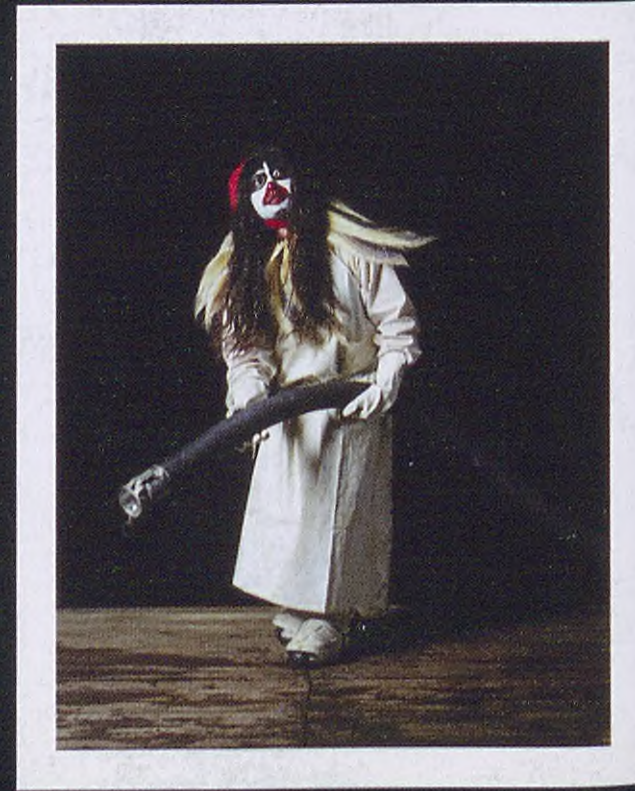
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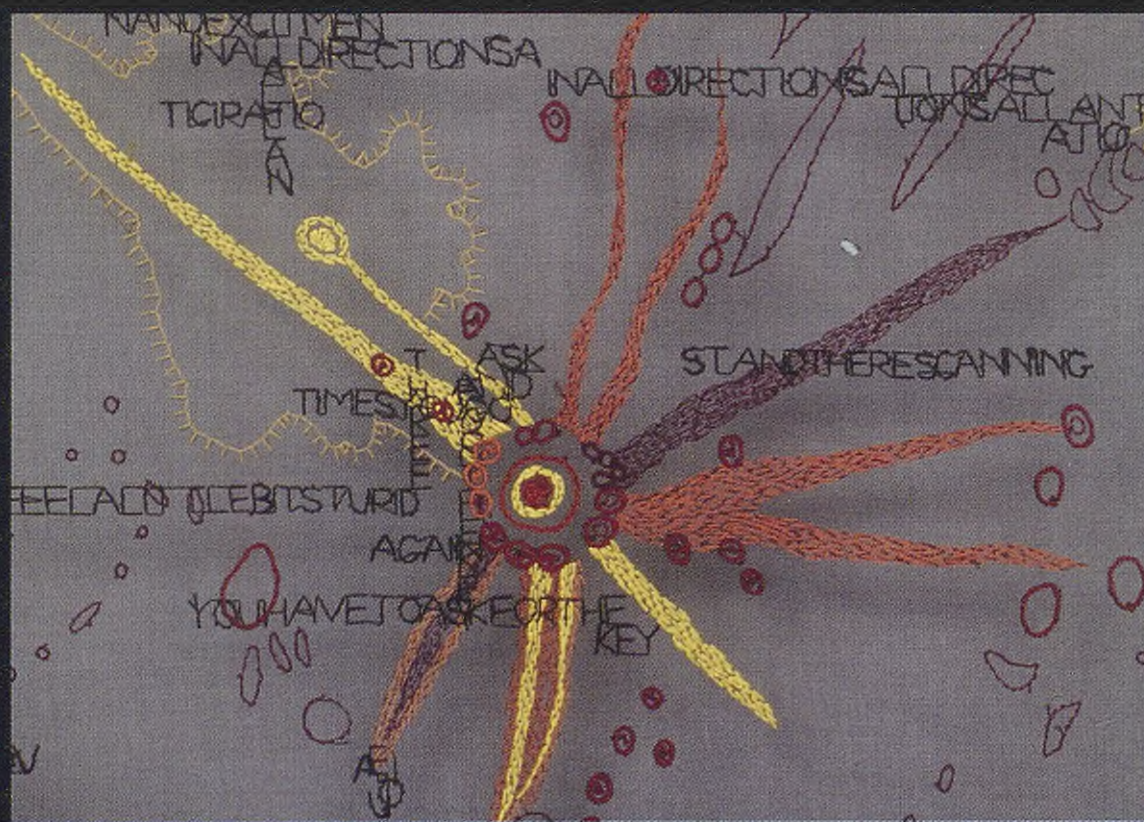
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Tel 61 2 9331 4455 Fax 61 2 9331 4577

**Publisher & Editor-in-Chief**  
Eleonora Triguboff  
publisher@artandaustralia.com.au

**Editor**  
Katrina Schwarz  
katrina.schwarz@artandaustralia.com.au

**Managing Editor**  
Michael Fitzgerald  
michael.fitzgerald@artandaustralia.com.au

**Publication Manager**  
Marni Williams  
marni.williams@artandaustralia.com.au

**Editorial Advisory Board**  
Greg Burke, Rex Butler,  
Joanna Capon, Max Delany,  
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**Contributing Editor, New Zealand**  
Justin Paton

**Contributing Editor, Asia**  
Alan Cruickshank

**Design**  
Stephen Walker  
stephen.walker@artandaustralia.com.au

**Advertising & Trade Manager**  
Karen Brown  
karen.brown@artandaustralia.com.au

**Marketing & Development Manager**  
Fiona David  
fiona.david@artandaustralia.com.au

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

**Subscribe online**  
www.artandaustralia.com.au

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## From the Editors

**Becoming and unbecoming.** The push and pull of transformation, as Anthony Gardner reflects in his essay on Del Kathryn Barton, is central to the alchemy of this young Australian artist. Transformation is an idea picked up too in the feature essays of *Art & Australia's* autumn issue. From Caroline Jordan's history of nineteenth-century regional galleries, which have evolved into today's thriving scene, to David Teh's survey of contemporary art practice in Thailand, the peripheral and often overlooked are moving to the centre. This is a transformative time.

The focus of this issue's monographic essays – Barton's fragrant, hothouse canvases, the embroidered world of Jessica Rankin, and Yvonne Todd's photographs of the glamour game – seem to celebrate all that is feminine. Yet on a deeper level, these artists are bound by more difficult processes and embodiments to do with birth-like labour, spiritual marking and, as Justin Paton writes of Todd, 'tough love'. Through delicate first appearances, an aesthetic toughness gradually emerges. In wrestling and nurturing their new bodies of work into the world, these artists lose themselves, pull back, mark, bind, and create new worlds – becoming and unbecoming.

In bringing this issue into being, *Art & Australia* lost one of its best: contributing books editor Andrea Stretton, and in these pages, Stretton's deep love of literature is powerfully present, as is her extraordinary empathy with the creative process. When Barton calls her own work 'a celebration of contradiction', she could be describing the mixed emotions brought to the surface by this issue, which we dedicate to Stretton's memory – a celebration of life and loss.

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ANNA SCHWARTZ GALLERY



## contributors



**Anthony Gardner** is an arts writer and editor who is completing his PhD at the Centre for Contemporary Art and Politics, University of New South Wales (UNSW) in Sydney. Recent publications have analysed Australian art after postcolonialism, postsocialist European art and aesthetics of re-enactment, and can be found in *A Prior* (with Charles Green), *Reading Room* and other journals and anthologies. He is also an editorial board member of *un Magazine* and *Broadsheet*.



**Caroline Jordan** is an Australian Research Council Postdoctoral Fellow at The Australian Centre, The University of Melbourne. She is the author of *Picturesque Pursuits: Colonial Women Artists and the Amateur Tradition* (Melbourne University Press, 2005) and is currently working on a book and exhibition (with Ballarat and Bendigo) about Victoria's nineteenth-century regional galleries.



**Justin Paton** was recently appointed Senior Curator at Christchurch Art Gallery Te Puna o Waiwhetu in Christchurch, New Zealand. Curator of Contemporary Art at Dunedin Public Art Gallery between 1999 and 2007 and editor of the journal of arts and letters *Landfall* from 1999 to 2005, Paton is the author of the Montana Book Award-winning *How to Look at a Painting* (Awa Press) and, most recently, of books on Julia Morison, Jude Rae, Michael Parekowhai and (with Greg O'Brien) Laurence Aberhart.



**Felicity Fenner** is Curator of the 2008 Adelaide Biennial of Australian Art. She is based at The College of Fine Arts, University of New South Wales as Curator, Ivan Dougherty Gallery, Lecturer on the Master of Art Administration program and Deputy Director, Centre for Contemporary Art and Politics.



**David Teh** is a writer, curator and lecturer based in Bangkok, where he is currently working on the 5th Bangkok Experimental Film Festival, with support from Multimedia Arts Asia Pacific. He is also a director of Chalk Horse Gallery in Sydney.



**William Wright AM** is currently President, International Association of Art Critics (Australia) and Sherman Foundation Fellow at the University of Sydney. He was formerly assistant director (Professional) Art Gallery of New South Wales, Sydney; dean, State University of New York at Purchase; associate dean, New York Studio School and head of painting, Winchester School of Art. In 2002 he was awarded the Australia Council Emeritus Medal for services to Art, Curatorship and Education and was appointed the following year as a Member of the Order of Australia (AM).

**Dominique Angeloro** is a Sydney-based arts writer. She is also half of the remix art collaboration Soda\_Jerk.

**James Angus** is an artist based in Sydney and New York.

**Isobel Crombie** is Senior Curator, Photography, National Gallery of Victoria. She has published widely on the history of Australian and international photography. Her most recent book is *Light Sensitive: Contemporary Australia photography from the Loti Smorgon Fund* (2006).

**Alan Cruickshank** is the Adelaide-based Executive Director of the Contemporary Art Centre of South Australia (CACSA) and Editor of *CONTEMPORARY VISUAL ART+ CULTURE Broadsheet* magazine since 2000 and Publisher of CACSA anthologies *Blaze* (2004), *Out of Time: Essays Between Photography & Art*, *Cultural Faultlines* and *Visual Animals: Crossovers, Evolution and New Aesthetics* (all 2007) and the monograph *Jacky Redgate 1980–2003* (2005).

**Maura Edmond** is a Melbourne-based arts writer currently undertaking a PhD on music videos and visual culture at the University of Melbourne's School of Culture and Communication.

**Juliana Engberg** is Artistic Director of the Australian Centre for Contemporary Art, Melbourne. She was visual arts curator for the Melbourne International Arts Festival from 2000 to 2005, and was recently senior curatorial adviser for the Australian presentations at the 2007 Venice Biennale.

**Gina Fairley** is a freelance writer based in Sydney and Manila. Formerly an arts manager in the United States and Australia, including at the 2004 Biennale of Sydney, she is now Regional Contributing Editor for *Asian Art News* and *Art Asia Pacific*, and writes regularly for magazines from Malaysia to Bangladesh, Germany and Korea.

**Marina Fokidis** is an independent curator and an art critic based in Athens, Greece. She was the commissioner of the Greek pavilion at the 50th Venice Biennale in 2003.

**Christine France** is a freelance art historian and curator. She has a particular interest in Sydney art since 1940.

**Alex Gawronski** is a Sydney-based artist and writer. He holds a PhD (by thesis, 2006) from Sydney College of the Arts, the University of Sydney, where he is currently a part-time lecturer. Gawronski is also joint-director of the Institute for Contemporary Art Newtown (ICAN). He writes and exhibits widely.

**Charles Green** is Associate Professor of Contemporary Art at the University of Melbourne.

**Brian Johns AO** is Chairman of the Copyright Agency Limited and a Director of the Southern Phone Company. Johns has played a leading role in the development of communications and cultural policy in Australia, including as managing director of the Australian Broadcasting Corporation (1995–2000) and of the Special Broadcasting Service (1987–1992).

**Anne Kirker** is an independent art consultant, curator and writer. She worked as a senior curator at the Queensland Art Gallery, Brisbane for eighteen years.

**Katherine McDonald** is a curator and writer, specialising in prints. She has contributed articles to Australian and international art journals, and was the Sarah and William Holmes Scholar at the British Museum, London, in 1994.

**Joanna Mendelssohn** is an Associate Professor at the College of Fine Arts, University of New South Wales. She has written extensively on Australian art, is currently researching the work of Richard and Pat Larter, and is one of the instigators of the *Dictionary of Australian Artists Online*.

**Ingrid Periz** has written for *Art & Text*, *World Art* and *ARTnews* and has taught at the University of Melbourne and New York University. Her book on Adam Cullen was published in 2004. A Harkness Fellowship took her to New York in 1987, and she now lives outside New York City.

**Karen Quinlan** worked as a curatorial assistant at the National Gallery of Victoria, Melbourne before becoming curator of the Bendigo Art Gallery in 1996. In 2000 she became the Director of Bendigo Art Gallery.

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

**Gene Sherman** has a specialised knowledge of art, literary theory and French and English literature. She is Executive Director of Sherman Contemporary Art Foundation (SCAF). From 1986–2007 she was Owner–Director of Sherman Galleries. She is currently on the Board of the National Gallery of Australia Foundation, the Venice Biennale Commissioner's Council and the Australia-Israel Cultural Exchange (AICE). Dr Sherman was awarded the Chevalier de l'Ordre des Arts et des Lettres by the French Government in 2003, and a Doctorate of Letters honoris causa by the University of Sydney in 2008.

**Ann Stephen** is an art historian and curator at the Powerhouse Museum, Sydney. Her latest books are *On Looking at Looking: The Art and Politics of Ian Burn* (2006) and *Modernism and Australia: Documents on Art, Design and Architecture 1917–1967* (2006).

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

**Bec Tudor** is based in Hobart and is currently completing a Doctorate at the Tasmanian School of Art, University of Tasmania.

**Bettina von Hase** is an independent media and arts consultant and writer on cultural issues. She started Nine AM (Art+Media Consulting) in April 1997, based in Notting Hill, London, which advises clients on commercial and creative issues in both sectors.

**Emma White** is an artist and writer based in Sydney. She was formerly assistant curator at UTS Gallery, Sydney, and an editor of *runway* magazine for three years.



Sherman Contemporary Art Foundation  
in partnership with Campbelltown Arts Centre present

# Ai Weiwei



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A publication authored by Dr  
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Kate Shaw *Entropy*, acrylic and resin on board, 60 x 70cm

KATE SHAW  
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The Ian Potter Museum of Art  
The University of Melbourne

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Gregory Pryor

Kate Rohde

Sandra Selig

Warwick Thornton

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Guan Wei

Catherine Woo

Ken Yonetani

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Giles RYDER *Some Kind of Electric* 2007: installation at Peloton.



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*Rain Wall (detail), 2007*  
Nylon rods

# MARIA FERNANDA CARDOSO

1 – 26 APRIL 2008

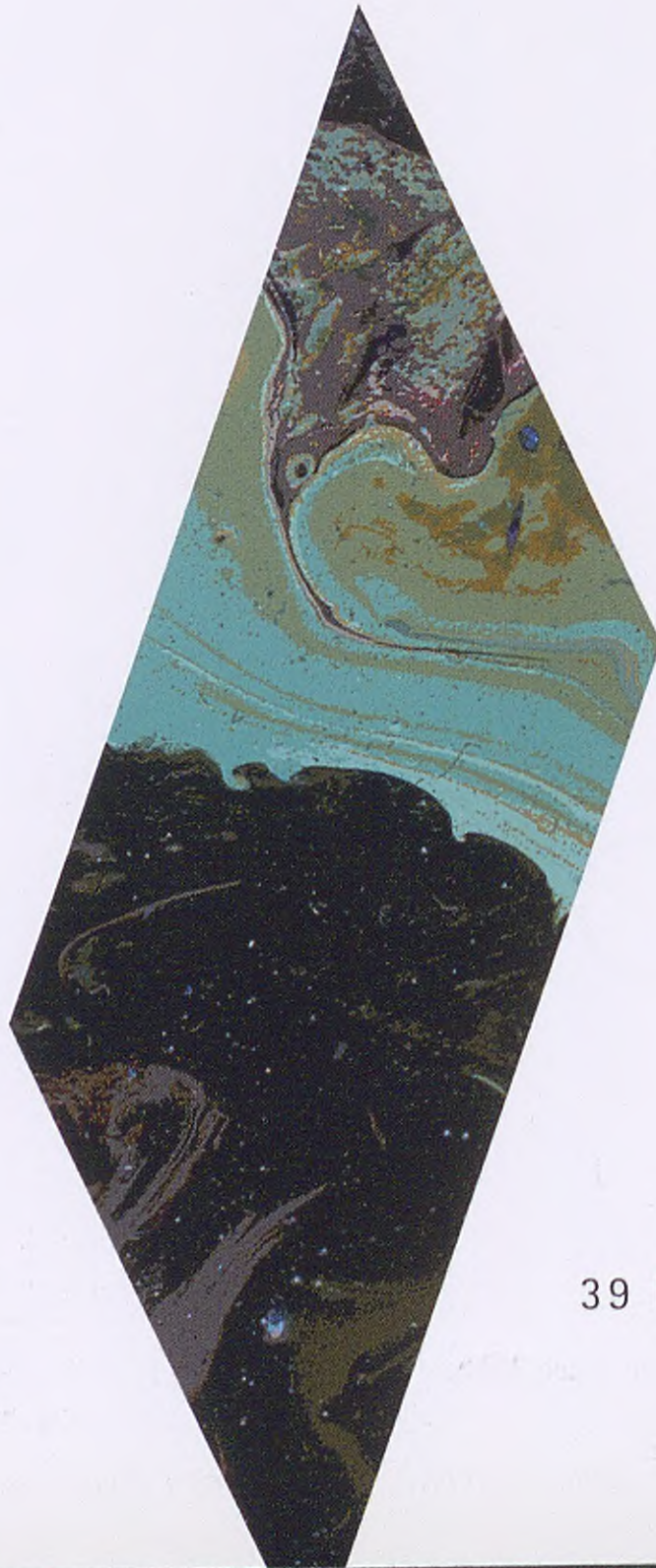
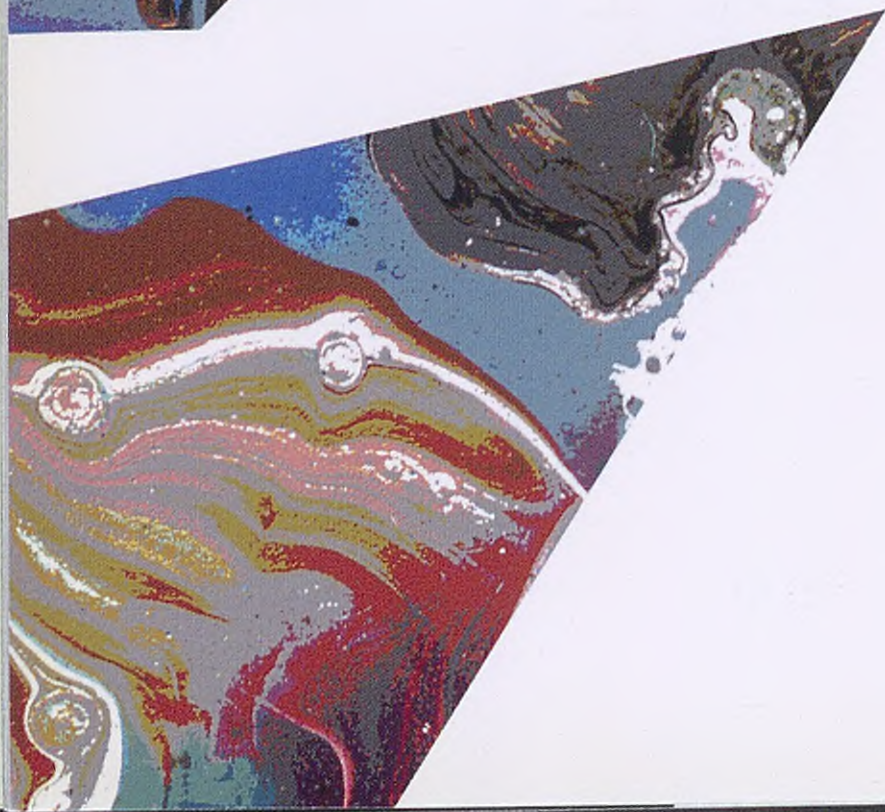
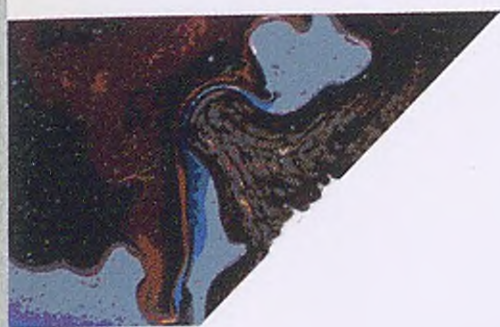
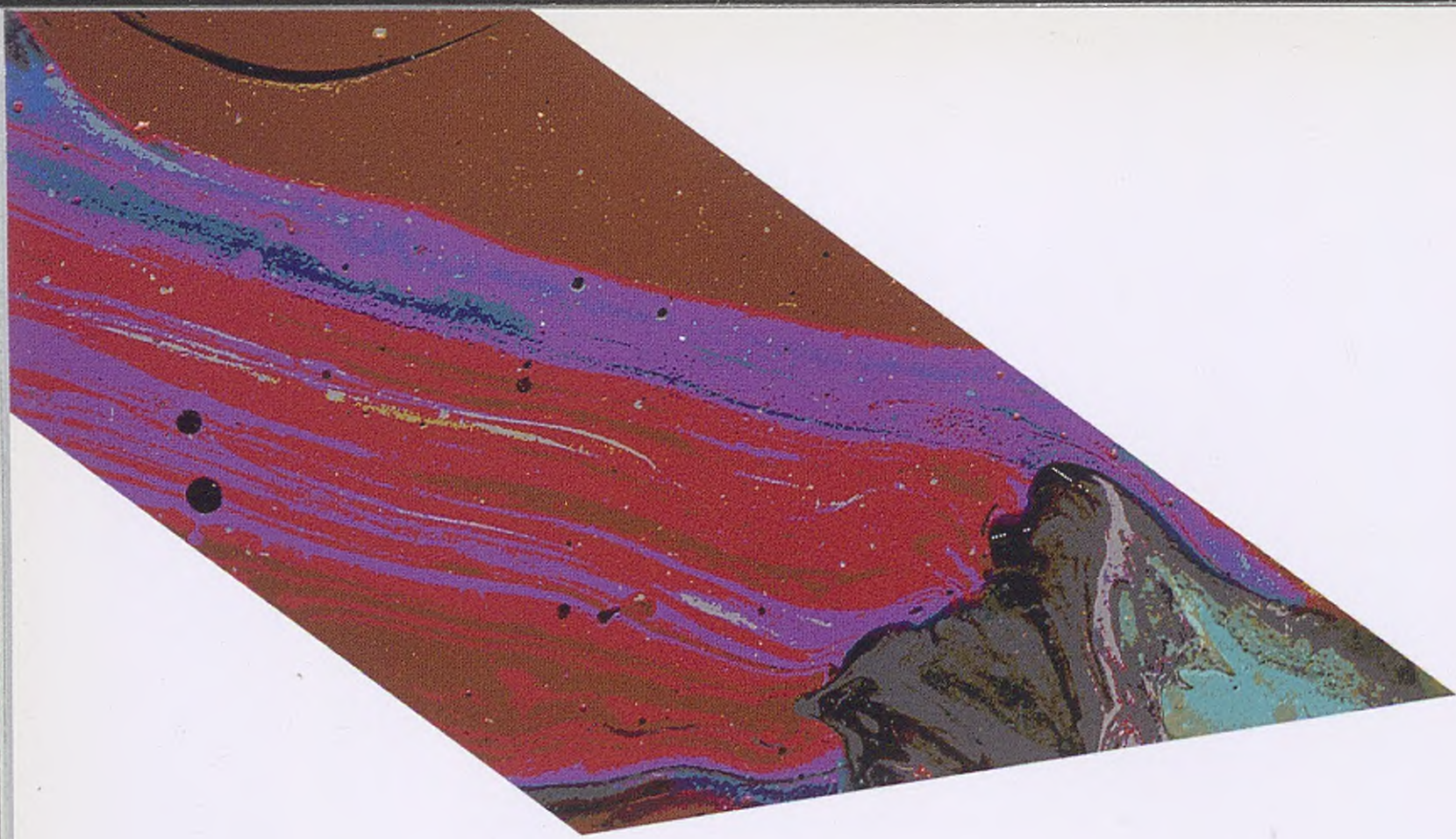
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mag

ARIEL HASSAN

A FEW PEOPLE LAUGHED  
A FEW PEOPLE CRIED  
MOST PEOPLE WERE SILENT

MAY 0

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flyblown

5 March to 5 April 2008

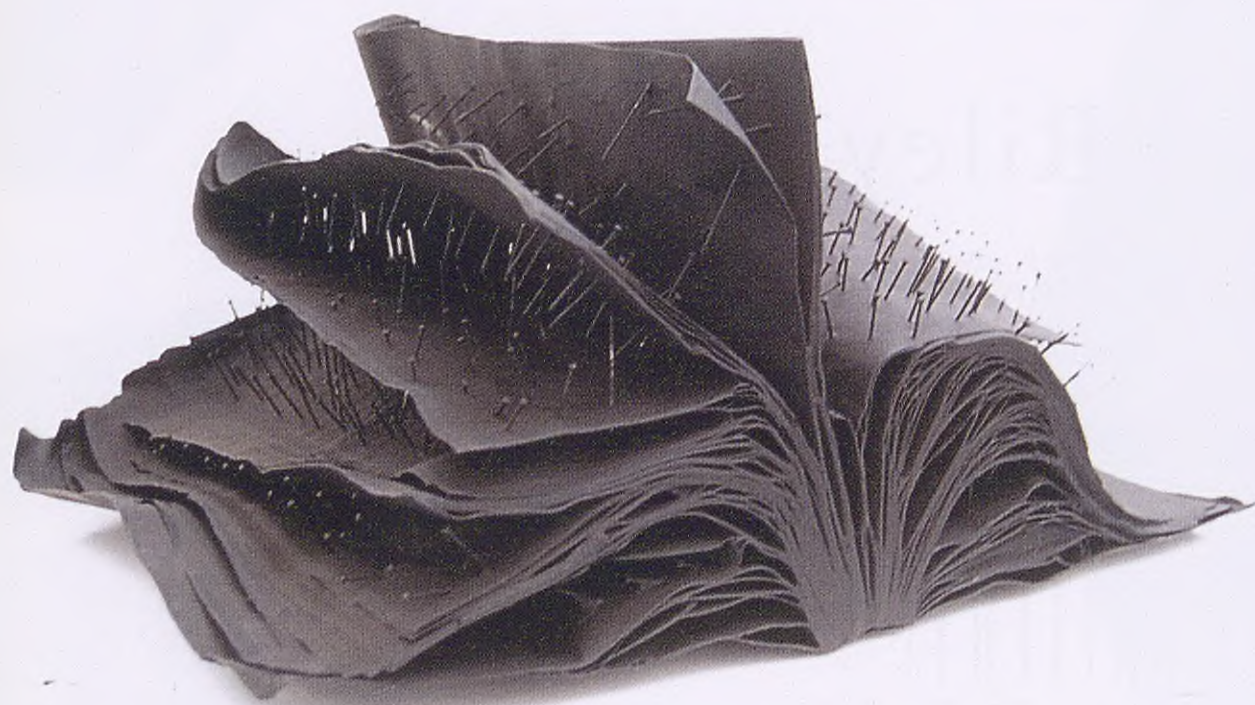
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Image: Untitled [red cross], 1998 from flyblown Chromogenic pigment print 82 x 108cm



Jayne Dyer



Paul Ferman





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ACGN



Kensuke Todo

King Street Gallery welcomes Jayne Dyer, Paul Ferman and Kensuke Todo  
exhibiting 2008. Exhibition dates [www.kingstreetgallery.com](http://www.kingstreetgallery.com)



Del Kathryn Barton

5 March - 5 April 2008



*can you tell me my dream 2007*  
mixed media  
140.0 x 120.0 cm



**Lisa Roet**

Melbourne | 9 April - 3 May 2008

Sydney | 13 May - 24 May 2008

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*Chimpanzee fingers* 2007  
bronze  
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## In Conversation: Felicity Fenner speaks with eight artists from 'Handle with Care'



**Alfredo + Isabel Aquilizan, Be-longing: In-transit, 2006,**  
personal effects, Sambaguita scent, dimensions variable,  
courtesy the artist and Jan Manton Art, Brisbane.

The 10th Adelaide Biennial of Australian Art explores artists' responses to aspects of contemporary life that have the potential to generate disquiet, to divide communities and incite debate. During the research process, curator Felicity Fenner held a discussion with some of the artists around shared themes in their work. Isabel and Alfredo Aquilizan, James Darling and Lesley Forwood, Dennis Del Favero, Janet Laurence, James Newitt and Kate Rohde joined the conversation.

**Felicity Fenner (FF):** My aim in curating the exhibition was to offer a range of fresh voices and for this reason I based the selection on artists whose practice both refers directly to current issues and who have never before been included in the biennial.

A large proportion of the work is focused quite specifically on the Australian viewpoint, because for me the role of an exhibition restricted to being national as opposed to international in content is to reveal concerns about and attitudes to the place in which the artists live and work. The desire to describe something of the country's mood of course runs counter to our postwar quest to define aspects of national identity through art. In contrast, what has occurred in Australian art over the last generation is an unravelling of nationality: as local issues such as the environment and immigration become more urgent, artists have widened their focus to address these in a global context.

Your work, Janet, for example, encapsulates this approach: the inverted tree in need of intensive care eloquently summarises the vulnerable state not only of our Australian natural environment but that of the world's fragile position, both ecologically and politically.

**Janet Laurence (JL):** I think that art through breadth of language and its aesthetic has the potential to facilitate broad public engagement, empathy and knowledge of the environments in which we live, especially, in terms of my work, in regard to ecological issues. I hope that with works such as the one I've made for the biennial it's possible for art to have a rather remedial role by creating an awareness of transformation and regeneration.

**FF:** How does this new installation relate to your research into forests here and abroad?

**JL:** It belongs to a group of recent works that explore and reveal the fragility of specific ecological sites, in which endangered and destroyed landscapes become the subject and site for suggested revival and life support strategies.

**FF:** A majority of the work in the exhibition centres around ideas of fragility and much of it, including yours Janet, encompasses the notion of fragility not only in concept but also in its material form. Kate, your fabricated creatures are also delicate in form and, like Janet's, seem to allude to a threat of





**Kate Rohde, *In my nature*, 2007**, mixed media, dimensions variable, installation view, Kaliman Gallery, 2007, courtesy the artist and Kaliman Gallery, Sydney.

ecological disaster. Yet while Janet's work is often designed for the public domain, yours, by being presented in traditional glass cases, is purposely relegated to the status of museum spectacle.

**Kate Rohde (KR):** Yes, my work draws inspiration from the natural world, exploring the amazing diversity and beauty of flora, fauna and mineral specimens. I consider the palatial and museum-like environment my works are presented in as a reflection of the way many of us relate to the natural world these days. It's no longer direct, but mediated through armchair experiences such as television programs and nature journals.

**FF:** I am interested to know whether it is the vulnerable creatures you invent, or your critique of society's often dispassionate attitude towards them, that is your primary focus in these works.

**KR:** I'd define the central theme as the ever-increasing disconnection by humans from the natural world, and our obsession with dominating nature. I feel the environmental problems affecting the earth today are symptomatic of humanity's lack of connection and respect for nature.

**FF:** The cross-section of an excavated groundwater drain that James and Lesley are building into the museum wall is one of the most overtly political works in the show. I have to admit that I was surprised by the idea when James

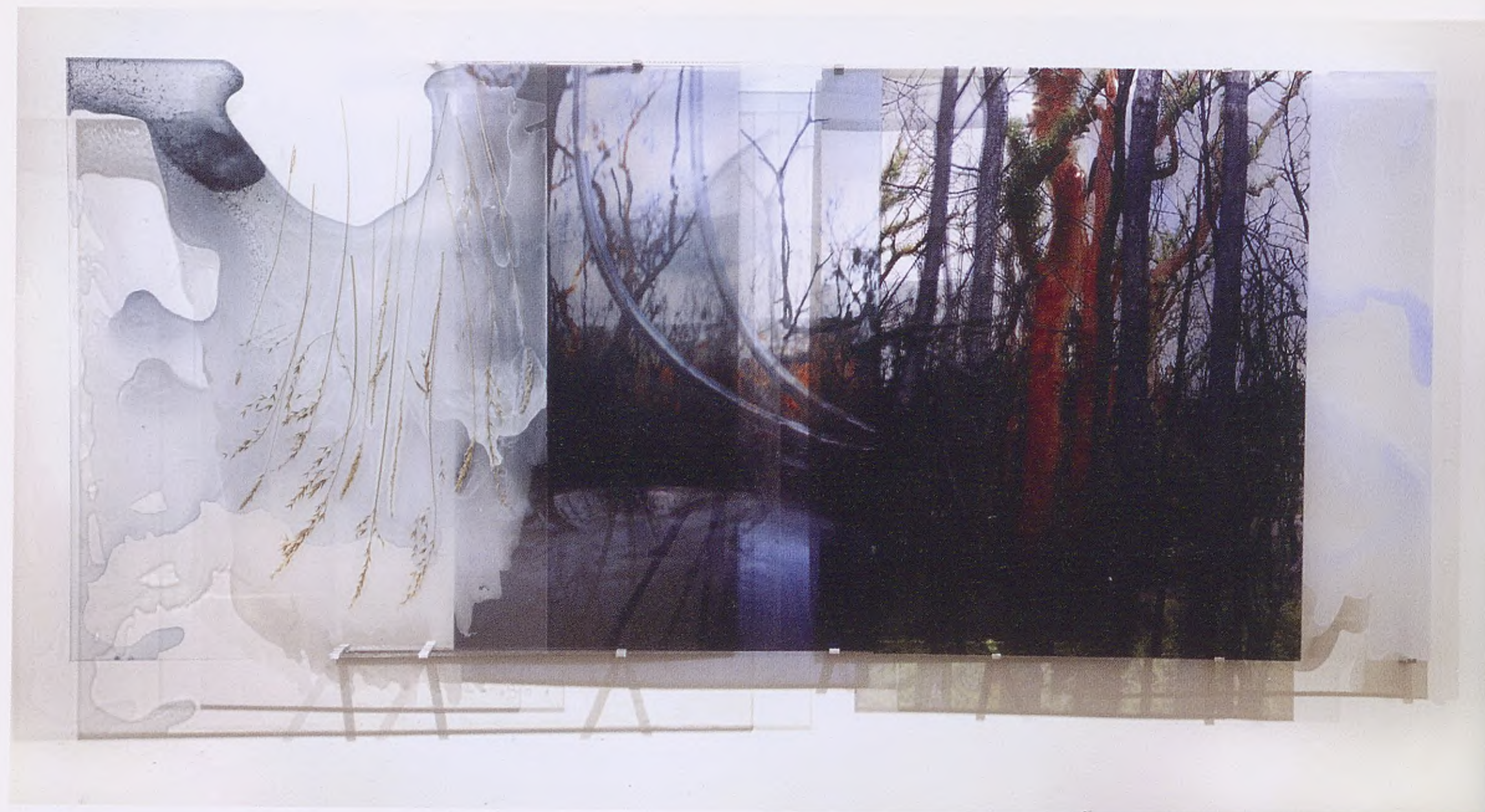
first proposed it, though really it's a material rather than thematic departure from your well-known installations created with mallee roots.

**James Darling and Lesley Forwood (JD/LF):** The use of mallee roots has a deliberately political intention. You can't make sculpture with mallee roots without referencing factors inherent in the material: the growing in the ground, the genealogy, their role in arid land, associations of heat and fire and the agricultural history of white settlement, especially land clearing. The land type supports the many hybrids of the mallee gum and extends through southern New South Wales, northern Victoria, across South Australia and through southern Western Australia. The scale and severity of its degradation reflects the huge consequences of mistaken assumptions over land use that will take a change in mindset and heroic efforts by whole communities to rectify.

What we're building for the biennial will also be unashamedly political. To make a sculpture based on a contentious regional issue, a huge drainage project that has national and international water management and sustainability factors at its core, will highlight on-ground sustainable management issues for urban audiences.

**FF:** So far the conversation has centred around works in the exhibition that directly address environmental concerns. Others include Ken Yonetani's





**Janet Laurence, Landscape and residue, carbon planting**  
 2006, acrylic, glass, Duraclear, grass, oil, ash, 100 x 300 cm,  
 courtesy the artist.

*Sweet Barrier Reef*, 2005, made from sugar in the style of a Zen garden, Tom Muller's fragile glass tubes showing the amount of water left in the world's rivers, and Catherine Woo's alchemical paintings that seem to herald environmental apocalypse. Certainly the environment is a key theme in 'Handle with care', but it is just one of the many anxieties besetting contemporary life that are explored in the exhibition. Other artists, such as Guan Wei, Dadang Christanto and Hossein Valamanesh, explore the fraught experience of living between cultures and how their country of birth impacts on their life and work in Australia. And Aboriginal art in the exhibition contains another specific repertoire of anxieties over possession and dispossession, cultural strength and displacement.

The phrase 'handle with care' also invokes the phrase commonly seen on packing boxes and thus associated with moving house, and all the emotional upheaval that can entail. Isabel and Alfredo, you have lived in Australia for only one year and your collaborative practice is based on your very personal experience of shifting between two very different cultures.

**Alfredo and Isabel Aquilizan (AA/IA):** We are creating a 'house' in the gallery, utilising our packed and folded belongings to create 'walls'. Under the project 'Another Country', this new work, *Address*, 2008, is concerned with the

idea of home and family, dislocation and settlement, dwelling and habitation. It is also dealing with memory, anxieties of coping and negotiating the ideas of making do. It is about confronting the uncertainty of the place of domicile.

**James Newitt (JN):** The film I'm presenting in the biennial also investigates relationships between inner, psychological space and external physical and social space in terms of the migrant experience. I use social engagement as a mode of production to create videos that document social interaction and micro-performances with different individuals and communities. *Altered state*, 2006, expands on these concerns by presenting a series of interrelated performances by three recent immigrants to Hobart that indirectly speak of contemporary displacement.

**FF:** Unlike Alfredo and Isabel, your role as an artist is almost voyeuristic – you are on the outside looking in, rather than sharing autobiographical experience.

**JN:** Yes, and through its installation *Altered state* seeks also to implicate the viewer within a shared space of action and reaction, memory and present experience. It visualises conditions of isolation, transition and the fragility of memory. The notion of existing in an 'altered state' is depicted through the relationships between the appearance of the three performers, the content of their performance and the suburban places they inhabit.





James Darling + Lesley Forwood, Protest at Didicoolum drain extension construction site, South Australia, 2007. Photograph James Darling.

**AA/IA:** The work we are creating for the biennial considers a notion of home based on belongings. It is about diaspora, a quasi-documentation of our family's plight as new migrants. It considers, as Patrick Flores has expressed: 'how certain things belong and how they are difficult, sometimes impossible, to give away; how lost things are remembered, constantly referred to in the present and longed for in new forms, located between the residual and the emergent; how feelings of melancholy and nostalgia are not futile, passive forms of remembrance, but rather critical modes of renewal and remaking "what could have been", in other words, of figuring the future; how the idea of value converses with the idea of sentimentality – that this value is produced and also exchanged as personal history, ideology, commodity and everyday life.'

**FF:** The anxieties inherent in everyday life permeate the exhibition. My six-year-old son recently asked me, in the same matter-of-fact tone that he asks what might be for dinner, 'When is the world going to end?' His concern was not 'will' the world end, but 'when'. It made me wonder whether we've reached a point where anxiety and its attendant feelings of vulnerability have become intrinsic, almost innate to the modern human condition, rather than an external pressure imposed on those of us most politically attuned.

**Dennis Del Favero (DDF):** While the security of entire populations has been a central anxiety of our time, the vulnerability of individuals, and particularly those working close to the sources of power, has become ever more evident. Ironically, a number of high profile individuals have concerned themselves with the social good despite the enormous pressure exerted otherwise, only to find themselves dying in the most suspicious of circumstances.

**FF:** Your video work in the biennial is a disquieting, albeit dramatised, account of factual events.

**DDF:** The pathology of anxiety, whether lived in a state of amnesia or trauma, is key to my work. The biennial piece rehearses the impossible dilemmas faced by two of these high profile protagonists in the moments leading up to their death.

**FF:** I want to ask you all how you see the role of art that is, like most of the work in this exhibition, issue-based and political at some level. While I've always doubted the capacity of art which sets out to be didactic to engage audiences beyond the most superficial level of opinionated reportage, I wonder whether exhibitions that explore, in non-didactic modes, pressing and controversial concerns of the day can have a voice above an all-pervasive





James Newitt, *Altered state*, 2006, video stills, DVD video installation, 14 mins duration, courtesy the artist.



media operating in an Australian community that can be disconcertingly passive in its political engagement.

**AA/IA:** An exhibition such as this one will always trigger discussions on issues, narratives, histories, ideologies and life. These exhibitions provide a potent venue to reflect, influence and affect. Looking into the history of international exhibitions – in our case coming from the Philippines – this dates back to the nineteenth century, when ethnographic materials and even Indigenous people were taken to Europe and North America to be exhibited. This not only showcases the particular culture, but the undertaking of the event becomes an issue in itself.

**JN:** Indeed, themed biennale exhibitions have come under criticism for pushing the agendas of curators or representing politicised themes rather than simply presenting the 'best' contemporary art. This criticism is confusing to me, as I believe exhibitions have a role in addressing social and cultural issues as well as creating a 'spectacle' of contemporary art.

**AA/IA:** In contemporary art shows such as biennales there is always a risk of exploitation in trying to fulfil a curatorial brief. But going back to the question, it all revolves around how the artists tackle the theme, the selection of the artists and how their works will be read, not only as individual works but

collectively. In the end the exhibition becomes not only a narrative of contemporary art, but also of contemporary life and issues.

**JL:** No doubt these exhibitions offer a wonderful opportunity for expressing concerns, creating a dialogue between works both as art and as a political voice. It would be great if the museum could remain memorable as a 'hothouse'. I think the difficulty is the shift that occurs between our experience of the work within the museum, and the memory of it after, outside in the world.

**KR:** Though I doubt it would be possible for someone to attend a large show like this and not see at least one work that really gets them thinking long after they've left the museum. For me personally, art provides a starting point to all kinds of discussions that can lead to reconsidering opinions and beliefs on all manner of issues, or reinforcing how I already feel. I think a surprising number of people really enjoy viewing art and feeling challenged in one way or another to think harder about the context and state of society that leads to a work's creation.

**DDF:** What distinguishes biennale-style contemporary exhibitions is their capacity to respond fairly immediately to artistic and social currents along with their attendant complexities. Documenta (a quinquennial event) in 2002, for





**Dennis Del Favero, *Eclipse (280208)*, 2008**, video stills, two-channel DVD video installation, 8 mins duration, courtesy Galleries Andreas Binder, Munich, Marion Scharmann, Cologne and Mori Gallery, Sydney.

example, not only highlighted coherent contemporary concerns in the public domain but also rapidly reset the agenda for the 2003 Venice Biennale and subsequent curated exhibitions internationally. This immediacy of art and its sensitivity to the inflections that inform our imaginary worlds, ranging from underlying anxieties and fantasies, through to the minutiae of intimate moments, provide an indelible stage on which we can rehearse and rescript the way we struggle to define our lives, marking out the pathways beyond what has already been imagined.

**FF:** I agree that the ability to respond to current circumstances of a particular time and place is a crucial function of biennial exhibitions these days, and issues of place are a particular interest of mine. Hou Hanru's 2007 Istanbul Biennale, for example, directly confronted the local politics surrounding the globalisation of that city and made a forceful contribution to debates around urban planning. In a national show such as this Adelaide Biennial there are local issues that will hopefully be stirred by works in the exhibition, such as Ken Yonetani's installation about coral bleaching on the Barrier Reef and Warwick Thornton's film *Nana*, 2006, highlighting the delicate balancing act required of traditional Aboriginal communities threatened by the imposition of white culture. The most locally specific issue

confronted in the exhibition, in reference to South Australia, is the work by James Darling and Lesley Forwood.

**JD/LF:** We are constructing a life-size cross-section of the Didicoolum drain extension and hope that the installation will act as a catalyst for a broader and more informed critique of the \$78 million scheme known as the Upper South East Dryland Salinity and Flood Management Plan. Its production for the biennial carries with it social and political consequences. We wouldn't be doing it unless we believed that art has the capacity to make people think differently.

**JN:** In regard to the theme 'handle with care', it seems unavoidable that any major exhibition of contemporary art could ignore current issues of social vulnerability and cultural interpretation. We live in a state of fragility, tension and displacement. If biennial exhibitions propose to represent the most current issues in contemporary art, how can this not reflect issues that affect broader society?

**The 10th Adelaide Biennial of Australian Art, 'Handle with Care'**, Art Gallery of South Australia, Adelaide, 1 March – 4 May 2008.



# The Anne & Gordon Samstag Museum of Art: A major exhibition space opens in Adelaide

Daniel Thomas



In October 2007 the University of South Australia inaugurated its Anne & Gordon Samstag Museum of Art, situated at the entrance to the university's new Hawke Building. A highly conspicuous corporate showpiece on the busiest street in Adelaide, the building also houses the Bob Hawke Prime Ministerial Centre, Allan Scott Auditorium, Kerry Packer Civic Gallery, and the University Chancellery.

The multi-purpose building designed by John Wardle acts as a very effective advertisement for the educational institution, and its architecture is unusually inviting. It's a wry-smiling angular outbreak in the long, uniform wall of more reticent buildings, designed by Guy Maron, which began the City West Campus after the university was created; in the 1990s those first buildings gave fresh definition to a rundown edge of Adelaide city's square mile. On this western end of North Terrace, the Samstag Museum strengthens an existing cluster of five smaller contemporary-art spaces that balance the heritage institutions to the east, giving Adelaide a second venue (in addition to the Art Gallery of South Australia) for important exhibitions. The museum is both a badly needed addendum to Adelaide's cultural infrastructure, and outstandingly successful as urban design.

The Samstag Museum of Art mutated from the College Gallery established over thirty years ago by the South Australian School of Art (SASA), which was then attached to a College of Advanced Education at suburban Underdale. In 1991 the college morphed into a university (UniSA) and the College Gallery became the University of South Australia Art Museum; after a while the gallery, and SASA, shifted from Underdale into temporary premises at City West. The latest metamorphosis honours the huge Samstag Bequest that, since 1993, has transformed the university into Australia's most generous provider of visual art scholarships for overseas postgraduate study.<sup>1</sup>

Erica Green inaugurated the Samstag Museum, of which she is Director, with an exhibition called 'Wonderful World'. Originally appointed to the previous College Gallery – by former SASA head Ian North, who masterminded the

from left

**Samstag Museum of Art, 2007**, architect John Wardle, exterior view of the Hawke Building. Photograph Sam Noonan.

**Wonderful World, 2007**, exhibition installation view, featuring works by James Darling + Lesley Forwood, Jon Cattapan, Daniel Crooks, Robert MacPherson and Ningura Napurrula. Photograph Sam Noonan.





museum's shift to City West, and the start-up of the Samstag program – Green has long been one of Australia's finest exhibition curators.

Comprising work by twelve contemporary Australians, 'Wonderful World' was a perfectly judged opening splash. Less edgy on first encounter than some of Green's previous shows, the exhibition might have been designed to please the broader non-university public that was now expected, and to reassure the university managers who had invested in her art museum project.

Some of the artists responded to their assigned spaces with new works that fitted almost too perfectly. The first large gallery featured Philip Wolfhagen's vast seven-part oil-and-beeswax Tasmanian cloudscape, *A litany of vapours*, 2007. An adjacent wall was filled with Narelle Autio's 'Siren' series, 2007, comprising frothy, bubbling underwater photographs of swimmers captured offshore in Adelaide: women reverting to amphibianism. Outstanding on an adjacent wall, three unusually large Western Desert acrylics by Ningura Napurrula were not of uniform size; their highly ridged swirls of red, black and white paint signified not only still waterholes for quiet maintenance of life but also sites specified for the paroxysmic, bloodstained fluidities of childbirth.

Three further fluidities looked back at Wolfhagen's *Vapours*. In Daniel Crooks's smallish three-screen video *Pan no. 6 (of steps and clocks)*, 2007, humans, motor vehicles and trams shrink and stretch in Melbourne streetscapes. Jon Cattapan's large four-canvas *Possible histories: stream*, 2007, suggested the universally pervasive flow of cyberspace messages within a concentration of great cities, whose dangerous, fiery redness faced Wolfhagen's unpopulated, and safer, pink-and-greyness. The third work on the wall facing the entrance was by far the strangest in 'Wonderful World'.

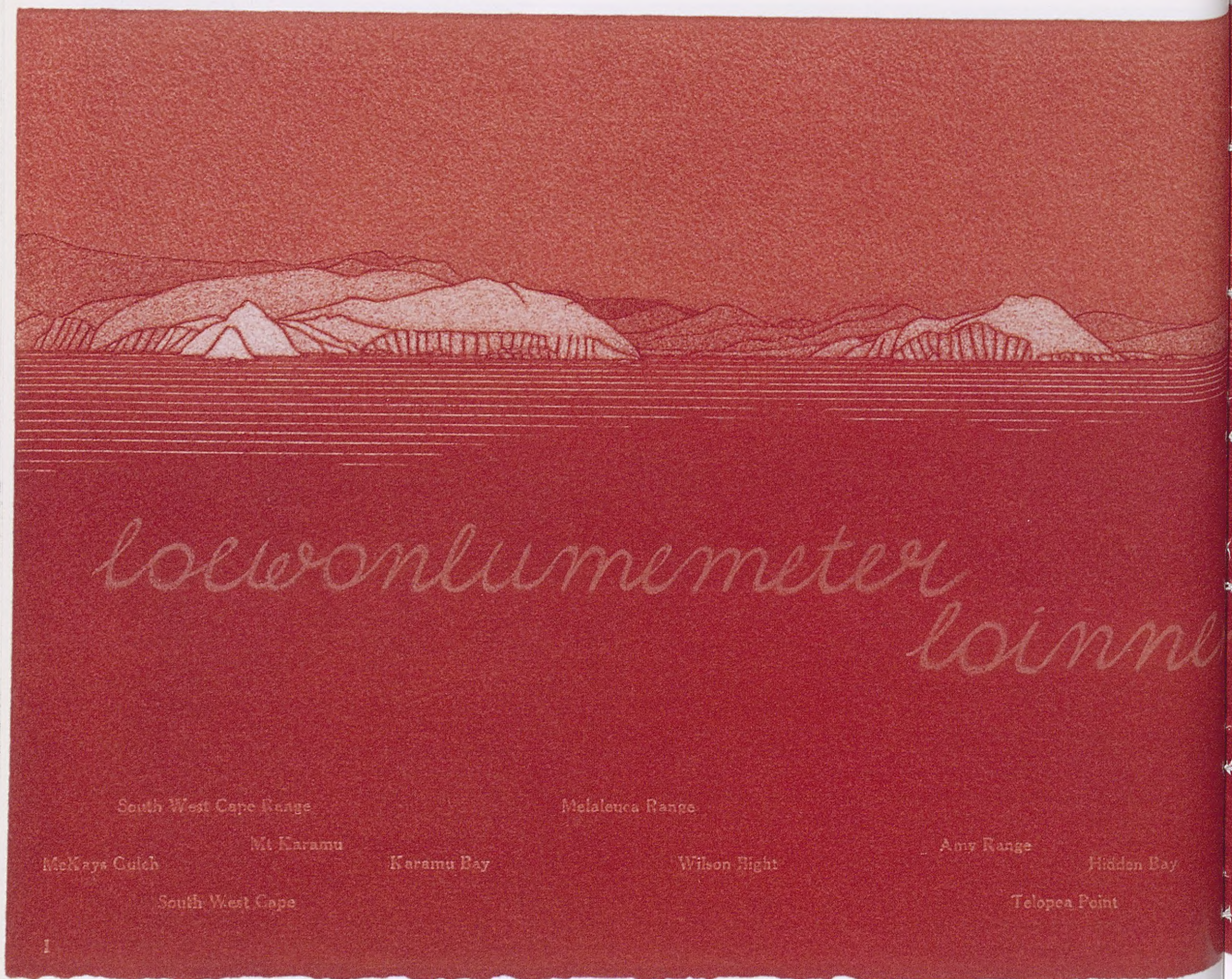
Flowing towards visitors, out onto the floor, *Everyone lives downstream 2*, 2007, was a site-specific installation constructed from a bizarre material specific to inland semi-arid Australia – the knobbly, twisted roots of mallee gums cleared for grazing and for croplands. Mallee roots are hard and make very efficient firewood, a byproduct for farmers to sell to the city.

Here, however, artists James Darling and Lesley Forwood, who are also sustainable cattle farmers in the South Australian mallee country, scare us with what looks like an encroaching river of bones. Flying in to Adelaide from Melbourne you can see, near Darling/Forwood country and the Coorong, skeletal rivers of salt where drains, recently and ignorantly excavated in occasionally natural watercourses and wetlands, have quickly killed the country. Australia, the world's flattest and driest land, with the world's poorest soils and most erratic rainfall, has evolved to depend for water not on rivers but instead on underground aquifers and storages in a stepped sequence descending across slightly different levels. Hence the constrictions of this hard but spongiform mallee-root construction; it signals the Australian way to conserve water for broadacre hydroponics.

Upstairs, two smaller rooms each contained a multi-screen moving-image work: Susan Norrie's now classic *Undertow*, 2002, and Simon Carroll and Martin Friedel's lyrical time-lapse *History of a day*, 2004, a 20-minute surround film for four walls. Connecting those rooms a corridor looks down to the large main gallery. Anne Zahalka's ten ironically manipulated photographs of dioramas in New York's Museum of Natural History, from her 2007 'Wild Life' series, occupied the corridor, with headphones available for commentary. Installed across the open well, high above the river of mallee roots, *Green pisser: 18 frog poems, 18 constructions, a homage to Ivan Puni, 1987–89, 1989*, was a flight of eighteen round-mouthed bird-boxes (onetime Queensland school carpentry exercises) converted by Robert MacPherson into a complex, singing, poetic reverie on the wonders of work, and art, and life, and nature.

1 Daniel Thomas, 'Meet the Samstags: The American donors of Australia's greatest bequest to an art school', *Art & Australia*, vol. 42, no. 4, 2005, pp. 501–03.





## Bea Maddock

Daniel Thomas

Bea Maddock, *TERRA SPIRITUS ... with a darker shade of pale*, 1993-98, incised drawing, hand-ground ochre pastels, blind letterpress, on fifty-two sheets of paper, private collection, courtesy the artist.





In 1987, Hobart artist **Bea Maddock** drew the white-on-white edge of Antarctica; sailing home, the sight of inhabited land made her think of etching the entire coastline of Tasmania. The idea eventually became *TERRA SPIRITUS ... with a darker shade of pale*, 1993–98, a fifty-one sheet red-ochre pastel drawing that forms a fully encircling panorama, almost 40 metres in extent. Its plain style echoes the coastal profiles drawn during eighteenth-century voyages of exploration.

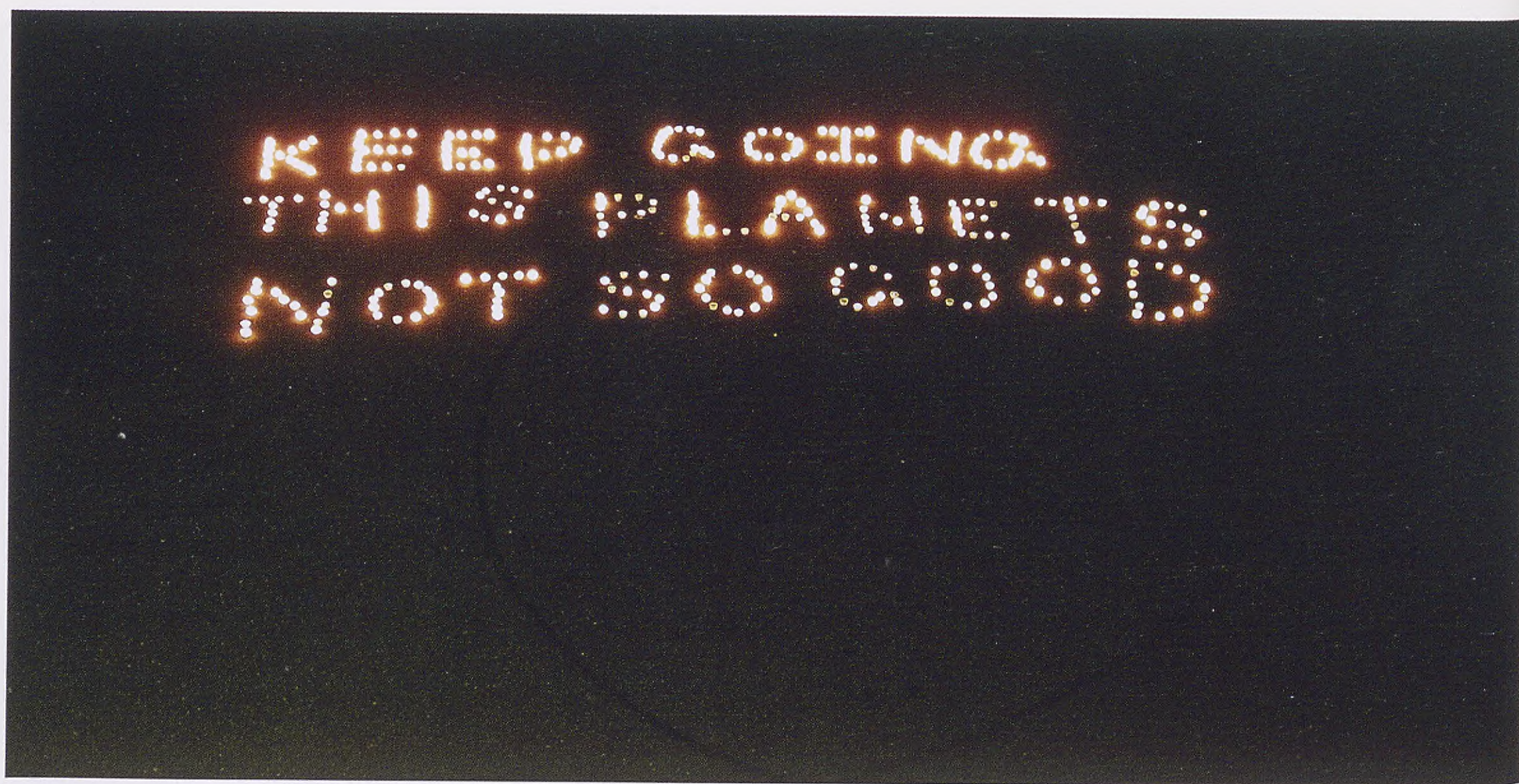
Maddock complicates the picture. Distant inland mountains are reflected out onto the sea towards an imaginary viewer in a small boat; twelve tones of colour, from white foreground landscape to dark background, contradict the sequence of natural observation. Blind-printed, inconspicuous lettering identifies mostly minor landscape features named by Europeans; curling along

the mid-line of the work, hand-drawn Palawa words of the Tasmanian Aborigines become smoke-message assertions that other placenames have filled the island for many thousands of years. Her local earth, hand-ground and rubbed into delicate scratches in the paper, echoes Indigenous cosmetic use of redness.

The reversed dark-and-white landscape tones pulsate visually; the inside-out gaze onto the edge of an island causes mental pulsation. We see a piece of land creating its own particular cultural spiritualities for those who enter its embrace. Land comes first.

**TERRA SPIRITUS ... with a darker shade of pale**, Art Gallery of South Australia, Adelaide, 15 September – 11 November 2007.





## Art on the Outskirts: Hazelhurst Regional Gallery & Arts Centre

Dominique Angeloro

**Peter McKay, KEEP GOING, 2006**, inkjet print on vinyl, 215 x 320 cm, courtesy the artist.

**Liam Benson, I believe in you, 2007**, digital video, 2 mins 47 secs duration, courtesy the artist.

**Daniel Boyd, Captain No Beard, 2005/06**, acrylic on canvas, 192 x 108 cm, collection of National Gallery of Australia, Canberra, courtesy the artist and Mori Gallery, Sydney.

Sitting on 1.4 hectares of gardens at GyMEA, just 40 kilometres south of the city, Hazelhurst Regional Gallery & Arts Centre is in the unique position of being the closest regional gallery to Sydney. Exhibition Co-ordinator Daniel Mudie Cunningham suggests that 'as more inner-city people hear about Hazelhurst, they're starting to realise not far out of Sydney you'll find really exciting things happening'. If, perhaps, some people have been slow to catch on, chances are they've been brought up to speed with the buzz generated by the October 2007 exhibition 'Heaven on Earth: Keep Going' (and that was even before it was publicised as one of the top ten shows of 2007 by blogger and television pundit Andrew Frost).

Engineered by Sydney-based curator Sally Brand, this predominantly photo-media exhibition featured work by Peter Alwast, Jess MacNeil, Peter McKay, Sam Smith, Spat+Loogie and SquatSpace. With the title of the show partly lifted from McKay's photographic message to potential intergalactic traffic, 'Keep going this planets no good', the exhibition crossed universes, both real and imagined. The installation itself was sparse, slick and low-lit, with an extremely polished finish. When I spoke to Brand at the time, she commented that, 'the locals are really enjoying seeing their gallery differently. It's never looked like that before, so dark and space-age. I wanted to make it like a little portal.'

It was certainly not the first time that visitors to Hazelhurst Regional Gallery have been transported into the realm of contemporary art. 'Keep Going' was the third in the trilogy of annual 'Heaven on Earth' exhibitions, which explored notions of utopian optimism in visual art. Brand's show was also the 100th exhibition for the gallery since it opened in early 2000, following a generous bequest by Ben and Hazel Broadhurst and a \$7 million





*Captain No Beard*

council and \$1 million federal government grant. 'The space is incredible', Brand says. 'The level of quality in the gallery – the lighting, humidity control, moving walls, power that comes out of the floor and ceiling – there's nowhere else like it in Sydney where you can achieve something like that. Particularly as a young curator, being able to realise a show of that scale is amazing.'

Hazelhurst's Director, Michael Rolfe, has been with the gallery since its inception, and Cunningham credits him with having been 'instrumental in fashioning the gallery in a very strategic way, so that it has also become a very cutting edge contemporary art venue'. By mixing historical, local, touring and contemporary exhibitions, Hazelhurst has been able to engage a wide range of audiences. The gallery also boasts the largest annual art prize in the southern Sydney region, and hosts a variety of educational and public programs that utilise their workshops and theatre. 'We're very conscious of servicing the local community', Cunningham says, 'but the program's been structured in such a way that we can still carve out something fairly solid in terms of being a national institution for contemporary art.'

Throughout 2006 and 2007 the gallery was also home to an innovative large-scale project called *Our Lucky Country*. Timed to coincide with the anniversary of the 2005 Cronulla riots, sixteen artists (of which I was one) were selected to participate in two shows, responding to concepts of national identity and 'suffering one's own image'. George and Ron Adams curated the project, tapping their vast know-how as directors of the well-established Sydney artist-run initiative, MOP Projects. In addition to the exhibitions, each of the artists participated in a two-week residency at the

gallery's on-site cottage, with the explicit brief to interact with the local community. What's more, the multifaceted project was not only recorded in a major publication, but also in an accompanying experimental video documentary by artist Lisa Andrews.

Interestingly, the first of the *Our Lucky Country* shows was installed adjacent to *Beatlemania*, a lovingly put together exhibition of Beatles memorabilia. 'To broaden audiences sometimes you need to make those decisions', suggests Cunningham, 'a lot of the people who came for the Beatles show, then experienced the work in *Our Lucky Country*, and vice versa.' Hazelhurst's commitment to contemporary art practice connects it with a growing network of dynamic regional spaces, such as those of Western Sydney, including Penrith Regional Gallery & The Lewers Bequest, Campbelltown Arts Centre and Blacktown Art Gallery.

In March 2008 Hazelhurst is hosting the Ace Bourke-curated show *Lines in the Sand: Botany Bay Stories from 1770*. According to Cunningham, the show 'will focus on the events of 1770 and 1778 at Australia's foundational site, Kurnell. Colonial material sourced from major collections will be matched with a contemporary and Indigenous response by some of Australia's leading artists, including Tracey Moffatt, Guan Wei, Joan Ross, Daniel Boyd and Jonathan Jones. Once again, Hazelhurst pushes the regional into the national consciousness.

**Heaven on Earth: Keep Going**, Hazelhurst Regional Gallery & Arts Centre, Gympie, 20 October – 2 December 2007; **Our Lucky Country (still different)**, 8 December 2007 – 3 February 2008; **Lines in the Sand: Botany Bay Stories from 1770**, 28 March – 11 May 2008.





## Fragments from France

Karen Quinlan

In 1940 the English poet Robert Graves published a book with Alan Hodge carrying the ironic title *The Long Weekend* which described the social, economic, cultural and political climate in Great Britain during the interwar period. Sixty-seven years later this title has been employed in an exhibition at Bendigo Art Gallery as a mechanism to shed light upon a selection of Australian artists who chose to live and work in France between the world wars.

The resulting exhibition, 'The Long Weekend: Australian Artists in France 1918–1939', is by its very nature challenging. For some artists the biographical details were scarce; the figures themselves obscure. The limited fragments of information and ephemera required much speculative analysis while trying to avoid distortion and over-interpretation. The show consciously omitted those artists who embraced international modernism and imported its ideology directly or indirectly back to Australia, including Margaret Preston, Roy de Maistre and Thea Proctor, who are all well positioned within the story of Australian art. Instead, the curatorial focus shifted to a disparate selection of artists who vigorously pursued personal and independent journeys, wholeheartedly immersed themselves in French culture, achieved degrees of recognition in both Australia and their adopted country and stylistically remained largely aloof from the artistic influences of the period. However, the tyranny of physical distance, relative anonymity and personal trajectory pursued by many of these artists meant they would ultimately become displaced, obscured and largely forgotten, until now.

The post-impressionists Robert Campbell and Madge Freeman chose France for inspirational study trips, staying for periods of two or three years before returning to Australia. Will Ashton, Bessie Gibson, Anne Alison Greene and Kate O'Connor lived in France for several decades, returning to Australia in their retirement years. Rupert Bunny, Ethel Carrick, Max Meldrum and Hilda Rix Nicholas moved frequently between Europe and Australia – while Stella Bowen, Bessie Davidson and Agnes Goodsir would never return.

Following the signing of the armistice in November 1918, peace promised hope and optimism to a world yearning for stability and normality. The interwar period celebrated renewal, and this euphoric interlude was marked by an urgent need to live life to the full, to seize opportunities and to experiment. The 1920s offered a perfect contrast to respectable values and stifling hypocrisy and, for some, the Victorian and Edwardian eras became a distant memory. In a language that was relatively free from racial, sexual and cultural puritanism, the avant-garde imported music, embraced the emancipation of fashion, accepted the onset of new technology and enjoyed the benefits of greater freedom of expression for men and women alike.

In her memoir Stella Bowen stated:

*I love and adore Paris. I love the way its quick and brilliant life runs openly on the surface for all to see. Every face in the street, every voice, every shape, is hard at it, telling its story, living its life, producing itself.<sup>1</sup>*

The Paris art scene became one of the world's cultural hot spots. The dynamic integration of international expatriates was underpinned by French notions of liberalism and a vigorously passionate political climate that allowed writers, musicians and artists such as James Joyce, Gertrude Stein, Josephine Baker, Django Reinhardt, Salvador Dali, Ernest Hemingway, Man Ray and Kiki of Montparnasse to creatively co-exist.

It appears that the Australian artists mostly operated independently and we rarely uncover any connecting threads between them. A slender connection may be made between Agnes Goodsir and Rupert Bunny by their choice of picture framer. Goodsir's interior study with seated model, *Untitled*, c. 1920, and Bunny's *Landscape, south of France*, c. 1920s, both had canvas stamps from French manufacturer Lucien Lefebvre – Foinet, 13 rue Vavin, Paris, which was a shop located near Jardin du Luxembourg and Boulevard Montparnasse in Paris. Apart from using the same framer, however, there isn't enough evidence to suggest that their lives overlapped in any other ways.





from left

**Café le Dome, c. 1920s**, vintage postcard, private collection.

**Agnes Goodsir painting a portrait of Sunday Baillieu Quinn in her Paris studio, c. 1930**, silver gelatin print, private collection.

**Bessie Davidson in her studio, Rue Boissonade, c. 1913**, silver gelatin print, private collection.

**Agnes Goodsir with Cherry, Estelle and Winifred in a Paris café, c. 1930**, silver gelatin print, private collection.

Stella Bowen mentions the presence of 'the old Australian impressionist on the top floor ...'<sup>2</sup> upstairs in her apartment building on the Rue Boissonade. If Bowen is in fact referring to Bessie Davidson, it is the only connection that has ever been made between the two expatriate Adeladian women.

We know that Rupert Bunny and Robert Campbell travelled to Europe together and met frequently until Campbell's departure in 1932. Bunny painted in the South of France with Campbell in 1929–1930, and this is the strongest link that we have so far between the Australian expatriates. Although the artists collectively formed part of the milieu of post-impressionism and acknowledged the arrival of the various other 'isms', their work remained largely unaffected by notions of radical modernism. The vast majority pursued landscape, intimate interiors, still life and society portraiture and their work is occasionally striking but mute.

Bunny's 1890 salon success in Paris led to further acclaim and notoriety. However, by the 1920s he had moved past the heroic classical narrative to a preoccupation with French landscape, offering inconsequential snapshots in painterly shorthand. In the mid-1920s Bunny once again exhibited in Australia, and critics 'failed to notice any urgency and extravagance in these paintings observing only quietness and repose'.<sup>3</sup>

Bendigo-trained Agnes Goodsir faced a similar reaction in 1927 when she exhibited in Melbourne and Sydney. The local critics admired her quest to live abroad while at the same time considering her oeuvre passé. Although her interiors and still-life studies held limited appeal, her portraits of Rachel Dunn (Cherry) proved a highlight. Both exhibitions were dulled by the excessive number of still-life paintings and the exclusion of her important society portraits, which ironically formed the basis of her international livelihood.

In an interview with Goodsir around the time of her homecoming shows, the artist makes reference to 'la vie' (life) in what had become her spiritual home, Paris. She states:

*It's such fun, if you want a café there, The Rotonde, and The Dome ... all nationalities Arabs, Czechs, Greeks, Romanians, Italians, and every other 'ian'*

*one could figure. Or perhaps you choose the Café de la Paix, where one watches Europe en Promenade.*<sup>4</sup>

Certainly these artists were relishing the very best of what cosmopolitan Paris had to offer without being specifically linked to the new artistic order. Was it pure coincidence that Goodsir and Cherry lived on the sixth floor above Adrienne Monnier and Sylvia Beach at 18 rue de l'Odeon? One could then assume that Goodsir and Cherry frequented the well-known lending library, Shakespeare & Company at Number 12, which specialised in contemporary American, British and European literature.

Lifestyle choices were foremost in their mind, as Europe offered anonymity, permissiveness and acceptance in stark contrast to the ostracism of home. In this regard Goodsir, Davidson and Bowen had succeeded in capturing a professional and intellectual perspective that readily equates to the distance between Bendigo or Adelaide and the City of Light.

For some artists, 1939 and the onset of the Second World War marked the end of an artistic odyssey that had never really commenced. Some achieved international acclaim and many enjoyed personal fulfilment through their unique and independent journeys. The vast majority of artists represented within 'The Long Weekend', however, had a limited impact upon the consciousness of ordinary Australians. These haunting figures exist today as remote fragments in a broader picture only now being reassembled.

1 Stella Bowman, *Drawn from Life: A memoir*, Collins, London, 1941, reprinted by Pan Macmillan Australia, Melbourne, 1999, pp. 97–98.

2 *ibid.*, p. 281.

3 Mary Eagle, *The Art of Rupert Bunny in the Australian National Gallery*, Australian National Gallery, Canberra, 1991, p. 184.

4 Agnes Goodsir, quoted in 'Melbourne musings', *The Home*, 2 May 1927, p. 34.





## Grin and bear it

Juliana Engberg

**One of my fond, if bizarre memories**, is singing 'Jake the Peg' and 'Tie Me Kangaroo Down, Sport' at 2 am in an Italian restaurant in Berlin with British artist Mark Wallinger. A *mensch* of a man is Mark. And a devotee, weirdly, of our Rolf. Anyway it was no surprise to me that a couple of years later Mark decided to don a bear suit and wander about the lonely foyer of Mies van der Rohe's Neue Nationalgalerie, Berlin, in a forlorn reverie which became the video work *Sleeper*, 2004-05. This lugubrious nocturne, concerning the shambolic state of the recently liberated New Berlin, seemed imbued with Wallinger's sense of melancholic irony. The bear wanders aimlessly, crawls, slumps against the wall, waves to onlookers, sits up, lies down, and meanders, as if to state the obvious: what to do, what to do?

At 2 hours, 31 minutes duration, only wayward, jetlagged or time-rich types might sit through the entire *Sleeper*, but even a good 45 minutes gives you a fair idea. I saw it at the Venice Biennale in 2005, and was smitten. Recently it's been in the 'Turner' up in Liverpool, the first regional try-out in the prize's history.<sup>1</sup> Well, you can take the bear out of Berlin, but you can't take Berlin out of the bear. In the immortal words of Basil Fawlty, 'Don't mention the War'. Liverpoolians were not too enamoured of this pantomime of post-cold war reconstruction.

Come to that, they were not too enamoured of the whole 'Turner' thing at all. Pity. Last year's line-up was a massive improvement on the past few years. Mike Nelson, Nathan Coley, Zarina Bhimji and Mark 'the bear' Wallinger were a group of serious contenders with interesting pedigree projects as their entry cards. Australians will be familiar with most of these artists. Nelson's mammoth sculpture environments and Coley's installations have been exhibited both at the Australian Centre for Contemporary Art, Melbourne, and in the Biennale of Sydney; Wallinger has had shows at Anna Schwartz Gallery, and *Sleeper* will be screened at the Adelaide Film Festival in March. Missed



the controversy? No great surprise; the Australian art press is not as collusive with the marketing juggernaut as its British compatriots.

It's as if the Tate decided that sending good stuff to Liverpool was too hard for the Merseyside to deal with, and, having thought so, embarked upon a kind of reverse psychology campaign aided and abetted by the grumpy taken-out-of-their-comfort-zone press who fell hook line and sinker for the *corblimey* is-that-what-they-call-art-down-there-in-London red herring strategy. It reminded me a little of the slightly apologetic campaign run by the National Gallery of Victoria when promoting their 2007 Guggenheim blockbuster. Did I see a double entendre headline 'Art that's hard to get' or did I just imagine that?

There was a lot of grumbling about the fact that Wallinger decided to show *Sleeper* instead of his Tate Britain project *State Britain*, 2006, which I wrote about in a previous dispatch. The point of *State Britain*, as you might recall, was that installing it in the Tate Britain's central gallery meant that it crossed the state-inscribed exclusion line for protesting. Obviously this subversion would not work in Liverpool. A fact apparently lost on many. Tipped to win before the 3 December announcement, we know by now that he did. But you may wonder why we should care after the thorough going over that's been perpetrated against Wallinger and the other artists.

Actually, on a scale from one to ten, Wallinger was not doing so badly. The press reserved its vitriol and bile for Nathan Coley's 'threshold sculptures' – oak blocks one steps over in order to access his other works: the light-bulb text piece on scaffolding (one of my favourites) *There will be no miracles here*, 2006, and the little workman's house with HOPE written on the side. The irony of Coley's proclamation – referencing the banishment of miracles in the village of Modseine in the seventeenth century – and its connection to the circus spectacle of the Turner, was not enough to save him from the mob all the same. It's a bloody business this prize thing.





from left  
**Mark Wallinger, *Sleeper*, 2004–05**, video still, courtesy the artist.

**Nathan Coley, *There will be no miracles here*, 2006**, courtesy the artist, doggerfisher and Haunch of Venison, London. Photograph David Lambert and Rod Tidnam, Tate.

But everyone wants a prize of their own. Over in Berlin, at the enlarged Hamburger Bahnhof, the Nationalgalerie Prize for Young Art<sup>2</sup> has been given an almighty marketing presence. Around town, posters, which look curiously like John Baldessari colour-dot works – no, he's not in the prize – call you to be curious. Cleverly, the prize is open to artists living in Germany, not just the born and bred, so the selection is often quite interesting. But the 2007 shortlist – Ceal Floyer, Damian Ortega, Jeanne Faust and Tino Segal – just didn't seem a very exciting ensemble.

Floyer won with her simple but effective acoustic stairway of speakers, *Scale*, 2007; Tino Segal's 'situations' are beginning to feel the same whether you are at the ICA, London, Venice Biennale or the Tate; Jeanne Faust's video work *The mansion*, 2004, was overtly elaborate, but ultimately un riveting since its reliance on the spoken word was undermined by the dreadful sound quality. Damian Ortega's *Nine types of terrain*, 2007, which comprises nine 16 mm films of bricks falling in domino effect, was a good companion to the Floyer with its clickkity, lyrical kinetic sound.

The hype surrounding the Berlin prize seemed inflated and designed to undermine the fragile status of this reasonably recent award. Nor did its siting help. The prize was situated between concurrent installations by Roman Signer, Jason Rhoades, Paul McCarthy, Aernout Mik and others, and suffered somewhat from a lack of curatorial focus, as well as being dwarfed by the largeness of the new Hamburger Bahnhof.

Where many of the sound artists in Berlin felt drowned out, inaudibility was never a problem with Tacita Dean's beautiful film portrait, *Michael Hamburger*, 2007, seen at the new and glamorous Frith Street Gallery on London's Golden Square.<sup>3</sup> This study of the diasporic Anglo-German poet and translator is so palpable in a variety of ways that its 28 minutes just seem to evaporate. As always Dean uses light and its natural tendency to

cast brilliant colours and shadows in a way that is poignant and evolving. Light is time to Dean, and her subjects – Hamburger is a brilliant one – seem involved in these projects as if of life's duration.

Through Dean's patient and restful eye we visit a life that has great passion, sorrow and a sense of finality. Hamburger talks about growing apples in his Suffolk orchard: the colour of the apples, their taste and longevity. It is an intense pursuit. Pondering the fruit massed in his collection hut, you can't help but wonder if all the apples will be eaten or if the growing and harvesting is in fact a form of ritualised forgetting, a sort of absorption into a place far removed from pre-war Germany, which his family fled in 1933.

Hamburger recounts with a tremendous affection his reason for growing one particular variety of apple – a very dark, blood-red apple – in memory of his friendship with fellow poet Ted Hughes. When Hamburger reads his elegy on the death of Hughes his voice is resonant: frail but also strong and deep. It is a particularly compelling moment, this revelation of platonic love between men that has inspired the putting down of roots in the orchard.

Dean has a remarkable facility in finding her subjects, and a lucky serendipity. Who could count on a rainbow appearing outside the window at the end of filming in the dark recesses of apple rooms and libraries? Because of Dean's ability to dwell, we have a glorious moment of catharsis that seems like a still life painted by a French master: think Chardin. The painter in Dean elevates her filming to a sublime art.

1 'Turner Prize 07', Tate Liverpool, 19 October 2007 – 13 January 2008.

2 'Nationalgalerie Prize for Young Art', Hamburger Bahnhof, Berlin, 14 September – 4 November 2007.

3 Tacita Dean, 'Wandermüde', Frith Street Gallery, London, 21 September – 26 October 2007.



right  
**'85 New Wave, 2007**, exhibition view,  
 featuring works by Sun Liang, Wang Yi and Gu  
 Wenda, courtesy the artists and ImagineChina.

below  
**Guy and Myriam Ullens**, courtesy  
 ImagineChina.

## The dawn of art philanthropy in Asia: The Ullens Center for Contemporary Art

Bettina von Hase



I first heard Guy Ullens's name through an American banker friend who told me: 'If you want to see contemporary Chinese art, you must meet Guy Ullens.' Four years later, in November 2007, I went to see for myself the opening of the Ullens Center for Contemporary Art (UCCA), a former Bauhaus-style factory in the 798 area of Beijing's Dashanzi district. It is the fulfilment of a long-cherished dream for Ullens, a Belgian business tycoon and collector, and his wife, Myriam, and it could not have come at a better time, when interest in Chinese contemporary art is booming. UCCA is a kind of hybrid between a not-for-profit private foundation and public institution which will organise exhibitions, commission works and host experimental projects. Not long ago UCCA would have been unthinkable, being the terrain of western art philanthropy, but now it underlines China's arrival on the global scene.

The building in which UCCA is housed was part of a huge munitions complex built by East German engineers and known as 798 because military installations were identified by numbers for security purposes. The essential industrial structure has been successfully retained by UCCA's French architect, Jean-Michel Wilmotte. An automatic lighting system controls and optimises natural light, which floods through the roof and top windows. 'I wanted to bring this place to a standard where it could receive any collection in the world', Wilmotte told me at one of the two extravagant international art-crowd dinners for 700 that accompanied the opening.

There are three exhibition halls, one of which is a towering 8000 square metre space for large-scale works that can be reconfigured for temporary shows; a 130-seat auditorium; a restaurant; and a bookstore. With its western-style brand identity and logo that makes the most of the building's 50-metre chimney, it is reminiscent of a mini Tate Modern, with even that institution's former head of collections, Jan Debbaut, as a consultant. At a press conference, Baron Ullens revealed his passion for China ('a magical place'), but not the budget, which is expected to be supplemented by sponsorship for future projects.





The guiding principles are to create a Chinese institution for the Chinese public, and to inform and educate. Debbaut cited 'Guy and Mimi' (as the staff call them) Ullens's 2000-work collection as a primary resource which can contextualise loans from other collections. Unprecedented for Mainland China is UCCA's contemporary art reference library, housed on the mezzanine with books, catalogues, journals, artists' editions, archival documents and digital media for research.

As for the program, it will juxtapose emerging and established artists, both Chinese and international, with solo and group shows, according to Chief Curator Colin Chinnery, who shares program responsibilities with UCCA's Artistic Director, Fei Dawei. An active member of the 1985 art movement which broke thirty years of cultural seclusion in China, Fei curated UCCA's inaugural exhibition "85 New Wave – The Birth of Chinese Contemporary Art". Fei has described the art of this time as 'very political, non-profit, non-utilitarian. It was art that responded to passion and idealism'. It is an extraordinary show, a quarter of which is drawn from the Ullens collection, and the first in-depth analysis of the time when Chinese artists explored the new-found freedom of experimentation.

Comprising 137 works by thirty artists and collectives, "85 New Wave" shows how far China has travelled in the last twenty years, with this first generation of artistic revolutionaries setting the scene for the attention-grabbing political pop artists of the 1990s. With today's booming market the climate has changed, as the Ullens alluded to at the opening, with Guy describing his early collecting ventures as 'visits with artists and explosions of discussions, when artists thought they were kings if they sold a work for \$3000 or \$4000'.

Among the most striking works in the exhibition were Gu Wenda's red, white and black banners, seemingly political but actually depicting everyday phrases; Huang Yongping's *The history of Chinese painting and the history of modern western art washed in the washing machine for two minutes*, 1987, a

room installation of washing machines and laundered paper refashioned in the shape of Chinese tombs; Geng Jianyi's black-and-white painting *The second situation*, 1987, with four Chinese faces grinning to the point of grimace; and Gu Dexin's faithful recreation of his 1980s artist studio. The early work of Zhang Xiaogang was an exercise in figuration not nearly as assured as his phenomenally successful 'Bloodline' series of paintings that currently fetch millions in the auction rooms in London, New York and Hong Kong.

Contemporary art has become a crucial tool in making China more accessible to western eyes, not least because of the 2008 Olympic Games, when the country will be on global display. In contrast to the political repression of the early 1990s, artists now use their work to comment on the world around them. 'We have a lot of artists thinking about things the government doesn't, and the intellectuals don't', says Giang Dong, a professor of art and French literature at Beijing University. 'Artists are the real avant-garde – this is very positive. China's recent history is strong, but the only serious reflection on it is done by the artists.'

With this kind of openness, the centre's future will be fascinating to observe. A survey of American conceptual artist Lawrence Weiner will be followed by an exhibition of work by the French artist of Chinese origin, Huang Yong Ping, and 'Stray Alchemist', a show focusing on artists' process across all media. Perhaps most importantly, the Ullens's dream has given the 798 art district a kind of solidity in the face of an uncertain future. 'Beijing has become more important because of UCCA', says Giang. 'The fate of 798 art district is still not sure, but UCCA will protect it and stimulate other galleries and cities.'

**'85 New Wave – The Birth of Chinese Contemporary Art**, 5 November 2007 – 17 February 2008; **Lawrence Weiner: To Allow the Light**, 5 November 2007 – March 2008; **Stray Alchemist**, 8 March – 13 July 2008; **House of Oracles: A Huang Yong Ping Retrospective**, 22 March – 15 June 2008, Ullens Center for Contemporary Art, Beijing.



## Asian attitudes

Alan Cruickshank

The self-professed 'must-see' art fair in Asia, 'ARTSingapore 2007',<sup>1</sup> the younger brother of three regional Chinese-flavoured art fairs held towards the end of 2007 (the others being Shanghai and Beijing), presented a perhaps unintentional troika of distinct if not prophetic indicators to understanding current marketplace trends in the phenomenon called contemporary Chinese art.

The Cult of Mao was vibrantly alive and well long after the Great Helmsman's death (along with the party badges and buttons of the 1950s), with several gallerists presenting an orgy of monumental brilliant red and white fibreglass Mao busts, and ornately filigreed bronze Mao heads by Huang Gang (probably all requiring reinforced floors for the collector); an *Asian Field* Gormely-esque arrangement of smaller dancing, leaping and gesticulating Mao figures; and a panoply of 'pleased, angry, sad, happy' Mao faces by painter Guo Wei, all creating an illusory sleight of hand for the unaware that this Maophernalia might just be 'the real thing'.

Situated up front in one of the fair booths was a video showing buyers waving their registration cards like little red books, as sale prices climbed an exponential curve to – according to the international press – 'crazy' heights, at this year's Beijing Poly Auction. (Coincidentally, the week after 'ARTSingapore 2007', the Sotheby's auction of contemporary Chinese art in London took £34.9 million, including Yue Minjun's post-Tiananmen Square oil painting *Execution*, 1995, for £2.9 million. And the artist is still alive.)

Of equal consequence was the presence of the Uli Sigg Collection, along with the man himself. Sigg, the internationally recognised Chinese contemporary art collector, has an unrivalled 1600-work collection which closely documents the development of Chinese contemporary art from the 1980s to the present day. This first-time showcasing of his collection in



Singapore, entitled 'A Chinese Dream: From the Sigg Collection', and his apostle-like presence, seemed to reflect current barometric paradigm-shifts in the internationalising of the contemporary Chinese art market.

Collectively, 'ARTSingapore 2007' presented an uncanny précis of contemporary Chinese art especially in an Asian context. The joke may once have been that there are 'six million Chinese video artists' simply given China's huge population, but the number of ambitious horizon-seeking artists – read money and notoriety, not necessarily in that order – now erases such flippancy. Post-Tiananmen (or the 'June 4 incident', depending on who you talk to), contemporary Chinese art's critical determination and collection have been predominantly western. In 2005 the Chinese Government announced that it would build 1000 museums by 2015, with the Beijing 2008 Olympic Games and Shanghai's World Expo 2010 in mind. Utilising this and China's economic development as a platform, private museums have entered the cultural coliseum – most notably in 2007 with the Ullens Center for Contemporary Art, Beijing (see p. 360 in this issue), and the Zendai Museum of Modern Art in Shanghai.

Zendai MoMA, founded in 2005 by the Shanghai Zendai Group (finance, stockbroking, real estate and energy), is presenting itself as a platform for the exhibition of contemporary art and academic exchange, aiming to actively engage with contemporary international practice by bringing together a new generation of thinkers and professionals to further develop China's contemporary culture. With this in view, two bold new projects were initiated towards the end of 2007, early-2008: 'Soft Power' and 'Intrude: Art & Life 366'.<sup>2</sup>

Constructed by Zendai's Director Shen Qibin, with newly appointed Associate Director Binghui Huangfu (ex-director Gallery 4a, Sydney) and Shanghai-based curator Biljana Ciric, and with contributions from Wonil Rhee (whose mega-audit 'Thermocline of Art: New Asian Waves' of 120 artists from



left  
**Huang Gang, 1966 (small), 2006**, four shiny and four matte bronze sculptures, 55 cm high, courtesy the artist and Linda Gallery, Singapore.

right  
**Soft Power, 2007**, installation view, featuring **Su Xinping, Landscape 3, 2007**, at rear, with **Reena Kallat, Memoria corona, 2006**, at right, and **Jitish Kallat, Petromorphine, 2007**, at left, Zendai Museum of Modern Art, Shanghai, 2007, courtesy the artists.



twenty countries was exhibited at ZKM, Karlsruhe last year), 'Soft Power' presented works by artists from a dozen Asian countries – including Wu Gaozhong, Qiu Zhijie, Song Dong and Shen Shaomin (China), Heri Dono (Indonesia), Shilpa Gupta and Jitish Kallat (India), Manit Sriwanichpoorn (Thailand), Chen Chieh-jen (Taiwan), Khaled Sabsabi (Australia/Lebanon), Lida Abdul (United States/Afghanistan), Mahmoud Yekta (Australia/Iran) and Owen Leong (Australia).

Shen's concept was based on the notion that contemporary art in Asia has long been understood and analysed within the context of western art criticism. Given ever rapid global change, 'Soft Power' solicited, as an antidote to past western hypotheses, a new language to discuss and understand contemporary Asian art: How and why does contemporary 'Asian' art look different from its global counterparts beyond its surface and origins; and how does it maintain its autonomy under the ever-pervasive influence of western critical and market forces?

In rationalising 'Soft Power', Shen has said:

*The notion of 'Asia' has historically been a geographical concept in modern and contemporary western society's peripheral vision. For Asians, however, the notion of 'Asia' remains indistinct. Since the industrial revolution in the nineteenth century, the expanding forces of the west propelled radical changes in Asian countries' social structures. After the long period of cold war in the last century, Asian countries were confronted with modernity articulated in western language. Economic prosperity and continuously rising global political status has allowed Asian countries to reinforce and emphasise the notion of self-identity in fields such as politics, economy and culture. Since entering the twenty-first century, rapid progress in Asia has brought new opportunities as well as challenges to Asia's cultures and art. The resilience of Asian culture as*

*manifested by Asian contemporary art is considered from the aspect of 'transient forces' – that are subtle, under-the-surface and strong.*<sup>3</sup>

To ramp up the dynamics of such regionalised cultural meditation, on 1 January this year, Zendai MoMA set in motion the ambitious 'Intrude: Art & Life 366', with one cultural event planned to take place *every day* somewhere in the city of Shanghai until the end of 2008. Created by Shen Qibin, his master plan is to present 'global perspectives on art and culture, and bring these closer to the people of the city, intervening in their daily lives by exposing them to exceptional cultural happenings'.<sup>4</sup> In exploring the possibilities and limitations that museums face when presenting art, and by abandoning the pristine white cube of museums and galleries, 'Intrude: Art & Life 366', aims to diversify the ways in which art and culture reach and engage its audience, narrowing the gap between cultural presentation and everyday life, making art more accessible to a broader public. It will bring a daily cultural event not only to the people of Shanghai but also to the world through reports, news and online projects available on the Intrude website.<sup>5</sup>

'Intrude: Art & Life 366' is further created as a long-term project, continuing beyond the 366-day event. Activities will be methodically documented in Zendai MoMA's archives and presented in the future as international touring exhibitions, as well as serving as the opening exhibition of the Zendai Group's new secondary space, set to open in 2010 to coincide with Shanghai's World Expo.

1 'ARTSingapore 2007', Suntec, Singapore, 4–8 October 2007.

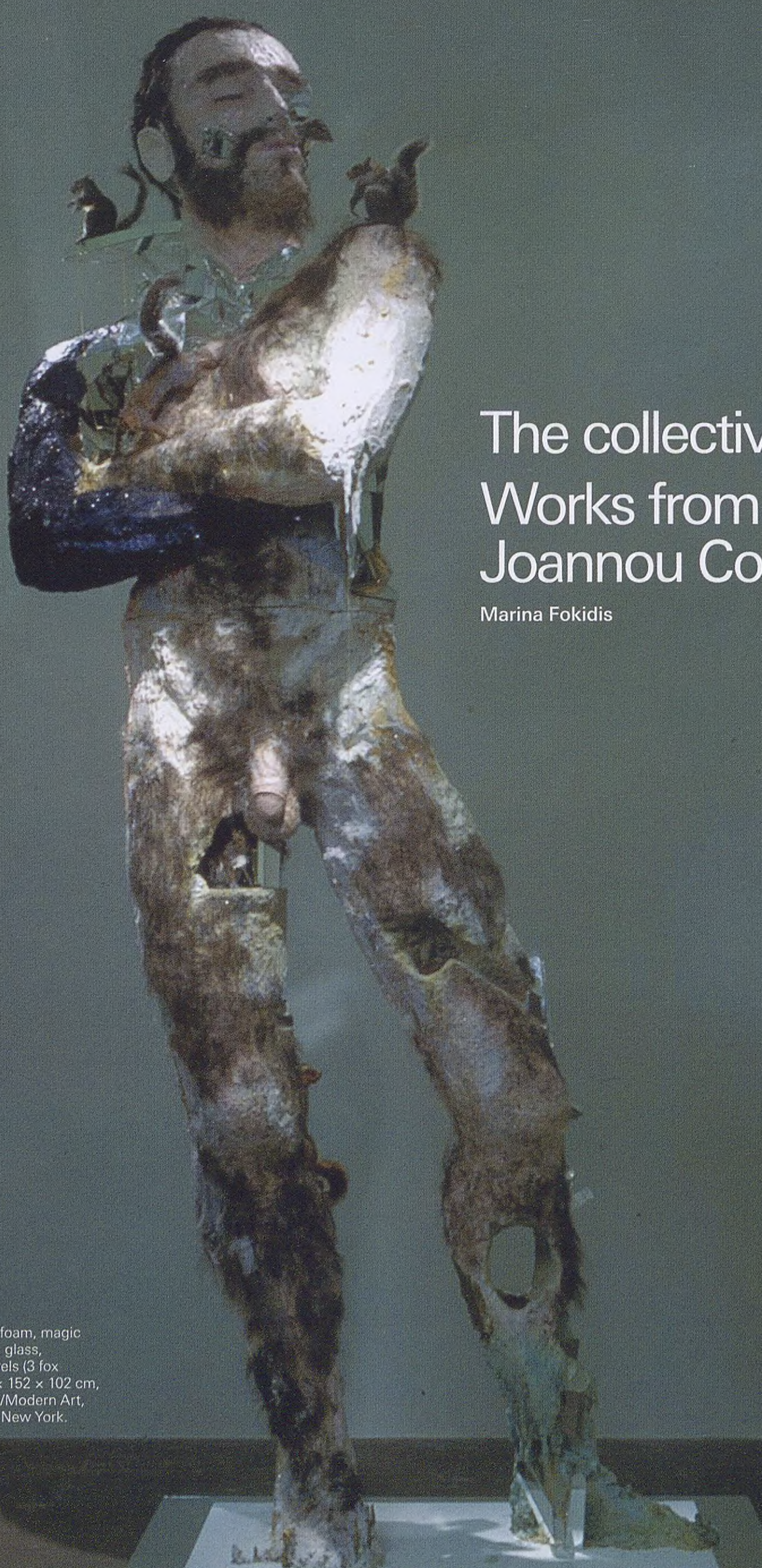
2 'Soft Power: Asian Attitude', Zendai Museum of Modern Art, Shanghai, 17 November – 28 December 2007; 'Intrude: Art & Life 366', 1 January – 31 December 2008.

3 Shen Qibin, project rationale, 'Soft Power', Zendai MoMA, Shanghai, 2007.

4 Shen Qibin, project rationale, 'Intrude', Zendai MoMA, Shanghai, 2008.

5 [www.art366.org](http://www.art366.org).





# The collective body: Works from the Dakis Joannou Collection

Marina Fokidis

**David Altmejd, *The giant*, 2006.** foam, magic sculpt (resin), paint, fake hair, wood, glass, decorative acorns, taxidermy, squirrels (3 fox squirrels and 4 grey squirrels), 290 x 152 x 102 cm, courtesy the artist and Stuart Shave/Modern Art, London, and Andrea Rosen Gallery, New York.





Nathalie Djurberg, *Tiger licking girl's butt*, 2004, DVD projection, 2 mins 15 secs duration, courtesy the artist.



Jeff Koons, *Hulk Elvis monkey train (blue)*, 2007, oil on canvas, 274.3 x 213.3 cm, courtesy the artist.

Through a new architectural addition, attached to DESTE Foundation's entrance, one enters what appears to be a human-size wooden artwork crate, leaving behind the busy and chaotic Athenian road, to step into a super-slick art laboratory in which contemporary art and its nature is under constant surveillance. Architects Nicholas Travaras and Demetra Karabelia got this 'prosthesis' quite right. The character of the crate creates a metaphor for the distinction between art and life. At first sight there is not a strong connection between what is happening 'outside', a post-industrial residential suburb of Athens, and 'inside', the latest exhibition of works from the internationally renowned collection of Dakis Joannou, and thus the transfer is a little jarring. Even if intentions could sometimes be different, art cannot always reflect a universal human state nor touch upon a general core of emotions. It can, however, generate an urge for further exploration.

Titled 'Fractured Figure', the exhibition brings together a number of diverse physic idiosyncrasies in direct dialogue, revitalising in this way the modernist 'white box' space. Although it might not embrace a 'renewed sense of humanity', as the collection's collaborator and curator Jeffrey Deitch suggests, it definitely captures a new energy in art which refers much more to individual practice than to particular aesthetic paradigms. The idea here seems not to be the conception of a new artistic revelation. Instead

most of the participating artists reflect openly on a wide range of artistic traditions, but in the end their work is infected by their personal experiences, generating in this way an ultra-fragmented and uncontrolled view of the human condition. There seems to be a strong parallel thinking between them but not the kind that can easily be described in words. Analogous to the manner in which the cubists depicted their subjects through simultaneous viewpoints, the artists in 'Fractured Figure' offer a multisided vision of a disjointed reality which bears little evidence of a globalised society.

Although differing in formal style, many of the works seem handmade and imperfect. Collectively they present ad-hoc personal manifestations of real life events. Overall no overtly political quest for a better future is discernable. 'Rather than turning to collective action and public protest to express its fears, the emerging generation has internalised its discomfort. The political has become personal', explains Deitch in his catalogue essay.

Whether we like it or not, the works in 'Fractured Figure' speak more of degradation than hope. In a quite obvious performative way, many of the artists appear to react to a world turned schizophrenic. With this scope, the exhibition becomes more of a symptom than a representation of what is really happening 'outside'.





from top  
**Andro Wekua, Get out of my room, 2006,**  
 installation including: 1 figure (wax, artificial hair,  
 fabrics, wax colour), 1 chair (bronze), 115 x 115 x  
 71 cm, 1 table (wood and wax), 75 x 195 x  
 100 cm, 8 silk prints, 30.5 x 21.5 cm, 1 etching,  
 42 x 30 cm, courtesy the artist.

**Urs Fischer, What if the phone rings, 2003,**  
 three candles (wax, pigment, wick), blonde  
 figure, 106 x 142 x 46 cm, brown figure, 200 x  
 54 x 46 cm, red figure, 94 x 99 x 54 cm,  
 courtesy the artist. Photograph Fanis Vlastaras  
 and Rebecca Constantopoulou.







**Urs Fischer, Bread house, 2006**, bread, wood, silicon, screws, pu foam, 500 x 400 x 500 cm, courtesy the artist.

Jeffrey Deitch and the artist Urs Fisher have arranged a utopian playground away from the restrictions attached to adult social behaviour. A few steps from the entry and almost blocking it, two aggressively large pillars of poured white chocolate – an in-situ installation by Terence Koh, *Untitled (chocolate mountains)*, 2006 – introduce a wicked smell to the show. Placed next to them, the three women, depicted as burning life-size candles in Urs Fischer's sculpture *What if the phone rings*, 2003, remind us 'to close the door'. The exhibition is to be watched 'in private'. The solid, traditional-looking sculptures are beginning to melt – a ritual which, like other works in the show, is to be experienced in close proximity. We have entered a space concurrently attached and disjointed from our experience of the supposedly 'real world'. It seems that everybody contained within this space has accepted the historical moment as it really is – as a general economic, political, social, environmental even aesthetic crisis in which humans appear as fragile, imperfect, self-destructive and broken as ever.

Our confrontation with irrational behaviour continues in front of Nathalie Djurberg's *Tiger licking girl's butt*, 2004, a film of animated papier-mâché figures, where a young girl, caught in a game between violence and desire, is naively involved in a sexual performance with a domesticated-looking tiger, all the while asking herself: 'Why do I want to do these things again and again?' Within the same mood are two key works of the exhibition: Robert Gober's untitled sculpture of an eerily lit cellar door, and Urs Fischer's *Bread house*, 2006. The latter, a real-life house made of loaves of baked bread, reinforces, in

a parallel way to that of the Brothers Grimm's *Hänsel and Gretel*, the sense of nightmare and trauma lurking within the cosy environment of one's own home, while Andro Wekua's startling upper-floor installation, *Get out of my room*, 2006, is like entering into someone's fantasy which carries hints of a distorted childhood. 'The messed-up world is inspiring messed-up art', claims Deitch, and that premise is very precisely illustrated by most of the works selected for 'Fracture Figure'.

In the process of their own maturing, these artists seem to have maintained their adolescent drive, a quality which allows them to challenge the status quo of both art and the human condition. The exhibition is part of a series of projects in which Deitch has surveyed figuration within the broader political and social context of the last three decades. If, in his view, the conceptual figure in the 1980s reflected a new sense of self that was allowing people to re-create themselves through plastic surgery, gym culture, and eventually genetic engineering, the fictional figure of the 1990s alluded to a prevailing escapism into video games and computer chat rooms. Within the current process of 'art historical truth', emerging artists are now daring to look directly at the ugly side of the collective body, of which we all form a part.

**Fractured Figure: Works from the Dakis Joannou Collection**, DESTE Foundation for Contemporary Art, Athens, 5 September 2007 – 19 April 2008.



Louise Bourgeois, *The destruction of the father*, 1974, courtesy the artist, Cheim and Read, Galerie Karsten Greve and Galerie Hauser & Wirth, Zürich and London.



## Letter from London

Barry Schwabsky

Everyone loves Louise Bourgeois; why should I be any different? But here was a grand overview of her sculpture since the 1940s – her arguably even more remarkable work in drawing and printmaking is only partially represented – with an equally grand and very informative catalogue, suggesting that the career may be greater than the sum of its parts. Which raises the awkward question: What's wrong with those parts, namely the sculpture itself?

One way to see Bourgeois's sculpture more clearly, with all its brilliance and all its limitations, might be to recall what Lucy Lippard wrote more than forty years ago when she grouped Bourgeois together with a number of younger artists such as Eva Hesse and Bruce Nauman as makers of what she dubbed 'eccentric abstraction' – a form of sculpture that was significantly neither minimalist nor abstract expressionist nor surrealist and in which 'too much free association on the viewer's part is combated by formal understatement, which stresses non-verbal response'. As it turns out, the main development in Bourgeois's work since then has been away from the approach that Lippard was then endorsing and back towards a kind of surrealism – towards the cool mental construct of an imagistic enigma in

thrall to what Lippard then dismissed as 'emotional interference and literary pictorial associations'. Perhaps in affinity with the neo-expressionist and transavantgarde trends that began taking root worldwide near the end of the 1970s, her work shifted away from the 'poor' materials and funky organic abstraction of works like *Torso*, *self-portrait*, 1963–64, or *Avenza*, 1968–69, towards a more overt figuration, as well towards a greater use of traditional materials such as marble or bronze.

But perhaps the most momentous shift in Bourgeois's approach was undoubtedly her increasing interest in large-scale installations – something she'd been interested in at least since 1974 when she made *The destruction of the father*, a claustrophobic theatre of bulbous plaster and latex forms suffused by the lurid illumination of a hidden red light. Indeed an untitled drawing of 1946, reproduced in the exhibition catalogue (which will be indispensable for anyone with an interest in Bourgeois) though not exhibited, could almost be a plan for one of the 'cells' and other semi-enclosed, quasi-architectural sculpture/installations she's been making since 1989. It shows a cage-like house imprisoning a number of trees. Indeed, from then on the cage becomes Bourgeois's key device for creating her own brand of pictorial













sculpture. On the one hand it serves the function that a pedestal or frame does for a traditional sculpture or painting – setting it off from the surrounding space of the empirical world as a separate, autonomous manifestation of the imagination. But at the same time – like Brancusi's pedestals that were incorporated as an element in the sculpture (and Brancusi is certainly the preponderantly influential precursor for Bourgeois's earlier work) – the cage is at the same time a sculptural element, as essential to the work as any of the objects it contains. And above all, its obvious semantic connotations (imprisonment, confinement, captivity) become unavoidable: whatever elements Bourgeois arranges inside the cage, they are always trapped by the *idea* of the trap. Bourgeois's immense command of atmosphere can't help but draw the viewer in, but the resulting claustrophobia is not the most exhilarating of aesthetic effects.

Not everyone loves Matthew Barney; Benjamin Buchloh, for one, recently damned him as 'proto-totalitarian' in a university textbook. Can't Barney afford a libel lawyer? Or is his every penny soaked up by that most costly of hobbies, film-making? In any case, the controversy Barney has sometimes aroused has not prevented him from becoming probably the best-known

American artist of his generation – the artist that people who read contemporary fiction and follow left-field music, but not the art scene (fans of Paul Auster and Sonic Youth, say) are most likely to know something about.

Although the most evident influence on the look of Barney's sculpture comes from the installations of Joseph Beuys – much too evident an influence, in my view, but then the moving image and drawing, rather than sculpture, are really where Barney comes into his own – he is certainly a scion of Bourgeois in eschewing anything like the 'formal understatement' that was once so highly valued by a critic like Lippard while developing a quasi-literary art of free association to an extreme degree. To enjoy Barney, you've got to be willing to put up with a great deal of bombast – but then, one might reflect, to enjoy great modern art from Courbet onwards, and not excluding Picasso or abstract expressionism, you've got to do the same. That just seems the price to be paid for an uncompromisingly individual art – and there's certainly no-one out there like Barney. For one thing, in an era in which, thanks to pioneers such as Bourgeois, art has dealt with female sexuality to the point where the topic has become almost academic, Barney is one of the few artists brave enough to take on straight male sexuality. He





left

**Georg Baselitz, My parents by Dix, 2005**, from 'Remix' series, oil on canvas, 300 x 250 cm, courtesy the artist and Albertina, Vienna, from the Rheingold Collection.

right

**Georg Baselitz, B for Larry (B für Larry), 1967**, oil on canvas, 250 x 200 cm, courtesy the artist and Friedrich Christian Flick Collection, Zürich. Photograph Frank Oleski.

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**Matthew Barney, Holographic entry point, 2005**, self-lubricating plastic, polycaprolactone thermoplastic, shrimp shells, seashells, cement, wood, steel, stainless steel, expanded polystyrene, vivac, pigment, acrylic paint, acrylic medium, sand, aquaplast, PVC, installation view, Serpentine Gallery, London, 2007, courtesy the artist. Photograph Hugo Glendinning.

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**Louise Bourgeois, Spider, 1997**, steel, tapestry, wood, glass, fabric, rubber, silver, gold and bone, 445 x 666 x 518 cm, courtesy the artist.

weaves an astonishing and often baffling mythology around it, a mythology which this exhibition, 'Drawing Restraint' – Barney's first large-scale showing in London – reiterates without clarifying: 'Production is the anal output of the Path, and is described by the form of the two-headed dumbbell, the unit BOLUS. The unit BOLUS has the potential to close the three-phase Path, joining the mouth of Situation with the anus of Production, creating an endless loop between desire and discipline', according to the catalogue. Until someone constructs the Enigma Machine to decode this, there's nothing to do but to sit back and enjoy the work passively – without desire or discipline.

Speaking of bombast, and speaking of the theme of male sexuality, it was good timing to be able to see a retrospective of Georg Baselitz at the same time Barney was on view. Two of the premier mythographers of contemporary art, they have more in common than one ever would have thought. But anything Barney can do, Baselitz does better, simply because his literary fantasies never get caught up in any form of paranoiac system-making. Baselitz may paint as if he's making a grand statement but the statement is always deflating or dismantling itself. One of his great early

works, *The big night down the drain (die große nacht im eimer)*, 1962–63, pretty much sums it up: Mr Hero is just left there holding his dick. In recent years, Baselitz has been occupied with a series of 'Remix' paintings and drawings, in which he revisits the themes and motifs of his earlier years, but now in a new style – lighter, airier, more spare and linear. The bravado of the earlier work is nowhere to be found in these newer works; Baselitz is looking back in tranquillity – but not without energy. These are some of the best paintings being made today.

The other outstanding painting show in London last European autumn was one I should not be reviewing: 'The Painting of Modern Life', The Hayward Gallery's first exhibition curated by its new American director, Ralph Rugoff; after all, I contributed to the exhibition's catalogue, so I might be prejudiced. In that case, please don't consider what follows to be a review – simply a comment by a catalogue contributor with further thoughts on a show now that he's actually seen it. In any case, the exhibition, which traced the use of photographic imagery in painting from the 1960s to the present, doesn't need me to pronounce it a success – the London press has already done that. With a show including major works by the likes of Andy









Marlene Dumas, *The teacher (sub a)*, 1987, oil on canvas, 160 x 200 cm, private collection, courtesy the artist.

Warhol, Gerhard Richter, Richard Artschwager and Vija Celmins, and on through Martin Kippenberger, Luc Tuymans, Marlene Dumas and Peter Doig – among others – it was hard to go wrong. The choices got harder when it came to the younger generation, artists in their thirties – and there were many choices that I would have made differently if the choices had been mine to make – but the falling off was not as evident as it could easily have been.

One of Rugoff's wisest decisions was not to go for a chronological hang, or for one that would give each artist his or her own monographic room, but rather to arrange the works according to loosely defined themes: History and Politics; Work; Leisure and Everyday Life; Social Space; Modern Individuals; Family and Friends. This allowed for constellations showing very different sorts of approaches to similar motifs, which was refreshing to the eye and mind. It also allowed the show to implicitly address a quandary I'd posed in my catalogue essay, where I was essentially taking issue with the whole idea behind the show – for if one could only make a 'painting of modern life' by approaching life through multiple layers of mediation, that is, through

images of images of images like Warhol's use of a photograph that had been photomechanically reproduced in a newspaper and then silkscreened onto canvas or, to take a more recent example here, Judith Eislser's paintings of snapshots of movies seen on a TV screen – then doesn't the translation of modern life into painting entail, as I put it, 'a considerable loss of its substance'? Well, maybe not as much as I thought. There's a great deal of life in most of these paintings – a great deal of feeling for life, despite all the 'oblique strategies' (in Brian Eno's phrase) that might be necessary in order to inscribe these. As Rugoff aptly puts it, 'This kind of painting invites us to chase the play of those elusive mechanisms in our own thinking as well' – which is as much as one can ask from any kind of art, I think, and more than most delivers.

Louise Bourgeois, Tate Modern, London, 10 October 2007 – 20 January 2008;  
 Matthew Barney: *Drawing Restraint*, Serpentine Gallery, London, 20 September – 11 November 2007;  
 Georg Baselitz, Royal Academy, London, 22 September – 9 December 2007;  
*The Painting of Modern Life*, The Hayward Gallery, London, 4 October – 30 December 2007.



## JOHN STRINGER

1937–2007

James Angus



**The Perth home of John Stringer**, who died in November shortly after his seventieth birthday, revealed a lot. John was eager to point out that the floorboards – which he deliberately realigned on a bias – were a homage to Mary Boone's first gallery. Though the connection between a SoHo loft and a small Victorian terrace in Australia's most isolated city might seem a little arbitrary, it says much about John's ability to shepherd culture across great distances with an idiosyncratic swagger.

Of course, the renovation was ultimately a staging ground for his own extraordinary collection – a fantastic index to the various acquisitions he made for others during the course of his career. Walls were double, triple hung. Here a panel of Warhol's cow wallpaper, there a gummy little study given to him by American artist Alfred Jensen. An enormous painting by Roger Kemp was once attached to the ceiling in order to make way for a pool table that was improbably shoehorned into the living room. And, importantly, there was plenty of work by artists who were also his friends and neighbours in Western Australia. John's interests were intuitively pan-global, and for this, audiences in Perth and the rest of the country should be especially thankful. He made us feel important.

John was an artist's curator. Reading his biography while writing this, I was happy to be reminded that he spent a number of years at art school. He would have many fans as his career unfolded, at all stages of the tricky path between production and display. It's worth noting that museum preparators (in my view, a particularly revealing barometer of talent) held him in great esteem. I can recall a meeting at the Art Gallery of Western Australia (AGWA) that he ended abruptly with an invitation for anyone within earshot to watch the unpacking of a newly acquired sculpture by John DeAndrea. John seemed barely able to restrain himself, as if the crate contained the origins of the universe.

And what a sculpture. It is typical of the kind of work that caught John's attention – paintings and sculptures that sometimes drifted on the fringe of the usual canon, extremely material and often high-key, usually nodding in the

direction of the legacy of pop and minimal art. A vision no doubt honed by time spent working in New York in the 1970s and 1980s, mediated by John's finely-tuned appreciation of the perverse. Back at home, he retained enough of a hint of Brooklyn-ese in his otherwise Australian drawl to exhort that an impressive show was, for example, 'really *something*'! Often followed by a wheezy giggle.

In fact, it's difficult to resist describing John as a kid in a candy store. With the full support of 'my boss' – as he cryptically and affectionately referred to businessman and broadcaster Kerry Stokes – John had a free hand to assemble a new and ongoing collection (and in retrospect, an excellent, far-reaching companion to the works he had acquired in his previous job as a curator at AGWA). He seemed to buy quickly and with panache, and could hang a room decisively. This wasn't at all about being cocksure; he just really liked what he liked.

And so the Kerry Stokes Collection looks good, casting myriad reflections on the polished black Bauhaus linoleum (more imported flooring!) in the galleries of the Perth corporate headquarters. John's formal sense was certainly exquisite and it would be oversimplifying things to merely describe his eye as eclectic. I can remember him pointing out Courbet's hurried but purposeful brushwork in a jewel-like landscape he'd recently purchased, bluntly adding (with a touch of envy) that the young painter was barely in his twenties at the time.

John was extremely supportive of younger artists. Anyone who was fortunate enough to have worked with him – and there were many – will not only remember his kindness, but also his deep commitment to where he lived. He also clearly knew that the relationship between artist and patron is a two-way street, and took an adoring group of local collectors under his wing. He was in command of a generosity and enthusiasm that was intoxicating. The door to John's house was always open. Longnecks of beer, roll-your-owns, possibly a joint. In his company it seemed that there was hardly such a thing as an established order and anything was possible. That was the house style.



# ANDREA STRETTON

1952–2007

Brian Johns



In 1988, some months after my arrival at SBS Television, I was thinking about proposing a book program for the multicultural broadcaster, inspired by an extraordinarily successful French program, *Apostrophes*, which went to air in peak viewing time and made books the centrepiece of discussion. In my desk drawer was a letter arguing for a similar show from an SBS radio journalist who had interviewed me within the first hectic days of my arrival at the network. I suggested the radio journalist should be auditioned for the television program.

'She's quiet and unassuming', I remember saying, 'but I do want her auditioned because I know from her work for the *Sydney Morning Herald* that she is a first-class book reviewer'. The person I was talking about was Andrea Stretton. I was told that after her audition the whole studio rose to clap, and later I met the strikingly beautiful, composed, strong and confident woman for the second time.

Andrea was an enormous success on *The Book Show*, where she formed an engaging partnership with the late larrikin Dinny O'Hearn. The initial pairing raised a few eyebrows but there should have been no surprise. Holding them together was a passion for books and Australian writing in particular, as well as a mutual regard and respect. The program took us to where only imagination can go and was a fine counterpoint to other SBS content.

As presenter for the eclectic SBS documentary series *Masterpiece*, Andrea showed her intellectual strength and her grounding in the arts – particularly in the visual arts. Her passion for art and literature were integrated rather than parallel interests. One enriched the other. Partly this was the result of life experience. An arts graduate of Melbourne's La Trobe University, Andrea was already an established member of Melbourne's cultural scene. After Andrea's marriage to Drew Southall broke up she moved to Sydney with their young son, Jake. She was to work part-time in a gallery. It occurs to me that Andrea's background was ideal in helping her overcome that notorious Melbourne/Sydney cultural divide.

*Art & Australia* readers will be familiar with her sensitive interviews and book reviews written with grace and surety. In her reviews, as with her television interviews, Andrea could be as subtle as she was strong. One reads her as carefully as one listened and watched. Always, though, there was her continuing concern with the growth of Australian culture, which was never

provincial. This was underlined by the French Government awarding her the *Chevalier des Arts et des Lettres* in 2002.

Not surprisingly, given her intellectual breadth and experience, Andrea showed her ability in the development of arts policy including advising former federal minister of the arts, Michael Lee. In her broadcasting career she was to move from SBS to the Australian Broadcasting Corporation (ABC). A great move for the ABC but not, in the end, a great move for Andrea who, along with others, suffered a particularly bruising period at the national broadcaster.

But Andrea's talents were by no means lost to the cultural community. She was a peripatetic convenor and speaker at festivals, book launches and seminars. We are all the richer for this highly productive period of Andrea's life. Richer because at those festivals, at those seminars and at those book launches, countless people experienced the full, direct impact of her remarkable personality.

Ideas know no walls. Andrea's work eddied out to unmeasured reaches. And at one level or another they will remain with us. Everything carried out with her legendary perfectionism. Andrea soaked herself in her work. More than her industry though was her innate brilliance.

Andrea was an exceptional interviewer. She was generous but rigorous and never a show-off. She had a fine eye and a fine ear. Together they gave her an authority across the arts. Andrea was an unusual combination in an interviewer – intellectual and intuitive. She knew that no-one was obliged to answer but that the art was such to make them want to answer her questions. Above all she had that surprisingly rare talent among interviewers – she was a listener. We will each have our own favourite among her pieces. For me it was her interview with William Robinson. As fine a painter as he is, Robinson is shy about sharing his thoughts. He, like so many others, found Andrea's warmth and love of her subject irresistible.

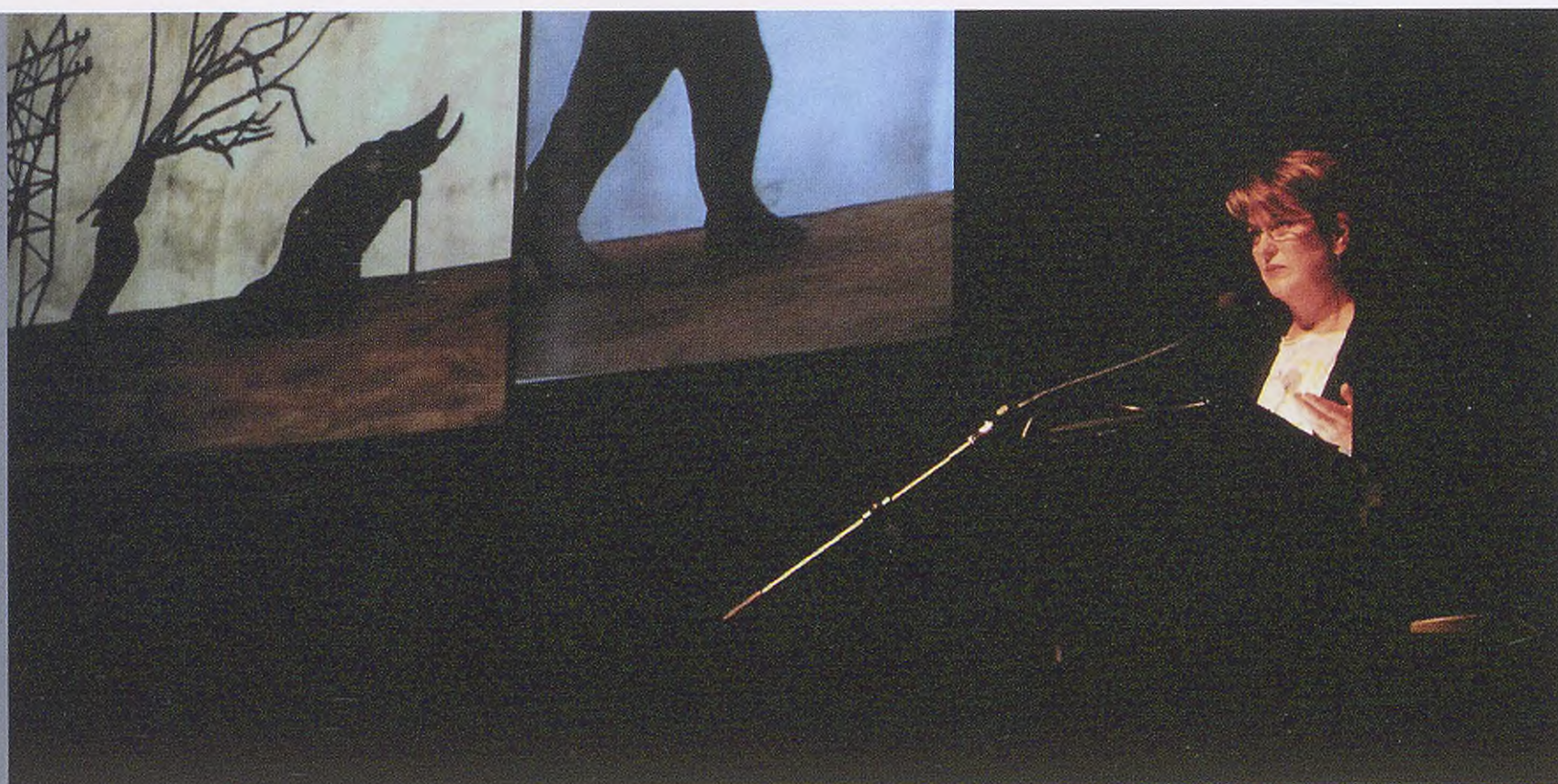
I'll miss most our chance meetings in our Sydney neighbourhood, walking our respective dogs, who loathed each other. But somehow above the cacophony of barking and snarling we always managed to talk about our latest book finds. Andrea had a tremendous capacity for friendship which, for family and friends, was caught in a wonderful video of her life made by her son, Jake.

Andrea's ultimate achievement was to set a memorable standard of excellence as a broadcaster, literary journalist and critic.



Andrea Stretton presenting 'The Book in Art', a public lecture for the 2007 Sydney Writers Festival, courtesy Festival News, University of Technology, Sydney. Photograph Emily Mitterhuerner.

Gene Sherman



**The seamless meshing of inner spirit and public facade** occurs in rare individuals; in those whose heart and mind truly connect. Andrea Stretton allowed both intimate friends and the broader community to journey with her as she moved with quiet grace and deep intelligence through parallel worlds of literature, film and art.

A glowing combination of intellect and intuition, of diligence and passion, characterised Andrea's every activity. This was felt and acknowledged by all whose lives she touched, from her partner, Alan Krell, through her nearest kin and beyond – to the thousands of television viewers for whom her insights on books and their authors amplified experiences and expanded consciousness.

Andrea's achievements were many and varied. She was known to a wide variety of people – colleagues in the media and film world, writers, artists, academics, local residents of Woollahra and Paddington, whose paths she crossed while walking her beloved dog and, more publicly, to those who came to hear her speak at the forums and discussions she hosted on literature and the visual arts.

To me she was a friend, and the partner of longstanding and dear friend Alan Krell. I was familiar with the special work she did on SBS Television's *The Book Show* and understood the contribution she made as artistic director of the 1998 and 1999 Olympic arts festivals. My strongest ongoing memories of Andrea are at Sherman Galleries where she was a regular visitor and where she hosted visual-arts discussion panels over many years. These covered a range of topics, bringing into play issues and preoccupations relating to a cross-section of artists whose work was on exhibition and whose thoughts were sought in open exchange with critics, curators, architects and other artists.

We gathered on Saturday afternoons, clustering around the invited panel members, with Andrea at the core, firmly guiding the process and raising questions that revealed meticulous preparation and penetrating insight. Each panel discussion was memorable in its own way, the more complex exhibitions allowing Andrea greater scope to create an enhanced flow of conversation and exchange of ideas.

In July 2007, just months before she was taken ill, Andrea presided over what was to be her last session and our last chance to see her shine within this context. She clearly enjoyed pulling together thoughts and opinions on

British artist Michael Landy's 'Man in Oxford Street is Auto-Destructive' exhibition, especially focusing on *Breakdown*, 2001, Landy's best-known work, in which he itemised and pulverised each and every one of his possessions from toothbrush to Saab automobile. Michael, a little tentative at the outset, quickly felt comfortable with Andrea as he described the origins of this highly contentious project (which took place in a disused store on London's Oxford Street) and the way in which it affected his later work.

Our family relationship with Andrea went further than the gallery and my own personal regard and friendship. Our film producer son Emile started spending time with Andrea, discussing books with an eye to what might be appropriate material for script development. A professional agenda became yet another layer in a friendship that flourished across our own generations, adding to the connections that bound Andrea to so many people across so many divides.

Tributes at St Canice's church, Elizabeth Bay, in celebration of her life ranged from writer David Malouf to brother Peter Stretton and Alan Krell's intense expression of grief. We emerged into the daylight dazed, saddened and yet strangely exhilarated at having had the privilege of touching lightly and in our various ways upon the generous, meaningful and radiant life of our friend Andrea Stretton.



# STEPHEN BIRCH

1961–2007

Stephen Birch, *Westfield*, 2003, fiberglass, polyurethane, silicone, steel, synthetic polymer paint, DVD, monitors, dimensions variable. Photograph Stephen Birch.

Alex Gawronski



**Stephen Birch was a fellow artist and close friend.** Engaged in his practice to the point of obsession, there were few things Stephen preferred to spending long hours in his studio solving the aesthetic and conceptual problems he had set himself. Yet despite Stephen's obsessiveness and generally private nature he was also a fully participating and committed member of the contemporary art world. I first met him in 1997, and after a somewhat strained introduction, we soon became friends and, at various times, co-exhibitors. I respected the tenacity and single-mindedness with which the artist approached his practice and the subtleness of his thinking. Curiously, before Stephen began working on the sculptures and installations for which he is best known, he worked as a ceramicist, subsequently moving into painting. As far as the latter was concerned, he would joke that his painting of an angel set against a dark indeterminate background, included in the prestigious Moët & Chandon Touring Exhibition in 1988, had been singled out by a particular critic as one of the 'worst things he'd ever seen'. Luckily, Stephen had a keenly wry sense of humour that ranged from playful cheek to darkly sarcastic and this permeated much of his work.

The first fully fledged installation of Stephen's I saw was *Unforgettable*, 1997, exhibited at Sydney's now defunct artist-run gallery, Side On. The work consisted of two car tyres, a dead tree branch, and a green domestic rubbish bin. Each object was painstakingly cast from life and painted to look absolutely real. The overall effect of the exhibition was both cryptic and compelling. Other works that followed shared a similar sense of the prosaic suddenly rendered deeply uncanny. In *Civic minded*, 1999, exhibited at Sydney's Gallery 4a, four tall branchless tree trunks, crafted from papier-mâché, sprang from matching pairs of black leather businessmen's shoes – the implication being that the trees weren't trees at all but rather clumsy disguises. This was one of a series of works in which the iconic centrality of the tree predominated, including *Untitled*, 2001, a public artwork of a magnificently Magrittean tree tied in a knot. All along, it was possible to ponder if Stephen was playing on the double meaning of his surname, perpetually toying with his artistic persona.

Stephen's more recent art, although utilising many of the same techniques, became increasingly figurative and perhaps more sinister. His installation *Cosmos*, 2002, purchased by the Chartwell Foundation in New Zealand, where the artist had many fans and supporters, consisted of lifelike painted casts of the heads of many of his art world colleagues. Conceived as 'heads' and not as 'portraits', these were semi-hidden among the rafters of the gallery space. Equally ambitious figurative works that followed included *Accumulation/*

*Accretions* and *No man's land*, both 2006. These installations introduced a new overtly 'pop culture' element, most obviously in the sudden appearance of the famous Marvel comic-book hero, Spiderman, whose altered figure features in each. In the first, Spiderman – his left arm replaced below the elbow by a steel prosthesis – sits awkwardly spreadeagled facing a spider with a human face remarkably reminiscent of Osama bin Laden. Later works blended equal amounts of absurdist humour, vulnerability and palpable despair.

In March 2007 the Museum of Contemporary Art, Sydney, launched a survey show of Stephen's work titled 'Looking Out My Back Door'. Viewed together, his installations flowed almost seamlessly from one to the next. This sense of continuity was similarly revealing about Stephen's inclusive attitude to work and life. In such a way, politics could easily dwell alongside poetics, the figurative with the abstract and material plenitude with desolation. Stephen's holistic outlook likewise meant that his perfectionism necessarily encompassed the imperfect. He would frequently state that even when a particular work was finished, it should always retain its mistakes, which is to say, there should always be something 'wrong' with it. This, Stephen argued, was the means by which an artwork could continue to remain challenging and provocative, rather than beginning and ending simply as decoration or mere commodity.

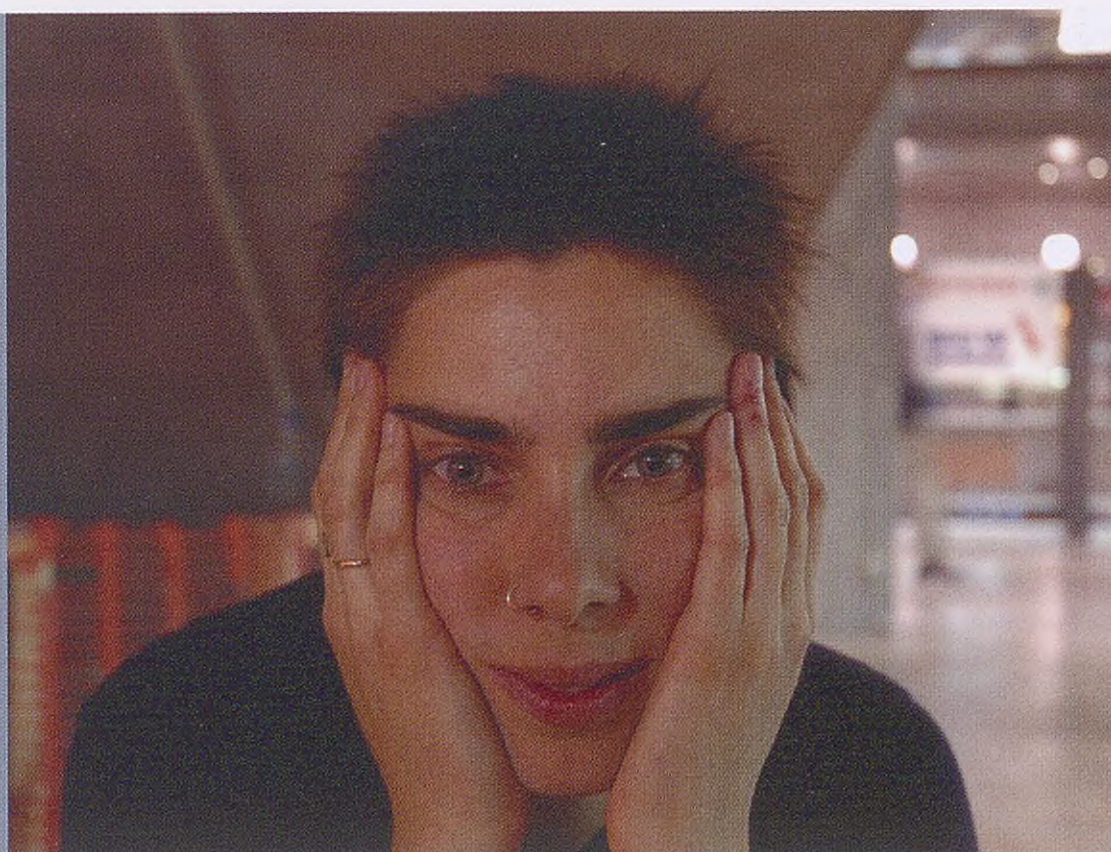
The politics underlying such a vision also extended to other aspects of his practice. Frustrated with what he saw as the overwhelming conservatism of contemporary Australian culture, he planned to open his own gallery shortly before his death. This was to be an autonomous space, outwardly embracing the multiple connections he had made throughout his artistic career, but self-determined and driven by a desire to produce and exhibit vital, meaningful, provocative and difficult contemporary art. Soon I would join him and another colleague in pursuing this vision. Sadly, Stephen would not live to see it realised. That the plan persists today is simultaneously a dedication and tribute to the influence of Stephen's life and work. His thoughtfulness, critical intelligence, sense of community and creative justice made him a truly active practitioner. Despite his early death from cancer – whose onslaught he fought unsentimentally – Stephen Birch was a 'stayer'. While institutionally successful, he was also an 'artist's artist', opposed to the professionalised banality of a narrow careerist. Here was an artist idealistically motivated primarily by art's metamorphic and transformative capabilities. His loss will continue to be keenly felt by those who knew him as well as those who followed and admired his work.



# CASSANDRA LAING

1968–2007

Charles Green



**Cassandra Laing, the Melbourne artist** whose large drawings were rapidly propelling her into prominence, died in September 2007 after an almost two-year battle with cancer. She had recently turned thirty-nine. With a sharp and critical intellect, Laing had been involved in research for most of her adult life, both through formal study and in her professional practice. She had commenced an Arts degree at the University of Melbourne before completing a Bachelor of Fine Art in painting at the Royal Melbourne Institute of Technology. Laing's contemporaries there included film director Greg McLean (*Wolf Creek*); she was definitely a member of the emerging iPod, Wi-Fi generation.

At the time of her death Laing was well advanced in research towards a PhD that combined art and writing at the University of Melbourne, where I was her supervisor. For many years she had also worked in administration at the university. She had painted and drawn memorable portraits of academics such as historian Stuart Macintyre, though she embedded him in a dream-like Himalayan landscape rather than in the university's traditional cloisters.

Naturally rebellious, Laing had turned the experience of severe illness on its head, producing at great speed, from 2005 onwards, a considerable quantity of intellectually intricate, elegant work marked, at the same time, by a powerful awareness of her own mortality. In April 2006 she was diagnosed with cancer, and by the end of 2006 had successfully completed her initial courses of radiotherapy and chemotherapy. However, a secondary diagnosis in late May 2007 spelled the return of ill health. Despite this, as Gabriella Coslovich wrote in a perceptive profile for *The Age*: 'Laing's drawings, although rooted in the impermanence of things, are not gloomy or depressing; they are meditative and quiet, they compel the viewer to see life in perspective, to consider the bigger picture.'<sup>1</sup>

Laing's method was simple but skilful: trompe l'oeil representations make the spectator hover between thinking that the represented objects are real and recognising them for art. *Fortune-teller (it will all end in stars)*, 2007, is large, enigmatic and full-frontal all at once. Like most of Laing's late drawings, it is something of a self-portrait assembled like a children's puzzle. Outsize, enlarged fingers (her own) hold an origami paper construction up to the viewer's eyes. The paper construction, though, is a folded photograph of a great distant unknown, the Andromeda galaxy. The effect, in turn, is one of deliberate oscillation between an evocation of a child's understanding that

stars fill the vast night sky with light, and the immediate adult containment of emotion inside the constructed world of paper, books and writing.

Laing's late and great artistic breakthrough lay in linking the natural fascination attending trompe l'oeil with subjects already and inevitably associated with concentration, contemplation and memory. The catalogue essay for her March 2007 exhibition at Helen Gory Galerie, Melbourne quoted her breathlessly and typically thus: 'I wanted to have the tension between something really sharply drawn and this image behind that informs the drawing but it kind of hovers.'<sup>2</sup> In other words, she drew charm bracelets decorated with miniature monkeys, origami dinosaurs and actor-philosopher Jodie Foster as an astronaut from her 1997 movie *Contact*. Laing drew a finch captured by Charles Darwin during his early study of evolution, with the bird lying dead across a photograph of herself and her sister, whom the artist had lost to cancer several years earlier.

Laing preferred to draw and paint, believing enlarged photographs lose focus, detail and control; they simply don't deceive with the austerity and rigour of the stripped-down monochrome drawing she had come to prefer. As she said in a 2007 interview: 'The detail in black and white is definitely a way of reducing something and controlling it ... It's as if I were taking it apart and then putting it back together.'<sup>3</sup> This had nothing to do with novelty or special effects. South African painter Marlene Dumas (with whose work Laing's has many similarities) recently wrote: 'Unlike photography, in painting there is nothing to start with, you start with emptiness, or at least that's how I do it. Even if you use photographic sources as inspiration, you don't manipulate the photo. You make something else out of it.'<sup>4</sup> Laing would have agreed. The trompe l'oeil of her work was a long way from naïve photorealism. Laing flaunted emptiness, making it a positive emblem in the large vacant voids of white paper that underlay many of her luminous, light-filled, clairvoyant images.

Cassandra Laing is survived by her mother, Jean, her devoted and inseparable partner, Joseph Cox, and two very sentient large dogs, Ulysses and Ainu.

1 Gabriella Coslovich, 'Endless matter of life and death', *The Age*, 28 March 2007.

2 See [www.helengory.com](http://www.helengory.com).

3 Stuart Sykes, 'Black + white not bleak + white', *Honda – The Magazine*, June 2007.

4 Artist statement, in Ralph Rugoff (ed.), *The Painting of Modern Life*, exhibition catalogue, Hayward Gallery, London, 2007, p. 121.



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**Michael Goldberg** **Lily Hibberd**  
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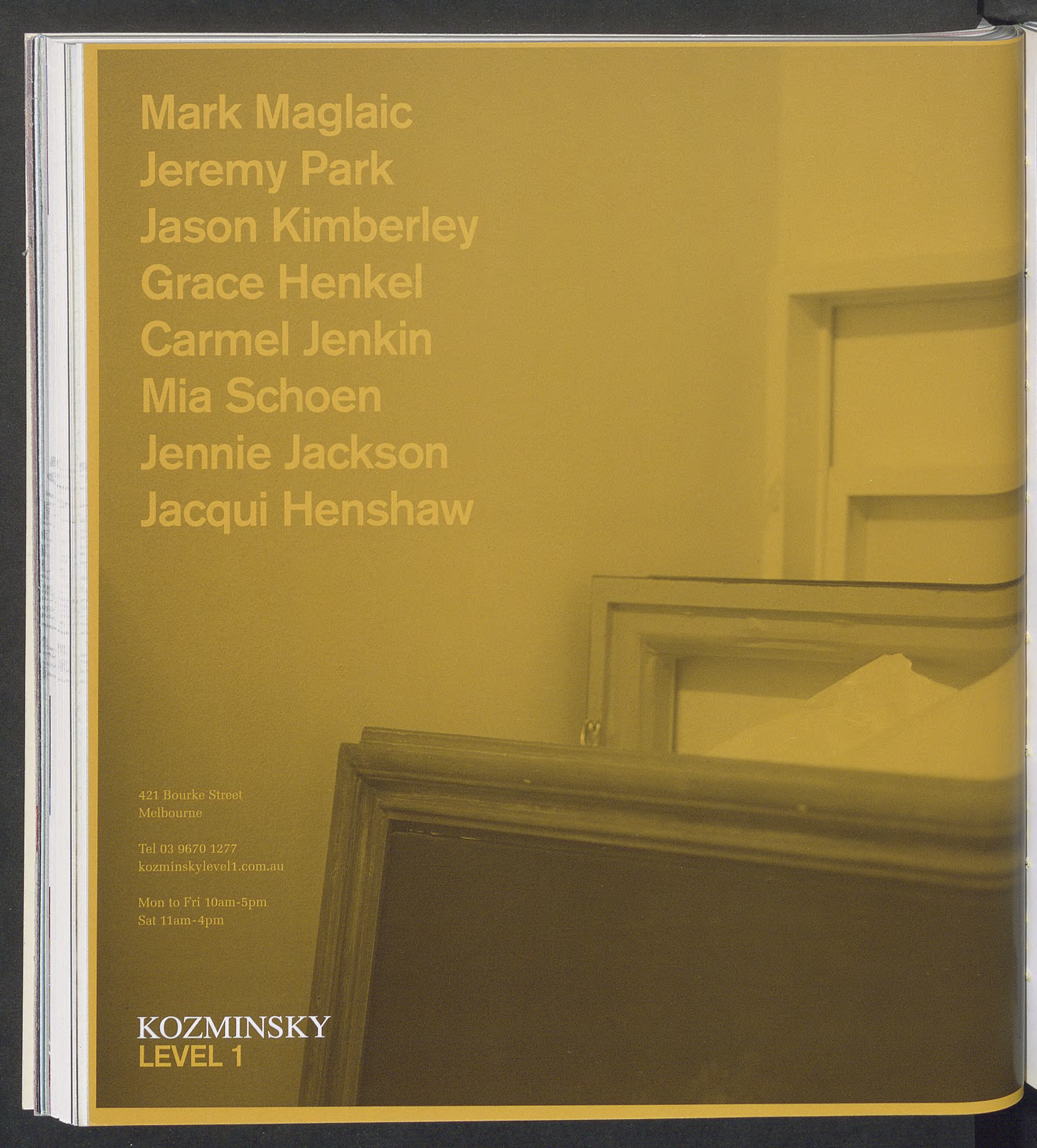
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JMW Turner *Waves breaking against the wind* c.1835 oil on canvas 60.4 x 95.0 cm © Tate, London 2007

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Madonna with blue cheeks, 2007 oil on linen 150 x 120cm

## ANGELA BRENNAN

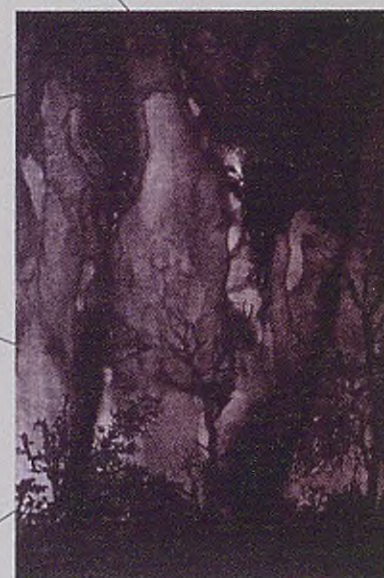
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1 - 19 April 2008

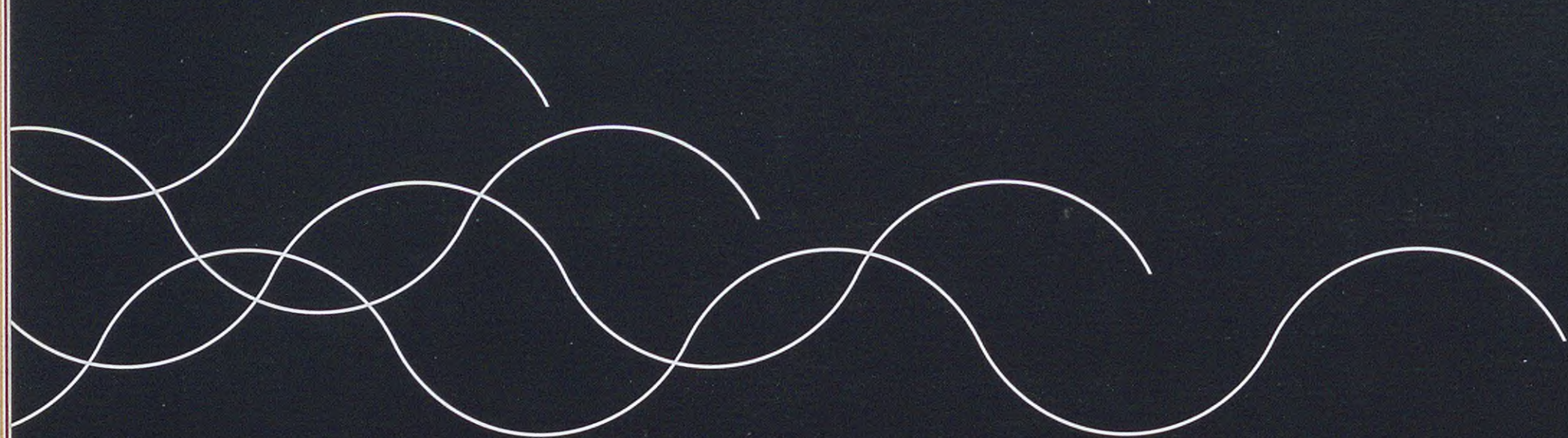
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The Kiss of a Butterfly, 2007, oil on canvas  
230 x 180cm, (detail)







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*Black Field flowers box approx 60 x 80 x 60 cm acrylic on stainless steel sculpture mirror glass box*



*Unnatural 2005 corten steel sculpture 247 x 160 x 77 cm*

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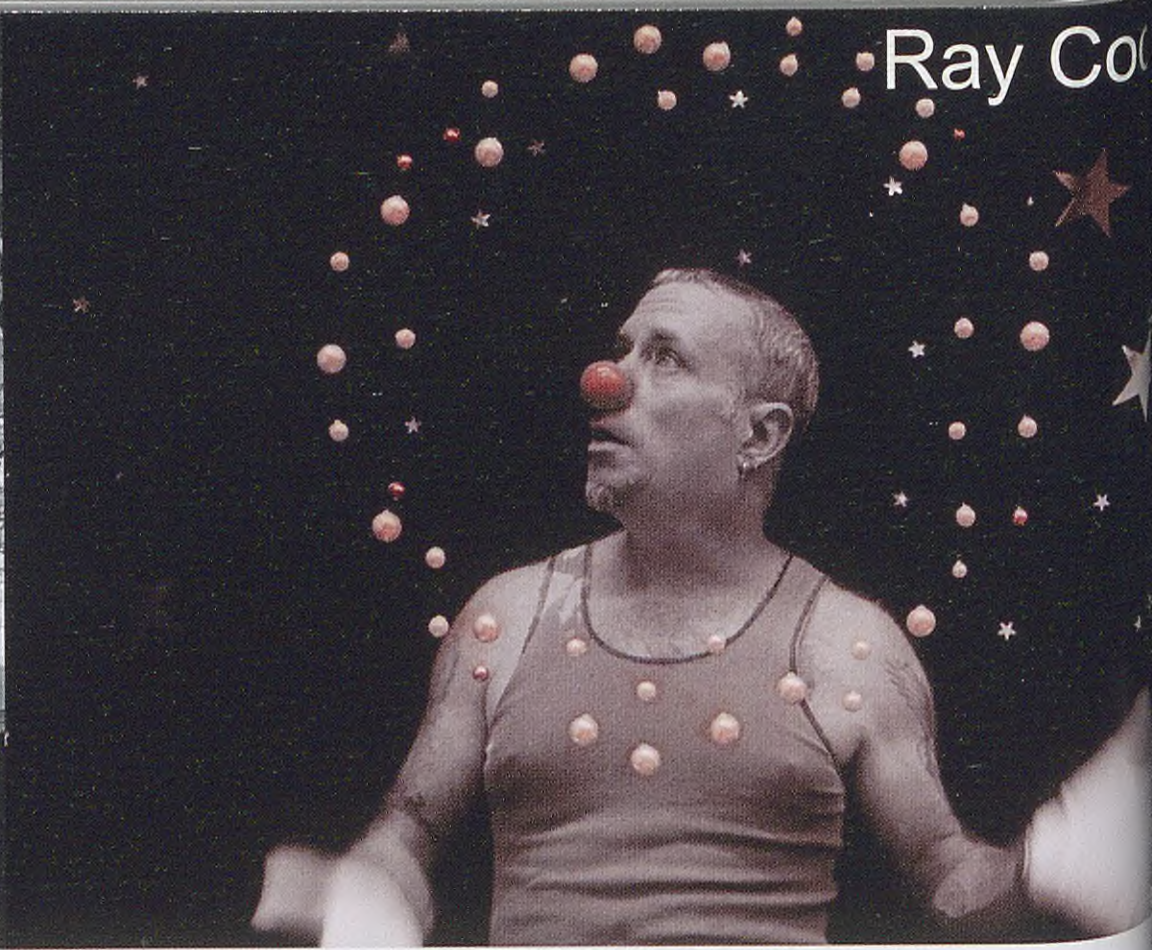
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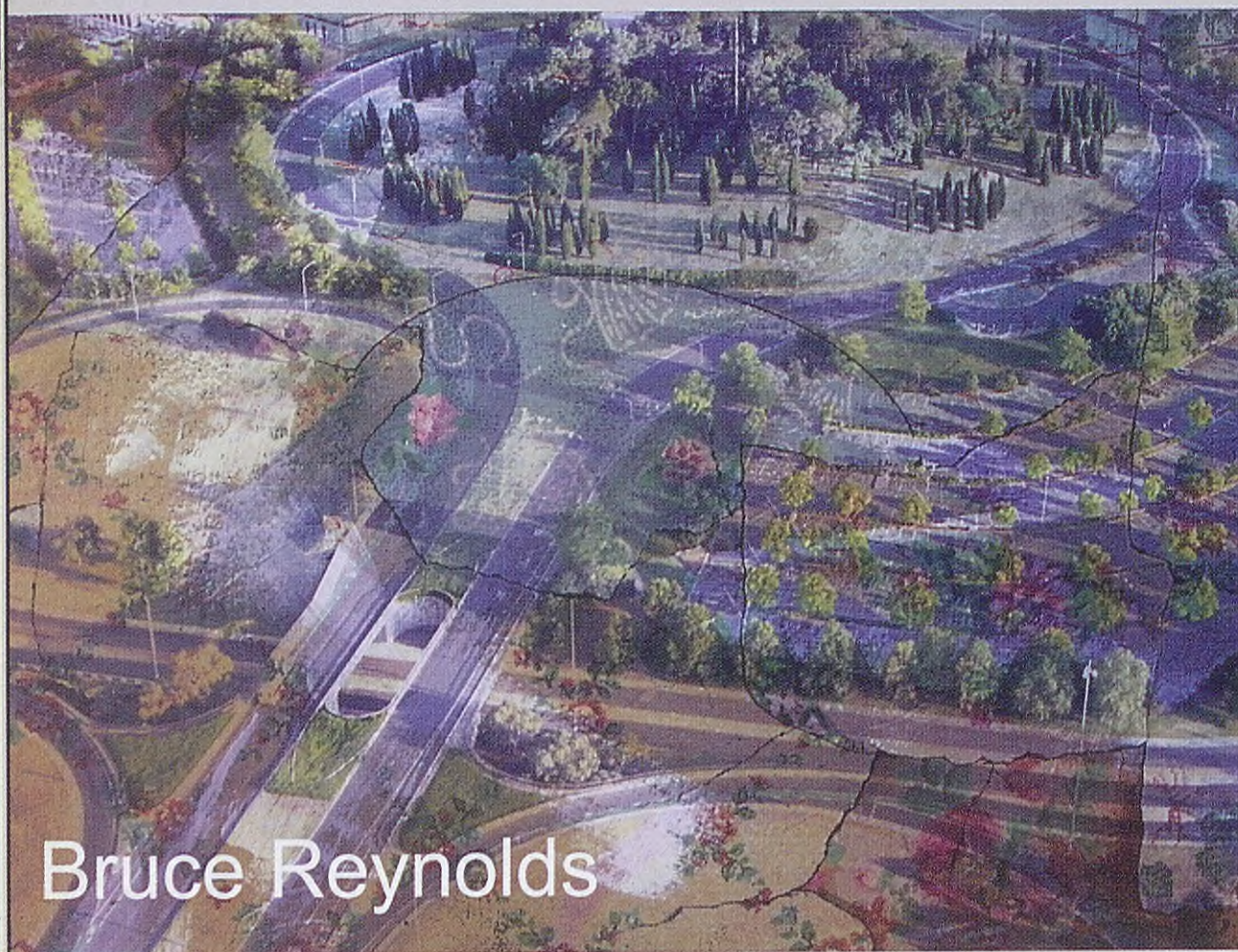


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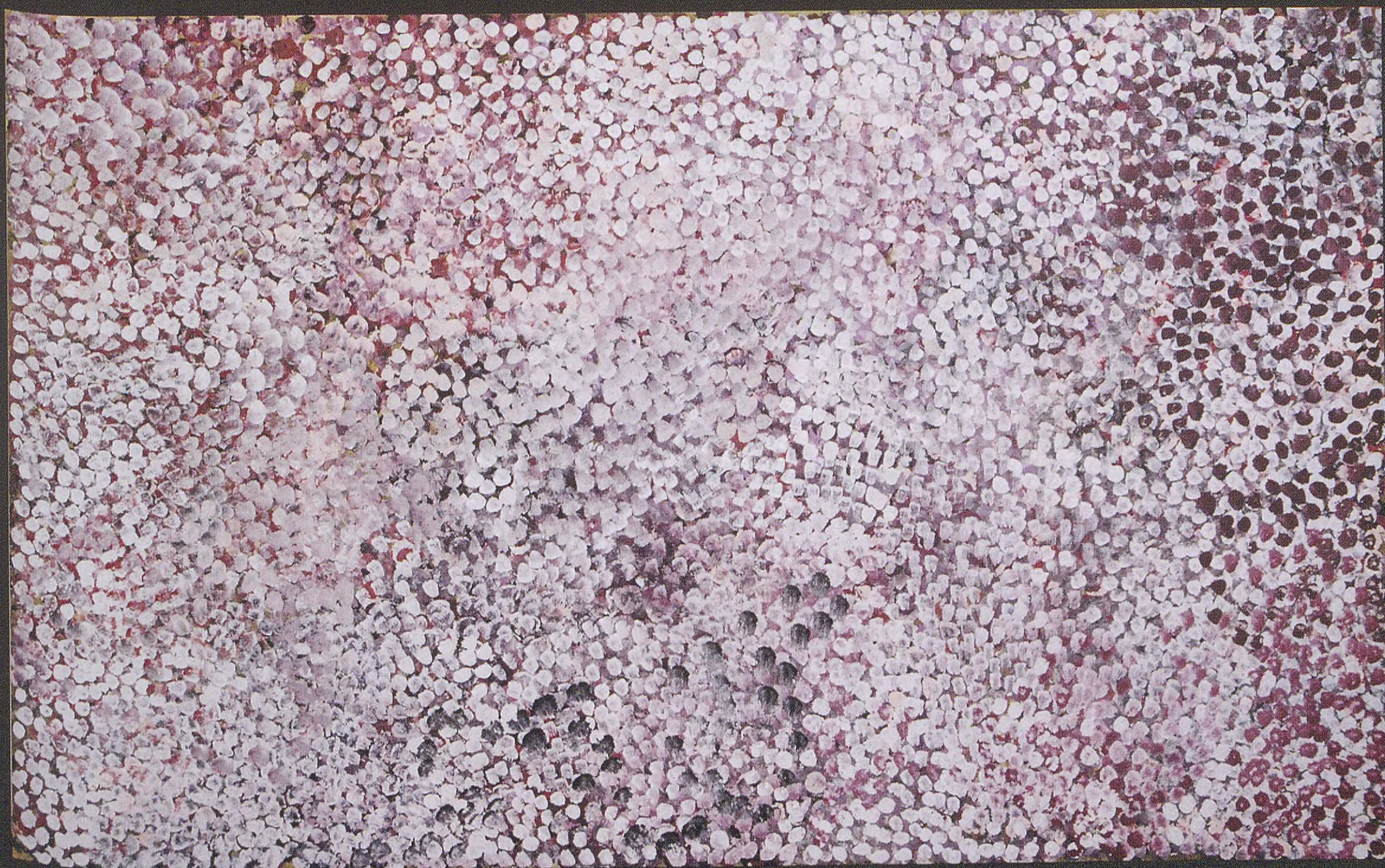
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Emily Kame Kngwarreye, untitled, 1991

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# monika behrens

Hush Rehearsal  
Rehearsing the Australian History Wars  
April - May 2008

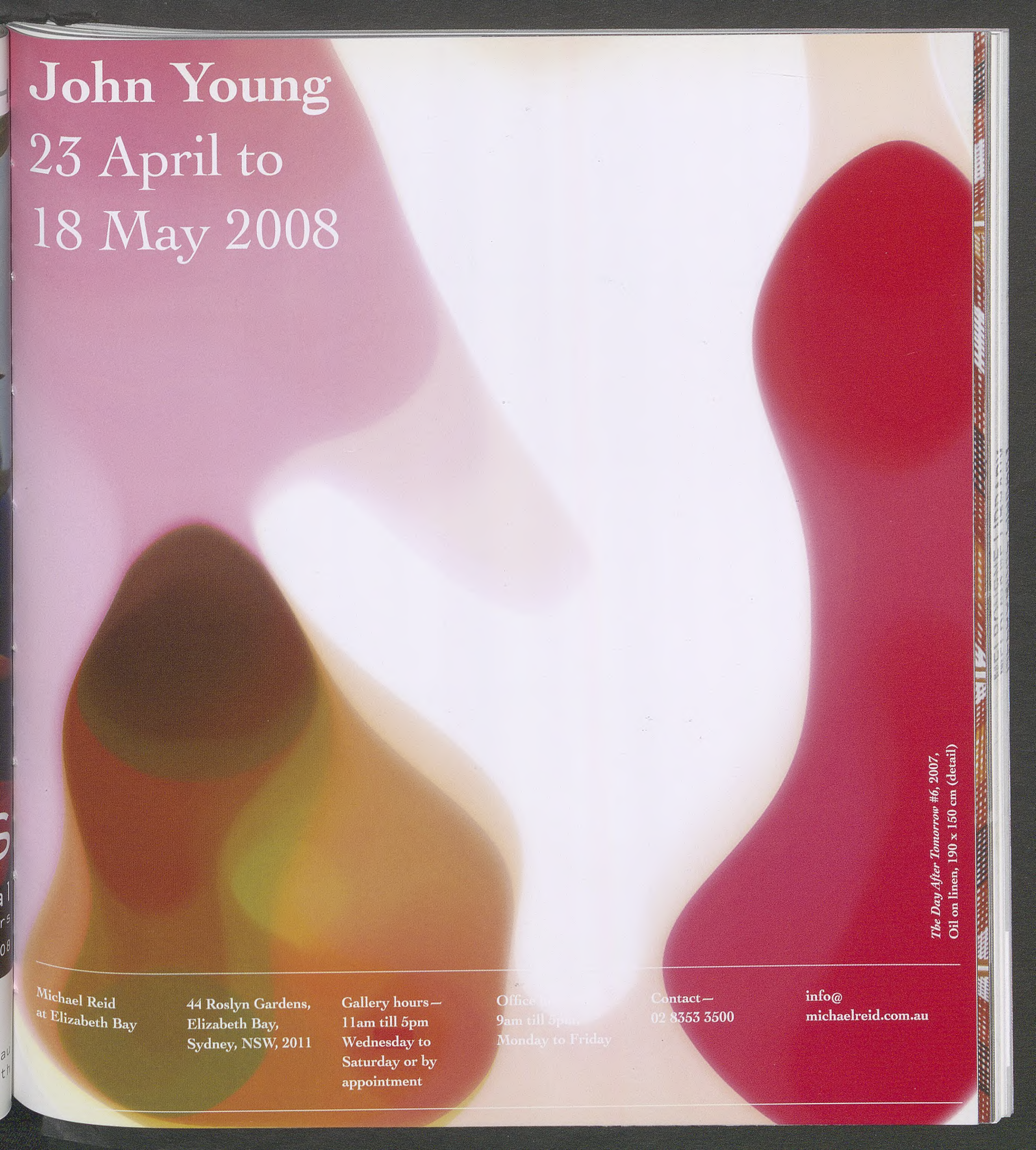
Van Diemen's Land (detail), 102 x 122cm, oil on canvas



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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# John Young

23 April to  
18 May 2008

*The Day After Tomorrow #6, 2007,  
Oil on linen, 190 x 150 cm (detail)*

Michael Reid  
at Elizabeth Bay

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top: relic / wood, steel, acrylic paint, varnish / 30x10x22cm [x5] + 10x10x25cm [x5] / 2004-07 [detail]  
left: oest bunker / wood, steel, acrylic paint / 10x20x30cm / 2007 right: I wall / wood, steel, acrylic paint / 60x75x45cm / 2007





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in association with Ikuntji Fine Art  
4 March - 5 April 2008



Alice Nampitjinpa *Tali Tali* 2007 acrylic on belgian linen 152 x 122 cm

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Brian Dunlop (b.1938)  
*Within Nature* 2-18 April 2008



*Lute Music 2* 2007 Gouache on paper 49 x 66cm

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A Rose is... (*Burnt Orange*) 2007  
acrylic on canvas, 198 x 203 cm

## DENISE GREEN: THEN AND NOW

29 MARCH — 23 APRIL 2008



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A Winter's Diary  
Warren Vance (AUS)  
Mixed Media

2 April - 27 April 2008

Forest Tale 2008

70 x 45cm

Pigmented inkjet

**ACGN**

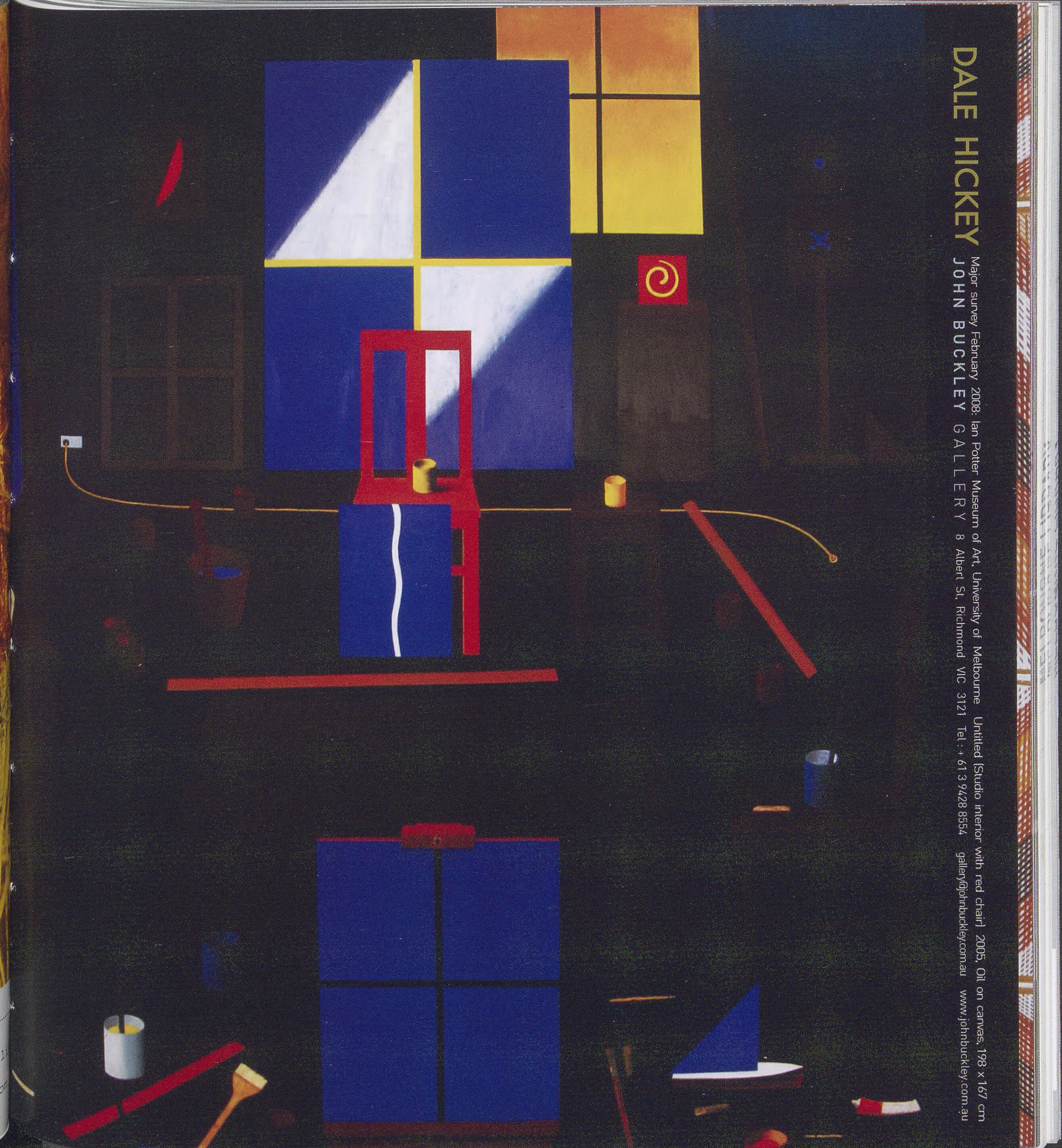
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# DALE HICKEY

Major survey February 2008: Ian Potter Museum of Art, University of Melbourne  
Untitled (Studio interior with red chair) 2005, Oil on canvas, 198 x 167 cm  
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# The 56th Blake Prize for Religious Art

## 27 February – 5 April 2008

The Blake Prize for Religious Art is presented by the Blake Society and ICON Gallery, Deakin University



Shirley Purdie *Stations of the Cross* 2006  
Ochre and pigment on canvas  
213.0 x 152.0cm

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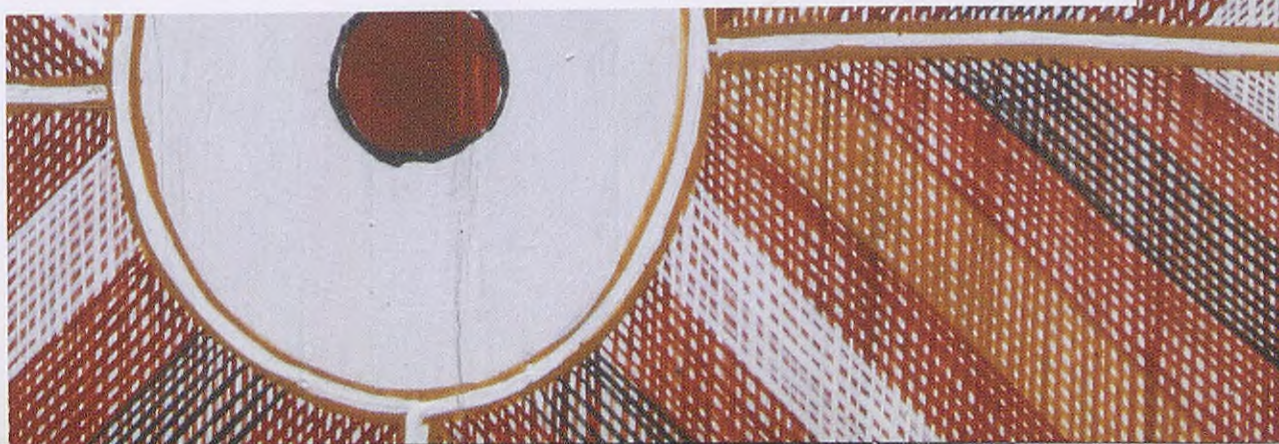
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Anniebelle Marrngamarrnga, #3961-07, yawkyawk 207 x 94cm, Pandanus Spiralis  
Irenie Ngalinba, #984-06, Wak wak - cow dreaming 120 x 36.5 cm, ochre pigments with PVC fixative on stringy bark (Eucalyptus tetradonta) (detail)





# Anna Eggert

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A cubist painting of a still life scene. In the foreground, a green lamp with a white base sits on a wooden desk. To its right is a red box and a glass containing several pens. In the background, a yellow vase with green leaves is visible. The painting uses bold colors and geometric shapes, characteristic of cubism.

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*Pedro Wonaeamirri Pwoja-Pukumani Body Paint Design 2007 natural ochres on linen, 200 x 120cm*



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# Craig Barrett



megan walch *undertow* (detail) 2007, oil on linen, 183 x 214cm

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penelope metcalf

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## DANIEL WALLWORK

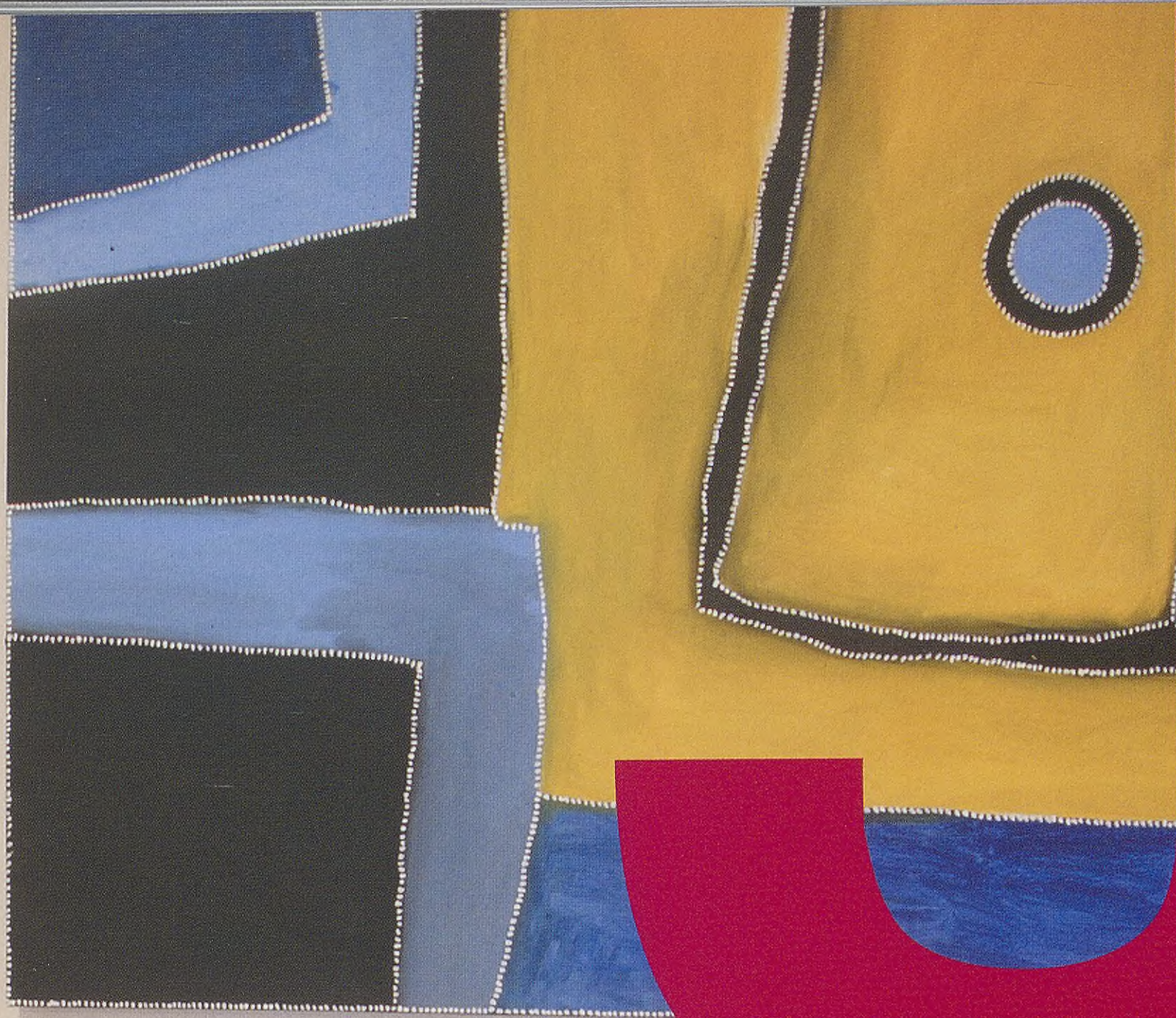
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Lydia Balbal, *Saltwater Country*, acrylic on canvas, 131 x 131cm

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GODWIN BRADBEER  
*Swan of Trespass* 2003  
Chinagraph, silver oxide, graphite  
and pastel dust on paper  
147.0 x 147.0 cm



## LUKE SCIBERRAS

*Wild Plum Time*  
recent works

22 MAY TO 14 JUNE 2008

LUKE SCIBERRAS  
*Nuggetty Gully* 2007  
oil on board  
90.0 x 90.0 cm

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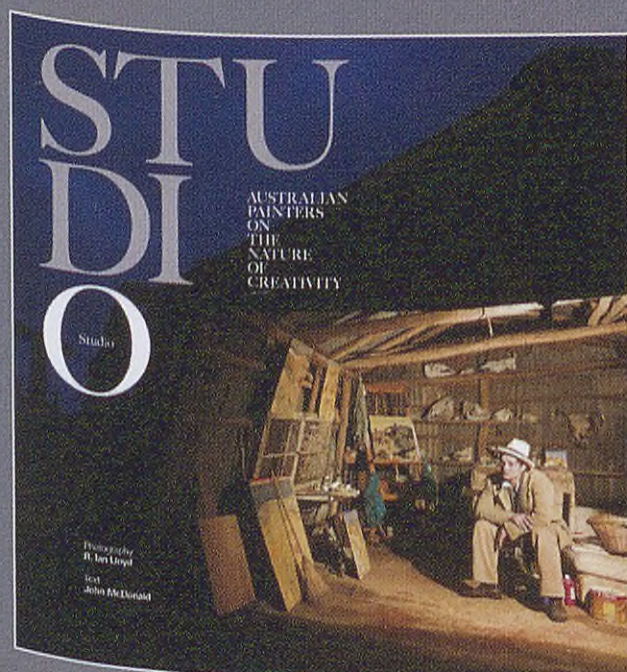


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Between 2004 and 2006 photographer Ian Lloyd and writer John McDonald visited the studios of 61 prominent Australian painters and asked each of them a series of questions about the way they work.

The result was STUDIO: AUSTRALIAN PAINTERS ON THE NATURE OF CREATIVITY, which became a book, a touring exhibition and companion DVD. The artists' responses were a constant source of surprise being insightful, humorous, revealing and controversial.

The painters included Davida Allen, James Gleeson, Robert Hannaford, Pro Hart, Guo Jian, Margaret Olley, Gary Shead, Imants Tillers, Savandhry Vongpoothorn, Robin Wallace-Crabbe, and John Wolseley.

Purchase the book and DVD online at [www.ovationchannel.com](http://www.ovationchannel.com)



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Mudgee Toad Princess 80cms high 30 wide.

# Jenny Orchard

## *Misfits in metempsychosis.*

Installation 2006



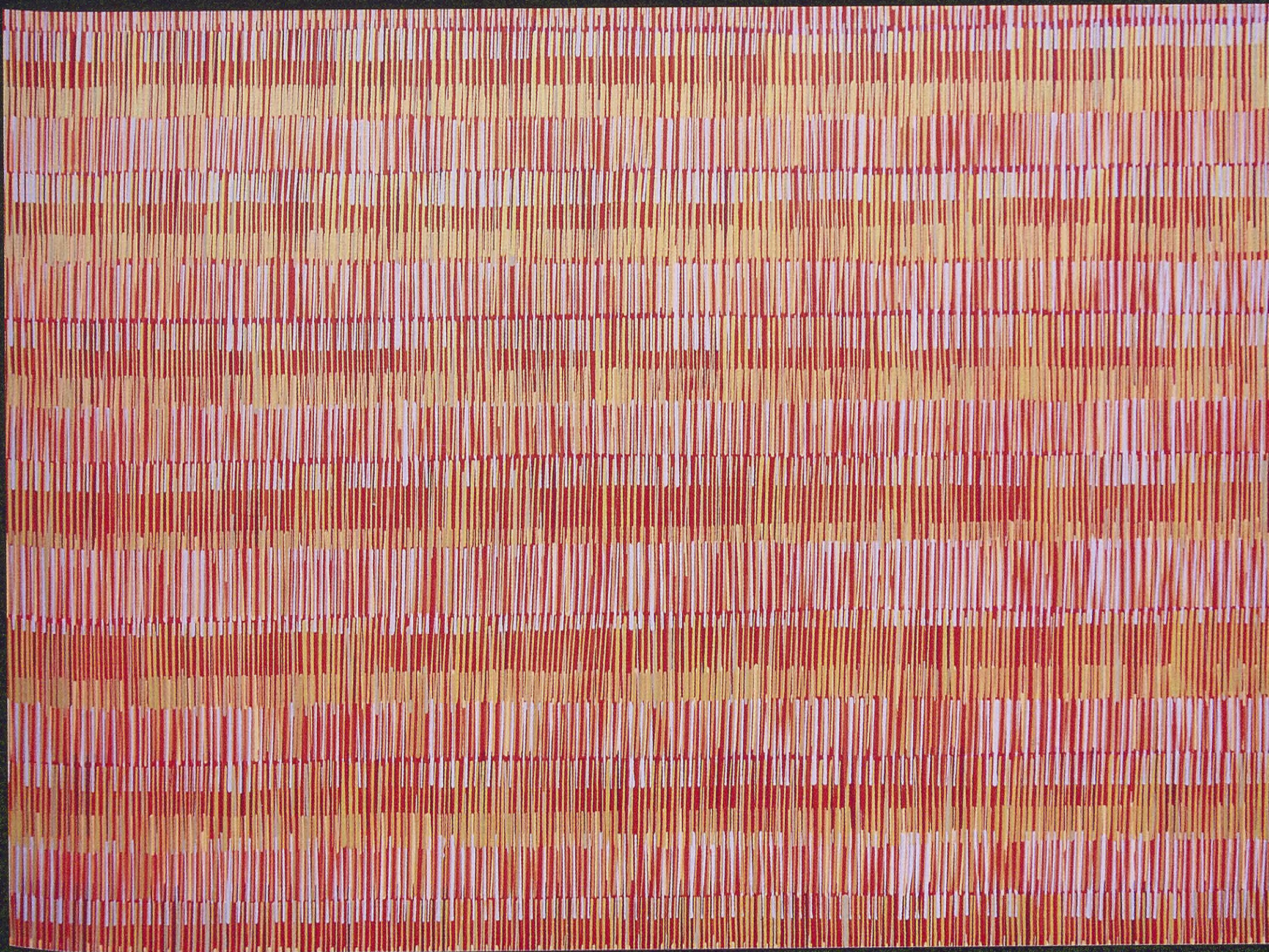
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"Within reach", 2007



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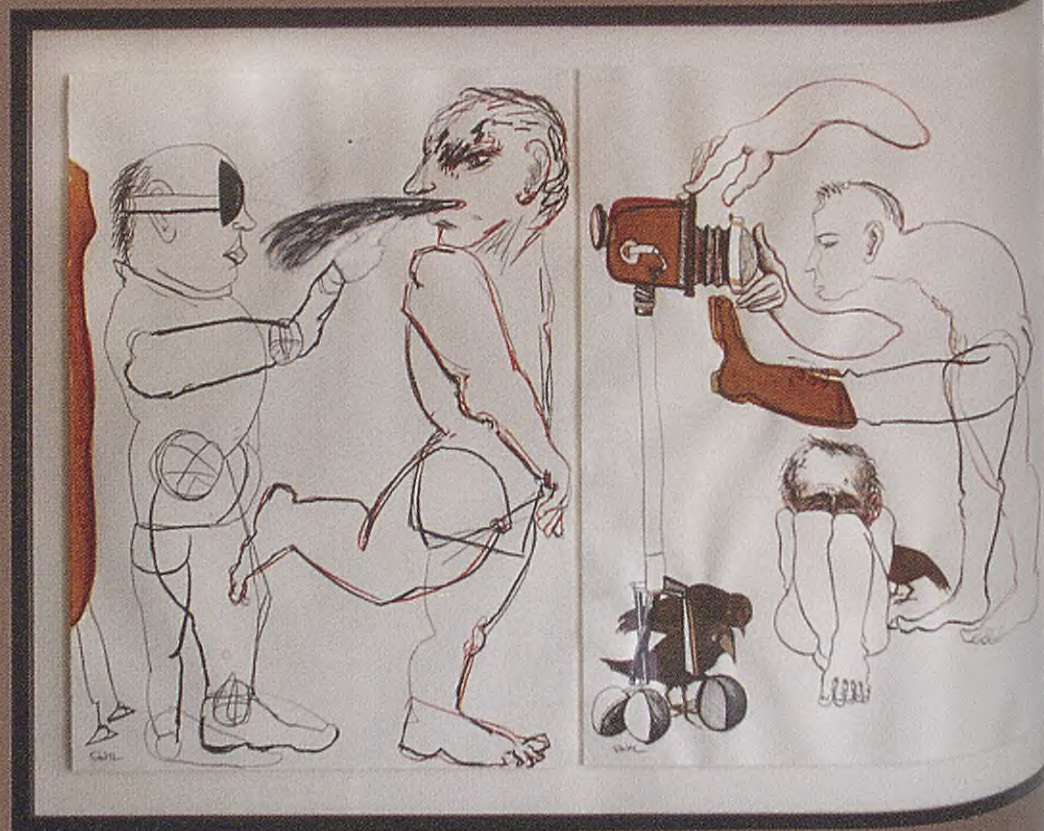
Salvador Dali  
chicken wire sculpture

**GILLIAN WARDEN**

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122 x 122 cm  
oil on canvas

**TOM FANTL**

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litho pencil & mixed media on paper



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Pictured above:  
 Micheal Peck  
 Untitled 2007  
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 198.0 x 168.0 cm

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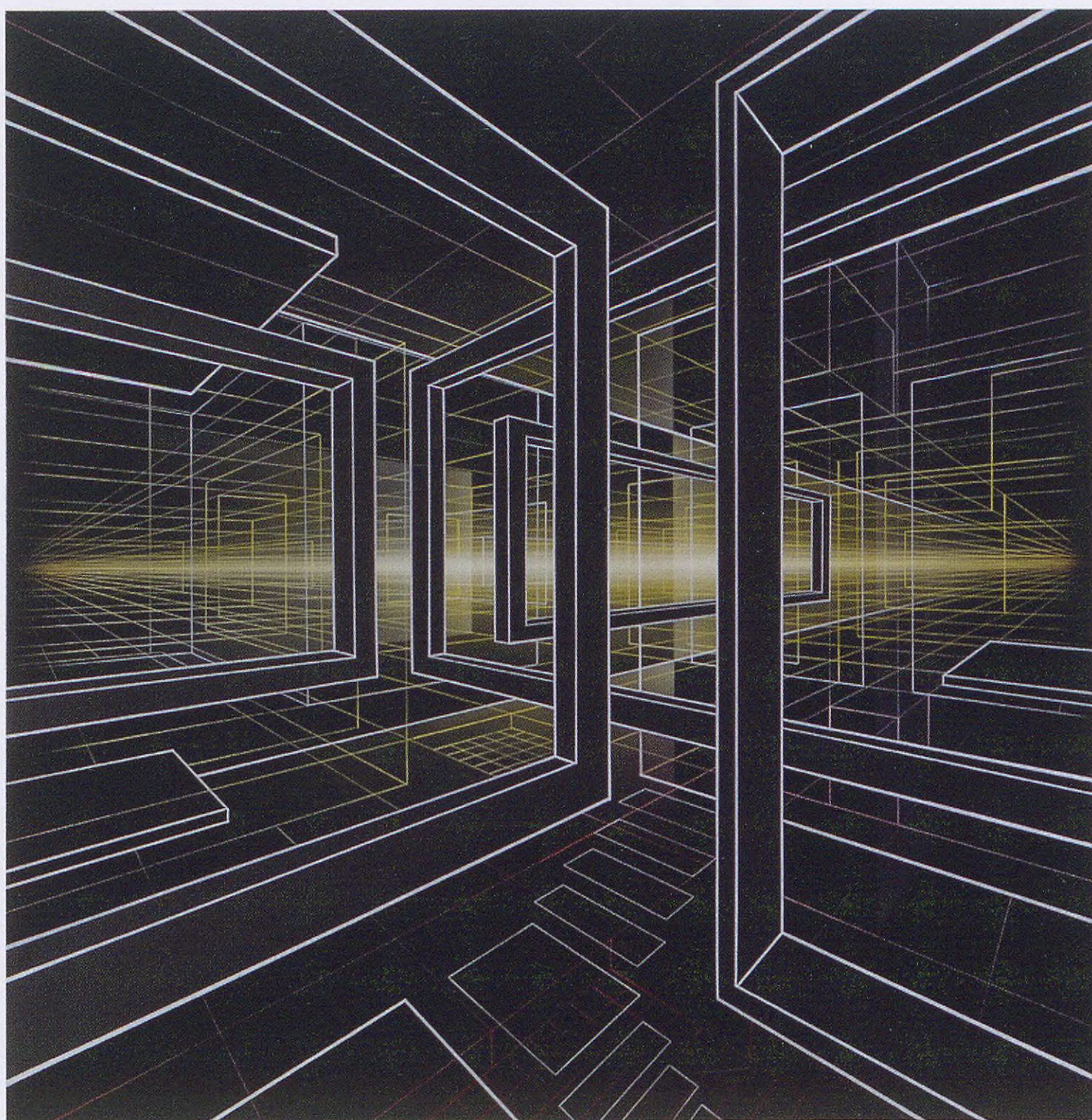


Gavin Hurley, Bless the beast, 2007, When you were Young, oil on hessian, 55 x 70 cm

**Gavin Hurley**  
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Peter Daverington, Dark Matter III, 2007, oil and enamel on canvas, 122 x 122 cm

**Peter Daverington**  
April 2 – May 3

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# Art & Australia's Artist Editions



## #01

**Louise Weaver**  
**Out on a limb, 2006**

This edition complements a sculpture commission for *Art & Australia's* March 2007 issue cover, entitled *Guido Valdez (Vendetta for love)*, 2006. The concept for this edition was to create a 'fan bag' for Guido Valdez. Immaculately detailed, this art object comprises a screen-printed Belgian linen bag with cotton lining, a colour lithograph, audio CD, and hand-stitched zine.

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## #02

**Rosemary Laing**  
**weather #16, 2007**

A special edition from Laing's recent 'weather' series. Four-colour offset lithograph, commissioned by *Art & Australia* and Tolarno Galleries.

Image size 43 x 68.5 cm  
Sheet size 63 x 90 cm

30 editions available from  
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## #03

### **Del Kathryn Barton** the last night of my life with cat, 2007

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Edition of 30. Printed by APW Printers Martin King and Simon White, Australian Print Workshop, Melbourne, 2007.

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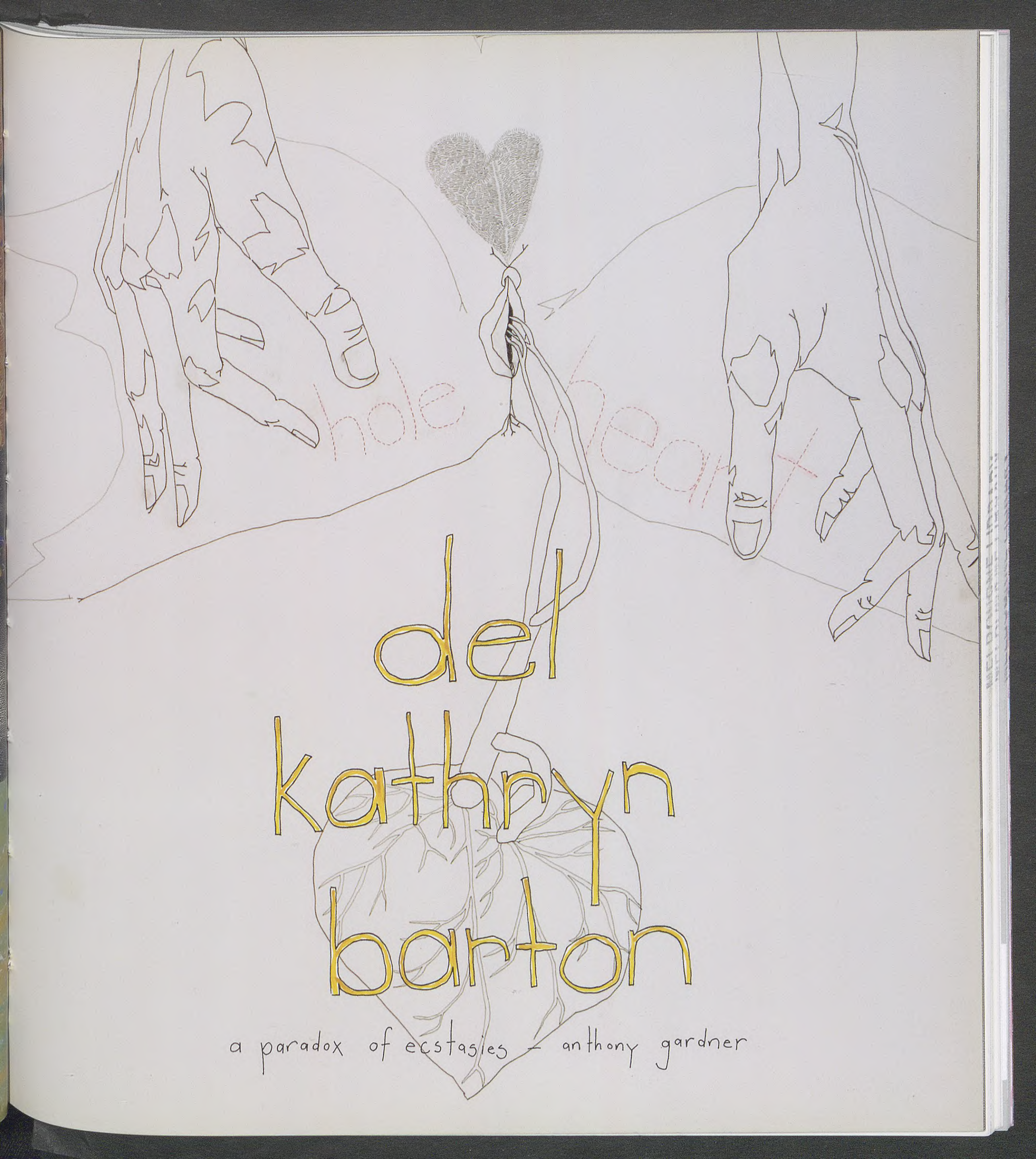
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del  
Kathryn  
barton

a paradox of ecstasies - anthony gardner











**The details entice me first.** The lilac acrylic wash that bruises a pair of breasts. The turquoise paint splattered across the hundreds, the thousands, of meticulously marked dots and lines. The stretches of near-white monochrome that signify raw skin within that painstaking and almost painful expanse of throbbing ink. And the eyes: these watch from anxious animal faces, partly shielded from view; from women seemingly of another world. At once haunting and opaque, these staring eyes have sent seasoned writers into skittish reverie as they are drawn into the fantastical image-world of Sydney artist Del Kathryn Barton.

Standing back from one of Barton's newest paintings, *or make myself a space to inhabit*, 2007, this response is typical, or so I'm told, of the way most viewers find themselves lured into Barton's ever-swelling fan club. At first, an admiration for the decorative style of the painting as a whole, for Barton's blazing range of brazen colour, and for the 'surface that attempts to impart a quality of energy', as the artist herself calls it.<sup>1</sup> Then, stepping closer from a respectful distance, one is struck by the sheer amount of work involved in crafting this other space of life. And then, like moth to flame – or, better still, curious Alice to cavernous rabbit hole – the detail-lured spectator is caught in a world of Barton's making.

It can be a very strange world indeed. The women she moulds into being – and they are always women, even when bearing a hefty penis or sprouting a fine sheen of fur – have, for the ten years of Barton's practice, been occasionally lascivious, often enigmatic, at once defiant and fragile. In some series – such as Barton's watercolour, gouache and ink drawings from 2002 – naked women recline, their legs splayed, fingers caressing their orifices, animals nuzzling at their breasts. In other works, like the exquisite *dark beauty* of 2005, young girls stare out through hand-embroidered frames, replicating so many film stills of women staring wistfully through window panes, their romanticism wrung with pathos. Some of Barton's women take the pose of contemporary catwalk models at their moment of full exposure, staring down at the audience from the runway's edge before they spin around and strut their way backstage; others, such as *aranella*, 2005, have an air of 1970s-style fashion shoots, all Farrah Fawcett hair and fey hand gestures.

It is not just pop culture quotations that peek through Barton's works; art-historical references equally abound. The folksy pussy cats and hermaphrodite children of the mid-twentieth-century outsider artist Henry Darger mingle in Barton's portraits. An economy of inky lines recalls the work of Egon Schiele or Paul Klee, while the contortions and elongations of Barton's bodies echo Kiki Smith. The abstract and often abject eroticism – the sextet of breasts and the truncated body in her sculpture *inquire within*, 2006, for example, make for a curious lacing of Hans Bellmer and Louise Bourgeois. Even Barton's continual framing of her figures with guardians from nature – with kittens and koalas suckling at teats; with bunnies, Bambis and other ciphers of innocence

page 424

**Del Kathryn Barton, A is for ... (beauty before beauty), 2006**, acrylic, gouache, watercolour and pen on polyester canvas, 220 x 180 cm, courtesy the artist and Kaliman Gallery, Sydney.

page 425

**Del Kathryn Barton, hole heart, 2007**, watercolour and pen on paper, 77 x 57 cm, courtesy the artist and Kaliman Gallery, Sydney.

pages 426–27

**Del Kathryn Barton, i have come to tell you that i have freed myself. you too can do the same, 2005–06**, acrylic, gouache, watercolour, pen on polyester canvas, 183 x 302 cm, courtesy the artist and Kaliman Gallery, Sydney.

opposite

**Del Kathryn Barton, inquire within, 2006**, Dupion silk, buttons, cotton, antique Japanese stove, glass eyes, synthetic stuffing, 10 parts, dimensions variable, assisted by Karen Barton, courtesy the artist and Kaliman Gallery, Sydney.

sourced from personal associations and from particular Native American cultures – reveal a mystical world of symbolism that is as cultivated and cryptic as the film art of Matthew Barney and especially David Lynch.

Barton's practice, in other words, is one of emphatic eclecticism: an expansive spread of inspirations and allusions, a motley cast of female subjects and, perhaps most startling of all in such a young career, an eclectic range of mediums through which those subjects come to be – from drawing and watercolour to acrylic and gouache, photography and even soft dolls and resin casts. Given this eclecticism, it's surprising that her work is usually reduced to a single interpretation: namely, that it is an ecstatic celebration of the inherent (even the essentialist) beauty of women, whether they be foxy vixens pouting at the viewer or sensitive women existing symbiotically with nature. There is, of course, a certain degree of pertinence to that interpretation. These works are, in part, about sexy womanhood and even more so about a woman's relations with the world around her. But to claim to understand Barton's works through their symbolism alone is a superficial view, providing a partial interpretation only. It presumes that Barton's symbols and narratives of beauty and fortitude are in some way determined from the outset, and that they can be treated at face value as her work's overarching goal.

This is anything but the case. What matters most for Barton is what goes on beneath the surface of her figures and their worlds. What concerns her are the forces propelling the creation of those worlds – forces of chance and intuition, exhaustion and drive – of how, in Barton's own words, 'the resulting narratives are so much about the quality of the process of their making'. And it is not just beauty and joy that find form within that process. While it may be the audience's usual response to her bunnies and brunettes, ecstasy is also inextricable from an often arduous process of production. The two qualities work symbiotically, much like the women and the fauna throughout her practice, and in the same way 'beauty and pain can mean the same thing' as Barton has also argued.<sup>2</sup> If her art is indeed a celebration – and I think it ultimately is – it is not a celebration of womanhood but of something slightly different and a little more complex: a celebration of the struggles through which a woman's art can materialise, despite or because of the contexts of its making. It's a celebration that appears in the details, and in various ways.

One way is the struggle for intimacy in a world encoded by gender. This is a subtle struggle, a sensitive tension that recurs throughout Barton's practice over the last five years. Her works on paper, for example, like the young girl's face in *dark beauty* or the baby with blotchy skin in *newborn*, 2004, are almost quintessentially 'feminine' in their process, in their art of making-up the face. The delicate press of brush to paper, or the slight pooling and streaking of acrylic wash, are implicitly gendered processes of building facial appearances for show and of potentially masking the realities behind them. In Barton's hands, however, the soft caress of paper also becomes an astonishingly











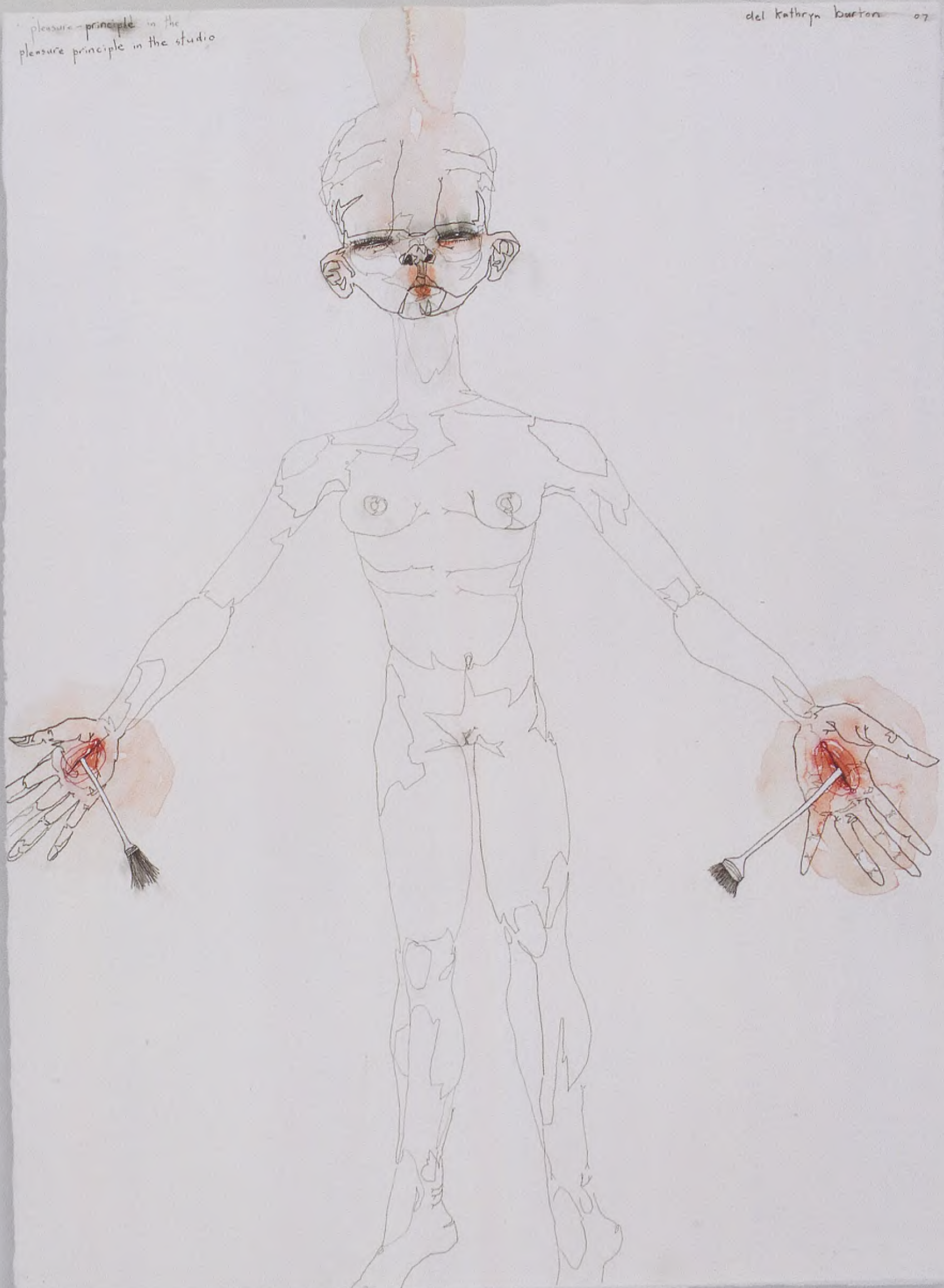
page 430, clockwise from top left

**Del Kathryn Barton, the last girl, 2006,** acrylic, gouache, watercolour and pen on polyester canvas, 120 x 86 cm, courtesy the artist and Kaliman Gallery, Sydney.

**Del Kathryn Barton, i have a mouth full of love hearts, 2007,** acrylic, gouache, watercolour, pen on polyester canvas, 140 x 120 cm, courtesy the artist and Kaliman Gallery, Sydney.

**Del Kathryn Barton, the garden of eden, 2007,** acrylic, gouache, watercolour, brass and pen on polyester canvas, 239.5 x 180 cm, courtesy the artist and Kaliman Gallery, Sydney.

**Del Kathryn Barton, dark beauty, 2005,** gouache, watercolour, ink, embroidery thread and silk on paper, 100 x 80 cm, courtesy the artist and Kaliman Gallery, Sydney.



**Del Kathryn Barton, pleasure – principle in the pleasure principle in the studio, 2007,** watercolour and pen on paper, 77 x 57 cm, courtesy the artist and Kaliman Gallery, Sydney.







opposite  
**Del Kathryn Barton, please ... don't ... stop,**  
2006, acrylic, gouache, watercolour and pen on  
polyester canvas, 240 x 180 cm, courtesy the  
artist and Kaliman Gallery, Sydney.

intimate gesture of sorts – of transforming a blank page through the gradual emergence of a face in gouache and ink, of touching and creating the image or gently stroking the face into being like a new parent or lover. It is a process of anthropomorphism that Barton calls the creation of 'an encounter, in an inexplicable kind of way'. It is an intimate encounter that cannot be contained by gender tropes, such as the making-up of faces, nor by the gender hierarchies that those tropes imply. Rather, it is an encounter that exceeds and evades those gendered frames, just as the figures' outward gazes and their fleshy faces exceed the delicately hand-embroidered edges of the paper – literal frames equally riven with gender coding – to create the impression of a personal engagement and encounter with the viewer.

It is an encounter and a conjunction of intimate bonding and feminine wiles that emerges in the making of Barton's soft sculptures and figurations crafted in silk and other materials. The process is again historically gendered: embroidering patches of dupion silk together, darning and threading buttons, thousands of buttons that can take days or agonising weeks to attach. But it is also a process through which Barton bonds with another. On the one hand, Barton fills her silken patchworks with synthetic stuffing so as to inject her life-scale Frankensteinian beings with a body; a body she threads, perhaps even nurtures, into being and into 'a real act of discovery'. On the other hand, the long engagement of sewing and stuffing is actually a collaborative process between Barton and her mother, a bonding between bodies and through the creation of bodies that also aims to exceed the gendered stereotypes of that process. Barton's works are narratives or allegories of the modalities of their making, of the energies of intimacy involved in their production, as much as they are narratives of intimacy between the viewer and the viewed. The latter may even, we could argue, be an extension of the former.

But it is in her paintings, and especially her most recent paintings, that this paradox of ecstasy, of ardour and the arduous, emerges at its clearest. Barton begins with little preparation – she doesn't block out the canvas into swatches of colour or particular forms – but rather, with an initial and slightly anxious scratch of linework in architectural pen, she maps a face, the eyes, the pivotal beginnings of her new being. The painting in a sense takes control from there. Each feature and flicker of form responds to the details that Barton made before it; the formation of each line or dot is contingent upon how Barton is progressing, upon her moods and reactions at that particular moment. This is an art of intuition, of contingency and chance, and of 'maximum risk in the moment': in lines morphing into shape in *or make myself a space to inhabit* or *i am true about this*, 2007, from furry ears to flower petals, to suckling bunny to tongue to breast, and thence into fields of shimmering dots and pulsating lines. These geometric backgrounds are everything for Barton. They are, she says, 'the unseeable and unknowable forces directly impacting every moment of our existence'. They are natural forces, of invisible particles that fill the air we breathe. They are the artistic influences imprinted upon her, from the shimmers of Central Desert painting to the cosmic engulfments of Yayoi Kusama. They represent social forces and cultural forms, from pixels on a computer screen to the societal conventions and patterns of gender that

shape our world. And while they throb across Barton's paintings and lure viewers into her image universe like magnets, this ecstatic sea of dots and lines can also be a menacing force threatening to ensnare all who come across them.

This is as true for Barton and her figures as for the viewers enticed into her universe. It can take Barton weeks alone in her studio to fashion these painted realms, labouring the canvas like a machine, her identity veiled in dots. The artist and the ground of her canvas threaten to dissolve into each other, much as figure and ground constantly meld into one in her paintings, as dots migrate onto skin and fur and lines pulsate across face and body. The surface vibrations are both ecstatic and asphyxiating, at once enticing and embracing and yet potentially overwhelming for viewer, artist and figure alike.

And yet these vibrational worlds are also – and this is perhaps their greatest paradox – precisely the means by which these women come to be. They are both swamped by the all-embracing lines and dots, and emerge defiantly from that world, taking form from the ground like a figure appearing from shadow. They are both becoming, as Gilles Deleuze and Félix Guattari would say,<sup>3</sup> and potentially 'unbecoming': becoming a form, and yet losing their figurative markers; becoming a female figure through, despite and because of the energies of the world around them; and yet slipping back into the pulsating ground from which they come; becoming a singular body through the contingent processes of lines becoming dots becoming skin becoming breasts; and 'unbecoming' in the sense of how these women engage their bodies once they have taken form, all nuzzled nipples, furry chests and open vaginal displays.

It is a long process, this perpetual push and pull between becoming and unbecoming. Barton can take months losing herself, pulling back, courting failure and risking chance in the intense and gruelling making of these other worlds. She too is becoming and unbecoming in a process that potentially has no end, in 'the frustrating and consuming experience of it all'. But once the work is near an end – not *the* end, just an end – there is one final ritual to perform: a splattering of paint across the canvas surface; a visceral spray of uncertainty that closes many months of effort with a last embrace of chance; 'a moment of risk, irreverence and release', as Barton herself describes it. 'It's a celebration of contradiction' that recurs throughout her work: of gruelling labour released through impulse; of beauty that perpetually struggles with pain; of surface details and the profound intimacy behind them. A momentary release from a siren's call before Barton plunges into another world, another figure, another paradox of ecstasy.

1 All quotations, unless otherwise noted, are from numerous conversations between Del Kathryn Barton and Anthony Gardner during September 2007.

2 Del Kathryn Barton, quoted in Clare Barker, 'Basic instinct: Rabbit protectors and pussy lovers meet Del Kathryn Barton's menagerie', *Oyster*, no. 43, 2002–2003, p. 54.

3 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, University of Minnesota Press, Minneapolis, 1987.

Del Kathryn Barton is represented by Kaliman Gallery, Sydney and Karen Woodbury Gallery, Melbourne.



ONCE OR TWICE YOU  
FEEL ALONE  
STUB

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AN

# Jessica Rankin

The embroidered world

Ingrid Periz

TWICE YOU FEEL ALONE  
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YOU BETTER  
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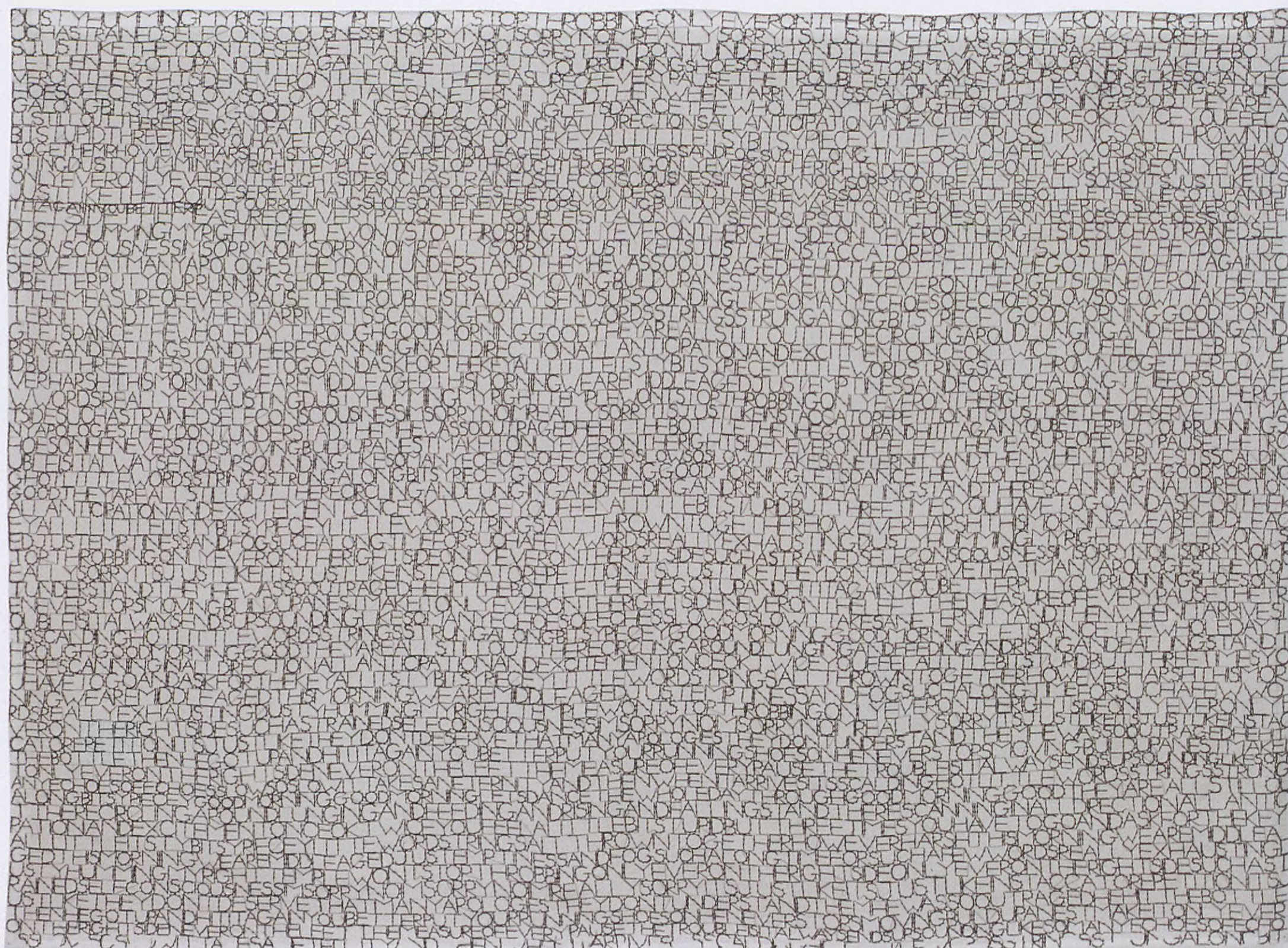
STAND THERE SCANNING

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pages 434–35  
**Jessica Rankin, Lunar/Effigy, 2006**, detail,  
 embroidery on organza, 113.7 x 152.4 cm,  
 courtesy the artist and White Cube, London.  
 Photograph Jens Ziehe, Berlin.

above  
**Jessica Rankin, Passage (dusty humming), 2007**, embroidery on organza, 108 x 152.4 cm,  
 courtesy the artist and White Cube, London.  
 Photograph Jens Ziehe, Berlin.



Jessica Rankin, *Lunar/Effigy (study)*, 2004, graphite and watercolour on paper, 31 x 41 cm, courtesy the artist and White Cube, London. Photograph Todd-White Art Photography.



Sydney-born Jessica Rankin uses embroidery to draw on large swathes of organdy, marking up diaphanous surfaces that read, loosely, as fragments of maps and journals. Rankin's 'drawing' – the term is hers – also includes text: sentence fragments run together and worked as a continuous line or block. The subject of a 2007 solo show at White Cube in London's Hoxton Square, Rankin's combination of embellishment and *écriture* conjures up memory's territory, sketching out the terrain of mental interiority.

Titles such as *Everything is still there*, 2005, *Inner moments of complete blankness*, 2003, and *Once forgotten now*, 2001, hint at the layout of Rankin's stitched-up 'brainscapes'. Looping sewn lines read like cartographic contours; a scattering of nubby dots evokes the constellations, but Rankin's work is less concerned with the re-creation of particular map-making procedures – territorial, astronomical – than with making sense of marked figures in space and features on land. Her text fragments, scattered and linked across the fabric surface, pose the same kinds of questions about the relationship of place and meaning: how are thoughts and memories staked, recorded or otherwise put into place? In the scrim of interiority charted by her brainscapes, there is no fixity despite the measured pull of stitches across the surface. Stellar points linked by thread, lines of text and geophysical contours meld. The organdy panels, hung just out from the wall, fall free, subject to gravity

and micro movements of gallery air, giving her work a potential breathiness a painter might envy. Rankin's stitches cast shadows.

Rankin's choice of medium arose, at least in part, from the need to claim a means and artistic identity of her own: her father is the painter David Rankin. Based, like him, in New York, Rankin studied at the city's Studio School and at the University of Melbourne before graduating from Rutgers, The State University of New Jersey, in 1997. She explains her choice this way:

*I really wanted to paint and did for several years. I just found it hard to find my own language in paint outside of my father's. When I returned from New York to finish my history degree I put art on the back burner ... but all the while I was making little constructions out of different things. I was drawing, building and also sewing. I learned how to embroider as a girl from a babysitter and I incorporated that more and more. Gradually the combination of drawing and embroidery came to dominate the work.<sup>1</sup>*

As a medium, embroidery is not without paradox. It is an additive process that builds up on the surface of its support – in this it is closer to painting than drawing – yet it relies on a regular series of surface punctures for its staying power. Any number of stitches can be bound together by the single thread that makes them; nick the thread and these sewn marks risk unravelling. Studio photos document how, instead of stitching in her lap, Rankin prefers to





THEY TWO  
ALL NIGHT THE EXIT  
A PASS OF MACHINERY  
BIRKENHEAD  
POSSIBLE  
FRODO BAGGINS

WITH DREAMS AND SCENES BUT ARE LIT WITH A GLOOM WITH HORROR  
WHICH WAVE IN APPARENTLY THE SAME STRANGE  
CONFESSIONS AND SILENT SILENCES  
A MOMENT OF COMPLETE  
FURY AND DANCE LIT  
ALL NIGHT THE EXIT  
Y LIGHTING FEELS LIKE A PAPER

SLEEP BECOMES FITFUL

TO THE EXTEND  
IN THE THE  
DEFINITE YAWNING

all hands slip

LATELY  
GATHERING YES

your rocky little reef

TIME STUTTERS

A MOMENT OF COMPLETE

AND SIMPLY BEING

A MOMENT OF COMPLETE

SLEEP BECOMES FITFUL

AND NIGHT TIT

AND THEN LINGERING

TWO THERE

A GROUP OF US WE ARE IN A PLACE

SCENE

AND THEN LINGERING

TWO THERE

A GROUP OF US WE ARE IN A PLACE

SCENE

AND THEN LINGERING

TWO THERE

A GROUP OF US WE ARE IN A PLACE

SCENE

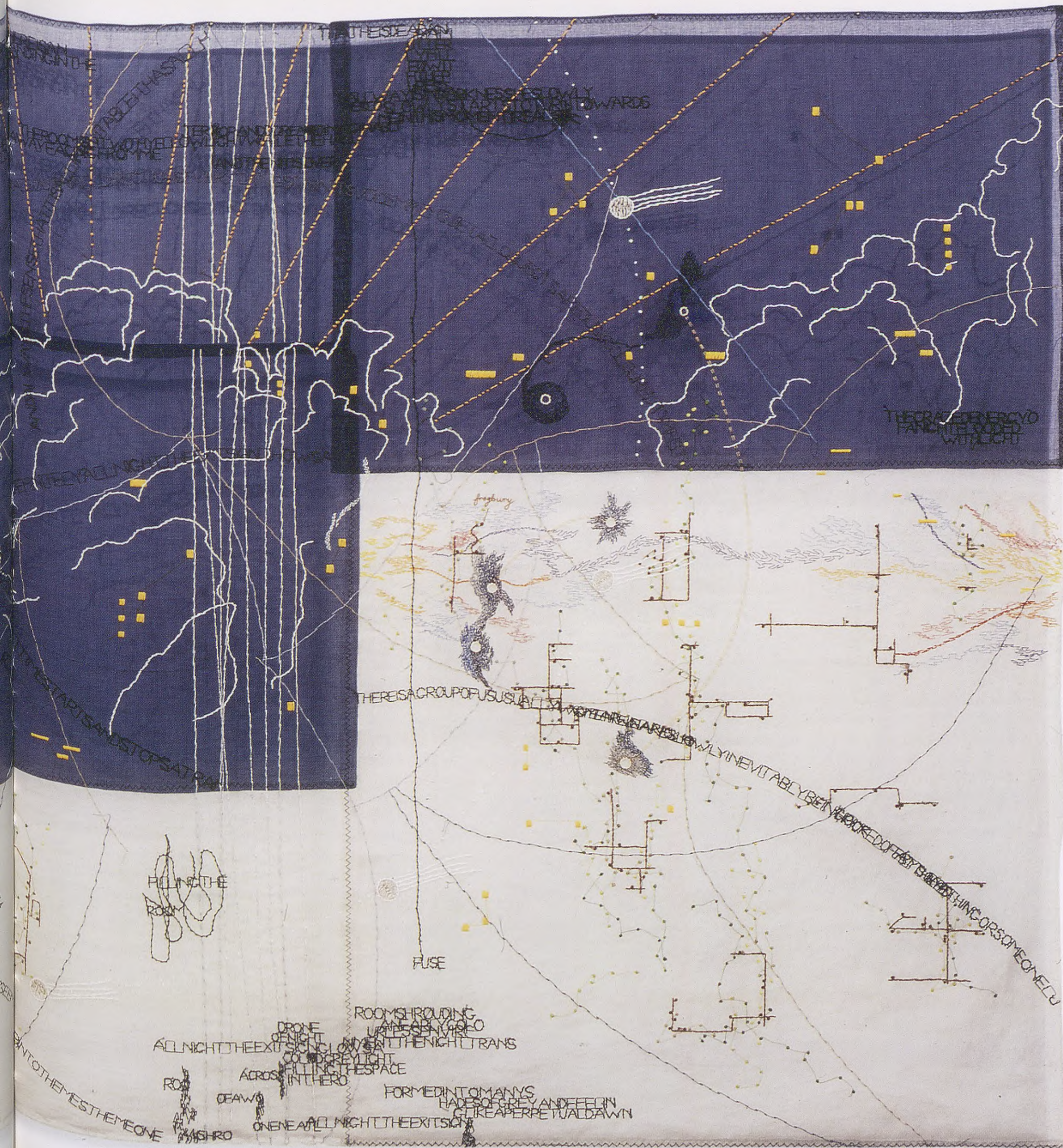
AND THEN LINGERING

TWO THERE

A GROUP OF US WE ARE IN A PLACE

SCENE







ONE SENTENCE WOULD  
START THE DAY  
RELEASE OF LANGUAGE  
THOSE NAMES OF MEMORIES AND  
PRESENCE  
DEAD THIS NOW I GET  
ALL THESE NAMES ALL THESE PLACES ALL THIS ANCIENT  
ES NEGOTIATION  
MANGLED RACIAL WAYS JUST BELOW THE SURFACE  
ALL THE THEM THE CRIP  
SO MUCH TIME SPENT BURYING  
OUT OF AN IDEAL OF THE EAST  
COPT OUT OF AN IDEAL OF THE EAST  
EVEN AT TEN TO THE NIGHT  
THE ARROV LIKE  
ALL THESE  
SUBTLE THINGS IN  
HEAVEN  
THEY TWO ROAD ROADS  
A HELICOPTER DESCENDING  
HEAVY AND PRESENT  
HEAVY AND PRESENT HEAVY  
THOUGHT PLAGUED THE ME ONE EARTH SCUB  
AND THEN JUST AS THE BURMISE ESTABLISHED  
UNBELIEVABLE REAPPEARANCE  
AFTER TWENTY YEARS  
DISTANT NOISE  
ONE HUNDRED THOUSAND  
REAPPEARANCE AFTER TWENTY  
YEARS OF  
FOR FOUR DAYS STRAIGHT THERE WAS  
A CONSTANT STREAM OF WORDS  
FOR FUTURE  
THE CRAZED ENERGY  
TEARS SOVEN LIKE  
HEAVY AND PRESENT  
THOU  
ILLUMINATING EVERY CRACK AND  
CRACK  
AND THEN LINGERS  
THERE INDEFINITELY  
TO THE EXTEND  
THEN LINGERING THERE  
INDEFINITELY  
TIMES IT TITERS  
DASHING FROM ONE MOMENT  
THEN SUDDENLY A MOMENT TO NOT  
LUCKY BUT ARE DASHING AWAY TO  
NORMAL  
IN THE FACELESS HAIR FLIGHT  
RACING THEREAL  
HIGH FREQUENCY CARBIE  
ATTACHMENT  
REAR VIEW ROOM  
FOR LOOK IN THE FACE  
IN THE FACELESS HAIR  
CHIN NERVES STRETCHED THIN  
AND CRASING  
EVERYTHING  
IS GONE  
TERED AND DELETED AWAY  
SOFT LUMINOUS DOTTED  
WITH BRILLIANT  
YEARS OF EVIDENCE  
TIMELESSNESS  
OF A NIGHT FILLED WITH  
QUETS LOWER BUT  
STILL THE SAME



opposite  
**Jessica Rankin, Coda, 2004**, embroidery on  
organdy, 213 x 122 cm, courtesy the artist and  
The Project, New York.

pages 438–39  
**Jessica Rankin, Inner moments of  
complete blankness, 2003**, embroidery on  
organdy, 121.9 x 213.4 cm, courtesy the artist  
and The Project, New York.

stand. This posture and the scale at which she works – some pieces are more than two metres long – are those of a painter. Embroidery, however, reveals the hand of its maker much less directly than painting. In spite of the intensity of work, the repeated wrap of thread around a kindred textile, the artist's actual fingerprint is hard to distinguish. An embroidered stitch also differs from a painted or drawn mark by virtue of this complete embrace of its ground or support. The thread, or floss or twist, is drawn repeatedly over and under the support, effectively binding it. Not surprisingly, there can be as much work behind the surface as on it.<sup>2</sup>

Embroidery's labour and the time it occupies are both marked as feminine, an association born of the historical fact that women have been the principal practitioners of the craft.<sup>3</sup> Emblematic of the interrupted nature of women's domestic time, embroidery can be picked up and set aside again and again: it was made to be interrupted. This flexibility can be turned to advantage. Jane Austen, an accomplished needlewoman, used it as a foil for her other work. When visitors came calling, she used her needlework to conceal her manuscript. Time spent at needlework could be useful, or not. The embroidery samplers made by young girls and women in previous centuries displayed the qualities demanded of the needlewoman – chiefly diligence and patience – which were precisely those virtues demanded of a wife. But just as the virtues of the needlewoman were transposed onto an idealised model of femininity, so too the connotations of embroidery as a tissue of fabrications were transposed onto another model of the feminine. In their case book, *Studies on Hysteria* (1895), Freud and his mentor, Josef Breuer, argued that constant needlework rendered women especially prone to daydreaming and, from this, a certain kind of hypnoid state, if not hysteria, could develop. In short, sitting at needlework prompted idle, and potentially pathological, female reveries. Colette saw something very different in the detached attentiveness produced in the act of plying thread: the possibility of filial transgression. 'I don't much like my daughter sewing', she wrote.<sup>4</sup> 'She is silent and she – why not write down the word that frightens me – she is thinking.'

Colette's words were stitched by American conceptual artist and needlewoman Elaine Reichek in her *Sampler (dispositional hypnoid states)*, a 1996 work included in her 1996–99 show, 'When This You See...', at New York's Museum of Modern Art project room. Reichek's breezily self-referential use of embroidery marks a distance from 1970s efforts to recuperate various forms of needlework for women's art, most famously in the feminist ethos of Judy Chicago and Miriam Shapiro. Reichek's work shares more with the nuanced criticism of Roszika Parker's 1984 book *The Subversive Stitch: Embroidery and the Making of the Feminine*, which studied the way embroidery inculcated femininity while giving women an opportunity to negotiate its

constraints. For Reichek, who came of artistic age in the late-1960s, embroidery was of interest precisely because it could make marks that did not look like art.<sup>5</sup> Now, for artists of another generation, as Rankin's quote and works by Tracy Emin and Alighiero Boetti among others attest, embroidery takes its place among painting and drawing as just another medium, one whose historical freight is optional.

While Reichek now uses a digital sewing machine, Rankin retains embroidery's handcraftedness and frees it up formally. Her organdy panels float in suspension and, by appearing almost immaterial, they effectively minimise the stitches' bond with their support. The stitches' marks – the contour lines of cartography, the run-together words, the tracks of retraced footsteps – take on the quality of thought captured in its passage, and of doodled half-thoughts fretted and fixed before they fully form. Many of these marks and their arrangement resist figuration. That is, they refuse to cohere into a meaningful unit against their largely invisible background. Shadowed and sometimes ghosted by the underlying thread, words hang suspended, and these too take on a different weight, sliding between narratives-in-miniature and descriptions of states of being – *WHENYOUHIDEINTHESHADOWSYOUBECOMEME* and *IWANTEDTOSCREAMBUTINSTEADDIDSOMEWEIRDSORTOFJIG* – while often reading first as elements of design. The play between seeing and reading, between legibility and pure opticality is a fertile field in contemporary art, and Rankin gives it a further tweak by exploiting the valency of the embroidered mark – testing, as it were, the weight of words by teasing apart their texture, their image, their semantic meaning, and their shadow.

Rankin's use of embroidery is neither celebratory nor self-referential. Nothing in her practice suggests the kind of identity-affirming engagement with the history and meaning of embroidery that drove and delimited the work of her female predecessors; nothing, that is, beyond the choice of embroidery itself to secure a medium of her own. Tracking the way thoughts, half-thoughts and recollections give form to real and imagined landscapes, her 'brainscapes' ask embroidery to do something new: to mark and bind in floss the scattered and discontinuous contents of consciousness itself.

1 Correspondence with the artist, February 2007.

2 See Anne Butler, *The Arco Encyclopedia of Embroidery Stitches*, Arco Publishing, New York, 1979.

3 When embroidery was a craft organised through a guild system in very early modern Europe, it was, however, a male preserve.

4 Colette and Robert Phelps, *Earthly Paradise: An Autobiography of Colette Drawn from Her Lifetime Writings*, Farrar Straus & Giroux, New York, 1966.

5 Judith Thurman, 'Stitches in time', *The New Yorker*, 29 October 2007, p. 37.

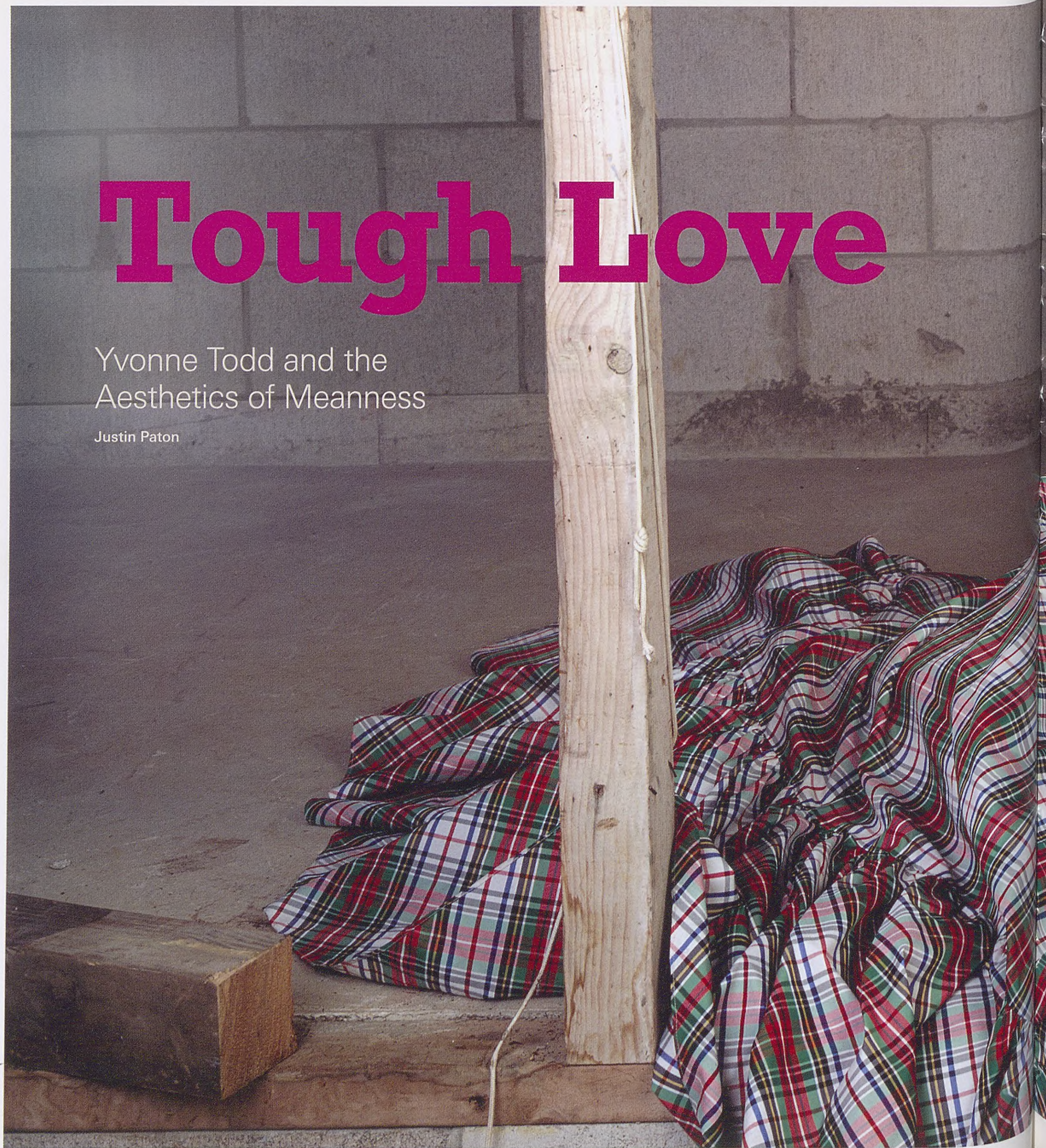
Jessica Rankin is represented by White Cube, London, and The Project, New York.



# Tough Love

Yvonne Todd and the  
Aesthetics of Meanness

Justin Paton









pages 442–43

**Yvonne Todd, *Frenzy*, 2006**, detail, lightjet print, 108 × 135 cm, edition of 3 + 1 ap, courtesy the artist.

right

**Yvonne Todd, Alice Bayke, 2002**, from 'Sea of Tranquility', type c print, 104 × 83.1 cm, edition of 3 + 1 ap, courtesy the artist.

**What's wrong with this picture?** We're in a concrete block basement under a newish house somewhere in the suburbs. It's the kind of space where you might photograph a used car or a bit of restored furniture, which is why the woman reclining here on the cement floor makes a startling sight. Then there's her tartan gown, a ruched and ribboned concoction so huge it makes her body look too big for the rest of her. Definitely wrong. Then there are the joke-shop teeth, slightly yellowed and set off-centre in her face. And the double dots of light on each of her eyes, which make it seem that a further pair of eyes stares out of each. Wrong, and wrong again.

The model has the haughty calm of a painted Olympia, and the photograph she inhabits has a confidence and scale that likewise echoes historical art. But this composure promptly comes undone, as all those signs of unhealthy inner life force their way into your attention. The result is a kind of odalisque of awkwardness, a fierce and funny summing up of the thousands of photos in which someone strives for glamour, beauty, charm or sexiness but disastrously bungles the signals. They say artworks in galleries hear some of the dumbest opinions around, but I can't think of a better response to Yvonne Todd than the exchange I heard in front of this photograph, titled *Frenzy*, when it hung at Peter McLeavey's Wellington gallery in 2007:

'It's too mean. I can't look.'

'But you are.'

Meanness isn't a word that comes up often in serious discussions of portrait photography. At our most idealistic, we hope for the very opposite in any encounter between a photographer and his or her subjects. In the photographs of American Nicholas Nixon, say, or New Zealand's Anne Noble, the artists seem to meet their subjects on equal ground and invite us to witness the exchange. Their work keeps alive the old dream of photography as a kind of fair trade between the person behind the camera and the people in front of it. Look around, though, and wider evidence for this hope seems in direly short supply. Look at the photos in celebrity magazines, with their leeringly close focus and sarcastic captions. Look at advertising photography, with its catalogue of impossible perfections. And listen to the many writers who have expressed stern doubts about the survival of fairness and respect in today's frantic image market. What would happen, though, if we tried to reframe these doubts as possibilities? What if, instead of hoping for so much from photography and finding ourselves disappointed, we imagined the worst and went from there? What if we admitted that photography thrives on

rancour, voyeurism, staring? What if we owned up to the fact that making art from someone else's likeness can't help but be a little vampiric and predatory? For one thing, we'd be well on the way to understanding what makes Yvonne Todd a brilliantly bleak artist.

Since the early 2000s, Todd has emerged as an uncannily subtle exponent of what might be called The Aesthetics of Meanness, an artist who pursues social discomfort – ours included – as tenaciously as Ansel Adams pursued light on the flanks of Yosemite. While it is possible to construct a lineage for Todd within New Zealand photography – Peter Peryer's psychologically loaded early portraits come to mind, as does Fiona Pardington's series, 'One Night of Love' – the attempt feels a bit dutiful. Instead, she is far better understood as part of an international fraternity of discomforters that includes filmmaker Todd Solondz and the hugely influential painter John Currin, artists who delight in drawing wildly contradictory responses from their audiences and then stepping back to watch the arguments. In a Todd photograph, qualities seldom found under the same roof are forced into close proximity: the bizarre and the beautiful, the passive and the intimidating, allure and illness, love and sarcasm. She specialises in those narrow but powerful forms of response – the cringe, the squirm, the shudder – which come over us when we recognise, in an image or object, something hard to take about ourselves.

Recognition came to Todd when European eminence Harald Szeemann chose her over three far more established artists to win the 2002 Walters Prize at the Auckland Art Gallery. Eager for news, and ever disinclined to engage with the art itself, journalists endlessly replayed the same biographical details about the 'shock winner': her patchy high school record, her brief innings as a strip-club waitress, her experience as a wedding and product photographer. This last fact seemed to stoke the outrage of at least one local critic, who pronounced Todd's prize-winning portfolio, 'Asthma & Eczema', 'tragically bland'. The phrase was meant to be insulting but, like many putdowns, it points accidentally to Todd's key achievement, which has been to locate currents of power, comedy and, yes, tragedy, in imagery usually considered too bland, treacly or insipid to appear in official photographic histories, let alone win high-end art prizes. In 'Asthma & Eczema', she coaxed a queasy chill from soft-focus flowers, ultra-manicured hands, lace-clad brides and blushing sunsets. It was like stepping into a dark and little-known division of Hallmark cards, where all the settings were switched from sentimental to sinister.









In the five or so years since she won the Walters, Todd has built, furnished and breathed strange life into an astonishingly detailed parallel universe. She does great titles, and there's a clue to the tone and texture of her world in the address of her website: Ervon.com. A fusion of 'err' and 'Yvonne', the word Ervon also echoes the door-to-door cosmetics company Avon and nastier corporate giants like Enron and Exxon. Fittingly, Todd's world is a place of synthetic fabric, diet pills and surfaces so spotless that you just know a phobic is nearby. The colours suggest waiting rooms and fading fashions: puce, beige, algae green and surgical-glove yellow. Even the skies look chemically tranquillised. Many writers have connected these visions with Todd's home territory on the North Shore of Auckland, a suburban landscape popularly imagined as a realm of malls, sprawling subdivisions and privileged middle-class boredom. In the end, though, the place all her art departs from and returns to is the virtual landscape of photography, a zone of poses, textures, effects and 'looks' that spreads to every part of the world reached by advertising.

Imagine the Ervon corporation, then, as a kind of image-factory, a small and shadowy cousin of huge photo agencies like Magnum. Its mission is to repossess overused photographic conventions and return them to us with a vengeance. Its output includes glamour shots of styles that died decades ago, calendar landscapes soaked in menace, and pet portraits that make their subjects look prematurely taxidermied. Some of Todd's funniest photographs lavish all the tricks of product photography on utterly unworthy objects: driftwood, processed cheese, a wet sock. She photographs a pine cone as if it were as precious as a Fabergé egg and, in the aptly named *Clammy pipes*, 2006, coats black plastic plumbing in the kind of dew that's meant to make flutes of



champagne look enticing. These are bizarre images, but anyone who thinks they're implausible should look again at the average magazine advertisement, where it's perfectly common to see, say, a sanitary pad flying through the air or a model solicitously stroking a packet of frozen peas. In other words, Todd only magnifies a weirdness already latent in so much commercial photography.

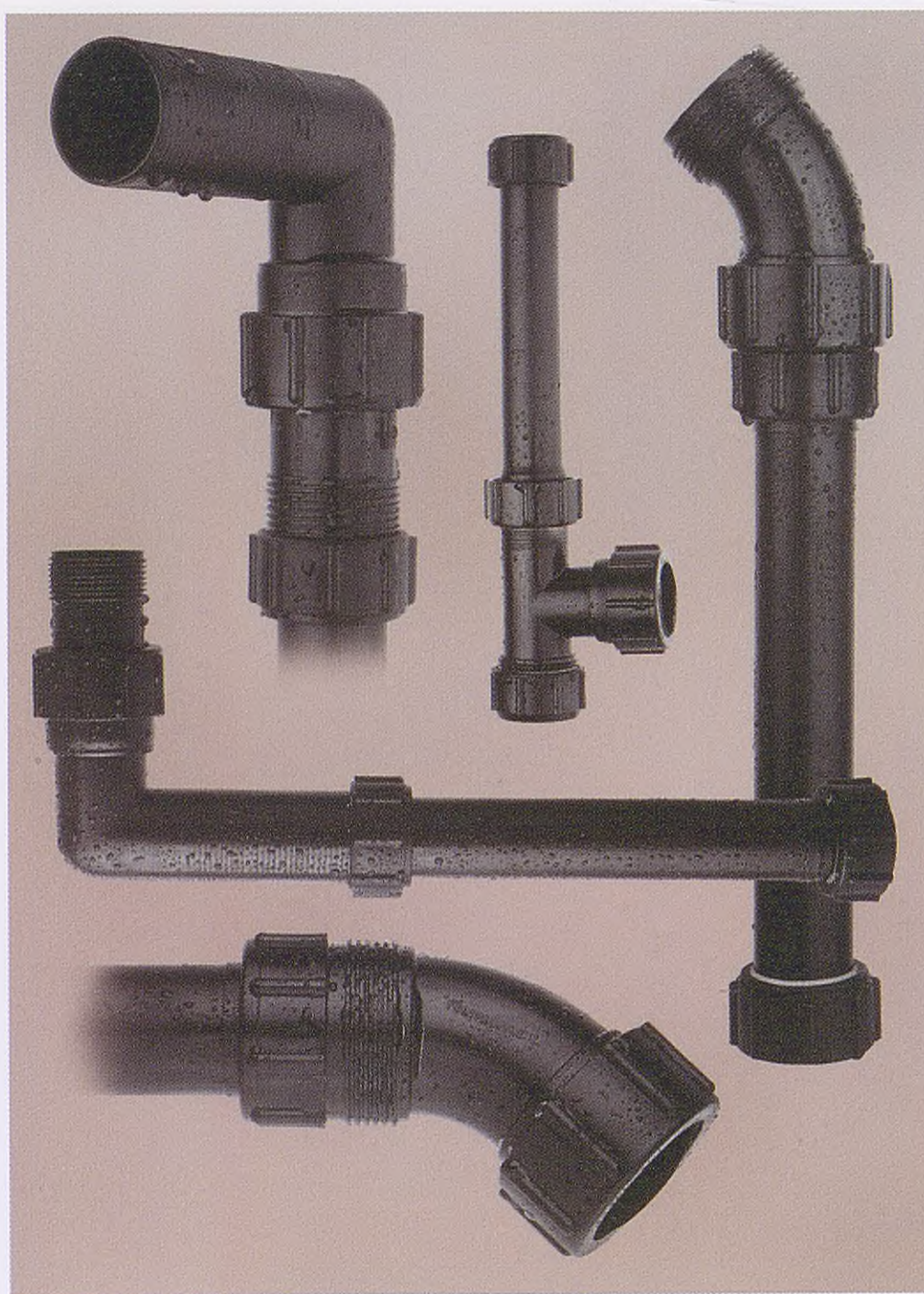
The question raised by these products, of course, is who exactly are they designed for? Who would use or even imagine objects so hilariously 'off'? For an answer, we need to turn to Todd's most troubling and irresistible inventions, her women. Beginning in the early 2000s with portraits inspired by the pulp novels of Virginia Andrews, Todd's gallery of invented women has since expanded to include waifs, ice maidens, teenage brides, demonic folk singers, red-eyed ingénues and evil convalescents – each one dressed, groomed, lit and named with frightening attention to detail. Here's the disturbingly young *Fervin*, 2005, with a drooping eyelid, throttlingly high collar, and a name that marries 'fervent' and 'vermin'. Here's the scary veterinarian in *Goat sluice*, 2006, wearing a bandage-coloured polo neck that makes her look like a whiplash victim. And here's the spectacular, funereal *Alice Bayke*, 2002, who looks as though she had her hair-set and make-up done back in the 1970s and hasn't moved since (and who has recently become the subject of an enormous tapestry commissioned by the Queensland Art Gallery). Veering between glamour and grotesquerie, satire and strangeness, these women are not dressed so much as imprisoned in their respective 'looks'. In a world where supermodels are frequently better known than the brands they endorse, Todd is fascinated by the anonymous catalogue models of an earlier era, whose faces were found on, say, stocking wrappers or hair-dye packets





but whose names were unknown. In Todd's photos, these bit players in the glamour game receive a strange second life. The best commentary on what she's after here can be found in the words of Diane Arbus, the great photographer of outcasts and misfits, who wrote in the early 1970s of the gap 'between what you want people to know about you and what you can't help people knowing about you'. In photographs like *Fervin* and *Alice Bayke*, the gap becomes an abyss, and we're allowed to look right into it.

Does this make Todd a feminist? The question could keep an academic conference in session for days, but this much is clear. She plays havoc with common critical assumptions about what it means to look and be looked at – with that much-argued topic, 'the gaze'. In her sharpest and stealthiest photos, the subjects look at us accusingly, as if our riveted attention is exactly what traps them there behind glass in their dead wigs and yellowing lace. The hardest of these works to take are *Resulta*, 2004, and *Martha*, 2003, a pair of anorexia self-portraits in which a digitally emaciated Todd stares out with a look that seems to say, 'How could you do this to me?'. On the one hand, this deliberately sick joke seems to be about as far as we could possibly get from the 'empowering' strategies of earlier feminist photography, where self-consciously strong women confronted an audience presumed to be male and voyeuristic. On the other hand, in a Todd portrait things never work quite as simply as that. It's not that her women are weak. It's that they put our sentimentality to the test by being strong in the wrong way. People with no claim on official authority often learn to control those around them by subtler and more desperate means – through passive aggression, sickness, immobility, self-punishment. And that's the kind of paradoxical power that



the women of Ervon wield over us. You see this when the work appears in group shows. A Todd heroine may be pallid and passive, propped up on crutches (as in *Fractoid*, 2004) or glaring darkly from a wheelchair (as in *Advancia*, 2003), but she is invariably the most compelling presence in the room.

Still, we're no closer to knowing Todd's position. Is she sadistic, or perversely caring? A purveyor of stereotypes, or an undoer of them? Is she wreaking revenge on stifling clichés, or simply throwing up a self-protective wall of sarcasm? Another, less obvious, question is whether Todd's whole body of work might be, among other things, an assault on the idea that artworks should yield anything as cut-and-dried as 'a position'. Would compelling images ever be made if artists knew in advance exactly how they felt about them? The most telling sentence in Todd's recent IMA catalogue comes in response to a question from Robert Leonard about her photograph *Romanian orphan*, 2005: 'Maybe I am making fun, but it could also be utterly sincere'. Whenever I read that statement, it strikes me as irritatingly coy – a standard bit of arse-covering, and politically iffy to boot. But when I go from the comment to the image, I can't deny the ruthless efficiency with which Todd puts her viewers on the spot. Slamming together kitschy-cute portrait imagery with echoes of troubled lives in global war zones, she simultaneously seizes our attention and divides our sympathies, all the while refusing to declare exactly where her own allegiances lie.

It's something Todd shares with many of her most interesting contemporaries, this desire to preserve her art's contentious power by cutting it away from her own intentions. It is as if, having come up through art schools







pages 446–47, from left

**Yvonne Todd, Rashulon, 2007**, from 'The Lamb's Book of Life', lightjet print, 55 × 44.8 cm, edition of 3 + 1 ap, courtesy the artist.

**Yvonne Todd, Angel, 2007**, from 'The Lamb's book of Life', Chromira print, 140 × 102 cm, edition of 3 + 1 ap, courtesy the artist.

**Yvonne Todd, Goat sluice, 2006**, from 'Meat & Liquor', lightjet print, 130 × 102 cm, edition of 3 + 1 ap, courtesy the artist.

**Yvonne Todd, Clammy pipes, 2006**, from 'Meat & Liquor', lightjet print, 90 × 66 cm, edition of 3 + 1 ap, courtesy the artist.

left

**Yvonne Todd, Romanian orphan, 2005**, from 'Vagrants' Reception Centre', lightjet print, 44 × 33 cm, edition of 3 + 1 ap, courtesy the artist.

where everything's 'a project' and one always needs a reason, these artists want above all to keep us guessing, to keep the *why* productively vague. There's a reaction here, too, to the overconfident rhetoric surrounding the postmodern photographers of the early 1990s, who were often cast as blameless anatomists of power, surgically dismantling problematic conventions and leaving the pieces for viewing at a safe distance. Todd, by contrast, is less a deconstructor than she is a reanimator, with all the sci-fi and horror-movie associations of that word. She stitches those pieces together at odd angles and sends them back into the world to cause trouble. It's surely significant that she learned her craft during the moral panics and image scandals of the 1990s, which reached New Zealand during protests against the homoerotic images of Robert Mapplethorpe. I imagine Todd as a student looking in at those events from the sidelines and feeling drawn to the very thing that censors and commentators seemed bent on denying or at least containing – the radical instability of photographic images, their tendency to get away from their makers and incite wildly differing responses.

Todd's most extreme exercise in this vein is 'The Lamb's Book of Life', a 2007 series of portraits of fundamentalist women inspired by the pictures in Christian clothing catalogues. For me Todd is at her least compelling when she comes closest to straight-up satire, and when I heard she was heading for the Bible Belt I wasn't optimistic. The choice seemed too obvious, the targets too soft and easy, the whole thing too conducive to a superior kind of sniggering. But, as happens so often with Todd, the works in all their bizarre detail push the experience somewhere more discomfiting. Todd knows that art-world audiences are squeamish about narrow-minded representations of 'others'. She also knows they're likely to bend the rules and laugh a little when the others in question are bland, white, fundamentalist and probably right-wing. And her clinching move in this series is to strand us between those two positions, by playing potentially satirical material with a seemingly straight face. Todd goes to such extreme lengths creating these blandly fervent women that the laughter dies in your throat. From the frumpy denims to the influenza complexions, from the hairclips and overbites to the smeary spectacles, the characters in her 'book of life' have a presence and specificity that goes far beyond the needs of any punch-line or narrowly satirical point. Todd has said half-jokingly that she envies the conviction of fundamentalists

and New Age mystics, and the perfectionist zeal with which she fashions these women oddly mirrors their own religious conviction. The extremism is present even in her use of solemn wooden frames and hokey Photoshop borders, so that the photographs read not as comments on another world but as things pulled, fully formed, from inside it. The results are the weirdest devotions you ever saw, and literally beyond a joke.

There's more to Todd than I've mentioned here. I've hardly touched on her extraordinary variations on the sublime New Zealand landscape, the three best of which – *Seriousness*, 2004, the subzero *Gortha*, 2003, and the equally shivery *Dreft*, 2002 – are also three of the best New Zealand landscape photographs you'll see this side of Laurence Aberhart's great 1999–2000 series 'The Prisoner's Dream'. And I haven't discussed the editing of her shows, the way she'll drop a wild-card image into an otherwise consistent series, ensuring there's strangeness not just within but between the images. Yet it makes sense that Todd's portraits receive the most attention, because they deliver the harshest jolts. If you want to reckon with her body of work, then you have to reckon with them.

Look again at *Frenzy* and its pile-up of disconcerting details: the monstrous dress, the desolate setting, the *Mad* magazine teeth, and above all that haughty gaze. Is it 'too mean', as the woman at Peter McLeavey Gallery said? The question can't be answered properly without answering another question: Mean to whom exactly? It's easy to assume on first encounter that the victim in this photo is the reclining model, but the more I look the more that assumption gives way to an opposite impression – that Todd and her model are collaborating to pin us, wriggling, to the spot. In other words, the antagonism here is not between Todd and her subject. It's between them and us. And it's not antagonism in the usual sense but something more like tough love – a crash course in viewer disenchantment that turns out to have its own strange allure. You might expect to feel annoyed with an art that plays such calculated havoc with your sympathies, but the most shocking thing, finally, is how irresistible the experience is. Todd sets her traps and steps aside. We can't look. But we do.

Yvonne Todd is represented by Ivan Anthony, Auckland, and Peter McLeavey Gallery, Wellington.



# Independent Means

An overview of contemporary art in Thailand

David Teh

**'Independent' is a relative term.** For artists, it can be a badge of honour, a measure of creative integrity, or a euphemism for 'unemployed'. It is one of the most widely claimed, yet least scrutinised classifiers of cultural production. In centuries past, it meant 'privately wealthy'. But with the arrival of the welfare state, and its domestication of modern culture, independence from government became potent cultural capital. In industries such as music and film, independence describes resistance to the corporate machine, but also a marketing concept, a distinction implying an audience that enjoys its image as marginal, discerning and influential. Visual artists have absorbed this posture, claiming independence from both the market and art institutions, and from the stultifying commercialism afoot in mainstream culture. At the organisational level, the term stands for a kind of separation of powers in the modern cultural bureaucracy, the administration of creativity at arm's length from both official agendas and market forces. Public art institutions, resembling statutory bodies such as the Australia Council for the Arts and the Australian Broadcasting Corporation, have independent boards which are at best autonomous guardians of the public interest, and at worst merely a structural dampener on the official line.

Definitions can be odious. Perhaps a more interesting question, whatever artists are independent of, is how is this reflected in their creative output? What is the balance of forces peculiar to particular art scenes, and what kinds of expression does it enable that might otherwise never see the light of day? And finally, what modes of contemporary practice manage this negotiation best? These questions offer a suitably wide lens for surveying the varied contexts of Thai contemporary art.

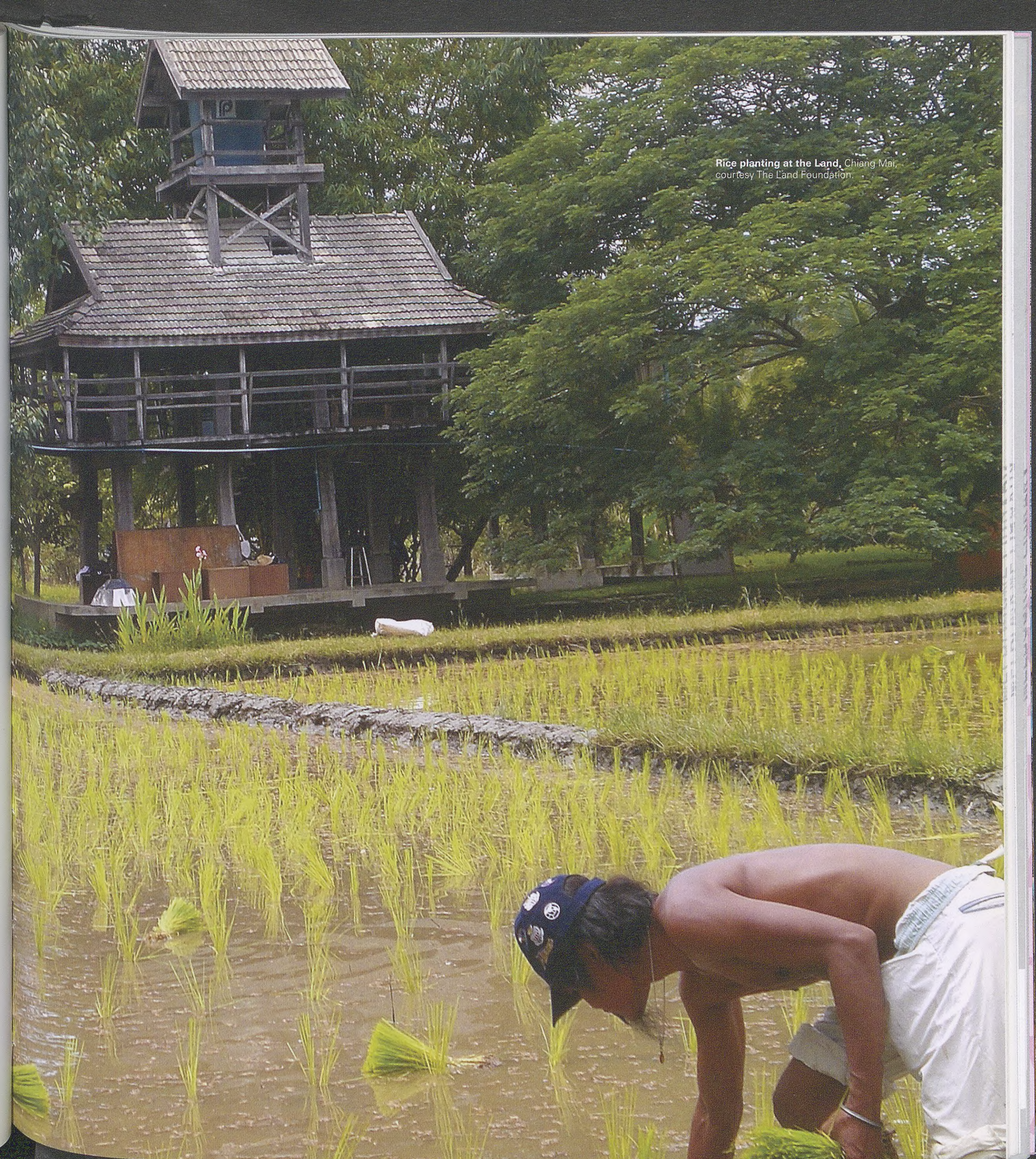
## Thailand: contemporary art unframed

In Thailand the situation should be clearer, since money for the arts comes from fewer directions than in Australia. Almost every contemporary artist could fairly claim independence. There is no tradition of government support for living artists although, since 2003, the Culture Ministry's Office of Contemporary Art and Culture (OCAC) has adopted a limited funding role. It also inaugurated the annual Silpathorn Awards, a 'mid-career' accolade for individual artists, carrying a 100,000 baht prize (that's about A\$3400, or a third of the Australia Council's average junior new work grant). Given the talent unearthed since the 1990s, when Thai art arrived on the world stage, the awards have some catching up to do; this year, three visual artists were recognised: international conceptualist Rirkrit Tiravanija, Bangkok artist Pinaree Sanpitak, and firebrand artist-activist Vasan Sitthiket.

All three were also included in 'Thai Contemporary: Charm and Chasm', curated by Josef Ng for Bangkok's Tang Contemporary Art. With a hefty catalogue and new work from most of Thai art's heavy-hitters, the exhibition kicked off in August 2007 – not in Bangkok, but at Tang's new space in Beijing, before more recently visiting China's Guangdong Museum of Art. For observers of Southeast Asian art, this tilt at the Chinese market comes as no surprise. More significant is that the first such Thai export for some years – institutional in scale – came wholly from the private sector. Sadly, local audiences are unlikely ever to see this work. With the art bureaucracy preoccupied with institution-building, Thais will have to be content, for now, with awards ceremonies.



Rice planting at the Land, Chiang Mai,  
courtesy The Land Foundation.









opposite, clockwise from top

**Charm and Chasm, 2007**, exhibition view, featuring work by Vasan Sitthiket (background) and Kamin Lertchaiprasert, Tang Contemporary Art, Beijing, 2007, courtesy the artists and Tang Contemporary Art, Bangkok.

**Charm and Chasm, 2007**, exhibition view, featuring work by Pinaree Sanpitak, Tang Contemporary Art, Beijing, 2007, courtesy the artist and Tang Contemporary Art, Bangkok.

**Bangkok punks**, The Fat Festival, Impact Arena, Muang Thong Thani, November 2006. Photograph Cholticha Panpibool.

Opportunities do arise for artists to ride the carts of official and commercial promotion, but for anyone with a foot on each, it can be a bumpy ride, as another recent export-only project demonstrates. In July 2006 a multi-artform spectacular called *Ramakien: a Rak Opera*<sup>1</sup> was staged at New York's Lincoln Center, with both public and private backing. The brainchild of music promoter Tim Carr, this showcase brought together leading performing artists (classical and rock musicians, dancers and choreographers) with visual artists – notably Rirkrit (artistic director) and new media whiz, Wit Pimkanchanapong (set designer). *Ramakien* was based on a chapter of Thailand's national myth, itself derived from the 2000-year-old Indian epic, the *Ramayana*. The production was described in *The New York Times* as 'grandly ambitious and inconclusive, overstuffed and sketchy',<sup>2</sup> even without mention of an on-stage imbroglio between two of the show's rockstar principals, Sek Loso and Noi Pru. As if this wasn't already too many egos for one stage, they also had to share it with the national ego, embodied in the narrative, music, dance and dress archetypes of Thai cultural heritage.

Naturally, this episode did not escape the notice of the Thai press, sparking outrage, embarrassment and a flurry of debate – aesthetic, moral and very political – about who owns the nation's cultural signage, and who has the right to promote it abroad. Such responsibility is traditionally shared among the symbolic triumvirate of Monarchy, Religion and Nation. The latter, though, refers to neither the bureaucracy, which serves the King rather than the public, nor elected politicians. To complicate matters further, the military elite has rather more purchase over the national imaginary (and media), a reality made all too evident by the bloodless coup d'état that followed soon after the *Ramakien* debacle in New York. Predictably, the post-coup period has seen a string of censorship incidents involving culture deemed threatening to social and religious order.<sup>3</sup>

In the West we tend to think debate is healthy, and that for contemporary art, 'any publicity is good publicity' – witness the rash of self-congratulation from the Tate around last year's 'greatest hits' retrospective of Turner prizewinners.<sup>4</sup> In Thailand the dictum simply doesn't hold. A post-mortem *Ramakien* symposium was planned once the storm had abated but no suitable venue could be found, the subject apparently too sensitive for the city's cultural institutions. The affair was particularly unseemly for OCAC, itself a

marginal branch of a ministry that sees itself primarily as a guardian of aesthetic tradition.

Given all this political crossfire, it's little wonder many artists are content to labour in obscurity at home. It also explains the sluggish pace at which infrastructure is taking shape, in stark contrast to the museum frenzy in China. Thailand boasts more than its share of contemporary talent – from the institutional critique of Rirkrit and Surasi Kusolwong, the colourful social commentary of Manit Sriwanichpoom and Sutee Kunavichayanont, to the social surrealism of filmmaker Apichatpong Weerasethakul – but audience-wise, a gulf separates this work from both traditional culture and the modern art already recuperated by the urban elite. Building an art centre without spanning these genres would be institutional suicide, so officials remain unprepared to punt on a dedicated contemporary space.<sup>5</sup>

Meanwhile, some artists are looking elsewhere for audiences. Unabashedly popular vehicles like the Soi Music Project and the Japanese-curated Temporary Art Museum Soi Sabai have successfully connected with younger *otaku* and pop music fans. The 'Platform' project, 2006, which I co-curated with Manuporn Luengaram, saw playful interactive installations interspersed with more challenging work by emerging conceptualists. While the curatorial outcome is for others to judge, 'Platform' did introduce a new audience to its institutional hosts, largely through its presence at a major rock festival (the Fat Festival), and online via a project blog and MySpace, an indispensable channel for promoting anything in Bangkok.

### Models of Independence

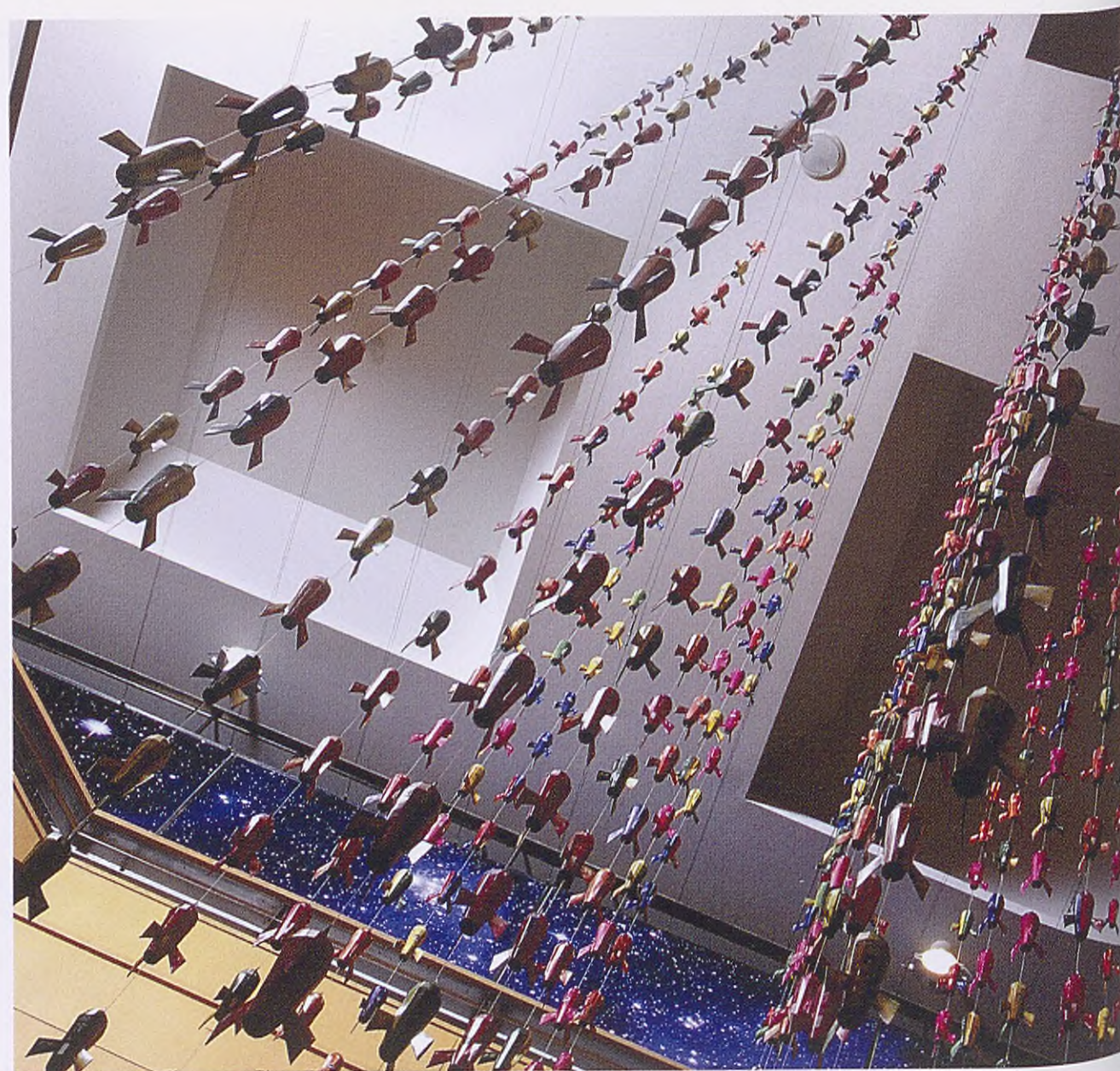
Marginal existence has an upside: it breeds a strong do-it-yourself ethos. In the absence of any real domestic market, artists are used to looking elsewhere for income. As in Australia, the education sector provides an alternative. Some take advantage of university facilities, and opportunities for postgraduate study abroad. But returnees must put in years of service for every year spent away – with long hours and paltry salaries, a deal-breaker for the most promising minds, and certainly not conducive to independence.

In the circumstances, some dependence on commercial culture industries is inevitable, and typically does little harm to an artist's reputation. Commercial





**Arin Rungjang, Neons from art spaces, 2006**, detail, The Queen's Gallery, Bangkok, courtesy the artist and Platform. Photograph Cholticha Panpibool.



**Wit Pimkanchanapong, Rocket cab, 2006**, installation view, The Queen's Gallery, Bangkok, courtesy the artist and Platform. Photograph Cholticha Panpibool.

activities often fund new work, sharpen marketing skills, and boost one's profile and connections in the creative community. Exemplary of this approach is Wit Pimkanchanapong, who first caught the attention of international curators with his restrained digital video work. He now oversees a flourishing multimedia production team, Duck Unit, which does everything from exhibition design and music videos to live animation and set design for rock festivals. This business has affected Wit's art – his installation work is leaning towards the accessible, charismatic pop pioneered by Navin Rawanchaikul, and benefits from his finely honed production skills. Another case in point is the bilingual culture mag *art4d*, which has cleverly hitched itself to the burgeoning interior design industry. In among profiles of designers, glossy architecture features and even glossier ads for tapware and furniture, are reviews of contemporary art. Tucked under this high-end commercial wing is one of the few spaces for real critical writing.

Where independence reigns in epidemic proportions, nobody vaunts it much. But do they make the most of it? What's lacking is not the range of

expression, but organisation.<sup>6</sup> Artist-run spaces are few and far between. The most reliable in Bangkok is VER Gallery, co-ordinated by emerging conceptualist Pratchaya Phinthong and others, under the aegis of Rirkrit. But the city's high rents force many to set up elsewhere. Media artist Noraset Vaisayakul recently established a residency space at his studio in Chachoengsao, a hundred kilometres east of the city. Another artist, Pharawi Phuphet, has responded by creating a 'museum' in an amulet worn around his neck, inviting artists to propose tiny solo shows for the space that can be visited, naturally enough, by appointment with the wearer.<sup>7</sup>

The northern centre of Chiang Mai is a more fertile place for alternative models. In the mid-1990s the city played host to 'The Chiang Mai Social Installation', a groundbreaking experiment in socially embedded artmaking. Life is slower and cheaper here, permitting non-commercial initiatives in many fields. Most prominent, and literally *in the fields*, is the Land Foundation. Set up in 1998 on rice fields north of town by Rirkrit, fellow artist Kamin Lertchaiprasert and Uthit Athimana, a professor at Chiang Mai University (CMU), the Land is a





**The ComPeung artist-in-residency program,**  
Doi Saket, Chiang Mai, courtesy ComPeung.



**Angkrit Ajchariyasophon, The perfect English gentleman, 2006,** installation view,  
The Queen's Gallery, Bangkok, courtesy the artist and Platform. Photograph Cholticha Panpibool.

certified pilgrimage site for devotees of 'relational art'. With an understated utopianism, this quasi-institution practises what it preaches – community engagement, eco-Buddhism, and sustainable non-development – providing an open platform for 'cultivation': experiments in alternative agriculture, architecture, art and education. The place even won over Claire Bishop, one of relational aesthetics' toughest critics, who admits to being charmed by its imperfections, its biodegradable ambience and its still contested *raison d'être*.<sup>8</sup> Perhaps what Bishop fell for is the palpable air of independence – the Land manages to remain a hub for local and international artists, but seems somehow unhurried, immune to the workaday imperatives of the art world.

More recent additions are similarly informal, like ComPeung, a rural artist residency with a similar emphasis on sustainability; and Hell University, an independent study program for just five students, set up by CMU lecturer Kade Javanalikhorn, whose friends and colleagues teach on a volunteer basis.<sup>9</sup> Neither artists nor art students are eligible to apply, a gesture that echoes Surasi Kusolwong's 'Invisible Academy', a kind of roving salon described by one

commentator as 'an art school without walls'.<sup>10</sup> In nearby Chiang Rai, multidisciplinary artist Angkrit Ajchariyasophon runs a popular restaurant, and recently hosted a residency for three Japanese artists who stayed and worked, literally, in the artist's backyard.

### **Just be yourself: biography and individualism**

The DIY mentality reflects more than just the professional status of artists. 'Independence' – a difficult term to translate into Thai – is often rendered with the concepts of freedom (*issara-parp*) or 'being yourself' (*bpen too-a kong too-a eng*), which helps explain both the lack of organisation, and some of the prevailing aesthetic trends.

It is difficult to gauge the level of art historical awareness among Thai artists. Some very different educational paradigms are in play, including traditional Buddhist aesthetics, the western fine arts model imported in the 1930s, and a range of modernisms explored in the postwar period. While students at the elite Silpakorn University are versed in a certain local canon,







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**Arin Rungjang, Never congregate, never disregard, 2007**, installation view, soil, water, shovels, digital video, Bangkok University Gallery, courtesy the artist.

more internationally oriented competitors, such as the private Bangkok University, emphasise the western tradition. One thing is certain, whatever the state of art history, Thai artists tend to avoid direct appropriation or reference to their professional forebears.

What they have instead, perhaps, is a strong bias towards autobiographical modes of expression. This no doubt reflects Buddhism's inward focus. But it gels with the expressionist tenor of the modernism institutionalised since the 1960s, and is especially redolent in the language used to promote contemporary art – press releases are still routinely stuffed with fatuous blather about the artist's 'individual inspiration' or 'unique artistic vision'. This empty mythologising has little bearing on the actual work being made, but it does show us something about the artist's perceived role as surrogate carrier of a sort of collective *élan vital*, off-limits to ordinary people. Of course, this is not unique to Thailand. But the counter-strategy to *demythologise* this role defines an important faultline of Thai contemporary art, and provides a key to its strong currency offshore.

In Thai art, individualism is on the wane, but the biographical tendency is not, visible right across the stylistic spectrum, irrespective of age. We could cite the daily rituals of the late Montien Boonma, addressing the spiritual quandaries of death and personal loss; Araya Rasjamrearnsook's lyrical video diary (*Great times message*, 2006); Rirkrit's transpositions of his New York apartment into European galleries (2004–05); or the fraught but indefatigable self-portraiture of Chatchai Puipia. Several younger artists deserve mention here, suggesting not only the persistence of this biographical trope, but also points of reference for understanding what might be Thai about contemporary work that doesn't *look* particularly Thai – artists whose formal language is the most international, and the most resolutely conceptual.

Arin Rungjang's recent installations fuse minimalism and conceptualism with a romanticism whose touchstones are both art historical and personal. For *Never congregate, never disregard*, 2007, Arin installed a thick carpet of soft clay in Bangkok University Gallery, the terrain of an engagement with personal and family history, love, memory and loss. The biographical here provides not the narrative – which has been abstracted and reduced – but the symbolic structure of the work. A similar strategy was at play in *Neons from art spaces*, a minimal matrix of lights Arin collected from galleries in Thailand and Europe that he'd worked with. Personal experience is offered, but any narrative must be implied, a kind of documentary abstraction also apparent in Pratchaya Phinthong's *Missing objects*, 2005, a mixed media installation based on the artist's overland return to Thailand after postgraduate studies in Germany. Thoughts, objects and images, collected and borrowed along the way, are presented like readymades; a personal archaeology, but without a timeline. Pratchaya's journey recalls – and reverses – that of painter and sculptor

Inson Wongsam, whose motorcycle odyssey to Europe in the 1960s is part of Thai modernist folklore. This was also the basis of Navin's *Fly with me to another world* project 1999–2006. Navin historicised Inson's journey in installation and print media, but also built around it a conference and education program, turning Inson's hometown of Lamphun into a temporary art-historical nerve centre, and taking the project on its own world tour. Navin's current adventures in absurdist nominalism – the film *Navins of Bollywood* (2007), and his mock-internationalist 'Navin Party' – exemplify the knot formed when art's cult of personality pretends to unravel itself. He was recently arrested distributing his own Little Red Book in Beijing's Tiananmen Square. Bringing his culturally syncretic pop into a knowing dialogue with Chinese contemporary art, Navin avails himself of the high-gloss arsenal of commercial culture, yet he preserves some critical purchase on the social conditions that furnish it. He is not the only exponent of this ironic living biography – Vasana launched a spoof political party for artists; and an ongoing performative project of Angkrit sees him transformed into a 'Perfect English Gentleman'.

Individualism and independence have been fundamental to the heroic mythology of the avant-garde. But where the latter is exhausted – or invisible, as it is in Thailand – the former may resurface in ways that, whether ironic or romantic, offer illuminating displacements of that mythology.

1 *Rak* means 'love' in Thai.

2 Jon Pareles, 'Ramakien: Thai Rock at the Lincoln Center Festival', *The New York Times*, 31 July 2006.

3 In addition to several lese-majesty cases, we should mention the banning of Apichatpong Weerasethakul's 2006 film *Sang Sattawat (Syndromes and a Century)* and the controversy over a prize-winning picture by student Anupong Chanthorn depicting Buddhist monks with crow-like features. The military has long played a hands-on role in setting cultural standards. In the 1930s the authoritarian regime of Marshal Phibun Songkhram issued a series of cultural edicts – an official guide to Thainess – designed to 'civilise' the populace. Thais were exhorted to dispose of traditional dress and behaviour in favour of western fashions. Men were even instructed to kiss their wives before leaving for work each day.

4 See Ben Lewis, 'It's Turner Prize time again', *Financial Times*, 28 September 2007.

5 They have a cautionary tale in the Thailand Creative and Design Center (TCDC), set up in 2005 in an upmarket shopping mall under the new economy mantras of national CEO Thaksin Shinawatra. The reported rent was 5 million baht a month (that's 50 Silpathorns). Thanks to this and other excesses, TCDC is the latest casualty of the post-coup rearrangements, slated for relocation and, no doubt, extensive pruning.

6 Much could be learnt from the example of film, particularly the vibrant community around thaiindie.com and controversial filmmaker Thunskia Pansittivorakul, also anointed this year with a Silpathorn.

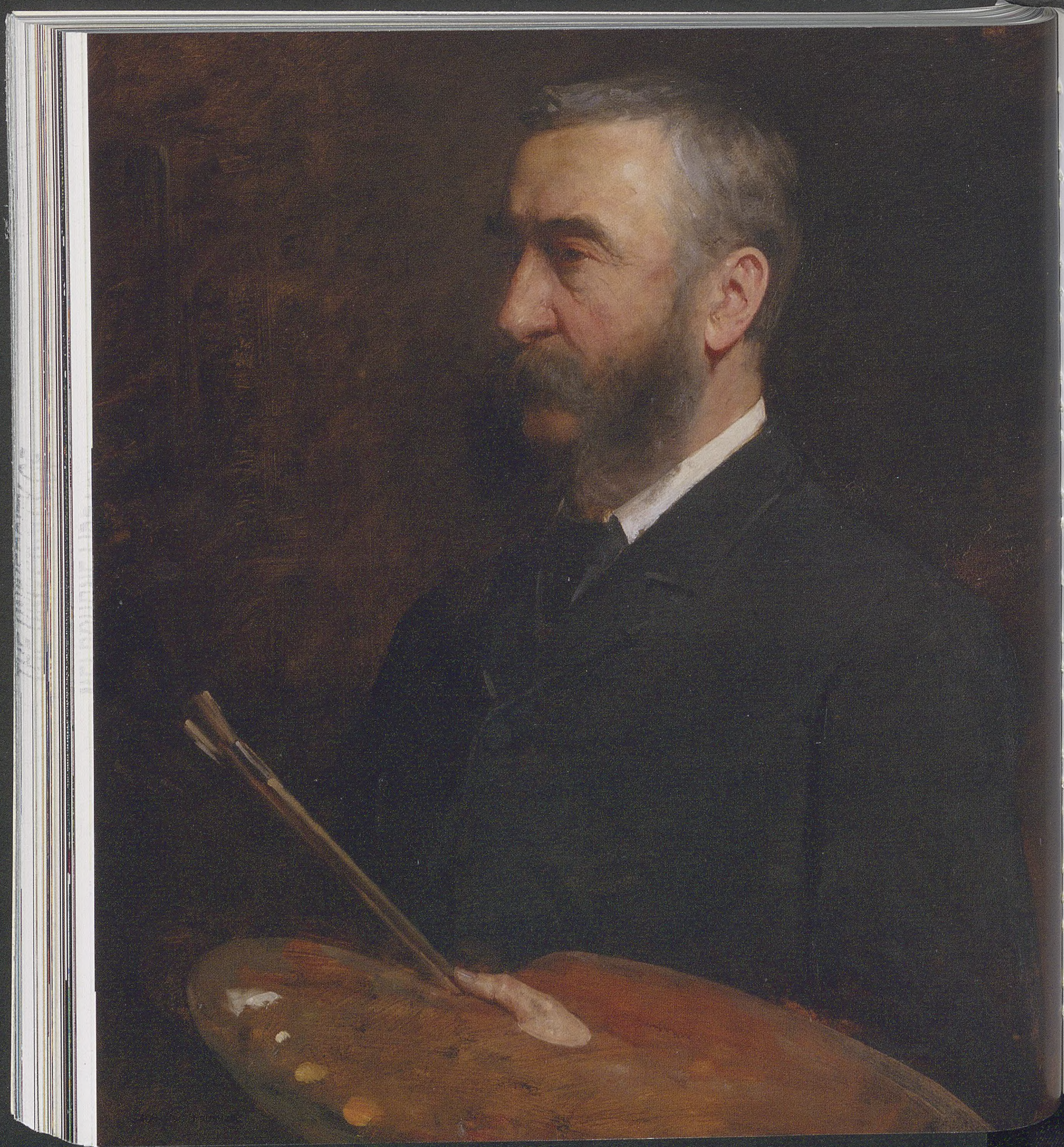
7 Amulets are a ubiquitous medium for Thai superstition. Often Buddha images produced under spiritual licence and blessed by renowned monks, they are thought to confer astounding benefits upon the wearer. They come in limited editions and are ferociously traded and counterfeited. A national sensation erupted in April, when a new line of 'Jathukam Rammathep' amulets, from a particularly enterprising temple in the southern city of Nakhon Si Thammarat, caused near-riot conditions, leading to the death of one elderly buyer.

8 [http://www.communityarts.net/readingroom/archivefiles/2006/07/socially\\_engage.php](http://www.communityarts.net/readingroom/archivefiles/2006/07/socially_engage.php)  
See also Bishop's 'The social turn: Collaboration and its discontents', *Artforum*, February 2006.

9 See <http://compeung.org/> and <http://helluniversity.org/>

10 Jean-Marc Prévost, 'The Land: Explications du projet', published online at <http://www.mouvement.net/>, November 2004.







opposite  
Sir John Longstaff, *Portrait of G.F. Folingsby Esq.*,  
c. 1886, oil on canvas, 94 x 66 cm, State Library of  
Victoria Pictures Collection, Melbourne.

# BUYING IN THE BOOM

George Folingsby and Victoria's nineteenth-century regional galleries

Caroline Jordan

Australia's regional gallery movement originated in Victoria before anywhere else. The extraordinary expansion that took place during the land boom of the 1880s saw galleries established in Ballarat (1884), Warrnambool (1886), and Bendigo (1887) in rapid succession.<sup>1</sup> During this period, the Irish-born painter George Folingsby was employed as director of the National Gallery of Victoria (NGV) and Master of its School of Art. Folingsby was also influential in guiding the fortunes of the new regional galleries, directing many of their early picture purchases and even choosing the colours that they painted their walls.<sup>2</sup> He was also conscripted to determine the amounts the galleries were allocated once government grants were introduced. This unique combination of roles as tastemaker and financier had the galleries competing for Folingsby's patronage.

Neither Folingsby nor the colonial government were instigators of the regional gallery movement in Victoria. This was truly a movement of the people. It was down to local citizens, and often the determined efforts of one passionate amateur (such as bankers James Oddie in Ballarat, J.W. Sayer in Geelong and policeman Joseph Archibald in Warrnambool) to kickstart art galleries in their locality. The initial impetus was often a large public art exhibition: in Ballarat, one inspired and funded by Oddie in 1884, and in Bendigo, the Juvenile and Industrial Exhibition of 1886–87.<sup>3</sup> Out of these exhibitions, independent gallery institutions (at first without permanent collections or buildings) were founded. In smaller Warrnambool, the art gallery developed more incrementally out of the Mechanics' Institute museum. The gallery was intended as an adjunct to the new School of Design, opened in 1883. Instead of holding an art exhibition, Warrnambool mobilised public support and paid for the new gallery annexe with a ladies' fundraising bazaar.<sup>4</sup>

Local 'self help' was soon exhausted, and galleries quickly turned their sights to Melbourne, petitioning the government for money and the NGV for help with collections. The NGV supplied long-term loans and Folingsby was sought after as an adviser on purchases. Ballarat secured his services first, appointing him to a large selection committee in 1884 which included ubiquitous Melbourne art critic James Smith. When the Bendigo gallery was formed in 1887, it did likewise. Apparently seeing no problem in fishing from the same pool as Ballarat, Bendigo approached Smith, Folingsby, and John Ford Paterson from the Australian Artists' Association (AAA), who was by then also advising Ballarat. Folingsby declined Bendigo's invitation, but Smith and Paterson accepted.<sup>5</sup> Warrnambool also eventually approached Folingsby when its first government grant came through in 1888. Folingsby took a proprietorial 'fatherly interest' in Warrnambool's gallery, and enthusiastically procured major purchases for the gallery up until his death in 1891.<sup>6</sup>

At the same time, Folingsby became embroiled in the financial rivalry fuelled by the grants system. The protocol for seeking funding was for each gallery to apply individually to the colonial government in Melbourne. Typically, a delegation was sent to make its case in person to the chief secretary. If he agreed to fund them at all, he would recommend a sum to be placed on the estimates for approval by Parliament with distribution the following year. This annual ritual ensured no continuity or equality of funding from year to year, and denied the galleries any say in the allocation of funds. Added to this list of grievances were (not unfounded) allegations of political favouritism.

In a stunning coup in 1886, the first year of grants for provincial galleries, Ballarat was granted £3000 for land to build a new gallery and £2000 to buy





pictures. By the next grant round in 1887, Bendigo, a mining town of similar size and political clout, had entered the field. Warrnambool also continued to thrive, making it difficult for Chief Secretary Alfred Deakin to keep ignoring its claims for support. With three galleries now vying for a share of the £2000, the split became a subject of great concern. The *Warrnambool Standard* fretted that 'the cities with which the town of Warrnambool is bracketed may lay claim to the lion's share of the vote [rather than] the remoter town in the "western wilds" of the colony'.<sup>7</sup> Ballarat, for its part, was more concerned with the threat of Bendigo than with little Warrnambool, which realistically was never going to get the equal third of the grant it wanted. In response to this pressure, Deakin delegated Folingsby to visit all three galleries in early 1888 to provide an official valuation of their collections. This, combined with records supplied by the galleries, would give him enough information so that they could 'start fair'.<sup>8</sup>

Folingsby's diplomacy must have been sorely tested. Fierce behind-the-scenes lobbying saw Ballarat's gallery secretary James Powell precede Folingsby on an inspection of Bendigo. Powell scathingly reported that the temporary gallery at Bendigo's Sandhurst School of Mines consisted of not much more than a collection of photographs interspersed with 'a few very indifferent oil paintings by colonial artists of no public repute'. Powell claimed that 'Sandhurst people knew nothing about art and cared less for it' and that they had only started a gallery out of jealousy of Ballarat. When Folingsby duly arrived in Ballarat, Powell was pleased to report that 'he over and again commented favourably on the superiority of [Ballarat's] collection, at the same

time speaking in disparaging terms indeed of everything connected with Sandhurst'.<sup>9</sup> After this, Ballarat was shocked to find that on Folingsby's advice Bendigo had secured £900, Ballarat £700 and Warrnambool £400. Furious, Ballarat succeeded in wresting back a vastly increased share of the grant in the next year, 1889. But, at the same time, the government changed its funding formula, making direct lobbying less useful. Grants now had to be matched pound for pound, with the galleries' contribution calculated by combining the value of gifts and membership subscriptions.<sup>10</sup> This made Folingsby's role as adviser to the chief secretary redundant.

Remarkably, while Folingsby was advising on the split of the grants, he was also advising Ballarat and Warrnambool on how to spend them. Prior to its first allocation, Ballarat's collection was made up of loans from two Collins Street dealer-importers of British and 'continental' art: Alexander Fletcher and Henry Wallis of the London firm Wallis and Sons.<sup>11</sup> With its £2000 in 1887, Ballarat first bought a number of contemporary British oils and watercolours from Fletcher's, including Alfred Williams's *Gathering the herd*, *Isle of Skye*, 1876.<sup>12</sup> Word got back that when Tom Roberts and Paterson at the AAA found out 'that Fletcher had sent pictures to [the Ballarat] gallery which had been recommended by Folingsby, James Smith, etc. they were rather sore that Australian art had been taken no notice of'.<sup>13</sup>

Undeterred by the artists' complaints, Ballarat continued to pursue prestigious British art at the Grosvenor Gallery Exhibition, held in Melbourne in late 1887. The Grosvenor was a fashionable London commercial gallery





showcasing British contemporary art, as famous for its lavish interiors as for its progressive aesthetic tastes.<sup>14</sup> Ballarat sent a committee including Paterson, Folingsby, Smith and Powell to make some significant purchases from this landmark exhibition. These were Solomon J. Solomon's toweringly dramatic *Ajax and Cassandra*, 1886, a fine academic nude of a girl pensively dipping her toe into the sea by W.J. Bartlett, and landscapes by John Buxton Knight and Arthur Lemon.<sup>15</sup> Widely praised at the time, they have rarely been off the walls of the gallery since, unlike many of the Fletcher pictures.

Ballarat spent almost half its grant, just over £900, at the Grosvenor Exhibition, with *Ajax* alone costing £500. Smith, who was also a trustee of the NGV, informed Powell that he had heard that they had beaten the NGV to the Solomon, a claim repeated publicly. Folingsby considered it a bargain and said he had been commissioned to offer up to £1000 for it, so perhaps Ballarat was prepared to top the NGV's bid, or got it in more promptly, as Smith suggested.<sup>16</sup> But if the NGV *was* interested in the Solomon, it raises an interesting question about a potential conflict of interest for Folingsby. Such conflict must have arisen frequently, given the smallness of the pool of experts the galleries were drawing upon.

The regionals' next major opportunity to buy international works in Melbourne was the Centennial International Exhibition of 1888–89. All the galleries were by now cashed up with government grants, although Ballarat stayed at home, preoccupied with getting its new building under way. Bendigo sent down a buying party, but Warrnambool decided to go outside its

committee to avoid 'unpleasantness'.<sup>17</sup> Folingsby and Warrnambool son Professor Henry Laurie of the University of Melbourne, were approached instead. When Laurie bowed out, Folingsby proceeded with carte blanche to purchase pictures on Warrnambool's behalf.<sup>18</sup>

With only about half the amount of money Bendigo had to spend, Folingsby had to be judicious to get maximum value from his purchases. Finding the British pictures too dear, Folingsby turned to the continental schools, which he knew well from his art training in Munich. His major purchases were two French rural landscapes by Alexandre Defaux and two scenes of village life by German artists Eduard Weichberger and Felix Possart. Added to these were five small works acquired for under £40 each.<sup>19</sup> Culled from the contemporary European *juste milieu*, Folingsby's choice was vindicated by the fact that several won medals after he had made his selection. Today, however, the relative obscurity of many of the artists poses problems for the gallery in further researching these works.

George Lance, vice-president of the Warrnambool gallery, descended on the exhibition's last day with a budget to select further pictures. Lance's choices, also from the French, German and Belgian courts, are indistinguishable in taste from Folingsby's. Unsurprisingly, Folingsby 'thought his selection good and he seemed influenced by his trying to please the public taste in Warrnambool'.<sup>20</sup> Unfortunately he did not expand on what this public taste might be, but from the evidence of the paintings (the majority of which are all still displayed together as the core of Warrnambool's nineteenth-





left

**Solomon J. Solomon, Ajax and Cassandra, 1886**, oil on canvas, 304.5 x 152.5 cm, courtesy Ballarat Fine Art Gallery, Ballarat.

right

**Alfred Williams, Gathering the herd, Isle of Skye, 1876**, oil on canvas, courtesy Ballarat Fine Art Gallery, Ballarat.

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**Bendigo Art Gallery, View Street entrance, c. 1890**, courtesy Bendigo Art Gallery Bendigo.

**Warrnambool School of Design art class, c. 1900**, courtesy Warrnambool and District Historical Society, Warrnambool.

**Eduard Weichberger, A spring evening, purchased 1888**, oil on board, 65.5 x 57.5 cm, courtesy Warrnambool Art Gallery, Warrnambool.

**Felix Possart, The abbey porch (Engelberg), purchased 1888**, oil on canvas, 84 x 57.5 cm, courtesy Warrnambool Art Gallery, Warrnambool.





century European collection) it was for images of rustic life and landscapes. Folingsby would have been sensitive to the nostalgia that these were likely to evoke in Warrnambool's audience, many of whom, like him, were first or second generation immigrants. He also had in mind their resonances with Warrnambool landscapes. This was not only due to a poetic sense of concurrence, but also a practical one, in that the pictures were selected to serve as models for the art students in the School of Design. When one of the Defaux works was criticised for its excessive greenness, Folingsby defended it by 'comparing it with the verdant shades of Lake Wertope, Warrnambool, a locality which he advocated for students' study in green tints', while a trivial picture of a kitten was valued as a study of fur.<sup>21</sup>

The paintings which Folingsby helped secure for these regional galleries during the boom give valuable insights into the mechanisms of translating taste for provincial audiences, his own personal biases, and the pronounced economic, political and geographic differentiation that existed between the galleries. This hierarchy saw Folingsby help Ballarat acquire prestigious British works that sought to match metropolitan taste in Melbourne, and Warrnambool assemble a collection of continental pictures suited to its budget and the modest aims of a provincial art education. As for Australian art, Folingsby largely left it to others to ensure that it gained a profile in regional gallery collections.<sup>22</sup> Folingsby has left a lasting stamp on the character of these collections, partly because he was the right man in the right place at the right time. He rode a historic boom that brought with it relatively generous public funding and remarkable opportunities for major international picture-buying in Melbourne. Fortunately he did not live to see the full effects of the terrible depression that followed in the 1890s, which almost destroyed his beloved Warrnambool gallery and took them all many decades to recover from completely.

- 1 Geelong, waylaid by the 1890s depression, followed in 1896. Only one regional gallery was established outside Victoria (Launceston, in 1887). New South Wales did not have one until 1904 (in Broken Hill). See Pamela Bell, 'Regional galleries in Australia: An abbreviated history', *Art & Australia*, vol. 39, no. 3, 2002, pp. 392–403.
- 2 Warrnambool, Bendigo and Ballarat all had Folingsby choose their colour schemes. The only record of them is in Ballarat, where he recommended the walls of the main gallery be 'distempered in maroon relieved with pea-green for the friezes', 20 February 1890, Executive Reports 1884–91, Ballarat Fine Art Gallery (BFAG).
- 3 'Ballarat fine art exhibition', *Ballarat Courier*, 13 June 1884; 4 October 1887, 1887 Meetings Book, Bendigo Art Gallery (BAG).
- 4 'The museum bazaar', *Warrnambool Standard*, 29 April 1885.
- 5 26 July–23 August 1887, 1887 Meetings Book, BAG.
- 6 Letter, Folingsby to Warrnambool Art Gallery (WAG), 10 April 1889, WAG.
- 7 'The art gallery grant', *Warrnambool Standard*, 29 November 1886.
- 8 5 January 1888, Executive Reports 1884–91, BFAG.
- 9 8 March 1888, *ibid.* The name Sandhurst was officially changed to Bendigo in 1891.
- 10 9 July 1889, Minute Book 1889–92, BAG.
- 11 David Hansen (ed.), *The Warrnambool Art Gallery (1886–1986): A History of the Collection and a Catalogue of Selected Works*, WAG, Warrnambool 1986. James Powell, *Retrospective Synopsis of the Origin and Progress of the Ballarat Fine Art Public Gallery from ... June 1884 to September 1886 ... with a Plea for Art Culture* James Curtis, Ballarat, 1886. Information on Wallis is scant. For Fletcher, see Caroline Jordan, 'Fletcher's of Collins Street: Melbourne's leading nineteenth-century art dealer, Alexander Fletcher', *The La Trobe Journal*, no. 75, Autumn 2005, pp. 77–93.
- 12 'BFAPG association', *Ballarat Courier*, 29 September 1888.
- 13 Letter, Cr Sommers to Powell, 16 April 1887, BFAG.
- 14 Alison Inglis, 'Aestheticism and empire: The Grosvenor Gallery intercolonial exhibition in Melbourne, 1887', in K. Darian-Smith et. al. (eds), *Seize the Day: Exhibitions, Australia and the World*, Monash e-press, Melbourne, forthcoming.
- 15 15 December 1887, Executive Reports 1884–91, BFAG.
- 16 'BFAPG association', *Ballarat Courier*, 29 September 1888; Letter, Smith to Powell, 29 November 1887, BFAG.
- 17 Copy correspondence, WAG President to T. R. Wilson, Under-Secretary, 17 January 1890, p. 2, WAG.
- 18 H.D., 'Warrnambool Art Gallery: A glance at its history', *Warrnambool Standard*, 2 March 1903, p. 2.
- 19 Letters, Folingsby to WAG, 3 October and 8 October 1888, WAG.
- 20 Letter, Folingsby to WAG, 7 February 1889, WAG.
- 21 H.D., 'Warrnambool Art Gallery: A fine collection', *Warrnambool Standard*, 6 March 1903, p. 2.
- 22 Asked by Warrnambool to come up with a 'good Australian picture' in 1889, Folingsby was elated to secure a version of Louis Buvelot's *Waterpool at Coleraine*, 1871. Buvelot was 'the only great artist who has painted Australian scenery', he said. Letters, Folingsby to WAG, 7 February and 10 April 1889, WAG.



1



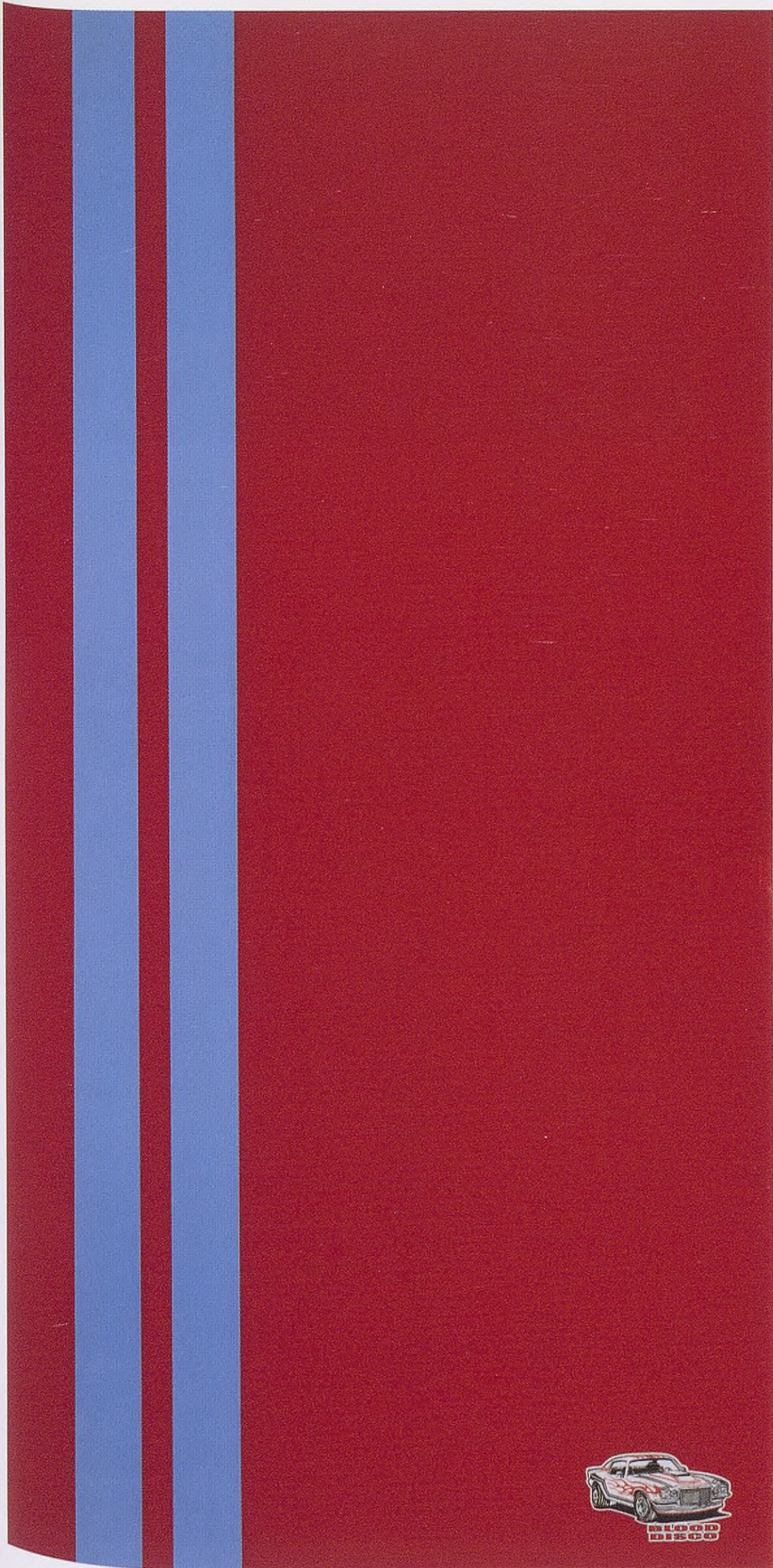
2



### Current and forthcoming exhibitions

1. **Andy Warhol, Judy Garland c. 1979**, acrylic and silkscreen ink on canvas, 101.6 x 101.6cm (each), The Andy Warhol Museum, Pittsburgh, Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © The Andy Warhol Foundation for the Visual Arts, Inc. 'Andy Warhol', Gallery of Modern Art, Brisbane, 8 December 2007 – 30 March 2008. 2. **Noël Skrzypczak, Cave painting (detail), 2007**, acrylic, dimensions variable, courtesy the artist and Neon Parc, Melbourne. 'Noël Skrzypczak: 12 Disasters', Neon Parc, Melbourne, 5 – 29 March 2008.





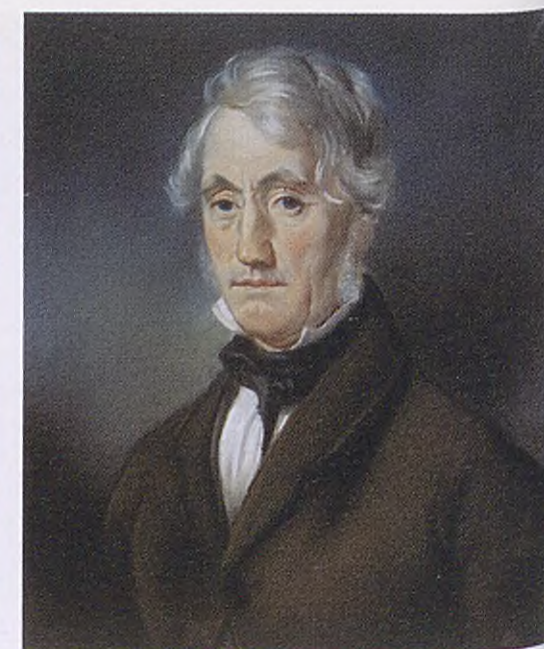
3. **Scott Redford, Surf painting/Blood disco, 2001**, resin over acrylic on foamcore, Contemporary Collection Benefactors' Program 2002. 'Scott Redford: Blood Disco', Art Gallery of New South Wales, Sydney, 13 December 2007 – 13 April 2008. 4. **Paul Davies, Two palm sunset blue/yellow, 2007**, acrylic on canvas, 122 x 91cm, courtesy the artist and Tim Olsen Gallery, Sydney. 'Paul Davies: New Paintings 2008', Tim Olsen Gallery, Sydney, 22 April – 10 May 2008. 5. **Francis Upritchard, Yellow figure, 2007**, modelling material, foil, wire, yellow paint, 32 x 33 x 17 cm, courtesy Kate MacGarry, London. Francis Upritchard: New Zealand Artist in Residence, 'rainwob i', Govett-Brewster Art Gallery, New Plymouth, New Zealand, 1 March – 18 May 2008.



## Regional Reviews



Emily Hunt & Raquel Welch, *I'm a Celebrity, get me outta here!*, 2007, 94 x 184 cm, multimedia collage, courtesy the artists.



W. Paul Dowling, *George Ritchie*, c. 1860, pastel over albumen silver photograph on paper over canvas, courtesy Queen Victoria Museum and Art Gallery, Launceston.

## New Deities

Bec Tudor

'*New Deities: Art and the Cult of Celebrity*' explores our society's obsession with fame and the famous. The grandiose title would raise hopes for an innovative or at least comprehensive take on this rich though well-worn theme in contemporary practice. Ultimately, however, this exhibition makes an unchallenging and rather unmemorable contribution to the topic, a result that has more to do with the show's curatorial limitations than the strength of individual works.

The eight contemporary Australian artists featured approach the cult of celebrity from a number of angles. Monika Tichacek's film-stills portray a fantastical journey into artificial physical perfection, while Tiffany Winterbottom's digital prints uncover the unglamorous reality behind DIY internet exhibitionism. John Vella takes a humorous and irreverent swipe at art-world stardom at the expense of fellow sculptor Ricky Swallow, while collaborative duo Emily Hunt & Raquel Welch channel the obsession of a scrapbooking teenager in order to parody the circus of celebrity tabloids and the fans who follow them.

Although Grant Stevens's witty video piece and Jonathan Nichols's figurative watercolours certainly take their cue from popular culture, it could be questioned whether either work is really dealing with the subject of celebrity. Paul Wrigley's airbrushed portraits, on the other hand, do little more than re-present the banality of ubiquitous paparazzi snaps.

A touring show curated by Catherine Wolfhagen for Tasmania's Devonport Regional Gallery, 'New

Deities' made for a sparse hang in Hobart's Plimsoll Gallery, with viewers forced to create connections between the pieces. In this case, the linkages to be found were more often coincidental than enlightening, and the overall impression was superficial. While this could well have been the curator's intention, given the transience of celebrity culture, the aesthetic and conceptual sophistication of such artists as Tichacek and Vella was not served full justice by this exhibition.

**New Deities: Art and the Cult of Celebrity**, Devonport Regional Art Gallery, 30 June – 29 July 2007; Plimsoll Gallery, Hobart, 19 October – 9 November 2007; Gosford Regional Art Gallery, 9 February – 30 March 2008; Mosman Art Gallery, 6 September – 12 October 2008; Grafton Regional Art Gallery, 10 December 2008 – 1 February 2009.

## The Painted Portrait Photograph in Tasmania: 1850–1900

Isobel Crombie

An exhibition of nineteenth-century Tasmanian painted photographs might sound like an oddity. And yet, in curator John McPhee's detailed and lively exploration of these often spectacularly hybrid early works, there is a surprising (if unstated) link between the past and present that gives them contemporary relevance. While we

ponder today over questions such as 'Is it art?', 'Is it fiction?', these early artist-photographers displayed no such angst, cheerfully combining the genres of painting and photography to achieve some remarkable effects.

The impetus for painting photographs was, at least initially, not so much creative as commercial, offering the colonial market a new kind of portrait that combined the best elements of both mediums. People loved oil portraits and miniatures but they were time-consuming, expensive and not always accurate. The photograph was quick and cheap but it lacked colour and also, sometimes disconcertingly, was far *too* accurate, recording the sitter's every wrinkle and pockmark. With painted photographic portraits, the unique spark of realism (a photograph) could be coupled with tact (the astute application of paint). The practice was common enough in Australia, but Tasmanian museums have proved better than most at collecting the resulting portraits, and this exhibition is drawn mainly from the impressive holdings of Launceston's Queen Victoria Museum and Art Gallery.

McPhee has a sharp eye for the quirky, which he couples with an almost forensic approach to his subject. The level of detail uncovered both about the photographers and their sitters brings the portraits to life, while the accompanying catalogue has a satisfying mix of stories, scholarly information and beautiful illustrations. As we slowly come to a greater appreciation of early Australian photography, this jewel of an exhibition can be considered timely. By bringing a neglected genre back into view, McPhee has added a valuable element into the complex fabric of





Augustus Schenck, *Anguish*, c. 1878, oil on canvas, purchased 1880, courtesy National Gallery of Victoria, Melbourne.



Rupert Bunny, *The morning hymn*, detail, c. 1922-23, detail, oil on canvas, 121 x 121 cm, courtesy Rockhampton Art Gallery, Queensland.

Australian art and photographic history, making that story all the richer and more interesting.

**The Painted Portrait Photograph in Tasmania: 1850-1900**, Queen Victoria Museum and Art Gallery at Inveresk, Launceston, 24 November 2007 - 23 March 2008.

## Masters of Emotion

Katherine McDonald

A cerebral, exhilarating exhibition titled 'Masters of Emotion: Exploring the Emotions From the Old Masters to the Present', which ran at Mornington Peninsula Regional Gallery last year, was brilliantly realised by Irena Zdanowicz, formerly Senior Curator of Prints and Drawings at the National Gallery of Victoria, Melbourne.

Zdanowicz brought together more than 100 historical and contemporary paintings, sculptures, books, photographs and works on paper, including over eighty-five prints and drawings from state and private collections to illustrate five thematic perspectives: 'Theories and insights', 'Emotions depicted', 'Emotions evoked', 'Visual languages' and 'Words and ciphers' - that were teased out in wall texts, scholarly extended labels and a 60-page catalogue.

Underpinning the meticulous groupings of familiar iconic images was an attempt to create additional linking elements so that several works could be read as one meaningful installation. For those with a knowledge of art history, this interactive strategy yielded excited response, and indeed, further encouraged creative thinking in the viewer. This undercurrent, the most striking

feature of the exhibition, became a force that perhaps went beyond the curator's expectations.

Thus rich and intimate associations abounded within a didactic framework: the altar-like triumvirate of Claude Mellan's seventeenth-century engraved visage of Christ 'mocked' by facile eighteenth-century Italian marble busts of a laughing girl and tearful boy; a wall of kissing figures; a stretch of brooding individuals; Piranesi's eighteenth-century *Carceri* beside Andy Warhol's *Electric chair*; Tracey Moffat's contemporary girl attacked by ravens with Augustus Schenck's salon painting of an anguished ewe circled by crows, and Bea Maddock's photo-etching of Anne Frank, disturbed by the peripheral intervention of Linda Marrinon's *Sorry!*, were all powerful groupings. In short, 500 years of feeling pulsed and reverberated in an unforgettable show. The only shame is that an exhibition of this calibre is not travelling.

**Masters of Emotion: Exploring the Emotions From the Old Masters to the Present**, Mornington Peninsula Regional Gallery, Mornington, 20 April - 24 June 2007.

## Rupert Bunny

Anne Kirker

At the risk of sounding condescending and 'metro-centric', this exhibition and accompanying catalogue once again proved that some of the most intellectually sound projects come not from Australia's state umbrella institutions but from their smaller relatives. Curated by Desmond and Bettina

MacAulay exclusively for Rockhampton, this selection of thirty-seven works (paintings accompanied by sketchbooks and drawings) was an exemplary instance of how to thematically approach a master Australian painter without giving the feeling that the best examples were absent. This was clearly not the case, as testified by high-quality loans from the major galleries in Melbourne, Canberra, Sydney and other sources. Collectively, they traced the diverse musical influences on, and interconnections with, Bunny's opulent belle époque imagery, from his 1880s homage to Saint Cécilia, the patron saint of sacred music, to sumptuous groupings of Edwardian women at leisure such as *Nocturne* and *The distant song*, of around 1908, to the gleeful modernist interpretations of Diaghilev's Ballets Russes.

The idea for the show began with one of the artist's paintings held at Rockhampton Art Gallery, *The morning hymn*, c. 1922-23, and expanded to bring together works produced before it, including *Mermaids dancing*, 1896, from The Joseph Brown Collection, a portrait of *Madame Melba*, 1901-02, and one of Percy Grainger from the same period. There is the wonderful *Salomé* in oil on canvas as well as a colour monotype, both from around 1920, and in display cases fascinating musical notations and pencil sketches by the artist. If you missed the exhibition, the book (118 pages and fully illustrated) is highly recommended; one of the most engrossing and thoroughly researched on Rupert Bunny you will come across.

**Singing in the Heart: Music and the Art of Rupert Bunny**, Rockhampton Art Gallery, 8 June - 29 July 2007.



## Girl Parade

Emma White

Pilar Mata Dupont & Tarryn Gill, *Comrades at the Front – Comrades for life*, 2006, © the artists.



'Girl Parade' at the Australian Centre for Photography (ACP), Sydney, offered a clear overview of contemporary photographic practice by and about women. It was not a show about feminist practice per se, but many of the works function in relation to the representation of women in mass media: magazines, romance novels, reality television, PR and propaganda.

It's certainly the right time for a show like this, given the strong female presence in contemporary Australian photography. The public criticism of Deputy Prime Minister Julia Gillard for her speaking voice, appearance and childlessness is a tiresome reminder that mainstream culture is still not on top of even the simplest issues relating to the visibility of women.

Photography itself undoes us all. Images are inherently reductive, selectively offering up one moment in place of the full story. This limitation is implicitly acknowledged by the overwhelming tendency of contemporary photomedia practitioners to work in series and time-based media.

It would be simplistic to read these diverse works purely in terms of their treatment of female experience, or as being about 'women's issues'. This is a problem of the thematic approach to curation in general, and to some extent the populist style of the ACP's exhibition program. In any case, curator Bec Dean's choice of works was intelligent and adventurous, particularly in her inclusion of very strong works by emerging practitioners and in the useful juxtaposition of international and Australian works.

The emphasis of 'Girl Parade' was on construction, not documentation. The exhibition activated the supposed passivity of the photographic subject, giving the show a strong performative element. The reference points were wide-ranging; British artist EJ Major re-enacts a series of mug shots reproduced in *Marie Claire* magazine; Tatjana Plitt's stagy images of couples reference the covers of romance novels. Even Kelli Connell's seemingly naturalistic images of women are revealed at close inspection to be composite images in which a single model plays two roles.

Karina Grundy's painterly images of a mother and family are situated clearly within historical discourses of portraiture. These velvety studio photographs wryly aestheticise a distinctly unglamorous world of breast pumps and newborns. Punctuating the series is an image called *Private thoughts*, 2006, depicting a woman, head thrown back, smothering herself with a sofa cushion, breaking the earnestness of the series, and belying the frustration at such sacrifice of self to the family unit.

Power relations between mothers and daughters are addressed in Anoush Abrar and Aimée Hoving's 2004 series 'Bal des Débutantes', portraits of wealthy Parisian debutantes flanked by their mothers. The women's expressions are not smug exactly, but confident, assured and coolly arrogant; their designer-clad daughters seem ready to claim the world.

Anthea Behm enacts a sequence of vignettes as her alter-ego Chrissy, performing the gestures of idealised female roles that reward physical attractiveness (bikini model, airhostess, cheerleader and Australian princess). Behm acknowledges the anxiety generated by the conflicting expectations of how intelligent and attractive young women should participate in society. There's something of the cultural cringe here too, a criticism of the willingness of young Australian women to conform to the roles offered to them.

Narinda Reeders' 2006 photographic series 'White Collar Undone' takes a darker and more interiorised approach to work, visualising the workplace fantasies of white-collar workers, which the artist collects through her website. Reeders' images and artist's book constitute an absence of portraiture. The fantasies described are apocalyptic, sexual, uninhibited, and the illustrative photographs look like crime scenes: fragments of hidden bodies appear among office chairs, network cables and architecture that give narrative clues about their origins. The aesthetics of corporate homogeneity metaphorically erase the bodies of workers, but their fantasies transcend the physical world.

In Justene Williams's video *Photo me*, 2006, the artist stands in front of a collaged reconstruction of a photo booth enacting a metaphorical consumption and rejection of the ubiquity of photographs. Her glittery blue wig and cap transforms her into a perky caricature of some cartoonish mini-lab mascot, or an embodiment of the little imp inside the machine. The figure smiles awkwardly, momentarily, before feeding a piece of photographic paper into her mouth, ridiculously overstuffing it. She seems to gag a little bit but keeps chewing, her cheeks bulging absurdly (she doesn't swallow), then feeds the paper back out again via a reversal of the footage.

*Milkshake*, 2007, by the Sydney collective Brown Council, was another highlight. For this single-channel video, the artists perform in handpainted skeleton costumes to the Kelis hit song of the same name. Midway through their hip-hop dance caricature, each performer attempts to scull a litre of skim milk before resuming dancing, visibly worse for wear, and degenerating into giggles and puking. The performance deflates the hyper-constructed sexuality of Kelis's song in an un-preachy, visceral way without excluding the possibility of visual and rhythmic pleasure. Brown Council play with the contradictory symbolism of bones, breasts, R'n'B and calcium sufficiency in an effortlessly complex confluence of media reference and juvenile experiment. *Milkshake* provides for the possibility of humour, action and female collaboration not subject to the constraints of propriety or mainstream conformism.

*Girl Parade*, Australian Centre for Photography, Sydney, 16 November – 23 December, 2007.



# Utopia/Dystopia: Schneider's reminder

William Wright

Gregor Schneider, *Bondi Beach: 21 beach cells*, 2007,  
installation view, courtesy the artist.



It is hard to imagine that a celebrated contemporary European artist could come to Australia to produce a major installation work on one of our most popular and populous public sites and go largely unnoticed. Yet this appears to be what happened in late September 2007. I found out by a chance encounter with a friend who was on his way to Gregor Schneider's lecture at Sydney's College of Fine Arts. It seemed impossible: how could an artist of Schneider's standing be in our midst without one knowing about it? Well, to find out I tagged along and attended the speech, one in which the artist gave generously of his experience; a talk rich in images and ideas that would have been of great benefit to our artistic community had it been attended by more than the sixty-five people present. Clearly, an important cultural-educational opportunity had been missed.

Schneider had come to Australia under the cultural largesse of John Kaldor as an important addition to the entrepreneur's continuing import program, though with notably less advance fanfare than Christo's 1969 *Wrapped coast*, *Little Bay*, the 1973 Gilbert and George performances and Jeff Koons's 1995 kitsch-floral *Puppy*. I was intrigued to find out what this excellent German artist had in mind for sunny seaside Sydney, such a sensory far cry from his native homeland gloom on the Rhine.

On entering Schneider's various excavations/installations, you are never given much information. They are often dissociative and induce intense feelings of disorientation, the anticipatory anxiety of entering the unknown. They are best encountered unprepared. Their material realisation involves many subtle perceptual alterations, of scale and position, a process resulting in works of extreme kinaesthetic intensity such as the seminal 1985 transformation, *Haus u r*, in Schneider's home town of Rheydt, a work that, several incarnations later, famously culminated in its reconstruction in 2001 as *Totes Haus u r* at the 49th Venice Biennale, where it received the supreme art world accolade of the Golden Lion for sculpture. Another was his melancholic replication of two identical live interiors in London for *Die familie Schneider*, 2004. Most directly comparable to the Bondi work, however, was Schneider's recent 2007 installation *Weisse folter* (White torture) at the Kunstsammlung Nordrhein-Westfalen, K21, in Düsseldorf, a work that derives unnerving power from its eerily pristine replication of Camp V at Guantanamo Bay. While the neatly aligned array of wire enclosures posited alongside the Bondi

Promenade, *Bondi Beach: 21 beach cells*, 2007, seemed equally unnerving for its blandness, this initial impression was soon eclipsed.

In his 2002 book *The Devil's Rope*, the Australian author Alan Krell wrote extensively on the iniquitous history of barbed wire, yet the seemingly more benign, unsharpened variety recently on view at Bondi is depressingly familiar. How could we forget the similar vista of cage-wire screens, courtesy the Asia-Pacific Economic Cooperation meeting, barricading Sydney's city streets in 2007. The structures were also reminiscent of those we see orange-clad prisoners hobble through at Guantanamo, as well as those of out-of-sight, out-of-mind detention centres like Woomera.

Schneider's work excites our apprehension on many levels. He is an artist who engages closely, bodily, with space: his own habitat as well as public space, with its custom and ritual, increasingly investigating the psycho-communal dimension of installation art. Whereas *Weisse folter* represents the interior space of disorienting solitude, this recent, ironically located complex of human cages on the Pacific Rim shows its exterior, a seeming inversion but one entirely consistent with its informing moral purpose. *Bondi Beach: 21 beach cells* is a transparent space imbued with complex social intent, implicitly portraying extreme constraint on a site of unquantified freedom; a paradoxical 'bisociation' where occupants are both incarcerated and free to come and go, in this instance permitted (by day) to enter, even repose, in the work's uniformly replicated cages as sites of transient amusement. Each cell, except for one, contained a camp mattress, a black garbage bag (in earlier works the artist had sometimes hidden himself in one as a voyeur-observer) and a beach umbrella.

In this way Bondi was brought into sharp alignment with both Guantanamo and Woomera: sites of social expression and repression that share beautiful locations and therein alarming tension; the contradiction of sensation and experience; and claustrophobia in open spaces. *Bondi Beach: 21 beach cells* was quintessentially about the present world; and, as its intentionally short promotional text proclaimed, a quiet reminder.

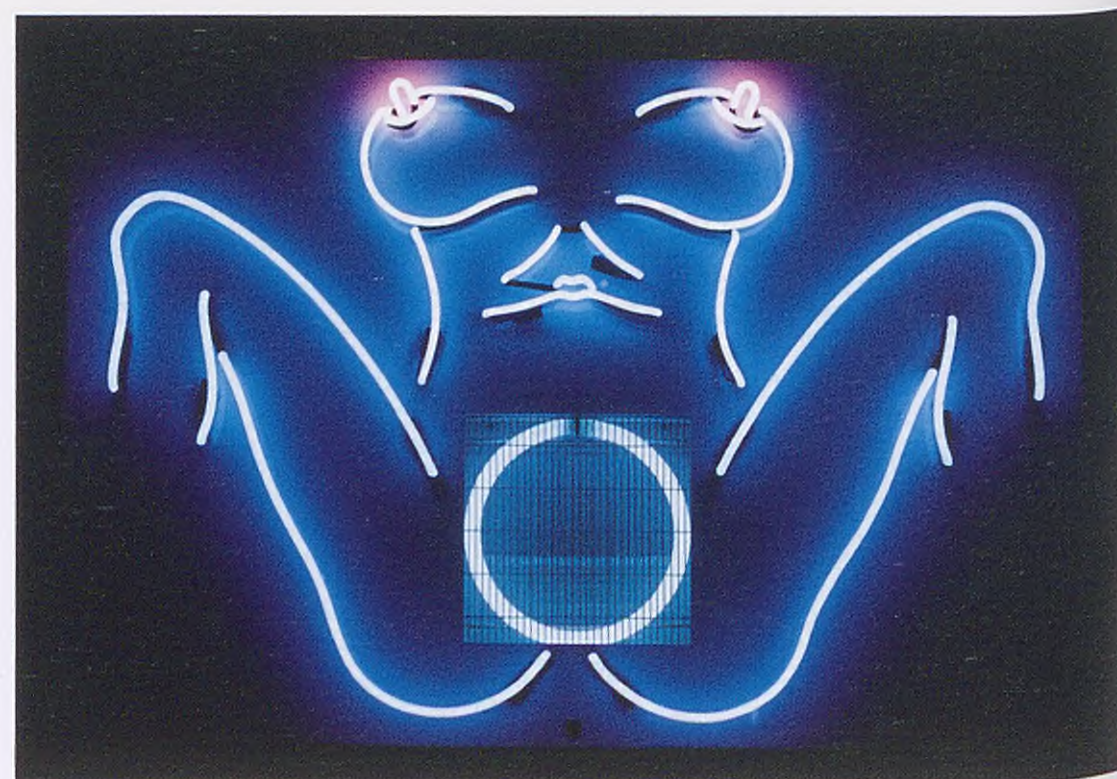
*Bondi Beach: 21 beach cells*, Kaldor Art Projects, Bondi Beach, Sydney, 28 September–21 October 2007.



## Julie Rrap: Body Double

Joanna Mendelssohn

**Julie Rrap, O, 1999**, Perspex, neon, insect zapper, sound, approx. 70 x 123 x 20 cm, courtesy the artist and Museum of Contemporary Art, Sydney.



The George street entrance of Sydney's Museum of Contemporary Art (MCA) is where an exhibition's tone is set, where artists can make their defining statements to an audience of passers-by. In the case of Julie Rrap the work was *O*, 1999, a fluorescent electric insect zapper placed at the central point of a spread-legged female torso. Curiously, the pose is the same as in Pat Larter's mail art *Oh-pun legs* from the 1970s and 1980s, but while Larter's is handmade in her sense of bawdy, Rrap's is elegant, machine-made and ironic.

While individual works by Rrap can best be described as iconic in their status in Australian art, this exhibition and accompanying monograph from Piper Press is the first time her oeuvre has been sifted and moulded by one of the great curators, Victoria Lynn, into a coherent assessment of her career. 'Body Double' therefore is a grouping of the familiar, with some surprises. The familiar includes *Overstepping*, 2001, that magnificent tribute to female elegance and pain. Then there is *Marilyn (A-R-MOUR)*, 2000, where the famous *Seven Year Itch* shot of Marilyn Monroe is both impersonated by the artist (à la Cindy Sherman) and transformed. Her Marilyn is flirty but confident, with none of the seductive vulnerability that was at the core of the original. Instead, the constructed skirt, dress and wig serve as a protective device: dress-ups become armour. But the skirt is made of glass, which can shatter; the wig is too brittle to survive an assault. Armour is not necessarily a defence. In other works in this series, *Camouflage #3 Elizabeth*, 2000, sees her posed as Elizabeth Taylor in *National Velvet*, but with horses hooves instead of hands, while *Camouflage #2 (Raquel)* shows her as a mutated Raquel Welch from *Barbarella*. She is constantly aware of the artist as performer, acting out, manipulating, showing that image is everything.

Rrap is revealed as a consistently intelligent artist, combining wit with knowledge to appraise the world. She is from the generation that had to deal with the embedded sexist attitudes of the 1950s and 1960s, and the consequent liberation of feminism in the 1970s. For Rrap's generation of young women there was no societal assumption of equal rights, and so the ideas and values that are now accepted as the norm were considered as new and original. This then is the context for her 1980 series 'Persona and

Shadow', based on reworked images from Edvard Munch: photographing herself in poses from his iconic works, splintering them and reworking the fragments, thus perfectly capturing the dilemma of lives caught in transition.

What is clear through this exhibition and monograph is the level of intelligence, as well as knowledge that Rrap brings to her work. It is not just the referencing of art history, the ironic but intelligent commentary on both the traditions and interpretations of different works, and indeed the way Rrap inserts herself into all these different narratives, but also the sense of process. In *Disclosures: A photographic construct*, 1982, the stark full-frontal photographic images of the artist, the 'torn' contrast between monochrome and colour, and the very making of the work, compete for attention. For all her high finish – and Rrap's mature works are indeed elegant – the viewer never loses the sense that this art has been deliberately made. This is seen at its most extreme in *Body rub*, 2006, where silicon rubber casts of her head are used to rub full-size photographic images, creating a personal and immediate work out of the apparently mechanical act of photography.

The viewer is given access to the secrets of making, as well as the alchemy of the made. Although Rrap is rightly honoured for her photographs, some of these works are photographic records of other creations. In *Honey ants (porous bodies)*, 1999, she creates a drawing of a female torso in honey, and videos ants as they eat into the shape. *Bone mandala*, 1999, uses human bones, including a skull, to make mystic magic, while *Horse's tale*, 1999, swishes a tail out of a woman's buttocks.

Following on from her early self-searching photographic pieces, Rrap's most recent installation work, *Body double*, 2007, shows her technical mastery as the projected image of a dancer moves between male and female silicon models. There is also an underlying sense of ambiguity, with the body shown as an object which can be discarded and replaced at will. It is an appropriate ambivalence for an artist who has long used her own body as both a tool and a vehicle for carrying ideas, subordinating it to her will in the same way as other artists continue to use a paint and brush.

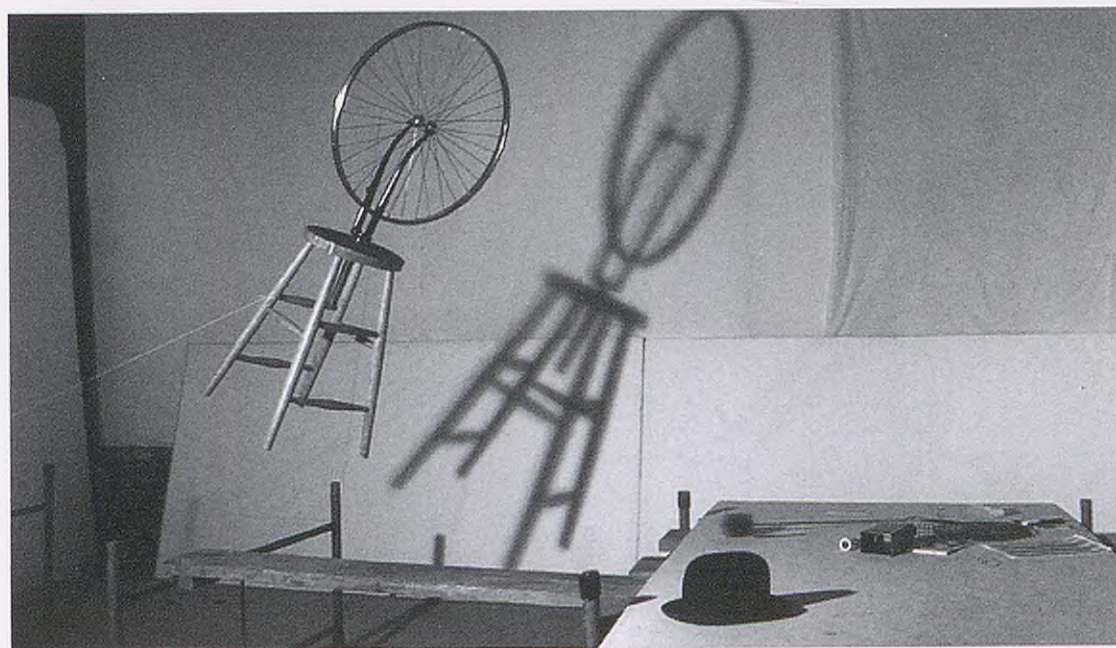
**Julie Rrap: Body Double**, Museum of Contemporary Art, Sydney, 30 August 2007 – 28 January 2008.



# Connections, Instances, Happenings and Conversations

Maura Edmond

Richard Hamilton, *Untitled*, 2005, video still, courtesy the artist and Melbourne International Arts Festival.



For the 2007 Melbourne International Arts Festival a visual arts program was constructed around the theme of 'Connections, Instances, Happenings and Conversations', with choreographer Merce Cunningham as the linchpin. Cunningham was the festival's key guest as part of a residency that comprised discussions, visual arts projects and six performances by the Merce Cunningham Dance Company. Celebrating the innovation and achievements of a choreographer, even one as consciously cross-arts as Cunningham, seems an unlikely place to begin curating a visual arts program and, unsurprisingly, it had its share of problems and successes.

Most of the artists featured in the visual arts program have collaborated with Cunningham, not least his long-time work and life partner John Cage (1912–1992), whose concepts and compositions recur throughout the festival. Additionally, the program featured décor for Cunningham's dances by a variety of well-known visual artists, and exhibitions of unrelated work by previous collaborators, friends and contemporaries. As such, unpicking the Melbourne Festival became an elaborate game of six degrees of separation that invited the viewer to trace a sixty-year genealogy of art, music, dance and philosophy.

Three set designs were on show at the National Gallery of Victoria (NGV), created variously by Jasper Johns, Robert Rauschenberg and Richard Hamilton, whose personal and creative relationships with Cunningham date back to the 1950s. Johns's *Walkaround time*, 1968/1990, created for Cunningham's dance of the same name comprises seven inflated, transparent vinyl cubes screenprinted with images from Duchamp's *The bride stripped bare by her bachelors, even (the large glass)*, 1915–23, that the dancers could weave between. Likewise Rauschenberg's *Minutiae*, 1954/1976, also accommodated the movement of the dancers, through and around three freestanding panels of collaged and painted found objects. Hamilton's video *Untitled*, 2005, consists of a series of compositions of readymade objects that, like *Walkaround time*, pay tribute to Duchamp. The NGV also hosted a reinstallation of Andy Warhol's helium-filled balloons *Silver clouds*, 1966, later adopted by Cunningham for his dance *RainForest*. But while the other works on display at the NGV and the related program of archival and documentary material at the Australian Centre for the Moving Image described a complex set of connections and historical contexts, this exclusive 'happening' was unhappily displaced from its origins.

Moving on from these formative partnerships, the work of more recent collaborators could be found in galleries dotted around Melbourne. Highlights included Ernesto Neto's *Otheranimal*, 2006, an adaptation of his scenery for the dance *Views on Stage* that was staged at the festival. Made of a fine

stocking woven to form both orifices and fleshy bulges, and lit with an alternating sequence of fluorescent colours, *Otheranimal* hung from the ceiling of Anna Schwartz Gallery like throbbing viscera. In the front gallery of Gertrude Contemporary Art Spaces, Daniel Arsham (who created the set design for Cunningham's *eyeSpace*, also staged at the festival) continued his architectural-spatial play, transforming one wall into a taut mass of plaster bed sheets that pinned a small figure to the centre of the wall. Meanwhile the two identical cracks painted onto the gallery's windows in *Accident*, 2007, suggested that the 'unique' event has a capacity for repetition or reproduction – echoing Cunningham's interest in the concept of chance operations.

The exhibition 'Propositions & Game Plans' at fortyfivedownstairs, another highlight, also sought to unravel the potentially anachronistic notion of 'chance operations' and to articulate it in a contemporary context. Sandra Bridie's *Instruction piece after Sol LeWitt*, 1988 – in which three participants interpreted instructions such as 'six colours and their combinations' – produced a wall-sized tribute to LeWitt (who passed away in 2007), and to the accidental, funny and beautiful confusion of artistic process and collaboration. Taree Mackenzie's *Sudoku DIY painting*, 2005, investigated the repercussions of both formal and personal chance encounters, inviting viewers to produce their own abstract compositions according to the mathematical patterns of sudoku puzzles.

'Chance operations' – a thread that runs throughout the festival – is a strategy with dadaist roots that aims to challenge our preconceptions about what constitutes authorship in art. In the performance of Cunningham's dance *Split Sides*, for example, all the components were decided with a roll of the dice so that the relationships between choreography, costume, lighting, music and décor become fleeting and arbitrary. But what for Cunningham is a deeply liberating artistic method does not translate so readily into curatorial practice. Most of the works were selected solely because of the artists' collaboration with Cunningham, and considering how determinedly hands-off Cunningham's collaborative approach is, the overall result was a vague and disparate visual arts program. It's an effect that is unfortunately heightened for those (mostly local) components that lack even Cunningham's touch to connect them with the broader vision. Alongside an otherwise exceptionally strong Melbourne Festival the visual arts program inevitably seemed marginalised as a mere subsidiary of the 'real' festival, making it a sadly missed opportunity for Australian visual arts.

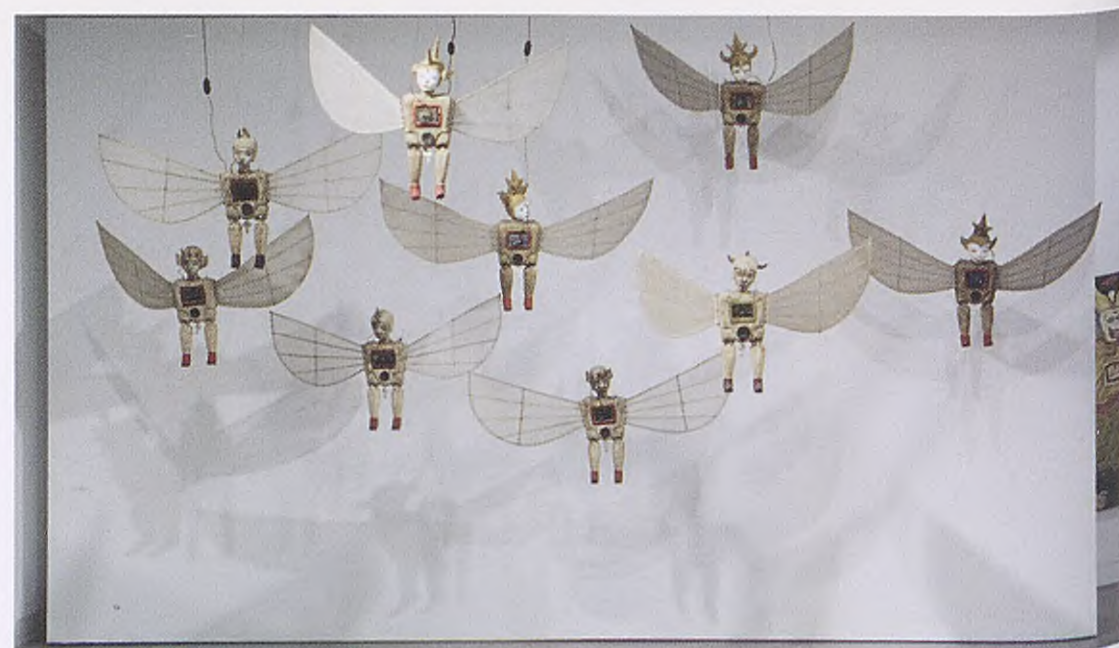
Melbourne International Arts Festival, 9–25 October 2007.



## Refuse/Refusal

Gina Fairley

**Heri Dono, Flying angels, 2006**, detail, multi-media installation, dimensions variable, courtesy the artist and Sherman Galleries, Sydney.



Subtitled 're-use, collaborations and cultural activism in Indonesia', 'Sisa', at Sydney's UTS Gallery, explored emergent environmental activism through three artist collectives: the established Taring Padi based in Yogyakarta; Tanum Untuk Kehidupan (TUK), from the mountain city of Salatiga in Central Java; and anakseribupulau, who raise awareness of destructive forestry practices, a blight of their Central Javanese town, Randublatung.

These collectives are a generation removed from the political art activism that flourished during the formative 1970s and 1980s across Southeast Asia and especially the centres of Jakarta, Yogyakarta and Bandung, before they boomed commercially during the 1990s. The exhibition's title 'Sisa' says it most succinctly. Translated as 'remains' or 'leftovers', it leaves one to ponder what is the residue of that period of art activism, its influence and remaining cultural fabric.

Cultural studies academic Alexandra Crosby approached this exhibition from a different perspective than the usual curatorial standpoint, asserting integrity for these collectives who vehemently position themselves outside the commercial gallery sector. Their art challenges capitalism and stems from deep environmental concerns and a desire for accountability.

Coincidentally, 'Sisa' occurred between two solo exhibitions by internationally renowned Indonesian artists of the preceding generation, Heri Dono and Dadang Christanto, presented by Sydney's Sherman Galleries, providing bookends to an assessment of a shift in Indonesian activist art.

Coming from a remote village, Christanto shares a similar background to these young artists and his drawings are laced with social narrative. But Dono's work offers the greater connectivity. His mixed-media installations of flying angels and caped crusaders reside in heavenly realms or that contentious ozone layer controlled by the gods of industry. Their exposed robotics position them in a fantasy future and yet their Third-World circuitry has the familiarity of pop-culture derivations, such as the *Bionic Man* and *Terminator's* sub-epidermis mechanics, as well as theatrical characters drawn from Indonesian *wayang kulit* puppetry. Dono's work is enigmatic and enduring.

Dono's angels, in their materiality, would have found a comfortable place in 'Sisa'. Dono's cartoon narratives are simpatico with the ambiguous toys made by the TUK collective. Using discarded plastic, bottle-tops and drink cans, these composite toys oscillate between bio-genetics and kitsch kiddie culture. Clustered within the gallery environment, the collected objects become art world collateral. TUK extends this commercial commentary using packaging as a means to parry assimilation; their hovering installation of origami birds, constructed from advertising, has the same playful engagement as Dono's angels.

'Play' recurred as a sub-theme in 'Sisa', explored through notions of 'production', 'reject' and 'pastime'. It surfaced in Arya Pandjalu's standout *Crazy wheels*, 2006, a performative piece presented as a video and print. The work documents Pandjalu's meandering through the streets of Yogyakarta on a five-wheel bicycle. A simple stencilling device emblazons the streets with text in the manner of political slogans, graffiti and commercial screenprinting, all dominant creative industries in Yogyakarta. The resulting wheel-prints order and re-order the words, 'surely slowly I arrive'. Pandjalu appropriates the title from a 1980s Indonesian teen movie and, set to a reggae soundtrack, calls on popular culture to demonstrate Yogyakarta's changed landscape: a time-gap of urban gentrification, mall culture and the erasure of the ubiquitous bicycle. 'Surely slowly' the city is being choked by pollution.

The wood carvings of anakseribupulau are less subtle, as are Taring Padi's powerful slights on Indonesian industry. Pictorially, anakseribupulau sit somewhere between tourist carving and eco-friendly art. Rio Djuadi's teak carving *Up to today*, 2005, with its factory belching smoke and waste into a rural water-stream, leaves a bitter aftertaste more effective than its kitsch veneer. His decorative wall-hanging *Create new world*, 2007, is entwined with flowering vines in the vein of a 'bless this home' plaque.

While Indonesia today enjoys greater political and social freedoms than before, there is still much work to be done. The energy surrounding these male-dominated collectives – at times swelling to a hundred-strong during the construction of a public work – poses a passive threat through their popularity and overt visual language. The 'Sisa' collectives, with their forceful environmental ideology, sit outside the fashionable Indo-art-punk scene that is particularly prevalent in Yogyakarta and whose focus is on propagating street culture.

To represent the Taring Padi collective, Crosby chose both collaborative pieces and works by individuals, such as Lismore-based Aris Prabawa's *Mr Greedom*, 2007, using found metal in a more sinister application than TUK's toys, and the crowd-stopping installation of ninety-four ballpoint drawings by Irennius Pungky, *Souvenirs*, 2006–07. Pungky's delicate drawings on pristine cardboard box-ends sit between hallucinations, agitation and myth-making. These are subtle works that speak more to the tenet of drawing than activism.

While we may debate the merits of art activism, and the cynical among us may question art with a feel-good message, 'Sisa' confirms the Indonesian artist collective as a phenomenon thriving and reinventing itself across the passage of time. The serendipitous timing of Heri Dono's exhibition helped in the celebration of this work for what it is, not just what it is about.

**Sisa**, UTS Gallery, Sydney, 6 November – 7 December 2007; **Heri Dono: Angels = Bang! Bang!**, Sherman Galleries, Sydney, 12 October – 3 November 2007.



# Cross Currents: Focus on Contemporary Australian Art

Ann Stephen

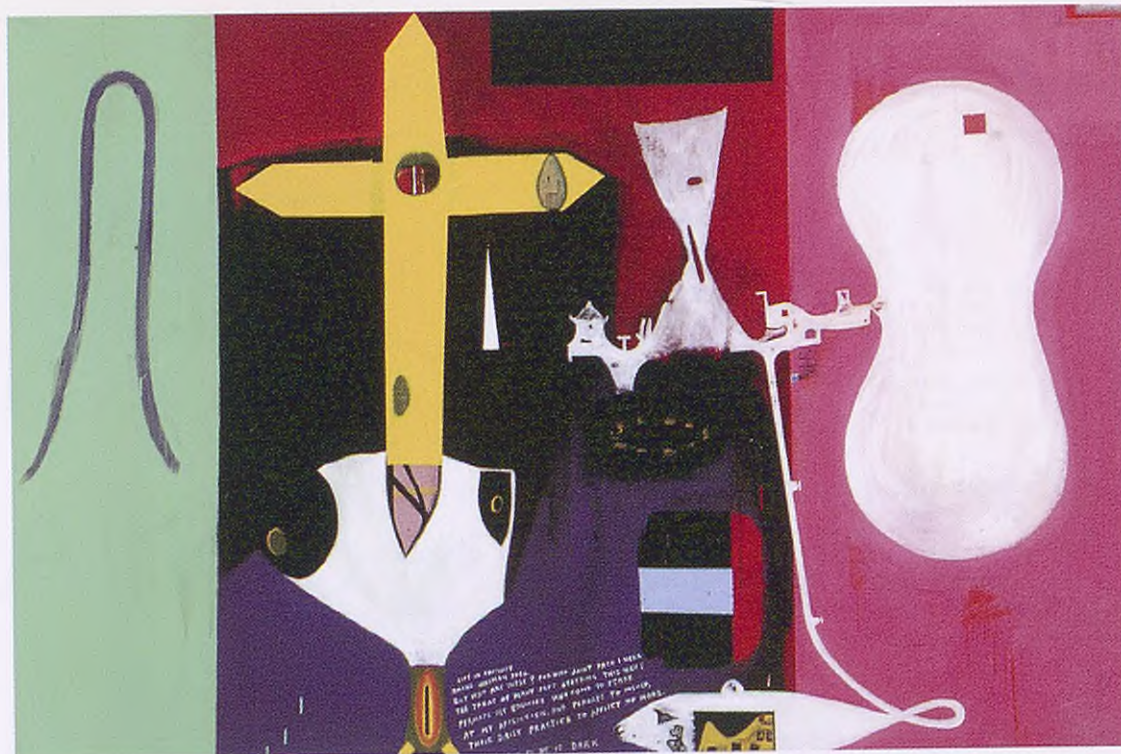
**Gareth Sansom, *Samson agonisties*, 2007**, oil, enamel and collage on linen, 200 x 230 cm, courtesy the artist, John Buckley Gallery, Melbourne and Bellas/Milani Gallery, Brisbane. © the artist. Photograph Andrew Curtis.

**Cross-currents describe the junction of energy** flows and also how opposing tendencies counter general opinion. It was the title John Stringer chose for his survey, the third in the Museum of Contemporary Art's (MCA) series on contemporary Australian art following 'Meridian', 2002–03, and 'Interesting Times', 2005. The exhibition cut across received ideas about style and fashion and was unconstrained by generational divides.

While the work of artists rather than the curator would normally be the focus of a review, the exhibition was overshadowed by Stringer's sudden death in November. It now reads as a testament to his energy and the cosmopolitan values he brought to Australian art. In the 1960s as a young exhibitions officer at the National Gallery of Victoria, he had the vision and tenacity to convince the Museum of Modern Art, New York, to tour 'Two Decades of American Painting'. The following year, in 1968 he co-curated 'The Field' with Brian Finemore. These two exhibitions were landmarks in the popular reception of late modernism in Australia.

Four decades later, after working in New York and more recently Perth, Stringer was invited to survey contemporary art once again. Of the sixteen artists selected for the MCA most have an extensive practice. The veterans are Helen Maudsley – who first exhibited in 1942, and whose intricate isometric puzzles have rarely been seen in Sydney – Dale Hickey, Gareth Sansom and Vivienne Binns, who each established careers in the 1960s. The elder statesman of 'Cross Currents' is Butcher Cherel Janangoo of Fitzroy Crossing who only started exhibiting in the 1990s. Stringer's selection spans the continent from the Northern Territory – Tobias Richardson and a fine female bark painter, Djirriarra Wunungmurra – to Western Australia, including Stuart Elliot and Michele Theunissen and the sublime 'sky drawings' of Tasmanian David Stephenson. Interestingly, only Debra Dawes, Hilarie Mais and Ah Xian are Sydney-based, with Sansom, Rosslynd Piggott and Karl Wiebke from Melbourne and Hickey and Elisabeth Cummings working in country towns. Given all the talk of global connections, the work of most Australian artists does not easily cross state lines, so such surveys are invaluable for artists and audiences alike.

In Stringer's selection Hickey is the sole artist drawn from 'The Field', painting with the same deadpan irony and flat 'hard-edge' colour, teasing out the legacy of minimalism within the messy contingencies of his studio. In the simplest of his large black fields *Untitled (Studio series)*, 2005, four rectangular objects – a box, stretcher, window and painting – mimic each other, positioned in perfect alignment with the canvas square. On the foreground plane, a dazzling grid – 'the easel painting within the painting' – balances or competes



with an ordinary box bearing drips of paint and the painter's tools rendered with the gravitas of a Morandi still life, against the pitch black interior. Is this a non-expressive self-portrait or an allegory in defence of painting after the long crisis of modernism?

Unlike 'The Field', half the artists in 'Cross Currents' are women, and it is through their work in particular that certain abstract practices are traced. Like Debra Dawes, whose 2007 'Double-dealing' series electrifies a force-field by means of an all-over zigzag to deliver 'psychedelic' shock waves. Dawes has made abstraction a form of camouflage for charting resistance to the body politic. So her 'double-dealing' is both about a painterly process, as the parallel planes give the illusion of a concertina effect, and metaphoric, signifying deceit or betrayal, a high-pitched protest at contemporary social commitment or its absence. Another current is traced by Hilarie Mais whose grid panels, hung, propped or suspended as an installation, invite the viewer to step in, out and between its lattice layers. Viewed from within, looking through the subtle variations of negative and positive spaces, a perceptual labyrinth unfolds across its layers of white to dark-blue lattice. Like Hickey's painting, subtle spatial illusions are drawn from a play between matt and gloss paint. The viewer's movement animates the installation *In Side*, 2002, with any fixed or contemplative viewing fragmented by the insertion of a grid of small mirrors geometrically placed within the screens.

Stringer compared Mais's grids with the exquisite triangular patterns painted on barks and burial poles by Djirriarra, who 'structures her work on a web of referential anchors, cleverly consolidated within a larger grid of rectangular blocks'. He followed Vivienne Binns's 'dialogue between ineptitude and competence' in her ongoing series begun in 1994, 'In Memory of the Unknown Artist', which translates the abject grids of linoleum, mats and carpet into painting, retrieving old patterns like 'combing' and 'knitting', recovering a language of anonymous abstract patterns. Binns has always refused the arbiters of good taste (or some might say good sense), turning to the danger zone of amateur art as a resource for her painting. In the abstract painting *Many things together*, 2005, the risks were well worth taking. In Stringer's final act of curating, he 'deliberately avoided the temptation to categorise or trace any universal themes' and like the artists whose company he chose there was a fierce artistic independence.

**Cross Currents: Focus on Contemporary Australian Art**, Museum of Contemporary Art, Sydney, 18 September – 26 November 2007.



## Peter Upward: Frozen Gestures

Christine France

**Frozen gestures, 2007**, exhibition view, Penrith Regional Gallery & The Lewers Bequest, 2007. Photograph Adam Hollingworth.



Late last year Christopher Dean curated 'Frozen Gestures: The Art of Peter Upward' at the Penrith Regional Gallery & The Lewers Bequest. Upward's work has hung in the National Gallery of Australia, Canberra, and several state galleries as examples of 1960s gestural abstraction prior to this exhibition, but there has been no exposure of his later work and he has remained relatively unknown.

Upon entering art school in the late-1940s, Upward found himself at odds with the prevailing interest in figuration which then dominated the Melbourne art world. In 1951 he moved to Sydney to study under John Passmore at the Julian Ashton School. Here friend and fellow student John Olsen recalled that everything about Upward was based on spontaneity and improvisation. When Passmore set a laborious exercise that the rest of the class slaved away at, Upward would fill sheet upon sheet of paper with rapid ink drawings, which satisfied his natural feeling for the immediate.

In 1955 Upward returned to Melbourne, where he became close friends with the sculptor and designer Clement Meadmore, who shared both his interest in abstract ideas and his passion for jazz and improvisation. A few years later Upward persuaded Meadmore that the two of them should move to Sydney, which was more sympathetic to abstraction. Eventually the pair moved to Potts Point, where Olsen, Stan Rapotec, Bill Rose, Len Hessing and Robert Hughes had either studios or lodgings. This was a highly stimulating time for Upward who, like Meadmore and Olsen, was intensely interested in the essence of movement, and began working with his brushes, brooms and mops on large sheets of board.

Like many artists of the time, Upward owned a copy of D.T. Suzuki's *Studies in Zen Buddhism*. As Dean notes in his essay, it was Suzuki's discussion of 'Zen Paradox' – a process which connects actions to reactions – which is embodied in Upward's second series of paintings from 1960 to 1963. At the time, the then local art critic Robert Hughes somewhat erroneously attributed the source of Upward's work to the New York School, but it is the artist's long interest in Zen enlightenment which informs his quick and free splashing of paint. As with Zen painting, it is the depths of blacks, the rhythm of lines and their relationship to the background which determine the effectiveness of Upward's canvases.

Half-filling the spacious Penrith Gallery, Dean made some excellent choices and included key works such as *June celebration*, 1960. This three-panel work was first exhibited in the inaugural exhibition of the 'Sydney Nine', at the David Jones Gallery in 1961. Consisting of Meadmore, Upward,

Olsen, Rapotec, Rose, Hessing, Hector Gilliland, Eric Smith and Carl Plate, the group set out to distance themselves from the Contemporary Art Society and establish a professional standard for abstraction.

In 1962 Upward left Sydney for London and for a short time continued to work in the same style. A letter from John Read to Alfred H. Barr of the Museum of Modern Art, New York, at this time comments on the artist Lucio Fontana's interest in Upward and his hopes of arranging an exhibition of his painting in Italy. This was not to be as Upward then became interested in astrology and the kabbalah, embarking on a series of horoscope paintings, two of which were included in the Penrith exhibition. Flat, even paintings with static symbolic emblems in saturated colour, they were the least successful paintings in the show, lacking the vitality of the other works.

Like many creative people in the 1960s, Upward became interested in ideas of social change and met numerous key figures of the time such as Allen Ginsberg, R.D. Laing and Herbert Marcuse. In the late 1960s he suffered a breakdown but by the 1970s was painting again and had returned to gesture, this time working thick poured colour against areas of flat colour. Works such as *Painting no 4*, 1970, convey a contemporary freshness, and Dean mounted thirteen such circular paintings as an installation on one large wall of the gallery.

In one sense we have had to wait more than thirty years to assess these late paintings. I remember being quite unmoved by them twenty years ago. I now wonder why. Maybe Dean is right when he says that the categorisation of art into styles or movements inhibits our understanding of a work. From a contemporary perspective these works when seen together exhibit a powerful energy.

In the last years before his sudden death from a heart attack at the age of fifty-one, Upward focused on drawing and printmaking. Those which were included in the exhibition showed the great vitality and sense of placement which underlies all his work. The Penrith Regional Gallery is to be congratulated on mounting this important show. Increasingly we rely upon regional galleries to bring us exhibitions of significant and often forgotten artists. Their efforts are substantiated by the production of a well-designed catalogue with a perceptive essay by Dean, which provides us with continuing access to the artist's work.

**Frozen Gestures: The Art of Peter Upward**, Penrith Regional Gallery & The Lewers Bequest, 20 October – 2 December 2007.



Contemplation, steel, 62 x 23 x 30cm



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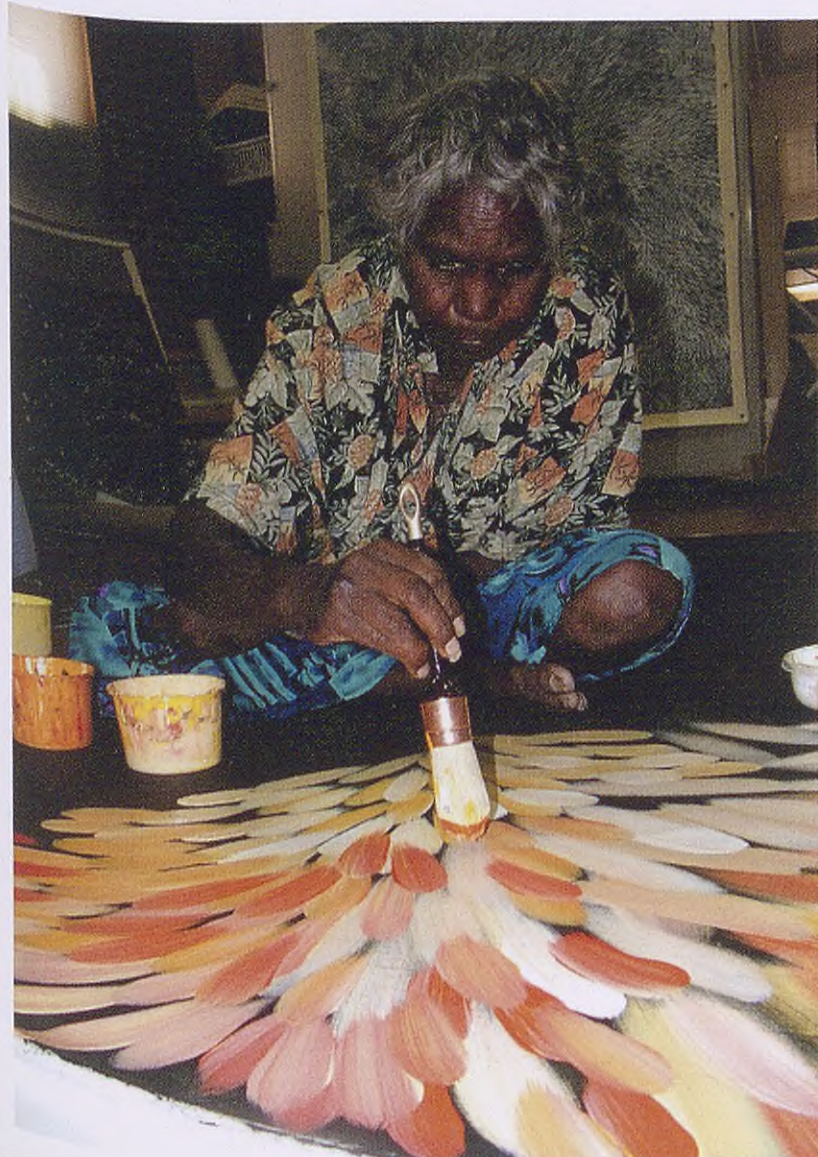
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Gloria Petyarre painting **Bush Medicine Dreaming** October 2007.

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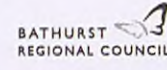
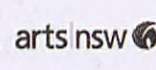
*In the World:  
head, hand, heart*  
**17TH  
TAMWORTH  
FIBRE TEXTILE  
BIENNIAL**

a Tamworth Regional Gallery exhibition  
toured by Museums & Galleries NSW

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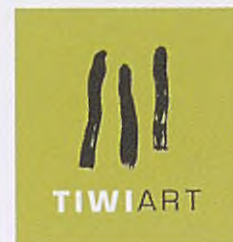
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70 - 78 Keppel St Bathurst NSW 2795  
t. 02 6333 6555

image: Aadjie Bruce *Never, never, never give up* 2005  
knitted recycled items: wool, gift wrapping, shoelaces etc. Photography Michal Kluvanek  
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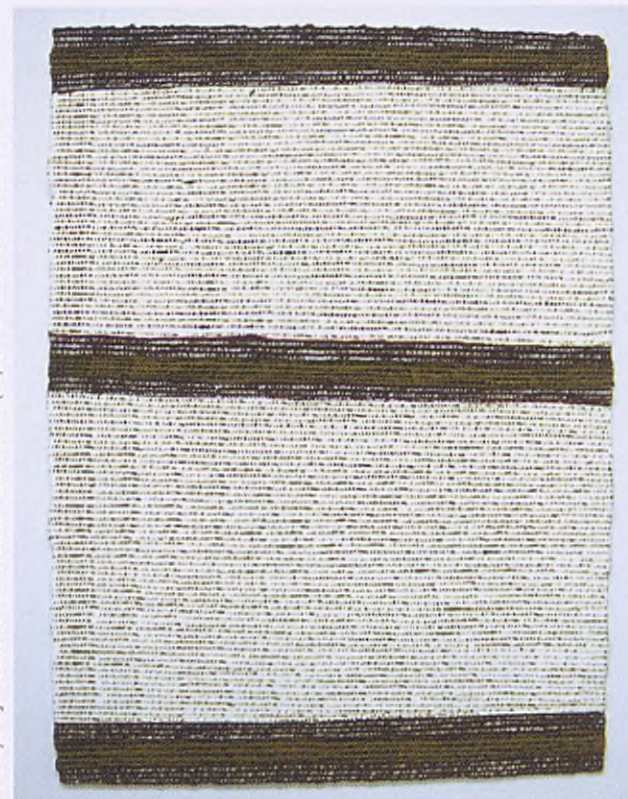
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**tiwi**  
DESIGN



Pwoja by Raelene Kerinauia - Dchre on paper © Tiwi Art Network

[www.tiwiart.com](http://www.tiwiart.com)

**My  
Doubtful  
Mind**

*An exhibition inspired by anxiety*

**18 April - 25 May 2008**

**Natasha Johns-Messenger & Leslie Eastman**

**Dominic Redfern**

**David Rosetzky**

**Dan Spielman**

**Soo-Joo Yoo**

Curated by Jan Duffy & Alex Taylor

**Linden**  
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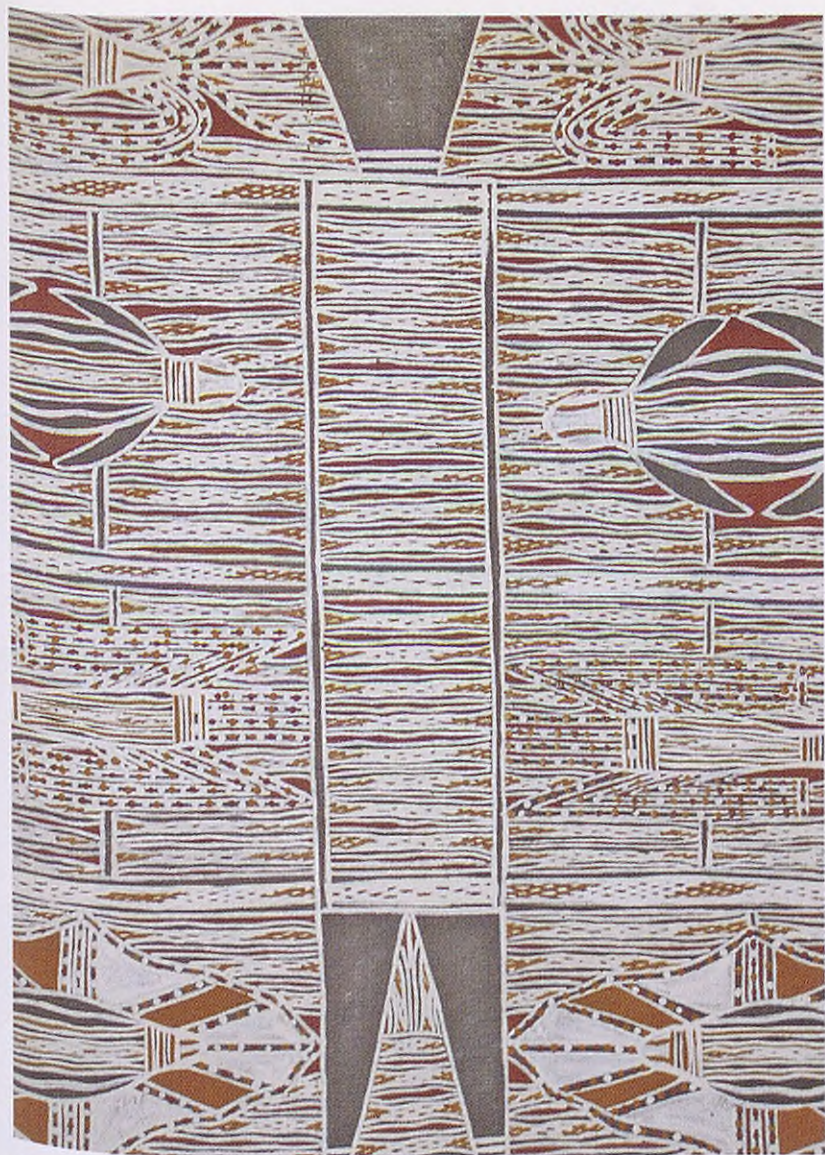


[www.lindenarts.org](http://www.lindenarts.org)

image: Dominic Redfern & Michael Quinlan 2007 (detail)







Mungandjwuy Munyarrun, Wanguri miny'ti, c.1988

# Solander Gallery

Canberra

## 34th Birthday Exhibition "Boomerang"

March 15 to April 27

**Guest curator: Wally Caruana,**  
formerly Senior Curator of Aboriginal and Torres Strait Islander art at the  
National Gallery of Australia.

Works from Arnhem Land and the Western Desert first shown at Solander  
1970s & 1980s to 2008

Joy Warren OAM Director  
10 Schlich Street Yarralumla  
Thursday to Sunday 10am to 5pm

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[www.solander.com.au](http://www.solander.com.au)  
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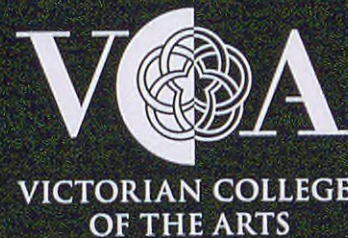
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# JOHN FORD PATERSON



Research for a Masters Thesis is currently being undertaken on the artist John Ford Paterson (1851-1912) with a view to an exhibition in 2009.

Information or access to works in private collections would be greatly appreciated.

Please contact Lyn Johnson 0419 394 105

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## Tattersall's Club

Brisbane

Tattersall's Club invites artists to submit entries to the 20th annual Landscape Art Prize

- Winning Entry \$20,000
- Highly Commended Award, sponsored by Emirates Airline, of two return business class tickets to Europe.
- Commended Award
- Members' Choice Award, sponsored by Hardy Brothers Jewellers, of \$5,000 worth of Hardy Brothers merchandise.

Images of entries will be judged in August and finalists will be selected for the September 2008 exhibition to be held for a week at the Club and subsequently open to the public for a fortnight at Waterfront Place in Brisbane.

Entry forms contact: Art Promotions Qld  
(07) 3221 8145 or visit [www.apq.com.au](http://www.apq.com.au)







## WOLLONGONG CITY GALLERY

1 March – 20 April

**Sean O'Connell: crash**

An intimate exploration into the aesthetics of collision.

Until 4 May

**Walala Wasala: Politics and African Textiles**

Vibrant fabrics that reflect the energy and diversity of African life. Toured by Baboia Arts Consultancy.

26 April – 25 May

**Maria Miranda & Norie Newmark: Talking About the Weather**

An ongoing cross media project sparked by the terrifying spectre of global climate change.

10 May – 6 July

**Richard Hook & Jelle Van Den Berg: Fluid Mechanics**

Coastal landscape painting that marries observation to an abstract sense of form and order.

**Wollongong City Gallery**

cnr Kembla and Burelli streets, Wollongong NSW 2500

Tel 02 4228 7500 Fax 02 4226 5530

gallery@wollongong.nsw.gov.au

www.wollongongcitygallery.com

Tues–Fri 10–5, weekends and public holidays 12–4

Closed Mondays, Good Friday, Christmas Day, Boxing Day and New Year's Day

## LATROBE REGIONAL GALLERY

8 March – 4 May

**Leica CCP**

The sixth Leica/CCP Documentary Photography Award presents a survey of the best contemporary Australian documentary photography in series format. Documentary photographers, photojournalists and artists working in a documentary style are invited to submit their work for a chance to win a new Leica M8 and 28mm F2.8 Leica lens valued at over \$10,000.

23 March – 4 May

**Wet and Dry**

This exhibition relates to two extremes of weather and the conditions they create, as well as the 'wet' and 'dry' of politics in the realm of current environmental concerns.

23 April – 4 May

**Combined Art Societies**

The Morwell, Moe and Traralgon Art Societies combine forces to hold an annual exhibition of their members' favourite works.

3 March – 25 May

**Indigenous Artists**

Featuring artists from the Cbus Collection of Australian Art.

Latrobe Regional Gallery is closed on the 25th, 26th, 27th and 31st of December, and on the 1st of January. Gallery operating hours are from 11am – 4pm until January 14.

138 Commercial Road

Morwell Victoria 3840

Tel 03 5128 5704

Fax 03 5128 5706

Mon–Fri 10–5, Sat–Sun 11–4

Free admission

LATROBE  
REGIONAL  
GALLERY

## GLADSTONE REGIONAL ART GALLERY AND MUSEUM



8 March – 19 April 2008

**ORNAMENTOMOLOGY:**

Contemporary jewellery inspired by entomological-related microscopy photography.

A Jewellers & Metalsmiths Group of Australia, Queensland Chapter exhibition toured by Museum & Gallery Services Queensland

17 March – 3 May 2008

**RACING ONWARDS:**

Celebrating 60 years of the Brisbane to Gladstone Yacht Race 1949 – 2008.

A Gallery/Museum community collaboration

9 April – 24 May 2008

**OLAFUR ELIASSON:**

The cubic structural evolution project: Visitor created and ever changing, the cubic structural evolution project is an installation of Lego blocks that challenges the notion of art.

A Queensland Art Gallery travelling exhibition.

**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



## MOSMAN ART GALLERY

15 March – 4 May

**Jocelyn Maughan: from Patonga**

An exhibition of recent works by Jocelyn Maughan inspired by the fishing village of Patonga on the Central Coast of NSW. The exhibition includes drawings and watercolours that have been developed through monotypes and block prints to finely crafted oils and tempera paintings that demonstrate the artist's mastery of composition and acute understanding of the human form.

15 March – 4 May

**Sighting the Whale: New Works from Primrose Paper Arts**

This exhibition features the work of 30 artists from Primrose Paper Arts, a centre for excellence in the field of Australian paper and fibre arts, located in Neutral Bay. The exhibition investigates our historical and contemporary relationship with the whale, and the whaling industry in Australia.

17 May – 8 June

**Mosman Youth Art Prize**

An annual exhibition for young artists aged between 12–20 which demonstrates their creative skills and imagination in a variety of media including: painting, sculpture, drawing, printmaking, photography and digital media.

**Mosman Art Gallery**

cnr Art Gallery Way (formerly Short Street) and Myahgah Road

Mosman NSW 2088

Tel 02 9978 4178 Fax 02 9978 4149

www.mosman.nsw.gov.au/

Daily 10–5, closed public holidays, free admission



## Cairns Regional Gallery

21 March – 4 May

### A Photographers Journey – Keith McMillan

A presentation of McMillan's journey as a photographer commencing with his departure from the Royal Ballet in 1966 to a career as Britain's most recognised corporate photographer. An opportunity to reminisce the stars of the 60s, 70s, 80s and 90s.

A Cairns Regional Gallery Curated Exhibition

21 March – 4 May

### Fantasy and Frontier – pop culture at irony's edge.

Kristen Tennyson, Sam Tupou, Priscilla Bracks, Frank Gohier. Since the 1950s artist have been repositioning images of film, television and advertising into the language of art. These artists appropriate popular culture imagery to find meanings at irony's edge.

A Cairns Regional Gallery Curated Exhibition

9 May – 15 June

### Converge

A touring exhibition from the Northern Rivers region of New South Wales showcasing the work of the finest ceramic artists, both emerging and established.

An Arts Northern Rivers Exhibition Toured by Museums and Galleries of New South Wales.

Cairns Regional Gallery  
cnr Abbott and Shield streets  
Cairns QLD 4870  
Tel 07 4046 4800  
Fax 07 4031 6410  
www.cairnsregionalgallery.com.au  
info@cairnsregionalgallery.com.au



## BENDIGO ART GALLERY

**The Long Weekend:**  
**Australian artists in France**  
**1918–39**  
until 10 March

**lives and times: a selection of**  
**works on tour from the**  
**VFLAA collection**  
A National Gallery of  
Victoria Touring Exhibition  
29 March – 11 May

**The space in between:**  
**Artist's books**  
15 March – 13 April

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



## GEELONG GALLERY

To 13 January

### Klaus Moje: Glass

An Object Gallery exhibition toured by Museums & Galleries NSW

To 3 February

### Artbank: Celebrating 25 Years of Australian Art

An Artbank touring exhibition sponsored by the Department of Communications, Information Technology and the Arts and Visions of Australia.

From 9 February

### von Guérard to von Sturmer – aspects of a collection

A Geelong Gallery Exhibition

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

Little Malop Street, Geelong, Victoria 3220  
Tel: 03 5229 3645 Fax 03 5221 6441  
geelart@geelonggallery.org.au  
www.geelonggallery.org.au  
Mon–Fri 10–5, weekends and public holidays 1–5  
Guided tours of the permanent collection 2 pm Saturday  
Free admission



## Caloundra Regional Art Gallery

5 March – 13 April 2008

### ConVerge

A Northern Rivers Touring exhibition showcasing twenty of the finest ceramic artists located between Tweed and Coffs Harbour, Northern New South Wales. The exhibition has been curated by Geoff Crispin and Bob Connery for Arts Northern Rivers.

A travelling exhibition developed by Arts Northern Rivers Inc toured by Museum & Gallery Services Queensland.

16 April – 1 June 2008

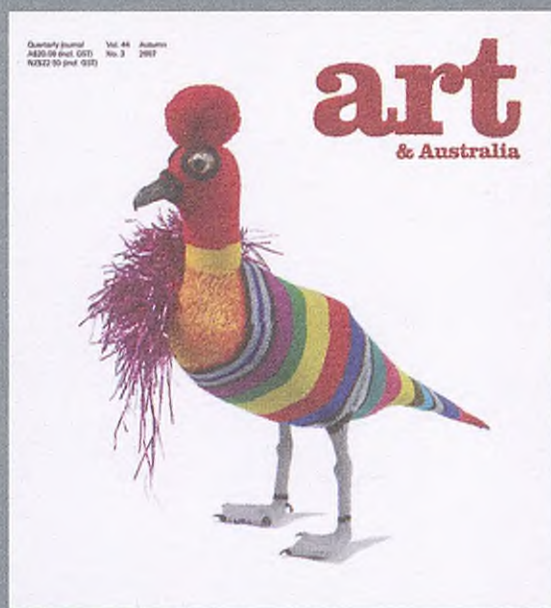
### OXLEYART: A four decade survey

The evolution of Kevin Oxley's work traced from 1967 through to the present showcasing his diversity and exploration of painting, sculpture, printmaking, drawing and poetry.



A Caloundra City Council initiative supported by SAJEN Legal  
22 Omrah Avenue, Caloundra QLD 4551  
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artgallery@caloundra.qld.gov.au  
www.caloundra.qld.gov.au/caloundragallery  
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Tracey Moffatt

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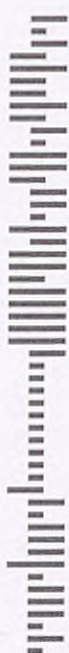
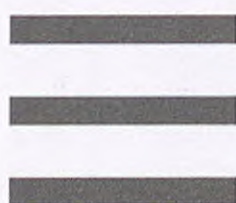
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info@adrianslingergalleries.com  
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Private consultant.  
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the internationally acclaimed painter  
David Rankin.  
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**Art and Soul Gallery**

47 Walter St, Boonah 4310  
Tel 07 5463 2003 Mob 0428 635828  
www.artandsoulgallery.com.au  
Representing: Dany Weus (1999 Wynne  
Prize finalist), Suzy Buhle, Fiona  
Sutherland, Peter Fowler and Chinese  
watercolourist, Qu Yi.  
Wed–Sun 9–4

**Art Galleries Schubert**

Marina Mirage, Seaworld Drive,  
Main Beach 4217  
Tel 07 5571 0077  
info@artgalleriesschubert.com.au  
www.artgalleriesschubert.com.au  
Representing: Brett Whiteley, Fred  
Williams, Arthur Boyd, Sidney Nolan,  
William Robinson, Jeffrey Smart, Charles  
Blackman, Lloyd Rees, Ian Fairweather,  
John Olsen, Sam Fullbrook, Hans  
Heysen, John Coburn, Ray Crooke,  
Lawrence Daws, Russel Drysdale,  
Robert Dickerson, Grace Cossington-  
Smith, James Gleeson, Albert Tucker,  
Gary Shead and Tim Storrier. See also  
Schubert Contemporary listing below  
Daily 10–5.30

**Australian & Oceanic Art Gallery**

cnr Grant and Warner streets,  
Port Douglas 4877  
Tel 07 4099 4494 Fax 07 4099 4417  
info@oceanicart.com.au  
www.oceanicart.com.au  
Directors: Tom and Kerry Colrain  
Australian and Indigenous  
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Featuring Lockhart River,  
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**Crows Nest Regional Art Gallery**

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art@crowsnestshire.qld.gov.au  
www.cnnnet.com.au  
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Mobile 0418 192 845  
michael@fireworksgallery.com.au  
www.fireworksgallery.com.au  
Director: Michael Eather  
Themed contemporary art exhibitions,  
specialising in Aboriginal works.  
Tues–Fri 11–5, Sat 11–4, and by  
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**Grahame Galleries and Editions**

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Tel 07 3369 3288 Fax 07 3369 3021  
editions@thehub.com.au  
www.grahamegalleries.com  
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Specialising in fine art prints, works on  
paper and artists' books. Organiser of  
the Artists' Books and Multiples Fair.  
Wed–Sat 11–5, and by appointment

**Graydon Gallery**

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info@graydongallery.com.au  
www.graydongallery.com.au  
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Exceptional exhibition space for hire by  
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Contact Cath Nicholson to discuss your  
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**Heiser Gallery**

90B Arthur Street, Fortitude Valley 4006  
Tel 07 3254 2849 Fax 07 3254 2859  
bh@heisergallery.com.au  
www.heisergallery.com.au  
Director: Bruce Heiser  
Representing leading Australian artists  
and dealing in modern Australian works  
of art. Tues–Sat 10.30–6

**Ipswich Art Gallery**

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Ipswich 4305  
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bris@libbyedwardsgalleries.com  
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Monthly exhibitions of paintings by  
contemporary Australian artists.  
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**Logan Art Gallery**

cnr Wembley Road and Jacaranda  
Avenue, Logan Central 4114  
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artgallery@logan.qld.gov.au  
www.logan.qld.gov.au  
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Regular program of local artists' work.  
National touring exhibitions. Logan art  
collection. Exhibitions change monthly.  
Gallery store.  
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2 Arthur Street, Fortitude Valley 4006  
Tel 07 3358 3555 Fax 07 3254 1412  
artenquiries@philipbaongalleries.com.au  
www.philipbaongalleries.com.au  
Director: Philip Bacon  
Artists include Davida Allen, Charles  
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Charles Conder, Grace Cossington Smith,  
Ray Crooke, Lawrence Daws, Ian  
Fairweather, Donald Friend, Sam  
Fullbrook, James Gleeson, Gwyn  
Hanssen Pigott, Nicholas Harding, Barry  
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Tues–Sat 10–5

**QUT Art Museum**

2 George Street, Brisbane 4001  
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Tel 07 3138 5370 Fax 07 3138 5371  
artmuseum@qut.edu.au  
www.artmuseum.qut.com  
To 30 March: 'That 80s Show', featuring  
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**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  
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info@schubertcontemporary.com.au  
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From 18 April: Bruce Earles  
From 16 May: Dale Frank  
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.  
Mon-Fri 10-4, Sat-Sun 10-1, closed some public holidays  
Free admission

**Suzanne O'Connell Gallery**  
93 James Street, New Farm 4005  
Tel 07 3358 5811 Fax 07 3358 5813  
suzanne@suzanneoconnell.com  
www.suzanneoconnell.com  
Director: Suzanne O'Connell  
Specialists in Australian Indigenous art from Papunya Tula, Yuendumu, Balgo Hills, 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.  
7 March - 6 April: Point of view - Exploring scope + structure, a collection show  
11 April - 25 May: George Lambert: Gallipoli and Palestine landscapes, a rarely-seen collection of 80 paintings, drawings and watercolours that Lambert produced as an official war artist, an Australian War Memorial touring exhibition.  
17 April - 18 May: After India, an exhibition of textiles influenced by recent travels in India, curated by Dana McCown  
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 6 April: BloodLines: Art and the Horse, a Hawkesbury Regional Gallery touring exhibition, curated by Peter Fay  
9 March - 6 April: Drugs: A social history.  
Mon-Thurs 10-5, Fri 10-7, Sat 10-4, Sun, 12-4  
Free admission

**Annandale Galleries**  
110 Trafalgar Street, Annandale 2038  
Tel 02 9552 1699 Fax 02 9552 1689  
info@annandalegalleries.com.au  
www.annandalegalleries.com.au  
Directors: Bill and Anne Gregory  
Australian and international contemporary art and modern masters. Specialists in Aboriginal bark paintings and sculpture from Arnhem Land. 240 metres of space in three galleries.  
Tues-Sat 11-5

**Art & Australia Project Space**  
11 Cecil Street, Paddington 2021  
Tel 02 9331 4455 Fax 02 9331 4577  
info@artandaustralia.com.au  
www.artandaustralia.com.au  
The Art & Australia Project Space exhibits the work of artists selected for 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, Mark Hilton, Helen Johnson and Grant Stevens.  
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.  
Mon-Fri 10-5, Saturdays 11-3, closed public holidays

**Artbank**  
National Contemporary Art Rental  
Free call 1800 251 651  
enquiries@artbank.gov.au  
www.artbank.gov.au  
A government operated art rental scheme, 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 of over 9,500 significant works of all sizes, in a broad variety of styles and media, Artbank is Australia's largest and most prominent rental collection, offering flexibility for annual changeover. Showrooms are located nationally.

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

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

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



**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

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

**Boyd Fine Art**  
Struggletown Fine Arts Complex  
Sharman Close, Harrington Park 2567  
Tel 02 4648 2424 Fax 02 4647 1911  
mboyd@localnet.com.au  
Gallery complex including award-  
winning restaurant. Monthly exhibition  
program.  
Wed–Sun 10–5

**Brenda Colahan Fine Art**  
P.O. Box 523, Paddington 2021  
Tel 02 9328 3137 Mobile 0414 377 227  
BrendaColahan@bigpond.com  
Member of Art Consulting Association  
of Australia  
Specialising in the procurement and resale  
of modern and contemporary fine art,  
investment advice, appraisal and valuation.  
Artist representation: BCFA artists  
regularly exhibit at Barrack Gallery, Art  
Equity L6/16–20 Barrack Street, Sydney.

**Brenda May Gallery**  
2 Danks Street, Waterloo 2017  
Tel 02 9318 1122  
www.2danksstreet.com.au  
Originally established as Access Gallery in  
Sydney in 1985 to support emerging  
Australian artists. The gallery moved to the  
Danks Street complex when it opened in  
2001 and currently represents a small  
group of well-established artists including  
Robert Boynes, Jim Croke, Sybil Curtis,  
James Guppy, Melinda Le Guay, Angela  
Macdougall, Carol Murphy, Marc Standing,  
Lezlie Tilley, Peter Tilley and Hadyn Wilson.  
The gallery has two exhibition spaces and  
an extensive 'open' stockroom of movable  
racks. Continuing its commitment to  
support Australian artists, the gallery hosts  
a broad range of solo and thematic  
exhibitions throughout the year.  
To 8 March: Sybil Curtis, Melinda Le Guay  
11–29 March: Still Life, Narrative, curated  
group exhibitions.  
1 April – 26 April: Jim Croke  
29 April – 26 May: New 08 –  
Lorraine Biggs, Will Coles & Mylyn Nguyen  
From 7 May: Carol Murphy, Marc  
Standing  
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 sale. Sole agent in New South Wales  
for Graeme Townsend. Works normally  
in stock include Beauvais, Blackman,  
Dobell, Forrest, Heysen, Johnson, Knight,  
Lindsay, Nedela, Olsen, Rees and  
Streeton.  
Mon–Sat 11–6, or by appointment

**Conny Dietzschold Gallery**  
Sydney/Cologne  
2 Danks Street, Waterloo 2017  
Tel 02 9690 0215 Fax 02 9690 0216  
info@conny-dietzschold.de  
www.conny-dietzschold.de  
International contemporary art including  
painting, sculpture, installation,  
photography, video and new media,  
focusing on new tendencies in  
conceptual, concrete and constructive art.  
1 March – 2 April: Christofer Kochs;  
Willi Siber  
5 April – 21 May: Daniel Goettin;  
Rosa Hessling  
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 Croke, Jeffrey Smart  
and Charles Conder.  
Fri, Sat and Mon 11–6, Sun 2–6, or  
by appointment

**Defiance Gallery**  
47 Enmore Road, Newtown 2042  
Tel 02 9557 8483 Fax 02 9557 8485  
crswann@bigpond.net.au  
www.defiancegallery.com  
Director: Campbell Robertson-Swann  
Manager: Lauren Harvey  
Sculpture and painting from established  
and emerging Australian artists.  
Representing: Angus Adameitis, Tim  
Allen, Tom Arthur, Blaze Blazeski, Janik  
Bouchette, Andre Bowen, Grace  
Burzese, Pamela Cowper, Rachel  
Douglass, Mark Draper, Ivor Fabok,  
Peter Godwin, Ulvi Haagenzen,  
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,  
Willemmina Villari, Jennifer Watson, Cathy  
Weismann and David Wilson.  
Wed–Sat 11–5

**Menzies Art Brands Pty Ltd**  
Deutscher-Menzies &  
Lawson-Menzies  
Fine Art Auctioneers and Valuers  
12 Todman Avenue, Kensington 2033  
Tel 02 8344 5404 Fax 02 8344 5410  
sydney@deutschermenzie.com  
www.deutschermenzie.com  
Chairman: Rodney Menzies  
Managing Director: Adrian Newstead  
The leading Australian owned art  
auctioneers and valuers.  
Mon–Fri 9–5.30

**Eva Breuer Art Dealer**  
83 Moncur Street, Woollahra 2025  
Tel 02 9362 0297 Fax 02 9362 0318  
art@evabreuerartdealer.com.au  
www.evabreuerartdealer.com.au  
Director: Eva Breuer  
Eva Breuer Art Dealer specialises in  
buying and selling museum quality  
Australian paintings and works on paper  
by traditional, modern and contemporary  
Australian artists, such as Sidney Nolan,  
Arthur Boyd, John Olsen, Brett Whiteley,  
Garry Shead, William Robinson, James  
Gleeson, Fred Williams, Ray Croke,  
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  
Established in 1994, Galeria Aniela  
specialises in the finest art by important  
Australian and Aboriginal artists. We not  
only sell art we build investments  
providing professional, personalised  
service and informed advice.  
Sat–Sun 11–4, or by appointment

**Gallery Barry Keldoulis**  
285 Young St (between Mcevoy  
& Powell St, Waterloo 2017  
Tel 02 8399 1240  
barry@gbk.com.au  
www.gbk.com.au  
Director: Barry Keldoulis  
Very contemporary with a focus on the  
best of the emerging generation.  
Tues–Sat 11–6

**Gallery Gondwana Australia**  
43 Todd Mall, Alice Springs 0870  
Tel 08 8953 1577 Fax 08 8953 2441  
alice@gallerygondwana.com.au  
www.gallerygondwana.com.au  
Director: Roslyn Premont Lali  
Representing the best in Aboriginal fine  
art, Australian design and arts from the  
Pacific region. Established in 1990, the  
gallery works exclusively with  
internationally acclaimed artists and  
sources works from Indigenous artists  
and communities.  
Mon–Sat 9.30–6, or by appointment



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

**GRANTPIRRIE**

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

**Hardware Gallery**

263 Enmore Road, Enmore 2042  
Tel 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. Exhibiting works by gallery artists, changing monthly, in Gallery 1 and Gallery 2.  
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

**Harrison Galleries**

294 Glenmore Road, Paddington 2021  
Tel 02 9380 7100  
info@harrisingalleries.com.au  
www.harrisingalleries.com.au  
Director: Olga Harrison  
Representing a selection of contemporary Australian artists including Andrew Bennett, Annette Bezor, Kate Briscoe, Robert Hannaford, Dane Lovett and Anthony Lister.  
Tues–Fri 10–6, Sat 10–5

**Hazelhurst Regional Gallery & Arts Centre**

782 Kingsway, Gympie 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, theatre, gallery shop and terrace café.  
Daily 10–5, closed Good Friday, Christmas Day and Boxing Day

**Hogarth Galleries Aboriginal Art Centre**

7 Walker Lane, Paddington 2021  
Tel 02 9360 6839 Fax 02 9360 7069  
info@hogarthgalleries.com  
www.aboriginalartcentres.com  
Director: Melissa Collins  
First and foremost Aboriginal art gallery representing Australia's emerging and established artists and their communities.  
Tues–Sat 10–5

**Horus & Deloris Contemporary Art Space**

102 Pyrmont Street, Pyrmont 2009  
Tel 02 9660 6071 Fax 02 9660 6071  
caz@horusanddeloris.com.au  
http://horusanddeloris.com.au  
Director: Caroline Wales  
Contemporary Australian and international art. Proposals taken from curators and artists for solo or group exhibitions.  
Wed–Fri 11–6, Sat 11–3  
Closed public holidays and by appointment between exhibitions

**Information and Cultural Exchange (ICE)**

Tel 02 9897 5744  
info@ice.org.au  
www.ice.org.au  
www.artfiles.com.au  
Works at the intersection of arts, culture, community and technology in Western Sydney, to provide opportunities and develop cultural products

**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 March – 12 April: 'Silk + Sand – Chinese and Australian Prints', thirty artists associated with the College of Fine Arts UNSW and Central Academy of Fine Arts, Beijing, exhibit recent prints highlighting the diversity and parallels of print-making today across two cultures. Artists include: Peter Burgess, Elisabeth Cummings, Ian Grant, Rew Hanks, Michael Kempson, Graham Kuo, Euan Macleod, Tilau Nangala, Michael Nelson Jagamara, Chris O'Doherty aka Reg Mombassa, Peter Sharp, Gary Shinfield, Su Xin Ping, Tang Cheng Hua.  
17 April – 24 May: 'Pearls of Arts Project Australia – Stuart Purves Collection', this exhibition highlights a selection of works from the Stuart Purves collection of forty-three Arts Project Australia artists.  
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, Watiyawunu, 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, Jayne Dyer, Robert Eadie, John Elliott, Rachel Ellis, Gail English, Paul Ferman, 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@leggegalleries.com  
www.leggegalleries.com  
Representing: Susan Andrews, Paul Bacon, John Bartley, Robert Cleworth, Lachlan Dibden, Brian Doar, Neil Evans, Fiona Fell, Vivienne Ferguson, Joe Frost, Rew Hanks, Steve Harrison, David Hawkes, Catherine Hearse, Bruce Howlett, Annette Iggulden, Alan Jones, Madeline Kidd, Bryan King, Steve Kirby, Pat Larter, Peter Liiri, Emma Lohmann, Leo Loomans, Tony McDonald, 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 by contemporary Australian artists.  
Tues–Fri 10.30–5.30, Sat 11–5, Sun 1–5 (during exhibitions)



**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, Tony 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  
17 March - 30 April: 'Memories, Place, and History', this exhibition, curated by Rhonda Davis and Phil Haywood, will feature a new digital video work on the Lofoten islands, photographs by Effy Alexakis and Fernando Gil Pereira Resendes and works by Nathalie Hartog-Gautier and Salvatore Zofrea.  
7 May - 7 July: 'Video take', this exhibition communicates through recent video art practice probable and multiple forms of identity that blur the lines between reality, ideology, and fiction locating identity as a construct particular to the changing fabric of contemporary society. The exhibition is presented by Macquarie University's Division of Society, Culture, Media and Philosophy in collaboration with the University Art Gallery and the artist Christopher Hanrahan.  
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 craft in the region. From the gallery shop you can purchase unique gifts of original art for your family, friends or even yourself.

8 February - 16 March: Vicki Varvaressos  
17 March - 27 April: Operation Art  
21 March - 4 May: Leo Robba and Max Watters; Camille Kearsley  
9 May - 15 June: Recent Acquisitions to the MRAG Collection  
Tues-Sun 10-5, closed Mondays and public holidays

**Manly Art Gallery and Museum**  
West Esplanade (next to Oceanworld)  
P.O. Box 82, Manly 1655  
Tel 02 9976 1420 Fax 02 9948 6938  
artgallery@manly.nsw.gov.au  
www.manly.nsw.gov.au  
Director: Therese Kenyon

29 February - 30 March: 'Express Yourself': Artworks by 2007 HSC Visual Arts students from schools across Sydney's Northern Beaches  
4 April - 11 May: 'Robert Francis Williams: A Survey': A survey exhibition of works by Robert Francis Williams whose highly original abstract paintings focus on landscape and socio-religious themes. This exhibition is part of the Artist and the Northern Beaches Series; 'Hendrik Kolenberg: Recent Work'  
16 May - 15 June: 'Cuisine & Country': A gastronomic adventure in Australian art celebrating food and its associated activities. Curated by Gavin Wilson and toured by Orange Regional Gallery  
Tues-Sun 10-5

**Martin Browne Fine Art**  
57-59 Macleay Street, Potts Point 2011  
Tel 02 9331 7997 Fax 02 9331 7050  
mbfayellowhouse@ozemail.com.au  
www.martinbrownefineart.com  
Director: Martin Browne  
Specialising in contemporary Australian and New Zealand art. Representing Tim Maguire, Savanhdary Vongpoothorn, McLean Edwards, Ildiko Kovacs, Roy Jackson, Neil Frazer, Christine Johnson, Paul Dibble, Michael Cusack, A. J. Taylor, Karl Maughan, Simon Taylor, Linde Ivimey, Kirsteen Pieterse, Alexander McKenzie and the estate of Colin McCahon.  
Tues-Sun 11-6

**Maunsell Wickes**  
at barry stern galleries  
19-21 Glenmore Road, Paddington 2021  
Tel 02 9331 4676 Fax 02 9380 8485  
mw\_art@bigpond.net.au  
www.maunsellwickes.com  
Director: Dominic Maunsell  
Specialising in contemporary Australian painting, works on paper and sculpture. Changing monthly exhibitions.  
Tues-Sat 11-5.30, Sun 1-5

**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 the only museum in Australia dedicated to exhibiting, interpreting and collecting contemporary art from across Australia and around the world.  
To 5 March: 'Tim Hawkinson'; 'Callum Innes: From Memory'  
From 14 February: 'They Are Meditating: Bark Paintings from the MCA's Arnott's Collection' From 6 March: 'Fiona Hall'  
From 20 March: 'San Diego MCA Exhibition'  
Open daily 10-5, closed Christmas Day  
Free admission

**Newcastle Region Art Gallery**  
1 Laman Street, Newcastle 2300  
Tel 02 4974 5100 Fax 02 4974 5105  
artgallery@ncc.nsw.gov.au  
www.newcastle.nsw.gov.au/go/artgallery  
The gallery 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

**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 +612 9690 2601  
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.  
Thurs-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**

59 Flinders Street,  
Surry Hills 2010  
Tel 02 9357 5988 Fax 02 9357 5977  
art@rex-livingston.com  
www.rex-livingston.com  
Director: David Rex-Livingston  
Specialising in museum quality twentieth-century investment art and the exhibition of emerging, mid-career and senior artists.  
Tues-Sat 11-5, Sun 12-5, 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@roslynnoxley9.com.au  
www.roslynnoxley9.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, Newell Harry, Louise Hearman, Bill Henson, Yayoi Kusama, Lindy Lee, Linda Marrinon, Mandy Martin, Tracey Moffatt, TV Moore, Callum Morton, Nell, David Noonan, The Estate of Bronwyn Oliver, Michael Parekowhai, Patricia Piccinini, Julie Rrap, Vivienne Shark LeWitt, Kathy Temin, Imants Tillers, Jenny Watson, Rohan Wealleans, John Wolseley and Anne Zahalka.  
Tues-Fri 10-6, Sat 11-6

**Savill Galleries**

156 Hargrave Street, Paddington 2021  
Tel 02 9327 8311 Fax 02 9327 7981  
enquiry@savill.com.au  
www.savill.com.au  
Director: Denis Savill  
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 Contemporary Art Foundation**

16-20 Goodhope Street  
Paddington NSW 2021  
AUSTRALIA  
Tel 02 9331 1112  
info@sherman-scaf.org.au  
www.sherman-scaf.org.au  
Sherman Contemporary Art Foundation (SCAF) will operate from April 2008 as a not-for-profit exhibition and cultural space in the former Sherman Galleries premises in Paddington. For more details about the gallery visit our website.  
1 May - 26 July: Ai Wei Wei  
Opening: Wednesday, 31 April, 6-8  
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.  
8 March - 4 May: Salon des Refusés: The *alternative* Archibald and Wynne Prize selection.  
Tues-Sun 11-5, closed Mondays and public holidays  
\$6, \$4 National Trust members and concessions

**SOHO Galleries**

104 Cathedral Street, Sydney 2011  
Tel 02 9326 9066 Fax 02 9358 2939  
art@sohogalleries.net  
www.sohogalleries.net  
Director: Nigel Messenger  
Innovative contemporary art including paintings, sculpture, glass and works on paper by creative Australian artists.  
Tues-Sun 12-6

**Stills Gallery**

36 Gosbell Street, Paddington NSW 2021  
Tel 02 9331 7775 Fax 02 9331 1648  
info@stillsgallery.com.au  
www.stillsgallery.com.au  
Contemporary Photomedia.  
Representing: Narelle Autio, Roger Ballen, Pat Brassington, Christine Cornish, Brenda L. Croft, Sandy Edwards, Marilyn Fairskye, Anne Ferran, Petrina Hicks, Shayne Higson, Mark Kimber, Steven Lojewski, Ricky Maynard, Anne Noble, Polixeni Papapetrou, Trent Parke, Bronwyn Rennex, Michael Riley, Glenn Sloggett, Van Sowerwine, Robyn Stacey, Danielle Thompson, Stephanie Valentin and William Yang.  
5 March - 5 April: Michael Riley, George Schwarz  
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  
Representing contemporary European and Australian artists, including Peta Clancy, Tracy Cornish, Elger Esser, Clemens Krauss, Berit Myreboe, Stefan Thiel.  
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 Hodges, Emily Kame Kngwarreye, Peter Maloney, Makinti Napanangka, Walangkura Napanangka, Ningura Napurrula, Gloria Petyarre, Lorna Naganangka, Angus Nivison, Kylie Stillman, Ronnie Tjampitjinpa, Warlimpirrnga Tjapaltjarri, George Tjungurrayi, George Ward Tjungurrayi and John R Walker. Utopia Art Sydney represents Papunya Tula artists in Sydney.  
Tues–Sat 10–5, or by appointment

**UTS Gallery**  
University of Technology, Sydney  
Level 4, 702 Harris Street, Ultimo 2007  
Tel 02 9514 1652 Fax 02 9514 1228  
utsgallery@uts.edu.au  
www.utsgallery.uts.edu.au  
Curator: Tania Creighton  
UTS Gallery is committed to presenting innovative work by artists, designers and architects with a key focus on critical practices that reflect and engage with current dialogues surrounding cultural production.  
Mon–Fri 12–6

**Wagga Wagga Art Gallery**  
Wagga Wagga Civic Centre, cnr. Baylis & Morrow Sts  
PO Box 20, Wagga Wagga NSW 2650  
Tel 02 6926 9660  
gallery@wagga.nsw.gov.au  
www.waggaartgallery.org  
Wagga Wagga Art Gallery is a cultural facility of Wagga Wagga City Council  
To 6 April: Wallpaper  
To 13 April: This is not a Print Show; Patriotism Persuasion Propaganda: American war posters  
25 April – 8 June: Contemporary Wearables 2007  
18 April – 21 June: A Secret History of Blue & White: Contemporary Australian Ceramics.  
Tues–Sat 10–5, Sun 12–4, Free Admission

**Wagner Art Gallery**  
39 Gurner Street, Paddington 2021  
Tel 02 9360 6069 Fax 02 9361 5492  
wagnerart@bigpond.com  
www.wagnerartgallery.com.au  
Director: Nadine Wagner  
Gallery Manager: Megan Dick  
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.  
March – Ernesto Arrisueno  
April – Melissa Egan  
May – Frank Hodgkinson  
Mon–Sat 10.30–6, Sun 1–6

**Wallspace Gallery**  
Tel: 02 9264 8649  
mail@wallspacegallery.com.au  
www.wallspacegallery.com.au  
Director: Cathy Linsley  
Representing and exhibiting established and emerging artists, view website for details, artists submissions welcome via email, CDs, slides and photographs.  
Tues–Sat 10–6

**Watters Gallery**  
109 Riley Street, East Sydney 2010  
Tel 02 9331 2556 Fax 02 9361 6871  
info@wattersgallery.com  
www.wattersgallery.com  
Directors: Frank Watters, Alexandra Legge, Geoffrey Legge  
5–30 March: Patricia Moylan, paintings on reverse of acrylic; Oliffe Richmond, sculpture, prints & drawings  
2–27 April: Wally Barda, new work  
30 April – 25 May: Jasper Legge, paintings; Ruth Waller, new work  
28 May – 22 June: Euan Macleod, recent paintings.  
Wed–Fri 10–7, Tuesdays and Saturdays 10–5

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

**Wollongong City Gallery**  
cnr Kembla and Burelli streets,  
Wollongong East 2500  
Tel 02 4228 7500 Fax 02 4226 5530  
gallery@wollongong.nsw.gov.au  
www.wollongongcitygallery.com  
One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art.  
From 16 February: 'Walala Wasala: Politics and African Textiles', vibrant fabrics that reflect the energy and diversity of African life. Toured by Baboia Arts Consultancy.  
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 30 March: Vivienne Binns, The first major survey of the work of Vivienne Binns, this exhibition celebrates over forty years of art practice in Australia. Many territories and genres intersect in the diverse range of works and show her commitment to the essential core of free expression and to generating creative forces in the community.  
3 April – 11 May: Philip Hughes; Cresside Colette  
15 May – 22 June: Judith Wright; Hiroe Swen: From darkness and light  
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  
Tel 02 6240 6502 Fax 02 6240 6561  
information@nga.gov.au  
www.nga.gov.au  
The National Gallery of Australia collection contains more than 100,000 works. In 2007 the gallery celebrates its 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.  
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.  
4–29 March: Pedro Wonaemirri, in conjunction with Jilamara Arts and Craft, Melville Island.  
1–26 April: Hermannsburg ceramics, glass and paintings. In conjunction with Hermannsburg Potters, Hermannsburg, Northern Territory.  
Tues–Fri 10–6, Sat 11–5, closed Mondays and Sundays

#### Alison Kelly Gallery

1 Albert Street, Richmond 3121  
Tel 03 9428 9019 Fax 03 9428 9049  
Mobile 0417 542 691  
ak@alisonkellygallery.com  
www.alisonkellygallery.com  
Director: Alison Kelly  
Exhibiting contemporary Indigenous art from art centres across Australia.  
Tues–Sat 11–5

#### 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, Peter Daverington, 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, Nicole Voevodin-Cash, Guan Wei, Gosia Wlodarczak and Ann Zahalka.  
Tues–Sat 11–5

#### 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, Streton, Tucker and Wilsmore.  
Tues–Sun 10–6, or by appointment

#### 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 9–5:30, 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.  
Summer Hours: Tue–Sun 11–6  
Winter Hours: Tue–Fri 10–5, Sat and 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

**Axia Modern Art**  
1010 High Street, Armadale 3143  
Tel 03 9500 1144 Fax 03 9500 1404  
art@axiamodernart.com.au  
www.axiamodernart.com.au  
Axia Modern Art is committed to advancing exceptional contemporary art and studio glass through a programme of exhibitions by some of Australia's most significant artists.  
Mon-Fri 10-6, Sat-Sun 11-5

**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  
Fine art auctioneers and valuers specialising in Australian, international and Aboriginal Art, fine jewellery, furniture and decorative arts, collector cars and other collectables.  
Mon-Fri 9-5, weekends as advertised

**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



**Peter Ferguson, Untitled**, slumped & hand painted kiln fired glass bowl, 49 cm, courtesy Brightspace, Melbourne.

**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  
Opened in mid 2002, Brightspace is a facility available for a wide range of creative output. Physically it is comprised of two large rooms both with a large amount of wall space and excellent natural light. Brightspace is not just a space to enable established and emerging artists to show – we actively promote the space to host creative endeavours and presentations of all types. This year we present Peter Ferguson, Kristian Shaw, Mick Turner, Caroline Kennedy-McCracken, Richard Birmingham and many other great artists and events.  
Wed-Sat 12-6, Sundays 1-5

**BVR Arts Management and Online Gallery**  
P.O. Box 3226  
Prahan East 3181  
Tel 03 9530 3472 / 0409 409 239  
ebvr@bvr.com  
www.brvam.com  
Art advisory, research, curatorial services for private and corporate collections, management and marketing for artists and galleries, online exhibitions and stockroom, showroom visits welcome by appointment.

**Centre for Australian Printmaking**  
67 Cambridge Street, Collingwood 3066  
Tel 03 9416 3966 Fax 03 9416 4066  
info@portjacksonpress.com.au  
www.portjacksonpress.com.au  
Port Jackson Press Australia's new gallery space and printmaking studio, with a rotating exhibition calendar.  
Tues-Fri 12-5.30, Sat 11-5

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

**Christine Abrahams Gallery**  
27 Gipps Street, Richmond 3121  
Tel 03 9428 6099 Fax 03 9428 0809  
art@christineabrahamsgallery.com.au  
www.christineabrahamsgallery.com.au  
Director: Guy Abrahams, ACGA member  
Contemporary Australian paintings and works on paper, prints, sculpture, ceramics, photography and glass.  
Tues-Fri 10.30-5, Sat 11-5

**C.A.S. Contemporary Art Society of Victoria Inc.**  
P.O. Box 283, Richmond 3121  
Tel 03 9428 0568  
Mobile 0407 059 194  
mail@contemporaryartsociety.org.au  
www.contemporaryartsociety.org.au  
Founded 1938 (Bell & Reed), C.A.S. is an incorporated non-profit art organisation run by an elected committee of artists, for artists, with membership across Australia. 5-18 May: The Collectors' Exhibition, a showcase of established and emerging contemporary Australian artists, 62 Lygon St, Carlton, open daily 10.30-5.30. Two major exhibitions annually, solo exhibitions of members' works at Richmond and Fitzroy library spaces, and changing group exhibitions at MoorWood contemporary furniture showrooms. Guided gallery walks and other social events. Visit our website: view works and images from our recent exhibitions, plus over 250 artworks from over 150 artists online. Bi-monthly newsletter. Members receive discounts at several major art suppliers. Membership \$50.

**Contemporary Art Australia & Associates**  
Joan Gough Studio Gallery  
328 Punt Road, South Yarra 3141  
Tel 03 9866 1956 / 03 9867 2939 / 03 9866 8283  
www.panetix.com/caa  
Founded in 1989 by Joan Gough, five past presidents and twenty members of the Contemporary Art Society, CAA is now in its seventeenth year. Represented by Jennifer Tegel in the USA, Anthony Syndicas in France, Ronald Greenaway, art consultant in Victoria. CAA is a non-profit association of artists who wish to explore the modern and commercial aspects of contemporary expression and present day practices in art. Group activities from 8 pm, the first Monday of every month. Discussions on evolving works, solo and group exhibitions on application. Quarterly newsletter, prize exhibition, workshops, study groups and interstate tours arranged. Subscription \$60.

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

**Menzies Art Brands Pty Ltd**  
Deutscher~Menzies & Lawson~Menzies  
Fine Art Auctioneers and Valuers  
1140 Malvern Road, Malvern 3144  
Tel 03 9822 1911 Fax 03 9822 1322  
artauctions@deutschermenzie.com  
www.deutschermenzie.com  
Chairman: Rodney Menzies  
Managing Director: Adrian Newstead  
The leading Australian owned art auctioneers and valuers.  
Mon-Fri 9-5.30



#### Diane Tanzer Gallery

108-110 Gertrude Street, Fitzroy 3065  
Tel 03 9416 3956

dtanzer@ozemail.com.au

www.dianetanzergallery.net.au

Director: Diane Tanzer

Roy Ananda, Hannah Bertram, Magda Cebokli, Kris Coad, Dale Cox, Marian Drew, Sebastian Di Mauro, Merrin Eirth, Vincent Fantauzzo, Karen Ferguson, Juan Ford, Tara Gilbee, Mandy Gunn, Neil Haddon, David Hawley, Chaco Kato, Ash Keating, Wendy Kelly, Sherrie Knipe, Dnna Marcus, Mark McCarthy, Harry Nankin, John R. Nelson, Victoria Reichelt, Penelope Richardson, Charles Robb, Olga Sankey, Rob Singh, Bella Wells, Carole Wilson.

Tues-Fri 10-5, Sat 12-5

#### Dickerson Gallery

2A Waltham Street, Richmond 3121  
Tel 03 9429 1569 Fax 03 9429 9415

melbourne@dickersongallery.com.au

www.dickersongallery.com.au

Director: Stephen 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

#### 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

Managers Claire Harris & Pheona Rawnsley

Contemporary Australian painters, sculptors and collectable Aboriginal art. Representing: Graeme Altmann, Marika Borlase, William Breen, Terri Brooks, Lilly Chorny, Damien Elderfield, Ernabella artists, Ryan Foote, Karen Gray, Juli Haas, Elvyrra Jon, Kaltjiti artists, Kerrie Leishman, Marise Maas, Maningrida artists, Mark Ogge, Anna Petyarre, Gloria Petyarre, Nancy Petyarre, Luke Pither, Emily Pwerle, Galya Pwerle, Minnie Pwerle, Molly Pwerle, Kathryn Ryan, Melinda Schawel, Keren Seelander, Ken Smith, Valerie Sparks, Spinifex artists, Camilla Tadich, Emma Walker, Warlukurlangu artists, Barbara Weir, Kevin White, Dan Wollmering, Mami Yamanaka. Changing exhibitions every two weeks.

Tues-Fri 11-6, Sat 11-4

#### Gallery Gabrielle Pizzi

Level 3, 75-77 Flinders Lane, Melbourne 3000

Tel 03 9654 2944 Fax 03 9650 7087

gallery@gabriellepizzi.com.au

www.gabriellepizzi.com.au

Director: Samantha Pizzi

Representing contemporary Australian Aboriginal artists since 1983: Papunya Tula Artists, Warlayirti Artists, Utopia, Aurukun, Ikuntji Fine Art, Maningrida Arts and Culture, Bula'bula Arts, Tiwi Islands, as well as artists H. J. Wedge, Michael Riley, Julie Gough, Christian Thompson, Leah King-Smith and Lorraine Connelly-Northey. ACGA Member

Tues-Fri 10-5.30, Sat 11-4

#### Geelong Gallery

Little Malop Street, Geelong 3220

Tel 03 5229 3645 Fax 03 5221 6441

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

Representing Pro Hart, Jamie Boyd, William Boissevain, Sandra Levenson, John Borack, Kenneth Jack, Estate of A. Boyd, F. Hodgkinson, J. Coburn, and others.

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

info@hamiltongallery.org

www.hamiltongallery.org

Director: Daniel McOwan

Outstanding historic and contemporary collections of silver, porcelain, glass, oriental ceramics, paintings and prints, including Australian art, and a collection of eighteenth century landscapes by Paul Sandby, 'The Father of English Watercolour'.

Mon-Fri 10-5, Sat 10-12, 2-5, Sun 2-5

#### Helen Gory Galerie

25 St Edmonds Road, Prahran 3181

Tel 03 9525 2808 Fax 03 9525 2633

gallery@helengory.com

www.helengory.com

Director: Helen Gory

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

#### The Ian Potter Museum of Art

The University of Melbourne, Swanston Street, Parkville, Victoria 3010.

Tel 03 8344 5148 Fax 03 9349 3518

potter-info@unimelb.edu.au

www.art-museum.unimelb.edu.au

Director: Dr Chris McAuliffe

The Potter is a university art museum of international standing. We present an innovative curated exhibition program and house the University of Melbourne's significant collection of artworks and cultural artefacts. The Potter works to promote the exchange of projects, ideas and practises between artists, curators, writers, the university and members of our larger community.

To 27 April: Dale Hickey: Life in a box

To 11 May: Madhubani paintings

To 20 July: The Vizard Foundation Art

Collection of the 1990s

From 3 May: Vivienne Shark LeWitt

survey

From 15 May: Ludwig Hirschfeld Mack

Tues-Fri 10-5, Sat-Sun 12-5 (Free entry)

#### James Makin Gallery

716 High Street, Armadale 3143

Tel 03 9509 5032 Fax 03 9509 5043

info@jamesmakinggallery.com

www.jamesmakinggallery.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 by contemporary Australian artists.

Tues-Fri 10-5, Sat-Sun 12-5

#### 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 March: Gateways to the Soul, photographers Mitra Malekzadeh and Kristin Diemer reveal the ancient soul of Iranian culture and art

9-26 April: Adventures of Helen and Bill, a collaborative exhibition from artists' Helen Varner-Kemp and Bill Kemp

30 April - 17 May: Looking In, painter and sculptor Tanya Korin presents recent work in a range of media.

21 May - 7 June: Annual Reconciliation Week Exhibition, a celebration of cutting-edge living culture from Victorian Indigenous artists.

Tues-Fri 11-5, Saturdays 2-5



**McClelland Gallery + Sculpture Park**  
390 McClelland Drive, Langwarrin 3910  
Melways ref. 103 E3  
Tel 03 9789 1671 Fax 03 9789 1610  
info@mcclellandgallery.com  
www.mcclellandgallery.com  
Australia's leading Sculpture Park and Gallery, set in 16 hectares of bush and landscaped gardens in Langwarrin, one hour's drive from Melbourne. McClelland Gallery + Sculpture Park houses an excellent collection of paintings, works on paper and an extensive collection of works by leading Australian sculptors. The home of the 2007 McClelland Sculpture Survey and Award, the gallery presents a vibrant program of exhibitions and public programs. McClelland Gallery Café is available for special functions, weddings and corporate events. Guided tours Wednesday and Thursday 11 am and 2 pm, bookings essential.  
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: Olsen, Storrier, Benjamin, Canning, Green, Booth, Lister, Knight, Stevens, Truscott, Danzig, Peck, Langridge, Hoddinott, Stavrianos, Laity, Young, Hirata, Loculocu, Chen, Swan.  
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 contemporary art and culture, and is adventurous, with a forward outlook into the production, research and exposure of new art and ideas. Exhibitions range from newly commissioned projects to surveys of significant contemporary artists, from Australia and elsewhere. The Monash University Collection represents a leading overview of Australian art since 1961.  
Tues–Fri 10–5, Sat 2–5, closed between exhibitions  
Free admission, parking available

**Mossenson Galleries**  
41 Derby Street, Collingwood 3053  
Tel 03 9417 6694 Fax 03 9417 2114  
collingwood@mossensongalleries.com.au  
www.mossensongalleries.com.au  
Director: Diane Mossenson  
Exhibiting works on canvas, paper and bark, sculptures, ceramics and craft produced by leading and emerging Indigenous and contemporary artists from across Australia.  
ACGA member.  
Mon–Fri 10–6 Sun 12–5 and by appointment

**Mossgreen Gallery**  
310 Toorak Road, South Yarra 3141  
Tel 03 9826 0822 Fax 03 9826 1255  
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.  
Mon–Fri 10–5.30, Sat 11–5

**National Gallery of Victoria**  
The Ian Potter Centre: NGV Australia Federation Square  
cnr Russell and Flinders streets, Melbourne 3000  
Tel 03 8620 2222  
Until 18 May: Sidney Nolan  
Until 24 August: Black in Fashion: Mourning to Night  
From 14 March: Preserving the past, enriching the future: Hugh Williamson's legacy  
From 27 March: Top Arts: VCE 2007  
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 30 March: Great Exhibitions: The World Fairs 1851–1937  
To 6 April: Role Play: Portrait Photography  
To 31 August: Black in Fashion: From Mourning to Night  
14 March – 18 May: Body Language: Chinese Photography  
From 11 April: Moon in Reflection (Kim Hoa Tram)  
From 12 April: Otto Dix: Der Krieg (War)  
From 2 May: 291: Photographers in the circle of Alfred Stieglitz  
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  
Specialising in contemporary Australian painting, photography and sculpture from emerging and prominent artists.  
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.  
March 4 – April 5: Blue Chip X: The Collectors' Exhibition  
April 8 – May 3: Paul Boston; Terry Batt  
6–31 May: Angela Brennan  
Tues 11–8, Wed–Sat 11–6

**Pollock Gallery**  
270 Church Street, Richmond 3121  
Tel 03 9427 0003 Mobile 0401 256 992  
enquiry@pollockgallery.com.au  
www.pollockgallery.com.au  
Director: Carole and Barry Pollock  
We proudly represent only the very best Australian modern artists (new, emerging and established) whose outstanding skills and professional achievements are widely acknowledged.  
Tue–Sat 11–6, Sun 12–5, or by appointment

**Port Art Gallery**  
384 Bay Street, Port Melbourne 3207  
Tel 0409 432 643  
info@portart.com.au  
www.portart.com.au  
Director: Jennifer Anne Webb  
A unique, artist-run organisation. Featuring a stockroom and changing exhibitions every two to four weeks. Buy direct from emerging and established artists in the extensive Port Art network.  
Wed–Sun 11–5

**Port Jackson Press Print Room**  
561 Smith Street, Fitzroy 3065  
Tel 03 9419 8988 Fax 03 9419 0017  
fitzroy@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 12–5.30, 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  
Presenting a vibrant and diverse program of Australian and international fine art, design, fashion, architecture, craft and new media.  
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



**Sophie Gannon Gallery**

2 Albert Street, Richmond 3121  
Tel 03 9421 0857 Fax 03 9421 0859  
info@sophieganongallery.com.au  
www.sophieganongallery.com.au  
Director: Sophie Gannon  
Representing Nicholas Harding, Kirra Jamison, John Nicholson, Selina Ou, Matthew Sleeth, Judith Wright and Michael Zavros. Extensive stockroom also.  
Tues-Sat 11-5 and by appointment

**Sutton Gallery**

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

**Swan Hill Regional Art Gallery**

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

**TarraWarra Museum of Art**

311 Healesville-Yarra Glen Road, Healesville 3777  
Tel 03 5957 3100 Fax 03 5957 3120  
museum@twma.com.au  
www.twma.com.au  
TWMA is located in the centre of the beautiful Yarra Valley wine region and has a programme of changing exhibitions.  
To 6 April 'PEEP: Glimpses of the last four decades from the Kerry Stokes Collection' curated by John Stringer  
From 20 April 'Flourish' an installation by Kate Rohde  
Works from the TWMA collection will also be on display from mid April.  
Admission \$5 (pensioners, students and unemployed free)  
Tues-Sun 11-5

**Thierry B Gallery**

531A High Street, Prahran East 3181  
Tel 03 9525 0071 Mobile 0413 675 466  
thierryb8@hotmail.com  
www.thierrybgallery.com  
Thierry B represents: Laurent Filippini, Raphael Zimmerman, Thierry B, James Robertson, Patricia Heaslip, Steve Rosendale, Mahmoud Zein Elabdin, Jacquelyn Stephens, Barbara Carmichael, Suzanna Lang, Michel 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 Pappas  
Über represents a diverse selection of established and emerging international and local artists in all contemporary mediums.  
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 Australian 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

**Anne & Gordon Samstag Museum of Art**

University of South Australia  
55 North Terrace, Adelaide SA 5001  
Tel 08 8302 0870 Fax 08 8302 0866  
samstagmuseum@unisa.edu.au  
www.unisa.edu.au/samstagmuseum  
Director: Erica Green To 4 April: Penumbra: Contemporary Art from Taiwan, presented in association with the 2008 Adelaide Bank Festival of Arts Open daily, 10-5 during the Festival. From 17 March open Tuesday-Friday 11-5, Sunday 2-5

**Art Gallery of South Australia**

North Terrace, Adelaide 5000  
Tel 08 8207 7000 Fax 08 8207 7070  
www.artgallery.sa.gov.au  
To 4 May: 2008 Biennial of Australian Art: 'Handle With Care'.  
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@adam.com.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**

Head Office  
63 Grand Junction Road, Rosewater 5013  
Tel 08 8447 8244 Fax 08 8447 8566  
Mobile 0419 037 120  
Owner/Director: Fred Torres  
dacou@dacou.com.au  
www.dacou.com.au  
Only open by appointment

**All Retails Sales**

**DACOU Retail Gallery**  
113 Commercial Road  
Port Adelaide SA 5015  
Managing Director: Rowdy Warren  
Tel 08 8240 0499 Mobile: 0411 165 571  
rowdy@dacou.com.au  
Open 7 days 10.30-5.30  
After hours appointments welcome

**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 12-4

**Gallerie Australis**

Lower Forecourt Plaza  
Hyatt Regency  
North Terrace, Adelaide 5000  
Tel 08 8231 4111 Fax 08 8231 6616  
mail@gallerieaustralis.com  
www.gallerieaustralis.com  
Director: David Cossey  
Discover the art and culture of Aboriginal Australia, representing Kathleen Petyarre, 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. Representing Abdulla, Atkins, Bennett, Bezor, Cullen, Hassan, Hennessey, Kutschbach, 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.  
Wed–Fri 11–5, Sat–Sun 2–5



**Gary Baseman, Drown me in your dreams,**  
acrylic on board, 30 x 30 cm, courtesy the  
artist and Peter Walker Fine Art, Walkerville,  
South Australia.

**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  
info@pprag.org  
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

**Ainslie Gatt Art Consultancy**  
11/2 Henry Lawson Walk, East Perth 6004  
Tel 0431 967 069  
Director: Ainslie Gatt  
ainslie@westnet.com.au  
Offering over fourteen years of  
experience. Specialising in modern  
Australian investment and Aboriginal art.  
Purchasing, resale, framing, installation  
and professional advice, developing and  
managing collections, ensuring a  
discrete and professional service to  
corporate and private clientele.  
Mon–Fri 9–5, and by appointment

**Artitja Fine Art**  
P.O. Box 406  
South Fremantle 6162  
Tel 08 9336 7787 Fax 08 9336 6901  
info@artitja.com.au  
www.artitja.com.au  
Directors: Anna Kanaris and Arthur Clarke  
Artitja Fine Art specialises in high quality  
Indigenous fine art from the Central and  
Western deserts. Exclusive representation  
Western Australia: Julie Nangala Robinson.  
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  
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enquiries@gunyulgupgalleries.com.au  
www.gunyulgupgalleries.com.au  
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Tel 08 9218 4540 Fax 08 9218 4545  
Director: Sharon Tassicker  
hacgallery@heytesbury.com.au  
www.holmesacourtgallery.com.au  
The gallery presents a diverse  
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gallery@indigenart.com.au  
www.indigenart.com.au  
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Exhibiting works on canvas, paper and  
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japingka@inet.net.au  
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Building 200  
Kent Street, Bentley 6102  
Tel 08 9266 4155 Fax 08 9266 3878  
gallery@curtin.edu.au  
www.johncurtingallery.curtin.edu.au  
To 20 March: 'Matthew Ngui: Points of  
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Museum of Contemporary Art, the  
exhibition draws together Ngui's works  
from the past two decades. Presented in  
partnership with the UWA Perth  
International Arts Festival 2008.  
From 4 April: 'Brook Andrew: Eye to Eye',  
an exhibition that spans the artist's  
practise over the past decade and  
features photography, neon lighting and  
installation. A Monash University  
Museum of Art Touring Exhibition/  
Mon–Fri 12–5 Sunday 1–4



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20 Glyde Street, Mosman Park 6012  
Tel 08 9385 0855 Fax 08 9385 0655  
info@johnstongallery.com.au  
www.johnstongallery.com.au  
Director: Felicity Johnston  
Representing established and emerging contemporary Australian artists.  
Tues-Sat 11-5, Sun 2-5

#### Lawrence Wilson Art Gallery

The University of Western Australia  
35 Stirling Highway, Crawley 6009  
Tel 08 6488 3707 Fax 08 6488 1017  
info@LWgallery.uwa.edu.au  
www.LWgallery.uwa.edu.au  
Changing exhibitions of Western Australian and Australian art, including works from the UWA Art Collection, lectures and floor talks.  
Tues-Fri 11-5, Sun 12-5  
Free admission

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Tel 08 9388 3300 Fax 08 9388 2116  
info@lintonandkay.com.au  
www.lintonandkay.com.au  
Directors: Linton Partington and Gary Kay  
Exhibiting and representing a wide range of leading regional and national artists.  
Daily 10-5

#### Lister Gallery

316 Rokeby Road, Subiaco 6008  
Tel 08 9382 8188 Fax 08 9382 8199  
admin@listergallery.com.au  
www.listergallery.com.au  
Director: Roshana Lewis  
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#### LK Galleries

123 Hay Street, Subiaco 6008  
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www.lkgalleries.com.au  
Gallery Manager: Joie Stevenson  
Exhibiting and representing a wide range of leading contemporary Australian artists.  
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#### 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.  
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#### PS Artist Studios and Gallery

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Tel 0421 032 142  
Australian impressionist landscapes by Marijana Pavlic (BFA QCA) . 120 x90 cm oils, framed.  
By appointment

#### Purist Gallery

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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.  
Sat, Sun, Public Holidays 10-5, Dec and Jan 10-5.

#### 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  
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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  
7 March - 5 April: Stuart Elliott  
11 April - 10 May: Darren Siwes 'Mum I want to be Brown', A FotoFreeo exhibition; Olga Cironis  
16 May - 14 June: Cherry Hood, Artist in Residence  
Tues-Sat 11-5

### Tasmania

#### Art Mob - Aboriginal Fine Art

29 Hunter Street, Hobart 7000  
Tel 03 6236 9200 Fax 03 6236 9300  
euan@artmob.com.au  
www.artmob.com.au  
Director: Euan Hills  
Tasmania's only dedicated Aboriginal fine art gallery exhibiting works from many Australian communities including local Tasmanian artists. Located in Hobart's historic Wharf precinct. Monthly exhibition schedule provides a vivid spectrum of works.  
Daily from 10 am

#### Masterpiece@IXL

Shop 2, 19a Hunter Street, Hobart 7000  
Tel 03 6231 3144 Fax 03 6231 3143  
info@masterpiece.com.au  
www.masterpiece.com.au  
Tasmania's premier fine art gallery, specialising in Australia's colonial, impressionist, post-impressionist and contemporary works. Located in Hobart's historic wharf precinct.  
Mon-Sat 10-5.30

#### The Salamanca Collection

91a Salamanca Place, Hobart 7004  
Tel 03 6224 1341 Fax 03 6223 6800  
salcoll@tassie.net.au  
www.salamancacollection.com.au  
Directors: Jeffrey Thomas and Diana Harrison  
Tasmania's quality gallery in the historic Salamanca Place. Specialising in twentieth century Australian art, including work by Charles Blackman, Sidney Nolan, Russell Drysdale, Robert Dickerson and leading Tasmanian contemporary artists.  
Mon-Fri 10-5, Sat-Sun 10-4

#### Sidewalk Tribal Gallery

19-21 Castray Esplanade, Battery Point 7004  
Tel 03 6224 0331 Fax 03 6224 0331  
ann@sidewalkgallery.com.au  
www.sidewalkgallery.com.au  
Director: Ann Porteus  
Antique and traditional African sculpture representing more than eighty-five cultures collected from twenty-six countries across Africa. Ethnic jewellery and other items of adornment, both antique and contemporary, from every continent.  
Daily 10-5

### Northern Territory

#### Gallery Gondwana Australia

43 Todd Mall, Alice Springs 0870  
Tel 08 8953 1577 Fax 08 8953 2441  
alice@gallerygondwana.com.au  
www.gallerygondwana.com.au  
Director: Roslyn Premont Lali  
Representing the best in Aboriginal fine art, Australian design and arts from the Pacific region. Established in 1990, the gallery works exclusively with internationally acclaimed artists and sources works from Indigenous artists and communities.  
Mon-Sun 9.30-6, or by appointment

#### Museum and Art Gallery of the Northern Territory

Conacher Street, Bullocky Point, Fannie Bay 0820  
Tel 08 8999 8264 Fax 08 8999 8148  
www.magnt.nt.gov.au  
Overlooking the Arafura Sea, the gallery covers aspects of the region's art, natural history and culture with a diverse selection of permanent and changing exhibitions. The gallery also hosts the country's premier Indigenous art exhibition, the Telstra National Aboriginal and Torres Strait Islander Art Award (opening August 2008).  
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**  
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(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.  
Tues–Sat 10–5 or by appointment

## New Zealand

**Auckland Art Gallery Toi o Tāmaki**  
cnr Wellesley and Kitchener streets  
PO Box 5449, Auckland  
Tel 64 9 307 7700 Fax 64 9 302 1096  
gallery@aucklandartgallery.govt.nz  
www.aucklandartgallery.govt.nz

Director: Chris Saines  
Auckland Art Gallery holds the largest collection of national and international art in New Zealand. A public art gallery exhibiting work from its collection and a programme of national and international exhibitions.  
Daily 10–5, closed Good Friday and Christmas Day

**Gow Langsford Gallery**  
cnr Kitchener and Wellesley streets Auckland  
Tel 64 9 303 4290 Fax 64 9 303 4302  
info@gowlangsfordgallery.co.nz  
www.gowlangsfordgallery.com  
Directors: Gary Langsford and John Gow  
Gow Langsford Gallery represents leading artists and artist estates from New Zealand, Australia and further afield internationally, including Shane Cotton, Tony Cragg, Dale Frank, John Pule, Judy Millar and Bernar Venet. Curated exhibitions and projects are also an important part of the gallery's activities, working with selected artists including Thomas Ruff and Michal Rovner. In addition, secondary market works are available as part of the gallery's stock, by artists such as Colin McCahon and Ralph Hotere, and internationally Cy Twombly, Andy Warhol and George Rickey.  
5–29 March: Darryn George  
2–26 April: Contemporary Australian Art (Guest Curator)  
30 April – 24 May: Paul Dibble  
Exhibition schedule subject to change – please contact the gallery for further information  
Mon–Fri 10–6, Saturdays 11–3

**International Art Centre**  
272 Parnell Road,  
P.O. Box 37344, Parnell, Auckland  
Tel 64 9 379 4010 Fax 64 9 307 3421  
richard@artcntr.co.nz  
www.fineartauction.co.nz  
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**Whitespace**  
12 Crummer Road, Ponsonby  
Auckland 1021  
Tel 64 9 361 6331  
dwhite@whitespace.co.nz  
www.whitespace.co.nz  
Director: Deborah White  
A dynamic exhibition program offering enthusiastic representation of leading contemporary artists from New Zealand, Australia and the Pacific Region. Deborah White is the President and founding member of CFADA, Contemporary Fine Art Dealers Association of New Zealand.  
Tues–Fri 11–6, Sat 11–4

**Art & Australia's Art Directory**  
is a comprehensive guide to galleries in Australia. To be part of this guide please contact Karen Brown:  
Tel 61 2 9331 4455 Fax 61 2 9331 4577  
karen.brown@artandaustralia.com.au

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

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

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

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

**The National Gallery Shop**  
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Daily 10–5

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# RIPE: ANZ Private Bank and Art & Australia Contemporary Art Award Grant Stevens



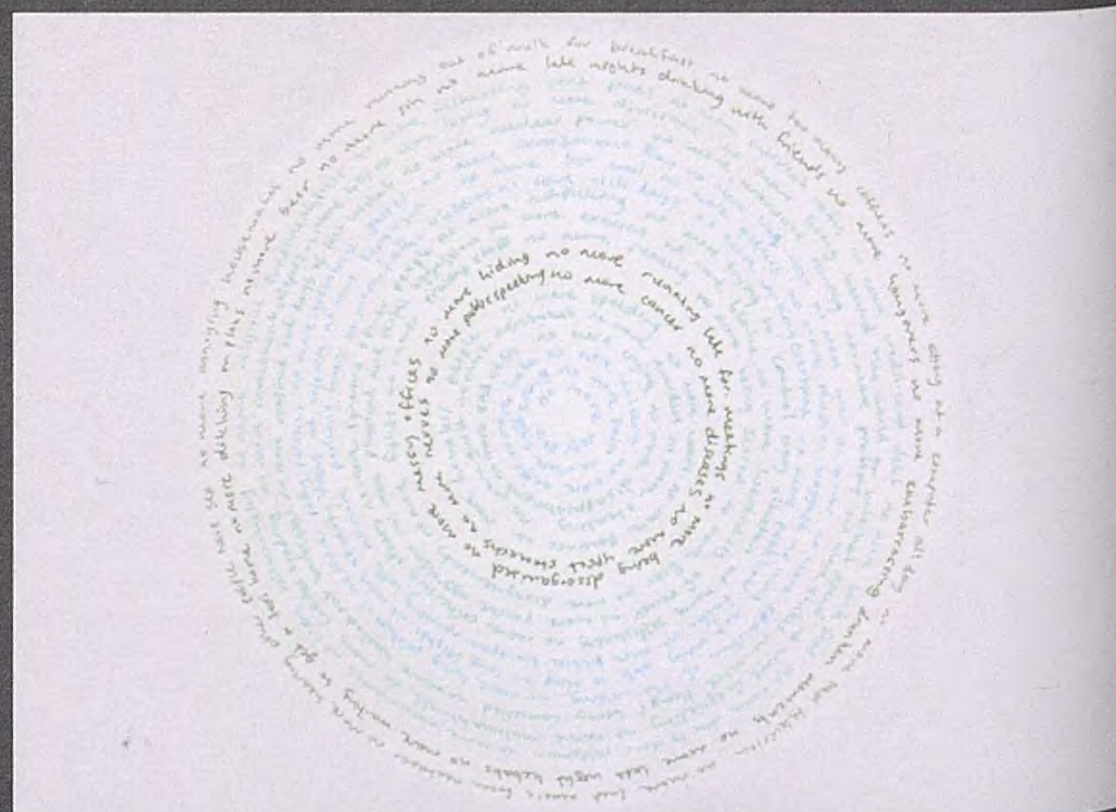
Grant Stevens, *No more*, 2007, detail, ink on paper, 38 x 30 cm, courtesy the artist and Gallery Barry Keldoulis, Sydney.

Michael Fitzgerald

**Grant Stevens travels in infinite loops.** Since graduating from Brisbane's Queensland University of Technology in 2002, the artist, who works predominantly in video, has referenced footage, sound and text from Hollywood's entertainment industries to circle his own territory: the personal rhythms and riffs of popular culture. Which makes Stevens's latest series of drawings, shown at Sydney's Gallery Barry Keldoulis late last year, not quite as surprising as they first appear. These ink-on-paper mandalas of pastel-coloured words radiate outwards from central statements to more personal musings. NO MORE MISERY, he begins one mandala, before finding enlightenment countless turns later with NO MORE RUNNING OUT OF MILK FOR BREAKFAST. Keldoulis says Stevens treads a fine line between irony and sincerity, and the artist would be the first to admit that his work seeks transcendence from the usual default positions of popular culture: 'There's always a contradiction.'<sup>1</sup>

With his short video works, Stevens has cut to the very quick of western culture: Hollywood. Having completed his PhD on notions of editing and text, and believing Hollywood to be 'the primary myth-making place in terms of film or narrative', the artist seeks to demystify it. With his animated text work, *Some want it all*, 2004, Stevens scrambled movie trailer spiels, subverting the semiotics of instant gratification. In *Danger zone*, 2003, he looped the unresolved sexual tension between Tom Cruise and Kelly McGillis from the film *Top Gun* (1986), questioning 'the dominant ideologies that get promoted through mainstream film'. By both slowing down and speeding up the tropes of high-concept Hollywood, the artist succeeds in turning these ideologies on their head.

Stevens was also drawn to the pop and conceptual work of Southern Californian artists Ed Ruscha and John Baldessari, and it was only a matter of time before he crossed the Pacific to encounter the signs, symbols and sounds of the city that both attracted and repelled him. In early 2007, Stevens took up a residency at the Australia Council for the Arts studio in Santa Monica. During his nearly four months in Los Angeles – with its cacophony of New Age spiritualities, gyms, organic food stores and movie studios – the artist was forced to constantly edit his impressions and question his beliefs. It was his PhD subject writ large:



*Everything you do is about cutting and pasting, or trying to work out what materials are important to you and what you can exclude. Whether it's writing a text or editing video or film or going shopping, for me it's all about the same process. The most important thing you can think about is what sort of material you're wanting to include and exclude, and then what order and what pattern or what system.*

It was from this period in Los Angeles that Stevens's mandala drawings emerged in all their contrariness: both a sincere attempt to delve into his subconscious mind and an ironic nod to the mandala's preconceived paradigm. It was only the 'idea', after all, of being free. Returning to the United States in September 2007 for his mini-survey 'Cliché and Collusion' at Utah's Museum of Art, Stevens went on a road trip with a friend, eventually setting up camp in a redwood forest a few hours out of Los Angeles. It was a transformative experience, and the various elements of that trip – the 'frame' of the car windscreen, the echoing sound of the stereo, the Disney-like forest – fused to form the sculptural piece that adorns the back cover of *Art & Australia: The way*, 2007. If Stevens's mandalas are small journeys to self, this church triptych-sized work is about a larger spiritual awakening, with the irony on mute.

With *The way's* trippy acoustic guitar soundtrack recorded by Rex Goh, formerly of the 1970s band Air Supply, the work continues Stevens's exploration of the disjunction between image and sound. For his 2004 video *Baby please don't go*, the artist teamed the reggae riff of Led Zeppelin's 'D'yer Mak'er' with Martin Sheen's torrid drunk scene from the film *Apocalypse Now* (1979). In a ten-second loop, what once seemed cathartic is transformed into camp. For Stevens, context is everything.

In a new video work which he hopes to show in Brisbane this year, Australian art's crown prince of recontextualisation is following the 'subconscious cues' of screensaver computer imagery: 'It's about long distance love and trying to communicate ideas about love ... but the only things you come up with are clichés.' This promises to be a fertile field for Stevens, spacious and resonant with both irony and sincerity, drawing us further into his illuminating lexicon of the loop.

<sup>1</sup> Interview with the artist, November 2007.





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Grant Stevens

Grant Stevens, *The way*, 2007, photograph, custom cabinet, car stereo, sound by Rex Goh, 75 x 197 x 39 cm irregular, audio 23 mins 37 secs, courtesy the artist and Gallery Barry Keldoulis, Sydney. Photograph Richard Glover.

For applications and guidelines,  
visit the NAVA website [www.visualarts.net.au](http://www.visualarts.net.au)

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