ŭn-ag-gres-s

"And if the foreig moderate, equitable, people might have r Early Roman Hist.

un-a-gree'-a-ble,

1. Not agreeable or p

"A man . . . not unagreed parts."-Strype: Eccles. Mem.

* 2. Not suited or consiste "Please you The time is unagreeable to this Shakesp.: Timor

un-a-gree'-a-ble-ness, s. (and Eng. agreeableness.) The qual of being unagreeable or disagre

agreeableness, unsuitableness, incor

"A doctrine whose unagreeableness to economy rendered it suspicious."—Decay of

"ŭn-a-greë'-a-bly, "un-a-gre-a adv. (Pref. un- (1), and Eng. agreeably, agreeably, disagreeably, unsuitable

n of the under

"I passed them, unalar Wordsworth:

William Kentridge

in-a-larm'-ing, a. [Pref. un- (1), and alarming.] Not alarming; not causing

H. Brooks: Foot of Quality, 1, 331.

rth.

henome

extension of

d the podifi

tending to cause alarm.

Eng. agrecable.]

unpleasant.

journalilent), Vol. 45unncl. GST) No. 4; not

(incl. GST) erend fathers."

a. [Pref. vn. (1) and Eng.

Winter s. [From Lat. unus = one, in the 2008 pluralist.] in the 2008 : A holder of only one benefice, te or

opposed to a pluralist. "I do deny that in general pluralists have grea merit than unalists."—Knox: Spirit of Despotism, § under-

un-al-layed, a. [Pref. un- (1), and Enferior

Unalloyed; not mixed with alloy, asymist,

dispositions, with which our flubor-red, unallayed with the bad on one consmitted to us."—Secker: Silon. ntensity; not quiete, 432. ed feelings.

Pref. un- (1), an as an iated; not mittle."-

of his

; Engease. llied or inunder-sky, s. A lower sky; the lower part of the atmosphere. " Floating about th under-sparre

cient spars; under under-sphere,

1. Lit.: A sphere beneath an moved by it. " He conquered re As under-sphere

2. Fig. : An infe under-stated 1. Stated beneath and proper.

* 2. Having too low or small an estate. "Perceiving himself over-titled, or rather under-stated."-Fuller: Worthies; Br (fordshire.

under-stocke" Not sufficiently

ne time be more r part of other , bk, i., ch. ix. orn under

and containing valuable nd Books) are sed in the

aralla strai

such that

Phila or mankind. of departed spirits; the souls of men, after egion beneath is very

nd is commented on

This popular notion cle of the Apostles' Hell." trine of the future myth, Amenti, the an under-world, or [3], ii. 67.

* ŭn-der r-, and Eng. part or play,

eke down."tion not

[Pref. un

To aid secretly. said to have underd. lel: Hist. Eng., p. 23.

der-back, s. [Pref. under-, abback, s.] The vessel placed beneath the tun to receive the wort as it flows from

* ŭn-der-bear', v.t. [Pref. under-, and bear, V.

1. To support, to endure. "Patient underbearing of his

ŭn-dê bean corp.

ŭn - d v.t. [Pref. und or offer less that upply goods, or

bind, v.] To bind underneath.

Eng. board.] Secretly, clandestinely. (Opposed to aboveboard, q.v.) "The receivers of such will play underboard."-Fuller: Holy State, IV. v. 16.

un-der-borne', pa. par. or a. [Under-

der-bought' (ought as ât), pa. par. [UNDERBUY.]

der-brace', v.t. [Pref. under-, and Eng. e. v.] To bind, fasten, or tie together below merneath.

"The broidered band That underbraced his helmet at the chin." Cowper: Homer; Iliad iii.

er-brush, s. [Pref. under-, and Eng. th, s.] Shrubs and small trees in a wood forest growing under large trees; brush,

either side were steep, and very

u-der-brenne, v.t. hurn.] To burn up. cartis."- Wycliffe: Na-

> under-, and Eng. eal or true value.

'alentinian, ii. 4.

uin, s. [Pref. under-, point tequer.

9', v.t. [Pref. under-, and Eng.

The por. por less than the fair or true sum ot to put a sufficient charge in : as, To

undercharge a gun.

ŭn-der-charged', a. [Pref. under-, and Eng. abarged.] Not adequately or sufficiently charged; specif., applied to a military mine, whose crater is not so wide at the top as it is

un'-der-coat, s. [Pref. under-, and Eng.

1. A coat worn under another.

2. The under layer of hair. [COAT (1), s.,

"The dog looked fresh and well . . . though lacking undercoat."—Field, Dec. 6, 1884.

ŭn'-der-creep, * un-dur-crepe, v.i. [Pref. under-, and Eng. creep, v.] To creep secretly or imperceptibly.

"Be war lest perauenture undercreps to thee s wickid thought."-Wycliffe: Deut. xv. 9.

ŭn'-der-cry, * un-dir-cry, v.i. [Pref. under-, and Eng. cry, v.] To cry out.

"And thei undercrieden [inclamabant] and selden.
Crucifie, crucifye him. — Wycliffe: Luke xxiii.

ŭn'-der-cur-rent, s. & a. [Pref. under-,

and Eng. current.] A. As substantive

1. Lit. : A current running under another

2. Fig.: Something at work out of sight, influence, feeling, or the like, which has a parent.

of agricultural opinion."-Field,

ate, fat, fare, amidst, what, fall, father; we, wet, here, ril, father; wë, wet, here, camel, her, thêre; pine, pit, sire, sir, marine; go, pet, ; trj; mūte, cub, cure, unite, cur, rule, full; try, Syrian. æ, æ = ē; ey = ā; qu = Ltv. or, wore, wolf, work, whô, sốn; mute, cub, cure, unite,

and Enof an

ished.

ed. | Not amazed

1-ăm-big'-u-ous, a. [Pref. un- (1), an Eng. ambiguous.] Not ambiguous; plaine as clear; not of doubtful meaning.

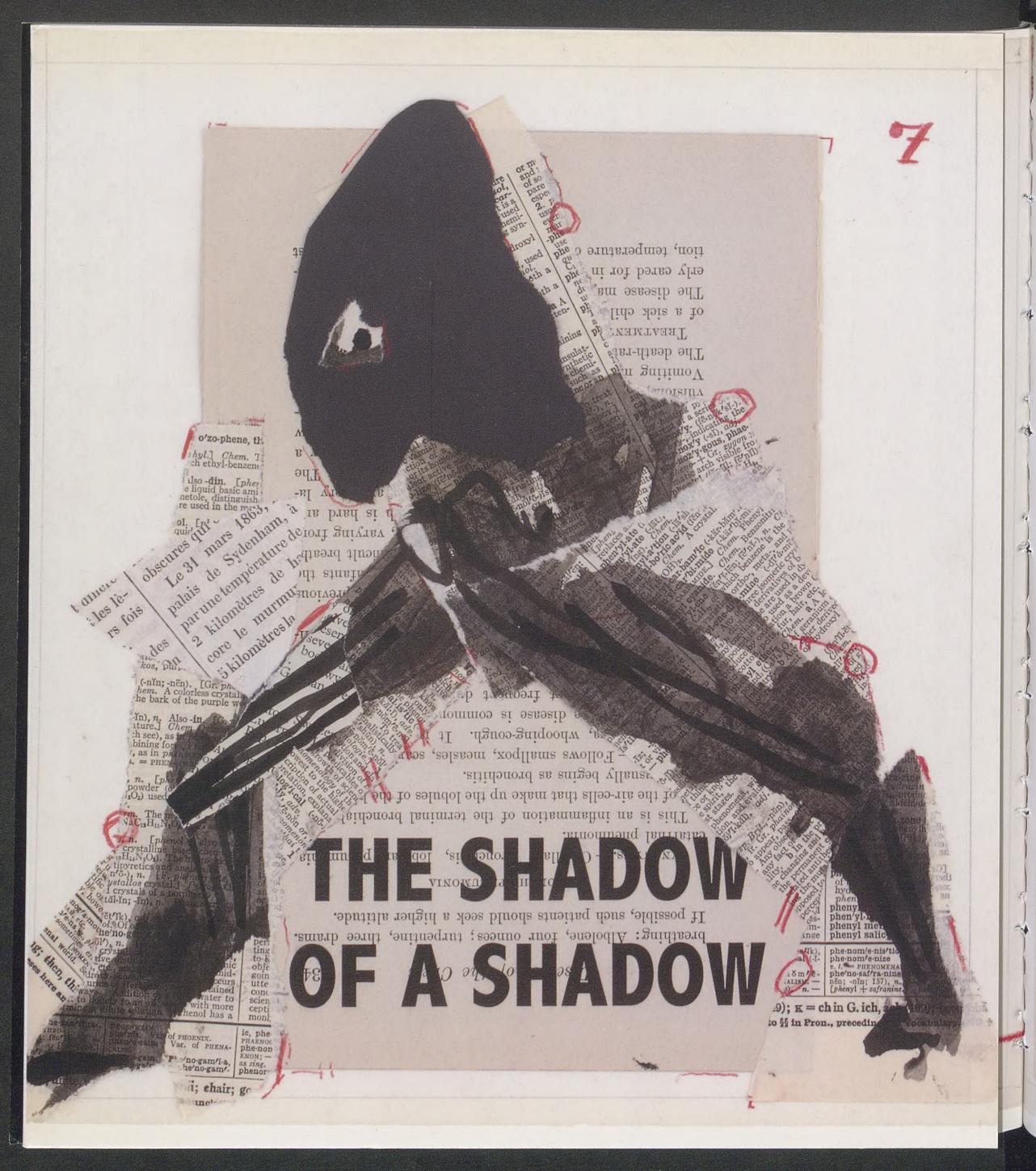
"The passions are competent guides, and the mo-violent they are, the more unambiguous their directions."—Knox: Essay No. 22.

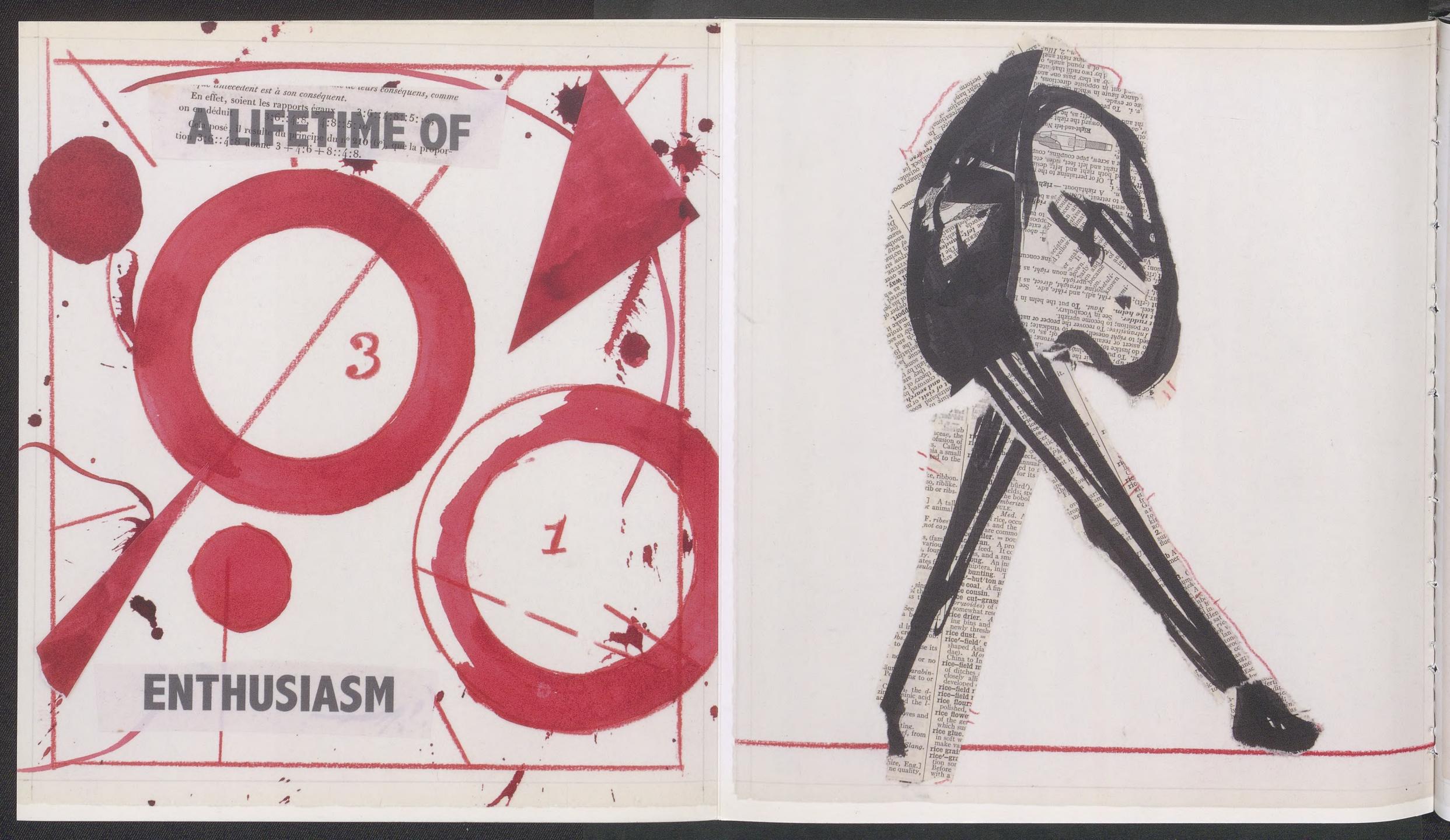
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16th Sydney Biennale issue (1), an 1/4, 11/4

Carolyn Christov-Bakargiev re was qui splendid; humble, cheap, unp





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MINUTES OF A SLOW HOUR

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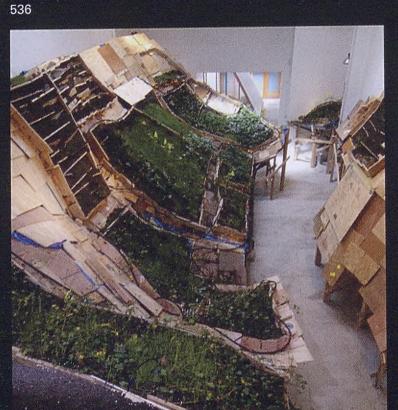
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RIPE:

ANZ Private Bank / Art & Australia Contemporary Art Award

⁶⁷² Jamil Yamani Katrina Schwarz

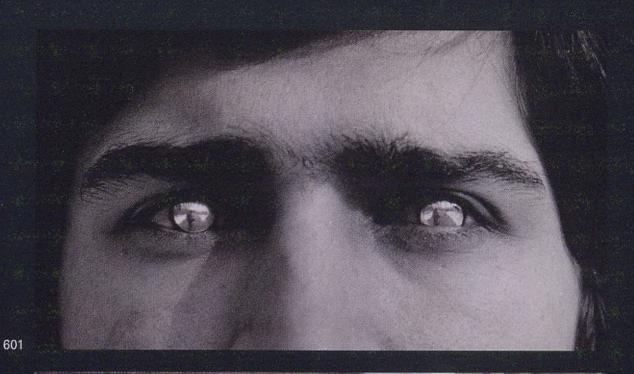
cover, opening pages and artist pages 616–23 William Kentridge, drawing for Telegrams from the nose, 2008, Indian ink, watercolour, coloured pencil, found pages and collage on paper, 25.2 x 23.5 cm, courtesy the artist.

left, image for page 536

Phoebe Washburn, It makes for my billionaire status, 2005, installation view, Kantor/Feuer Gallery, Los Angeles, 2005, mixed media, dimensions variable, collection of the artist, courtesy the artist and Zach Feuer Gallery, New York. Photograph Gene Ogami.

right, image for page 640

Vernon Ah Kee, Belief Suspension, 2007,
installation view, Artspace, Sydney, 2008, courtesy
the artist and Artspace, Sydney. Photograph Jennifer
Leahy, Silversalt Photography.







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From the Editors

- 2 JUN 2008

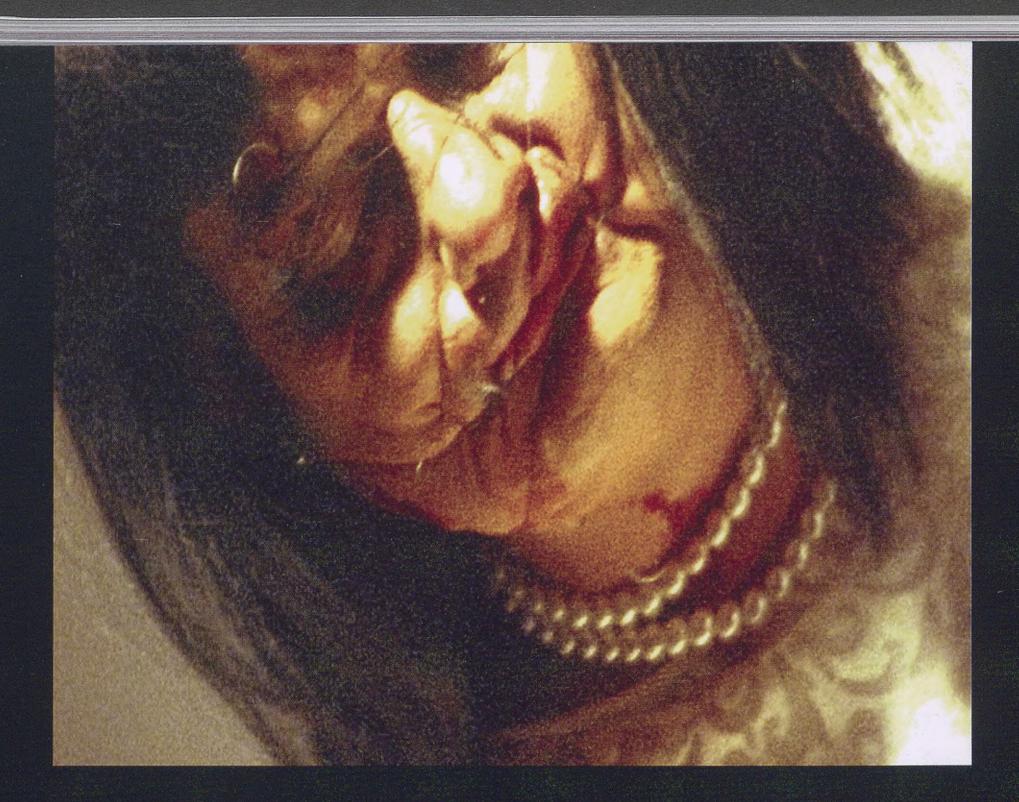
The anamorphic films of South African artist William Kentridge provoke a revolution of seeing. Projected onto a circular table, Kentridge's drawings appear grey and distorted at first, but once mirrored on a cylinder, the pictures finally resolve themselves in a dance - typical Kentridge images of humanity and horror. Form and function, medium and message commingle, the wheels of cognition are activated and perception is shifted.

Since it was established in 1973, the Biennale of Sydney has opened Australian art audiences to new ways of seeing. Whether it be the introduction of Aboriginal art into a contemporary biennale, or the planting of Joseph Beuys's tree outside the Art Gallery of New Wales in 1979, the Biennale of Sydney has continually broken new creative ground. Which is why Art & Australia considers this bienniale, one of the world's oldest, so important to keep propagating - just like Beuys's tree.

This year, under the care of Turin-based curator Carolyn Christov-Bakargiev, the biennale is presenting 'Revolutions - Forms That Turn', and Art & Australia has given over a substantial number of its pages to the Artistic Director's manifesto. Here in the features section, guest-edited by Christov-Bakargiev, are monographic essays on exhibiting artists William Kentridge, Michael Rakowitz, Stuart Ringholt and Vernon Ah Kee. With this collaboration, our magazine becomes an active biennale site, participating in the central proposition that art can be an agent of change.

Nowhere is this better seen than in the artist pages and cover created for Art & Australia by William Kentridge. From the quiet corner of his Johannesburg studio, the artist, filmmaker and opera collaborator has jolted global perceptions about the impact of histories - personal, artistic and geopolitical, and we are honoured by his studio's generous involvement in this issue. 'TO THE HEROES OF OIL PAINTING', reads one of the superbly subversive artworks, 'SNEEZE SNORE SNOOZE'. On such evidence, 2008 Sydney biennale-goers will do anything but.

Congratulations to the winners of our subscription prize drawn on 3 March 2008. Steven Miller and K. M. A. Uther, both from New South Wales, will each receive a limited-edition copy of The Wayzgoose Affair, courtesy of Wayzgoose Press.



MIKE PARR

MILK JUNE 2008

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Anna Schwartz Gallery is pleased to present Mike Parr: Performances 1971-2008

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The book will be launched by Carolyn Christov-Bakargiev, Artistic Director, 2008 Biennale of Sydney: Revolutions — Forms That Turn, and Chief Curator of Castello di Rivoli Museum of Contemporary Art, Turin, Italy.

Sunday, 15 June at 11.00am

ANNA SCHWARTZ GALLERY

contributors



Carolyn Christov-Bakargiev is Artistic Director of the 2008
Biennale of Sydney. She has been Chief Curator of Castello di Rivoli
Museum of Contemporary Art in Turin, Italy, since 2002 and was
co-curator of the 2005 Turin Triennale. She is interested in the
relations between the historical avant-garde and contemporary art
through exhibition-making.



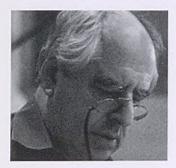
Robert Leonard is Director of the Institute of Modern Art (IMA), Brisbane, where Vernon Ah Kee's 'Cantchant' debuted in December 2007. He was formerly a curator and gallery director in New Zealand. His shows include 'Headlands: Thinking Through New Zealand Art' at the Museum of Contemporary Art, Sydney, in 1992, and 'Mixed-Up Childhood' at the Auckland Art Gallery in 2005.



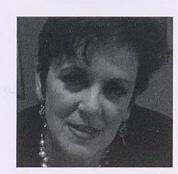
Hannah Feldman is an Assistant Professor of Art History at Northwestern University, Illinois, where she teaches courses on modern and contemporary art and visual culture. At present, she is completing a book on art and spectacle during the Algerian War, and will spend 2008–09 as a fellow at the Getty Research Institute in Los Angeles.



Sasha Grishin is the Sir William Dobell Professor of Art History at the Australian National University, Canberra, and works internationally as an art historian, art critic and curator. In 2004 he was elected Fellow of the Australian Academy of the Humanities and in 2005 he was awarded the Order of Australia for services to Australian art and art history. Presently he is completing a commissioned 250,000 word history of Australian art.



William Kentridge was born in Johannesburg in 1955 where he continues to live and work. He studied politics and African studies at the University of Witwatersrand and theatre in Paris. Upcoming projects include a retrospective at the San Francisco Museum of Modern Art in 2009, and a production of Shostakovich's opera *The Nose*, set to premiere at the Metropolitan Opera, New York, in 2010.



Jane Taylor holds the Skye Chair of Dramatic Art at the University of the Witwatersrand in Johannesburg. She has written extensively on contemporary South African culture, and has lectured and written on William Kentridge and curated his work in several group exhibitions. She collaborated with Kentridge on two of his theatre projects, writing the play script for *Ubu and the Truth Commission* and the libretto for *The Confessions of Zeno*. She recently won the Olive Schreiner Award for her first novel *Of Wild Dogs*, and is currently writing a book on the history and theory of 'the performance of sincerity'.

Alan Cruickshank is the Adelaide-based Executive Director of the Contemporary Art Centre of South Australia (CACSA), 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).

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 more recently was senior curatorial adviser for the Australian presentations at the 2007 Venice Biennale.

Margaret Farmer is project manager of Art & Australia's forthcoming publication Current: Contemporary Art from Australia and New Zealand (2008).

Michael Fitzgerald is Managing Editor of Art & Australia.

Adam Jasper is currently writing a history of aesthetics, focusing on bad taste. Sydney-based, he has previously written for *Frieze*, *Cabinet Magazine* and *Vice*, among other publications.

Paddy Johnson is the New York-based author of the visual arts blog Art Fag City. She has lectured at Yale University and the Whitney Independent Study Program, and her writing has appeared in The New York Observer, Flavorpill, Flash Art, artreview.com and Artkrush.

Amy Karafin is a New York-based arts and travel writer and a regular contributor to *ARTnews* magazine.

Reuben Keehan is Curator at Artspace Visual Arts Centre, Sydney, and editor of *Column*. Recent curatorial projects include 'Publicity' (Artspace and CACSA, 2007), 'David Griggs: Blood on the Streets' and 'Hiroharu Mori is Detached from the Outside World' (both Artspace, 2007). A regular contributor to *Broadsheet* and *Photofile*, he was also a member of the Artists Week advisory committee for the 2008 Adelaide Festival of the Arts.

Natalie King is a writer, curator and broadcaster based in Melbourne. She is the co-author of a monograph on Guan Wei and she contributes to numerous publications, including *Flash Art, ARTit* and British *Art Monthly*. She is the recipient of an Australia Council grant to write a book on Carol Jerrems in partnership with Heide Museum of Modern Art, Melbourne, and the National Gallery of Australia, Canberra.

Tessa Laird is a lecturer in contextual studies at the University of Auckland. A former general manager of The Physics Room, she was co-founder and editor of *Monica Reviews Art* and *LOG Illustrated* and has been a regular contributor to the *New Zealand Listener*, along with numerous other art magazines and catalogues.

Victoria Lynn is an independent Australian curator and writer. A former curator of contemporary art at the Art Gallery of New South Wales, Sydney, and director of creative development at the Australian Centre for the Moving Image, Melbourne, more recently Lynn has been curator of 'turbulence', the 3rd Auckland Triennial, and author of *Julie Rrap: Body Double* (2007).

Hannah Mathews is a Melbourne-based freelance curator and former curator of the Perth Institute of Contemporary Arts. She is curator of 'Primavera 2008' at the Museum of Contemporary Art, Sydney.

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

Katrina Schwarz is Editor of Art & Australia.

Russell Storer is Curator, Contemporary Asian Art at the Queensland Art Gallery, Brisbane. Previously a curator at the Museum of Contemporary Art, Sydney, he has organised a number of exhibitions, including 'Situation: Collaborations, Collectives and Artist Networks from Sydney, Singapore, Berlin' (2005), 'Paddy Bedford' (2006), and 'Matthew Ngui: Points of View' (2007), as well as upcoming exhibitions of Australian video art and the work of Simryn Gill. He has published widely on Australian and South-East Asian contemporary art.

Sarah Tutton is an independent curator, writer and project manager based in Melbourne.

Ai Weiwei



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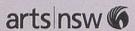
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A publication authored by Dr Charles Merewether and published by UNSW Press in association with Sherman Contemporary Art Foundation and Campbelltown Arts Centre will accompany the project. Distributed in Australia by UNSW Press and in China, the United States and Europe by Timezone 8 Ltd.









Ai Weiwei at Sherman Contemporary Art Foundation is supported by the Art Gallery of New South Wales.

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Contemporary Art Centre of South Australia, Adelaide, 18 April – 25 May

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Gertrude Contemporary Art Spaces, Melbourne, 8 August – 6 September

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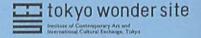
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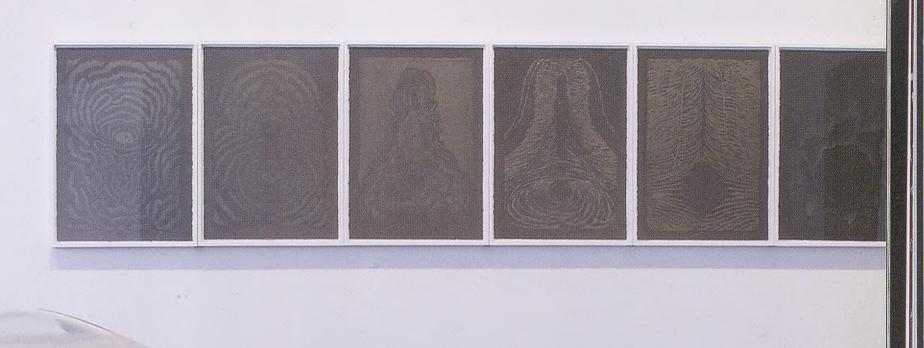
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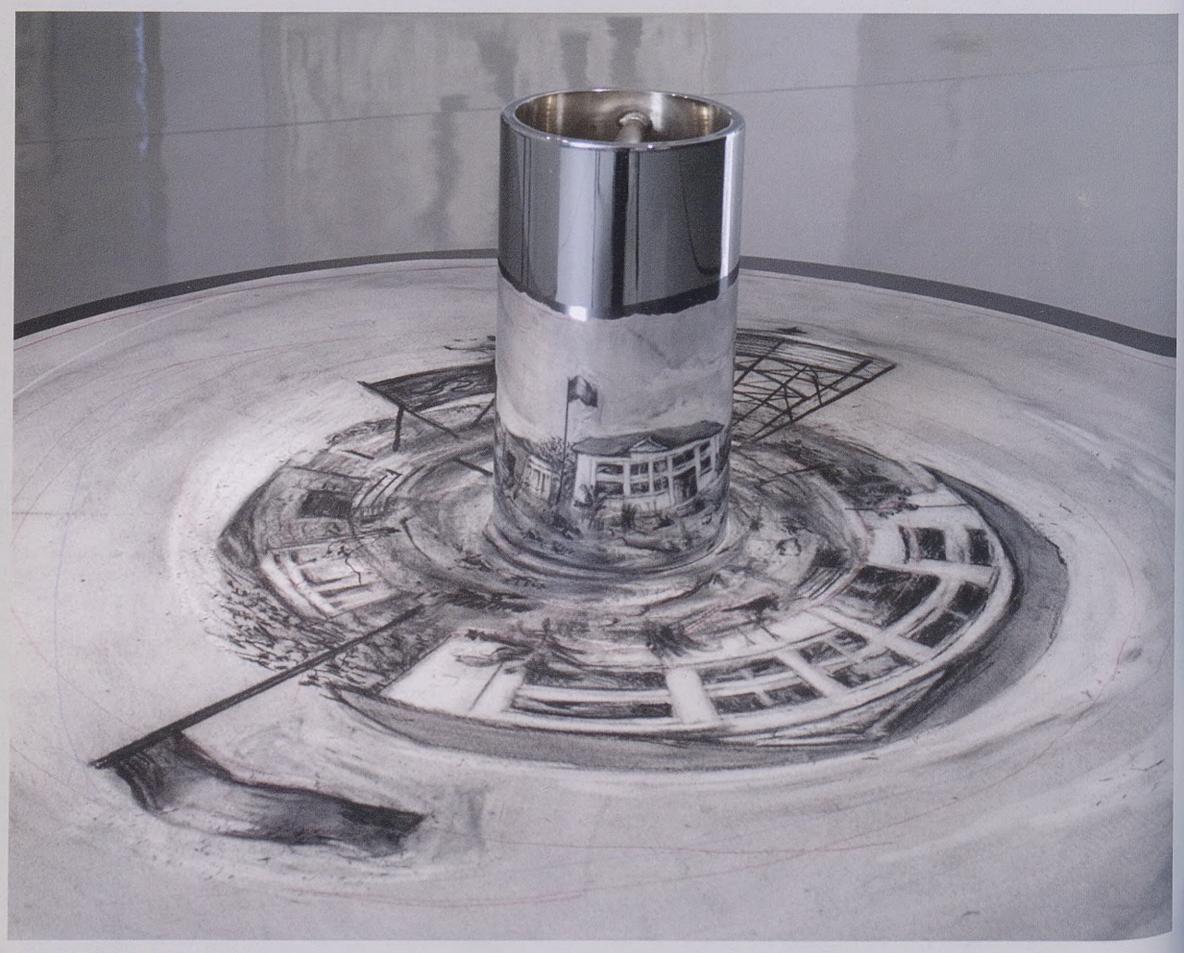


BENJAMIN ARMSTRONG www.tolarnogalleries.com The shape of things to come, 2008 Installation view, Tolarno Galleries

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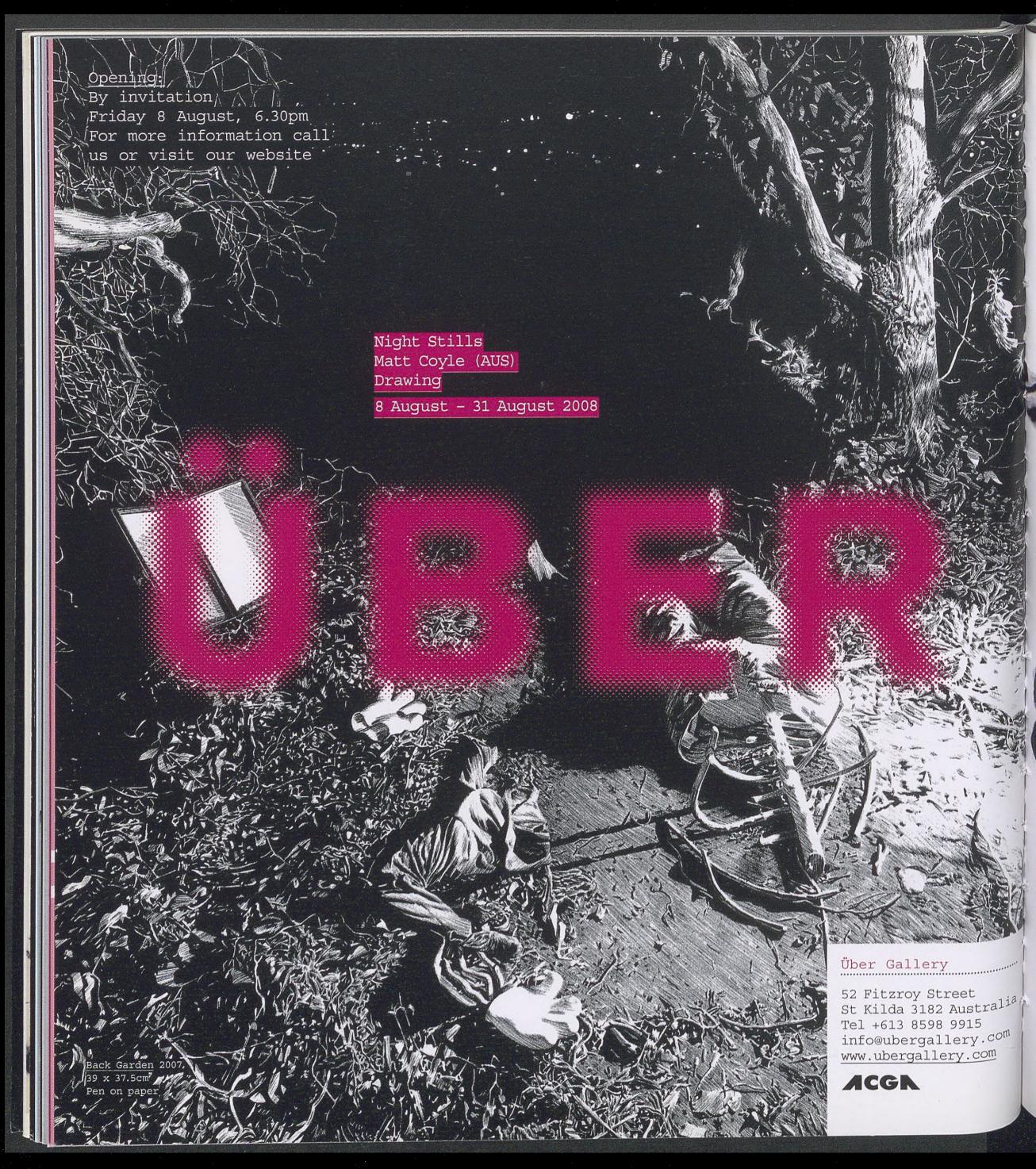
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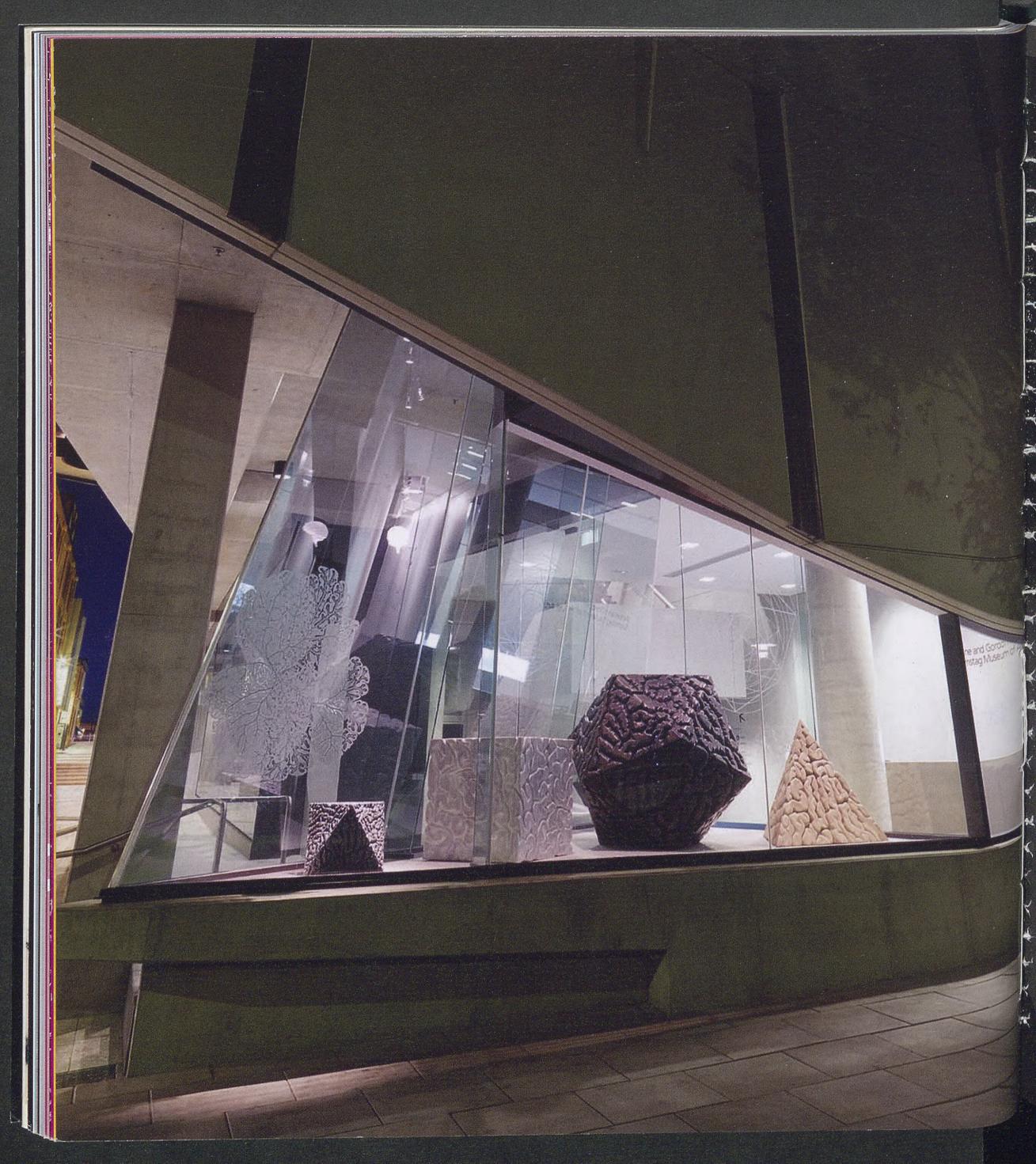
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Image: Fiona HALL, *Different Forms of Intelligence*, 2007, bronze, marble, wood, cast glass, vinyl and fluorescent light, 3.97 x 5.90 x 4.20m University of South Australia Art Collection, assisted by Arts SA, Minter Ellison and John Wardle Architects, photograph by Grant Hancock

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The situation now

Juliana Engberg

I'm reading a text on a projected rectangle of light. 'They talk abut [sic] how to change the world then move on', it tells me. I read a bit more while new little black letters creep across the white projected square. 'She prefers loose confortable [sic] clothing. Mostly dark.' Hang on, I think ... that's me the text is referring to. I look over to the young woman typing behind a laptop computer on the desk just inside the next door of the gallery at the Institute of Contemporary Arts, London. I smile at her, nod and laugh. The creeping words write: 'She acknowledges with humorous response.' I'm part of Dora Garciá's Instant narrative, 2006-08 project, which creates an interactive, realtime story out of the circumstance of the gallery's visitors and their behaviour. I am subject, protagonist and even author in this event in which my presence prompts a written account, my role is central and my recognition of the situation makes me activate authorial response. I am in collaboration with the intent of the absent artist, the present 'writer', and myself.

The writer, I discover through conversation, is artist Deniz Ünal. She's been asked by Garciá to react and write throughout this particular Sunday. Others do it on other days. Talking with Ünal is an expected part of the *Instant narrative*, another form of the story. She is not hidden, but visible, like a CCTV camera. However, unlike the ubiquitous surveillance equipment, Ünal is available to the protagonist to interrogate their mutual position and situation if that is the choice. Some people don't bother to interact, but Ünal thinks it's nice when they do. We chat about the symbiosis of the event. Yes, Ünal tells me, many people, once they realise that they are the main focus of the text then attempt to influence what is written. Some dance, some 'act out'. Of course, Ünal continues, she can decide not to engage with this. So

this project has something to do with control, as well of course as with surveillance. It clearly has issues of collaboration, but equally non-cooperation. Garciá's project is part of a travelling exhibition called 'Double Agent', so naturally one thinks about the switcheroony in this encounter of see-be-seen.

I am slightly bored by shows about surveillance. We have seen many variations on this theme, from Sophie Calle's ATM videos, Julia Scher's monitor works, to Ann-Sofie Sidén's hotel peepshow and more. They are nearly as numerous as the real event itself. The shock of being subjectified and objectified by 'Big Brother' has been tamed and renamed as entertainment. What I find more interesting is that Garciá's project is part of a growing number of art events that are being bannered under the title 'situations'. This has something to do with the fact that their interactivity with the audience, and their rupturing of the seamless and somewhat passive art/audience exchange in the traditional gallery, is loosely linked to ideas espoused in Guy Debord's book *Society of the Spectacle* (1967) and taken further into art by exponents of the Second Situationist International.

The 'situations' now, however, have blended the economic and political anarchy of the situationists with a sense of the uncanny moment to create a different type of encounter, one that is generally more inclusive and kinder to the audience, and perhaps less pompous or belligerent. These projects are often to do with relationships and exchange and – as Garciá's is – about making contact. Of course they do enter into the economic exchange debates, and make an attempt to interrogate the art as commodity with projects that are ephemeral, but newly a part of the art food chain. Galleries, obligingly, have become wise to this shift from object to encounter. It's now possible, should the artist want it, for a gallery to purchase the 'idea'.

Take as an example the £20,000 purchase by the Tate of Argentinian artist David Lamelas's project *Time*, 1970—, a situational work that invites members of the public to form a queue and ask each other the time. *Time* only exists when it is enacted. Journalists, who love this kind of conceptual art provocation, quipped at the time of the acquisition in 2005 that such a queue could be formed and found anywhere in London—on a tube station, at a bus stop, in a bank. But of course that is precisely the point. In the instance of real life, people queue for a purpose. Lamelas's project is closer to Beckett. The participants in *Time* enact and interrogate time, but wait for nothing. Like Beckett's tramps, they are in a kind of limbo. Pretty existential. In asking each person 'What time is it?', the participants have communicated and thought about their communal plight: the time discontinuum in which they are temporarily stuck.

The new situations' pin-up boy, Tino Sehgal, stages events which interrogate aesthetics, economics, evolution, eroticism and other ideas by creating controlled encounters that are performed by teams of trained mediators who survey or engage with gallery visitors, or remain stubbornly enclosed as a group against the interaction of the audience as they discourse on art. As with projects by Garciá and Lamelas, Sehgal is 'director' of these happenings rather than participant. There is a script, a set of probable answers and a bunch of choreographed movements that encircle the visitor in a seemingly spontaneous yet totally pre-planned inclusion zone. Sehgal's works, like Lamelas's, can be 'purchased'. In fact Sehgal makes it clear he thinks of his works as Part of the distribution model. He is intensely interested in the economic monoculture that exists in the art world and what, in that world, can be seen as legitimate material capital.

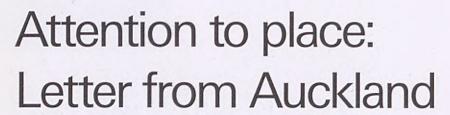
New situations have started to emerge in the Australian art scene. Gabrielle de Vietri's performed interventions in 'NEW08', 'Arrivals and Departures', are less economically theoretical and more sociologically framed than Sehgal's, whose events remain closer to continental theory. De Vietri has asked her 'actors' to make small, slight gestures that are so subtle at times that they may go unnoticed by the occasional visitor. Her planned sequences of winks, huddles, waves, personal space interactions, people seeking imaginary objects and things, are similar to psychological experiments that test people's sociability tolerance levels. Slight though these movements and actions are, they eventually accumulate to impress themselves on the visitor who might now notice they are implicated in patterns of behaviour.

Importantly, these artists do not see themselves and their works as 'performance' based, partly because they give such responsibility to the audience to complete the interaction. Sehgal is emphatic, in fact, that his works are part of the context of the gallery or museum rather than theatre; they need the history of the gallery to provide the expectation of exchange. Situations replace the passive two-dimensional, non-confrontational art piece with a problematic, often humorous encounter that remains in the memory of the audience. Fleeting maybe, yet profound, these events have a kind of cleansing purity about them – akin to when Martin Creed turns the lights off in the gallery so that we are left to contemplate potential again. I'm enjoying the situation now.

Double Agent, Institute of Contemporary Arts, London, 14 February – 6 April 2008; Mead Gallery, Warwick Arts Centre, 26 April – 28 June 2008; **NEWO8**, Australian Centre for Contemporary Art, Melbourne, 12 March – 11 May 2008.

left to right
Kah Bee Chow, Reverence, 2008, video, 6:53
mins duration, courtesy the artist and
ARTSPACE, Auckland. Photograph Alex North.

Fiona Connor, Props, 2008, wood, paint, acrylic, brackets, courtesy the artist and ARTSPACE, Auckland. Photograph Alex North.



Tessa Laird

Any summary of current Auckland art would have to include the emergence of artist-run collective Gambia Castle and its aesthetics of trash and construction. Another related theme is work that references the location it sits in – in 2006 Andrew Barber (of Gambia Castle) painted abstracted versions of the floor plans of Auckland's ARTSPACE, while Billy Apple and Ryan Moore collaborated on something similar at Michael Lett gallery. Fiona Connor (also of Gambia) made a facsimile of the ARTSPACE door and drew pictures of the exhibition it appeared in. Sound circular? It unabashedly is.

Billy Apple is perhaps the home-grown progenitor of all this attention-to-place and art-about-art. The famous alterer of gallery spaces has inspired a generation of young artists to query every floorboard and louvre in the quest for an 'ultimate awareness' of space that runs the gamut from epiphany-making to downright banal. Ariane Craig-Smith, the ARTSPACE curatorial intern for 2007, has focused on this vaunting of the micro-local in her 'graduation' show, 'YOU ARE HERE'. Five local artists map spaces, and while Alex Monteith and John Ward Knox navigate us outside the gallery (Monteith with a filmed motorcycle track and Ward Knox with a martial arts video in Aotea Square), the other three artists, both collaboratively and individually, put the (ahem) 'space' back in ARTSPACE.

Together, Fiona Connor, Finn Ferrier and Kah Bee Chow have constructed *Clear float*, 2008, a scaffold allowing visitors to ascend to the level of the usually inaccessible windows, replacing frosted glass with clear to better afford a view of the surrounding rooftops. This vista is hardly picturesque, but encourages visitors to think about the external structure of a space in which so much visual attention is paid to the interior.

Lying in a heap next to the scaffolding, *Props*, 2008, is another masterpiece of mimicry by Connor, but this time she has set her sights



higher than the door, remaking the entire stairwell of ARTSPACE. Every step, strut and balustrade has been recreated to perfection and then simply allowed to collapse on the floor, concertinaed. There's a sense of vertigo, having climbed these stairs only to meet their dilapidated ghost at the top, and then, standing on the firm scaffolding of *Clear float*, looking down at the remains of what once might have propped arthungry masses. *Props* suits its punny title – there is a definite theatricality to Connor's doppelganger.

Chow and Ferrier have collaborated at the base of the (real) stairs with a Zen garden of carefully raked pebbles, whose rhythmic lines echo Ferrier's varnish-patterned floor *Inanga*, 2008, upstairs. Another Auckland art theme that predates Gambia Castle (though it involves Daniel Malone, one of its members) is the attempt to 'out' Auckland's latent Asianness. Malone and Chow collaborated with the Long March Project at the 2007 Auckland Triennial, creating an often hilarious film that pays homage to Hong Kong supernatural cinema. Chow has done it again with *Reverence*, 2008, a video featuring the artist as a cat-suited criminal tiptoeing ninja-like along the ARTSPACE rooftop, and doing battle with artist and fabulous freak Clara Chon as 'the Phantom' in front of *Clear float*. Chow's madcap take on site-specificity is a real refresher, because her work is never just here and now but *here and there*, the migrant's double vision helping Aucklanders to re-imagine their city.

Down the road, Gambia Castle offers Nick Austin's 'Echoes, Echoes, Echoes'. Austin is an interesting addition to a local stable of mostly sculptors, whose blankets, plastic bags, bundles of ropes and stray planks of wood form an amorphous field of anti-art. Austin, who trained as a sculptor (I will always remember fondly his chicken thigh fashioned from soap), has spent the last couple of years making subtly clever paintings, usually in acrylic on newspaper. Master of the quotidian and spiritual elevator of the decidedly dull, his subjects include socks,



Bandaids, and stamped addressed envelopes, each rendered with a simplicity that seems poignant rather than offhand or ironic.

Here he presents four paintings on squares of corrugated plastic. Each painting serves as a frame, with a second painting on square paper stuck into the centre of the first in a deliberately anti-trompe-l'oeil gesture. The paintings and their frames are contrasting textures: unwashed potatoes, wood grain, light reflecting off the surface of a swimming pool. I wonder if these are poorly executed painterly in-jokes: Van Gogh, Braque, Hockney. But that's like trying to find meaning in a paint catalogue (indeed, Austin's work has the feel of a samples booklet).

Curator Allan Smith wrote an incisive guide to Austin's opaque practice using Gertrude Stein's *Tender Buttons* (1914) as a reference point. Smith describes Stein's hermetic writings and Austin's paintings as being both 'exact and indirect', concluding that if you cut through Austin's works, 'they'd be totally the same all the way through'. This absolute control, this beyond-deadpan genericism, is Austin's genius.

Photographer Gavin Hipkins has also used Stein's *Tender Buttons* as a leaping-off point for his works, which in recent years have been characterised by series of portraits, each wilfully obscured by an unrelated object. For the 2006 series 'Tender Buttons', Hipkins travelled the art museums of Europe, photographing the human head, African masks, Buddha statues, and modernist paintings, in cool black and white. Hipkins then ruptured the aesthetics of the educational catalogue by superimposing a shiny, coloured button right over the top of the facial features, denying the viewer entry into those 'windows of the soul'. Even Stein's own visage (as painted by Picasso) is obscured by a 'tender button' that perches on the writer's forehead, covering her eyes like an oversize pillbox hat.

Hipkins draws attention to mass-produced images as objects in their own right: the magazine or book which lies spreadeagled on the table

only to be covered with everyday detritus yields unexpected, often delightful juxtapositions. For 'Natural History' at Starkwhite, he deploys imagery from an early twentieth-century survey of the animal kingdom, dripping with predatory and paternalistic overtones. Hipkins has inverted the images so that they appear in negative, giving a heavily coded hallucinatory atmosphere to the photographs, which are further 'boganised' by the superimposition of embroidered patches slap bang in the middle of the picture plane.

These patches are joke ensigns picked up at a market. 'Lower Standards', 'Worse than Ever', 'Slightly Inferior' – they tell the story of the white male who has reneged on the spoils of Empire and dominion over the beasts, and wants instead, if not to actively apologise, to passively drop out. The earnest domineering imperatives of the last century now seem as primeval as the dinosaur, and the joys of self-deprecation are writ large in Hipkins's tongue-in-cheek portraits of colonialism then and now.

Hipkins's portraits are almost dinosaurs themselves when seen against the ephemeral slightness of the younger generation's rope-and-plank assemblages. Obsessed with history, the photographs' gravity might be pompous if it wasn't so self-mocking. Hipkins's works retain iconographic durability, which the site-specific works will lose if they are taken out of their contexts. The lesson from all of this, I suppose, is that art needs to embrace the here and now, but also the here and there, and, now and then, a bit of then, too.

YOU ARE HERE: Kah Bee Chow, Fiona Connor, Finn Ferrier, Alex Monteith, John Ward Knox, ARTSPACE, Auckland, 2 February – 1 March 2008; Nick Austin, Echoes, Echoes, Echoes, Gambia Castle, Auckland, 1–23 February 2008; Gavin Hipkins, Natural History, Starkwhite, Auckland, 1 February – 1 March 2008.

Remapping the Asia-Pacific region

Alan Cruickshank

Sherman Ong, Exodus - Wanita Yang Berlari, 2003, film still, 29:53 mins, courtesy the artist and Singapore Biennale.

Agus Suwage and Davy Linggar, Pinkswing Park, 2005, installation view, pedicab modification, digital print, black pebbles, courtesy the artists. Photograph FX Harsono.



After the pomp and ceremony of Europe's 'Grand Tour 2007', this year sees another extravaganza in cultural commodification: 'Art Compass 2008', a 'Far East' art-branding exercise linking the Biennale of Sydney, one of the world's oldest, with the 'Young Turk' biennales and triennales of Shanghai, Gwangju, Yokohama and Singapore - somehow managing along the way to exclude those in Jakarta, Busan, Guangzhou and Taipei, which are held around the same time.

Much has been debated and analysed by artists, academics and cultural commentators in the Asia-Pacific region regarding the role of these emerging showcases of contemporary art - their worth and relevance. The debate has been largely polemic, suggesting that the herd-like rush by some cities to stage a biennale is more about city-state economic branding than local cultural maturity. At the other end of the spectrum, the city powers have heralded these events as evidence of the latter, while its rhetoric is knowingly based on the former.

The latest biennale on the block is Singapore, infamously characterised in 1993 by 'cyberpunk' writer William Gibson as 'Disneyland with the Death Penalty'. Singapore, via its long-term 'Renaissance City' planning strategies, has presented performing art and film festivals, and over the past decade has spent billions of dollars on infrastructure, including the Singapore Art Museum, Asian Civilisations Museum, The Esplanade, National Museum and the forthcoming National Art Gallery, scheduled to open in 2012. Central to its visual arts platform, the city in 2006 instigated the inaugural Singapore Biennale (SB2006).

With a curatorial team headed by Fumio Nanjo, Director of Tokyo's Mori Museum, SB2006 presented the somewhat ironic theme 'Belief' (if one has studied the country's sociopolitical history). Despite local and international anxiety over a potential for government interference (read censorship), SB2006 nonetheless surprised the international cognoscenti with its success in bringing together ninety-five artists in over sixteen venues (among them Muslim,



Christian, Hindu and Jewish religious sites, the historical Tanglin army camp and even a Housing Development Board apartment). Nanjo's 'Belief' looked north, with artists from Japan, China, the Middle East, Europe and the United States, while effectively ignoring artists south of the equator. Nanjo's rationale for this was somewhat spurious – that Asian biennales could 'balance the bias' expressed by western biennales against Asian artist representation. SB2008's curatorial team is again headed by Nanjo, together with Singapore-born, Perthbased artist Matthew Ngui, who represented Singapore at the 49th Venice Biennale in 2001, and Singapore and Manila-based independent curator Joselina Cruz. Its aptly titled post-'Belief' theme is 'Wonder'.

The triumvirate of Shanghai, Singapore and Gwangju collectively advances a set of Asian directives differing from those of Sydney. Singapore sees the concept of an international biennale as a 'unique platform to reach out and forge relationships through cultural diplomacy and community development'. How this Will profit Singapore's artists is yet to be seen. While Shanghai presents the hypothesis that its biennale is a 'gateway to the West' for Chinese artists, it is more realistic to assume it is a platform for presenting Shanghai and China to the World, with this year's Beijing Olympics being the ultimate in cultural branding opportunities. Purporting to reflect the migration trend in Shanghai, the 2008 edition's theme is 'Translocalmotion' (2006 saw 'HyperDesign'). Yokohama's third triennale is titled 'Time Crevasse'. With ubiquitous über-curator Hans Ulrich Obrist on board, the curatorium proffers the usual spiel now so prevalent for biennales: 'Art shakes up our everyday perceptions. It gives us glimpses of the "abyss" we normally fail to notice, or perhaps pretend not to notice.' While it seeks to establish and strengthen ties with Japanese and international art organisations, the triennale has enlisted the services of architect Ryue Nishizawa, and will also feature site-specific works 'highlighting the distinctive charms of the host city'.

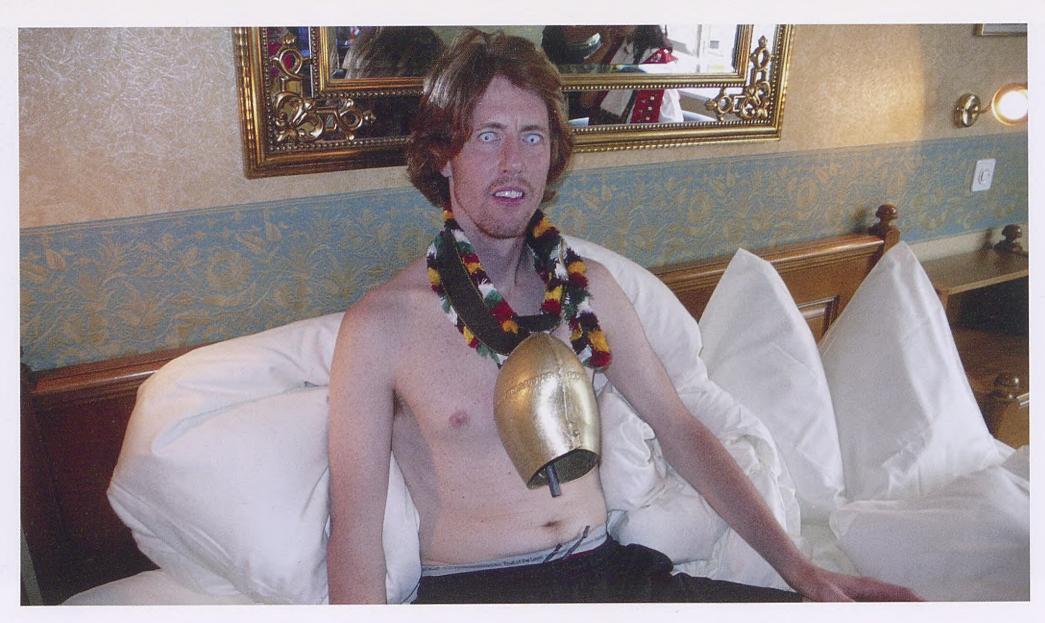
The driving force behind the Gwangju Biennale, on the other hand, has more to do with an exorcism of its own personal history. The South Korean city achieved notoriety in 1980 when a demonstration was ruthlessly crushed by

the incumbent military regime, with an estimated death toll of 2000 people. Special biennale programs in the past have highlighted this particularly grim local history. Under the helm of Artistic Director Okwui Enwezor, this year's edition, 'Annual Report: A Year in Exhibitions', hopes 'to set up a soft, porous line between context and practice, form and medium, artist and system, institution and locality'.

Inherent in the region is the hovering reality of censorship. When Singaporean artist Josef Ng snipped his pubic hair as part of a 1994 staged event, performance art without a licence was banned until 2003. More recently, when Agus Suwage and Davy Linggar's *Pinkswing Park*, 2005, was exhibited in the 2005 CP Biennale in Jakarta, the work's depiction of pop star nudity incurred the wrath of the Indonesian Islamic Defenders Front (FPI), who effectively closed the biennale down. With the imminent publication of an issue devoted to the subject of regional censorship, the Singapore publication *FOCAS* (Forum on Contemporary Art and Society) had its National Arts Council funding withdrawn in 2004, eventually closing up shop in late 2007.

As 'a wonderful initiative for the Asia-Pacific region', 'Art Compass 2008' presents an artful dynamic, a strategy perhaps to pump up a marginalised Biennale of Sydney within a new-kids-on-the-block biennale model. Sydney's might be one of the oldest, but elsewhere it may be perceived that its younger regional siblings are running rings around its dowager's skirts. The Shanghai and Singapore biennales, in mirroring their countries' recent economic vitality and with their global curatoriums, have evidenced more verve than the historically Euro-American focused Sydney (the latter's only departure being Charles Merewether's 2006 'Zones of Contact'). However, Carolyn Christov-Bakargiev's 'Revolutions – Forms That Turn' might just prove otherwise.

Art Compass 2008: Gwangju Biennale, 5 September – 9 November 2008; Shanghai Biennale, 9 September – 8 December 2008; Singapore Biennale, 11 September – 16 November 2008; Yokohama Triennale, 13 September – 30 November 2008.



Whitney Biennial 2008 and the concept of lessness

Amy Karafin

left to right

Olaf Breuning, Home 2, 2007, detail, high-definition colour digital video, sound, 30 mins duration, collection of the artist, courtesy the artist and Metro Pictures, New York.

Mika Rottenberg, Cheese, 2007, still, digital colour video, sound, approximately 12 mins duration, collection of the artist, courtesy the artist.

In Mika Rottenberg's *Cheese*, 2007, video monitors stowed in pockets of a Gehry-esque wooden barn show women with hair to the ground milking goats, as well as their own hair, to make cheese. The scenes are pastoral, the women's locks gleam in the sunlight, and the sound of milk squirting out of teats into tin pails filled the second floor of the Whitney. Somehow, it made perfect sense. This is partly because, as Rottenberg has explained, milk and hair are both products – bodily and commercially (the work references a group of long-tressed sisters living in the nineteenth century who sold a tonic ostensibly made from their hair). But it also made sense on an intuitive level that transcends Rottenberg's apparent focus on women's labour and the commercialisation of women's bodies. It called to mind something that a child would come up with while playing make-believe: nonsensical, but faithful to the imagination.

The most successful of the works in Whitney Biennial 2008 achieved this quiet, intuitive truth, but even those that did not seemed to aspire to it. The art is, overall, deliberately modest – no grand gestures here – and focuses, in the words of the curators, on 'lessness'. The concept is fitting for a country that, seemingly coming apart at the seams, can't afford arrogance. But the collateral damage was that some pieces simply didn't go far enough. You could almost imagine the artists, child-like, saying to themselves, 'What if I tried?' This kind of experimentation led to some sublime hits, but where it failed, the work seemed not thoroughly developed or thought through. If the biennial is any indicator, American contemporary art is trying to figure out its direction.

Among the hits were Phoebe Washburn's enormous installation, While enhancing a diminishing deep down thirst, the juice broke loose (the birth of a soda shop), 2008, in which narcissus bulbs grow out of golf-ball-filled aquariums while 'enhanced' Gatorade moves, via tubes, between buckets and glass tanks. It is part garden, part consumerist subversion, and part play factory. Washburn has said that she doesn't know what she will do with the final product: twenty-four bottles of enhanced Gatorade.



Uncertainty in direction was matched by ambivalence towards the museum as appropriate exhibition space, an unease that was reinforced by the show's spilling out into the nearby Park Avenue Armory. Indeed, some artists couldn't help but bring up the tired theme of museum experience; Stephen Prina blew up museum information plaques and made them part of his installation, and Matthew Brannon's gorgeous letterpress prints played coyly with the act of viewing art at – you guessed it – the Whitney.

More effective questioning of the museum space came from Mungo Thomson's 2008 installation, *Coat check chimes*, in which ordinary hangers at the coat check were replaced with chiming versions that rang out every time a coat was hung. Like his exquisite soundless video, *Silent film of a tree falling in the forest*, 2005–06, hidden away in a corner of the Armory, many visitors didn't notice it. Bert Rodriguez's *The end*, 2001–, which consisted of these words painted on the inside of the Whitney's elevator doors and music that sounded like the closing song of a film soundtrack, was another effective staging at the museum's edges.

Javier Téllez's Letter on the blind for the use of those who see, 2007, in the main Whitney space, questioned experience itself. In it, six blind people take turns feeling an elephant in Brooklyn's abandoned McCarren Park pool. It's a play on an ancient Indian parable in which six blind people understand an elephant to be only the part that they've touched. Téllez's film is sensitively shot and so aurally restrained as to be an almost purely visual experience. We see each person get up from his or her chair, feel the elephant, and talk about it, while the sound of the elephant's breathing comes through softly in the background. It is a glimpse into the world of the blind, into the complex layers of sensory perception, and into our own ignorance: The six chairs in the viewing room are the same as those in the film.

The work at the Armory annex offset the quiet 'lessness' of the show at the museum. In addition to the twenty-one artists' installations at the massive 1881 structure, twenty-five performances and events were also held here,

including a dance marathon, a slumber party, and a rock concert. The Armory, with its rich interiors of faded opulence and its messy excess of space, seemed to give artists the room to play that was lacking on 5th Avenue. The work here, while more accessible and, in some cases, less ambitious, was undeniably fun. In Rashawn Griffin's elegantly understated *Untitled (w, sw, ne) for L.D.*, 2008, speakers fed live sound from a field in his home state of Kansas. Listening in a dark room to the faint sounds of cars passing, people talking, and the wind blowing was a surprisingly poignant, almost wistful, experience.

Across the hall, red flannel strips on which visitors had written something they thought worth protecting were woven into a braid of artificial hair in M. K. Guth's interactive installation, *Ties of protection and safekeeping*, 2007–08. The ever-swelling braid was draped about the room, looking like a cross between decorative garland and prayer flags. The act of participating was apparently cathartic: visitors hung around long after they'd braided in their precious words.

Some of the show's few aesthetically pleasing works were here, as well. Marina Rosenfeld's installation *Teenage Lontano (16 channels)*, 2008, was a haunting sound work derived from teenagers singing György Ligeti's 1967 modernist composition *Lontano*. Olaf Breuning's *The army*, 2008, was another beauty. Thirty small creatures with Chinese teapots for bodies, satin Chinese slippers beneath them, and various lights – a lava lamp, a rotating, multicoloured disco ball, a lit orrery – for heads became endearing robotlike elves that lit up the room like a Lite-Brite. It was only on closer inspection that you realised that this was a confused, wayward, and out-of-synch regiment – a playful and disturbing metaphor for the state of a disorientated superpower, and for its contemporary art at a crossroads.

Whitney Biennial 2008, Whitney Museum of American Art and Park Avenue Armory, New York, 6 March – 1 June 2008.

Bill Viola, The fall into paradise, 2005, video/sound installation, colour high-definition video projection, five channels of sound with subwoofer (5.1), screen size 320 x 427 cm, 9:58 mins duration, courtesy the artist. Photograph Kira Perov.

Bill Viola's ascension

Michael Fitzgerald

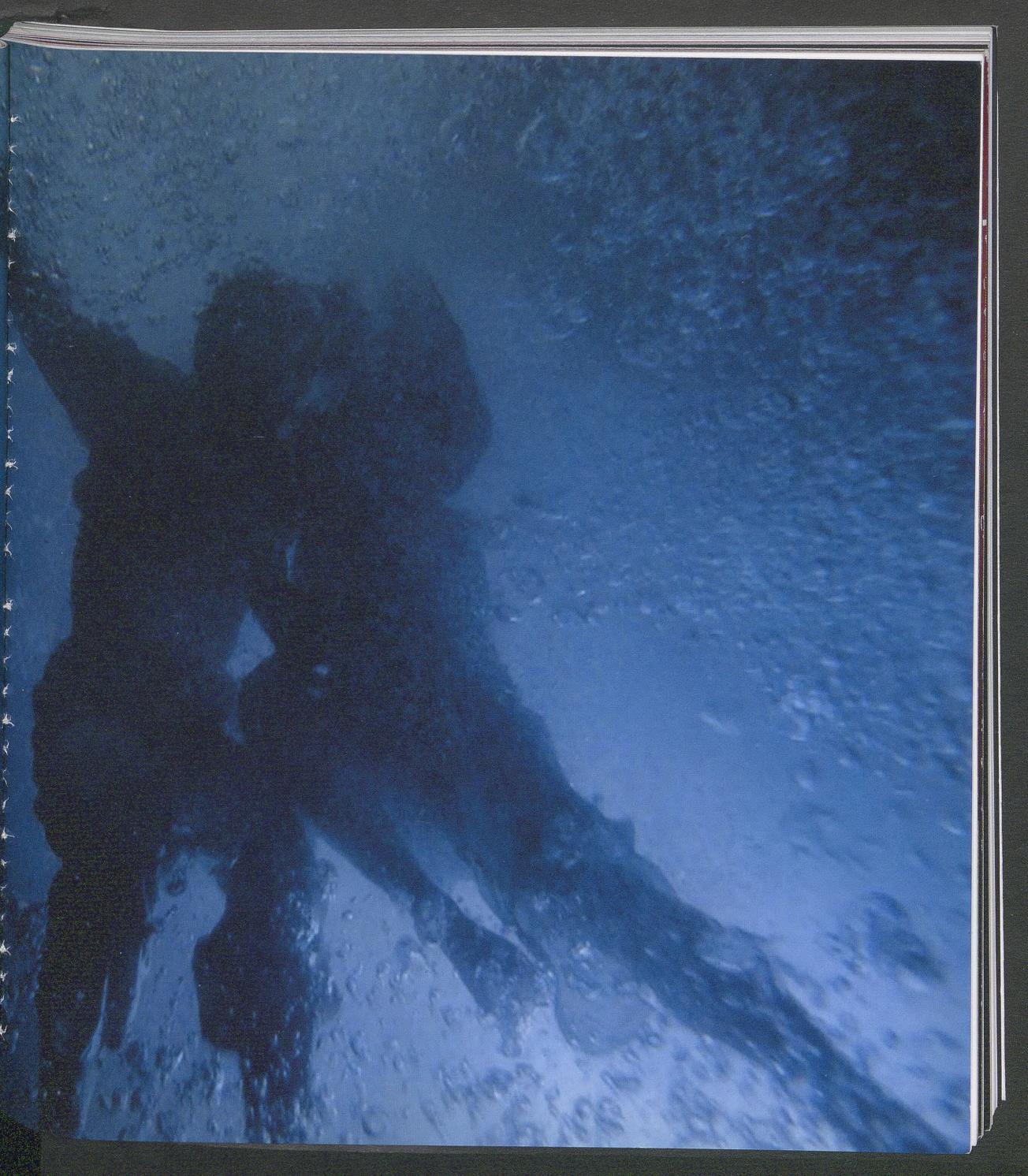
Spirituality imbued with high-definition human form and intensified through multi-channel sound are the hallmarks of Bill Viola's moving-image practice. This video pioneer – whose work expanded to include 35 mm film in the 1990s and liquid crystal display by decade's end – looks equally back to art history as forward. According to Viola, Giotto's fourteenth-century Scrovegni Chapel in Padua is 'one of the greatest works of installation art in the world', and he likens Signorelli's doomsday fresco cycle in Orvieto Cathedral to a 'walk-in painting'.¹ Drawn to faces transfixed by faith, it was only a matter of time before Viola's video work was presented in an actual place of worship, and for the 52nd Venice Biennale, *Ocean without a shore*, 2007, was installed within the former private chapel of Chiesa di San Gallo, with filmed figures emerging from and retreating into sacred darkness. Married to his spiritual concerns, Viola has long championed video's sonic possibilities, insisting that as the medium evolved in one sense from radio and magnetic tape recording (as opposed to film), 'basically it came out of sound'.²

With 'LOVE/DEATH: The Tristan Project', the sonic and the spiritual are conjoined. Enacting the doomed romantic tale of Celtic legend, the project began as a backdrop to Peter Sellars's high-tech production of Wagner's *Tristan und Isolde* for the Opéra National de Paris in 2005 and staged independently by Haunch of Venison, London, the following year. Here on 6 metre-high screens at the abandoned St Olave's school building near Tower Bridge, Tristan's slow-motion soaring through a watery heaven was accompanied by Sensurround-like sound as seismic as Niagara Falls. This was one of three Viola works recently brought to Australia by Kaldor Art Projects in conjunction with St Saviour's Church, Redfern, and the Art Gallery of New South Wales, Sydney, where another work from 'The Tristan Project', *The Fall into paradise*, 2005, can currently be seen – and most definitely heard.

1 Interview with John G. Hanhardt in Bill Viola: Going Forth by Day, exhibition catalogue, Solomon R. Guggenheim Museum, New York, 2002.

2 www.haunchofvenison.com/en/#page=home.artists.bill_viola

Bill Viola, LOVE/DEATH: The Tristan Project, St Saviour's, Sydney, 9 April – 10 May 2008; Art Gallery of New South Wales, Sydney, 10 April – 27 July 2008.



Antony Gormley's embodied space

Victoria Lynn

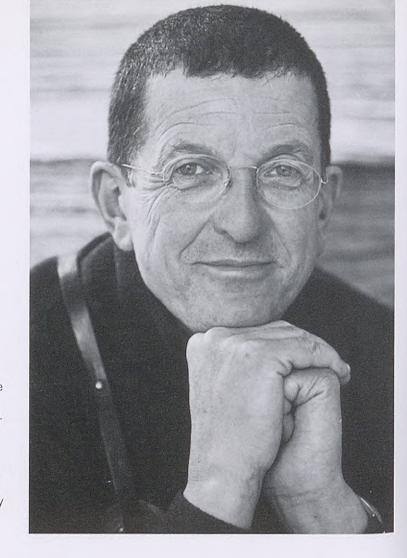
In a practice fusing land art with sculpture, British artist Antony Gormley is celebrated for his figurative interventions in the landscape – whether it be a hill in Gateshead (*Angel of the north*, 1998), a disused Sydney wharf (*Asian field*, 2006) or the West Australian outback (*Inside Australia*, 2003). In 2007, thirty-one life-size casts of the artist's body were installed around the Hayward Gallery on the Thames for Gormley's survey show, 'Blind Light'. It is a body of work that explores the relationship between the core and the field, a theme which the artist teases out in conversation with Victoria Lynn.¹

Victoria Lynn: The work on display in the exhibition 'Ataxia' is quite a departure from previous exhibitions of your sculpture. Rather than conveying the body through a continuous surface and form, it is registered through the amalgamation of small units. There is a great sense of space and energy in these works. They are at once agitated and animated, and I wonder whether the title came first, or after the work was completed?

Antony Gormley: After I made the work, I compiled numerous lists which had everything to do with disequilibrium. I eventually settled on this biological term for motor dysfunction – ataxia – a physical state that is not to do with one's own volition. Ataxia replaces the idea that we are in control of our actions with another idea: that, somehow, the body is like a pre-existent planetary body that we don't have control over. There are autonomic systems within the body that we could consciously never have control over. We are, as it were, temporary inhabitants of this organism that has its own logic. Ataxia suggests a break between consciousness and the body. I don't want to overstress it as a metaphor, but the issues that the work is playing with are that now more human beings live within the urban grid than don't. In terms of a benchmark, this is important. It means that most human minds engage with the built environment rather than the elemental one. What that means for our contact with the autonomic systems of the planet is a cause for concern.

VL: Is this why you have chosen to use the steel block as the substance of these pixelated bodies?

AG: Yes, there is another dimension to that as well: we live in a digital age, we live in a visual age, an age of transmission that uses a binary system to



left to right

Antony Gormley, courtesy the artist and Anna Schwartz

Gallery, Melbourne and Sydney.
Photograph Lars Gundersen.

Antony Gormley, Lost horizon, 2008, cast iron, 32 elements, each 190 x 59 x 29 cm, courtesy the artist and Jay Jopling/White Cube, London. Photograph Stephen White.

transmit virtual images. The sculptures are constructed from pixels that have been made physical. They have an uncompromising rationality or, you could say, irrationality. In other words they are intuitively assembled but again they are not. There are only a limited number of potential positions for every block to go. For example, there are short of 3000 positions for the smallest block to sit on the largest block. The total number of permutations are in the trillions.

VL: But nevertheless we are talking about a system ...

AG: I like to think of it as a translation of a lived moment which has all its dimensions of affect (in other words its emotional attachments to this moment) in a code. It is a rational code. It is an objective correlative which references both architecture and the modernist utopia or an ordered rational world, but also the virtual world and its forms of transmission. Having said all of that, what I am interested in is how the works affect a space. They all acknowledge being held within an implied matrix.

VL: The viewer then participates in this act of translation.

AG: Yes, because the 'unformed-ness' of individual pieces within the field invites a kind of projection, a completion. There is more missing than there is given.

VL: Which could be interpreted as an underlying critique of an increasingly pixelated world or virtual world where we become just data, and we lose our core and our roots.

AG: I believe that what logic is to rationalism, what the gym is to the body, art is to feeling. It is simply an instrument by which we can feel in ways that we wouldn't otherwise be able to. Art is a catalyst for feeling. For me, the call on empathy, or the call on the participation of the viewer to enter the space that the work identifies but doesn't describe completely, is very important.

VL: The works have opened up the possibilities of this space, and they also ask how our occupation of an urban/digital space fractures us.

AG: On one level it is a bit like a frozen Butoh dance because there is a degree of torment, or of exposure in the mix.

VL: During the period 2002–03 you made *Inside Australia*, commissioned for the 50th International Perth Festival, on Lake Ballard, Menzies, Western Australia. It comprises fifty-one sculptures spaced approximately 750 metres



apart over 10 square kilometres and they relate to another sequence of works, the 'Insider' sculptures made in 2005 and now in the collection of the National Gallery of Victoria, Melbourne. In 2005 you said: 'An Insider is to the body what memory is to consciousness: a kind of residue, something that is left behind. It is a core rather than a skeleton. It is a way of allowing things that are internal to the body – attitudes and emotions embedded in posture or hidden by gesture – to become revealed.' There seems to have been a big shift in the work since this period that explored the 'core'.

AG: In a way, the shifts that have taken place in the work went from void to solid, solid to expanded, expanded to contracted, and then there was nowhere else to go, except into an energy field. And that is when the 'immaterial field' and the 'domain' ideas evolved and from that development these pixel field pieces arose

VL: We saw an early field work in Australia when you made Field, 1989, for the Art Gallery of New South Wales, Sydney. What is the relationship between the core and field? Are they are a foil for one another, or intrinsically linked?

AG: The 'Insider' project was in some way an attempt to reverse figure/ ground relations, so that the ground becomes the figure and the figure becomes the ground. In *Another place*, 1997, the body forms are dark voids, in a positive and present context. It goes back to the notion that the real subject is in some way reconciling an interior void with whatever contains it ... Whether we could talk about it as a Zen space of consciousness, of empty mind or *samadhi*, in relation to outer space, to infinite space, to space without an edge, but all in all the proposition is to make structures that are a bridge between the internal imaginative space of consciousness and space at large.

VL: Are you then seeking a continuum between the outer space and the inner world?

AG: Absolutely. The idea of a black hole has preoccupied me as far back as when I drew *Portrait of the artist as a black hole* in the mid-1970s. We can think about the black hole as being infinite degrees of compression but it is still space.

VL: This drawing 'space' encapsulates what we are talking about: the arms, the head and the legs are extended out to the edges of the page, into infinite space.

AG: Yes. I am not sure that I believe in the platonic ideal. I think that there are two voids and the challenge for consciousness is to manage to unite them.

VL: Works such as *Another place* responded both to the site [Crosby Beach, north of Liverpool], and also to the condition of arriving and departing and the condition of mobility, which is very resonant in Australia. When you make individual pieces such as the 2004 'Block' series, does a dialogue with history come into the work at all?

AG: No, not really. These works are much freer that that. But I really respond to the call of a location. I think it is rather wonderful to be showing this group of works in Australia. I am very passionate about here: the age and the distance of this continent; the kinds of spatial experiences that you have in Australia which are unlike any other. If you are interested in this idea of the two voids Australia is a very good place to experience it. The mistake that Michael Heizer and the other American land artists made was that there was a separation between human consciousness and land. What I have tried to do in *Inside Australia* and with *Room for the great Australian desert*, 1989, is to acknowledge the abuse of that red centre. *Inside Australia* reconnects with the notion that there are very few places that are not in some way connected with the human imagination, memory and language; that there is no such thing as wilderness. The evolution of the elemental or our understanding of embodied space has everything to do with inherited stories.

VL: The stories are intrinsic to the landscape.

AG: Intrinsic, yes, and I think that is what I am trying to underline in Inside Australia. This is not the random imposition of an abstract sign on an empty landscape. This is an admission of the fact that there is a human imaginative dimension to space that has to be acknowledged. There is no such thing as a free landscape.

¹ This interview took place on the occasion of Antony Gormley's exhibition 'Ataxia' at Anna Schwartz Gallery, Melbourne, in November 2007.

Ron Radford: Steering the National Gallery's past, present and future

Sasha Grishin

We need to get the message across that there are so many splendid works of art on display at the National Gallery in Canberra, including many new works, that every person, regardless of where they live in Australia, will feel impelled to visit their national collection regularly.

Ron Radford¹

After Her Majesty the Queen officially opened the Canberra gallery in 1982, the first three directors – James Mollison, Betty Churcher and Brian Kennedy – each coincidentally headed the institution for exactly seven years each. Ron Radford was appointed as Director in late 2004, and nearly four years later it seems timely to look at the gallery under his stewardship and his plans for the future, focusing the discussion primarily on three areas: the collection, the building, and ongoing policies.

Under Mollison the primary objective of the Australian National Gallery, as it was then called, was the national collection of Australian art – one which included all aspects of visual culture 'both the fine and applied arts, including architecture and design, as well as decorative arts'. In this it was guided by Sir Daryl Lindsay's paper the *Lindsay Report* (1966). The other collecting areas were the arts of Asia and South-East Asia, 'primitive' art (which included the art of the Australian Aborigines), European art before 1850 (which was envisaged as twenty to thirty works representing western art from Ancient Egypt to Courbet's realism), art of the modern period (initially envisaged as a discrete collection of twenty to thirty items from 1850 to 1950), followed by a much more comprehensive contemporary collection of painting, sculpture, prints, drawings, illustrated books, decorative arts, photography and film. The overriding collecting criteria was that of aesthetic excellence.

In total, some 74,000 items were accessioned under its founding director, about half of the present collection, but only about 1000 medium-size objects could be displayed in the building. Under Betty Churcher, who

changed the name to National Gallery of Australia (NGA), about 16,000 items were added to the collection, about half of them through gifts. The number of blockbuster exhibitions increased dramatically.

Dr Brian Kennedy renewed the policy of bold and controversial acquisitions of international art begun by the Australian government with Jackson Pollock's *Blue poles* in 1973, with so-called 'destination works' including pieces by David Hockney, Lucian Freud and Ron Mueck. Other significant acquisitions included works by Pierre Bonnard, Frank Stella, Eugène von Guérard, John Olsen, John Glover and Rover Thomas, but major heritage and archival collections were also purchased for multi-million dollar sums, including part of the Holmgrem Spertus collection of nearly 400 South-East Asian textiles, Tyler Graphics (2100 works) and the archive of the Australian Print Workshop (about 3000 works).

Sasha Grishin: Would you like to comment on the acquisitions made under your stewardship and the ways in which you are trying to mould the collection?

Ron Radford: I have tried to direct the collection away from the European Old Masters, which are represented better in the states, and towards our core collecting areas of Australian art, twentieth-century international art, the art of our immediate neighbours, especially India and South-East Asia, and the art of the Pacific. I have quite deliberately set out to strengthen our nineteenth and early twentieth-century Australian painting collection, which, despite some outstanding strengths, has serious gaps if we are trying to tell the full national story of our visual culture. The art of the Australian states and regions outside of Melbourne, Sydney and Hobart has not been well represented and we are in the process of acquiring significant works to address these omissions. We have recently added the enormous Agapitos/Wilson Collection of Australian surrealism. We have also recently added major colonial prints to our outstanding collection of largely twentieth-century Australian printmaking. In the past, colonial printmaking was thought to be sufficiently represented in the library collections, but like all

major collections, libraries have restrictions on borrowing and it can sometimes cost more and be more inconvenient to borrow works than to own them outright. So we have added hundreds of colonial prints to our collection of 36,000 Australian prints, and we have continued to acquire major archives of contemporary print workshops assisted by the Gordon Darling Australian Pacific Print Fund. As a result we now have a balanced representative collection of the full history of Australian printmaking. We have also been buying nineteenth and early twentieth-century Australian watercolours and drawings and we continue to acquire contemporary Australian works.

In Indigenous Australian art we have been buying extremely rare and fine nineteenth-century works, including masks and shields, as well as hundreds of contemporary works. From the end of 2009, in our new galleries of Aboriginal and Torres Strait Islander art, we will be able to show a balanced and full story of Indigenous art, particularly from the twentieth and twenty-first centuries.

The international collection is the most costly area and hence the most difficult to continue to develop, yet in the past few years we have still managed to add to it with the help of donors' funds. We have acquired major works by Giorgio de Chirico and Max Ernst and in our American collection, which is probably the finest outside the United States, we have managed to fill surprising gaps by purchasing a sculpture by Cy Twombly and through gifts of works by Frank Stella and Larry Poons. We still require major works by Barnett Newman and James Turrell. Although prices are prohibitive, with a Warhol selling recently for \$90 million, for example, we are not giving up collecting in this area, even though it has become so difficult. We are filling important gaps in our brilliant collection of international nineteenth and twentieth-century printmaking with monotypes by Degas, iconic works by Andy Warhol – his soup cans and Marilyn series – and prints by Damian Hirst, supplemented by generous



donations from printmaker Kenneth Tyler. It is important to complete our twentieth-century international collection because it is the only major collection in the country. Although Melbourne, Adelaide and to some extent Sydney have major nineteenth-century and pre-nineteenth-century international collections, we have the only strong non-British collection of twentieth-century international art in Australia.

Similarly with the Asian collection; Melbourne, Sydney and Adelaide have good Japanese and Chinese collections, which were inspired by Edwardian taste. While we have excellent individual Chinese and Japanese works, they will never form a major part of the collection. However, there are no major collections of Indian art in Australia other than our own. Building on the core collected by James Mollison and [founding head of Asian art] Michael Brand, we have been very keen to develop the Indian collection. Almost two-thirds of the sculptures and the architectural pieces on display have been acquired over the past three years. It is now the finest collection of Indian art in our region outside India itself, including a particularly strong holding of Indian textiles. We have entered the market at just the right moment, before the Indian middle classes have seriously started to buy up pieces from European and American private collections.

In South-East Asian art we have continued to add to our very fine textile collection, which is the largest that exists. We have begun collecting in the neglected area of Asian animist art with the acquisition of twenty-five objects, including the superb *Bronze weaver*, the most important and remarkable animist bronze extant. We have also been acquiring South-East Asian Islamic, Christian and Buddhist pieces. Now that the Indian gallery and South-East Asian gallery are completed we would eventually like to develop a gallery devoted to Indonesian art.

We have the biggest collection of Australian, European and American photography in the country, with a focus on centres like London, Paris and New York. In addition, over the past three years we have been aggressively

developing a major collection of Asia–Pacific photography, the only one in the country, and indeed the world. This has culminated in a major new exhibition, 'Picture Paradise: The First Century of Asia–Pacific Photography 1840s–1940s'.² We want to collect early works from centres such as Shanghai, Tokyo, Bangkok, Delhi, Jakarta, Colombo, Melbourne, Sydney, Adelaide, Auckland, Port Moresby, Honolulu, Suva, Noumea, San Francisco and Los Angeles, and tell the story of the emergence of photography in the entire Pacific Rim. We have recently acquired important full collections of early Indonesian and Indian photography to add to what has become a major part of our collection.

So on the whole, on my watch we have been collecting in areas that are neglected elsewhere in Australia, in which we can collect well and which are most relevant to Australia.

SG: Colin Madigan's building may be an excellent example of brutalist architecture in the style of the 1950s and 1960s, but it makes for a difficult architectural space in which to display art. Each of your predecessors fought and were to some extent defeated by the building. Most memorably, Betty Churcher, with the building of the mezzanine floors and the cladding of the walls and Brian Kennedy's ultimately futile attempt to reorientate the entrance with a large glass cube. You have devised an ambitious building program for the gallery and have received federal government funding for the first stage which is now under construction. Would you like to discuss your vision for the physical building of the gallery?

RR: The building has always been a challenge for the collection, but it was largely designed in 1969 in the abstract, before we had a collection, so to some extent Mr Madigan cannot be blamed for that. There was also a problem with the brief: the building was designed to display a thousand works and we now hold 150,000. While many galleries have most of their collections in storage, few have such a disproportionate number in storage. My aim is to have a building which fits the collection. To this end we have

right

Ron Radford, Director National Gallery of Australia, photo courtesy National Gallery of Australia, Canberra.

left

Building enhancement Stage 1, aerial view, courtesy PTW Architects and National Gallery of Australia, Canberra.



recently extensively refurbished the ground-floor galleries. They have been acclaimed as a huge success.

Stage 1 of the new building redevelopment, which is now under way at a cost of \$73 million, will give us a new, more accessible, entrance and for the first time add to the permanent collection display space. We will have ten new galleries dedicated to the display of Australian Indigenous art – in the original gallery there was no permanent designated space for Indigenous art. Stage 1 should be completed in December 2009.

Stage 2, which has not yet been fully developed or funded, will be an extension of stage 1, adding the Centre for Australian Art and new galleries for Pacific Arts. There will be sky-lit galleries for capacious and beautiful chronological displays of Australian art. Light-sensitive prints, photographs and drawings will be displayed under artificial light in parallel side galleries. This will bring Australian art down from the attic corridor to the main cultural displays, as a continuation of Australian Indigenous art. Stage 2 will also include study storage areas where much of the Australian collection will be accessible, new study rooms, and provide greater access to our extensive art library. All this will help us to have closer links with the Australian National University, especially in the study of Australian and Pacific art. The Small galleries with low ceilings in which Australian art is now displayed will be ideal spaces for the display of our extensive collections of international prints, photographs and textiles. Although all these media will also be integrated in the international display downstairs, they will be shown upstairs in great concentration.

SG: Historically the NGA has been a relative newcomer to the Australian and international art gallery network. All the state galleries have nineteenth-century colonial foundations, while the NGA opened its doors to the public slightly over twenty-five years ago. Keeping in mind these historical circumstances, what role would you like the NGA to play on the Australian and international art stage?

RR: The state and regional galleries are rightly biased towards the art of their immediate regions. Our role is to show a balanced national picture of Australian art, without bias to any state, and including all regions and media. (Sydney, for instance, does not show the Australian decorative arts.) We have also focused on those areas of Australian art which have traditionally had smaller collections in other galleries, such as printmaking, photography, twentieth-century drawing and Indigenous art. Furthermore, we don't want to show only Brisbane art, but the art of northern Queensland; not just Melbourne art, but the art of regional Victoria. The national picture goes beyond the art of the state capitals. And as I explained earlier, in our international art we want to complement not rival the state collections.

We also want to stage significant pioneering exhibitions of Australian art and major international exhibitions and we will extend our gallery publications to reflect this. Blockbuster exhibitions are less viable today than they were a decade ago: loans are more difficult to secure, costs are almost prohibitive and the public have lost some of their lust for them, although more than 150,000 people came to see our 'Egyptian Antiquities from the Louvre' exhibition in 2006–07. I'm glad that our obsession with blockbusters is now waning. We need to promote our own brilliant collections. We need to get the message across that there are so many splendid works of art on display at the National Gallery in Canberra, including many new works, that every person, regardless of where they live in Australia, will feel impelled to visit their national collection regularly.

1 Ron Radford in conversation with Sasha Grishin, 15 January 2008.

2 'Picture Paradise: The first Century of Asia-Pacific Photography 1840s-1940s', 10 July - 9 November 2008.

3 Despite this, in late January the gallery announced its show 'Turner to Monet: The Triumph of Landscape', 14 March – 9 June 2008.

There is no future: An interview with Ai Weiwei

Natalie King

Based in Beijing, Ai Weiwei is one of China's most prominent artists. Born in 1957, he grew up in exile in the remote desert province of Xinjiang. His father, the renowned poet Ai Qing, was accused of anti-communist activities during the Cultural Revolution and was sent into political confinement with his family. Enduring immense hardship, his father worked to survive by cleaning public toilets. Ai Weiwei returned to Beijing in 1978 to attend film school with directors Chen Kaige and Zhang Yimou. Around the same time, he founded the subversive art group Stars.

In 1981 Ai Weiwei relocated to the United States, living in the Lower East Side of New York City. He enrolled in Parsons School of Design while taking road trips with Taiwanese performance artist Tehching Hsieh and befriending poet Allen Ginsberg. He discovered an affinity with Jasper Johns, Andy Warhol and Marcel Duchamp. Working part-time as a babysitter, construction worker and printer, he hit the blackjack tables in Atlantic City on weekends. After twelve years he returned to China when his father fell ill. During this period he published books about visual arts, poetry and music. With art historian Hans van Dijk and collector Frank Uytterhaegen, he founded the non-profit space China Art Archives & Warehouse in 1999.

In response to a municipally propagandising Shanghai Biennale, in 2000 he co-curated (with Feng Boyi) the landmark exhibition 'Fuck Off'. As a way of consolidating his interests in architecture, design and visual arts, he built his own design studio that became known as Fake, eventually working with Herzog & de Meuron on the concept for their Beijing National Stadium. Ai Weiwei spoke with Natalie King on the occasion of the artist's survey exhibition and special project at Sydney's Campbelltown Arts Centre.

Natalie King: How has your work been influenced by your early history as the son of a poet, Ai Qing, exiled and persecuted during the Cultural Revolution?

Ai Weiwei: I think my family imprints are not directly in terms of practice, and more in terms of growing up in a family that has an association with art and literature. My father was a very devoted literary man. His perspective and



understanding about the world made an impact on me. But he never forced us to study art or literature. We took it as our own decision.

NK: Many of your works involve redesigning or salvaging found objects, particularly those embedded with history. Can you tell me about your Duchampian approach to existing objects and your method of transforming them into sculptural and architectural forms.

AWW: For me dealing with existing objects such as found objects or readymades is dealing with human perception and with the meaning that the object carries. A functional traditional object carries a message and meaning and by working and dealing with it you give it a reinterpretation. So the work would carry more arguments, more conflicts and more difficult conditions.

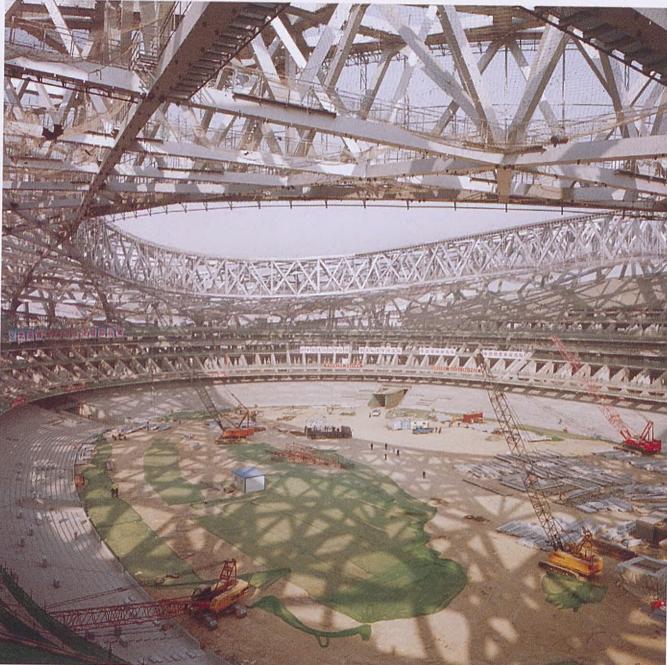
NK: Much has been written about your collaboration with Herzog & de Meuron in designing the centrepiece stadium for the Beijing 2008 Olympic Games with its distinctive bird's nest shape made from steel lattice. Subsequently, you have refused to attend the opening ceremony in August, criticising 'the kind of feeling stirred up by promotion or propaganda'. What are your current thoughts on this situation?

AWW: Firstly, nobody ever invited me to the opening ceremony and I didn't even have a chance to refuse. I have refused when people asked my opinion if I was willing to go there. I expressed the feeling that I don't care, because I am not so interested in sport; I am not so interested in this type of celebration. It's just a personal decision.

And I have always held one position – no current or future or previous positions. It is always one position. The Olympics are a part of China's opening-up policy. Politically speaking it is good for China. It has to force the Chinese government to be a part of the international community, to speak the same type of language. What I am disappointed with is the so-called preparation and celebration. There are so many important issues that are not being raised. But it became a showcase just to show how glamorous or fine China is, which is not the truth. I think China still has tremendous problems. Some problems are from











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Ai Weiwei, Dropping a Han Dynasty urn, 1995, detail, gelatin silver print, triptych, 126 × 110 cm each unit, courtesy Galerie Urs Meile, Beijing – Lucerne.

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Ai Weiwei, Through, 2007–08, iron wood (tieli wood), Qing Dynasty tables (1644–1911), parts of beams and pillars from dismantled temples of the Qing Dynasty (1644–1911), 550 x 850 x 1380 cm, installation at Ai Weiwei's studio, 2007, courtesy the artist and Sherman Contemporary Art Foundation, Sydney.

clockwise from top left

Ai Weiwei, Fairytale, 2007, 1001 Chinese visitors, type-C print, 100 × 100 cm, courtesy Leister Foundation, Switzerland; Erlenmeyer Stiftung, Switzerland; Galerie Urs Meile, Beijing – Lucerne

Ai Weiwei, Birds Nest Olympic Stadium, 2007, Beijing, courtesy the artist and Herzog & de Meuron. Photograph Andri Pol.

Ai Weiwei, Template, 2007, wooden doors and windows from destroyed Ming and Qing Dynasty houses (1368–1911), wooden base, 422 × 1106 × 875 cm after collapsing, installation view documenta XII, Kassel, 2007, courtesy the artist and Galerie Urs Meile, Beijing – Lucerne.

Ai Weiwei, Template, 2007, wooden doors and windows from destroyed Ming and Qing Dynasty houses (1368–1911), wooden base, 720 × 1200 × 850 cm before collapsing, installation view documenta XII, Kassel, 2007, courtesy the artist and Galerie Urs Meile, Beijing – Lucerne.

fifty or a hundred years of history; some problems from current bureaucratic structures. And if those questions are not clearly answered that means that China hasn't enough courage to face those problems and the Olympics is only a party with masks – it's not interesting.

NK: You work across disciplines as an artist, architect, designer, writer and curator with a thriving blogsite read by 10,000 people a day. How do You negotiate these positions? How does your Beijing studio and Fake design operate?

AWW: All my works are led by one clear goal, which is: no goal, no real purpose. Under that structure everything is possible and everything is equally important. So as long as I am still alive, I have all the time I have. I don't see that many problems. You can only take as much as you can take. There is a limit – we all know that.

NK: Can you elaborate on the complex social, political, aesthetic and logistical dimensions of your practice, in particular your work *Fairytale*, 2007, for documenta XII, which invited 1001 Chinese visitors to Kassel, Germany, as a kind of social and human intervention.

AWW: I think we are living at a stage where we need people to take different actions and to raise the consciousness to be individual and to be motivated by different initiations. These kinds of actions put us in the condition to look at the world differently and to approach it differently. Facing the change and to be part of the change gives meaning to our life, our society and our understanding about who we are and what kind of stage we are at. I think there is nothing so profound about this idea; it's just the willingness to become a force for change.

NK: For Sherman Contemporary Art Foundation (SCAF) you are making a new commission, *Through*, 2007–08, comprising parts of beams and pillars from dismantled Qing Dynasty temples. There seems to be a sense of gravitas through scale as these gigantic beams are threaded perilously through tables. Can you discuss this work?

AWW: The work itself is made less ordered and less predictable, but the same time it is very precise and clear and controlled in the details. It is about maximum freedom under maximum control in the so-called freedom.

NK: Alongside your new commission for SCAF, Campbelltown Arts Centre is staging a survey exhibition, 'Under Construction' curated by Charles Merewether. Having participated in the 5th Asia-Pacific Triennial in 2006–07 and the 2006 Biennale of Sydney, what are your thoughts on bringing together work spanning twenty-three years?

AWW: I am always surprised what it will look like. I never had a show like this and I am kind of shy looking at works that I have almost already forgotten. I don't know – I'll just see what it is going to be.

NK: Apart from architecturally derived sculptural formations, you have made more irreverent, humorous and violent works depicted through photographs such as *Dropping a Han Dynasty urn*, 1995, *June 1994*, 1994, and the 1993–2003 photographic series 'Study of Perspective'. It has been said that your work is 'both statement and playful event'. 2 Do you agree?

AWW: It is very difficult to analyse your own works. Sometimes my work has a certain charm when I do it; most of the time it is a boring and mindless act. But even so, you still can't avoid some other reasons and meanings in there. So I don't know.

NK: What are you working on in the future?

AWW: I have no future.

1 Quoted in Jonathan Watts, 'Hello Beijing!', The Guardian, 9 August 2007.

2 Quoted in Daniel Aloi, 'Ai Weiwei literally smashes China's traditions in art and architecture', Cornell University Chronicle, 15 November 2006.

Ai Weiwei: Under Construction, curated by Charles Merewether, Campbelltown Arts Centre, Sydney, 2 May – 29 June 2008; Sherman Contemporary Art Foundation, Sydney, 1 May – 26 July 2008.

Exclusive book excerpt from Art & Australia's forthcoming publication *Current: Contemporary Art from Australia and New Zealand*.

Points of convergence: Indigenous curators explore the question of contemporary within Aboriginal art

Margaret Farmer

Since the emergence of the contemporary Aboriginal painting movement at Papunya in the early 1970s, urgent debates have surrounded the nature of art created by Aboriginal and Torres Strait Islander peoples, and how to present, Write and talk about it. Should work made by Indigenous artists living in the Kimberley be treated differently from works made by city-based Indigenous artists? When is it appropriate for Aboriginal art to be presented in ethnographic museums and when in galleries of contemporary art? And why is it that a book on Australian art might not include a single artwork created by an Aboriginal or Torres Strait Islander? To bring perspective to these questions – in an excerpt from Art & Australia's forthcoming book Current: Contemporary Art from Australia and New Zealand - Brenda L. Croft, Senior Curator of Aboriginal & Torres Strait Islander Art at the National Gallery of Australia (NGA) in Canberra, Stephen Gilchrist, Curator of Indigenous Art at the National Gallery of Victoria in Melbourne, Bruce McLean, Associate Curator of Indigenous Australian Art at the Queensland Art Gallery in Brisbane, and Keith Munro, Curator of Aboriginal and Torres Strait Islander Programs at the Museum of Contemporary Art (MCA) in Sydney, gathered in conversation with Margaret Farmer.1

Margaret Farmer: What does the term contemporary art mean to you? And how do descriptors such as Australian and Indigenous relate to that?

Bruce McLean: Contemporary art? It's art of a time. Here and now. In a sense, all things produced at any particular time for aesthetic or art purposes are contemporary, as they are made contemporaneous to a time. Indigenous art fits within contemporary art because it is made very much in the here and now, even though some art may be based on longstanding traditions; but the here and now part – which seems essential to 'contemporary art' – is seen in the dramatic reinterpretations within the art and the reasons behind people producing art, which are easily related to the contemporary political and social situations in different parts of the country.

Stephen Gilchrist: Irrespective of the media or iconography used or where the artist comes from, art that is being created by Aboriginal artists today is



contemporary art. Painting on canvas with synthetic materials is not, strictly speaking, traditional, so I think it is very wrong to label it as such. That, for me, is the first hurdle to overcome, and I'm continually having to repeat myself.

I think some non-Indigenous Australian artists appreciațe being seen in an international contemporary context as much as some Indigenous artists do. The issue is that non-Indigenous Australian artists have the luxury of straddling different ideological positions, whereas Indigenous artists are always racially designated and somehow become traitors to the cause.

Keith Munro: Contemporary to me defines what is current and taking place now. In an artistic sense this would include, by definition, what is taking place within the creation of an artist's practice. Descriptors can be anomalous at times and I suggest that it is *how* those descriptors are used – in what contexts and by whom – that can be contentious. For example, using descriptors may directly or indirectly define how an artist's work is viewed, boxed, or labelled by the viewer. The MCA is always respectful of how artists define their practice.

SG: Exactly. Aboriginal art can be defined and read within conciliatory or oppositional discourses, depending on the artist and the context. Some artists are about bridging attitudinal gulfs, while others refuse to allow their stories to be subsumed within homogenising art histories and institutions. Sometimes art criticism can be universalising, but at other times it can fail to capture or can even negate cultural specificity.

Labels are as inadequate as they are helpful. They can be used as signposts to assist people to navigate, but are dangerous when they are used as prescriptive stipulations that punish people for refusing to conform to them.

KM: The constructing and deconstructing of labels by viewers can always be negated. Cultural institutions and galleries play an important role in the very way they display an artist's work in this regard. Artists and cultural institutions are able to open up opportunities to engage in dialogue, and, at times, challenge the way an artist's practice is seen through a dominant gaze. What I don't feel comfortable with is seeing an artist's practice being defined for



left to right

George Tjungurrayi, Untitled, 2005, acrylic on linen, 153 × 122 cm, courtesy the artist and Utopia Art Sydney.

Ricky Maynard, Vansittart Island, 2007, from the series 'Portrait of a Distant Land', silver gelatin photograph, 60 x 50 cm, courtesy the artist and Stills Gallery, Sydney.

page 550

Christian Thompson, Black gum 2, 2008, type-C print, 100 x 100 cm, courtesy the artist and Gallery Gabrielle Pizzi, Melbourne.

page 555

Richard Bell, Forget it, 2003, courtesy the artist and Milani Gallery, Brisbane.

page 556

Destiny Deacon, Fence sitters (A), 2007, lightjet print from digital image, 100×75 cm, edition of 8 + 2 ap, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.



them, hence shackling them to a particular place within an Australian or Aboriginal art context.

MF: Why do you think Stephen continually has to repeat himself about the nature of Indigenous art as contemporary art? Do you think the location of Indigenous art in art galleries or particular art galleries helps or hinders this? And can you discuss further the idea of Indigenous artists always being racially designated or as somehow being traitors to the cause; some artists strive not to be defined by their Indigeneity, even as their work is very politically engaged in Indigenous—non-Indigenous relationships.

BM: A lot of the problem with conventional thinking is due to a historical laziness to define anything Aboriginal. The latest manifestation of this problem is in art, where the terms 'traditional' versus 'contemporary' are used, or worse – 'traditional' versus 'urban'. These are very lazy labels. As a contemporary/portable/marketable/art museum displayable artform, Indigenous art is still quite young, and hopefully, as styles and genres can be identified by a wider public, the art can fit into a wider, international context. Although grouping artforms regionally charts their history, I believe that the artworks are going somewhere else: they emerge from a tradition, but grow into something else entirely. There are many fantastic Indigenous op art painters, postcolonial artists and so on. Unfortunately they often are not seen in the same light as non-Indigenous artists working within the same genres, especially within their own country.

KM: I think Aboriginal and Torres Strait Islander people are instinctively creative and that the very act of creating is a continuation, in a contemporary form, of a cultural practice that – many Aboriginal people believe – has continued since time immemorial. The application of this creativity, whether it be on bark, paper, natural fibre, canvas, plywood, board, sand or earth, or as ephemeral, moving image, sculpture or performance, is not as relevant, nor is the specific connection or layered meaning to place, story, memory, country, or other, 'outside', discourses. The question is why Aboriginal and Torres Strait

Islander artists can't be appreciated for their sheer willingness to create powerful artworks and demonstrate their own command of art-creating and be seen in that light.

SG: There are tensions and contradictions in both discursive positions. Do you call yourself an Indigenous Curator or a Curator of Indigenous Art? Do any of us call ourselves 'Urban Curator'? No. Are you an artist or a female artist? Or a gay artist, or whatever. I think it becomes problematic when someone other than the artist is fixing discriminative labels. All our answers reinforce the contemporaneous nature of Aboriginal art but the question implies the difficulties of reflecting the contemporaneous nature of Aboriginal identity, or at least how it is presented to and understood in the wider community.

I think institutional representation is crucial. This positions Aboriginal art alongside the great art traditions of the world and accords it the same status. We no longer have to fight for the legitimacy of this representation in Australian state and national galleries but we do have to fight against its marginalisation alongside established art hierarchies.

KM: You bring up an important point on two levels. The first being similar to how we as a people define our place in our country, which in turn defines us. On a micro level, are we as arts professionals comfortable with the term 'Indigenous' and its use as opposed to 'Aboriginal and Torres Strait Islander' and how it's applied?

In regard to finding our place in state and cultural galleries, we now have representation in most such institutions throughout the country, but sadly not all. I find this completely unacceptable in 2008 in terms of where art practice by Aboriginal and Torres Strait Islander artists is heading and some of the incredible things these artists are doing, in all art genres.

SG: There is a lack of rigour in the the critical interrogation of Indigenous art, perhaps because of the radical newness of it in the public domain. I think this new generation of curators has to devise a new critical language to describe

and write about Indigenous art. Aboriginal art doesn't have to borrow from pre-existing iconographies and cultural practices, but we do have to borrow from the vocabulary of art history to describe it. Perhaps the language that we have inherited is inadequate.

Brenda L. Croft (BLC): A recent review of 'Culture Warriors' [the inaugural National Indigenous Art Triennial (NIAT)] lamented the ghettoisation of artists in a solely Indigenous setting (so snore, snore) and the reviewer hoped the NIAT would eventually become simply the 'National Contemporary Art Triennial', which I thought was bloody cheeky - create your own! Also their view that a mainstream event would have a large component of Indigenous artists, since the suggestion was that we all aspire to become mainstream. We exist in the world in all its facets, not two worlds, and that includes artists from remote, rural/regional/metropolitan communities. Also, dragging up the argument posed by artists such as Gordon Bennett and Tracey Moffatt of refusing to be 'ghettoised' as Indigenous artists (an argument which has been very fluid on their part at times, I have to say, from personal experience) as being the position that all Indigenous artists should take, is patronising and again defining, and not helpful. More likely the argument should be the one posed by Judy Watson, who, when asked by a certain auction house which category she wanted her work to be advertised under - Contemporary or Aboriginal - said, 'Why not both, as that is what I am'. She was told it had to be one or the other. Well, that doesn't suit. Sorry.

BM: I totally understand the actions of artists like Tracey Moffatt and Gordon Bennett who have refused labels. Indigenous artists do have a 'pigeonhole' in Australia, and most countries really. Those who have been able to steer clear of the labels and pre-existing definitions have often done well.

The existence of Indigenous-dedicated gallery spaces and specialist galleries is an interesting topic to debate. It is important to display and embrace contemporary artworks which stem from Indigenous cultures within art museums, as these are the visual cultures that have longstanding roots within Australia. Essentially, such artworks relate to something specific – an Aboriginal experience or essence. It is crucially important that the works are interpreted in a way that does not 'ghettoise' them – so they aren't grouped together merely because they are by Aboriginal and Torres Strait Islander artists. But I fail to see how presenting artists and artworks that consistently reinterpret and redefine a living and vibrant art-producing culture and history together in a room ghettoises anything. Do exhibitions of Australian art receive the same or similar criticisms? In the same way, does this not present a far too insular view of a nation? Nonetheless, it is vital that Indigenous art is seen not only in dedicated spaces, but in a wider context. Cake and eat it really. So long as it's baked well.

BLC: I think their stance is fine, it is when it taken as *the* stance, and it is very much a stance that came from a postmodernist perspective. There's a longer discussion to take place here in this regard. I also think Indigenous artists should be able to show wherever they wish and that curators should include them in wider contexts. I want to show Indigenous artists alongside international art at the NGA, and international doesn't just mean Europe or North America either.

I find the term 'ghettoise', like 'traditional', 'urban', whatever, incredibly dated and unhelpful, and such terms prescribe a set way, not a multiplicity of approaches. For example, I don't curate exhibitions for one audience, but many. Dedicated spaces are important but they are not the only spaces. However, I don't intend to be subsumed into or under Australian art, and the section I work for reports alongside Australian and international curatorial departments. I'm not really a cake person, but I am into smorgasbords!

MF: So, taking the pulse of Indigenous art at the moment – how healthy is it? What are its prospects? How do you respond to comments like that of Vivien Johnson's, that Indigenous art is the mainstream and forefront of Australian art² and to Hetti Perkins's view that 'the gains have been piecemeal'?³

SG: I agree that Aboriginal art is making waves at an international level, more so than non-Indigenous Australian art. In Australia, the last two Clemenger Contemporary Art Awards were won by John Mawurndjul in 2003 and Judy Watson in 2006.

BLC: I think it is certainly double-edged, in that contemporary Indigenous art is the most interesting thing happening in Australia today. It generates huge interest overseas, probably more so than here; but if the response thus far to NIAT is anything to go by, the time is ripe for such an event.

Mainstream, schmainstream. I agree with Hetti's concerns that gains are somewhat piecemeal, in that Indigenous artists still tend to be some of the most vulnerable artists in Australia. There is still a dearth of proper critical assessment in Australia's press. Outdated terms continue to be bandied about.

BM: But is Aboriginal art being held back by the national in an international context? Specifically, it seems that the popularity of Aboriginal art is not converted into representation of the nation on the highest stage. How long is it since an Aboriginal or Torres Strait Islander artist was represented in Venice? Or in any large international exhibitions in an art context?

BLC: What do you mean Bruce, held back? I don't find that the experience at all. I do think that some exhibitions of Indigenous art which go overseas reinforce the expectations of an audience. The last time an Indigenous artist represented Australia in Venice – officially – was 1999 (an al latere show organised by Gallery Gabrielle Pizzi). But I also think it is important to remember that Australia was the first country to showcase Indigenous artists⁴ and the first to showcase Indigenous women artists and select Indigenous curators⁵ - which a Native American colleague pointed out would have been unthinkable for the United States. It wasn't until 2005 that Canada included a First Nations artist. Australia is also totally ahead of the game in terms of Indigenous curators in major art institutions. Jim Logan from the Canada Council, and a First Nations curator and artist, said that a position such as mine at the National Museum of Fine Arts would not even be considered in Canada, let alone filled by an Indigenous person. Australia has more Indigenous curators than any other country - we just need to ensure that they are in policy-making positions of power, not just ticking politically correct boxes.

Major exhibitions overseas have been few and far between. NIAT is going to tour internationally,⁶ which is great, and it would be fantastic if future NIATs with new curators and artists also became part of that international circuit. Creative New Zealand has approached us to see about





the model being implemented in Aotearoa [New Zealand]. I just got sick and tired of waiting to see one or two Indigenous artists included in major biennales. We can't wait. We don't have to knock on doors. We can create our own events: there is the support out there. More solo shows, more focused group shows, more large survey shows, media specific shows. Why not? Nobody suggests that an Australian artist calling themselves Australian is ghettoising themselves!

SG: I think the reason that Aboriginal art is not valued as much as it should be culturally, aesthetically, politically, historically, is because the knowledge that it conveys is not recognised as valid knowledge. If we are measuring the gains on economic/social/political indices, then I think we would have to say they have not been sufficient.

Asserting and maintaining cultural specificity and autonomy is an important facet of identity politics, so it would be dangerous to allow this to be subsumed by the mainstream. This has assimilationist implications which need to be rejected. Aboriginal art has been absent from post-1788 Australian art histories for so long, it seems disingenuous to suddenly include it within art historical writings. I like to think of it as more like overlapping Venn diagrams. There are points of intersection and points of differentiation. Points of convergence and points of divergence. But it is time to give due recognition to the Aboriginal art which long predates Australian art!

BLC: Certainly the economic gains are not being felt by many artists. Not when they are competing with secondary markets. I think there are enough of us in various institutions around the country, with more coming through to basically continue with what we are doing. We aren't doing it to be accepted or subsumed by mainstream ideals, certainly I'm not. I can think of a million other things to do, but the validation from our communities, our constituencies, our clients – the artists – proves that we know what we are doing. The paternalistic push to sweep us into mainstream agendas just echoes the assimiliationist agenda of the [former] Howard government, and the policies of old, which were to make us disappear. Well, I don't wanna.

KM: You brought up an important point Bruce and it does reflect on how Aboriginal art is placed on a national representative level in an international context. John Mawurndjul's solo Museum Tinguely show in 2005–2006; Fiona Foley's recent exhibitions in Ireland, England and the United States over the last couple of years; the new Musée du quai Branly commission in Paris; and international group shows that have included Aboriginal and Torres Strait Islander artists, including Destiny Deacon's participation in documenta XI, 2002; these are important touchstones that have allowed their work to be seen, viewed and interpreted in an international context.

On a national level there is still a mountain to climb. So many aspects within Aboriginal and Torres Strait Islander art practice need urgent attention: resale royalties, secondary markets, carpetbaggers. Hetti and many of our established arts professionals have constantly championed the need for governments to effect change over the last thirty years.

The really encouraging thing for us as arts professionals is the opportunity we have to create spaces for dialogue between artists and art audiences. We have the opportunity to challenge and redefine outdated assumptions, debates and discourses attached to art that is created by Aboriginal and Torres Strait Islander artists. The next step and challenge is for us to place and talk about art by Aboriginal and Torres Strait Islander artists in an international context.

1 The conversation took place over email on 25 October 2007.

2 Vivien Johnson, in *Talking About Abstraction*, exhibition catalogue, Ivan Dougherty Gallery, Sydney, 2004.

3 Hetti Perkins, quoted in 'Always Turning Art Back Into Politics: A 2004 Round Table Convened by Charles Green,' 2004, exhibition catalogue, National Gallery of Victoria and Australian Centre for the Moving Image, Melbourne, 2004, p. 28.

4 Trevor Nickolls and Rover Thomas in 1990.

5 Croft and Perkins curated 'Fluent', with artists Judy Watson, Yvonne Koolmatrie and Emily Kame Kngwarreye in 1997.

6 'Cultural Warriors' will travel to the Corcoran Gallery of Art, Washington, DC, in 2009.

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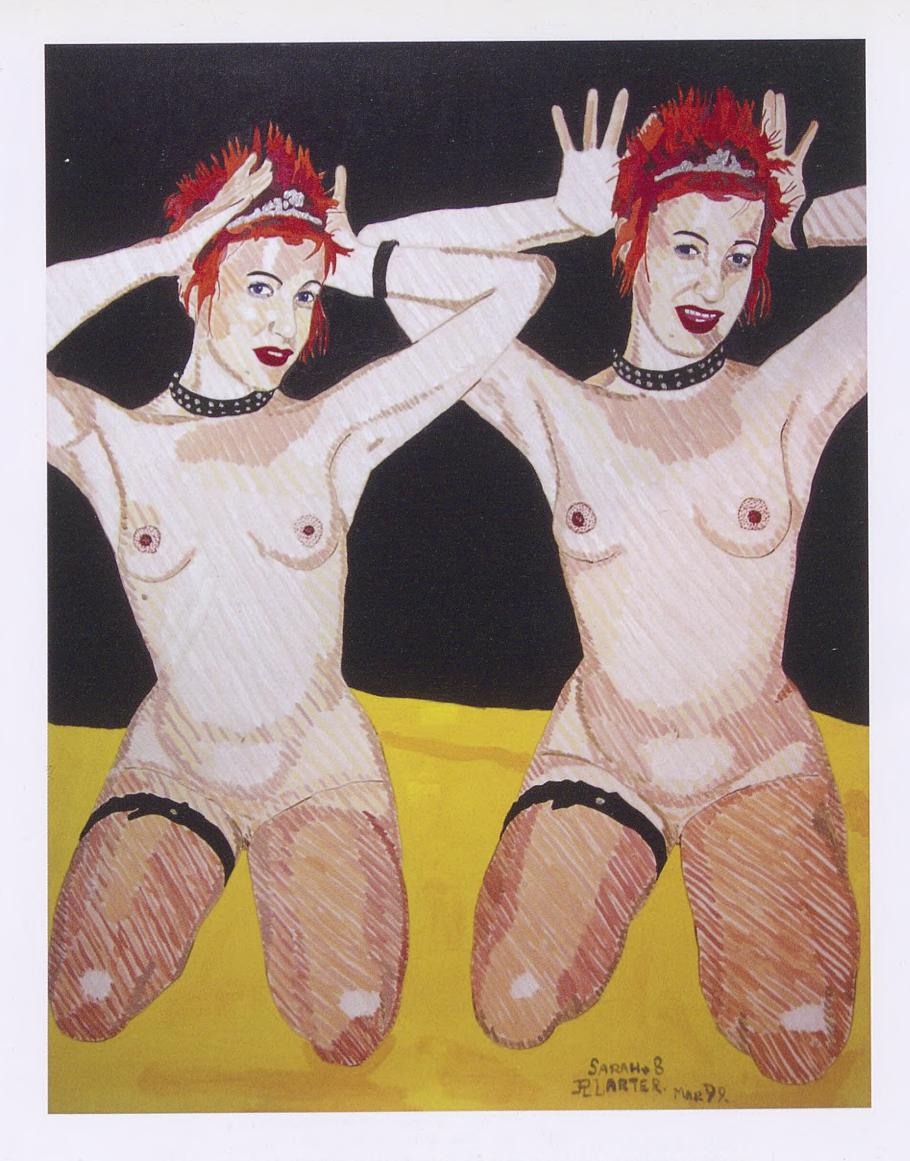
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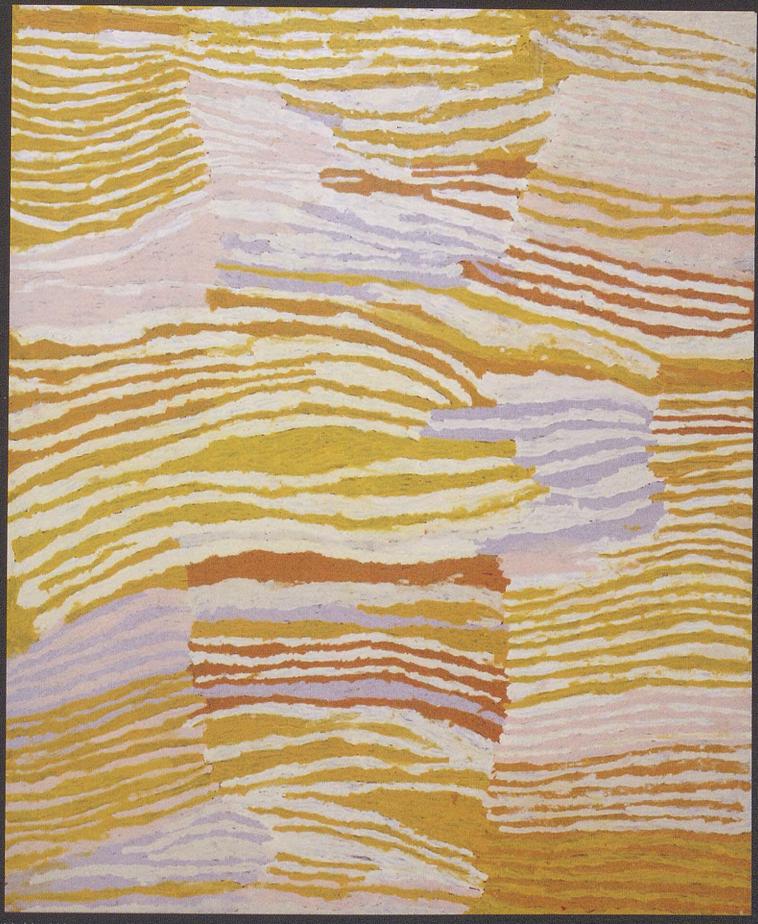
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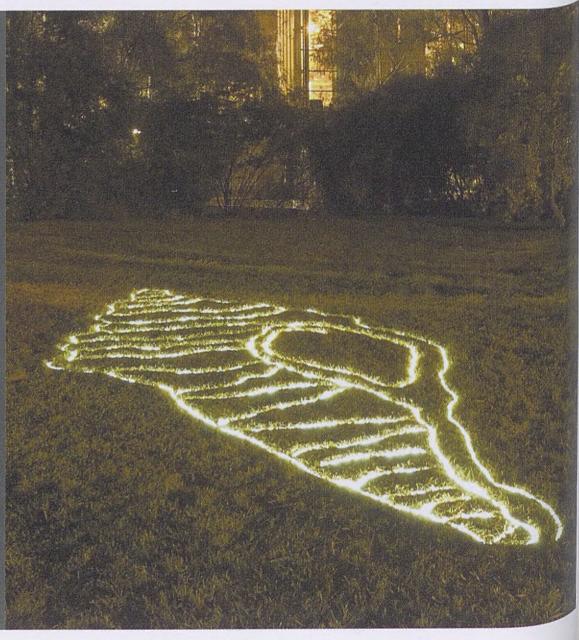
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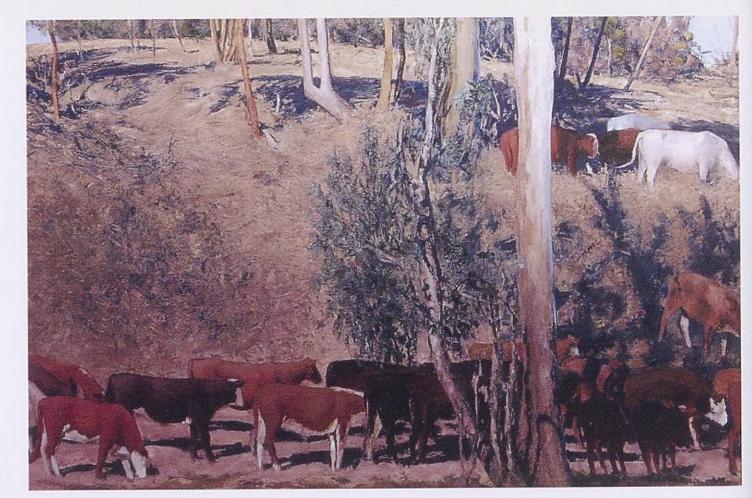
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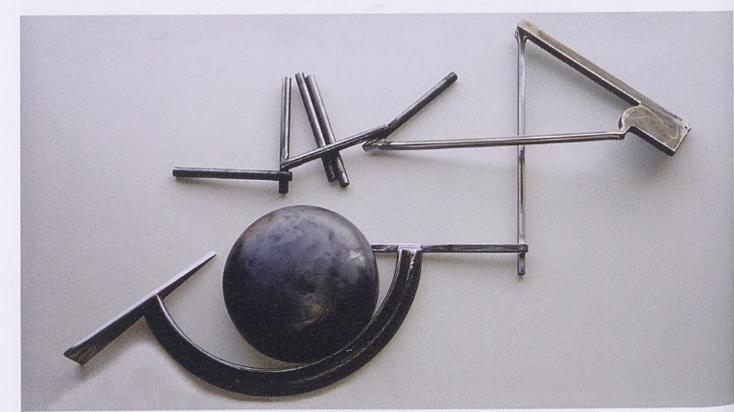
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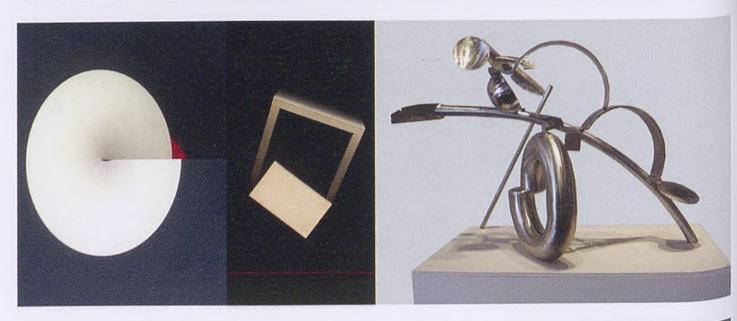




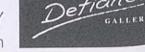
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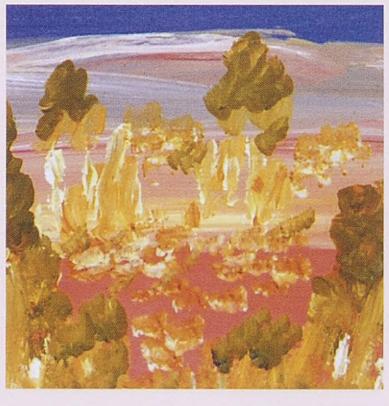
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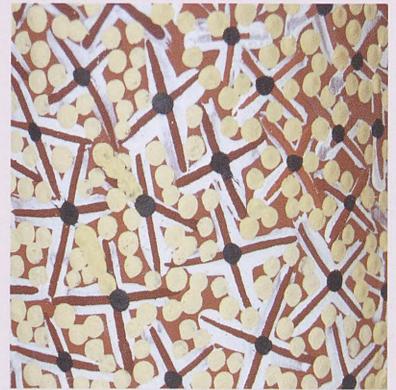
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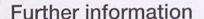
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The Sting

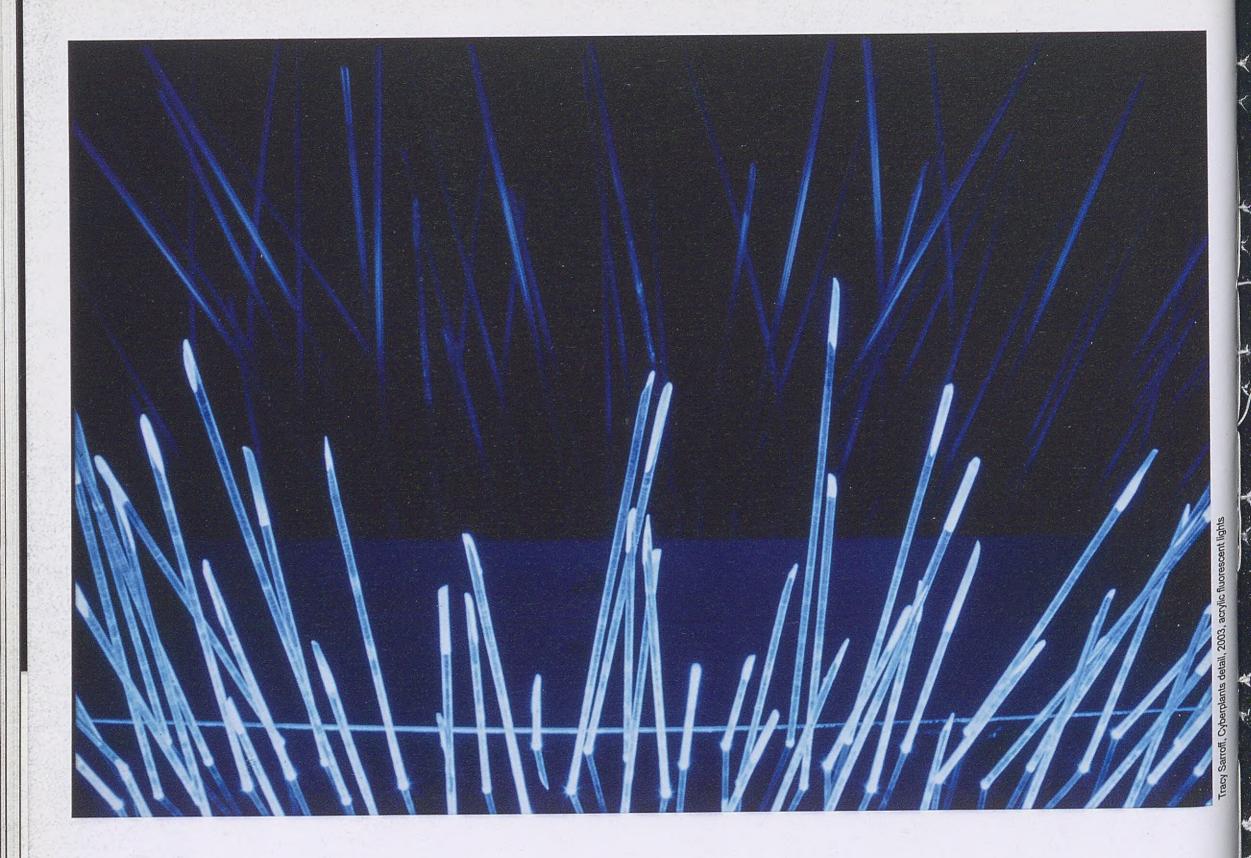
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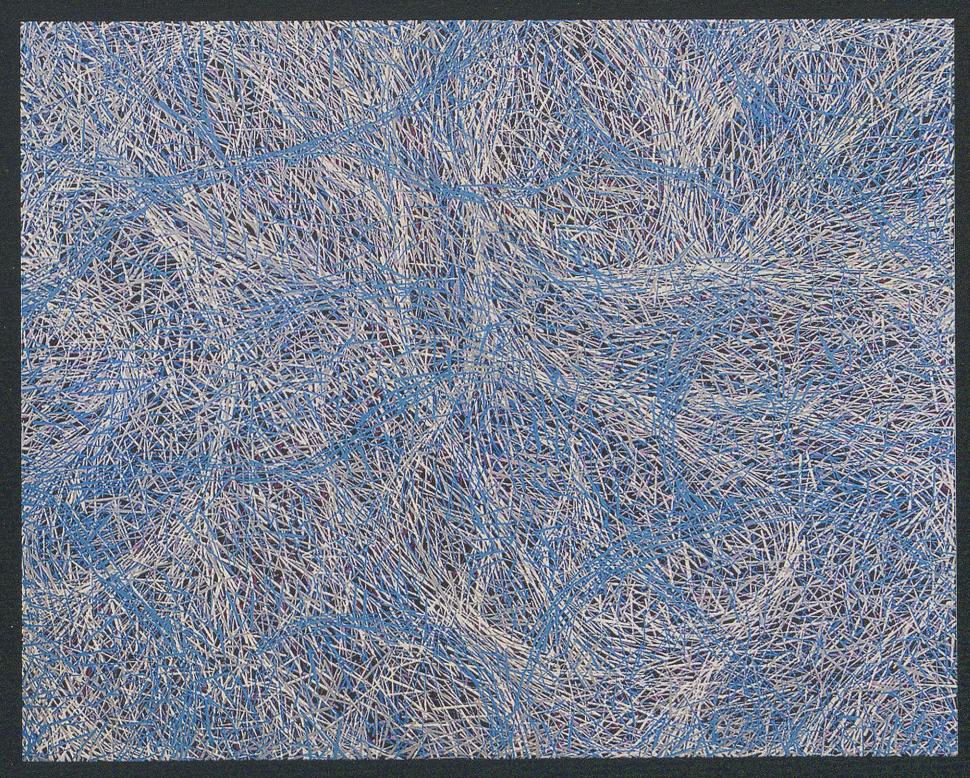
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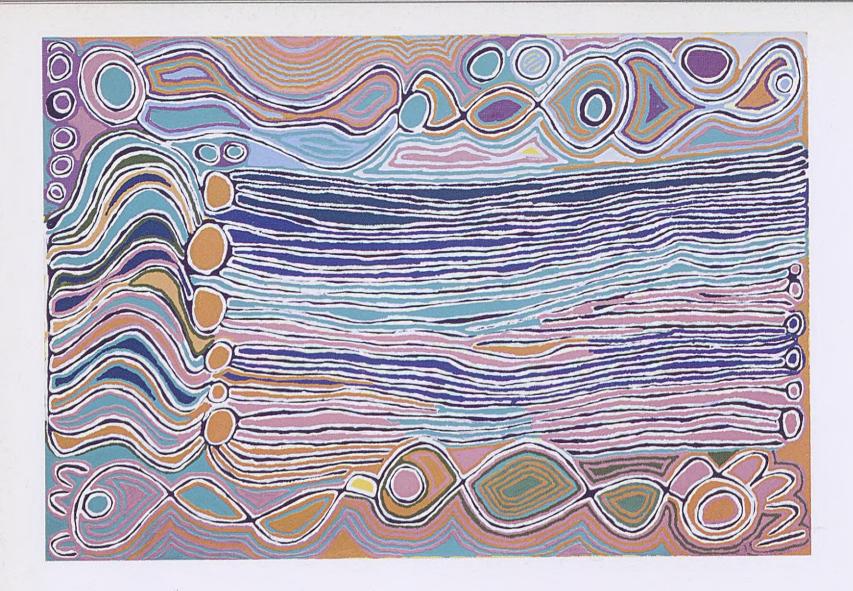


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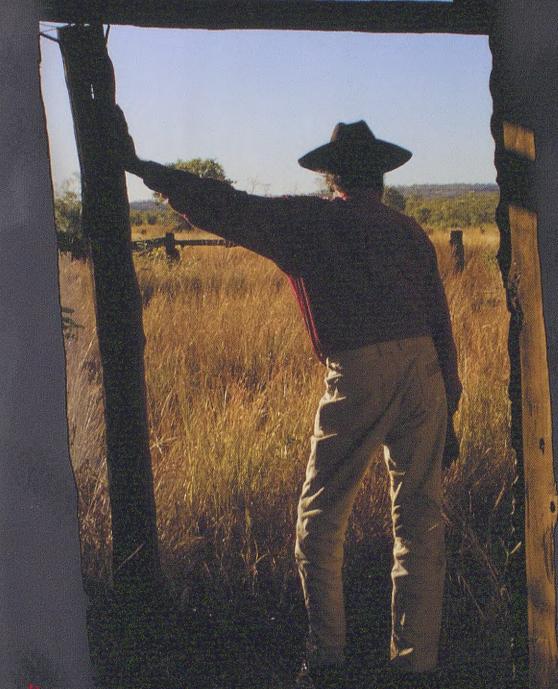
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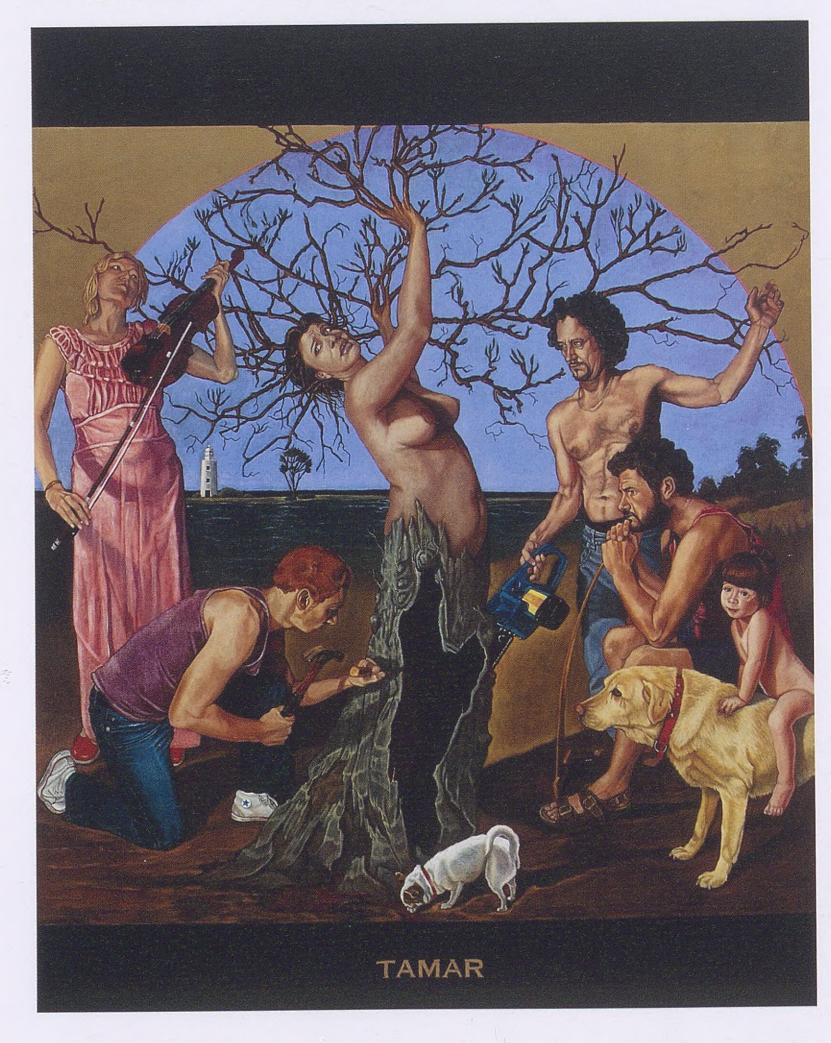
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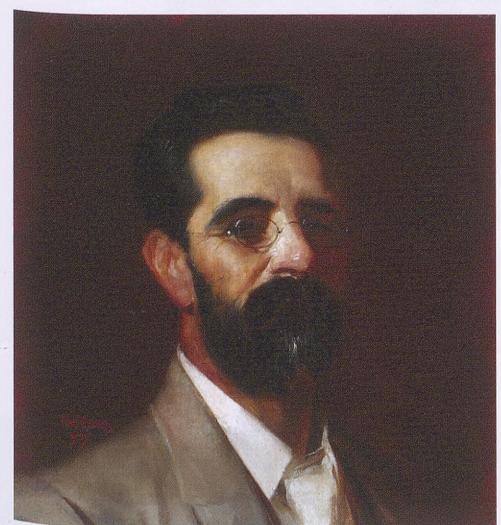
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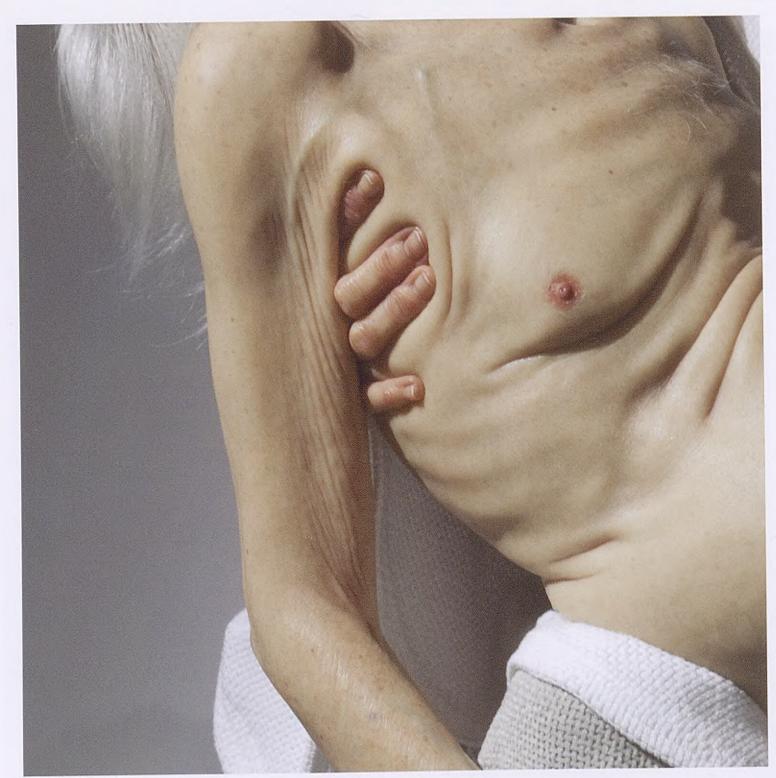
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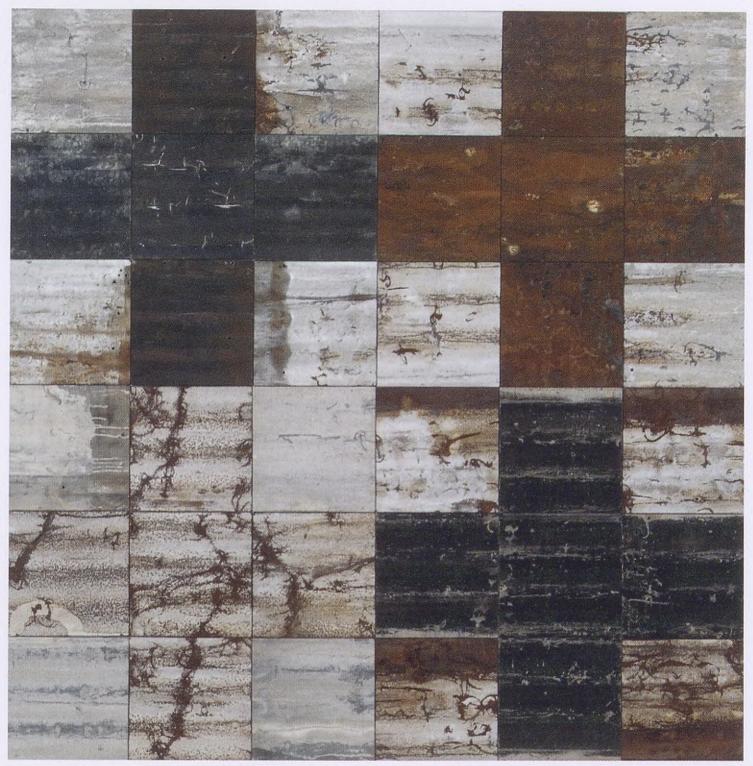
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Sam Jinks, Still Life, Pieta (version 2) detail, 2008, edition 2, mixed media, h 160 cm

Peter Daverington Sam Jinks

Melbourne Art Fair July 30 – August 3



Ingo Kleinert, Speaking of History VI, 2008, galvanised iron, 175 x 175 cm

Claudia Chaseling Ingo Kleinert

Melbourne Art Fair July 30 – August 3

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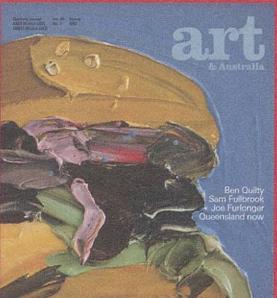
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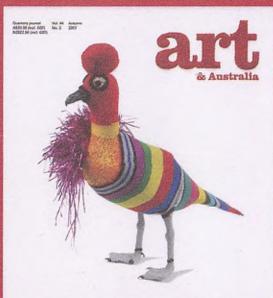
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Rosemary Laing, weather #16, 2007, from 'weather' series, four-colour offset lithograph, image size 43 × 68.5 cm, sheet size 63 × 90 cm, edition of 30, courtesy the artist and Tolarno Galleries, Melbourne.









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Del Kathryn Barton

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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

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

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#03

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

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Image size 75 x 52 cm Sheet size 90 x 63 cm

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

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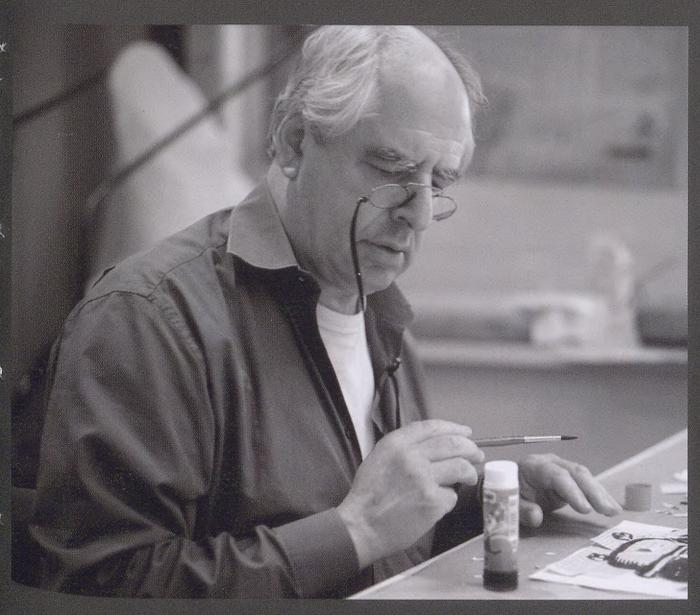
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- Art & Australia / 16th Biennale of Sydney special collaboration, 2008
- Guest edited by Carolyn Christov-Bakargiev
- Artist pages by William Kentridge
- Also featuring Michael Rakowitz, Stuart Ringholt and Vernon Ah Kee

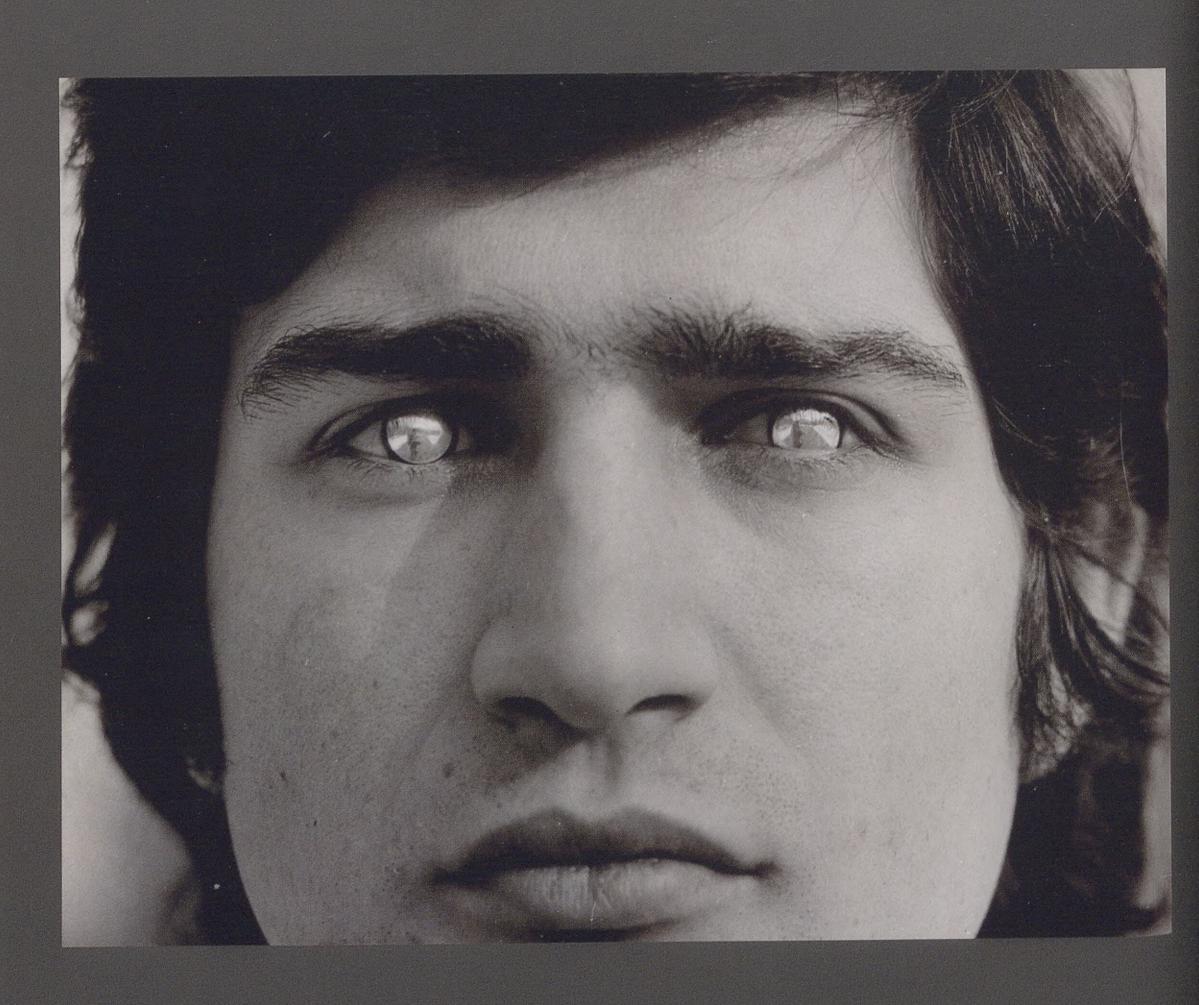




left to right

William Kentridge, at work in his
Johannesburg studio, February 2008.
Photograph Bill Gregory.

Carolyn Christov-Bakargiev, Artistic Director 16th Biennale of Sydney. Photograph Ben Symons.



Revolutions

Forms that turn: Carolyn Christov-Bakargiev in conversation with Russell Storer

The 16th Biennale of Sydney proposes a greater focus on formal and aesthetic concerns than its more recent predecessors. Its drawing of connections between contemporary and historical works, and its motif of reversals and disruptions, are ideas that Artistic Director Carolyn Christov-Bakargiev has explored in her curatorial practice over the past two decades, most recently as Chief Curator of Castello di Rivoli, Museum of Contemporary Art, Turin. Here she talks to Russell Storer about how her interests and experiences — and frustrations — have shaped her 2008 edition.¹

Russell Storer: For the purposes of this discussion, and to help people get an idea of how you have approached the Biennale of Sydney, I thought a good way to begin would be to get some background about yourself, and how you have developed your curatorial work over time.

Carolyn Christov-Bakargiev: One of the characteristics of being a curator is that I hide behind artists, so to answer a personal question is difficult and unexpected, but I will try! My mother was an archaeologist, and everything I do somehow I owe to her. She would take me with her on digs, more for fun than for any real research purposes. I think my interest in the presentation and experience of culture as something very physical that envelops you, which I suppose is what an exhibition is, goes back to those digs. She also used to take me to cemeteries whenever we would go to a new town, and from reading the tombstones would be able to tell what was happening today in that town. I think that provided me with another characteristic of my work, Which is looking backwards as a way of going forwards. Within the Contemporary art field I'm rather known as the odd curator who was putting Piero Manzoni and Mark Dion together in the 1990s, or Anri Sala's Mixed behaviour, 2003, with Édouard Manet's Masked ball at the opera, 1873. These ^{Constellations} of past and present come from that archaeological viewpoint, because an archaeologist becomes an archaeologist to understand the future through the past. So that's a general framework.

I studied art history and literature, including structuralism and semiology, at the University of Pisa. My thesis was interdisciplinary, about the relationship of poetry to painting in the 1950s and the development of process poems and action painting. It was also related to the United States, because I think I wanted to keep a connection with something of my childhood. I was born in the United States to European parents; my father is Bulgarian and my mother Italian. So I did study a lot of American literature in college in Italy, and my favourite things were the transcendentalists. Thoreau was very important: Walden Pond, radical nature. I remember the most important thing of Thoreau for me was that he made pencils to make a living, which is a really important lesson; that it's not only what you write, it's understanding the tool with which you're writing. I thought that was a great philosophical act. I also remember loving things like 'Bartleby, the Scrivener', Melville's short story of a man who resists and withdraws. He says, 'I would prefer not to', he does not say he doesn't want to. It was the great anarchist position of resistance and radicality in those writers of that time that's loved.

RS: You worked initially as an independent curator, and then moved into an institution, New York's P.S.1 in the late 1990s. Tell me about that development, and how it shifted your working methods, if at all.

CC: My first work as an independent curator was in Rome, and my first exhibition, in 1987, was called 'Non In Codice'. Dan Graham secretly curated it

right

Mario Merz, Igloo con albero (Igloo with tree), 1968–69, iron tubing, glass, plaster, branch, collection Margherita Stein Property Fondazione CRT Progetto Arte Moderna e Contemporanea, 2001, permanent Ioan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli—Turin, GAM – Galleria Civica d'Arte Moderna e Contemporanea, Turin.

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Giuseppe Penone, Rovesciare i propri occhi (To reverse one's eyes), 1970, documentation of performance, courtesy the artist and Marian Goodman Gallery, New York/Paris. Photograph Paolo Mussat Sartor.

as he picked all the artists, and Sol LeWitt secretly designed the catalogue cover. The reason I mention it is that it was made very closely with the artists, and it was not institutional. It was in the gardens of the American Academy in Rome and at the Galleria Pieroni, which was an important avant-garde gallery where I actually met artists, sitting on the sofa. I learned a lot from those direct conversations, and this project gives you an idea of my curatorial practice. Curatorial schools didn't exist at the time. I think I was in the last generation of the independent curators that had started working in the late 1960s, like Harald Szeemann, just before the field became the professionalised one it is today, which I find a problematic situation.

The most important early exhibition I organised as an independent curator was in Antwerp in 1993 with Iwona Blazwick and Yves Aupetitallot, about centre-periphery relations. We had been brought in to legitimise the city of Antwerp (cultural capital of Europe that year) with art coming from afar – 'news from the centre', as they say. I thought it would be interesting to reverse the proposal and do a show about Antwerp, picking works from private collections in the city. What happens when you pull that out was a very internationalist, avant-garde, radical and actually very leftist position in the 1950s and 1960s that was expressed through a number of kinetic art exhibitions held in and around Antwerp at the time. So this local show ended up being extremely international because it was expressing a historical moment when that utopia of those connections was in place. At the same time we had works by artists such as Eugenio Dittborn and Jimmie Durham, who were coming from their own locations. It was a reversal of preconceptions about what's international and what's local and so on. I wouldn't do a show like that today, because I think the question of the local and the global has become a consumer product in popular culture.

My first show at P.S.1 was the first edition of 'Greater New York' in 2000. I was brought to New York by Alanna Heiss, who taught me one of the most important things: people forget what you did wrong, and they remember what you did right. That's a very liberating lesson to learn, and it gives you a lot of freedom to act and courage to take risks. This was a moment when Eurocentric art was being questioned and there was a critique of anything western, so I thought I'd do a show of young New York-based artists. This shifted the attitude in New York City from an attitude of depression, when people were thinking that nothing was happening – everything was happening

somewhere else, like China – to a situation where there was awareness of a network of artists, ranging from Rachel Harrison to John Pilson, young artists who are now very topical. Of course 50 per cent of the artists in 'Greater New York' were from elsewhere: from Africa, Asia, Europe, even Australia. People move all over the world and you find the centre in the periphery and the periphery in the centre and so forth. 'Around 1984: A Look at Art in the Eighties' was another polemical show, done in 2000, and brought together works made in 1984. The title of course came from George Orwell and the exhibition was a kind of reassessment of the 1980s; at the time there was nothing less fashionable than this decade and it got terrible reviews. They wrote 'what the hell does Mona Hatoum and William Kentridge and Emilia Kabakov have to do with the 1980s?' It was an absurd view; Kentridge was the most important artist in South Africa at the time, and Hatoum was very much involved in performance art then, so it was a stupid provincial gaze on what the 1980s were. But it does make you think about how histories and geographies are intertwined and how certain issues appear in different ways at different times. So it was a show about how much more complex things actually always are. And what I am is against simplification, because I am against communication.

RS: You are now working in Europe again, at the Castello di Rivoli in Turin (Torino), with its major collection of arte povera. What is important to you about the work of these artists?

CC: I went back to Europe in 2001 to work at the Castello di Rivoli, which has the most important collection of arte povera in the world, a movement that was largely born out of the relations between a certain number of people in Torino mostly, and in Rome. I had published a book in 1999 on arte povera for Phaidon Press, at a moment when it had not been reassessed fully – there had not been the Tate or Walker Art Center shows, or our show, which came to the Museum of Contemporary Art in Sydney – so the book really had an impact on a number of younger artists around the world who were looking for alternatives to mainstream conceptual and post-minimal art practices as the only possible avant-garde. The discovery of arte povera for a lot of younger people was really significant I think, in the way that the discovery of Hélio Oiticica and Lygia Clark in Brazil was important for younger artists who were thinking about negotiating practices and materials that were associated with traditional cultures within a contemporary art practice. In the 1960s arte







povera was among the few movements to deal with the same question, which I think made it particularly relevant.

RS: Your first biennale/triennale was Turin in 2005-06, titled 'The Pantagruel Syndrome', which attempted to question the proliferation of biennales throughout the world as a form of 'gigantism' and excess.

CC: The region of Torino wanted to set up a triennale, initially with local curators, so that meant Francesco Bonami from the Sandretto Re Rebaudengo Foundation and me. It's difficult to criticise the biennale proliferation in a place where there never has been a biennale, so doing a project that was critical of the proliferation was not a good choice in that context. But the choice to ironically repeat the illness, like a virus, was a good one. It also was an honest decision to give the artists the option to actually address that with their works – because Pantagruel [the creation of sixteenth-century writer François Rabelais] is this really fat giant who eats too much and occasionally gets sick, a syndrome very close to our society. What I don't like about a lot of biennales is that they hide the fact that – whether or not they are critical of the society that we live in – the model that is used for that critique is mimicking the same thing that it is supposed to critique, which is the shopping mall. I find that hypocritical, and the only thing I could do was this inoculation of the virus.

RS: Did this self-reflexive curatorial method, and your experience of working on that exhibition, affect the way you have approached the Biennale of Sydney?

CC: I think Sydney is very different; I approach it in a very different way. Sydney is one of the oldest biennales – it's the first of the young ones, and the last of the old ones, so it's in a funny kind of double bind. It can play both roles and has the contradictions of each, being the beginning of the decentralisation of the art world in 1973, which accelerates enormously in the 1990s and 2000s, and being also the last of these great heroic moments of the international avant-garde meeting to talk about art and politics, together with São Paulo, documenta and Venice: you've got René Block planting Joseph Beuys's tree outside of the Art Gallery of New South Wales in 1979. That's the context of doubleness that I'm in, that I have to navigate.

What is most important to me right now, however, is the way that the art system and the art world and society at large are functioning. There is a lie going on that the world is very wealthy, and that liberalisation and late capitalism are bringing prosperity and freedom to everybody. That's a lie.

India is getting richer, but it's not all new industrialists. The peasants are committing suicide and the families are pushing them to do it because there is government indemnity if there is a suicide in your family. That means that this is the most dramatic moment possible. Art Basel Miami Beach² is a lie. There is a mortgage crisis in the United States, and if you walk about New York, stores have sale signs on them; things are on sale two weeks before Christmas. There's a pre-collapse of the system.

I have to direct a biennale with a ridiculously small budget. I know that I'm greatly supported by my board and the benefactors, and everyone wants it to be a good biennale, but the reality is that a ceramic by Jeff Koons was sold at auction less than three weeks ago for US\$23 million. It had previously been bought by the seller for \$2.5 million a few years ago, which at the time broke a record and was talked about in the newspapers. The Biennale of Sydney raises less than a twentieth of that for the direct costs of the exhibition. We are living in a world where the money for culture is going into marketing, it's going into education. And I think that education is often misused, in the sense that what does it mean that 300,000 people walk through a gallery and see a painting for 10 seconds? Does that present a more cultured and civilised society than seventeen people at a time going into Janet Cardiff's Paradise institute at the Venice Biennale in 2001, so that maybe 3000 people have been able to experience it, but they all sat through 23 minutes of a very intense experience? So I see hypocrisy everywhere. The issue of money and funding is a major issue and there is an illusion going around.

The role of curating is very problematic. There are a lot of people who would like curators to just die, to not exist any more, and that all the decisions in art making be made by the investors. There are banks all over the place that are investing in art as if it was oil or any other stocks and bonds. People are investing in art without any knowledge about the symbolic order, a certain balance that was always present in art between economy on one side and the symbolic value of art on the other. That is becoming unbalanced. People in Australia, for a number of reasons I don't know, are not yet fully aware of this shift, because there are not such auctions of this scale, but if you look at what's happening in the marketing of Aboriginal art...

To get to the consequence of this: I'm a curator, so the construction of the exhibition – how the labels are made, everything – has a meaning in itself, and it's not just about selecting good artists or artists whose work



left to righ

Tracey Moffatt, Marie Curie, 2005, from 'Under the Sign of Scorpio', a series of 40 images, archival pigment ink on acid-free rag paper, 43.2 x 58.4 cm, edition of 21, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

Sam Durant, Proposal for White and Indian Dead Monument Transpositions, Washington, D.C., 2005, installation view, MDF, fiberglass, foam, enamel, acrylic, basswood, balsa wood, birch veneer and copper, 30 monuments, dimensions variable, architectural model 121.92 x 381 x 40.64 cm, courtesy the artist Blum & Poe, Los Angeles, Paula Cooper Gallery, New York, and Galleria Emi Fontana, Milan. Photograph Ellen Wilson.

Paul Pfeiffer, Four Horsemen of the Apocalypse 9, 2004, digital fugiflex, 175.26 x 144.78 x 7.62 cm, courtesy the artist and The Project, New York. Photograph Erma Estwick.

deals with revolution; it's also about the construct itself and how you make it. Biennale funding is very arbitrary. Some countries give a lot of funding, others don't, so basically if you make a curatorial proposal, what you might have at the end of it all could be very different. That is very much against my view of the need to make coherent discourse in curatorial practice.

The problem we have in art right now is that it's too full. The public spaces for art are too full. It's like a shopping mall with too much in it. At Basel Miami Beach you had twenty additional art fairs and a total of 1155 galleries with over 5500 artists. This is worse than the worst possible Pantagruel. I'm not making a criticism of individual artists or their works, just the system as a totality. So what is the most radical thing that one can do right now? Obviously it is to create space, a void and emptiness. If you think of Italian philosopher Giorgio Agamben's writings around potentiality and his interest in 'Bartleby, the Scrivener', who said 'I would prefer not to', this withdrawal and passive resistance is perhaps one of the strongest gestures that can be made right now. It is the one thing that the fullness cannot compete with; the full cannot compete with the empty. So what I've decided is to create an exhibition where I articulate a full and empty. In other words, where the presences of artworks are counterbalanced by the absences of potential artworks that might have been there had the conditions been possible.

For example, artist Christoph Büchel, in the greatest of anarchist Swiss traditions, has proposed that we bring prisoners from Switzerland to be guards of the exhibition in Sydney. Büchel's current proposal is to have detainees in Australian prisons be guards and this seems also impossible at present. Certainly the limitation is not just financial; it's also legal, convincing the authorities and the judicial system in Switzerland to release these prisoners temporarily and the Australian government to give them a visa. If you think about the cultural implications of this gesture – and it is indeed an accusation against the immigration policies – it is at the same time doing it through repetition. The etymology of revolution means to turn once and to turn again, so you actually are going backwards to go forwards. What if we were to go backwards and bring prisoners to Australia, a country founded on convicts? It's a perfect project but it might not happen. There are a number of projects that don't happen because of legal, political, financial reasons and so forth. What I think I can do that an art fair cannot, is to create the

voids that can somehow evoke the presences of these potential artworks that didn't happen.

RS: And how do you think you will do that?

CC: It's not easy. One rule is that the space that I'm going to allocate to a nonpresent project has to be a space that is potentially big enough for it. The body of the viewer has to have the experience that it's missing something, like it's grieving a death; you have to understand the incredible physical weight on your own body of that missing person. For example Stuart Ringholt proposed to drop a tree in a hole in the Royal Botanic Gardens. This is a beautiful project which was rejected theoretically because we can't dig deep enough. I am suspicious of all these things: I think the real reason is that people in the Botanic Gardens wanted pretty sculpture to be placed on the grass. Why the hell would we dig a hole to drop a tree in it which would last 30 seconds and then the hole would be closed? It's absurd. Of course, Stuart's project is related to invisibility, to ecological issues, to the body and loss, to many things. It was a revolutionary gesture, a sculpture that collapses as opposed to a sculpture that emerges off the surface of the garden. I might put a little label in the ideal location with a description in this case, I don't know. I think it's going to be a case-by-case thing that I develop with the artists. There is an exhibition that is present as well as an exhibition that is potential, and the two will relate to each other in a dialogue. I think it will be slightly disorienting to audiences, who will have a hard time understanding what's going on, but I think that's good. It's not an exhibition that's elitist or only for the art world. I think people should wonder, 'what about if we don't buy this or do that?'

RS: Were some of these ideas of resistance and withdrawal part of your reason for choosing this theme of 'Revolutions'?

CC: They were, but on a curatorial level. When you do a biennale you have to have a title, and I'm pretty good at titles to be honest. 'Revolutions – Forms That Turn' is a cool title because revolution means the opposite of its etymology. You think of it as a sudden and abrupt change in such a short amount of time that an individual can't perceive it, or you can think in terms of social, political, scientific, industrial, technological revolution. It is an ambivalent word which is connected to something that the powers that be are fearful of – fearful of political revolution and calling anyone who is a revolutionary a terrorist – and at the same time it's a word that's probably loved by the marketing departments of Nike or BlackBerry. So it's a word that's extraordinarily ambivalent, and suspicious to everybody



Doris Salcedo, Abyss, 2005, installation view, Castello di Rivoli, Turin.

because of its association with the opposite. I like that kind of spinning and constant reversal of associations. Basically it's a show of kinetic art.

Most recent biennales have been about political and social issues, like Sydney's 'Zones of Contact' in 2006, Gwangju and its collaborations and community activist groups, Sharjah and ecology, going back to Okwui Enwezor's 2002 documenta and even further back.3 That's become the dominant model for thematic international exhibitions. I think that in this theatre of roles in our consumer society, one is the radical curator that does the political exhibition and it has to be a biennale; you don't do an art fair about that, and you don't do a biennale as an art fair, for example. There is a certain 'correct' positioning on this chess set, and I don't want to be one of those little pawns. I think that many curators are used and manipulated without being aware of it, because if we think about it, what do the marketing departments really want? The audiences for biennales are much broader than the art fair audience, which is collectors and people who know about art. The biennale audience includes people who are not specialists in art, people from every walk of life, the broader community of a city and a region. Now if you want to get the broader community into an exhibition, it better be about something that they read about in the newspapers. If they read about global warming then they will go to see the biennale about ecology. So, oddly enough, it's a strategy that is in perfect synch with marketing strategies. You have to do a biennale not about art, it has to be about issues that are read about in the newspapers by people, and I think the problem of our society is not that it's a society of spectacle today - it's that it's a society of communication. Communication is the problem, the media communicating news is the problem; it's a way of giving an illusion of empathy and concern and involvement when it's actually used to control the minds of people. If you think about the late 1960s and the hippie generation, people were walking around barefoot and hitchhiking, there was the sexual revolution and the broadening of the mind through drug use, all those things which are enormously revolutionary, to do with the emancipation of the individual. Those things were not connected with a society of communication that is trying to organise your mind about what's communicated in the news.

RS: Does this view connect to what you were saying before about fullness, with every available space filled with information?

CC: I thought that I would play a game, so that the first word in the title is 'revolutions' – it makes it sound like I'm perfectly in line with the whole history of

biennales, but when you go into the show you are going to find Alexander Calder mobiles and a whole lot of kinetic art-historical works and contemporary works which on initial impact may seem not to have any connection with the revolutionary process in a political sense at all. But my view is that the liberation of the senses and of perception is at the basis of any revolution. There can be no political revolution without a singular revolution: that of the individual, which goes back to Thoreau and his making pencils and living out at Walden Pond and measuring how deep the pond was.

The way that this biennale is developing is not only due to my curating of it, it's also coming out of a dialogue with the artists and younger curators and writers and thinkers, so there is a group of comrades whom I have been talking to a lot [including Gridthiya Gaweewong, Massimiliano Gioni, Raimundas Malasauskas, Jessica Morgan, Hans Ulrich Obrist and Russell Storer]. This is what I did for 'Pantagruel' with the correspondents, and I think that it really gives a kind of complexity to the project, which becomes less controlled because there are more angles to the question. Some things suggested come into the project and some don't, but without any rigid rules. The catalogue will have pages by artists who are not in the show and pages by artists who are in the show and there are those in the show who don't even have a page in the catalogue. So it's a completely anarchist project. From this methodology of working with comrades and artists, some of the historical artists are included because some of the contemporary artists had mentioned them. It's a constant dialogue between a vast number of people, and I feel that I'm just initiating and channelling it. Probably the strongest aspect of what I do will be evident in this installation of void and present. I suppose that's where my part lies mostly.

¹ Russell Storer is Curator of Contemporary Asian Art at Queensland Art Gallery, Brisbane, and a curatorial comrade for the 2008 Biennale of Sydney. This conversation took place via Skype on 10 December 2007.

² Art Basel Miami Beach was established in 2002 and is the largest art fair in the United States.

^{3 &#}x27;Zones of Contact' was the theme of the 2006 Biennale of Sydney; the 2002 Gwangju Biennale focused on artist-run spaces and collaborations; 'Art, Ecology and the Politics of Change' was the theme of the 2007 Sharjah Biennial; Okwui Enwezor's 2002 documenta XI focused on migration, globalisation and decolonisation.

The 16th Biennale of Sydney, 'Revolutions – Forms That Turn', Artspace; Art Gallery of New South Wales; Cockatoo Island; Museum of Contemporary Art; Pier 2/3; Royal Botanic Gardens; Sydney Opera House, 18 June – 7 September 2008.

William Kentridge

Spherical and Without Exits: Thoughts on William Kentridge's anamorphic film What Will Come (Has Already Come)

Jane Taylor

I know, however, of a young chronophobiac who experienced something like panic when looking at homemade movies that had been taken a few weeks before his birth. He saw a world that was practically unchanged — the same house, the same people — and then realised that he did not exist there at all and that nobody mourned his absence. He caught a glimpse of his mother waving from an upstairs window, and that unfamiliar gesture disturbed him, as if it were some mysterious farewell. But what frightened him was the sight of a brand-new baby carriage standing there on the porch, with the smug, encroaching air of a coffin; even that was empty, as if, in the reverse course of events, his very bones had disintegrated.¹

These words are taken from the opening lines of Vladimir Nabokov's extraordinary work of introspective exhibitionism, *Speak, Memory* (1951). The narrator looks back upon the moment of horror when as a boy he realises that the world had existed prior to his birth. Moreover, his parents seem to be coping, despite his absence. The shock is akin to vertigo, as he stares into the abyss of his own finitude. Intolerable! But it is not the spectre of death which alarms him, but rather it is the mute 'nihilo' of that eternity preceding his existence which precipitates the young Nabokov's crisis. What the writer discovers is summed up succinctly: 'the prison of time is spherical and without exits'.²

William Kentridge
Grade two
Primary school
Houghton
Johannesburg
Transvaal
South Africa
Africa
Southern hemisphere
World
Solar system
Milky Way
The universe

There is something here in the combination of play and intellectual brio that anticipates the spirit of William Kentridge's creative enterprise. A striking resonance is evident between these lines and Kentridge's assertion of selfhood found in the slim volume of dialogues, William Kentridge Thinking Aloud: Conversations with Angela Breidbach (2006). During these interviews Kentridge characteristically draws while speaking, allowing his hand to inform his words, and the text is peppered with small sketches, as the artist finds an image upon which to hang his thoughts. As indicated through the formal layout, the verbal hierarchy cataloguing the loco-descriptive self (extending outwards from William Kentridge as monad through to the unknowable reaches of the universe) is paired alongside a visual diagram (B). The linguistic chain-of-being originates with the single point of the self leading to an everexpanding totality, while the sketch, strikingly, inverts this sequence. In the artist's little rough drawing, the annotation for the self ('William Kentridge') is positioned alongside the widest element of the wedge, while 'The universe' stands at its narrow apex.

Kentridge abashedly comments that this inversion is a simple error arising from the differences between text and illustration; that when we 'picture' the cosmos we necessarily look up from a single point on a horizon line towards the expanding eternity above us. (Hence the inverted pyramid in the drawing.) Of course he laughingly concedes that perhaps the error is just an effect of massive grandiosity.

This meditation about the solipsistic self (Freud's 'His Majesty the Baby'!) is in some ways an inevitable beginning for the analysis of the anamorphic arts which inform the making of WHAT WILL COME (HAS ALREADY COME). At the same time, the organising principle of this 16th Sydney Biennale, 'Revolutions', provides a key way of considering what anamorphosis suggests of the epistemological upheaval in representation that was a precondition for modernity and its practices within the time—space continuum.

Anamorphism is a theoretical and technical rejoinder to renaissance perspective³ even while it is its apotheosis. An accomplished piece of anamorphic art is an assertion of consummate virtuosity, certainly, but it is also an instrument of ideas. In the Renaissance it participated in the emergence of the ideological enterprise of realism. Surely the most familiar

right

Hans Holbein the Younger, Jean de Dinteville and Georges de Selve (The ambassadors), 1533, oil on oak, 207 x 209.5 cm, courtesy The National Gallery, London.

left

William Kentridge, sketch for William Kentridge Thinking Aloud: Conversations with Angela Breidbach, Kunstwissenschafliche Bibliothek no. 28 (series editor Chistian Posthofen), Verlag der Buchhandlung Walter König, Cologne, 2006.

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William Kentridge, drawing for History of the Main Complaint, 1996, charcoal and coloured pencil on paper, courtesy the artist.



work of anamorphic art within the western tradition is Holbein's striking double portrait *The ambassadors*, 1533. Much has been written about the work and the enigmatic anamorphic skull which is manifest as a kind of smear floating across the lower foreground of the painting.⁴

Holbein's painting stands as the exemplum of anamorphic art within the western visual tradition, but its authority exceeds its purely formal anamorphic experimental properties. Perhaps there is a 'necessary' relationship between 'the ambassadors' and the practice of 'looking awry' (to use Slavoj Žižek's celebrated formulation). The ambassadors are of the world of political achievement; they are, in a sense, the agents of Machiavelli, of negotiation, of real politic. Upon this rests our modernity. This is formally figured by Holbein with an image of double-talk, double-vision. No doubt the painting is a testament to the genius of the age: a love of art and of science in the service of the voracious hunger for new prospects, for acquisition. The lute, along with the globe and the astrolabe, is an instrument of empire.

Over the past two hundred years the anamorphic riddle has fallen out of favour, giving way to technologies that fixed the image world ever more persuasively through a three-dimensional stability. Within the post-realist moment of late capitalism, anamorphism has begun to re-emerge as an instrument which reminds the viewer of the constructed order of the world, while it assaults the hegemonic assumptions about what is central and what is peripheral to visual value. It also gestures towards a revolution within the unconscious insofar as the anamorphic image is a figure for that which is 'seen-but-not-seen', or 'known-yet-not-known'. The anamorphic work confirms our ability to find the recognisable figure implicit within the distorted drawing. The order of knowledge is teased by an order of intuition.

As Kentridge has said, 'Any point of origin which is not over-determined cannot be true'. The questions which he is addressing in WHAT WILL COME (HAS ALREADY COME) are, on the one hand, technical ('how does one make an anamorphic film?'); while at the same time he is engaged in an ongoing debate with a significant body of intellectual work interpreting the psychological and political meanings of anamorphic art and what it suggests about the conditions of modern vision. Simultaneously he is also explicitly and implicitly addressing the lineage of experiments in perspective and aesthetic

form. Anamorphic art is (perhaps inevitably) both at the centre and at the edge of such enquiries.

Kentridge's own account of the origins of his anamorphic experiments is that while participating in an artistic residency at Umbria's Civitella Ranieri Centre in 1996, he visited the Science Museum in Florence where he examined early renaissance anamorphic works. On returning to his lodgings he discovered that by happy chance a local artisan was at work repairing the radiators at his lodgings (in preparation for the approaching winter, perhaps). As a result, various lengths of bright and shiny piping were cluttering the corridors. Kentridge seized the opportunity, and an experiment was born, as he began sketching images which could only be coherently interpreted via the reflective surface of the cylinder. His first serious attempt to manipulate the image through distortion was a print of the head of Medusa in 2000.

Here the convergence of several seemingly random motifs begins. Personal mythology of course plays its part, but so too does classical myth. Medusa was slain by Perseus, this much we know, yet just what the figure of Perseus signifies for Kentridge is a complex affair, as is evident in his conversations with German critic Angela Breidbach. His recounting of the story is very suggestive of the Oedipal legend in its fatalism as well as its sketch of inter-generational conflict. Acrisius, Perseus's grandfather, is advised that his grandchild will be the cause of his death. In an attempt to escape the fate of the oracle, the old man has his daughter Danaë and her child sealed into a chest and thrown into the sea. Necessarily, the two escape their watery grave. Years later Perseus (now a young man) is drawn into a contest of strength when travelling abroad, as Greek heroes will do, and he tosses a discus with such power that it leaves the stadium and strikes an old man sitting within the ranks of spectators. It is of course his grandfather. What will come (has already come). Kentridge characterises this chapter within the legend as both 'terrifying and astonishing' and he outlines it in explicating his own meditations on narrative structure, aesthetic form and destiny. The first anamorphic print which Kentridge makes is of Medusa, as if the shape of Perseus's story is entailed in the visual language. The distorted image of Medusa's decapitated head is visible as reflected in a mirrored cylinder which renders the image in perspective.

Circular structure clearly has particular value for Kentridge, who had been making tondo works for some years before he engaged with the cylindrical anamorphic image. So too he had on several occasions represented the decapitated head. In some ways the tondo is a natural form for this subject matter.⁵

By his own account, Kentridge's sketch of Medusa is not in the first instance taken from Caravaggio. Rather, his recollection is that it is via Vik Muniz's *Medusa marinara*, 1989, that he approaches the theme. Muniz's waggish joke constructs his own interpretation of Caravaggio's famous image out of coils of spaghetti and tomato sauce. Both Caravaggio's and Muniz's gorgons are open-mouthed with shock at their own demise, their wide eyes staring into space, while in Kentridge's anamorphic interpretation of the subject, Medusa's mouth and eyes are closed, and the drawing is constructed out of a slurry of imprecise marks which cohere and crystallise when viewed through the cylindrical mirror. It is the dead Medusa we see in Kentridge's treatment, not Medusa at the shocking moment of death.⁶ In the multiple images of decapitated heads which Kentridge has drawn they generally are not open-mouthed.

Through his account of the story of Perseus, Kentridge describes the necessarily circular structure of his narratives. In the end, he asserts, they all inform us about himself: they are, he says, 'a kind of self-portraiture'. His own animation art depends on a metaphorics through which individual images perpetually mutate into new forms through his signature technique of erased and modified line. When a cat becomes a suitcase, there seems to be an internal compulsion at work, as if there is a necessary relation between images. At the beginning of a cycle of transformation, it is impossible to predict where the drawing may be going, but once, say, a telephone has transformed itself into a hat, the relationship has become a necessary one.

A decade ago, curator Carolyn Christov-Bakargiev's overview essay for the catalogue of the William Kentridge exhibition at the Palais des Beaux-Arts in Brussels, pointed to modernism's imperative of nation formation, a project premised upon the ideological legitimising of racism. She quotes George Steiner's comment that men 'are accomplices to that which leaves them indifferent'.⁸ Her comments have particular relevance for a consideration of modern statehood in an Age of Terror. Our contract with modernity is such that citizens are called upon to look away when the dispossessed are systematically reviled. Increasingly citizenship is conferred on those who marshal the borders and who, once inside its precinct, will fight to barricade the gates. Ultimately it is only by jeopardising our own rights as citizens that we can become witnesses to the violence of exclusion exercised against others. This is a question of attention, of attending.

The figure of the witness is repeatedly evoked in Kentridge's films. For instance, in the *History of the Main Complaint* (1996) the protagonist Soho Eckstein, from inside his automobile, observes a man being violently beaten as he drives past. The bloody beating which Soho observes becomes a determining force in the narrative of his subjectivity. The episode is lodged inside him as a central, not a peripheral event in the production of the self. The recurring motif is of Soho's eyes staring out at us from his rearview mirror, suggesting a refracted view in which the 'other' is enclaved from the self. This is perhaps a metaphor for the 'oblique view' of political collusion.⁹

The apartheid state had legislated for both identity and geography, allocating spatial zones to particular ethnicities in an explicit order based on a racial theory of value. This in itself is modern, and it effectively became an

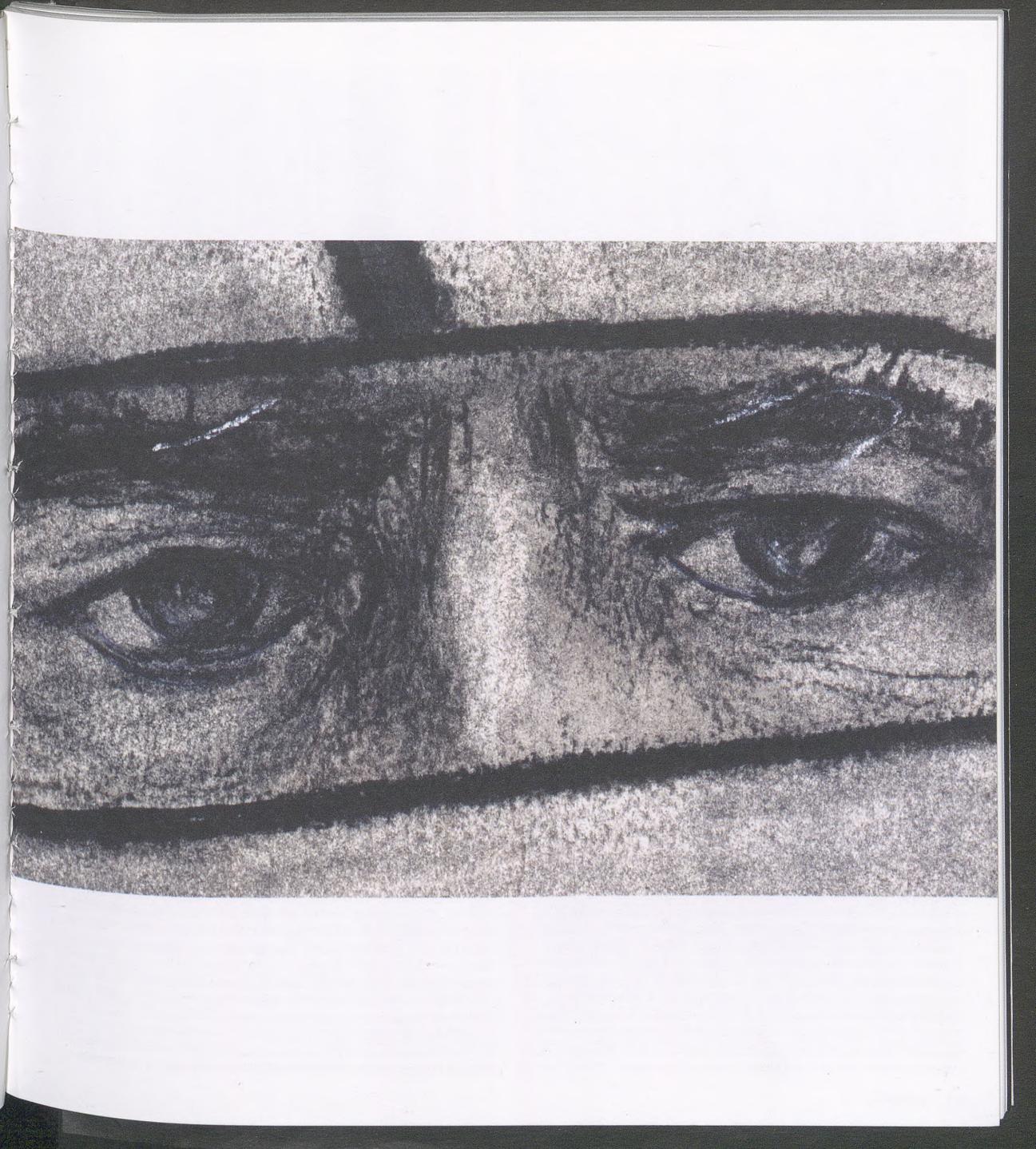
instrument of abuse through the averted gaze, a looking away. In this sense the habitual perspective of bad faith is the 'oblique view'. The emergence of the anamorphic work of art tells us not just about the intellectual and aesthetic dimensions of modernity (our excitement at discovering perspective as a formal and mathematical property), but is suggestive of the massively complex matrix of knowledge and denial which is the burden of the modern human subject.

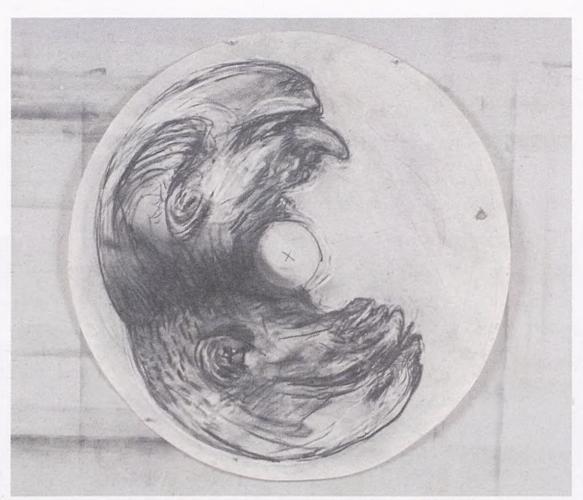
Immanuel Kant's 1781 philosophical work *Critique of Pure Reason* has been integral to Kentridge's enquiry into the postcolonial condition. That spirit of self-conscious scepticism gained considerable impetus through the making of two recent works which arise from a single source, and which were ongoing during the evolution of *WHAT WILL COME (HAS ALREADY COME)*. These are his theatrical production of *The Magic Flute*, first staged in 2005 at La Monnaie in Brussels, and the toy theatre artwork, *Black box/ Chambre noir*, 2005.

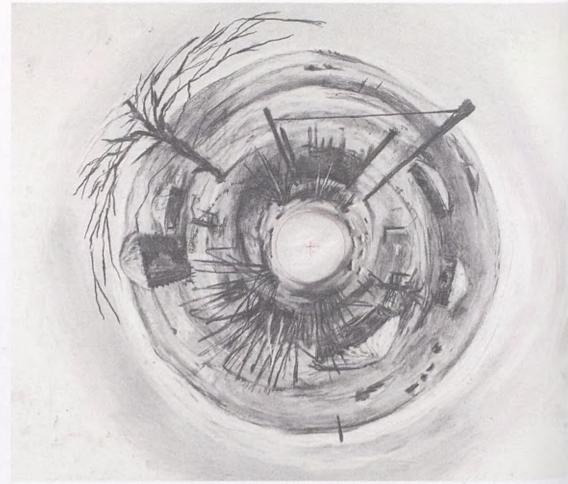
In some sense it could be argued that there is an anamorphic relation between these two projects. When Kentridge's production of the 1791 Mozart opera premiered, the work implicitly interrogated the Enlightenment in its colonial phase. Alongside the production Kentridge made a small performance piece which comprised electronically manipulated mechanical figures, pieces of archival film from the German colonial occupation of Namibia¹⁰ and a new video which Kentridge filmed at the Waterberg, a site of the massacre of the Herero people indigenous to the region.11 Kentridge's own apprehension of this horrible episode of 1904-07 as an expression of western supremacist ideology is unambiguous, and through various aesthetic strategies he suggests that the imperial enterprise legitimates itself via Enlightenment discourses. Original music for Black box was composed by Philip Miller, who used distorted motifs and progressions from Mozart's opera. In some sense Black box became the political unconscious of The Magic Flute production, and as Kentridge's treatment of the opera travelled from context to context on stages of the world (Tel Aviv, New York, Lille, Johannesburg, Cape Town), Black box and its judgments about history began to infiltrate the opera production. In recent performances a film sequence from the toy theatre piece Black box has been incorporated into the staging of the opera, and the young Pamina is forced by Sarastro to watch the German colonial adventurers slaughter a rhinoceros. He holds her head firmly between his hands, refusing to allow her to avert her gaze from the grim spectre as the great beast twitches pathetically in its death throes.¹²

Kentridge never forgets that Albrecht Dürer loved the rhinoceros and Dürer's rhinoceros informs a complex and varied series of Kentridge's meditations on the endangered beast, most recently photogravures and stereoscopic drawings. These works (in a dialogue with the archival film footage used in *The Magic Flute*) suggest that the intellectual acquisitiveness of the Enlightenment is itself implicated in slaughter, possession and dispossession. The double vision required in sustaining the two discrete projects of *The Magic Flute* and *Black box* in some ways resolves itself through merging the two projects into one another, as the radical potential of *Black box* begins to impose its logic on *The Magic Flute*. Kentridge's next formal and technical experiment, the anamorphic film *WHAT WILL COME* (HAS ALREADY COME), guides the viewer to examine what is obscured from sight through a strategy of play and intrigue, rather than the compulsion which made Pamina a witness.

In 2007 Kentridge fulfilled a commission to make a series of drawings for the Italian newspaper *II Sole 24 Ore*. The publication coincided with an







exhibition in Milan. Kentridge engaged in a kind of 'double vision' himself, in that he dealt with the matter of contemporary politics while at the same time paying homage to the Italian visual tradition. A series of large-format drawings and sugarlifts which take their visual language from the fourteenth-century Giotto fresco Slaughter of the innocents are the result. This body of work is in a dialogue with his eventual making of WHAT WILL COME (HAS ALREADY COME), 2007, an eight-minute anamorphic film, stereoscopic images and tondi commissioned by the Städel Museum in Frankfurt. Several ideas coalesce in this project. On the one hand, there was the technical desire to explore how to make an anamorphic film.¹³ An original conception had been prompted by Rilke's poem 'The Carousel'. This would allow for the circular motion of the carousel itself to inform the structure of movement around the cylindrical column. One recurring line in the poem invokes an elephant, suggesting the ambiguous relationship between Europe and Africa in ways that are not wholly unrelated to Dürer's rhinoceros. For this body of work, Kentridge reconsiders a political-historical episode of Italian imperial adventurism in Africa. The episode he explores is the Italian aerial bombardment with mustard gas of Abyssinia in 1935-36.

The cycle of works originally exhibited in Milan, 'L'inesorabile avanzata' includes an emotive scene of women weeping over their slaughtered infants, in a direct reference back to the Giotto but also to Picasso's *Guernica*, 1937. The mound of small corpses in the foreground is also in dialogue with Goya's *The Third of May*, 1808, and is astonishing in its understanding of how the foreshortened corpse can immediately be recognised. Evident from the then-current newspaper clipping, 'Pope apologizes to Muslims' which is pinned up on Kentridge's studio wall during the making of these works, the images in the series also evoke the ongoing war in Iraq. From 1935, some 30,000 Abyssinians are thought to have been killed in the aerial attacks, in an episode little recorded in world history (much as the slaughter of the Herero in German West Africa remains largely unknown to Europe). These intersecting historical fields inform Kentridge's anamorphic film. However, the film is not a documentary. It is a formal experiment in perspective and drawing, and an exercise in the sheer pleasure of invention.

Kentridge's original plan was to work outwards from Rilke's poem 'The Carousel', which captured the artist's visual imagination with its repeated refrain 'und dann und wann ein weisser Elefant' ('and now and then a white elephant'). This Kentridge saw recurring, as on a carousel, punctuating the action of the film. It would also locate the situation between Europe and Africa. In the end, the elephant does not appear, except in the most transmogrified of images, a face inside a gas mask, with the rubber articulated hose swinging about like a limp trunk.

The film begins with an opening gesture that seems to come from the idioms of Kentridge's The Magic Flute. The unusually brief sequence in colour shows Kentridge as a kind of Prime Mover, stirring with his arm across the visual field of the film. It is the moment of creation and the cosmos is all flickering points of light and pools of darkness. A simple line, like a shooting star, emerges to give form to chaos, and this becomes the tracery of the passage of a fly. Kentridge delights in the anamorphic possibilities, because no sooner has an image disappeared behind the edge of the viewing cylinder than it reappears at the opposite edge. What Will Come (Has Already Come). The fly transmogrifies into a biplane. It flies off at the western horizon, but lo! It is emerging from the East. This trick of double vision is put to significant philosophical use by Kentridge. One of the images is of a Janus-faced being looking in both directions. It seems to be a kind of Siamese twin, joined down the back of the head. The faces though are distinctively different. One is a self-portrait of Kentridge, drawn to exaggerate his ethnic identity, his Jewishness; the other is a very distinctly African black man. The two figures look away from one another, but shift an inch or two and you will see that in fact the two heads are not looking away, but rather they are peering towards one another as they begin to wrap around the cylinder. It is uncanny to see how the ill-defined messy marks in the anamorphic drawings, when reflected on the central cylinder and recast, suddenly become so manifestly the signifying marks of ethnic typing.

The film ends where it begins, except that it has passed through the event of the Abyssinian bombardment. Kentridge (following a Marxist model) has commented on his own convictions that history is repetition



left to right William Kentridge, drawing for What Will Come, 2007, charcoal and coloured pencil on paper, diameter 118 cm, courtesy the artist. Photograph John Hodgkiss.

William Kentridge, drawing for What Will Come, 2007, charcoal and coloured pencil on paper, 120 x 160 cm, courtesy the artist. Photograph John Hodgkiss.

William Kentridge, Medusa, 2001, three-run lithograph printed over spreads from Le Nouveau Larousse Illustre Encyclopaedia (1906), on paper, image diameter 58.5cm, paper 76 x 76.4 cm, courtesy the artist. Photograph John Hodgkiss.

with difference. So the landscape composed of the settled dust after a village has been annihilated cannot be mistaken for one before that village came into being. Thus the Ghanaian adage 'What will come has already come' should not be read as a legitimating quietism or fatalism. In some sense it is a call to learn from history because although in some respects events will be repeating themselves, we are nonetheless enjoined to arm ourselves to react differently.

There are psychological considerations for the formal choices as well as the circular structure of the film. Freud's understanding of the repetition compulsion provides an explanatory model for the justification that 'I can do no other than I have already done'. In other words, through acts of repetition we respond in reiterative ways that confirm our psychic organisation. Freud sketches the impression 'of being pursued by a malignant fate or possessed by some "daemonic" power', 15 and the phrase 'What will come (has already come)' seems to adhere to this logic. At the inaugural Johannesburg Biennale in 1995, Kentridge explored the Oblique view through formal experiment. The films were viewed via the convex eyepiece (familiar as security devices set into doors through which the interior point of view of any room is available in a single glance). Implicit in such strategies is a sense of an illicit covert glance. The anamorphic image (seen out of the corner of the eye) is largely phantasmatic, arising from an imaginary event taking place somewhere just beyond the direct gaze of the viewer. 16 What Will Come Has Always Already Come, because, in a Freudian reformulation of classical understanding, 'Subjectivity is Destiny'.

6 Caravaggio's decapitations explore, variously, the head in relation to the realisation of death. The moment in which death is recognised seems to be thematised in his Judith beheading Holofernes, c. 1598, where the victim's mouth and eyes are wide with disbelief. In his shocking self-portrait in David with the head of Goliath, c. 1609, the mouth is open and the eyes beginning to lose their light and elasticity. Death has already reached the brain. His Salome receiving the head of St John, c. 1609, shows the saint already beyond death and with his eyes closed, almost as if in a slumber. Nonetheless in all of these paintings, the mouth is open in a silent scream.

7 William Kentridge, William Kentridge Thinking Aloud: Conversations With Angela Breidbach, David Krut, Johannesburg, 2006, p. 68.

8 Carolyn Christov-Bakargiev, William Kentridge, exhibition catalogue, Palais des Beaux-Arts, Brussels, 1998, p. 31.

9 Two of the sub-sections in Christov-Bakargiev's essay are 'Racism and modernity' and 'Oblique view: Indirection, multiple perspectives'. In the second of these she deals expressly with the productive imagining of a non-binary relation between viewer and viewed or subject and object of looking. Angela Breidbach implies a similar meaning when she describes how, with Kentridge's large-scale stereoscopic rhinoceros drawing, the two two-dimensional beasts are illusionistically transformed into one three-dimensional presence. 'Suddenly, the depth of space becomes three-dimensional. It is as if one were in the same space as the rhinoceros. The viewer has entered a life-size stereoscope.' (Catalogue essay for WHAT WILL COME (HAS ALREADY COME), Städel Museum, Frankfurt, 2007.)

10 Then German West Africa.

(Dennis Hopper).

This mass-extinction is now referred to as the first genocide because its express purpose was the extermination of a particular human population.

12 The colonial aspect of gender domination is structured into the opera with the conflict between the male reason of Sarastro and the female hysteric, the Queen of the Night. Through the brutal sequence of constrained 'watching' here, Kentridge adds an implicit critique of Sarastro's judgment.

13 William Kentridge followed his usual procedure of making a film with a series of drawings using his characteristic drawn and erased mark, which is then filmed. The film is screened from above a circular table onto which is placed a large roundel of paper. In the centre of that piece of paper is a mirrored cylinder. As the film is projected, our eye moves between the images on the flat page, where the drawing is distorted, and the cylinder, where the images are resolved as in one of Kentridge's flat-format films.

14 'The inexorable advance'. The term is a military one, but it also is surely an ironic comment on the human rights assaults which have accompanied the human historical narrative,

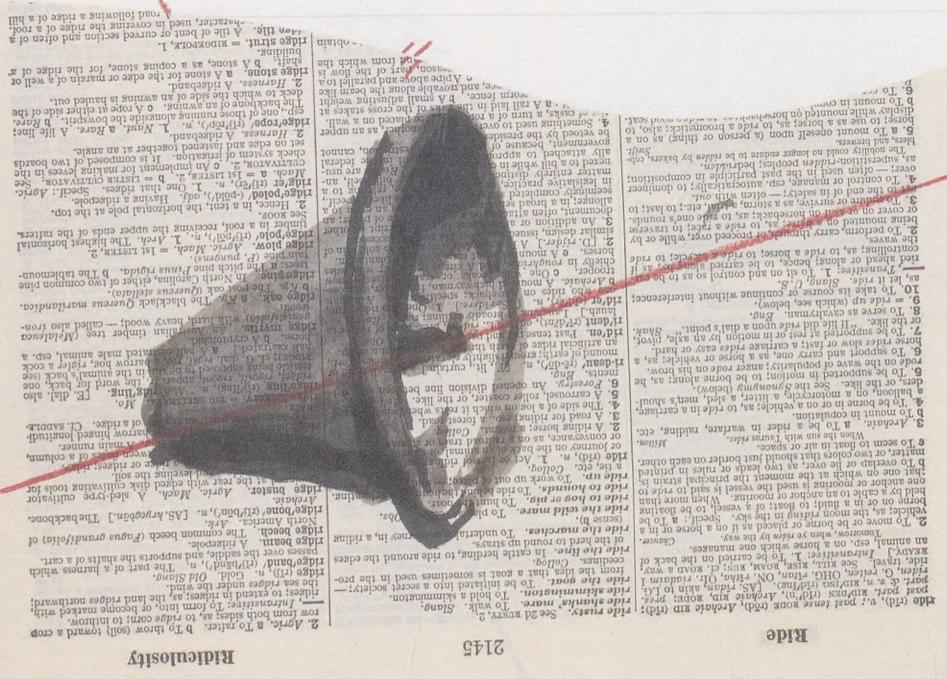
15 Sigmund Freud, On Metapsychology - Theory of Psychoanalysis: 'Beyond the Pleasure Principle', 'Ego and the Id' and Other Works, Pelican, 1984, p. 292.

16 The Law of the Father proscribes. There is a complex conjunction of factors here. On the one hand, Kentridge's own father was a significant human rights lawyer in South Africa (now QC in England) who represented the family of the murdered activist Steve Biko. This is the law in its benign aspect. Yet the South African apartheid state was an enormously repressive regime, which used censorship extensively in the managing of erotic energies. These factors produce a nexus of prohibition and attraction. Denial provokes desire, and in ways the Oedipal nexus (on the one hand) and state authority (on the other) are at times disjunctive and in ways mutually articulated. Absolutist patriarchy is desire's enemy, yet is its agent precisely because the erotic is at its most powerful where it is proscribed. This psychic drama is played out in the terrifying but unforgettable sequence in David Lynch's Blue Velvet (1986) in which the youth Jeffrey Beaumont (Kyle MacLachlan) from inside a closet watches the sado-masochistic sexual riot played out between Dorothy Vallens (Isabella Rossellini) and the aptly named Frank Booth

3 Or, in fact, 'renaissance perspectives' as James Elkins argues.
4 Two of the renaissance perspectives' as James Elkins argues. 4 Two of the most persuasive recent treatments are in Kaja Silverman's The Threshold of the Visible World Beneissance Self-Fashioning. Visible World, Routledge, 1996, and Stephen Greenblatt's Renaissance Self-Fashioning, University of Chicago Press, 1980.

5 For example, in his film *Felix in Exile* (1994) there are very moving portraits which document (via the document roadways and fields. I (via the decapitated head) those Dead who lie bleeding on abandoned roadways and fields. By contrast, his monumental drypoint etching Casspirs full of love (1989–2000) makes its meaning through the through the disjunction between form and subject matter. Kentridge crams a number of decapitated heads in a careless riot into a coffin-shaped container.

Vladimir Nabokov, Speak, Memory, Gollancz, 1951. 2 ibid., p. 20.



Telegrams from the Nose

, we are promise when the tegens and thésique. Les idées se pressent et se précipitent, et comme la durée se mesure habituellement au nombre et à la succession des

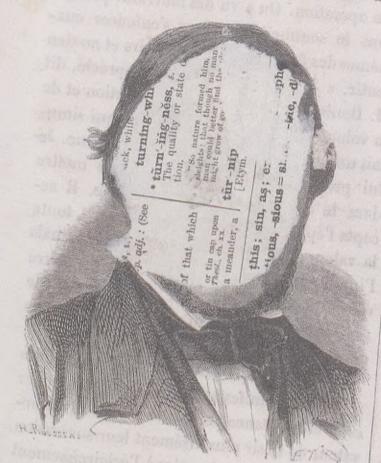


Fig. 349. — Bouisson.

pensées, on croit avoir longtemps vécu nen-



Fig. 313. - Eugène Godard.

Tout le monde connaît les aventures de l'aérostat construit par M. Nadar, et son déeastno annivit

l'excitation vidu peu tions de c nir, parce

à l'exécuti Cependa des progrè par dispara l'intelligene demi-somm insolite, où partie de se conscience s ceux qui l'ép impressions. tion infinie, o nouveau, et qui saisit et tr dans la consci qui nous rete nous paraisser sait un indivic de ce genre, il cieuse me pous une âme douc

> de leve Ce 1 M. Loui dar fit ce Godard voyage a cette occ. mun des pide ams deux frèr leurs asce

dit

1217

ée,

11-

a-

n

Ce sont ballon de. M. Nadar tique et m nacelle d'u tous les qu graphique parvenir au boîte coula tite corde, monter des rendue pos ral en chef, réclamerait

voit de la terre ... polariscope n'indique de polarisation dans aucune direction, sur les nuages en contact avec nous ou plus éloigne ciel est, au contraire, fortem



Fig. 331. - M. Barral. eux leur moteur, tandis que le premier doit être lancé par une ficelle, qu'on déroule rapidement.

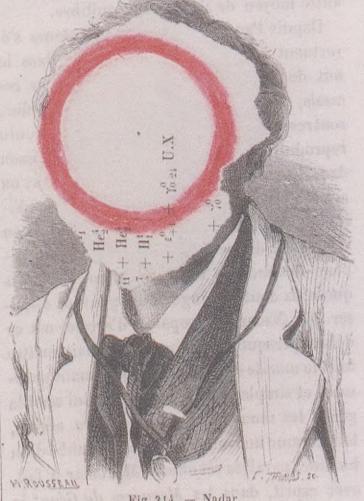


Fig. 314. - Nadar,

Si modestes et rudimentaires qu'ils soient,

nous 1 jugeons D'ailleu tage avé cure se à nous 1 mais, bie la sortie o son mouve d'air. Le les efforts le second : froid paraly devenues in toute opération

5h 2m

« Nous I glace.

> Heure Sh Le Le

61

Rete ld be! d ye n is almost nout ir n e.

While an seesses no eans me ria unshine, we see phenomenon taking place continually in the vegetable world. Sunlight in some mysterious manner has a vitalizing power upon plant life, and, uniting with carbon, hydrogen, and oxygen, is stored in form of tial

rsis t on an nemica. s heat rays eam which the caren is there is nothing hid from the heat thereof." The light rays flood the earth with light. The chemical rays give the grass its green, and tint the flowers and fruits with is the chemical ray that their peculiar and rare color e a vital energizer to the causes the skin to and are absolutely essennervous system or are sickly in color and tial to life. With t su ing matter. Withfail to develop chi out sunlight man is pale, sickly, and anemic, for, as in the plants, the blood lacks coloring matter, or hemoglobin.

During the last few years the X-ray and the Finsen light-have been discovered, both five the per us extend the last few years the X-ray and the Finsen light-have been discovered, both five the per us extend the last few years the X-ray and the Finsen light-have been discovered, both five the per us extend to the per us extend to the last few years the X-ray and the Finsen light-have been discovered, both five the per us extend to the per us exten

It is a powerful healing and remedial agent. Skin diseases and malignant diseases are much less common among those who spend a large share of their time in the open air, exposed to the light. If the entire body could be daily exposed to sunlight, as is the face, man would be far healthier and happier. Light promotes health; darkness fosters disease.

A sun-bath should be taken every day. Especially is this

se of approximat excitation.

a Evincing madness; as, a mad ss; as, mad liquor. c Resembling mad, as, a mad wind.

that makes all things like a dream.

H. G. Wells. muts, truit, etc.; a dariole.

Mad'e-line (măd'ĕ-lin; -līn). Feminine proper name.

Mad'e-lon (măd'ĕ-lŏn), n. [F.] a Var. of Magdalene.
b (pron. mad'lōn'). The précieuse daughter of the bourgeois Gorgibus in Molière's Les Précieuses Ridicules.

Made mast. See 3d Mast, I.

|| ma'de-moi'selle' (mad'mwa'zĕl'; măd'ĕ-mō-zĕl'; collog|| mam'zĕl'; 277), n.; pl. MESDEMOISELLES (mād'mwa'zĕl')

[F., fr. ma my, fem. of mon+demoiselle a young lattor
| pam'zĕl', 277), n.; pl. Mesdemoiselle a young lattor
| Tried lady, equivalent to Miss; — abbr. Miller
| France the title was given to married were were of less than knightly rank. |
| plied to unmarried foreign wor tionality. Also, in English
| 2. [cap.] Fr. Hist brother of the bis married) potter.

3. An other causes. small yellowish panicled flowers succeeded by berries; also, by extension, any other species of Rubia.

2. The root of this plant, used in dyeing; also, a dyestuff prepared from it. The plant was so used from antiquity, and was widely cultivated until alizarin, its chief coloring principle, was artificially produced in 1869. See ALIZARIN, 1. The principal preparations of madder were: flowers of madder, madder bloom, or refined madder, made by maceration of the ground root; garancine, made by treating ground madder with strong sulphuric a ranceuz, inferior garancine had madder; madder extract, maing madder with hot water and pincoffin or commerce made by treating garancine heated steam.

3. The color (Turkey red.) than from Hemorrhage from the lungs is frequently is, a mad dog; — seldom applied SANE. See HATTER, Note. — mad as inglish saying derived from the ing time of hares, when they are per; madness; as, he had a terri-MAD'DING. To make insane or colish or bewildered; now, esp., i. To be or go mad; rave. R. MATHE.] A maggot; an earthin sheep caused by the larva of any other cause. The Premon heated steam,
heated steam,
3. The color (Turkey red, by madder. See ALIZARIS madder, v. t. To trea mar lose considerable blood. tan), adj. Of or pertaining to ats; Malagasy. — n. A native there er), n. An island in the Indian Africa. — adj. Of or pertain-Kubir madder. madder (madd me taheite arrowroot. madder bleach. ing in order to acinth bean.
[Lun; 79], adj. Of or pertainwith bm boiling wi through ibregion = MALAGASY REGION. or slock, somend dryin and is Clove nutmeg. The red periwinkle. It is not madder bloom g in a hemorrhage is lann vil madder blue. exed with air and mucus, lor, l brilli ration and mes madder brown Lowed I. COLOR 610 [Shortened fr. Madagascar.] ROW madder carmin ce MADAME.] The form size of wommonly only as a foresse the word is used in the word in the word is used in the word in the word in the word is used in the word i crim the MAD Th tion, placing emblin rose m the patient. bue back of Absolute rest must be enjoined, even to not mad'id (ma'd'id, adj. [L. madidus, fr. madere to be wet.]

Ma'di (ma'd'id, adj. [L. pres. part. of madidar to moisten.]

Ma'di-ga (ma'd'i-d'anz), adj. [L. pres. part. of madidar to moisten.]

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Ma'di-ga (ma'd'i-d'anz), adj. [L. pres. part. of madidar to madi sh blue red in hue, of medium mad'do. Work (mad'er will) And plant of the Rubiaceae.
madder yellow. The color Doub pink.
mad'ding (măd'îng), adj. Mad dous; wild; furious. "Far
from the madding crowd's igness strike." T. Gray.—
mad'ding.ly, adv.
mad'dish (-īsh), adj. a Obs. Behavira like a madman.
b Somewhat mad.
mad'dle (măd''l), v. i. & t. [mad + -le.] To go mad;
also, to craze or confuse. Obs. exc. Dial.
mad'-doc'tor, n. An alienist.
mad'-doc'tor, în An alienist.
mad'-dog' skull'cap' or weed. An American picturellaria lateriflora) which yields a resinoid used
See SCUTELLARIN.
Mad'dox rod (măd'ŭks). [After E. E. M Any plant of the Rubie of a lady (cf. MISTRESS); as:
b To the name of a lady of ed woman who has a daughled Mrs.
or form of address: a Obs. A
or form of address: a Obs. A
cts the fine lady. c Vulgar,
d Obs. A courtesan; misnare. A hussy; wench.
fir. L. mea) + dame dame.
My lady; — a French title
ality; now, in France, given
glish usage it is commonly
ies of whatever nationality,
y female singers, milliners,
tinental antecedents. Cf. Mad'dox rod (măd'ŭks). [After E. E. ophthalmologist.] Med. A transparent (multiple rod) a series of them, placed other, used in testing the eyes for heterophemade (mād), past tense & past part. of part. adj. I. Artificially produced; as ingredients; as, a made dish; by filling in; a by piecing together; as, a made mast; in use word or story. of the French royal family; the French king or of the f. MONSIEUR, 2. person.

man'ly (mad'll), adv. [From MAD, adj.] In a mad manaes; without reason or understanding; wildly.

mad'man (mad'man), n.; pl. -MEN (-měn). A man who is mad; a lunatic; a crazy man.

Madman of the North. Charles XII, King (1697-1718) of Sweden; — from his rashness and impetuosity.

Mad Mul'lah (möd'à; mūl'à). Mohammed ibn Abdullah, a Somali dervish, who as mad and religious agitalious a word or story.

2. Specially designed or adapted; — with a green story.

3. Fully trained; — said of hounds, horses a said of hounds, horses and said of hounds, horses and said of hounds, horses and hounds and bō/va/rē/). The title and s57) by Gustave Flaubert. Flaubert. The title and f ardent, comantic tempertum provincial physician. It is not a faithfulness, isons herself.

bū/če/ff/). The title, and ta (1904) by Puccini, based atther Long (1898), of the latized by David Belasco. Cho-San) "married" to an pinkerton), who abandons E. MADAME TEMA. Place large cold compresses, 60° wrung dry, over the Ohanoo next shot.
-made (-mād). A combining form Made by, at, or in; — with now homemade, London-made, self-madioned or built in a certain (special made). entire chest of the patient, and cover with a flannel. E, MADAME THÉRÈSE, three made'-bea'ver, n. The value k, MADAME THÉRÈSE.

t.Ö.sōz'). Popular short
hibition of Waxworks," a
ties, founded by Madame
ondon (1833).
General Anthony Waynes
military skill and impetuWar.

A. Also mad'a-pol'am,
otton cloth, heavier than
dapollam, India.

lum insanum, It. mela
r. bādinjām. See BRINthorn apple. C = DEAD nence, any counter representing a made by the Hudson's Bay Con fracing for fars c Frenzy; un agitation; ext enthusiasm ma'do (m)
pichthys
Ma'doc (n) Ma-don' L. madefacere.] DAME, a term of mad 2. a inhaling every Change Pg., the island wood. The island was absoluted and solution in the Atlanda are malmaey, sercial, and bual (which they are made, are the tinta (red) and vor white).

3. = MAHOGANY, 1 & 2.

Madeira chair. A kind of wickerwork chair.

Madeira cockroach. A large cockroach (Leucophaea maderae), widely distributed in warm regions.

Madeira embroidery or work. White embroidery consisting of eyelets and solid embroidery upon fine linen or cambric, such as is made by the nuns of Madeira.

Madeira mahogany. The wood of the Indian bay.

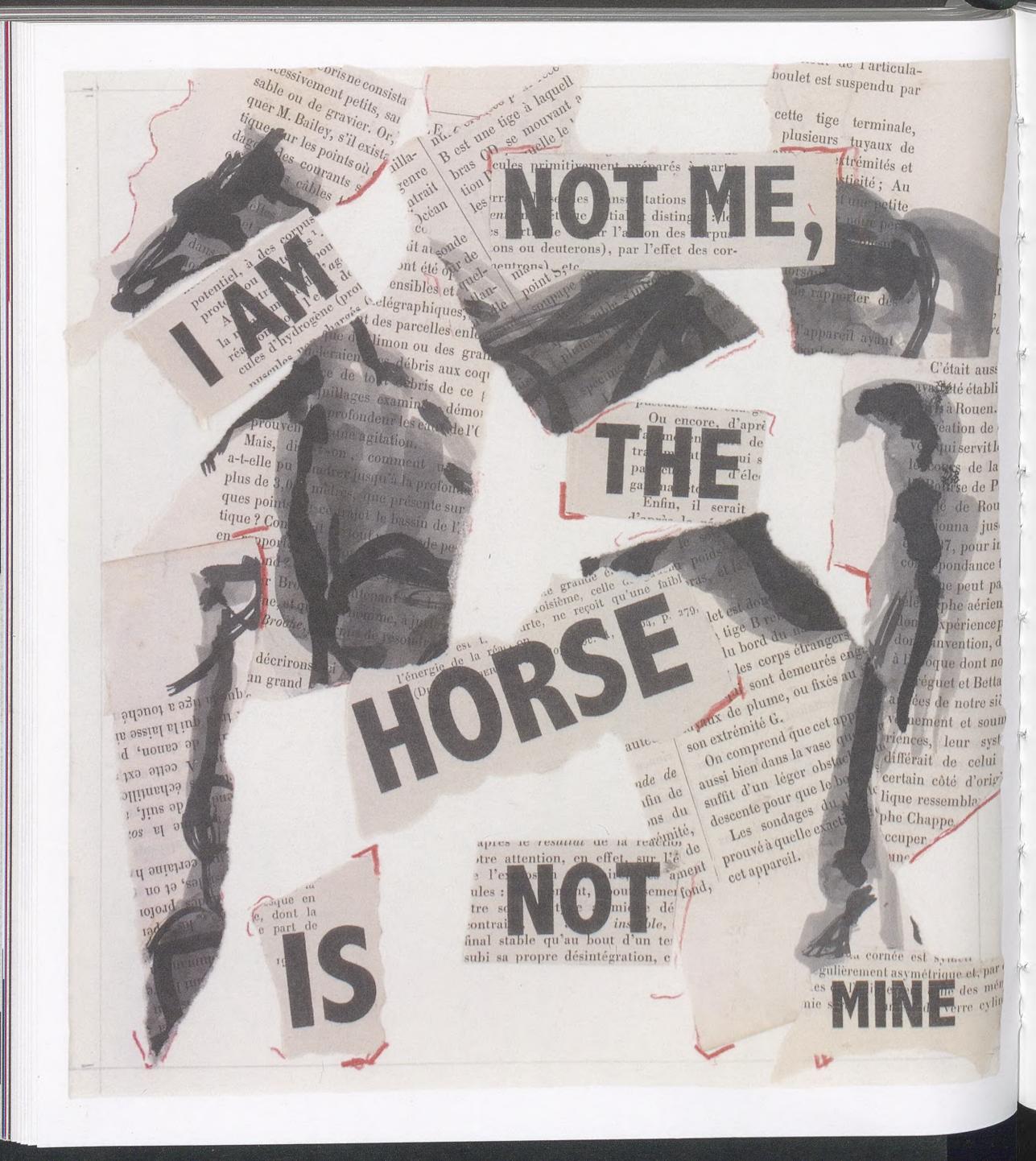
Madeira nut. The English walnut.

Madeira vine. A vine (Boussingaultia baselloides) with subtants under Single and Si two hours for ten minutes, but avoiding deep NL., fr. Gr. madarōsis, f the eyelashes or of the Mic (rōt/ik), adj. theaded; rash—n. A M. (brānd'; 66), adj. Shak. wn bety o wild sports; delighting rd." Shak. hence, wild; adcap pers, n. Madcap adcap pers. in.
Maiden; girl.
ED (-'nd); MaD'DEN·ING.
s; to craze; to excite vioangry; to enrage. — v. i. 1268 to settle the barons; — so called dera it resulted in the Provisions an advisory council of fifteen for use twelve representatives of the barons to sultation. The plan was operative until the barons under Simon de Montfort in 1263.

ma'drague' (ma'driag'), n. [F., fr. Pr. madrago, tr. almadraba, fr. Ar. al-madrabah, fr. daraba to strike.] A large fish pound used to capture the tunny in the Mediterranean; also, a seine used for the same purpose. as; infuriating; also, ir-ig-ly, adv. — mad/den-Madeira vine. A vine (Boussingaultia baselloides) with shining entire leaves and small white flowers.

Ma-dei/ra-vine/ fam/i-ly. The Basellaceae.

Madeira wood. a = MAHOGANY, 1 & 2. b = WHITE IRON-WOOD a | l= MAD, margot, etc. Obs. | le/nl/sn). Var. of MADDALENA | MALAGASY. | MALAGASY. | Maddalena | Malagasy. | Malagasy. | Maddalena | Malagasy. | Maddalena | Maddalena | Malagasy. | Maddalena | Maddalena | Maddalena | Maddalena | Maddalena | Maddalena | Malagasy. | D. Bib. | Maddalena | Maddalena | Malagasy. | D. Bib. | Maddalena | Malagasy. | Maddalena | Malagasy. | Maddalena | Malagasy. | D. Bib. | Maddalena | Malagasy. | Maddalena | Malagasy. | D. Bib. | Maddalena | Malagasy. | Malagasy. | Maddalena | Malagasy. | M |B'nI'dn). Var. of Magdalenian | mad-joon', mad-joun'. Vars. of mad-joon', mad-joun'. Vars. of Mad-me'nah (-nd). Bib. Ma'don (mā'dŏn). Bib. Ma'don'na-hood, n. See -Hood. Ma'dor, Sir (mā'dôr). See Joy-Mad'men (mād'mĕn). Bib. Ma'don'na-like', adj. See -LIKE. Ma'dor', n. [L., moisture, fr. ma-like', adj. Bet. Syn. of Porella.





söld-ier-ship (i as y), s. [Eng. soldier; -ship.] Military qualities, character, or state; martial skill; behaviour becoming a soldier. "Nor indeed was his soldiership justly a subject of derision."—Macaulay: Hist. Eng., ch. ii.

sold'-ier-wood (i as y), s. [Eng. soldier, and wood.]

Bot.: Calliandra purpurea, found in the West Indies.

*sõld'-ier-y (i as y), *soul-dier-y, s. & a. [Eng. soldier; -y.]

A. As substantive :

1. Soldiers collectively; a body of military

"Garrison'd around about him like a camp Of faithful souldiery." Milton: Samson Agonistes, 106.

2. Soldiership, military service.

"He had been brought up in some soldlers, which be knew how to set out with more than deserved estentation."—Sidney: Arradia, bk. iv. B. As adj.: Of or pertaining to soldiers; martial. (Milton.)

Bol-do, s. [Ital., from Lat. solidus = a piece of money.] A small Italian coin, the twentieth part of a lira.

sole (1), * soal (1), s. TAS. sole (pl. solen), from Lat. solea = the sole of the foot, or of a shoe; Dut. zool; Sw. sola; Dan. saale; Icel. soli; O. H. Ger. sola; Ger. solle; Sp. suela; Ital. suolo.] [Sole (2), s.]

I. Ordinary Language:

1. The under side of the foot. *

"From the crown of his head to the sole of his foot,"
-Shakesp.: Much Ado about Nothing, iii. 2.

* 2. The foot itself.

"Ceasest not thy weary soles to lead."

Spenser: F. Q., I. z. 9.

3. The under part of a boot or shoe; the leather of which the underpart is formed.

4. The bottom frame of a waggon.

II. Technically:

1. Agriculture:

(1) The lower part of the plough which runs in contact with the bottom of the furrow. It generally consists of the lower surfaces of the share and landside.

(2) The bottom of the furrow.

2. Farr.: The horny substance under a horse's foot, which protects the more tender parts.

3. Fort. : The bottom of an embrasure.

4. Hydr.: The lower edge of the barrel of a turbine or water-wheel.

5. Join. : The lower surface of a plane. 6. Machinery :

(1) The top or floor of a bracket on which a plummer-block rests.

(2) The plate which constitutes the foundation of a marine steam-engine, and which is

bolted to the keelsons. 7. Metail.: The floor or hearth of the metalchamber in a reverberatory, puddling, or

boiling furnace. 8. Mining: The seat or bottom of a passage in a mine.

9. Shipbuilding:

(I) The bottom plank of the eradle, resting on the bilgeways, and sustaining the lower ends of the poppets, which are mortised into the sole and support the vessel.

(2) An additional piece on the lower end of a rudder, to make it level with the false keel. 10. Vehicles: A strip of metal or wood fastened beneath the runner of a sled or sleigh to take the wear.

ang. : Thick, strong leather t soles of boots.

: A name given to the thick L. digitata, &c.

late, s.

The foundation-play

Ichthy. : Any individual of the genus Solea (q.v.); specif., Solea vulgaris, the Common Sole, in high estimation as a food-fish, the flesh being white, firm, and well-flavoured, and only inferior to that of the turbot. Soles abound on the west coast of Europe and throughout the Mediterranean. The supply comes from the North Sea. other European species are used for minor degree. The upper side is dark brown, the lower side w attain a weight of six or seve spawn in the spring, and eeks in the breeding se all the year round.

sole, v.t. [Sole (1), sole: as, To sole a p with a sole. " His feet were short tawny down

sole, a. & adv. from Lat. solus

A. As adject I. Ord. Lang kind; only; another or oth

"The offspr II. Law: "Some other wife, though I Aylife: Paren

B. As adv. sole-corpo

sole-tenant so-le-a, s. [Lat.

* 1. Ord, Lang. foot or hoof of an a

2. Ichthy.: A ge with about forty spec temperate and tropical from the southern portion temperate zone. Some of or live in fresh water. Eyes upper in advance of lower; narrow, twisted to the left side teeth, on the blind side only. D mences on snout, distinct from lateral line straight; scales small; There are no Soles of any econor the Atlantic coast of the Unite several species which are used

in Europe, particularly the Consulgaris. [SOLE.] † sō'-lĕ-re-form, a. [Lat. and forma = form.) Bot. : Slipper-shaped.

sől - ĕ - çişm, * sol-e-ci soloccismie, from Lat. soloc soloccismus; Gr. codoikiou solecism, from σολοικίζω (s incorrectly, from of occoring incorrectly, li (Soloi), in Cilicia, a emigrants, who s lect, which they solecisme; Sp.

1. An in priety of time a sole idered as correct change constantly d application of words

or a mile of consciousness."- Water-

Any unfitness, absurdity, or impropriety, in behaviour; a violation of the rules of

Sol e-çist, s. Gr. ook

* sol-& sos-pî-ro, s. [Ital.]

sote,

sote, s

T Fc

sole

grave, 1

sol'-e

quality serious

sŏ-lĕm

lemp

I. Or.

1. Th

gravity

* soted, a. I

* 6. | * sot-el, a. [Sui

s * so-ter-i-ol-o-g

= safety, health, fr viour, and λόγος (log

SOOTHFAST, &C.]

mence.

1. A discourse on he

promoting and preserving I

"Sot * soth, * soth-fast, * soth-ly, &c.

* soth-ern, a. [Southern.]

so lic-period, s.

2. The doctrine of salvation

"Righteousness and sin, soteriology a are the fundamental thoughts in St. Pi system."—Farrar: St. Paul (pop. ed.), ta/

soth'-ï-ac, soth'-ïc, a. [See def.] Of or pertaining to Sothis, the Dog-star, at whose heliacal rising the year was supposed to com-

: A period of 1,460 Julian years.

[Eng. Music: A crotchet rest; in old music, a minim rest

of imitative origin.]

sŏt'-nĭ-a, s. [Russ.] A company or squadros in a Cossack regiment.

* sot'-ter-y, s. [Eng. sot; -ery.] Folly. "Sotteries and insolencies of some bishops."= Gauden: Tears of the Church, p. 12.

sot'-tish, a. [Eng. sot, a.; -ish.]

*1. Foolish, infatuated, besotted, senseless, stupid. (Milton: P. L., i. 472.)

2. Characterized by foolishness or stupidity; stupid, senseless.

Scandalous frauds and sottish superstitions,"-Warburton : Sermons, vol. x., ser. 27

3. Dull and stupid with intemperance; n to excessive tippling; drunken; perng to or arising from drunkenness.

> h-ly, adv. [Eng. sottish; -ly.] In a manner; like a sot; foolishly, stupidly,

ir mournful solemuities, they satisfly at to the gods the passions belonging to the se earth."—Cudscorth: Intell, System, p. 508.

ment, s. [Eng. sottish; -ment.] infatuation.

mbecility and sottishment."-S. Lennard; bk: 1, ch. xxxvi. (1670.)

ess, s. [Eng. sottish; -ness.] nality or state of being sottish; dity, dulness, infatuation.

ers and dotage is the extinguishing of alegm or cold. - H. More: Mystery of God-ili, ch. xiv.

dity from intemperance or drunkennken stupidity or habits generally. ber temperate person can look with any com-upon the drunkenness and softishness of hir

a. [Ital., from Lat. subter = under, beneath.]

fusic: A term signifying below or inferior sotto il soggetto = below the subject; sotto = in an undertone.

Sôu, s. [Fr., from O. Fr. sol, son, from Lat. ou, s. [Fr., from O. Fr. so!, son, from Latsolidus = (a.) solid, (s.) a coin, still preserved
in the symbols l. s. d. = libra, solidi, denarii.]
[Solid.] An old French copper coin, twentyfour of which made a livre or shilling. The
name is still popularly given to the five
centime piece, twenty of which make a franc
but all regular money accounts in France are
made out in france and centimes. made out in francs and centimes.

sôu-a'-ri, s. -[SAOUARI.]

, to in-

and hast sorted his mind

def.] Pertaining to

tury B.C.

CAN (q.v.).

r verse.

ple to stupidity.

sôu'-bah, s. [Subah.]

sou'-bah-dar, s. [SUBADAR.]

sôu-bîşe', s. [See def.] _.

Cook.: A superior onion sauce, said to be named by the inventor after the Prince of Soubise.

scu-brette', s. [Fr.] A waiting-maid; specif. in theatricals, a female in a comedy, especially a servant-maid, who acts the part of an intrigante; a meddlesome, mischievous young

souce, s. & v. [Souse.]

u'-chêt (t silent), s. [Fr.]

1. Bot.: The roots of Cyperus esculentus.

Cook.: A dish of Dutch origin in which is served in the water or stock in which

g', s. [Chinese = little spro

[SOUTH.]

SULTAN.]

Eng. soud-an-se, LTANESS.

souder = 8 * BO confirmed. (C sôuf'- fle

trated monthly journal for Sunday reading.

(died 1940), youngest daughter of Richard Lloyd, of Liverpool, and had a son and was that 'he wrote of what he knew for Hodge, a puddler by his wife. Marie

Banne in p ction the pec any nan ap-06. 360ingest 'v ea 'iest recollections'

the Temple Magazine, a sixpenny illus- 1923; Methodist Recorder, 19 September 1935; Tit-Bits, 5 January 1909; Men and Women of Hocking married in 1876 Esther May the Time, 1899; private information.] R. G. BURNETT.

HODGE, JOHN (1855-1937), labour two daughters. He died at Highgate 15 leader, was born at Muirkirk, Ayrshire, September 1935. The secret of his success 29 October 1855, the eldest son of William

o c is nit I the sc ched Mother re his e in 1 vicumi the fa lasgow f John Iutche

son of James Hocking, was born at St. Later, after returning to Motherwell, he Stephen in Brannel 7 Nover or 1860, passed an examination for a position as 'are pupil teacher, but was disqualified 'th was un' thirteen. In 1869

a at Ha

· mbe. 'Ma Cria as , he wrote, of sitting in the on chimney corner, with wreckers was edu where, a College, Man ter

his year and the WO had read was twe 'ws " a success'.

nd sur

aid as no -ander - de a log on the fire, and my mother telling a solicitor's office a milton where he me ancient Cornish stories of wizards, earned £10 a year and gathered some lascery I gow, 1 as ville the nakers, of heron and st & Son with on the he quari and attrac by the hig through the Cormsu lanes to buy a cheap reputed to be earned by steel melters, he reprint of the classics. At the age of thir- then got work as third hand at Blochairn en he wrote his first novel, which, he steelworks, Glasgow, and while there, on account of his knowledge and skill, w vited to return to Colvil'

te At sixteen he said, was not began to study lan veying, but after in vecce or four years felt a call to the ministry of the United ordaine tra in the M nd extensi return b Unionc Jabez terbrook, Io fifty-thr ublished 1891. British weeking and owner journals. He practically every steel smelter in Scotland

mas A demand by Col ule's for a 20 per hich colregarded fiction as an effective medium had been enrolled. Smelters worked up to for conversing religious ideas to a marrian governty house a weak under a greater his



Stuart Ringholt

Conceptual Artist Meets Girl: Stuart Ringholt and the art of self-improvement

Sarah Tutton



One night, at the age of twenty-three I wanted to have sex with my mother. I lay in bed next to her with the urge but didn't act on it. You might be thinking that I am a deviant but on that night I was hearing voices and I was sick.1

Stuart Ringholt's self-published autobiography Hashish Psychosis: What It's Like To Be Mentally III and Recover was launched at the Journal Café in Melbourne in April 2006 and has been exhibited as a photocopied manuscript as part of a larger installation in 'NEW05' at Melbourne's Australian Centre for Contemporary Art (ACCA) and displayed on a plinth in front of a Brett Whiteley painting in the group exhibition 'Warning – Smoking Has Been Linked to Some of the Most Powerful Images of the Twentieth Century' at the Mornington Peninsula Regional Gallery in 2006. The book recounts Ringholt's drug-fuelled descent into madness, his long road to recovery and discovery that 'conceptual art can improve your life'. Ringholt takes his reader on an intensely personal journey that starts in the comfortable suburbs of Perth, travels through Australia's Top End, the United States, South-East Asia, India and finally comes to rest in Melbourne. Told with an unnerving honesty, it is a story that is alternatively confronting, sad and hilarious. The reader follows Ringholt as he drinks bhang lassis and smokes hashish in the Indian hill towns of Manali and Vaschist, suffers chronic diarrhoea in Delhi, hides his stash in his didgeridoo in Chandigarh, meets an assortment of sadhus and tricksters and suffers serious delusional and grandiose hallucinations and a bulging messiah complex. By the time he believes he is a monkey and that his father is Rod Stewart we know that this young man is in serious trouble. Ringholt's narrative is interspersed with excerpts from his medical files describing states of disordered and delusional thought, memory loss, disinhibition, agitation and aggression, and cataloguing a litany of psycho-pharmaceutical medication. Ringholt was diagnosed with Organic Psychosis or Hashish Psychosis in Perth in 1994.

Ringholt was originally based in Perth where he studied graphic design before moving to Melbourne in 2002, dedicating himself to a series of projects that focus on consciousness - the nature of it and how to improve it - and an exploration of the functionality of contemporary art. Working on projects in parallel over a period in time, Ringholt's practice is often performance-based, process-oriented and reliant on audience participation. Documentation of these performances and workshops is often exhibited in the form of books, sculpture, photography and painting. Ringholt blends a wild brew of eastern philosophy, celebrity culture, self-help therapies and art history, mixed up at

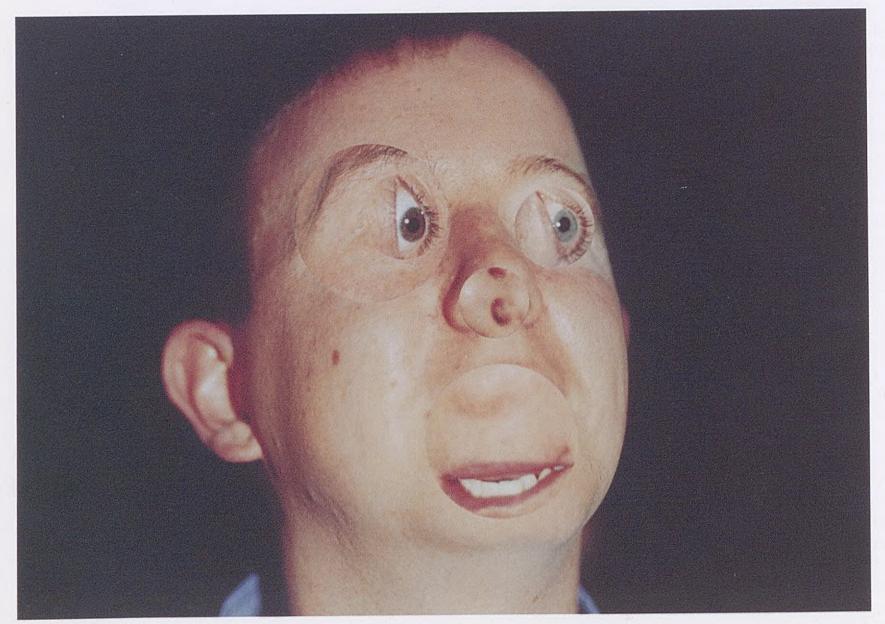
times with his own, very personal, stories, to create a diverse body of work that succeeds in taking on a psycho-social utilitarian and experimental bent. Hashish Psychosis provides a useful key to Ringholt's wider practice, not so much for its emphasis on the details of Ringholt's illness - something that occurred over fourteen years ago - but rather for its emphasis on function, form and the ways in which the personal and the political inevitably collide.

Rather surprisingly, the controversial Indian spiritual leader Rajneesh Chandra Mohan Jain, also known as Bhagwan Shree Rajneesh and later as Osho, provides an interesting entry point into Ringholt's practice. As Ringholt recounts in Hashish Psychosis, he first encountered the Bhagwan (sanskrit for the exalted one) at Club Zorbas, a new-age dance venue in Fremantle, 'where a large picture of Bhagwan with his diamond studded wristwatch watched over proceedings'. As many will remember, the Bhagwan made headlines in the 1980s with his large number of followers, known as the sannyasins or Orange People (named for their ascetic orange robes), his enormous collection of Rolls Royces, his ashrams – firstly in Pune and later in Oregon – as well as allegations of criminal and sexual misconduct. Lampooned in the western press for his often outrageous statements about sex and inflammatory jokes, the Bhagwan's syncretic teaching (combining Zen, Hinduism, western philosophy and psychotherapeutic approaches) continues to influence the new-age movement and has had a significant impact on Ringholt's practice. The Bhagwan was nothing if not practical and used any means, including crude and offensive humour, to achieve his goals and make his philosophical arguments.

Like the Bhagwan, Ringholt is focused on the practical aspects of living. He wants his work to be useful for himself and others as a means to improve life and raise consciousness. Each work, moreover, is part of an overall experiment to test his hypothesis that art can be used to impact personal and social change. Ringholt is comfortable taking whatever is at hand to make his case, adopting structures and frameworks from different disciplines to achieve certain goals, whether it is a therapeutic workshop, an autobiographical novel or a prefabricated play gym. The latter example refers to a sculptural work created by Ringholt in Perth in 2001: the children's play equipment, including monkey bars and swings, was exhibited in its box and installed at a women's







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Stuart Ringholt, Untitled (Iraq, Barbie, fashion), 2007, book detail, 21 x 28 x 3 cm, courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney.

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Stuart Ringholt, On Saturday he stood with toilet paper dangling from his pants, 2001, performance in Florence, courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney. Photograph Paul Moneta.

opposite

details, **Stuart Ringholt, Circle Heads, 2005,** book, 22 x 30 cm, courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney.

refuge at the end of the show. Similarly, the juxtaposition between comedy and seriousness is central to Ringholt's practice. While his work deals with issues that are of personal as well as communal and political importance, humour is never far from the frame. It is often difficult to be sure whether Ringholt is joking or deadly serious; where reality ends and fantasy begins.

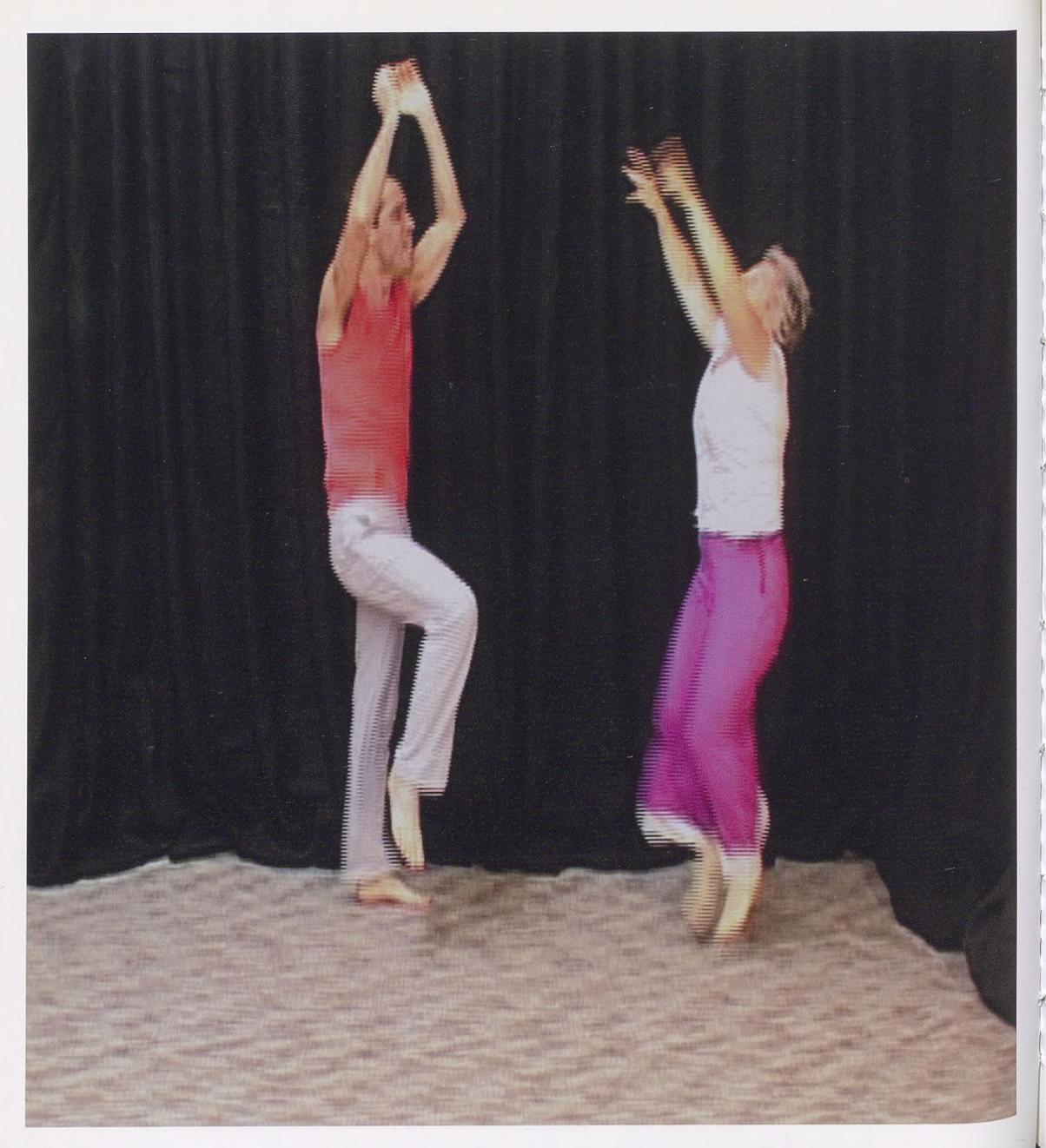
Ringholt's most recent work, Anger workshops, 2008, commissioned by Carolyn Christov-Bakargiev for the 2008 Biennale of Sydney, continues his interest in participatory, open-ended projects that aim to offer a service to audiences. A purpose-built carpeted room provides a private space for Ringholt's workshop. A large black-and-white poster on the inside wall quotes Ralph Waldo Emerson's 'For every minute you are angry, you lose sixty seconds of happiness' and invites potential participants to 'attend a 20 minute neuro-cardio workshop within these walls and find techniques for managing stress and anger in kinder ways'. Inside the room a television monitor plays looped footage of a man and woman performing AUM, a ritualistic, twelvestage meditative, therapeutic process developed by Veeresh D. Yuson-Sanchez, follower of the Bhagwan and founder of 'The Humaniversity', a new-age organisation based in Holland. AUM is described as a 'holistic synthesis of western psychotherapy and eastern approaches to meditation' and is an exhausting process lasting up to two-and-a-half hours, therefore demanding enormous commitment and energy from participants. Ringholt has edited his footage down to five minutes, focusing on two key phases, anger and love. Facing each other, the couple rants and raves, venting their frustration and anger, pounding their fists in the air. Above the din of their shouts an audible 'fuck you' can be heard every now and again – comical, clichéd and slightly jarring in this quasi-spiritual setting. This footage acts as ^a guide as Ringholt steers his participants through a process that aims to expel anger and negativity from their lives.

Funny fear workshop, 2004, initially staged at Gertrude Contemporary Art Spaces, Melbourne as part of Ringholt's 'Crimes of the Apple Worms' exhibition and later exhibited at ACCA, is a similar work that also aims to provide a useful service to gallery-goers. Ringholt invited potential participants to attend a workshop to expunge the fear of embarrassment from their lives.

Each participant was invited to embarrass themselves in public (the means and duration of the act was determined by individual participants) and to discuss their experiences with the group. Seventeen people participated in the two-day workshop. A three-hour discussion preceded the practical component of the workshop on the first day. Only one person returned on the second day but was unwilling to literally embarrass themselves – instead they spoke with Ringholt for several hours. Ringholt produced an editioned book that included visual documentation and a transcript of the discussion.

Anger workshops and Funny fear workshop both comment on the climate of fear and anxiety that has emerged in Australia and overseas over the last decade. Ringholt is particularly interested in the ways these emotions have been harnessed by politicians to bolster political gain and to garner an almost hysterical fear of difference, at the same time as dumbing down the discussion of these complex psychological states. By raising a discussion about anger and fear within the context of contemporary art, Ringholt attempts to foster a dialogue about these emotions that isn't reliant on clichéd, politically motivated definitions but rather focuses on some of their more subtle, complex (and at times positive) aspects. The juxtaposition of new-age philosophies, self-help methodologies and contemporary art effectively reframes this discussion.

Embarrassed, 2001–03, is another work that provides a background for Funny fear workshop. For this series of ten performances in Italy, Switzerland and Australia, the artist intentionally embarrassed himself in public. The series, described by Ringholt as a 'research project', began in 2001 when the artist decided to stand at the Palazzo Vecchio in Florence with toilet paper dangling from his trousers, a friend photographing the performance from a distance. The performance reenacted a particularly humiliating moment a few months earlier in Australia when Ringholt had walked through a crowd of teenagers with 'a fifty centimetre strip of torn toilet paper dangling down the back of' his pants. As he recalls in Hashish Psychosis, the dangling toilet paper incident had a 'profound effect' on him and he 'remained shaken a week later'. He took it upon himself to intentionally embarrass himself in order to combat these feelings. The lengths he went to in order to confront these feelings of fear are



Stuart Ringholt, Anger workshops, 2008, proposed poster design, 120 x 84 cm, courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney.

Impressive: wearing a prosthetic nose, wiping snot on his face, placing white thread in his beard, a red Texta mark on his cheek, chewing a pen on the train So that green ink went all over his lips and teeth, wearing an 'I am stupid' Postit note on his back, a small piece of rubbish on his beanie, a jumper with a large op shop price tag hanging off the back and a large apple down the back of his Speedos at a public pool. In undertaking these performances Ringholt Observed a link between embarrassment and fear, in his case a fear of women. Having performed this series of embarrassing scenarios, Ringholt found that he was able to free himself of his fear and eventually ask a woman on a date. As with other works, Ringholt brings together performance art and therapeutic regression techniques, reenacting real and imagined moments of personal significance. In Celebrity twins, 2001, he reenacts his experience of Psychosis; in this performance, identical twins, Superman, a security guard and a footballer all make an appearance. C3PO at North Innaloo Primary School, 1995, a three-minute film of the artist standing naked and still Outside his old primary school on Australia Day reenacts memories around the death of his sister Susanne when he was a child. Such reenactments have meanings beyond the personal and allow Ringholt to highlight issues such as mental illness, grief, fear and shame in a way that links the personal with the communal.

Unlike much of his other works, *Circle Heads*, 2005, and *Untitled (Iraq, Barbie, Fashion)*, 2007, do not refer to past performances or workshops but instead take as their starting point images from popular culture. Alternatively surreal, unnerving and laugh-out-loud funny, these works maintain the sense of humour evident in other works and highlight an overtly political edge within his practice. Both works are books repurposed from existing documents collected via the internet. In *Circle Heads*, photographic portraits have been disfigured, with perfect circles cut from their faces and replaced by a segment of another face with disrespect for scale and gender. The effect is unsettling. The wholeness of the image is destroyed, maimed and literally pierced by the artist's hand. This cutting is symbolic as well as actual. In *Untitled (Iraq, Barbie, Fashion)* Ringholt juxtaposes the images of the work's title: war in Iraq, Barbie dolls

and fashion models, each double-page spread jarring, slamming the images together.

While at first glance Ringholt's work invites a psychoanalytical reading dominated as it is by reccurring images of and references to Oedipal scenarios, dismembered bodies and disfiguring faces, holes, cuts and incisions - to lock a discussion of his work into such a framework would be to miss much of its lightness and humour. Despite the obvious narcissistic elements within Ringholt's work he is careful not to sink into a practice that is absurdly self-referential or self-pitying. His curious mix of pathos and comedy, heightened by an almost evangelical desire to help others, takes Ringholt's practice into another dimension that clearly links the personal with the political and raises a discussion about functionality and purpose. As Ringholt explains in his introduction to Hashish Psychosis, his motivations for writing the book were utilitarian. While he admits that the process of writing about, and therefore in many ways re-living, his experiences of madness and recovery had a therapeutic effect, he was also driven by the need to share what he had learnt along the way with others suffering similar problems. As he states: 'This book is for everyone leaving hospital who needs information. I have some useful tips for anyone who sees the same need to get off drugs'.

Ringholt would like his art to be useful. Not in the way that we usually think of art as being useful – as having a use value on the market for instance – but rather as being useful to himself and to others as a means to improve life and raise consciousness. As Ringholt answered when asked how his art is practical:

I don't know if it is but I am interested in finding out. I am interested in finding out whether art can be super practical beyond the immediate visual and sensory experience ... Can art literally improve my life on an interpersonal level? Surprisingly I discovered it can.²

¹ Stuart Ringholt, Hashish Psychosis: What It's Like To Be Mentally III And Recover, Melbourne, 2006

² Stuart Ringholt, 'Crimes of the Apple Worms', Gertrude Contemporary Art Spaces, Melbourne, 2004.

Michael Rakowitz

and the tactics of being in-between and everywhere else

Hannah Feldman





pages 632-33

Michael Rakowitz, Michael McGee's paraSITE shelter, 2000, plastic bags, polyethylene tubing, hooks, tape, 26th Street and 9th Avenue, Manhattan, courtesy the artist and Lombard-Freid Projects, New York.

right

The invisible enemy should not exist (recovered, missing, stolen series), 2007, Middle Eastern packaging and newspapers, glue, variable dimensions, installation view of Lombard-Freid Projects, New York, courtesy the artist and Lombard-Freid Projects, New York.

left

Michael Rakowitz, Group 2: skirted male with beard (IM19752), female figure with feet of child (IM19751) (recovered, missing, stolen series), 2007, Middle Eastern packaging and newspapers, glue, skirted male 65 x 14 x 11 cm, female 59 x 18 x 9 cm, courtesy the artist and Lombard-Freid Projects, New York.

On 17 May 2003, two months after the United States led the 'coalition of the willing' into Iraq, the New York-based collective Artists Against the War staged a nationwide 'Erase In' to draw attention to the cultural implications of the invasion, if not also war more generally. In Manhattan, several hundred artists – including Michael Rakowitz, a Chicago-based installation and public artist whose work eschews the savvy of cool and intellectual detachment for the more visceral and certainly more vulnerable engagement of sincerity – congregated in the galleries of the Metropolitan Museum's just mounted exhibition, 'Art of the First Cities: The Third Millennium BC from the Mediterranean to the Indus'. There, they positioned themselves in front of such 'masterpieces' as the Standard of Ur, 2550–2400 BC, a small, ornately inlaid box depicting the Sumerian kingship in its most militaristic aspect that was on loan from the British Museum, London, where it had been deposited after having been excavated by archaeologist Sir Leonard Woolley during the British Mandate in Iraq, 1918–1932. Determined to make visible and concrete their opposition to the United States government's wanton 'contempt for Iraqi life, culture, and history',1 the artists very solemnly and deliberately sketched these antiquities, only to erase them hours later in a gesture as creative as it was destructive. In so doing, they protested as artists, making of their labour a performance that would exceed partisan politics. They eschewed specific demands on any one institution in favour of a quiet protest that spoke to issues of repatriating cultural heritage while also elegantly alluding to what many felt at the time to be the silencing of dissent. Museum visitors who queried what they were doing, or why, were incorporated into the action by way of conversation, marking the aesthetic terrain of the 'Erase In' as congruent with platforms both relational and interventionist. Reappropriated by artists and by an art action, the gallery space had become a site of both conversation and disruption. What is often decried as art's acquiescence to the demands of entertainment and spectacle was here exploited precisely as a means of opposition. That the objects in front of which the artists stood, and which they

drew only to erase, already spoke to a long history of war, looting and imperial appropriation connected the immediate experience of invasion to a history far deeper than just two months.

I begin this introduction to Michael Rakowitz's body of work with this action (even though it was not exclusively his own) performed, as it were, in art and at the site of art's circulation, because it is in the interstitial spaces generated precisely by the kinds of layering and contradictions mobilised by the 'Erase in' – between erasure and presence, present and past, here and there, universal and specific, poetry and polemic, art and action – that Michael Rakowitz has long conducted his own, properly speaking, aesthetic practice. A longstanding focus within this work has also been the issue that 'Erase In' meant to question: the war, that is, and how we might possibly come to see, if only to oppose, its place in our own culture.

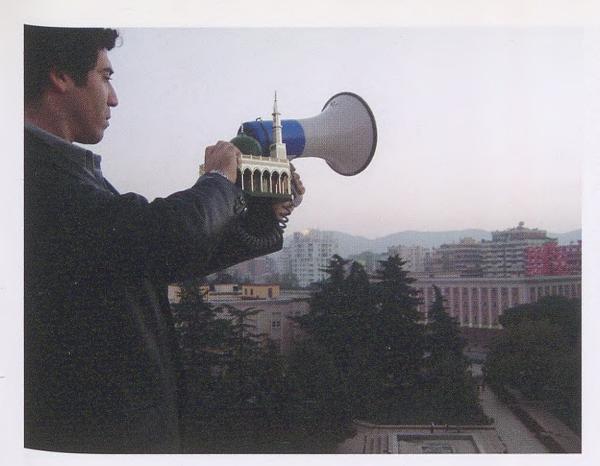
Until last year, when the handcrafted 'copies' of artefacts stolen from the National Museum of Iraq that he exhibits as the central component of his *The invisible enemy should not exist*, 2007, won him the Jury prize at the 8th Sharjah Biennial, Rakowitz was best known for his ongoing *paraSITE* (1997–), in which he draws upon lessons gleaned from techniques and tactics employed by Bedouin nomads to build custom-designed, inflatable shelters for the homeless in – and this is crucial – collaboration with their potential inhabitants.

While the fruits of this collaboration have now been shown in a number of museum exhibitions, including 'SAFE: Design Takes on Risk' at New York's Museum of Modern Art and 'Beyond Green: Toward a Sustainable Art' at Chicago's Smart Museum of Art (both 2005, and both at institutions which now boast original *paraSITE* structures in their permanent collections, which does make one wonder about whether or not the collaboration with the homeless went so far as to include remuneration), much of the attention it first garnered came from outside the white walls of the art world. As Rakowitz tells it, his best and earliest critics were the homeless (or 'houseless' as he notes









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Michael Rakowitz, Dull roar, 2005, inflatable Pruitt-Igoe sculpture with timer and fan, text plaque, 15 drawings (pencil on vellum), modular wooden platform, dimensions variable, installation views, Lombard-Freid Projects, New York, courtesy the artist and Lombard-Freid Projects, New York.

left

Michael Rakowitz, Minaret, 2001–, performance on Clocktower Gallery rooftop at five designated times of prayer, 5:04 minutes, courtesy the artist and Lombard-Freid Projects, New York.

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Michael Rakowitz, Return (Brooklyn), 6 October – 30 November 2006, Davisons & Co. import–export company, 529 Atlantic Avenue, Brooklyn, New York, installation views, courtesy the artist and Lombard-Freid Projects, New York.

Several men with whom he's worked prefer to be called), anxious to collaborate on their own shelters; police desperate to thank him for his efforts while also intent on decrying the administrative logic that had made police policy of arresting the homeless for the simple crime of so being; and reporters who sensationalised the likelihood of a future cityscape in which tents like those of Rakowitz's design might ever more regularly dot the horizon. In these inadvertent testimonies and in the fact that they now circulate on the coat-tails of the art world's interest in Rakowitz's work, we see the strength of the project as lying beyond its having created shelter for a few individuals. Far more significantly, we see Rakowitz's use of publicity itself as something of a medium through which to critique the aporias and invisibilities that often preclude real conversations about homelessness and urban poverty. Instead of being predicated on the kind of absence that representation usually requires, *paraSITE* articulates itself, instead, through an emphatic insistence on presence.

In his review of 'Dull Roar', 2005, Rakowitz's first solo exhibition at Lombard-Freid Projects in New York, Holland Cotter, writing in *The New York* Times, was undoubtedly thinking of ParaSITE when he impugned that Rakowitz was at his best, so to speak, on the street and out in the real world. I have heard this claim parroted on more than one occasion in relation to what some insist on calling the artist's 'gallery work', a phrase that misses the point about both sites of production – street and art world – and their relationship to each other. In opposition to this vein of thinking, one that wants to separate Works like paraSITE from those Rakowitz makes explicitly for display and for sale within the space of the gallery, it is actually the same determination to make visible and present that animates all his projects, commissioned or not, saleable or not, including 'Dull Roar'. In cataloguing a history of failed utopian invention through a series of drawings hung to frame an eternally collapsing and re-inflating balloon model of one of architect Minoru Yamasaki's other famously destroyed towers, those of the Pruitt-Igoe housing project in St Louis, Missouri, Rakowitz makes of our fascination with the demise of Visionary architecture an allegory to describe our most compulsive consumptions and our most prurient investments in spectacularity. At the

same time, he also suggests the regenerative ambition of hope, even as it remains tainted by the commercialisation to which it is put. In moving the site of the street into that of the gallery, Rakowitz transforms the variable conditions of spectatorship into their own medium – to be shaped, formed, and moulded, just as if so much clay.

In the more recent The invisible enemy should not exist (recovered, missing, stolen series), 2007, Rakowitz takes this strategy one step further, shifting the conditions of our spectatorship within the gallery to exceed the viewing platform that surrounds the ever-collapsing tower of 'Dull Roar', and which explicitly references the four that Mayor Rudy Giuliani had built around 'Ground Zero' in 2001–02 to satiate the public's desire to see the evidence of the Twin Towers collapse. No longer just a voyeur of a scene of disaster, the spectator now enjoys and looks upon a space of culture made possible by a long history of war and occupation. For this extensive installation, which also includes an aural component, a series of drawings, and a wall-based timeline, the artist displays copies of objects missing or stolen from the Baghdad museum that he and an assistant have fabricated to scale out of packaging materials used to wrap Middle Eastern foods and Arabic-language community newspapers in the United States, items the artist describes as brief 'moments of cultural visibility' within a culture - North American - that otherwise endeavours to cast a shadow of invisibility on the populations that consume them. These replicas are arranged on a long table constructed from the same rough-hewn plywood as the viewing platform in 'Dull Roar', making clear the correlation and connectedness between these two projects as the mechanism of spectatorship shifts focus from one cultural disaster to another. The table's crooked form and its position within the gallery are derived from the angled course of Baghdad's boulevard Aj-ibur-shapu, from which the exhibition title takes its name, and which otherwise cuts a monumental swathe up to the famous Ishtar Gate in Baghdad. The drawn component of the work completes the network of connections that the artist harnesses from otherwise ordinary collisions of coincidence and confluence to give this installation both its poignant humour and its uncanny seriousness. Through the 'ballad' of the former director of the Iraq National Museum, Dr Donny George, Rakowitz





reminds us that this gate, as it stands now in the Iraqi capital, is already a fake. The original gate, excavated by Robert Koldewey, a German archaeologist, stands in the Pergamon Museum, Berlin. Ours, of course, is not the first invasion that has robbed a culture of its past, and the vistas that Rakowitz provides onto what anthropologist Arjun Appadurai has named 'the social life of things' strip us of any pretence of our innocence.

Here, as in so much of Rakowitz's work, it is the art exhibition and the disparate publicities into which it taps that are put fore and centre, much indeed as they were in the work of artists such as Daniel Buren or, perhaps even more pertinently, Marcel Broodthaers in the late 1960s and early 1970s. Having conjured the war and the streets on which it is fought as well as the ^{objects} to which it has given 'life' (and which it also threatens to destroy) Within the middle of the gallery, Rakowitz, however, refuses to stay there. Instead, his work hovers above both sites, moving back and forth so that it is not only in-between, but also everywhere, and all the time. While we see this in works such as Minaret, 2003–, a performance wherein Rakowitz ^{Cere}moniously grafts the sound of an amplified Adhan (the Islamic call to prayer, here issued as a digitised bleat from a gift shop mosque-alarm clock) Onto otherwise unhearing urban spaces from atop the heights of secular buildings, it is perhaps most manifest in the monumental Return, 2004/2006. Based on the re-opening of Davisons & Co., an import-export company Opened in New York by Rakowitz's grandfather after his exile from Iraq in 1946, Return originally endeavoured to provide free shipping services to more recent generations of Iraqis separated from their friends and families. In 2006, With financing from Creative Time's 'Who Cares' program, Rakowitz Positioned this business in a Brooklyn storefront, and embarked upon what Would end up becoming a long and tortuous project of endeavouring to import Iraqi dates into the United States for sale for the first time.

What began as a relatively straightforward provocation – but nonetheless a sophisticated form of resistance to the inverse economics involved in the coalition's determination to 'rebuild' the Iraqi economy even as it refused to facilitate the exportation of Iraqi goods – became more and more complicated as the dates Rakowitz had arranged to ship suffered a journey the artist narrates as being as long and circuitous as that undertaken by the legions of refugees then fleeing the country in search of safety. As dates became positioned as representational surrogates for an invisible and displaced population (reverting to a means of representation still based on absence), so too did the series of photographic portraits that

Rakowitz produced of visitors to his store – visitors delighted to share their stories, ask questions, ship items home, and, finally, to enjoy Iraq's sweetest fruit – come to picture a nation of resistance and commitment, giving face to a community that we have long stopped seeing reflected to us in our own media.

When I met Rakowitz to talk about his plans for the 16th Biennale of Sydney - a devilish proposal that further weaves together his interest in cultural heritage and control, artistic collaboration, craft, and the depth of what I would have to insist is a richly horizontal history – we get sidetracked for about an hour talking about Dark turquoise, 2008, an upcoming collaboration with Tunisian painter and printmaker Emna Zghal. Dark turquoise proposes to exhibit more re-makes of the Iraq National Museum artefacts, this time crafted not by Rakowitz and his assistants, but in collaboration with Native American populations living in the reservations that dot the south-western United States. In so doing, it plans to expand Invisible enemy so that the work of re-making these stolen or lost artefacts speaks simultaneously about the destruction of autochthonous culture in Iraq and, significantly, in the United States itself. As I listened to Rakowitz narrate the proposal with characteristic clarity and enthusiasm, I realised suddenly that I had been holding my breath, as if anxious that any exhalation might reveal the depths of my suspicion about what I worried might be the strangely totalising logic undergirding the project's lack of geographic or historical specificity. But as I thought further and listened more, my doubts gave way to curiosity, and I began to wonder 'why not?' In this kind of textured collusion, the history of imperial and neo-imperial appropriation is rendered thick, dense, and tangible as the visibility cast by one discussion begins to illuminate another, and as the publicity garnered by one cause is used to refocus on conflicts closer to home. Indeed, in bringing these disparate regions together, as Rakowitz's project for the Sydney Biennale proposes to do with the histories of Aboriginal painting and western utopianism, Rakowitz refuses to walk the clean, clear-cut perimeter of culturally sensitive political correctness. Instead, he seems intent on troubling our notions of agency and authority precisely at the same moment he directs our gaze to the interrelatedness of cultural genocides across time and across space. In doggedly negotiating these murky waters, Rakowitz provides us with an art that satisfies both of the categories proposed (though proposed as contradictory) by Dan Graham at an 'open hearing' of the Art Workers Coalition on 1.0 April 1969: socially 'good works' and aesthetic notions of 'good work'.

¹ www.aawnyc.org

Rainforest Surfer

Robert Leonard

The reason that I say the art that we make is Aboriginal art is because the way we live our lives is an Aboriginal experience. Now what happens in the deserts and remote communities is that people create art and they try to live their lives in a way that correlates to this romanticised idea, and it's a white construction ... That's why I say that the only authentic Aboriginal people in this country are the urban Aboriginal people, they're the only ones that behave autonomously. We are the only ones whose lives aren't wholly and solely determined by white construction.1

Vernon Ah Kee's work is motivated by his profound sense of exclusion and invisibility as an Aboriginal Australian. While his work is cast as a clear statement of Aboriginal sovereignty, on closer inspection it is its ambiguities that take the discussion to the next level. To date, Ah Kee is largely known for two bodies of work, his text works and his portrait drawings of family members, a suite of which features in the current Biennale of Sydney.

Ah Kee presents his texts as works on PVC, on T-shirts, and at billboard scale directly onto the wall. Most of the texts are short and punchy, with the strident high-concept compression of advertising copy-writing or agitprop. 'Not an animal or a plant' reminds us that Aboriginal people were once categorised as subhuman, on a par with fauna and flora. 'First person' plays on the fact that Aboriginal people might have been here first but are silenced in the culture, unable to speak for themselves. 'Mythunderstanding' puns to suggest that the prevailing romantic take on Aboriginal people is mistaken. Ah Kee's texts range from crushingly self-evident 'No-brainers' ('if I am extremist it is because my people live in extremely bad conditions') to puzzling word plays ('who deicides / you deicide', which could be a typo or could refer to killing god). Some texts, like 'your duty is to accept me my duty is to tolerate you', could be interpreted in a diametrically opposed way if written by a white person.²

But Ah Kee's text works are more than words. Their ostensible messages are complicated by their typographic treatment, which recalls the look of 1960s 'big idea' advertising³ and various brands of conceptual and neo-conceptual art that subsequently echoed it (Lawrence Weiner, Barbara Kruger, Haim Steinbach and Christopher Wool). Ah Kee uses a familiar, no-nonsense, sans-serif typeface, typically bold and lower-case. Despite opting for an ultra-legible font, he runs together words and lines of text, making them harder to read; sometimes you need to double check that you read correctly.

There is nothing remotely Aboriginal about Ah Kee's typographic style, indeed this Madison Avenue idiom is part of a mainstream media culture that might be seen to suppress Aboriginal voices. Ah Kee's appropriation of mainstream style is over-determined. It makes a political point: He speaks from a marginalised position by coopting the impersonal authority of the Big Other's language (which claims to speak to, and sometimes for, all), making an issue of its neutral tone. He has no other option: As an urban artist it would be inappropriate and inauthentic for him to speak in an 'Aboriginal' idiom. It's his preference: He considers the 'Aboriginal' idiom always already compromised – as artist Richard Bell puts it, it's 'a white thing'. Plus it is expedient: He is speaking to white people in a language they can understand. All in all, Ah Kee would doubtless sympathise with Barbara Kruger's famous defence: 'We loiter outside of trade and speech and are obliged to steal language."

Alongside the text works, Ah Kee has been making big drawings, mostly portraits. The portraits were inspired by discovering photographs in the Norman Tindale Collection of his great-grandfather, George Sibley, a Waanyi man sent to Palm Island. Between 1921 and 1957, a period when Indigenous Australians had yet to be recognised as citizens, Tindale photographed hundreds of Aboriginal people living on missions and government stations. He wanted to create a scientific record of a race widely considered to be dying out. Subjects were posed front and side and identified by numbers rather than by names, suggesting criminal mugshots or specimens. Ah Kee has mixed feelings about the Tindale images, which provide him with a point of contact with past generations but come with considerable baggage.

Ah Kee made portraits of George Sibley and his grandfather Mick Miller from Tindale's images, then went on to create portraits of other male family members in the same style, including of himself and his son. He rendered the faces in black charcoal on paper and in black charcoal and white crayon on massive grey canvases. He used an old-fashioned academic rendering style, building up tonal modelling with dense cross-hatching. While he foregrounds the drawing process, the style is inexpressive – the polar opposite of Mike Parr's drawing.

Ah Kee does not really psychologise the faces and, except for the occasional appearance of Tindale's serial number holder, there are few contextual details to guide us in how to interpret them. In part Ah Kee is motivated by a desire to redeem Tindale's images of his great-grandfather and grandfather through investing time in exploring and registering details; through emphasising eyes, the intensity of his sitters' gazes, to suggest agency; through granting them an ennobling Mount Rushmore scale; and through identifying them and tying them in to a specific genealogy - his own. But by the same measure, his images of contemporary sitters are also tainted by association with the Tindale images, as if Aboriginal people today, even his young son, might still be heirs to those old prejudices, imprisoned by them. So these images are neither completely positive nor negative, but in-between

In the show 'You must hit' at Bellas Milani Gallery, Brisbane, in 2005, Ah Kee explored this ambiguous in-between quality by interspersing portraits and texts, so it was hard to know which texts to read with which faces, and whether to identify the sitters as enunciators of the texts, their subjects, or neither. This interpretive dilemma drew attention to the way we project meanings into faces in relation to what they are associated with (the Kuleshov Effect) and on the basis of our own sympathies, desires and fears, here revealing our predisposed attitudes to Aboriginal men.

Ah Kee recently extended this line of enquiry into a series of drawings of generic mask-like male faces floating in white space, viewed from different angles. These drawings deliberately confused those familiar with Ah Kee's portraits. They were not quite portraits but rather looked like images one might find in a how-to-draw book, offering the basic armature for a portrait before any distinguishing details are added. Viewers were unsure whether they represented one subject or many, whether the faces were horrified or horrifying, the subjects victims or villains. Some interpreted them as images of birth, others of death. For Ah Kee, these works represented an Aboriginal subject becoming visible. He explained:

They are primitive people becoming more human to the western eye. And as that happens, white features are ascribed to them. And where white people see those features ascribed to them – like learning to dress and learning to talk - they are rewarded. So these faces have high cheekbones and long noses, characteristics of a very general white Anglo-Saxon face, but they don't have eyes, nostrils, ears, mouths. They are people who haven't been recognised as human and, at the same time, are starting to have this white ideal applied to them, just enough to give shape to their faces. The work is about becoming. Ah Kee catches us in a double bind. If these are images about becoming, this is qualified by it being becoming in the eyes of the other.

Ah Kee's latest project incorporates imagery from his text works and portraits but also takes a big step into a new medium, video installation. 'Cantchant', shown at Brisbane's Institute of Modern Art in 2007, takes the beach as its subject.6

The beach is a key element in white Australian mythology. It's a commons, a family leisure space invested with childhood nostalgia, and the home of Max Dupain's iconic Sunbaker, 1937. This idyllic commonsense view of the beach masks a truth: although Aboriginal people are conveniently seen as people of the

above
Vernon Ah Kee, cantchant, 2007,
courtesy the artist and Institute of Modern
Art, Brisbane.

pages 640–41
Vernon Ah Kee, Belief Suspension,
2007, installation view, Artspace, Sydney,
2008, courtesy the artist and Artspace,
Sydney. Photograph Jennifer Leahy,
Silversalt Photography.



above, left to right

Vernon Ah Kee, Craig Smith, 2005, charcoal
on paper, 101 x 67 cm, collection National
Gallery of Australia, Canberra, courtesy the
artist and Milani Gallery, Brisbane.

Vernon Ah Kee, Anthony Jia, 2005, charcoal on paper, 101 x 67 cm, private collection, courtesy the artist and Milani Gallery, Brisbane.

interior, the beach has been a site of racial conflict ever since English explorers first arrived in the eighteenth century. The repressed history of the beach as a physical and ideological battleground returned with a vengeance in December 2005, when mobs of young white males descended on Sydney's Cronulla Beach attacking Middle Eastern beachgoers while wearing such slogans as 'We grew here, you flew here', as if appropriating Aboriginal rhetoric.

'Cantchant' turns on the superficial resemblance between surfboards and the shields traditionally produced by the Yidindji, Ah Kee's father's people from the North Queensland rainforest. These days the shields are seen as art objects but they were originally used in battles; their painted decorations were heraldic. For the show, Ah Kee created decorated surfboards, painting the decks with shield patterns while incorporating cropped reproductions of his western-style portraits on the reverse as their idiomatic flip sides. In the show, he suspended the boards from the ceiling as a phalanx. On entering the space, one confronted them from the viewpoint of an enemy, facing the pattern sides. On mingling among them, one saw the portraits. The surrounding walls were covered with text pieces. One of the most prominent texts – 'we grew here' – was a line appropriated from the Cronulla rioters. Ah Kee played on the impertinence of white youths claiming this, when their nationalist sense of entitlement was built on the dispossession and disavowal of the Indigenous people. Another text work, hang ten, 2006, conflated the American surf-clothing brand with lynching. Call it black humour.

The centrepiece of the show was a ten-minute three-screen video installation in which the boards appeared. The video clashed its genres and mixed its metaphors, each sequence pulling the rug on the previous. In a heavy-handed allegory, a dead (waterlogged) surfboard bound in barbed wire and hung from a tree was pelted with buckshot. The meaning is obvious: the boards are the bodies of Aboriginal people lynched and humiliated and Australia is a killing field. And yet the solemn tone was immediately undercut by a comic sequence showing three well-accessorised Aboriginal men getting about Surfers Paradise in their garish designer surf gear. One proudly sported a Billabong label! Carrying their rainforest-shield-patterned boards, they desperately tried to fit in but stuck out like so many sore thumbs. Pointedly, we never saw them get into the water. Cut to an inappropriately dramatic soundtrack, Warumpi Band's throbbing 'Stompin Ground', the irony was thick. Did the sequence point the finger at the culture that excludes Aboriginal people or poke fun at their desire to fit in with the White stereotype?

The idea that Aboriginal people are out of place at the beach was roundly disproved in the next sequence showing Aboriginal pro-surfer Dale Richards surfing on one of Ah Kee's boards, shot like a consummate surf movie. Watching the graceful Richards 'making it look easy' erased any anxiety established in the previous scenes. Political issues sank into the background as we simply marvelled at – and identified with – his magisterial performance. It became a marker of his sovereignty or perhaps made the need to assert sovereignty seem redundant. After that, looping back to those argumentative images of dead boards under attack became disorienting, like a wake-up call. Moving genre from allegory to skit to surf movie and back, and tone from preachy to silly to sublime, the video is at once engaging and alienating. As with the best of Ah Kee's text pieces and portraits, it poses the question of how we want to read it.

'Cantchant' engages in a dialogue with the work of Scott Redford. In recent years Redford has staked a claim on the Gold Coast as subject with his surf paintings (produced using technologies of surfboard manufacture) and his videos of assaults on dead boards. 'Cantchant' colonises Redford's territory, where Redford – not Ah Kee – was born and bred. Before his Gold Coast works,

Redford, like Ah Kee, made works from a marginal position. His revisionist works put a queer spin on mainstream art. Redford has often claimed that his switch came from a change of heart. Tired of speaking from a marginal position, he wanted to go pop and populist, becoming shamelessly affirmative. In the face of this, Ah Kee might be seen to rain on Redford's Gold Coast utopia by suggesting its affirmation is implicitly hostile to Aboriginal people, pointing to what Redford's supposedly all-embracing populism excludes, while stealing its pop thunder.

However, there is a deeper sympathy between Ah Kee and Redford. Redford certainly celebrates white surf culture and has little to say about race politics, but his work turns on two facts. Firstly, the Gold Coast can be seen as *both* embodying white Australian values *and* as marginalised and reviled within Australia, making it mainstream *and* queer. Secondly, although he may have been born and bred there, Redford's relation to the Gold Coast and its surf culture is voyeuristic (he doesn't surf). His work expresses an excluded person's fantasised identification with and appropriation of the Gold Coast as an object of desire. So, on a deeper level, Ah Kee's work is actually caught in a dance with Redford's, opposing it only in mirroring it, while moving to the same tune.

'Cantchant' revels in similar parallax shifts to Redford's Gold Coast works. Its paradoxes of identification and opposition take us into an interpretative grey zone. 'Cantchant' turns on the ambiguous position of 'the surfer'. As the 2007 film *Bra Boys* attests, surfers can be simultaneously identified with mainstream Australian values and recognised as outlaws (an extension of the Ned Kelly mythos). When Ah Kee's three rainforest surfers line up on the beach with their rainforest surfboards, it is hard to see whether Ah Kee is pointing to the distance between Aboriginal people and Cronulla's white surf-thugs or making an analogy between them. Ah Kee's Aboriginal surfers could be seen as equally tribal, territorial and martial: staunchly defending their patch, or taking someone else's (Redford's). Or equally deluded: Why are these rainforest guys colonising Surfers Paradise?

Similarly, it is hard to tell whether the rainforest shield patterns on the boards represent something authentic or inauthentic. In the past Ah Kee has railed against the supposed authenticity of 'Aboriginal' art and steered clear of using Aboriginal imagery, recognising it as already 'a white thing'. Here it is unclear whether he is embracing the shield patterns as markers of his identity (underwritten by his portraits) or playing on them as clichés – decorative fetishes already coopted by the hostile culture (like that Billabong label).

Running interference patterns, 'Cantchant' impishly conflates white surf culture and Aboriginal sovereignty, making this seem plausible and absurd by turns. In rhetorically morphing the shields from his rainforest homeland (where no one surfs) into surfboards, what exactly is Ah Kee proposing? Recognition of Aboriginal people's difference? Their right to the imagery of a culture that excludes them? Inclusion in that culture? All of the above? The virtue of this surprising and disorienting work is not that it offers an answer but that it perfectly captures a dilemma.

¹ Vernon Ah Kee interviewed by Archie Moore, 'Black eye = Black viewpoint: A conversation with ProppaNOW', *Machine*, vol. 1, no. 4, 2006, p. 3.

^{2 &#}x27;not an animal or a plant' is the text in not an animal or a plant, 2006; 'first person' in first person, 2007; 'mythunderstanding' in war race, 2005; 'if I am extremist it is because my people live in extremely bad conditions' in ifiam, 2002; 'who deicides' and 'you deicide' in whodeicides and youdeicide, both 2005; and 'your duty is to accept me my duty is to tolerate you' in tolerance 2004.

³ See the 'Big idea' entry in Steven Heller and Louise Fili, Stylepedia: A Guide to Graphic Design Mannerisms, Quirks and Conceits, Chronicle Books, San Francisco, 2006, pp. 57–60.

⁴ Barbara Kruger, documenta 7, exhibition catalogue, vol. 1, Kassel, 1981, p. 286.

⁵ Vernon Ah Kee in conversation with the author, 2007.

⁶ The author directs Brisbane's Institute of Modern Art where 'Cantchant' debuted.



Matthew Sleeth, Kawai baby #15, 2005–06, type-C photograph, courtesy the artist and Aperture Gallery, New York.



Benjamin Armstrong, The Shape of Things to Come, 2008, installation view, Tolarno Galleries, Melbourne, courtesy the artist and Tolarno Galleries, Melbourne. Photograph Christian Capurro.

Emily Floyd

Maura Edmond

A hundred small wooden blocks wound their way along the floor of Anna Schwartz Gallery, Melbourne. Presiding over them were five much taller wooden figures that reference the iconic 1970 cover of Germaine Greer's *The Female Eunuch*: John Holmes's illustration of a hollow female torso hanging from a rack like some frightful costume. Rendered in pokerwork on the surface of the blocks and figures are excerpts from Greer's best-selling feminist polemic. Statements like 'revolution is the festival of the oppressed' and longer passages spiral in a 'groovy' 1970s typeface.

'Temple of the Female Eunuch' is familiar territory for Melbourne-based Emily Floyd who has been deconstructing (physically and conceptually) modern literary works since the late 1990s. Floyd's earlier installations have drawn on the existentialist literature of Kafka, Camus and Dostoevsky, manufacturing excerpts from these texts out of wood and other materials before arranging them around the gallery space. The aim is to make language a physical, spatial object and to reframe the source texts in a contemporary art context.

The exhibition reconsidered Greer's text in the context of a wider reflection on feminism's legacy: is *The Female Eunuch* and the movement it belonged to as quaint and outdated as pokerwork, tie-dye and Woodstock? Clearly Floyd thinks not. Like Kafka, Dostoevsky and Camus, Greer is one of Floyd's literary heroes. But there was little else offered in the way of observation or insight about feminism's future.

Behind the immaculate presentation of Floyd's work, the ideas were a little woolly. Ostensibly the folk art aesthetic playfully acknowledges the stereotypes of pioneering feminism, asking 'where to now?' In reality it continues Floyd's fascination with the materiality of her 1970s childhood. Such lightness of touch and intimacy has worked well with earlier works such as *Steiner rainbow*, 2006, but to relate hippy folk crafts with Greer's cool anger seemed strange and unsatisfying. Certainly 'Temple of the Female Eunuch' asked some valid questions, but gave the inevitably difficult answers only a cursory glance.

Emily Floyd, Temple of the Female Eunuch, Anna Schwartz Gallery, Melbourne, 6 February – 1 March 2008.

Matthew Sleeth

Paddy Johnson

'Never trust someone who won't fall', Matthew Sleeth told his New York audience at Aperture recently. He was applying his experience as a ski instructor to those of a photographer, the point being that you shouldn't be afraid to fail. Operating with such a philosophy isn't all that uncommon of course, though I found his means of expressing this idea striking due to its connection to his work. Just as he had used an example from a different professional field to illustrate sound thinking elsewhere, Sleeth's frequent approach to photography analogously involves taking a shot of one object to speak to another.

Various series playfully build on this idea. 'Kawaii baby', 2005–06, for example, pictures

Japanese men, women and children responding with glee to his blond-haired child, though the most you ever see of the photographer's daughter is the back of her head. Similarly, '12 Views of Mount Fuji', 2004–06, typically find the mountain obscured by telephone wires, roller coasters, and any number of architectural forms. Probably the strongest group in the show was '10 Fire Extinguishers and 13 Houseplants', 2004–07, the objects not only representing security and safety, but in the case of the extinguishers, becoming personified, as though they could very well douse flames of their own accord.

Not all the sequences work this well. 'Feet', 2002, depicts exactly what the title suggests, the underlying ideas about differences in gender occupation of public space (in this case the Tokyo subway) investigated superficially at best. Also fairly unsuccessful, 'Pictured', 2004–06, brings together a series of frames through which others are seen photographing others. The concept is an old favourite among photographers, and Sleeth never finds an approach to lessen its cliché.

Selected works from all these series are reproduced in Sleeth's beautiful monograph *Ten Series/106 Photographs*, published by Aperture in 2007 and somewhat less successfully on display in their New York gallery. The slow build afforded by this handsome and comprehensive publication was absent in the exhibition itself as Aperture continued its tradition of overhanging shows. So many of Sleeth's works were included in the exhibition space it was difficult to know how much of it functioned. Unframed photographs mounted between plexiglass were hung in grids, creating the look of a single uninteresting piece. What's more, all the pieces were framed so cheaply that



Emily Floyd, Temple of the Female Eunuch, 2008, installation view, Anna Schwartz Gallery, Melbourne, courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney



Nigel Milsom, The Rubber Room, 2008, installation view, Yuill/Crowley, Sydney, courtesy the artist and Yuill/Crowley, Sydney.

the quality of print felt almost irrelevant. This, far more than any shortcomings in a largely successful group, prevented the viewer from entering the work and investigating the content that was actually there.

Matthew Sleeth, Ten Series, Aperture Gallery, New York, 7 March - 15 May 2008.

Benjamin Armstrong

Maura Edmond

'The Shape of Things to Come', Benjamin Armstrong's first solo commercial outing, continued the Melbourne-based artist's engrossing exploration of the relationship between perspective and the uncanny, and made a strong opening show for Tolarno Galleries' new premises.

Featuring ten large glass and wax sculptures and two series of linocut prints, Armstrong replaced the sharp, conical points of his earlier sculptures with smooth rounded domes, hollows and recesses. The effect was to heighten their ambiguity even more, and so too their uncertain and unsettling relationship to the human body.

Inside one hand-blown glass dome, a fleshcoloured wax form appears to have burrowed its way through several tiered shelves. It is simultaneously Phallic, intestinal, worm-like and parasitic. Even the glass enclosure is ambiguous, part scientific vitrine, part curvaceous and uneven membrane.

The title of the work, Wharton's jelly, 2007, refers to a gelatinous substance within the umbilical cord – created at the point of conception and a rich source of stem cells. Tingles, Attrition and Our new

concoction (all from 2007), also feature etched-glass domes and fleshy-looking wax sculptures, but their reference points are less clear. Instead we are left to guess what organ or bodily process is being represented, recognising without knowing.

Into the underworld, Uprising and Lodestone, three globular glass and wax sculptures (all from 2007), continue Armstrong's fascination with the eye as a primal and evocative shape. These different 'eyes' – which could also be a host of other organic forms and body parts - refer to both the act of looking, and the unreliability of sight.

The 2006–07 linocut print series 'The shape of things to come I' and 'II' act as proof for these experiments in sculpture. The identical prints, one on dark hand-dyed paper, the other on pale paper, produce different images depending on the colour of the background. Orifices become appendages, the concave becomes convex. This was Armstrong's real coup, suggesting that all those eyeballs and organs mightn't be eyeballs and organs at all; viewed in a different light they might be something else entirely.

Benjamin Armstrong, The Shape of Things to Come, Tolarno Galleries, Melbourne, 13 February - 15 March 2008.

Nigel Milsom

Dougal Phillips

What is 'The Rubber Room'? Nigel Milsom gave us a number of clues in the suite of over twenty paintings exhibited in his first show with Sydney's Yuill/Crowley. The room is a place where a lot goes on, although like a television on mute, we are left wondering just what that going-on is. It is

somewhere dark, with rakish steps and tall white walls and columns. It is a claustrophobic space with profoundly theatrical lighting: blades of white light cut across black voids, and that's only the backdrop. In this bold exhibition Milsom's sharp and deft touch brought to life a bizarre cast of characters. What the artist achieved was to fight against the normally fluid curvature of paint-oncanvas to produce a world full of geometric angst: a world of edges. Cardboard men with rolled cylindrical bodies and flat paper-plate faces populated this stage, riding in from the wings on pantomime cardboard horses (as well as mixing with elephants and an odd bird-like character) and striking dramatic and tragicomic poses.

Milsom is well known for his skill in monochrome painting and that skill was on display here, with black and white dominating, set off by slashes of pale purple (almost mistaken for grey) which punctuated the tableaux. Perhaps what was most impressive about this exhibition was its sheer scale and the artist's commitment to his subject. Twenty-six canvases were produced to document the events in the room, and Milsom continues to show the best quality that any young artist can have – an original idea taken seriously and seen through to its open conclusion. This exhibition was a tribute to that singular focus. Wherever the rubber room is, it is somewhere you'd like to wake up from. Although it has the nightmarish quality of an otherworld, it is a compelling place to spend some time, and the creative force which built it is one to keep an eye on. Who knows where we will be taken next.

Nigel Milsom, The Rubber Room, Yuill/Crowley, Sydney, 14 February - 15 March 2008.

PEEP

Hannah Mathews

Cecile Williams, Peep, 2001, installation view, courtesy the artist and Kerry Stokes Collection, Perth. Photograph Adrian Lambert, Acorn Photo Agency, Perth.



The exhibition 'PEEP: Glimpses of the Last 4 decades from the Kerry Stokes Collection' revealed much about its great, late curator John Stringer. The title itself was playful and smart, and provided a sound preface for the small selection of highlights from the collection on view at the TarraWarra Museum of Art earlier this year, and currently visiting the Art Gallery of Western Australia, Perth. It also connected directly to the works themselves, with the eponymous *Peep*, 2001, by Perth-based installation artist Cecile Williams sitting pride of place at the exhibition's centre.

This meticulously selected group of works demonstrated the quality, sophistication and scope of the collection, elements which could only be brought together by a man such as John who had an inspiring and farreaching knowledge, experience and love for the arts and its communities.

The Stokes Collection holds a vast store of contemporary, Indigenous and historical artworks from around the globe. Developed in close consultation with the Australian businessman and network chairman, John nurtured this collection into an extensive and rich resource often called upon to supplement the exhibitions of Australia's public institutions. Anyone lucky enough to have experienced a tour of the collection's Perth headquarters with John will warmly remember an excited conversation about a recent acquisition or an animated introduction to the work of a relatively unknown artist (for me, the exhibited canvas of Alfred Jensen provides a case in point).

John had a panache that saw him collect internationally with an equally active appreciation and acquisition of Australian art, and in particular art from Western Australia. 'PEEP' brought together this range in an idiosyncratic mix that platformed the work of world-renowned artists such as Andy Warhol, Gilbert & George and Walter De Maria alongside Western Australian artists including Howard Taylor, Steve Tepper and Matthew Hunt.

The exhibition also endeavoured to map out key movements of the past four decades as it unfolded across TarraWarra's three main galleries and accompanying foyer and annexe. John's curatorial interest in perception held court in the first gallery, with highlights including Bridget Riley's *Remember*, 1964, Jensen's *Where the gods reside*, 1968, and Lucas Samaras's *Reconstruction #78*, 1979.

Ed Ruscha's magnificent *Brown navigation*, 1986, marked the entrance to the central gallery, which celebrated the explosion of the postmodern and the ongoing pursuit of minimal and conceptual art. Here one was treated to the

installation of Anya Gallaccio's *Preserve 'Monika*', 1993, and Haim Steinbach's *together naturally (doubled)*, 1986, among others, before moving into a darkened space featuring media works by Jim Campbell, Tim Lewis, James Angus and Phil Gamblen. Throughout this exhibition of well-known names audiences were also introduced to the lesser known artists who have been marginalised through geography or have worked on the fringe of the usual canon in pursuit of their own agenda. John's prescience in identifying important artists while they were still relatively unheralded is well known.

Visiting this exhibition reminded me of the connection and excitement that John's love for the arts ensured for those around him. As James Angus surmised in his eulogy in the March 2008 issue of *Art & Australia*, it was John's generosity, along with his 'ability to shepherd culture across great distances with an idiosyncratic swagger' that set him apart. 'PEEP: Glimpses of the Last 4 Decades from the Kerry Stokes Collection' was a fitting testament to an exceptional curator.

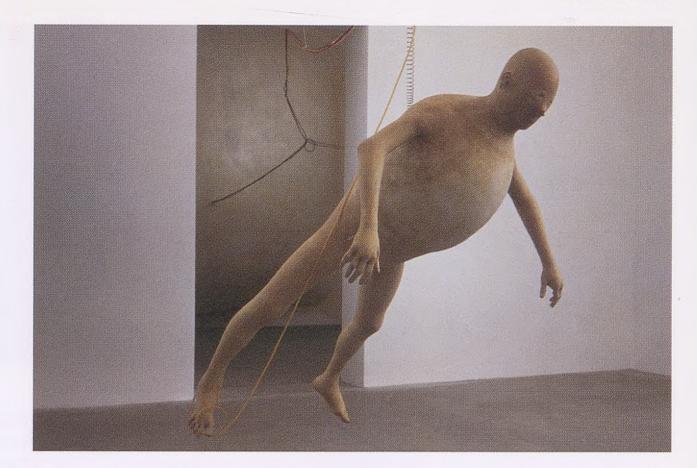
PEEP: Glimpses of the Last 4 Decades from the Kerry Stokes Collection, TarraWarra Museum of Art, Healesville, Victoria, 25 November 2007 – 6 April 2008; Art Gallery of Western Australia, Perth, 30 May – 25 August 2008.

¹ James Angus, 'John Stringer 1937–2007', Art & Australia, vol. 45, no. 3, Autumn 2008, p. 375.

Tim Hawkinson's magic mountain ride for adults

Adam Jasper

Tim Hawkinson, Balloon self-portrait #4, 1996, latex, air pump, air, figure 182.9 x 121.9 x 83.8 cm, wall component dimensions variable, courtesy the artist and PaceWildenstein, New York.



The entrance counter was arranged at an angle, not blocking the doorway but benignly overlooking it. On the counter was a stack of illustrated catalogues, some promotional pencils and a cash register. Behind it sat a woman in neatly coiffured hair and a fitted denim jacket. All these things, but most especially the cash register, indicated that this was not just another free exhibition at Sydney's Museum of Contemporary Art (MCA). This one was special. This time, you had to pay. Through the door was a cartoonish buckskin figure, looking faintly like a decapitated Mickey Mouse replete with testicles, beckoning with open arms. There was also the whirr of a machine and what sounded like a demented whistle. This was going to be fun. Paying up, you need to be entertained, not just edified.

Tough luck. There was no escaping a lecture. Just inside the door Ranting mop head (Synthesized voice), 1995, a harried-looking being wired together from plastic bottles and bulldog clips, was reciting from a script, tethered to its lectern by clear plastic tubes. According to the program, Ranting mop head was attempting to say 'mama' and 'I want to mop your violin'. It sounded more like it was pleading for help, like a half remembered story by Mikhail Bulgakov, in which a famous Russian doctor operates again and again upon his dog in order to give it the gift of speech. Finally, the dog awakes from a particularly extended bout of surgery and, looking at its master, manages to hideously croak out 'I wuv you' before dying.

Like all Hawkinson's animatronics, Ranting mop head dominates the room which it's in. It appears so loose and crude that it looks more like a product of magic than of engineering, like an assemblage of trash spontaneously come to life somewhere in the janitor's cupboard. All the jarring and shuddering expresses a sort of poltergeist's frustration as it tries to break itself apart once again. The materials with which Hawkinson works are chiefly waste products and by-products of consumer culture, stuff that has been rescued and reassigned to a purpose for which it was never intended. The DIY aesthetic is a con—this is skilful work held together with ingenious engineering.

Nearby, there was a 12 metre-square impression of the sole of Hawkinson's foot in the form of a quilt made from dacron batting and silver polyester. Every whorl and crevice was recorded, and in this

context it looked more like a giant map of Treasure Island than a blanket. The buckskin figure seen at the entrance turned out to be *Scout*, 2006–07, a sort of flight suit for a sensory homunculus, and between it and the foot map and the ranting mop head, the impression that this was a sort of magic mountain ride for adults was growing very strong indeed.

Hawkinson's creations are a menagerie of bewildering diversity. There are references to industrialisation and craft, to the body, to machines and to animals, to scientific epistemology, to the divided subject and to the rickety cartography of the self. And what's with all the ships? Categorising his art is a parlous task. At the MCA it was only in the last room that each element revealed itself, in hindsight, to contribute to a single story, and Hawkinson displayed an earnest philosophical intent, executing a revolution on a Copernican scale.

A latex body was suspended from the ceiling like a foetus floating in amniotic fluid. It was a mould of Hawkinson's own body, turned inside out and inflated by a giant reservoir, a slowly breathing dome swelling out from the wall (*Balloon self-portrait #4*, 1996). Nearby, *Gimbled Klein basket*, 2007, a three-dimensional Möbius strip, was suspended, rotating slowly against a black background. It was a model of the world, extruded and plugged back into itself, lines of longitude and latitude marked out by the weave of bamboo. This shape, known to mathematicians as a Klein bottle, was developed as a way of visualising in four dimensions. From any point on its surface you can move freely to any other point, inside or out. The key is in realising that this is both a map and a vehicle at the same time. It's the world as seen from a time machine, in which embryo and middle age, fantasy and nostalgia all become adjacent points.

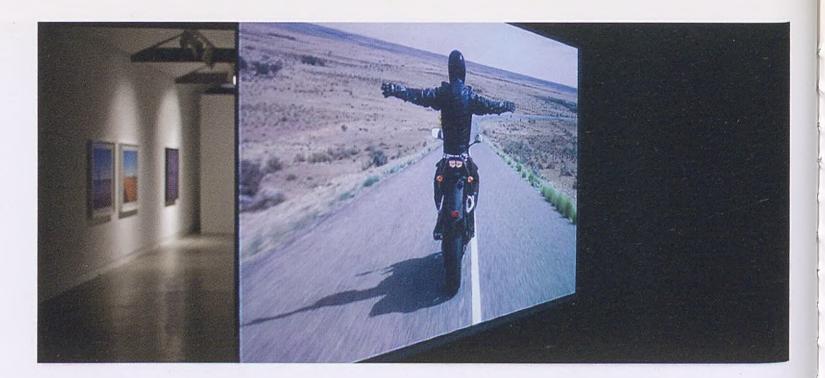
It was in this context that *Crow's nest*, 1998, the image of the ship that Hawkinson made from rubbings on the wood of his now-demolished shed, while not particularly interesting as a picture, suddenly made sense. The ship is a map, the map is a ship, and the body is a map of a ship. And that's Hawkinson's self, a sort of monadic traveller, a voyager through space and time, where space is defined by the limits of the body and time is defined by mortality. Anything else is decor.

Tim Hawkinson: Mapping the Marvellous, Museum of Contemporary Art, Sydney, 11 December – 5 March 2008.

Shaun Gladwell's moving pictures

Reuben Keehan

Shaun Gladwell, Maddest Maximus, 2007, installation view, Sherman Galleries, Sydney, courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney.



Less eclectic than his first commercial showing at Sherman Galleries, and more sympathetically installed than his 2005 follow-up, Shaun Gladwell's 'Maddest Maximus' rounded out what must undoubtedly have been the artist's most industrious year to date. Among other things, the preceding twelve months saw the artist make a successful turn at the 52nd Venice Biennale and hold his first major solo exhibition at a public institution. Not coincidentally, 'Maddest Maximus' also marked the very last presentation made by Sherman Galleries as one of Australia's most prominent commercial entities ahead of its metamorphosis into a fully-fledged 'not-for-profit venture' in the form of the Sherman Contemporary Art Foundation.

The symmetry is appropriate, for no other Australian artist has been so expressly linked to the play of market forces, with references to Gladwell's commercial viability eclipsing even those of Ricky Swallow in frequency and intensity. For all the attention Gladwell has garnered for his work's recordbreaking auction returns, high-profile collectors and international critical success, a small but vocal minority has maintained its suspicion towards the artist for the rapidity of his rise to art world recognition.

In such cases artists become victim, occasionally willingly, to a publicity machine beyond their control. Engagement with the work itself – what it actually is and how it functions - becomes increasingly rare in favourable and disparaging accounts alike. One might be forgiven for thinking of Gladwell and his skateboard as mere magazine illustrations, permanently frozen mid-turn on a miserable Bondi day, for all the precedence image has taken over movement in the tenor of recent debates.

And movement – tension, potential, the relationship between the body and gravity - is what the best of Gladwell's work is all about. It is the device through which the artist details the grace and complexity of dance, play and delinquent athleticism, and refigures the signs and codes of consumer capitalism and functionalist town planning. As Rex Butler remarks - perhaps perversely – in the typically lavish room brochure accompanying 'Maddest Maximus', the apparent effortlessness of the passage of Gladwell's performing subjects neatly allegorises the trajectory of the artist's career.

Of course, the experience of Gladwell's work is never purely kinaesthetic, never entirely reducible to the physical sensation of movement, as if we, as viewers, could hope to transpose ourselves gliding across the screen or poising in a state of infinite potentiality in one of the artist's many stills. There is a definite iconography to Gladwell's imagery - not a static kind of iconography that would limit the appeal of Gladwell's work to the simple pictorial organisation of subcultural signs, edgy 'street cred' packaged and sold in editions, as some of his detractors would maintain - but a dynamic, performative iconography, one embedded in drawing as the act of line-

making, of tracing gesture. Indeed it is in drawing and painting that the roots of the artist's current output are to be found.

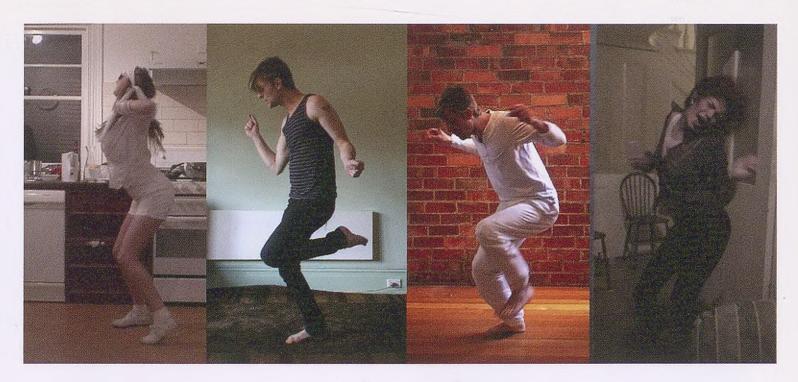
'Maddest Maximus' implied this link by coupling a suite of prints and drawings alongside recent examples of the 'Linework' series, videos tightly framed to track road markings as the camera passes over them. These formed the methodological foundation for the exhibition's centrepiece, a body of work featuring its eponymous protagonist in a range of sites and scenarios shot in locations around Broken Hill. Their central figure is arguably Gladwell's most contrived to date: a lone motorcyclist clad entirely in black leather in obvious reference to the iconic outsider of the Mad Max movie trilogy. But it is in this contrivance that the artist's considered approach to picturing, to what is presented within the frame of the image, becomes most apparent. Very little is left to chance in the choice and depiction of figure, ground and the relationship between the two.

Maximus, then, works in and against his context, always in the most visually striking manner: dismounting to cradle, pietà-like, a dead kangaroo as road-trains hurtle past; admiring his own image in a bush-track puddle before riding straight through it; throwing his arms out in cruciform as he speeds down a lonely stretch of road. The repetition of each gesture – three times each in the first two works; once in daylight and again at dusk in the third, Approach to Mundi Mundi, 2007 - only serves to underline the nature of Gladwell's formalism, the consistency of his framing, his careful determination of the pictorial and temporal dimensions of his work. Approach to Mundi Mundi begins when Maximus's hands leave the handlebars and ends when they return, at the limit of the safety net of inertia. The art-historical, popcultural and philosophical references that the work throws up are myriad, but it is most successful in exposing the level of consideration behind them, suggesting that for all the talk of career inertia, Gladwell might be doing a little more than just riding his luck.

NEW08

Sarah Tutton

Gabrielle de Vietri, study for Where's my community?, 2008, instructional video, dance floor, dance performance, courtesy the artist and Australian Centre for Contemporary Art, Melbourne.



The Australian Centre for Contemporary Art's sixth incarnation of its annual showcase of young and emerging Australian artists, 'NEW08', was curated by Anna MacDonald, coordinator of the two previous NEWs. As with past shows, the exhibition was designed to provide audiences with access to the work of younger artists while at the same time providing these artists with the time, space and support to create an ambitious new work at a crucial moment in their career. 'NEW08' brought together new works by seven artists in an exhibition that despite its lack of an overarching theme revealed a number of shared concerns and tendencies.

Gabrielle de Vietri is a Melbourne-based artist largely known for her text-based works. Shifting into new territory, 'Where is my community?', 'Today is a day like no other' and 'Songs to people saying things I couldn't otherwise say' took her into the arena of dance, theatre and music with three intersecting meditations on the meaning of community, each performed on different days through the exhibition. At any one time audiences may have encountered dancers learning a new piece guided by an instructional video, musicians collaborating on a new song or actors repetitively enacting scenes of arrival and departure. Linking these disparate parts were *Studies for performances*, 2008, Fimo-sculpted objects referencing the performances, displayed on small shelves around the gallery. De Vietri brought together moments of humour, more than a hint of *So You Think You Can Dance*, and a nostalgia that harked back to a time when community was perhaps a less self-conscious affair.

Paul Knight's series of large-format photographs of couples having sex exhibited alongside sculpture pieces and a simple soundtrack similarly explored the bonds that tie us together. Knight is interested in the private world of intimate relationships. Stripping away any markers of personality, class, background and related narrative clues, 11 months, 17 days, 2008, and 1 year, 8 months, 2008, were confronting and explicit works. Knight photographed each couple from above, replicating the lighting and tight framing, and exhibiting three photographs of each couple. The focus was squarely on the physical, intimate language shared between each couple, exploring how the camera can represent the minutiae and uniqueness of bodily communication.

Chris Bond exhibited four linked but separate works that explored themes of duplication, facsimile and simulacra. The central work was the ambitious *Mirrorworld*, 2008, an expansive and meticulously crafted replica of the artist's living room and studio and its mirror image. Bond carefully placed pairs of everything – watering cans, plastic plates and cutlery, brooms, children's easels – on opposite sides of the room. In another work, a collection of books all titled *Flesh and Blood* looked familiar, yet they were all fictitious copies of types and genres that hinted at an illusive certainty. Likewise, *Twin set (Pollock)*, 2008, a pair of almost identical canvases with details taken from a Jackson Pollock

painting, played with the friction between the real and the copy. Like a 'Spot the Difference' newspaper game, these paintings were not quite the same, their differences artfully hidden to trick the viewer.

Continuing his interest in pattern-making and its history in both minimalist art and traditional Indigenous mark-making, Jonathan Jones's SPEAK SOFTLY AND CARRY A BIG STICK, 2008, stretched across the back wall of the gallery, a simple embossed zigzag pattern made from white-painted plywood, obscured at one end by two simple vertical columns covered with blue tarpaulin fabric and lit from within. As with many of Jones's works, this installation drew from multiple and complex sources – from Indigenous line-making to the work of abstract artist Tony Tuckson, at the same time nodding to contemporary debates on Aboriginal community housing.

Daniel Argyle's installation of re-purposed record covers also brought together visual references from multiple sources. Argyle foraged through record shops and second-hand shops to discover classics by Django Reinhardt, Judy Garland and Ella Fitzgerald. With 111 albums accumulated, Argyle set about cutting out an ornamental lattice pattern – sourced from a seventeenth-century Pakistani hunting palace known as *jali* – from the back of the covers and placing this over the cover artwork. What emerged was an image that combined hints of the original cover overlaid with a heavy geometric pattern. Displayed in vertical and horizontal rows on the gallery wall, the geometry loomed large, while on the floor lay a clay replica of the *jali* pattern.

Matt Hinkley's intricate, abstract drawings in pencil and Texta on found pieces of paper – a Pantone palette sheet, a page from the London *Financial Times* – were exhibited within a purpose-built room brightly lit by fluorescent tubes that created a more intimate, scaled down environment for viewing. Hinkley continued his interest in mark-making and patterning, transforming humble materials through repetitious, labour-intensive processes. These drawings were muted, delicate and ephemeral, indicating a shift in register in relation to some of the bolder works in the exhibition.

Sandra Selig is an artist with a growing reputation for her large-scale installations. Displayed within a blackened room, *Lensing room*, 2008, was a rather disorientating installation that used light and acetate to create an illusion of altered space. A globe surrounded by a circle of phosphorescent white paint slowly pulsed on and off, reflecting on shimmering sheets of Perspex suspended from the roof. Depth and distance were disrupted and the exterior world beyond the gallery shut out to create a place that was both contemplative and unnerving.

NEWO8: Daniel Argyle, Matt Hinkley, Sandra Selig, Chris Bond, Gabrielle de Vietri, Paul Knight, Jonathan Jones, Australian Centre for Contemporary Art, Melbourne, 12 March – 11 May 2008.



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Gloria Petyarre, Bush medicine 2007, acrylic on canvas, 203 x 121cm. #07989



4 July - 10 August 2008 Tony Albert, Joel Birnie, Nici Cumpston Andrea Fisher, Yhonnie Scarce Curated by Julie Gough



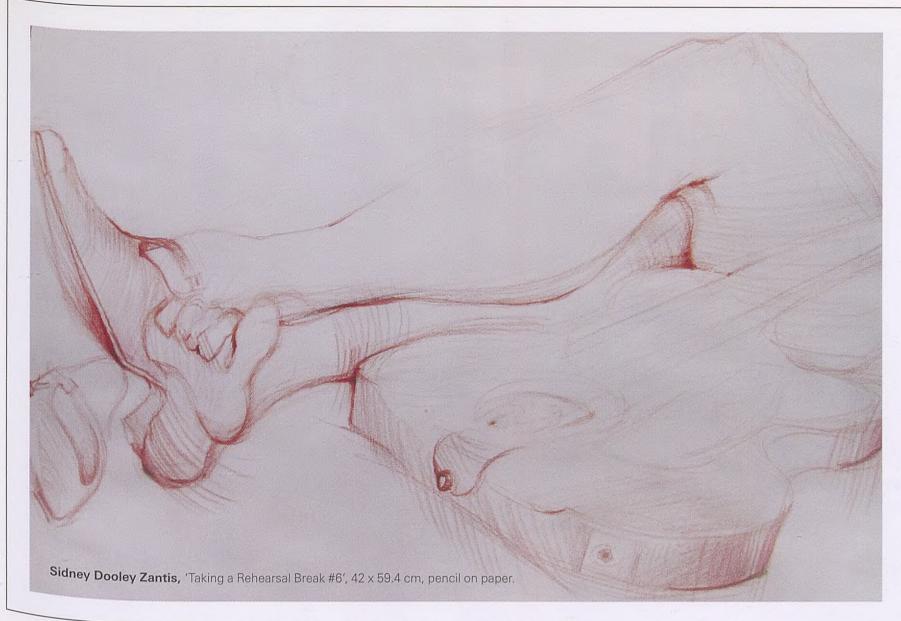






www.lindenarts.org

image: Andrea Fisher Just is our land & Always plotting (both from shackle series) 2007, etched brass, bullet casing, patinated



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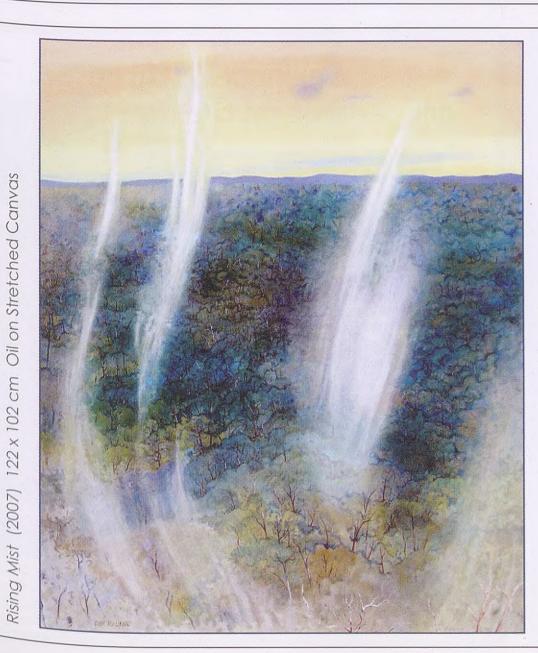
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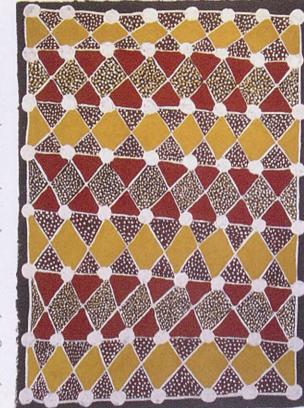
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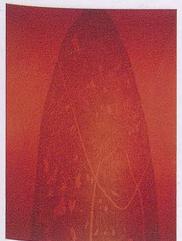


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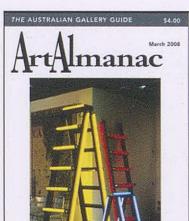
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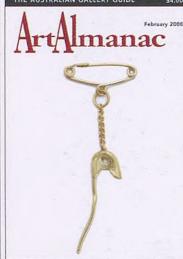


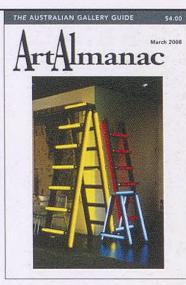
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Artwork: Elioth Gruner, Along the Sands, Oil on board, 14.5 x 27.0cm, Signed lower right: E. GRUNER. Private collection - NSW.







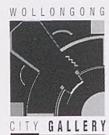
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12 July - 24 August

Peter De Lorenzo: Negotiations and Meditations

Paintings in which a rational mathematical sequence is used to orchestrate the play of light, dark and colour.

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

Caloundra Art Gallery Regional

Caloundra Regional Art Gallery

4 June - 6 July 2008

Erasure

Margaret Turner presents a series of abstract works.

Body Language

Paintings and works on paper by Neil Healey.

9 July - 17 August 2008

Myth to Modern: Bronzes from the Queensland Art Gallery Collection Explores aspects of figuration through bronze sculpture, including works by Auguste Rodin and Pierre-Auguste Renoir.

Music in Paint

Rosemary Almberg explores the similarities between composing music and abstract painting.

20 August - 5 October 2008

The Sunshine Coast Art Prize '08

A Caloundra City Council Cultural Initiative; principal partner Sajen Legal; a national painting and 2D art award valued at \$20,000.



A Caloundra City Council initiative supported by SAJEN Legal

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

SAIET

GLADSTONE REGIONAL ART GALLERY AND MUSEUM



31 May - 28 June 2008

GLOBAL IMAGES: Notes from the Solstice Voyeur 1975–2005

An exhibition of digitized global images of world cities by Arthur Wicks.

The Solstice Voyeur project is an ongoing series of works presented as a travelling exhibition.

4 July - 2 August 2008

ARTS NAIDOC: PAST & PRESENT

Contemporary art & craft by local artists and historical photographs from the permanent collection presented in conjunction with the community.

28 July - 30 August 2008

ILLUSTRATED CHILDREN'S BOOKS

Images from leading Australian children's book illustrators Ann James, Leigh Hobbs and others. Presented by Books Illustrated Melbourne in conjunction with the Curtis Coast Literary Carnivale 2008.

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**

14 June - 20 July

From the Ocean to Harbour:

New works by members of the Warringah Printmakers Association

This exhibition features the work of 40 artists from the Warringah Printmakers Studio, located on Sydney's Northern Beaches, showcasing their various interpretations and creative responses to the regions of Mosman and Warringah; the waterways which connect these areas and the natural beauty of this part of Sydney.

Days of Summer: Recent Wood Cut Prints by Salvatore Zofrea

Inspired by the flora and fauna, and landscape around Kurrajong in the Blue Mountains, where he has a studio, Salvatore Zofrea has created a suite of vivid wood block prints that celebrate nature and pay homage to God. These fine delicate works are produced by hand in a traditional Japanese style, using water based inks and rice and mulberry paper.

2 August - 31 August

Mosman Art Prize

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

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

20 June - 27 July

Ocean to Outback: Australian landscape paintings 1850–1950 This exhibition documents the most dynamic century of landscape painting from the colonial 1850s to the immediate period following the Second World War. Over this century, landscape painting was the 'great' subject of Australian art. This fascination and love of the Australian landscape continues to this day.

A National Gallery of Australia Travelling Exhibition

1 August – 6 September

Cuisine and Country: A gastronomic venture in Australian Art A diverse range of historic, modernist and contemporary artworks, this exhibition is designed to take the audience on a gastronomic odyssey through distinctive Australian artworks inspired by food.

A National Gallery of Australia Travelling Exhibition

8 August - 5 October

Sister City Ceramics A showcase of ceramics from Cairns's sister cities across the globe.

A Cairns Regional Gallery Curated Exhibition

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

17 May to 20 July Fashion in the Age of Queen Victoria: The Darnell Collection

31 May to 13 July
From the Desert to the Sea:
Selected works from the
Myer Collection

26 July to 31 August George Lambert: Gallipoli and Palestine landscapes

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

⁷ June to 20 July Land marks: beyond the surface – David Beaumont

Print traditions – sources of Australian printmaking

²⁶ July to 7 September Place versus non-place – Darren McGinn

16 August to 26 October 2008 Fletcher Jones Art Prize

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

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



Queensland

Adrian Slinger Galleries
PO Box 458, Noosa Heads 4567
Tel 07 5442 4122 Fax 07 5442 4033
info@adrianslingergalleries.com
Director: Adrian Slinger
Private consultant.
Sole Australian representative of the
New York based Australian painter
David Rankin.
Permanent Display – Sheraton Hotel,
Noosa Heads
Sat-Wed 10–5

Art and Soul Gallery
47 Walter St, Boonah 4310
artnsoulgallery@bigpond.com
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 contemporary and traditional art. Featuring Lockhart River, Torres Strait and Queensland Western and Central Desert art.

Mon-Fri 10-6, Sat 10-1, and by appointment

Crows Nest Regional Art Gallery
New England Highway,
P.O. Box 35, Crows Nest 4355
Tel 07 4698 1687 Fax 07 4698 2995
art@crowsnestshire.qld.gov.au
www.cnnet.com.au
Monthly exhibitions of paintings,
sculpture, photography, ceramics,
textiles, jewellery and much more.
Annual acquisitive competition each July.
Tues-Sat 10-4, Sun 11.30-4

Fire-Works gallery
11 Stratton Street, Newstead 4006
Tel 07 3216 1250 Fax 07 3216 1251
Mobile 0418 192 845
michael@fireworksgallery.com.au
www.fireworksgallery.com.au
Director: Michael Eather
Themed contemporary art exhibitions,
specialising in Aboriginal works.
Tues-Fri 11-5, Sat 11-4, and by
appointment

Grahame Galleries and Editions
1 Fernberg Road, Milton 4064
P.O. Box 515, Paddington 4064
Tel 07 3369 3288 Fax 07 3369 3021
editions@thehub.com.au
www.grahamegalleries.com
Director: Noreen Grahame
Specialising in fine art prints, works on
paper and artists' books. Organiser of
the Artists' Books and Multiples Fair.
Wed-Sat 11-5, and by appointment

Graydon Gallery
29 Merthyr Road, New Farm 4005
Tel 07 3622 1913 Fax 07 3357 6226
info@graydongallery.com.au
www.graydongallery.com.au
Director: Cath Nicholson
Exceptional exhibition space for hire by
artists in Brisbane's gallery precinct.
Contact Cath Nicholson to discuss your
exhibition requirements and discuss
availability of space.
Tues—Sat 10–6, Sun 11–5

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

Ipswich Art Gallery
d'Arcy Doyle Place, Nicholas Street,
Ipswich 4305
Tel 07 3810 7222 Fax 07 3812 0428
info@ipswichartgallery.qld.gov.au
www.ipswichartgallery.qld.gov.au
Queensland's largest regional gallery
presents a dynamic program of visual art
exhibitions, social history displays,
educational children's activities and
special events.
Daily 10–5, closed Christmas Day,
Boxing Day, New Year's Day, Good
Friday and Anzac Day morning
Free admission

Jenni Gillard Art Dealer Springhill Brisbane 4000 P.O. Box 644 Tel 07 3831 9298 jenni@glowaustralia.com.au Director: Jenni Gillard Contemporary Australian art by appointment

Libby Edwards Galleries
482 Brunswick Street,
Fortitude Valley 4006
Tel 07 3358 3944 Fax 07 3358 3947
bris@libbyedwardsgalleries.com
www.libbyedwardsgalleries.com
Monthly exhibitions of paintings by
contemporary Australian artists.
Tues-Sat 10-5, Sun 12-5

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

Philip Bacon Galleries 2 Arthur Street, Fortitude Valley 4006 Tel 07 3358 3555 Fax 07 3254 1412 artenquiries@philipbacongalleries.com.au www.philipbacongalleries.com.au Director: Philip Bacon Artists include Davida Allen, Charles Blackman, Arthur Boyd, Rupert Bunny, Cressida Campbell, Peter Churcher, Charles Conder, Grace Cossington Smith, Ray Crooke, Lawrence Daws, Ian Fairweather, Donald Friend, Sam Fullbrook, James Gleeson, Gwyn Hanssen Pigott, Nicholas Harding, Barry Humphries, Philip Hunter, Michael Johnson, Robert Klippel, Norman Lindsay, Stewart MacFarlane, Sidney Nolan, Justin O'Brien, Margaret Olley,

John Olsen, John Perceval, Margaret Preston, Lloyd Rees, William Robinson, John Peter Russell, Wendy Sharpe, Garry Shead, Gordon Shepherdson, Jeffrey Smart, Tim Storrier, Arthur Streeton, Roland Wakelin, Tony White, Brett Whiteley and Fred Williams. Tues-Sat 10-5

QUT Art Museum 2 George Street, Brisbane 4001 (next to Brisbane City Botanic Gardens) Tel 07 3138 5370 Fax 07 3138 5371 artmuseum@qut.edu.au www.artmuseum.qut.com To 29 June: Ian Friend: Thirty Years of Works on Paper 1977 - 2007 10 June - 13 July: Craft Revolution 5 June - 17 August: Sidney Nolan: A Poetic Vision From 3 July: Kumamoto Artpolis: Architecture through Communication From 21 August: Eugene Carchesio Explores the Collection Tues-Fri 10-5, Wednesdays until 8, Sat-Sun 12-4 Closed Mondays and public holidays

Redland Art Gallery
cnr Middle and Bloomfield streets
Cleveland 4163
Tel 07 3829 8899 Fax 07 3829 8891
gallery@redland.qld.gov.au
www.redland.qld.gov.au
Director: Emma Bain
The Redland Art Gallery showcases a mix
of innovative exhibitions and specialises
in a varied program that looks to define
the cultural identity of Redland Shire.
Mon-Fri 9-4, Sun 9-2
Free admission

Robyn Bauer Studio Gallery
54 Latrobe Terrace Paddington 4064
Tel 07 3369 6573
studio@robynbauergallery.com.au
www. robynbauergallery.com.au
Directors: Robyn Bauer, Tom Hayes
In Brisbane's Paddington gallery precinct,
exhibitions change monthly, featuring
contemporary Queensland artists. Painting,
artist prints, outdoor sculpture garden.
Wed-Sat 10:30-5, Sun 10:30-4

Schubert Contemporary Marina Mirage, Seaworld Drive, Main Beach 4217 Tel 07 5571 0077 info@schubertcontemporary.com.au www.schubertcontemporary.com.au Representing contemporary artists: Dale Frank, Cherry Hood, Denise Green, Geoffrey Proud, Zhong Chen, Margarita Geogiadis, Sally Smart, Robert Ryan, Martine Emdur, David Ralph, George Raftopoulos, Melinda Harper, Nick Howson, Katherine Hattam, Anthony Lister, Dane Lovett, Anthony Bennett, Anwen Keeling, Darren Wardle, Simon Mee, Rod Bunter, Abbey McCulloch, VR Morrison, Gordon Richards, Jason Cordero, Victoria Reichelt, Timothy John, Melissa Egan, Wayde Owen, Karlee Rawkins, Marc Renshaw, Susan O'Doherty, Melitta Perry, Marise Maas, Craig Waddell, Mitchell Kelly, Mark Gawne, Philip Stallard, Joanna Burgler, John Cottrell, Mark Dober, Keren Seelander, Mari Hirata, Susan Simonini, Cornelia Burless, Ilya Volykhine, Deborah Halpern, Krista Berga, Francois Jaggi, Annie Herron. June: Robert Ryan July: Abbey McCulloch August: Geoffrey Proud 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@toowoombaRC.gld.gov.au www.toowoombaRC.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. To 20 July: Diaspora: Mapping migration in textiles Jill Kinnear draws on personal experience of migration from Scotland to Australia – the myths and memories of migratory experience and the journey between these geographic extremes. Expressed in the form of printed textiles, 'Diaspora' is a contemporary acknowledgement of the history of Australian Celtic migration as well as innovative possibilities generated by the migrant experiences of dislocation. 25 July - 14 September: Asia Pacific Triennial travelling exhibition Queensland Art Gallery / Gallery of Modern Art travelling exhibition. Tues 10-4, Sun 1-4, public holidays 10-4, closed Christmas Day and Good Friday

New South Wales

Free admission

Albury Library Museum Cnr Kiewa & Swift Streets Albury 2640 Tel 02 6023 8333 19 July - 31 August: Shaun Gladwell: Videowork Open 7 days Free admission

Albury Regional Art Gallery 546 Dean Street, Albury 2640 Tel 02 6051 3480 alburygallery@alburycity.nsw.gov.au www.alburycity.nsw.gov.au/gallery 6 June – 13 July: Anthony/Bell Collection To 24 August: 'Splat: when art goes abstract' Kidspace From 22 August: Albury Art Prize 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, Grant Stevens and Jamil Yamani. 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 Australian's largest and most prominent rental collection, offering flexibility for annual changeover. Showrooms are located nationally.

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

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

Bandigan Art 39 Queen Street, Woollahra 2025 Tel 02 9328 4194 Fax 02 9326 1259 Mob 0418 400 776 info@bandigan.com www.bandigan.com Directors: Suzanne Lowe and John Colquhoun Exhibiting traditional and contemporary Aboriginal fine art. Painting, sculpture, fibre works, ceramics. Tues-Fri 10-6, Sat-Sun 12-4

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

27 May – 21 June: Carol Murphy,
Sculptural Forms 3, ceramics; Marc
Standing, new painting.
24 June to 12 July: Memento Mori,
curated group exhibition.
15 July to 9 August: Robert Boynes,
new painting.
From 12 August: Anne Ross, new
sculpture in bronze. Morgan Shimeld,
Tracing Constructs, new sculpture.
30 July – 3 August: Melbourne Art Fair.
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.
31 May – 9 July: Polyxenia Joannau
12 July – 27 August: Kuno Gonschior
Tues–Sat 11–6

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

Defiance Gallery 47 Enmore Road, Newtown 2042 Phone 02 9557 8483 Fax 02 9557 8485 crswann@bigpond.net.au www.defiancegallery.com Director: Campbell Robertson-Swann Manager: Lauren Harvey Sculpture and painting from established and emerging Australian artists. Representing: Angus Adameitis, Tim Allen, Tom Arthur, Blaze Blazeski, Janik Bouchette, Andre Bowen, Grace Burzese, Pamela Cowper, Rachel Douglass, Mark Draper, Ivor Fabok, Peter Godwin, Ulvi Haagensen, Madeleine Halliday, Debra Headley, Paul Hopmeier, David Horton, Geoff Ireland, Jennifer Johnson, Ian McKay, Brian Koerber, Anita Larkin, Michael Le Grand, Russell McQuilty, Tony Phillips, Campbell Robertson-Swann, Ron Robertson-Swann, Tony Slater, Phillip Spelman, David Teer, Charlie Trivers, Willemina Villari, Jennifer Watson, Cathy Weiszmann and David Wilson. Wed-Sat 11-5

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@deutschermenzies.com
www.deutschermenzies.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 Crooke, Kevin Connor, Donald Friend, David Boyd, Brian Dunlop, Margaret Olley and many more. Tues-Fri 10-6, Sat 10-5, Sun 1-5

Galeria Aniela Fine Art and
Sculpture Park
261A Mount Scanzi Road,
Kangaroo Valley 2577
Tel 02 4465 1494
aniela01@bigpond.com
www.galeriaaniela.com.au
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 Street, Waterloo 2017
Tel 02 8399 1240
barry@gbk.com.au
www.gbk.com.au
Director: Barry Keldoulis
Very contemporary with a focus on the
best of the emerging generation.
Tues-Sat 11-6

Gallery Gondwana Australia
7 Danks St, Waterloo 2017
Tel 02 8399 3492 Fax 02 9310 1873
sydney@gallerygondwana.com.au
www.gallerygondwana.com.au
Director: Roslyn Premont
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.
Tues—Sat 10—6

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

Hardware Gallery
263 Enmore Road, Enmore 2042
02 9550 4595
www.hardwaregallery.com.au
Exhibiting contemporary Australian
paintings and fine art etchings.
Representing: Nicholas Fintan, Ray Firth,
Keith Looby, Rodney Monk, Josonia
Palaitis, Sandi Rigby.
Tues=Sat 11-5

Harrison Galleries
294 Glenmore Road, Paddington 2021
Tel 02 9380 7100
info@harrisongalleries.com.au
www.harrisongalleries.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, Gymea 2227
Tel 02 8536 5700 Fax 02 8536 5750
hazelhurst@ssc.nsw.gov.au
www.hazelhurst.com.au
Director: Michael Rolfe
A major public and community gallery
with changing exhibitions,
comprehensive arts centre, theatrette,
gallery shop and terrace café.
Daily 10–5, closed Good Friday,
Christmas Day and Boxing Day

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

Horus & Deloris Contemporary
Art Space
102 Pyrmont Street, Pyrmont 2009
Tel 02 9660 6071 Fax 02 9660 6071
caz@horusandadloris.com.au
http://horusanddelioris.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

Ivan Dougherty Gallery UNSW College of Fine Arts Selwyn Street, Paddington 2021 Tel 02 9385 0726 Fax 02 9385 0603 idg@unsw.edu.au www.cofa.unsw.edu.au/galleries/idg/news Ivan Dougherty Gallery mounts approximately ten exhibitions each year, focusing on twentieth century and contemporary Australian and international art of all disciplines. To 5 July: Concrete Culture, this exhibition of Asian and Australian artists examines relationships between art and architecture in rapidly evolving cities. Forums and artists talks will be staged in affiliation with the Biennale of Sydney 08. 10 July - 16 August: Un_imaginable, an exhibition of multimedia installations by international and Australian artists, including Dennis Del Favero. From 22 August: Colour in Art -Revisiting 1919, this important historical exhibition examines the work Roy de Maistre and Roland Wakelin circa 1918– 1920 based on de Maistre's 'colour music' theory; Ralph Balson – Anthony Hordern Gallery 1941, this exhibition re-creates the first solo exhibition of abstract paintings in Australia by Ralph Balson in 1941. Related symposium to be held on 23 August. Mon-Sat 10-5, closed Sundays and public holidays

John Gordon Gallery
360 – 362 Harbour Drive, Coffs
Harbour 2450
Tel 02 6651 4499 Fax 02 6651 1933
info@johngordongallery.com
Www.johngordongallery.com
Director: Nicholas Kachel
Contemporary Australian and Aboriginal
art. Sourcing fine Aboriginal art from
Papunya Tula, Watiyawanu, Warmun,
Balgo, Maningrida and Tiwi Islands.
Mon-Fri 9-5, Sat 9-4, Sundays
by appointment

The Ken Done Gallery
1 Hickson Road, The Rocks, Sydney 2000
Tel 02 9247 2740 Fax 02 9251 4884
gallery@done.com.au
www.done.com.au
A vibrant space in The Rocks precinct,

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, limitededition 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, Peter O'Dougherty, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe, Simon Strong, Kensuke Todo and John Turier, Shona Wilson. Extensive stockroom selection. Approved valuer for the Cultural Gifts Program. ACGA member. Tues-Sat 10-6

Lake Macquarie City Art Gallery
1A First Street, Booragul 2284
Tel 02 4965 8260 Fax 02 4965 8733
artgallery@lakemac.com.au
www.lakemac.com.au
Director: Debbie Abraham
Beautifully located award-winning
regional gallery and sculpture park.
Program includes national touring
exhibitions, contemporary craft and the
Hunter's finest artists.
Tues-Sun 10-5 Free admission

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

Alan Jones, Madeline Kidd, Bryan King, Steve Kirby, Pat Larter, 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. To 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.

15 July – 23 August:
Contemporary Connections
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. To 15 June: Recent acquisitions to the MRAG Collection 20 June – 27 July: Corner Country, Max Miller and Barry Gazzard From 1 August: Solitary Pursuits in Red: 4 Generations of attitudes to Abstract Expression, featuring artwork by Elizabeth Cummings, Graham Kuo, Steven Woodbury and Yaeli Ohana. Tues-Sun 10-5, closed Mondays and public holidays

Manly Art Gallery and Museum
West Esplanade (next to Oceanworld)
P.O. Box 82, Manly 1655
Tel 02 9976 1420 Fax 02 9948 6938
artgallery@manly.nsw.gov.au
www.manly.nsw.gov.au
Director: Therese Kenyon
To 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 Peter Atkins, Israel Birch, Michael Cusack, Paul Dibble, McLean Edwards, Neil Frazer, Linde Ivimey, Roy Jackson, Christine Johnson, Ildiko Kovacs, Elisabeth Kruger, Tim Maguire, Karl Maughan, Alexander McKenzie, Kirsteen Pieterse, John Pule, A.J Taylor, Simon Taylor, Savanhdary Vongpoothorn, 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.
From 18 June: 16th Biennale of Sydney,
Revolutions – Forms That Turn
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

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



John Perceval. Sunflowers. Oil on canvas, 61 x 51 cm, signed lower left, courtesy Regionale Art Consultants.

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Tel 02 9357 7758 Mob 0418 285 123
info@regionale.com.au
www.regionale.com.au
Quality Australian art including Brack,
Boynes, Carrick Fox, Coburn, Bromley,
Dickerson, Drysdale, Nolan, Friend,
Gruner, Perceval and Rehfisch. Discreet
service for the private or corporate
investor. Consultations and showroom
viewings by appointment only.
Represented in Mid North Coast and
Sydney. Over 15 years of experience in
developing art collections.

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
info@richardmartinart.com.au
www.richardmartinart.com.au
Director: Richard Martin
Regular exhibitions of paintings and
sculpture by prominent and emerging
contemporary Australian artists.
Also buying and selling quality
investment pieces.
Tues—Sat 11–6, Sun 1–5

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

Roslyn Oxley9 Gallery 8 Soudan Lane (off Hampden Street) Paddington 2021 Tel 02 9331 1919 Fax 02 9331 5609 oxley9@roslynoxley9.com.au www.roslynoxley9.com.au Australian and international contemporary art. Representing James Angus, Hany Armanious, A Constructed World, 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. To 26 July: Ai Weiwei: Under Construction curated by Dr Charles Merewether Exhibition dates: 1 May - 26 July 2008 In conjunction with Campbelltown Arts Centre 15 August - 4 October: Jonathan Jones. Opening: Thursday, 14 August 2008 Exhibition dates: 15 August -11 October 2008 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.
From 15 June:

John R. Walker - landscape work. A survey of paintings, gouache and Water colour studies from one of Australia's leading landscape artists. 21 June - 3 August : Abstract Earth: The photography of Richard Woldendorp Striking images of the Australian landscape, largely from the air, by this legendary photographer. From 9 August: Yin-Yang: China in Australia This comprehensive exhibition examines the contribution of the Chinese community in the shaping of Australian society and includes art, objects and textiles. 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 Croft, Sandy Edwards, Merilyn Fairskye, Anne Ferran, Petrina Hicks, Shayne Higson, Mark Kimber, Steven Lojewski, Ricky Maynard, Anne Noble, Polixeni Papapetrou, Trent Parke, Bronwyn Rennex, Michael Riley, Glenn Sloggett, Van Sowerwine, Robyn Stacey, Danielle Thompson, Stephanie Valentin and William Yang. 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 Myreboee,
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

Tel 02 9907 0595 Fax 02 9907 0657 trevorharvey@tvhgallery.com.au www.tvhgallery.com.au Directors: Trevor and Škii 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

Trevor Victor Harvey Gallery

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 8 June: Contemporary Wearables 2007 To 21 June: A Secret History of Blue & White: Contemporary Australian Ceramics. To 27 July: Crossfire - Print & Glass Show; Intrinsic Elements 13 June - 17 August 2008: 2007 Parliament of NSW Indigenous Art Prize: Radiant, Works from the Helen Read Collection 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.

Mon–Sat 10.30–6, Sun 1–6

Wallspace Gallery
25-27 Brisbane Street, Surry Hills 2010
Tel: 02 9264 8649
mail@wallspacegallery.com.au
www.wallspacegallery.com.au
Director: Cathy Linsley
Representing and exhibiting established
and emerging artists, view website for
details, artists submissions welcome via
email, CDs, slides and photographs.
Tues-Sat 10-6

Watters Gallery
109 Riley Street, East Sydney 2010
Tel 02 9331 2556 Fax 02 9361 6871
info@wattersgallery.com
www.wattersgallery.com
Directors: Frank Watters, Alexandra
Legge, Geoffrey Legge
To 21 June: Euan Macleod, recent paintings
25 June – 19 July: Brian Hartigan,
paintings; Peter Poulet, paintings
23 July – 16 August:
Bob Jenyns, sculpture;
From 20 August: Richard Larter, Mining
the Archive No.3
Wed-Fri 10-7, Tuesdays and Saturdays 10-5

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

Wollongong City Gallery cnr Kembla and Burelli streets, Wollongong East 2500 Tel 02 4228 7500 Fax 02 4226 5530 gallery@wollongong.nsw.gov.au www.wollongongcitygallery.com One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art. To 6 July: Richard Hook and Jelle Van Den Berg: Fluid Mechanics, coastal landscape painting that marries observation to an abstract sense of form and order; Andrew Antoniou: A Rolling Narrative, animated drawings based on 'The Theatre of the Absurd' To 3 August: James Kiwi Watercolour Prize 2008: The 8th Biennial prize for watercolour painting. 12 July - 31 August: Jade Pegler, 2007 Resident Artist: A Public Key and a Secret Key, Paper and textile works exploring production and display processes through a reinvention of overlooked structures within the gallery. 12 July - 24 August: Peter De Lorenzo: Negotiations and Meditations, paintings in which a rational mathematical sequence is used to orchestrate the play of light, dark and colour. 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 22 June: Judith Wright-Conversations, Judith Wright is a former dancer with the Australian Ballet who has for the last 20 years practised as a visual artist in diverse media such as works on paper, videos and installations; From Darkness to Light: Recent Ceramics by Hiroe Swen -The Japanese trained potter has lived in the Canberra region since 1970 and practised ceramics continuously over the last 50 years. 26 June – 3 August: Photographic Festival, Michelle Maurin: 'Fleur de henne' - An exhibition by the leading French photographer on the theme of the henna flower, which is an instrument of seduction; Lydia Cheval: Au tour d'un verre - The theme of wine glasses evokes excess with a riot of images and colours; Livre Pauvre/Livre Riche: Artist Books For the last ten years - poet Daniel Leuwers has invited friends to help create rare artists' books that are poor in material resources but rich in creativity and freedom of expression. From 7 August: Recovering Lives forgotton or hidden lives can be recovered through unusual archival sources and creative practices such as visual art, filmmaking and performance. Artists included in the exhibition are: Julie Dowling, Janenne Eaton, Janet Laurence and Dadang Christanto.

Beaver Galleries

81 Denison Street, Deakin 2600 Tel 02 6282 5294 Fax 02 6281 1315 mail@beavergalleries.com.au www.beavergalleries.com.au Canberra's largest private gallery. Regular exhibitions of contemporary paintings, prints, sculpture, glass and ceramics by established and emerging Australian artists. Licensed café. To 9 June: Anna Eggert, sculpture; Olivia Bernardoff, paintings 12 - 30 June: Judy Holding, paintings, works on paper, sculpture; Pamela Challis, works on paper 30 July - 3 August: Melbourne Art Fair, Royal Exhibition Building, Melbourne 14 August – 1 September: Dianne Fogwell, works on paper; Matthew Curtis, Brian Corr, Chris Harman, studio glass and ceramics 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

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. 24 Jun -19 July: Warakurna Artists 30 July – 3 August: Melbourne Art Fair 2008 Featuring Eubena Nampitjin, Gulumbu Yunupingu, Sally Gabori and Billy Benn Perrurle. 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
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Tel 03 9598 5739 Fax 03 9598 8338
info@artnomad.com.au
www.artnomad.com.au
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artworks by: Amor, Arkley, Audette, Beard,
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Boyd, Bromley, Cassab, Coburn, Connor,
Crooke, Curtis, Dickerson, Ferguson,
Friend, Gehlert, Giardino, Gleeson, Hart,

Heysen, Hinder, Jacks, Kelly, Long, Nolan, Olsen, Onus, Pugh, Sawrey, Streeton, Tucker and Wilsmore. Tues-Sun 10-6, or by appointment

Artistry Galleries onr 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: Brendan Lillywhite 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 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

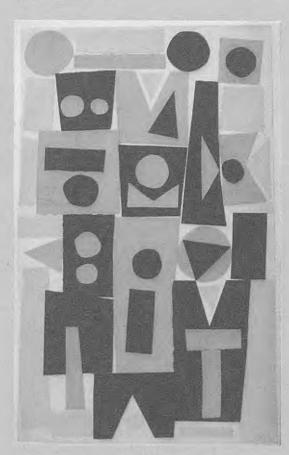
Australian Galleries, Painting & Sculpture 35 Derby Street, Collingwood 3066 Tel 03 9417 4303 Fax 03 9419 7769 enquiries@australiangalleries.com.au www.australiangalleries.com.au Director: Stuart Purves Monthly exhibitions of contemporary Australian painting and sculpture by artists represented by Australian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

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



Campanion Pink & Blue, Caroline Kennedy-McCracken, Acrylic on paper on canvas, 55x25cm, Courtesy Brightspace.

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.

19 June - 6 July: Drasko Bojevic & BRIGHTSPACE annual Winter Salon 22 July - 10 August: Leigh Chiller & Caroline Kennedy-McCracken 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@bvram.com www.brvam.com Specialist consultants in portrait commissions and commissioned artworks, offering a wide range of private and corporate advisory, management, curatorial, valuation and research services.

Centre for Australian Printmaking 67 Cambridge Street, Collingwood 3066 Tel 03 9416 3966 Fax 03 9416 4066 info@portjackonspress.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. 8-18 July: C.A.S. Inc. Annual Exhibition 2008, a selected prize show of works by CAS members and a celebration of the society's 70th Anniversary, Fortyfivedownstairs, 45 Flinders Lane, Melbourne, open Tues-Fri 11-5, Sat 12-4. 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.

Contemporary Art Australia & Associates Joan Gough Studio Gallery 328 Punt Road, South Yarra 3141 Tel 03 9866 1956 / 03 9867 2939 /

Bi-monthly newsletter. Members receive

Artist Membership \$50, Friends of CAS \$20.

discounts at several major art suppliers.

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
counihangallery@moreland.vic.gov.au
www.moreland.vic.gov.au
Curator: Edwina Bartlem
This contemporary visual arts gallery
promotes and inspires innovation and
diversity in the visual arts through its
annual exhibition program. The gallery is
named in honour of the Australian artist

and activist, Noel Counihan.
6 June – 29 June: Embodied Energy, investigates and highlights the concept of sustainable art practice
11 July – 3 August: Forms of Deceit, brings together a group of emerging artists who engage with themes of truth and deception through their art.
From 15 August: Becoming Sequence, presents installations by Naomi Schwartz and Tomiko Miyazawa.
Wed–Sat 11–5, Sun 1–5, closed public holidays

Deakin University Art Gallery
Melbourne Campus at Burwood
221 Burwood Highway
Burwood 3125 Vic
Tel 03 9244 5344 Fax 03 9244 5254
artgallery@deakin.edu.au
www.deakin.edu.au/art-collection
Manager: Leanne Willis
Art Collection Officer and Curator:
Victor Griss
The Deakin University Art Gallery, located
on the Melbourne Campus at Burwood, is

on the Melbourne Campus at Burwood, is designed and situated to provide accessibility for students, staff and the general public. In the hub of a contemporary student precinct, the gallery facilitates exhibitions by significant contemporary artists, along with travelling exhibitions, and works drawn together from the university and wider community.

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, midcareer 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

Gallerysmith
170-174 Abbotsford Street, North
Melbourne 3051
Tel 0425 809 328
marita@gallerysmith.com.au
www.gallerysmith.com.au
Director: Marita Smith
Representing exceptional early to mid-

career artists, hand-picked from around Australia, and exhibited in Melbourne's most exciting new gallery. Thurs–Fri 11–6, 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

Gould Galleries 270 Toorak Road, South Yarra 3141 Tel 03 9827 8482 Fax 9824 0860 art@gouldgalleries.com

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 Borrack, 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 20 July: The Vizard Foundation Art Collection of the 1990s From 10 April: Australian archaeologists 3 May – 27 July: Vivienne Shark LeWitt: comedies & proverbs 15 May - 31 August: Ludwig Hirschfeld Mack From 31 July: Basil Sellers Art Prize; Dance and human movement in art 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@jamesmakingallery.com
www.jamesmakingallery.com
Directors: James Makin
and Elizabeth Crompton
Representing and dealing in fine art,
including paintings, sculpture and works
on paper by established and emerging
Australian artists.
Tues-Fri 10-5.30, Sat 11-5

John Buckley Gallery
8 Albert Street, Richmond 3121
Tel 03 9428 8554 Fax 03 9428 8939
gallery@johnbuckley.com.au
www.johnbuckley.com.au
Exhibiting and dealing in modern and
contemporary Australian art for the last
twenty-five years, John Buckley also
consults and advises private and
corporate clients and curates exhibitions
in his new premises in Richmond.
Wed-Sat 11-5

Joshua McClelland Print Room 2nd Floor, 15 Collins Street, Melbourne 3000 Tel/Fax 03 9654 5835 joshmcclelland@bigpond.com.au Director: Joan McClelland Contemporary printmakers. Early Australian topographical prints, etchings, linocuts etc. Natural history prints. Asian art. Mon-Fri 10-5 Lauraine Diggins Fine Art
5 Malakoff Street, North Caulfield 3161
Tel 03 9509 9855 Fax 03 9509 4549
ausart@diggins.com.au
www.diggins.com.au
Director: Lauraine Diggins
Specialising in Australian colonial,
impressionist, modern, contemporary and
Indigenous painting, sculpture and
decorative arts. We unconditionally
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offered for soul.
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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. 11 June - 28 June: Bridges of Paris, new oil series from respected painter Ron Reynolds surveying bridges on the River Seine 9-26 July: Extreme Speed, a moving multimedia exhibition by artist Robyn Cerretti contemplating the stories behind roadside memorials, for Manningham City Council's 'Drive Another Day' road safety campaign. 6-23 August: Yarra Valley Grammar, showcasing new works by VCE students. Tues-Fri 11-5, Saturdays 2-5 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 2008 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

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Fine Art Auctioneers and Valuers
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artauctions@deutschermenzies.com
www.deutschermenzies.com
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Managing Director: Adrian Newstead
The leading Australian owned art
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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
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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
To 9 June: Top Arts: VCE 2007
To 24 August: Black in Fashion: Mourning
to Night; Preserving the
past, enriching the future: Hugh
Williamson's legacy
From 17 July: 2008 Contemporary
From 7 August: Klippel/Klippel:
Opus # 2008
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 10 August: War: The Prints of Otto Dix
To 31 August: Black in Fashion: From
Mourning to Night
From 28 June: Melbourne Winter
Masterpieces 2008: Art Deco 1910–1939
To 21 September: Moon in Reflection: The
art of Kim Hoa Tram
To 28 September: 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. 3-28 June: Sean Meilak; Neil Taylor 1-26 July: Ingrid Calamé; Gunter Christmann

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

29 July - 30 August: Euan Heng;

Tues 11-8, Wed-Sat 11-6

Rosella Namok

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@sophiegannongallery.com.au
www.sophiegannongallery.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 20 July: 'Kate Rohde: flourish' and 'Time and Place: Selected works from the TWMA Collection' From 1 August: 'TarraWarra Biennial 2008, Lost and Found: An Archaeology of the Present' The entire museum will be devoted to exhibiting works by contemporary artists selected nationally and from New Zealand in the second TWMA Biennial. Curated by Charlotte Day. Admission \$5 (pensioners and students 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, 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
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and emerging artists. Monthly exhibitions.
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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 6 June: 'Primavera 2007', an exhibition by young Australian artists from the Museum of Contemporary Art, Sydney 20 June – 15 August: 'Uneasy: Recent South Australian Art ', curated by Timothy Morrell

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 Warrren 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@gallerieaustralia www.gallerieaustralis.com Director: David Cossey Discover the art and culture of Aboriginal Australia, representing Kathleen Petyarre, www.kathleenpetyarre.com and Abie Loy, www.abieloy.com Mon-Fri 10-6 or by appointment

Greenaway Art Gallery 39 Rundle Street, Kent Town 5067 Tel 08 8362 6354 Fax 08 8362 0890 gag@greenaway.com.au www.greenaway.com.au Director: Paul Greenaway Monthly exhibitions. 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 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

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 93366901 info@artitja.com.au

www.artitja.com.au Directors: Anna Kanaris and Arthur Clarke Artitja Fine Art specialises in high quality Indigenous fine art from the Central and Western deserts. Exclusive representation Western Australia: Julie Nangala Robinson. Also representing Noongah bush sculptor Janine McAullay Bott. Open daily by appointment

Bunbury Regional Art Galleries 64 Wittenoom Street, Bunbury 6230 Tel 08 9721 8616 Fax 08 9721 7423 mail@brag.org.au www.brag.org.au Situated in the heart of the city in a distinctive pink former convent, Bunbury Regional Art Galleries hosts the City of Bunbury art collection and runs an extensive program of regional and touring exhibitions, professional development workshops and cultural events. Daily 10-4 Free admission

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

Goddard de Fiddes Gallery 31 Malcolm St, West Perth 6005 Tel 08 9324 2460 Fax 08 9226 1353 gdef@goddarddefiddes.com.au www.goddarddefiddes.com.au Directors: Julian Goddard and Glenda de Fiddes Contemporary art, valuations, education programmes, consultancy. Wed-Fri 12-6, Sat 2-5, or by appointment

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

Gunyulgup Galleries
Gunyulgup Valley Drive, Yallingup 6282
Tel 08 9755 2177 Fax 08 9755 2258
enquiries@gunyulgupgalleries.com.au
www.gunyulgupgalleries.com.au
Directors: Nina and Ashley Jones
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craft by emerging and established
Western Australian artists.
Daily 10–5

Holmes à Court Gallery
Level 1, 11 Brown Street,
East Perth 6004
Tel 08 9218 4540 Fax 08 9218 4545
Director: Sharon Tassicker
hacgallery@heytesbury.com.au
www.holmesacourtgallery.com.au
The gallery presents a diverse
programme: exhibitions from the Holmes
à Court collection, contemporary art,
artist residencies and forums for critical
discussion.
Thurs-Sun 12–5, or by appointment,
closed public holidays

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

Japingka Gallery
47 High Street, Fremantle 6160
Tel 08 9335 8265 Fax 08 9335 8275
japingka@iinet.net.au
www.japingka.com.au
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Two floors, 400 square metres, extensive
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programme of established and emerging
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John Curtin Gallery Curtin University of Technology Building 200 Kent Street, Bentley 6102 Tel 08 9266 4155 Fax 08 9266 3878 gallery@curtin.edu.au www.johncurtingallery.curtin.edu.au

Johnston Gallery
20 Glyde Street, Mosman Park 6012
Tel 08 9385 0855 Fax 08 9385 0655
info@johnstongallery.com.au
www.johnstongallery.com.au
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contemporary Australian artists.
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Lawrence Wilson Art Gallery
The University of Western Australia
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info@LWgallery.uwa.edu.au
www.LWgallery.uwa.edu.au
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info@lintonandkay.com.au
www.lintonandkay.com.au
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Kay

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Lister Gallery
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www.listergallery.com.au
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Mon-Fri 10-5, Sat 2-4 during exhibitions

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

Perth Institute of Contemporary Arts (PICA)
Perth Cultural Centre, James Street,
Northbridge 6000
Tel 08 9228 6300 Fax 08 9227 6539
info@pica.org.au
www.pica.org.au
Director: Amy Barrett-Lennard
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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 22–26 Pakenham Street, Fremantle 6160 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
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Martin, Dan Mazzotti, Larry Mitchell, Milton Moon, Jann Rowley, Jean Sher, Christopher Spaven, Henryk Szydlowski, Garry Zeck and Len Zuks. Tues-Fri 10–5, Sun 2–5

Tjulyuru Regional Arts Gallery
Tjulyuru Cultural and Civic Centre
Great Central Road, Warburton
PMB 71, via Kalgoorlie 6430
Tel 08 8954 0011 Fax 08 8954 0101
tjulyuru.gallery@bigpond.com
www.tjulyuru.com
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Turner Galleries
470 William Street, Northbridge 6003
Tel 08 9227 1077 Fax 08 9227 1011
info@turnergalleries.com.au
www.turnergalleries.com.au
Director: Helen Morgan
Gallery Manager: Allison Archer
To 14 June: Cherry Hood, Artist
in Residence
20 June – 19 July: Nien Schwarz
30 July – 3 August: Melbourne Art Fair
From 8 August: Louise Paramor
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
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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 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

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

New Zealand

Auckland Art Gallery Toi o TĐmaki 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.

25 June - 18 July: Sara Hughes 23 July - 15 August: Chris Heaphy From 20 August: Gow Langsford & John Leech Galleries Spring Catalogue Exhibition Mon-Fri 10-6, Saturdays 11-3

International Art Centre 272 Parnell Road. P.O. Box 37344, Parnell, Auckland Tel 64 9 379 4010 Fax 64 9 307 3421 richard@artcntr.co.nz www.fineartauction.co.nz Directors: Richard Thomson and Frances Davies New Zealand's only auction house specialising solely in fine art. The gallery represents over fifty New Zealand, Australian and European artists. Mon-Fri 10-5.30, Sat 10-5, Sun 11-4

Jonathan Grant Galleries Ltd. 280 Parnell Road. P.O. Box 37673, Parnell, Auckland Tel 64 9 308 9125 Fax 64 9 303 1071 jg@jgg.co.nz www.jonathangrantgalleries.com Three Parnell Galleries. Jonathan Grant Gallery: 19th and 20th Century British, European and Antipodean paintings Artis Gallery: Contemporary New Zealand paintings and photography Artis Sculpture Gallery: Contemporary New Zealand Sculpture. Mon-Fri 9-6, Sat 10-4

Whitespace 12 Crummer Road, Ponsonby Auckland 1021 Tel 64 9 361 6331 dwhite@whitespace.co.nz www.whitespace.co.nz Director: Deborah White Whitespace builds partnerships with artists represented over the long term to bring their work to the attention of local and international collectors and curators. The expansive exhibition program program promotes emerging and established artists from New Zealand, Australia and the Pacific region. Deborah White is a founding trustee and codirector of the Auckland Art Fair. 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

Bookshops

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

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

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Jamil Yamani, The glittering city, 2007, multichannel video, five-channel audio, installation view, Campbelltown Arts Centre, Sydney.

Jamil Yamani

I considered the asylum seekers who lived in those non-zones to be part of our community - that was the first border I broke down. They are not part of some other community, they are our community. Jamil Yamani

On a phosphate rock in the Micronesian South Pacific, a small but significant group of travellers boarded a plane. Flight 351, bound for Brisbane, carried twentyone Sri Lankan asylum seekers – the last of the refugees detained and processed on Nauru, the world's smallest island nation, and the last remaining bastion of John Howard's 'Pacific Solution'. From late-September 2001 until its dissolution in February 2008, this controversial border protection policy saw thousands of islands excised from Australia's migration zone and the establishment of detention centres outside Australia's (now reconfigured, now vigilantly policed) borders. As Australia drew in its borders, jettisoned its territories, and rebuffed refuge seekers (now reconfigured as 'illegals' and 'queue jumpers') a new shadow-world was crystallised in the watery outposts beyond the mainland - a 'Not-Australia' peopled by 'non-Australians'. In the formulation of academic Suvendrini Perera, the passage of the Tampa, and the passing through parliament of the Pacific Solution was a line drawn in the sea, 'carceral forces separating asylum seekers from the rest of us'.² Perera writes of a desire to 'bring home the refugee at the border', like that last plane out of Nauru, to seek spaces and strategies, 'images and stories that reconnect us with the bodies on the other side of the razor wire'.3 We might yet locate this alternative zone of inclusion and hospitality in the practice of Sydneybased artist Jamil Yamani. A breach in the border.

Spanning video and sculptural installation, and with a tight, trained focus on the tropes of exilic experience, Yamani perforates and displaces borders of law, imagination and form. In a single-channel video work from 2005, All quiet on the Western Front, which appears on the back cover of Art & Australia, the artist - now split in two, now literally beside himself - points to the complexity of political and cultural identity in a simple gesture of reciprocity: he takes himself out to dinner. Yamani's split self, secular and observant, share a meal but radically different customs. Delineated by attire, cuisine and action, one Yamani eats with his right hand, the other with a knife and fork; one consumes a beer before the meal, the other concludes with a lassi. Although Yamani's two selves never speak, the artist nevertheless locates surprising spaces of exchange and mutuality. Yamani's eastern incarnation occupies the western sphere of the screen image; westernised Yamani, the east. A jar of preserved lemons, a staple of Middle Eastern cuisine, is 'displaced', artfully, in the western sphere, and observing the entire scene is Mohandas Gandhi – a vigilant emblem of peace, truth and resistance.



It is, however, in a series of three works mapping migratory lines of journey, arrival and departure that Yamani summons with greatest acuity Australia's shadowland of exile and exception. In this Not-Australia, images of aridity empty skies, watery depths and vast, vacant tracts of land - abound. 375 watery graves, 2001, is the earliest work in this series, and a timely response to the Tampa crisis and to the death at sea, mere months later, of 352 asylum seekers, passengers on board a dilapidated Indonesian fishing boat known subsequently as SIEV-X (Suspected Illegal Entry Vessel X). Originally conceived as a threescreen installation, but with a separate exhibition life on a single trisected screen, here refugee identity is submerged by a bleak rising tide. In the screen's central panel a passport sinks in a grey sea. A figure, featureless and anonymous, approaches on one side of the screen and departs on the other. A no-one travelling nowhere.

Extraterrestrial emptiness is a feature too of 10km nw of Woomera, 2002, an ambitious video and audio installation in which the work's multiple screens are embedded within sculptural objects that telescope into the space like hulking, glowing cannons. The experience of refugees housed in Woomera's detention centre (active between 1999 and 2003) and in other offshore sites, is foregrounded both formally (the video vessels recalling nothing so much as the water cannons used to douse and deter rioting camp detainees) and in Yamani's striking images of a barren landscape that offers no distraction bar the passing of time. In Not-Australia, the horizon is flat, and vastness is isolating,

The glittering city, 2007, is the final work in Yamani's migration trilogy, and the most ambitious. Yamani travelled to the Kakuma Refugee Camp, on the far northern border of Kenya, to document this extreme non-zone - the single largest transitional habitation site in the world. In a kinetic sculpture with embedded multichannel video, footage gathered in Kakuma is paired with images of the Australian coastline, filmed from the chassis of a Beechcroft twinengine aircraft. The sculpture rotates in a clockwise direction, as the footage of landlocked camp and contested coastal border plays both backwards and forwards in time. As the artist describes it, the inverted shaft of light within an architectural form 'symbolises a lighthouse beam'.4 And so in Yamani's glittering city we discover what can 'bring home the refugee at the border': a beacon of light in the darkness, a gesture of hospitality, a hand across the border.

Bernard Cohen, 'Aliens or Cambodians in Not-Australia', Westerly, December 1993.

2 Suvendrini Perera, 'A line in the sea: The Tampa, boat stories and the border', Cultural Studies Review. vol. 8, no. 1, May 2002, p. 22.

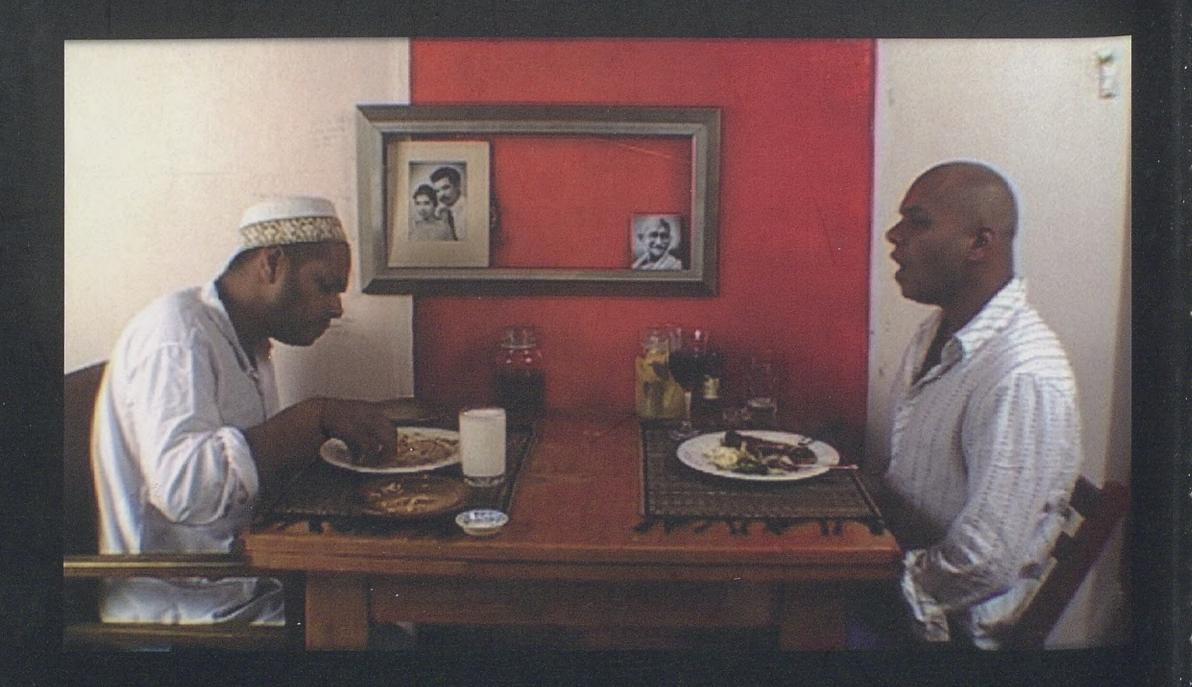
4 Jamil Yamani, The Glittering City, exhibition catalogue, Campbelltown Arts Centre, 2007, Sydney, p. 5.

Bill Henson

June 2008
Roslyn Oxley9 Gallery
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RIPE ANZ Private Bank and Art & Australia Contemporary Art Award

ANZ Private Bank



Jamil Yamani

detai

Jamil Yamani, All quiet on the Western Front, 2005, digital video, courtesy of the artist.



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