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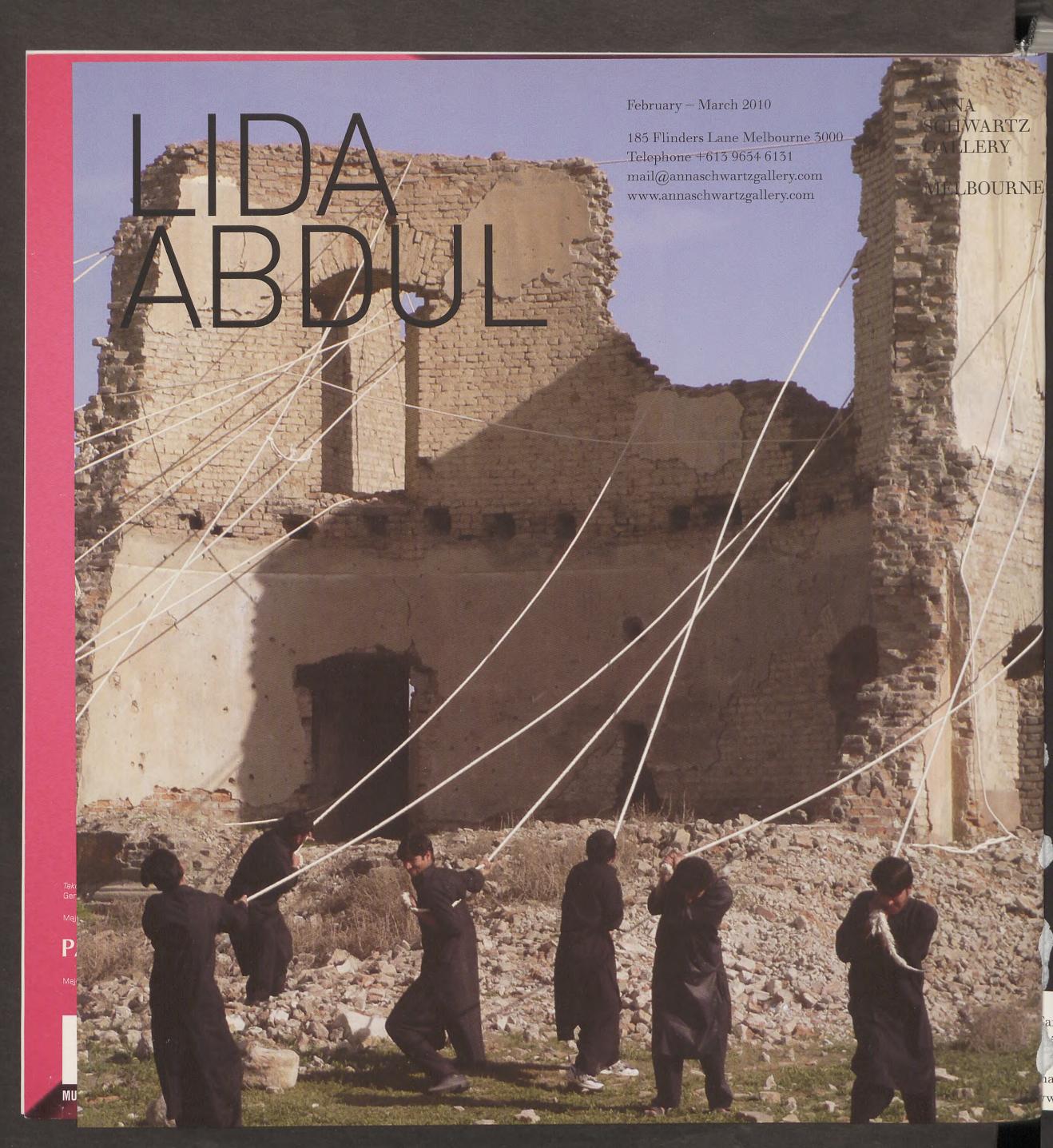
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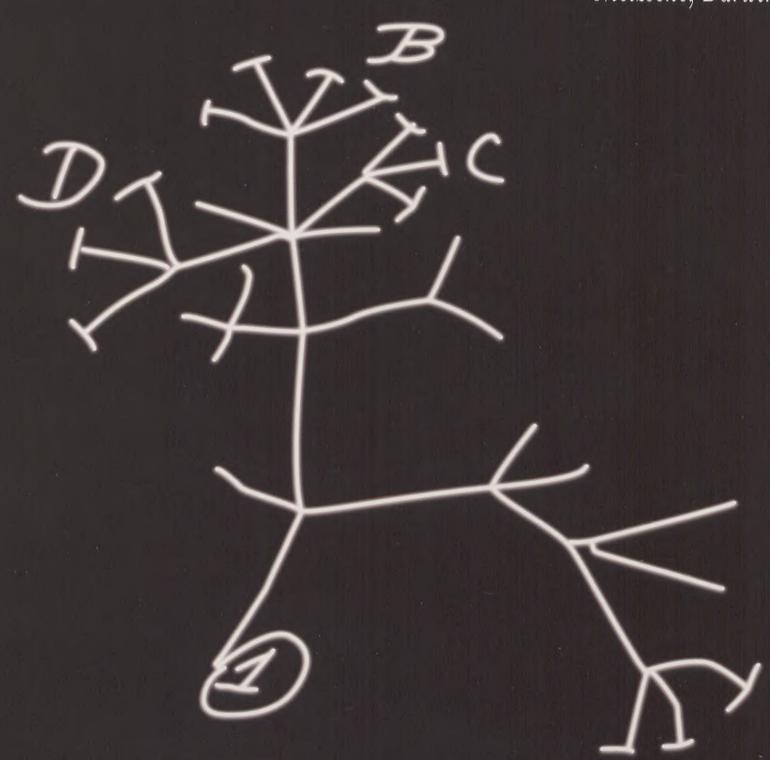
Image: Olafur Eliasson 360° room for all colours 2002 stainless steel, projection foil, fluorescent lights, wood, control unit installation view at Musée d'Art moderne de la Ville de Paris, Paris, 2002, Private collection, Image courtesy the actiet and Tanya Bonakdar Gallery, New York in the actiet



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Joseph Kosuth 'An Interpretation of This Title'

Nietzsche, Darwin and the Paradox of Content



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Reuben Paterson, Whakapapa: get down upon your knees, 2009, glitter and acrylic on canvas, 16 canvases, 800 x 800 cm overall, courtesy the artist and Gow Langsford Gallery, Auckland. Image Schwere Webber.

below left

Vipoo Srivilasa, Pagoda bowls from the Lai Krarm series, 2005, courtesy the artist and Anna Pappas Gallery, Melbourne. below middle

Australia House, Echigo-Tsumari Art Triennial 2009, courtesy Echigo-Tsumari Art Triennial. Photograph Takenori Miyamoto and Hiromi Seno.

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Gonkar Gyatso, The shambala of the

modern times, 2009, silkscreen print,

and Jan Murphy Gallery, Brisbane.

100 x 109 cm, edition of 50, courtesy the artist

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Shirana Shahbazi in collaboration with Sirous Shaghaghi, Still life: coconut and other things, 2009, project created for Kids' APT, courtesy the artists and Queensland Art Gallery, Brisbane. Photograph Roozbeh Tazhibi.

opposite below

Alfredo Juan Aquilizan and Maria Isabel Gaudinez-Aquilizan, Be-longing (project: another country), 2007, detail, personal belongings and sampaguita flower scent, courtesy the artist and Jan Manton Art, Brisbane.

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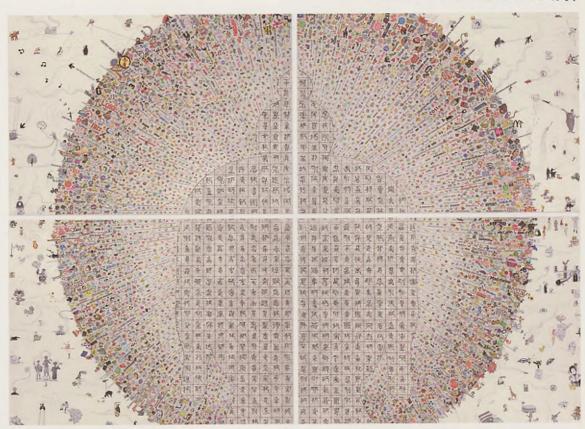
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Publisher / Editor Eleonora Triguboff publisher@artandaustralia.com.au

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

Publication Manager / Assistant Editor Marni Williams marni.williams@artandaustralia.com.au

Assistant Editor Talia Linz talia.linz@artandaustralia.com.au

Contributing Editor, Melbourne Sarah Tutton

Contributing Editor, New Zealand Justin Paton

Contributing Editor, London Katrina Schwarz

Editorial Advisory Board Greg Burke, Rex Butler, Joanna Capon, Max Delany, Brian Ladd, Victoria Lynn, Justin Paton, Gene Sherman, Anna Waldmann and Nick Waterlow

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

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

Publisher's Assistant Danielle Neely

Special Projects Fiona David

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From the Editors

Artists are naturally suspicious of maps. These often arbitrary-seeming demarcations of nationhood can impede the flow of creativity, reducing us to mere cultural artefacts. As novelist Brian Castro writes about the idea of 'Asia' in this special issue of *Art & Australia*: 'Where it begins and where it ends has been at the whim of colonial mapmakers. Step over this line and you're "Asian". Step back over and ... well, we don't know; let's check your eyes, the shape of your skull.'

For almost twenty years, Queensland Art Gallery's Asia-Pacific Triennial of Contemporary Art (APT) has showcased a region without maps, where East and West and South creatively converge. In the increasingly globalised world of contemporary art, who can tell where Asia ends and the Pacific begins? And for as long as we can remember, *Art & Australia*, too, has been transcending national borders in the region. In 1993 we founded *Art AsiaPacific* to record this growing artistic ferment, and while that magazine has since moved its publishing base to New York, *Art & Australia* continues to heed the call of neighbouring artists to our north and east – and beyond.

With collaboration being at the artistic and moral heart of this year's triennial, it seems only natural that we join forces with the APT's curatorial team to present our 6th Asia-Pacific Triennial of Contemporary Art focus issue. While we are extremely grateful to all the participating artists (and contributing writers) whose works flower within the following pages, including a special artist edition from the Mataso Weavers of Vanuatu, special thanks go to the Queensland Art Gallery – and in particular Tony Ellwood, Lynne Seear, Suhanya Raffel, Amelia Gundelach, Daniel Cameron and Celestine Doyle – for allowing us to share their vision.



ANDREW BROWNE www.tolarnogalleries.com

contributors



Emma Bugden is the Director of Artspace, Auckland. She is a former curatorial director of Te Tuhi Centre for the Arts, Manukau City, and curator at City Gallery Wellington.



Yuko Hasegawa is Chief Curator of the Museum of Contemporary Art Tokyo (MOT). She is also a professor in the Department of Art Science, Tama Art University in Tokyo. Her recent projects are 'Ryoji Ikeda +/-[the infinite between 0 and 1]'and 'Neo Tropicalia'.



Brian Castro is the author of nine novels, including the multi award-winning *Double-Wolf* and *Shanghai Dancing*. He has also published a volume of essays. His latest novel is *The Bath Fugues*. He is currently the Chair of Creative Writing at the University of Adelaide.



Suhanya Raffel is Curatorial Manager, Asian and Pacific Art at the Queensland Art Gallery, Brisbane. She has worked with contemporary art projects in the United Kingdom and South Asia, and writes and lectures regularly in Australia and internationally. She has been a member of the curatorial team for the Asia-Pacific Triennial of Contemporary Art since 1996, and is lead curator for this year's APT6.



Hou Hanru is a critic and curator based in Paris and San Francisco, where he is Director of Exhibitions and Public Programs and also Chair of Exhibition and Museum Studies at the San Francisco Art Institute. He is Curator of the 2009 Biennale de Lyon, 'The Spectacle of the Everyday'.



Lynne Seear is the Queensland Art Gallery's Deputy Director, Curatorial and Collection Development. She also has extensive experience in publishing and has overseen the development and publication of several major books and exhibition catalogues, including Brought to Light: Australian Art 1850–1965 and Brought to Light II: Contemporary Australian Art 1966–2006.

Judy Annear is Senior Curator, Photography, at the Art Gallery of New South Wales, Sydney. In 2007 she co-curated (with Virginia Heckert) a monographic exhibition of the photographs of August Sander from the collection of the J. Paul Getty Museum, Los Angeles. She is currently working on a major exhibition of Alfred Stieglitz's modernism for 2010.

Brooke Babington is an independent art writer and student at the Victorian College of the Arts, currently based in Melbourne.

Matt Coyle is an artist based in Hobart, Tasmania, whose graphic novel *Worry Doll* was published by the United Kingdom's Mam Tor Publishing in 2007. He is represented by Anna Pappas Gallery, Melbourne, and Criterion Gallery, Hobart.

Michael Fitzgerald is Managing Editor of Art & Australia. From 1997 until 2007 he was arts editor of the South Pacific edition of *Time* magazine.

Adam Geczy is an artist and writer who lectures at Sydney College of the Arts. Recent exhibitions include 'Of Art and Music' at John Curtin Gallery for the Perth International Arts Festival and 'Diaspora Gathered' at Nexus Multicultural Arts Centre, Adelaide.

Elizabeth Gertsakis is an artist, writer and Senior Curator, National Philatelic Design Collection at Australia Post, Melbourne.

Fiona Hile has written for *The Age, The Monthly* and *Inside Film*. She is currently completing a PhD in Creative Writing at the University of Melbourne.

Dr Peter Hill is an artist and writer based in Geelong and Melbourne. He has written for over thirty journals and magazines around the world and is currently compiling a selection of these into a book called *Curious About Art*. His book *Stargazing: Memoirs of a Young Lighthouse Keeper* won a Saltire Award in 2004, and he exhibited in the 2002 Biennale of Sydney.

D. J. Huppatz is the Program Coordinator of the Interior Design program at Swinburne University's Faculty of Design in Melbourne. His teaching, research and writing focus predominantly on design and architectural history, particularly modernism in Asian design and contemporary interiors. He maintains a regular blog, *Critical Cities*, for extended discussions of contemporary design, architecture and literature.

Anusha Kenny studies postgraduate law at the University of Melbourne, and is an alumnus of the Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program.

Robert Leonard is Director of the Institute of Modern Art, Brisbane. He was previously a curator in New Zealand, at the National Art Gallery, Wellington; Govett-Brewster Art Gallery, New Plymouth; Dunedin Public Art Gallery; and Auckland Art Gallery; as well as director of Auckland's Artspace.

Talia Linz is a writer and Assistant Editor of Art & Australia.

Beth McKillop is Director of Collections and Keeper of the Asian Department of the Victoria and Albert Museum, London. She visited North Korea in March 2001 and May 2002 as part of a United Kingdom cultural delegation.

Kevin Murray is Adjunct Professor at Royal Melbourne Institute of Technology, Research Fellow at the University of Melbourne and Adjunct Research Fellow at Monash University. He is online editor of *The Journal of Modern Craft* and maintains www.craftunbound.net/.

Dr Sheridan Palmer is currently engaged in writing a biography of Emeritus Professor Bernard Smith. She is an independent art curator and cultural historian working in Melbourne, where she is an Honorary Fellow of the Australian Centre at the University of Melbourne. Her book, *Centre of the Periphery: Three European Art Historians in Melbourne*, was published in 2008.

Nikos Papastergiadis is Professor at the School of Culture and Communication at the University of Melbourne.

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

Sally Quin is Curator, Lawrence Wilson Art Gallery at the University of Western Australia, Perth.

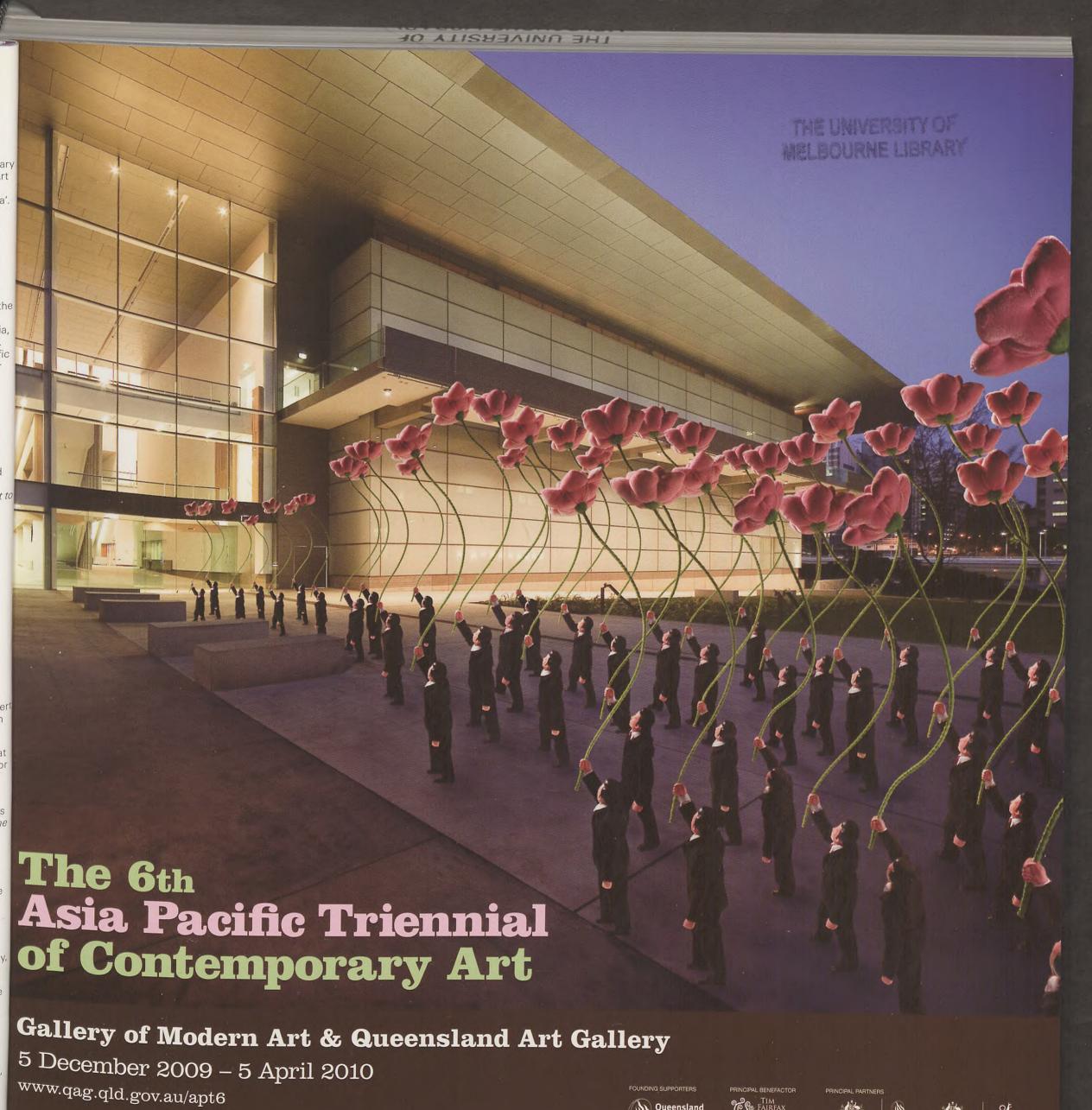
Claire Roberts is Senior Curator, Asian Decorative Arts and Design, Powerhouse Museum, Sydney, and a research fellow at the Australian National University, Canberra.

Zara Stanhope is a curator and writer in the visual arts, and is currently working with John Meade and National Exhibitions Touring Support Victoria on 'Objects to Live By: The Art of John Meade'. She is a PhD candidate at the Australian National University, Canberra.

Marni Williams is Publication Manager and Assistant Editor of Art & Australia.

Ariella Yedgar is a curator, writer and editor based in London. Exhibitions include 'Moon Absinthe', Rotterdam; publications include Radical Nature: Art and Architecture for a Changing Planet 1969–2009, published by Koenig Books and Barbican Art Gallery.

Stephen Zagala, Curator at the Monash Gallery of Art, Melbourne, is a writer and curator with training in art history, philosophy and anthropology. Over the past decade he has worked closely with the Vanuatu Cultural Centre, Port Vila, advising on various art projects and consulting with Indigenous communities on heritage issues.



Zhu Weibing, Ji Wenyu / People holding flowers (detail) 2007 / Acrylic paint on resin; velour, steel wire, dacron, lodestone and cotton / 400 pieces; 102 x 17 x 11cm (each) / The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2008 with funds from Michael Simcha Baevski the Cuspelland Art Collection / Collection Opposited Art Collection Proposition / Collection Opposited Art Collection Proposition / Collection Opposited Art Collection Proposition (Collection Opposited Art Collection Opposited

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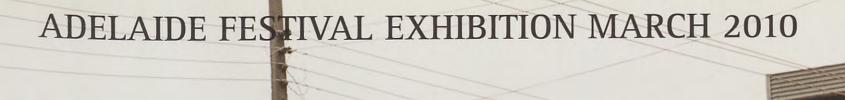


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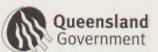


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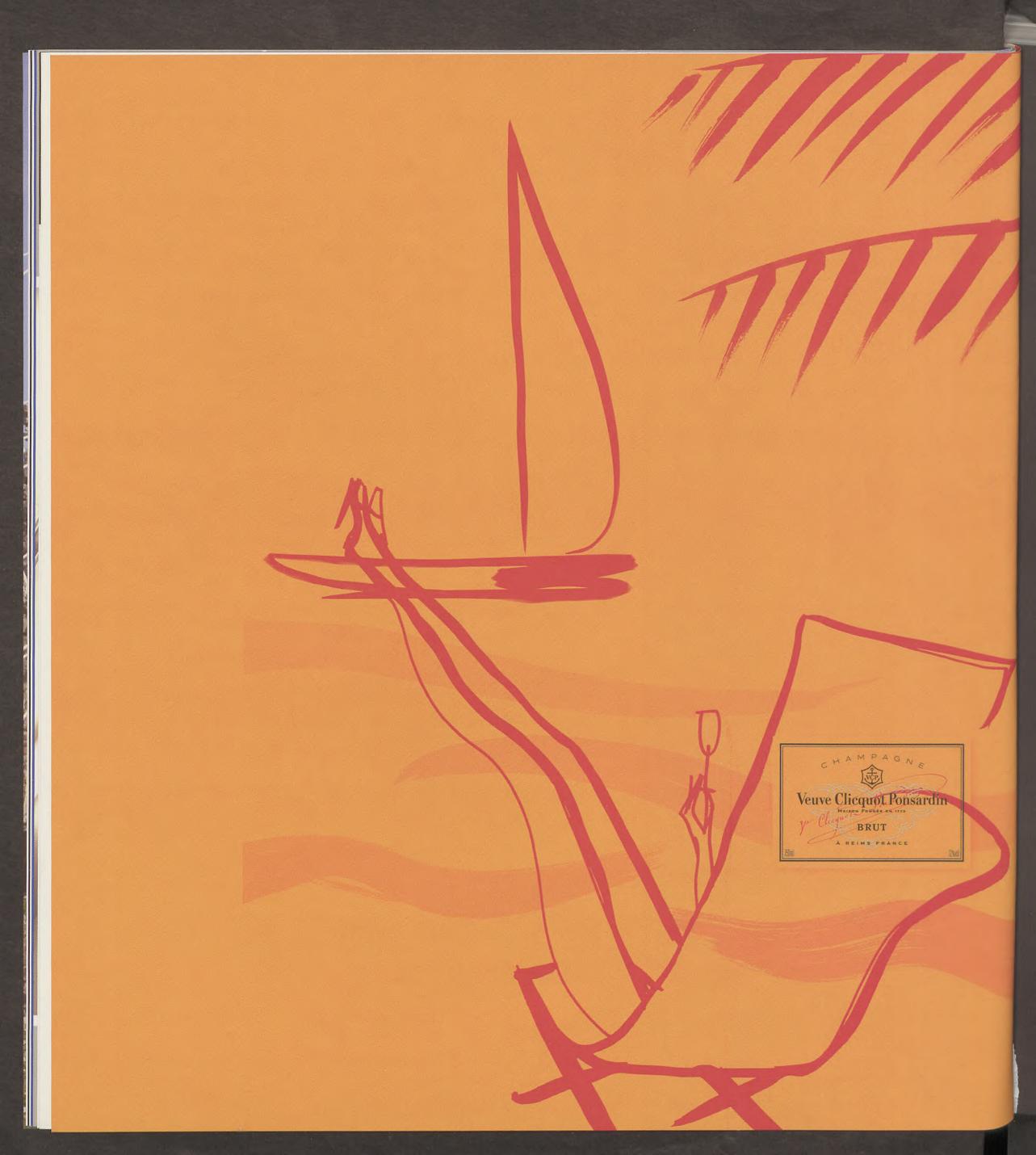
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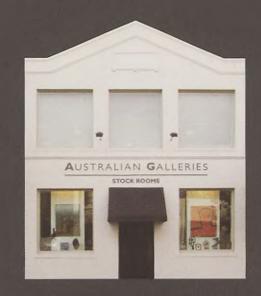
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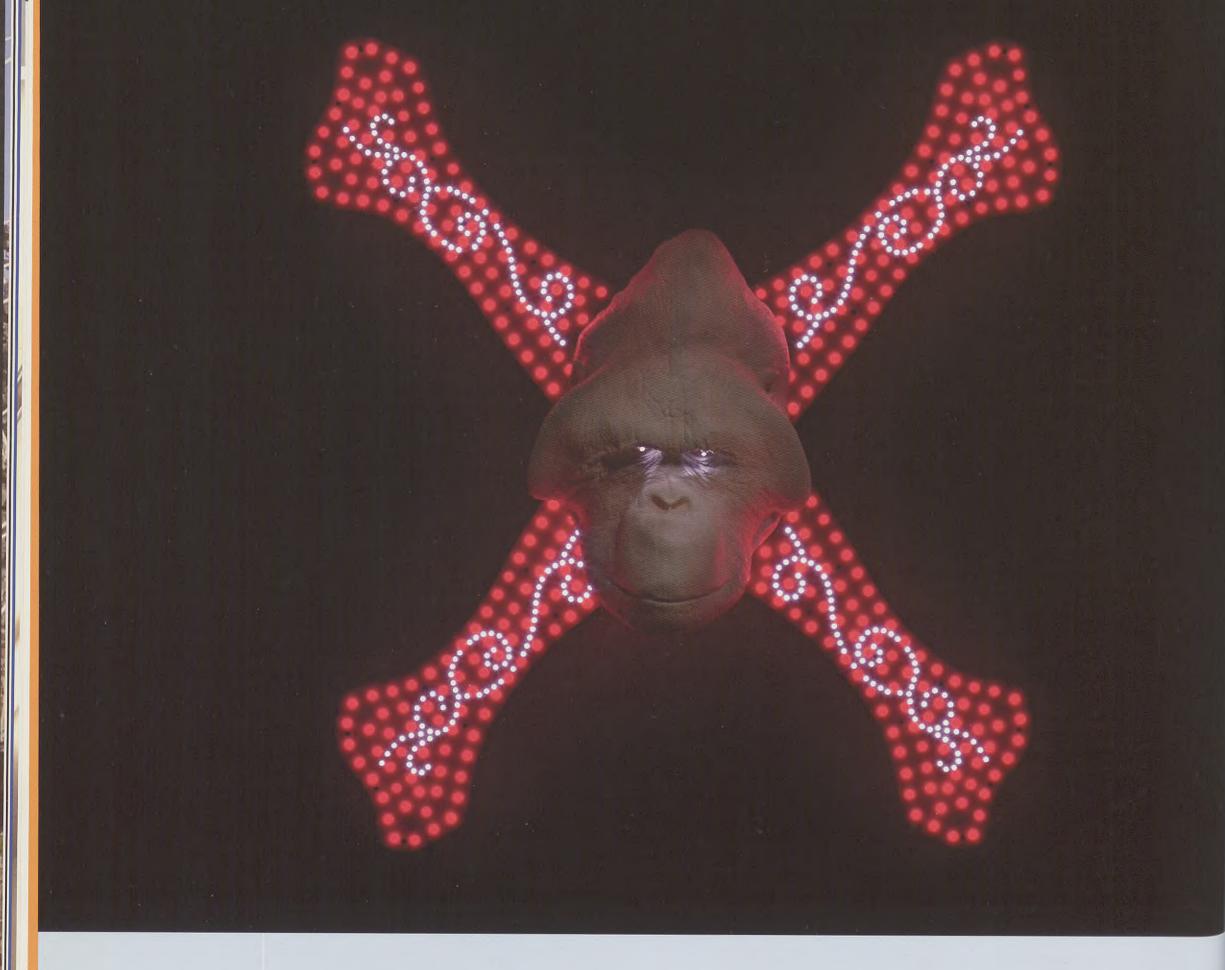






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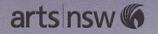
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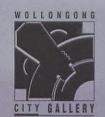
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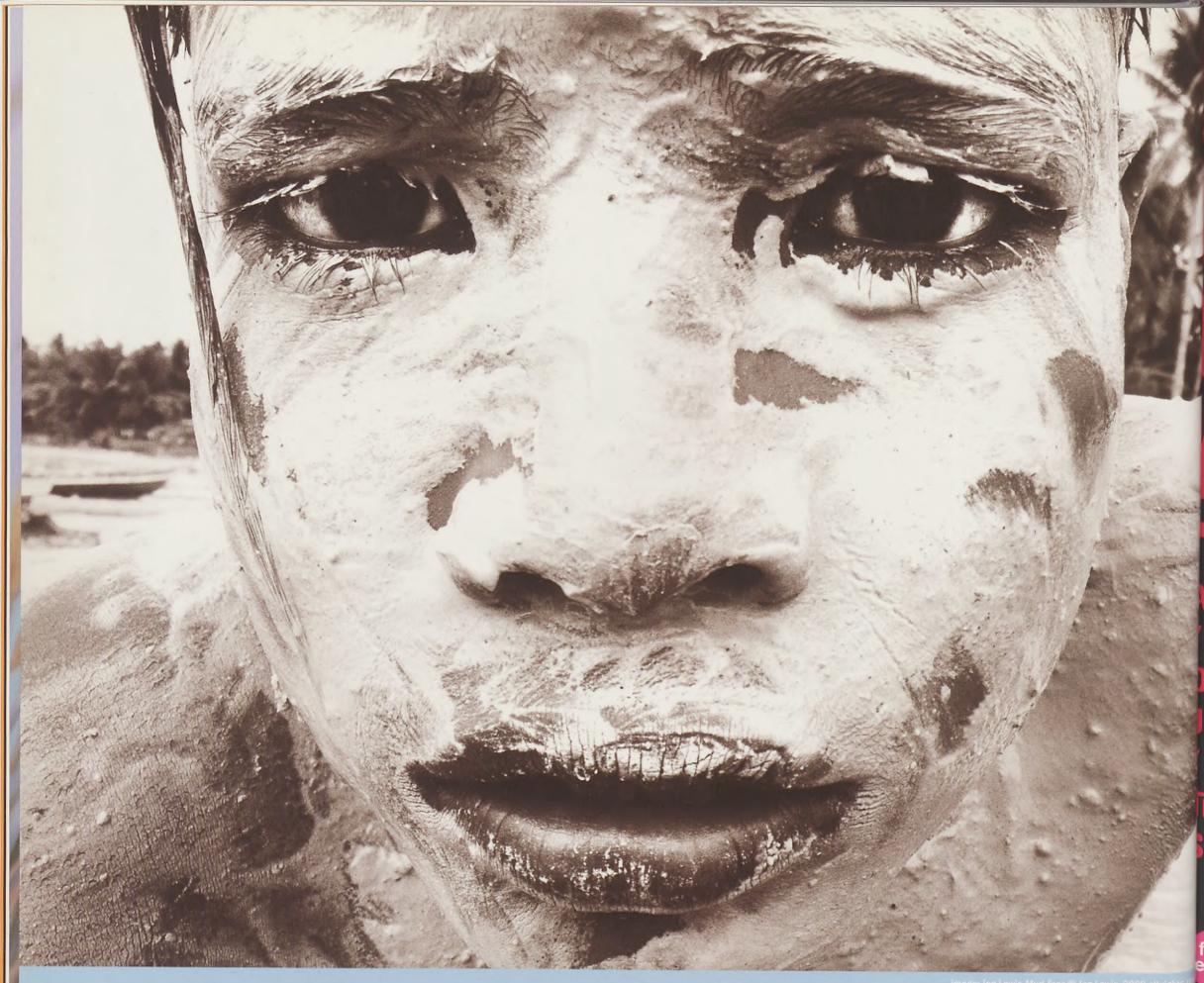






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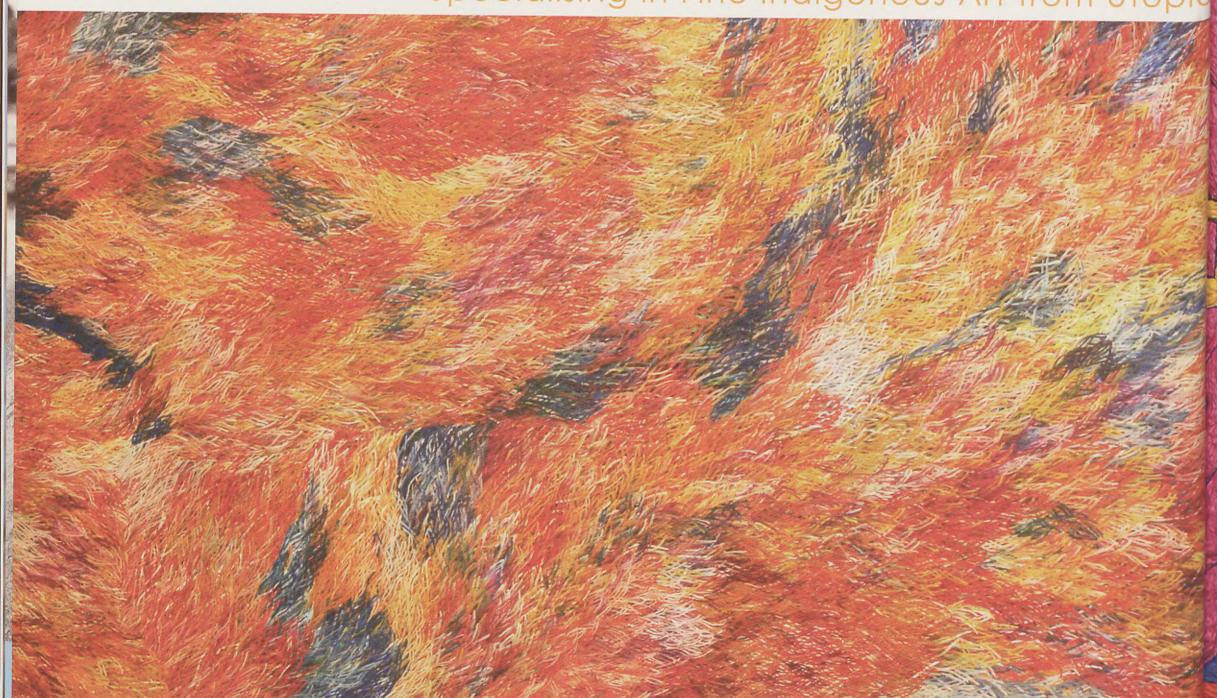
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In-betweenness: The art of Liu Xiao Xian

Claire Roberts

above

Liu Xiao Xian, The Great Wall of China, 2009, type-C prints, dimensions variable, artist collection, courtesy the artist.

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Liu Xiao Xian, Photo #4, 1990, silver gelatin print, partially sepia toned, 24 x 28 cm, artist collection, courtesy the artist.

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Liu Xiao Xian, Reincarnation: Mao, Buddha and I, version II, 2003, 300 panels of type-C prints, each portrait 300 x 200 cm, installation size variable, edition of 3, University Art Museum Collection, University of Queensland, Brisbane, courtesy the artist.

Liu Xiao Xian's art makes you smile. Born in Beijing in 1963, he has lived and worked in Sydney since 1990. *Our gods*, 2000, arguably his best-known work, is a composite portrait of Christ and Buddha – each portrait made from image pixels of the other. Acquired by the Art Gallery of New South Wales, Sydney, the work is related to an earlier three-part black-and-white portrait titled *Reincarnation: Mao, Buddha and I*, 1998, using the same technique. Liu has a presence in all his artworks. This can be subtle and indirect, such as the early use of a hand-held camera to create fractured portraits of buildings composed of multiple images taken from a fixed vantage point, or art-directing his elder brother and fellow artist Ah Xian to pose for surrealist-inspired photographic constructions. His later works are complex self-portraits and explorations of the cultural dislocation of being Chinese and living in Australia, a phenomenon he has described as 'in-betweenness'.

Liu is a bold artist, willing to take risks. In 1988 he quit his job as an assistant optical engineer in Beijing and, with the encouragement of his brother, became an independent artist. He is part of a generation of self-taught, experimental artists that emerged after the chaos of the Cultural Revolution with a determination to find their own creative voices. After the trauma and bloodshed of the 1989 Tiananmen massacre, Liu left China and moved to Australia. He quickly realised that he would have to build his career all over again. After six difficult years he was finally granted permanent residency in 1996. In 2002 he was awarded a Master of Visual Arts in Photomedia at Sydney College of the Arts (SCA) and since then his art has flourished, yet the challenge of living between cultures remains.

On the eve of his first major survey show at RMIT Gallery, Melbourne, the artist spoke with Claire Roberts about the creative pull between Australia and China.¹

Claire Roberts: You have described yourself as living in a state of inbetweenness. Can you talk about this feeling?



Liu Xiao Xian: I was twenty-seven when I arrived in Australia. I had lived my whole life in a Chinese cultural environment, much of it influenced by Communist Party ideology. It was only when I began travelling back and forth between Australia and China that this feeling developed. I had uprooted myself from my original home and my life in Australia was not fully established. Neither place felt like home. Even though you are physically in one place or another, it is as if your heart/mind is always somewhere in-between. But there is also a positive side. Being in the middle I can see both sides, which gives me an advantage. This is why I have an interest in comparing the two cultures, looking at differences as well as similarities.

CR: In an interview you were once asked whether you believed in reincarnation. You replied that you were a 'dialectical materialist'. What did you mean?

LXX: I grew up during the Cultural Revolution. There was no religion. Any beliefs you had related to what you were taught by the Communist Party, and that was called dialectical materialism.² But that kind of materialism is totally different from Madonna's material world. According to Marxism, the world is a physical entity. There is no afterlife and the purpose of religion is to deceive people. We were taught not to believe in gods or ghosts, only to believe in the Communist Party.

In Reincarnation I indicate the presence of a previous life and an afterlife. Before Mao became a powerful political leader he was an ordinary person, so I used an image of myself to create his portrait. After Mao became a political icon he was worshipped and became a god, so I used him to create the image of Buddha. According to Tibetan Buddhism, there is a special method of divination for selecting the Dalai Lama that directs people to look for his spirit in the body of a young child, so I used an image of Buddha to again create the portrait of an ordinary person. The three interconnecting portraits represent the cycle of reincarnation.

I don't actually believe that there is an afterlife. When you are dead you are dead. The body decomposes and becomes matter in the cosmos. There is nothing left. Maybe some of your thoughts remain or whatever you make or leave behind, but that is all.

CR: Where does the humour in your work come from?

LXX: I find it hard to express humour so it comes out in my artworks. Even early works such as *Photo #4*, 1990, are not really as serious as they appear. When I was creating that work I thought it would be funny if a man tore open his chest and found the body of a woman inside. When people look at *The way we eat*, 2000–01 and 2008, most are amused. It is the same with *Our gods*, 2000. Humour is an important element of my work.

CR: What is the relationship between your photographic work and your more recent work in glass, porcelain, wood and bronze?

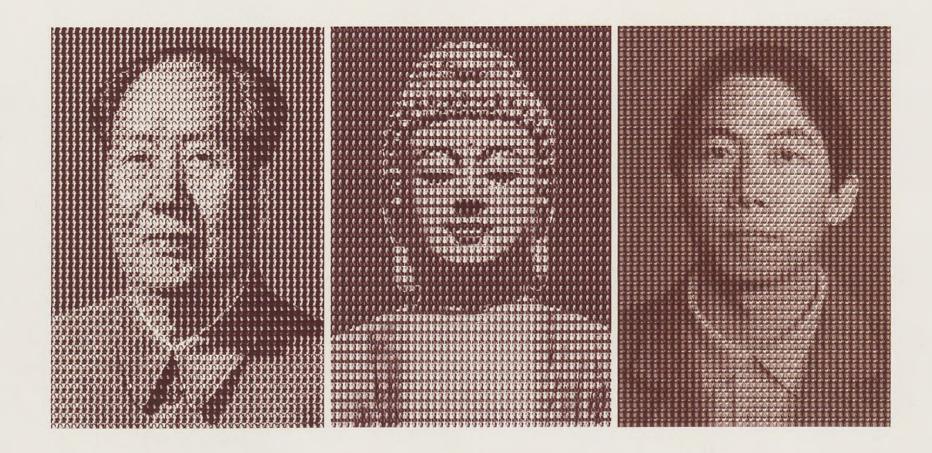
LXX: At SCA I was studying photomedia but I spent a lot of time in the ceramic and glass studios and made some new works using those materials. So it was quite a natural progression. But that is not to say I lost interest in photography. All I mean is that photography has its limitations and may not be the best medium to give expression to all ideas.

The most important question is how to best use the medium. For each idea there is a medium that will communicate in the best possible way. For me it is essential to achieve the highest possible quality of work in terms of idea and presentation. If I cannot achieve that level myself then I find people who can.

CR: Tell me about your recent work, The Great Wall of China, 2009.

LXX: My original image of Jingdezhen, the home of blue-and-white porcelain, was of a beautiful small place in Jiangxi province with clear rivers and green mountains. But when I came across the piles of rubbish [reject porcelain plates from one of the former state-owned porcelain factories] I was shocked. I had never seen so much





waste material piled up like that, with no-one attending to it for such a long time. It prompted me to think about using it to make an artwork. At the time I took some video footage of myself walking on the piles of ceramic plates and the loud cracking and crunching sound that produced. The photographs were taken later, in April this year. I took individual shots of every section of the two parallel heaps, moving along one step at a time and continuing until it was completed. My approach was to document the site, like manual scanning. In all I took close to 500 images that I assembled to create two long horizontal photographic images that face one another. I wanted to convey the length and enormity of the piles of reject plates, so that viewers would also experience what I saw and felt. The size and scale of the work is grand so I called it *The Great Wall of China*.

I also wanted to communicate how people and modern industrial processes have destroyed the natural environment. The work represents a man-made disaster. Clay has been transformed into porcelain, designated as waste and abandoned. While porcelain is not as bad as plastic, it will not decompose. The plates have just been left there without anyone thinking about what more to do with them. There are few people in China who have an environmental consciousness.

On the surface it is about China, about memory and remembering something of a previous era. But I have looked at the subject anew. Jiangxi lags behind other parts of China by twenty or thirty years. Not much has changed there. The piles of broken plates and the weeds and trees that have grown around them have been there for close to half a century. Seeing them reminded me of when I was young and the feelings I experienced during the Cultural Revolution.

CR: There is a connection between this work and your video works *China diaries*, 2004–08.

LXX: All these works have come out of recent trips back to China. Many of my artworks are responses to personal experience. Mao and the Communist Party taught us that 'art must come from life' and 'art must be in the service of life'. It seems as though he was right in this. In my view art should be drawn from life experience but operate on a higher level. I hope this work can serve to raise the environmental awareness of Chinese people. China has become an industrial giant, but I don't want to see people there suffer because of the unthinking use of natural resources.

¹ The conversation took place in Sydney on 7 July 2009, and was translated from Chinese by the writer.

² The Marxist theory that maintains the material basis of a reality constantly changing in a dialectical process and the priority of matter over mind.

art forum

left to right

Rirkrit Tiravanija, 7 August 2008, BBQ, Magazine station no. 5, performance view, Artspace, Auckland, 2008, courtesy the artist and Artspace, Auckland. Photograph Sam Hartnett.

Vipoo Srivilasa, Roop - Rote - Ruang, 2008, performance view, Sydney, 2008, courtesy

Vipoo Srivilasa, Roop - Rote - Ruang, 2008, performance view, Sydney, 2008, courtesy

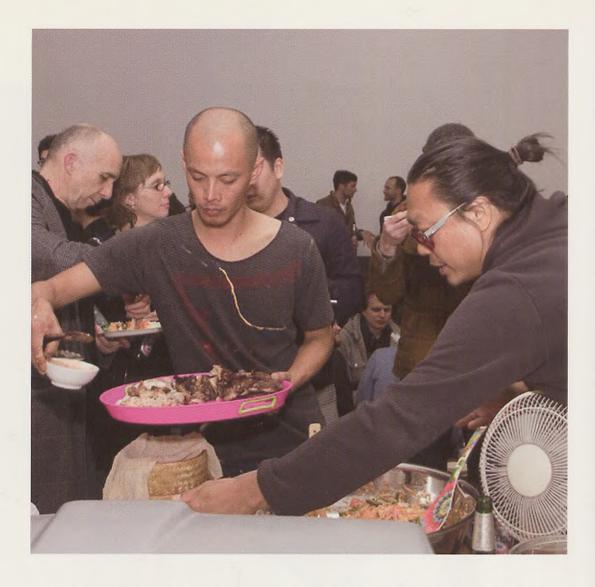
The party's over, time to do the dishes: Thinking through relational craft

Kevin Murray

In his book Thinking Through Craft (2007), the Victoria and Albert Museum's Glenn Adamson argues that craft in the twentieth century functioned as a repository for all that visual art defined itself against, such as amateurism, skill and pastoralism. At the beginning of the twenty-first century, we can now see craft beginning to come out of that closet. In 2001 Ricky Swallow's exhibition at Sydney's Museum of Contemporary Art introduced 'craft' into Australian visual art as a performative notion. Since then, craft has added a celebrated dimension to many artists' work, including that of Fiona Hall, Maria Fernanda Cardoso and Louise Weaver. The appropriation of knitting into do-it-yourself culture has also provided artists such as Renee So and Kate Just with a new context in which to work. Like a rabbit being swallowed by a python, craft is slowly being absorbed by visual art.

So while craft has been brought into the visual arts mainstream, what role remains for the specialist potters, jewellers, weavers, glass-blowers and woodcarvers? Many hold out in noble pursuit of their craft, but some seek a place in this new order. Others seem to have abandoned the workshop altogether in order to socialise their production, taking on the paradigm of relational art. In this way, the worlds of craft and visual art appear to converge; art seeks to ground itself more firmly in making, while craft divests itself of traditional materials and spaces.

Craft and relational art might seem an uneasy fit. In his manifesto Relational Aesthetics (1998), for instance, Nicolas Bourriaud decries 'craftsmanship' as a means of excluding audience. But new possibilities can be found in the relational craft of Vipoo Srivilasa. Born in Bangkok, Thailand, Srivilasa moved to Australia in 1997, soon finding himself sharing a Melbourne studio with David Ray and Stephen Benwell. While very different from each other, each of these artists expresses a baroque effervescence that contrasts greatly with the sober modernism often associated with ceramics. Here, using gold lustre and bright glazes, Srivilasa created fantastic creatures from the realms of popular toy culture,

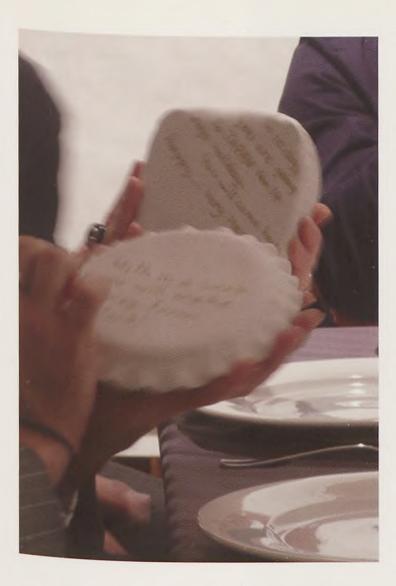


Thai mythology and coral reefs. But the move from craft to contemporary art spaces posed a different challenge: ceramics need to leave the shelf.

Last year artist and curator Aaron Seeto, Director of Sydney's Asia-Australia Arts Centre, Gallery 4A, struck a deal with Srivilasa: he would show his suite of ceramic hands if Srivilasa could think of a way of directly engaging his audience. In response, Srivilasa included a clay exercise for visitors to contribute to an underwater sea of coral reefs and fish. Beyond the gallery, they programmed 'Roop – Rote – Ruang' ('Taste - Touch - Tell'), a series of dinners in the homes of private individuals where Srivilasa would serve Thai food in specially prepared crockery.

The dinners went stunningly well. Srivilasa developed a 105-piece setting for a seven-course meal which he himself cooked. As a way of experiencing ceramics, it was more choreographed than curated. Guests were free to select their own plate for the first course, on the underside of which was a message of fortune. Food was passed clockwise to duplicate the direction that Buddhists walk around stupa monuments on Vesak, a day commemorating Buddha's birth, death and enlightenment. The next course was served up in bowls: 'Best Wishes Soup' contained symbols of fortune at the bottom. The meal was interrupted with a simple clay exercise as guests were taught to make pinch pots.

In many ways, Srivilasa's work parallels that of his Thai compatriot Rirkrit Tiravanija, who became famous for Untitled, his 1992 work that transformed a New York art gallery into a restaurant providing free meals for visitors. But while both artists employ the kitchen, the two Thai dinners are quite different. Tiravanija offers meals in a gallery without rules or price. By contrast, Srivilasa's seems a more commodified experience, carefully controlled to focus on the things presented and their cultural context. Where the two artists have since taken their contrasting anarchist and programmed approaches reveals much about the alternative paths of relational art and craft.





Tiravanija has restaged his dinners as well as putting his show on the road from Berlin to Lyon. Last year he commissioned Thai art school graduates to render photographs of demonstrations into drawings. As one would expect from a conceptual artist, Tiravanija gave over production to others, though the value of the work remained his. In August last year he brought two young Thai artists, Pratchaya Phinthong and Pattara Chanruechachai, to Auckland's Artspace where they produced an unbound magazine based on spontaneous content. Tiravanija's work combines symbolic gestures with collective process, but it largely maintains the social limits of the art world.

Taking his work back to Thailand, Srivilasa organised a residency at Thai Celadon, a family-owned ceramics factory based in Chiang Mai, specialising in glazes. While there, Srivilasa was struck by the fragmented nature of the factory where each worker is responsible for only a small element in the final product. He started hosting workshops which offered workers the opportunity to create whole pieces and it was soon clear that the resulting works would warrant an exhibition of their own. Launched in April this year at Pongnoi Art Space by Princess Duangduen, 'Monsters by Hands' featured works accompanied by photographic portraits of each worker.

By contrast with Srivilasa, Tiravanija's work seems more contemporary in its direct addressing of political themes. It attempts to bring politics into the realm of the personal through handmade process. But as a work in itself, it follows the classic relationship between artist and technician as reproduced in brand name artists such as Jeff Koons. Srivilasa's relationship with the workers is more reciprocal. They have helped make his work, and now he is helping make theirs. It's certainly a very different kind of reciprocity to that of Antony Gormley, who in *Asian field*, 2006, had over 300 Chinese villagers make 192,000 clay sculptures.

The contrast between Srivilasa and Tiravanija touches on a heated argument about relational art. In 2006 *Artforum* published an extended debate between English critic Claire Bishop and American writer Grant

Kester, with Bishop arguing that relational art has been too focused on worthy causes and that to be effective as art it needs to operate at the level of desire instead. Kester countered that this simply reproduces the privileged role of the artist in society. In parallel fashion, Tiravanija breaks the rules, while Srivilasa breaks the rulers.

There's reason to welcome an approach such as Srivilasa's. As an artform based on an emancipatory logic, relational art inevitably seems to come up against the privileged position of art. Its very avoidance of commodification limits its access to those who are freed from the constraints of economic need. As the critic Jerry Saltz commented on Tiravanija's gallery dinners: 'I had an amazing run of meals with art dealers.' The very anarchic values espoused by relational art can seem to reinforce its distance from the non-art work mired in practical issues.

For the democratic aspirations of relational art it may not be enough to give artistic authority over to a gallery crowd. To stretch the horizon of practice beyond the limits of the art world, an artist needs an element of design. Relational craft brings design into the aesthetic process.

The use of 'third world' artisans has become a significant feature of recent Australian art, such as Rodney Glick's use of Balinese woodcarvers and Danius Kesminas's collaboration with batik artists in Yogyakarta. In both cases, the contribution of the artisans has a political as well as aesthetic dimension. In its recognition of skill, relational craft provides a framework that troubles the cultural boundaries of art. It seems the closet is roomier than we thought.

Vipoo Srivilasa: Roop – Rote – Ruang (Taste – Touch – Tell), Gallery 4A, Sydney, 14 June – 26 July 2008; Rirkrit Tiravanija: Magazine Station No. 5, Artspace, Auckland, 6 August – 6 September 2008.

¹ Claire Bishop, 'The social turn: Collaboration and its discontents', *Artforum*, February 2006, pp. 178–183.

² Grant Kester, 'Another turn', Artforum, May 2006.

³ Jerry Saltz, 'A short history of Rirkrit Tiravanija: Thai artist who cooks meals as installation art', Art in America, February 1996, pp. 82–85.

Art as public good: The 4th Echigo-Tsumari Art Triennial 2009

Zara Stanhope

If the world is 'growing both more global and more divided, more thoroughly interconnected and more intricately partitioned at the same time', as Clifford Geertz has written,1 Japan's Echigo-Tsumari Art Triennial (ETAT) offers an interesting cultural counterpoint. Instigated by the governor of the Niigata Prefecture in 1996, the triennial was established with the objective of promoting and revitalising the municipalities in this rice-growing region, two hours by fast train northwest of Tokyo. The Japanese are acutely aware of the significant drift to urban centres caused by the unviable nature of small-scale agriculture and lack of opportunities in rural areas. The abandonment of often centuries-old family residences and minimum services for the predominantly elderly farmers of smallholdings exist in tension with a national perception of historical identity as being heavily rooted in rural and agrarian traditions.² The region has employed art in an endeavour to raise consciousness of depopulation and rural life, borne out through ETAT's ongoing theme 'human beings are a part of nature'.

Despite the recent financial downturn, statistics suggest that ETAT has not only endured but prospered: attendances have more than doubled from 160,000 visitors in 2000 to this year's 375,000, as have the number of exhibited artworks (with 350 this year, 200 of these being new works). Permanent works situated in vacant houses, in schools and outdoors are attractions, with James Turrell's *House of light*, 2000, Marina Abramovic's *Dream house*, 2000, and Christian Boltanski and Jean Kalman's *The last class*, 2006–09, being destination artworks before the arrival of winter snow.

ETAT offers one way of addressing Japan's distinct monocultural situation through the impact of residencies by international artists, as well as drawing attention to the socio-economic troubles occurring within its attractive countryside. Visiting ETAT requires criss-crossing rice fields and tiny hamlets in search of an impossibly large number of works – four days are recommended for a full tour. Audiences are

opposite

Earthscape, Medical herbman cafe project, 2009, garden and cafe, courtesy 4th Echigo-Tsumari Art Triennial. Photograph Takenori Miyamoto and Hiromi Seno.

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Hachi and Seizo Tashima, Museum of picture book art, 2009, installation, cafe, events and children's book, courtesy 4th Echigo-Tsumari Art Triennial. Photograph Takenori Miyamoto and Hiromi Seno.

Kiyoshi Takizawa, Installation for Tsunan-Tsunagari, 2009, site-specific installation, courtesy 4th Echigo-Tsumari Art Triennial. Photograph Takenori Miyamoto and Hiromi Seno.

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Richard Thomas, Oikos, 2009, installation view, Australia House, courtesy 4th Echigo-Tsumari Art Triennial. Photograph Takenori Miyamoto and Hiromi Seno.

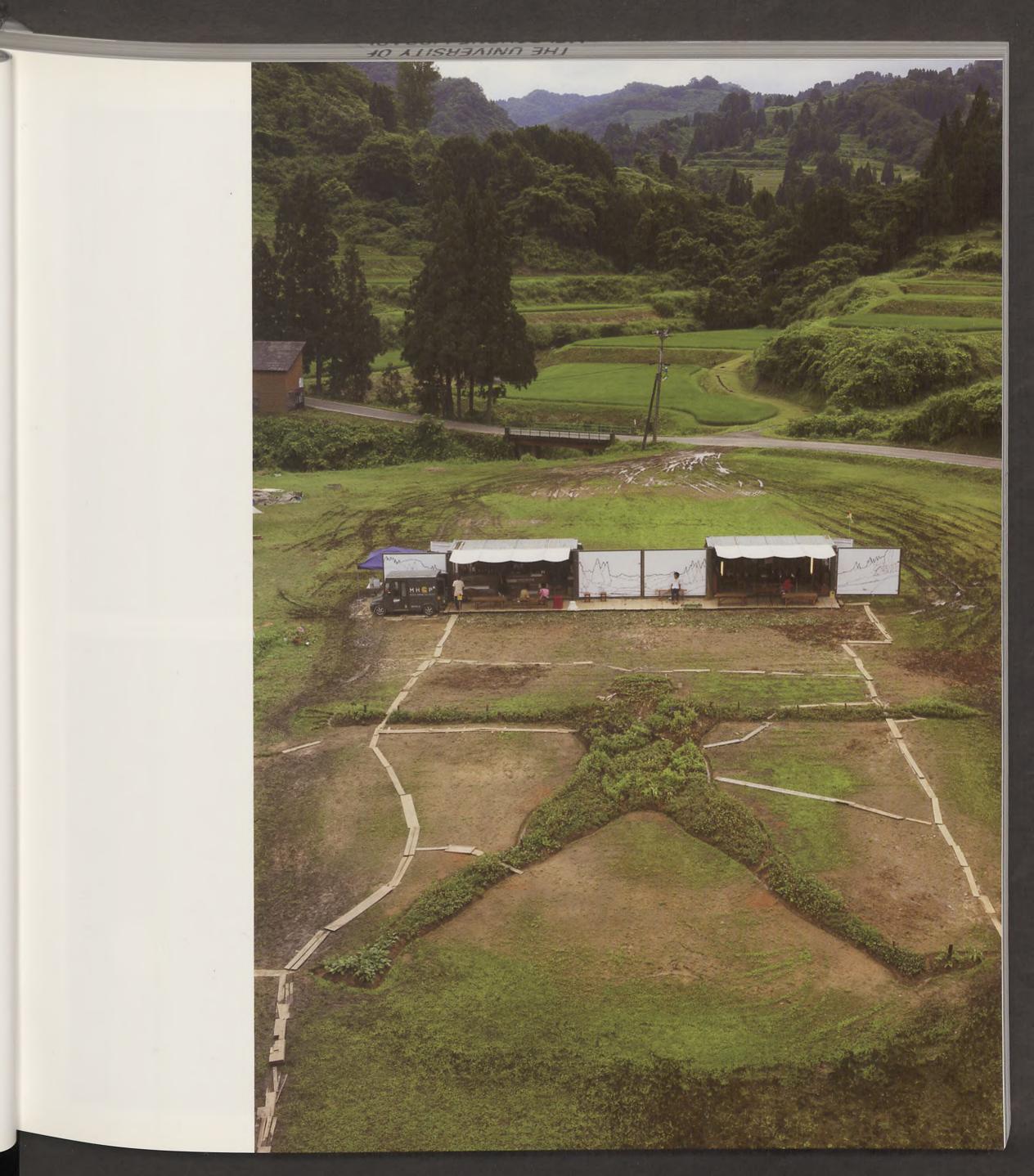
immersed in the environment, and its predominantly elderly residents are evident. Entrance and other fees support permanent works maintained by neighbours and provide regular sources of income.

Following General Director Fram Kitagawa's principle that local people are essential to the regeneration process, visiting artists are responsible for seeking help in negotiating sites, obtaining materials, skills and daily necessities. Leaving practitioners to their own resources is ETAT's strategy for stimulating communication with community members and potentially generating larger connections.

For *Grove*, 2000, Jun Honma created a tableau from 7000 pencils collected from local schoolchildren. Tatsushi Takizawa, who was born in the area, collected 10,000 prayers and wishes from locals and other Japanese that were hung on scaffolds in *Yamamoji project*, 2009, a gigantic outdoor installation in the shape of the Chinese character for mountain. Other notable exhibitions included a survey of Taeko Tomiyama with a sixty-year career dedicated to addressing wartime persecution, including that of the so-called 'comfort women'; the burnt wooden sculptures by Koji Yamamoto in the Kiyotsu Canyon Tunnel Museum; and Janet Cardiff and George Bures Miller's new site-specific work *Storm room*, 2009.

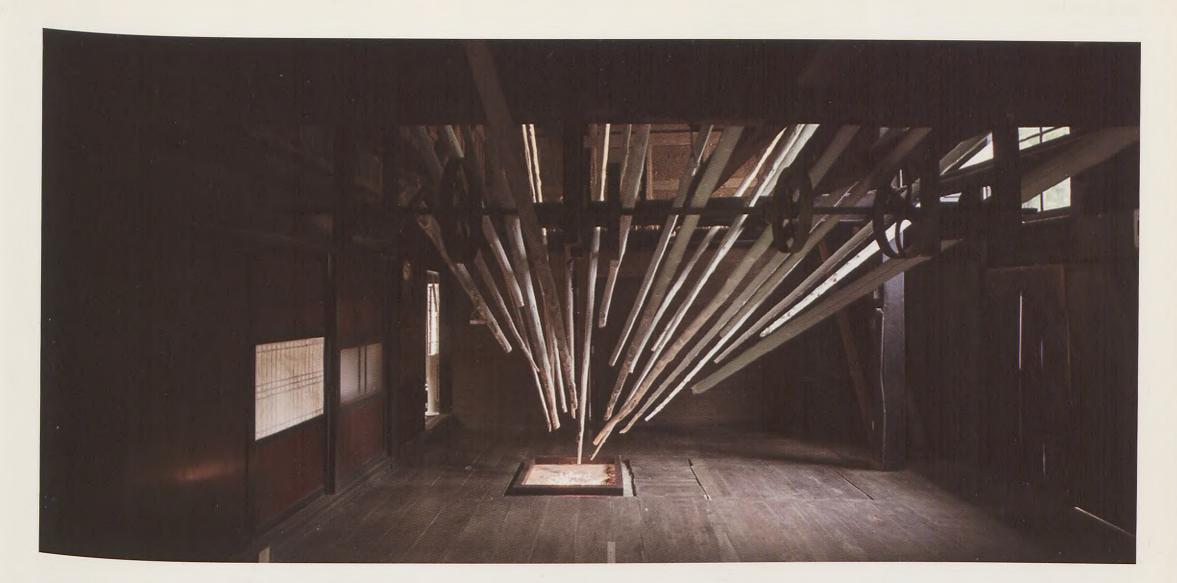
Hospitality has also been a key industry within this event: Takizawa served iced drinks flavoured with home-grown vegetables; Noe Aoki created a cafe staffed by locals in the three-house hamlet where her sculpture *Like swimming particle in the air, Nishitajiri,* 2003–09, was constructed in a storehouse; croquettes were cooked with assistance from Nihon University sculpture students, who in this triennial also helped Junichi Kurakake 'wrap' an abandoned house in paint.

The variable quality of works indicates that ETAT's thinking seems unconcerned with aesthetics or subjective criteria of quality, accepting the risks of responding and adapting ideas and processes to conditions on location. The imperative of local engagement has generally led to









works that are grounded in, or responsive to, context. The embrace of tradition, even if to question relevance, loss or cultural incommensurability, is pervasive. Participants and audiences learn myths, handcrafts and even building techniques – as in Kaoru Muraki's continuation of the tradition of mud-walling houses, or this year's installation by Richard Thomas at Australia House focusing on the poles normally supporting walls during the snow season.

Among many other countries, Australia and France have particularly engaged with ETAT at both network and artistic levels. The 2009 triennial offered a centuries-old farmhouse for use by Australian artists Thomas, Lucy Bleach, Alex Rizkalla and coordinator Cass Matthews, in an exceptional move sanctioned by the local Urada community and facilitated by Asialink. Such fruitful collaborations and experiences as Bleach's *Oral fibre*, 2009, an installation giving an indication of both the artist's extensive process and local lifestyles, are indicators of the opportunities that could be facilitated by this international partnership in the future.

Discernible was a desire for equity in collaboration and cross-cultural understanding. Rizkalla's *Japan kunstkammer*, 2009 – an installation centred around Japanese objects found in Australia, including a meal cooked by the artist for local residents – challenges the methodologies and concepts generally adopted in attempts to appreciate 'the other'. If the art at ETAT is not what we would find at other triennials or biennials, its distinctiveness marks out the event for both its larger socio-economic intentions and Japan's growing cultural tourism industry.

As a centralised, bureaucratic country, Japan has for some decades lacked a public consciousness of citizens operating together on a micro level in a socially productive way – behaviour previously central to rural existence. From a distance, the person-to-person and local-to-international collaboration occurring at ETAT is a vehicle for action as

well as a counter to isolationism. In a period when art and culture is being posited by governments as a foil to the homogenisation of globalisation, ETAT offers a sustained and ambitious example of creativity and personal engagement that valorises the local. Having proved itself, the triennial is now a national exemplar, a Japanese model being deployed for other regions and countries.³

1 Clifford Geertz, 'The world in pieces: Culture and politics at the end of the century', Focaal, vol. 32, 1998, pp. 91–117.

2 Scott Schnell, 'The rural imaginary: Landscape, village, tradition', in Joy Hendry (ed.), Understanding Japanese Society, third edition, Routledge, Curzon, London, 2003, p. 201.

3 These events are taking the form of festivals such as the Niigata Water and Land Art Festival 2009 and Setouchi International Art Festival 2010, and have been noticed by Korea, Hong Kong and Taiwan.

art forum

opposite

Kazuyo Sejima + Ryue Nishizawa / SANAA, Serpentine Gallery Pavilion, London, 2009, courtesy SANAA and the Serpentine Gallery, London. Photograph Luke Hayes. © 2009 Kazuyo Sejima + Ryue Nishizawa / SANAA.

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Kazuyo Sejima + Ryue Nishizawa / SANAA, exterior of the New Museum, New York, 2007, courtesy the New Museum, New York. Photograph Dean Kaufman. © 2007 Kazuyo Sejima + Ryue Nishizawa / SANAA.

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Kazuyo Sejima + Ryue Nishizawa / SANAA, installation at Sherman Contemporary Art Foundation (SCAF), Sydney, 2009, courtesy SANAA and SCAF, Sydney. Photograph Paul Green. © 2009 Kazuyo Sejima + Ryue Nishizawa / SANAA.

An invisible architecture: SANAA and the art of 21st century museum design

D. J. Huppatz

Despite completing many different commissions in Japan since forming their Tokyo-based firm SANAA in 1995, architects Kazuyo Sejima and Ryue Nishizawa have developed an international reputation in recent years for designing contemporary art museums – particularly the 21st Century Museum of Contemporary Art in Kanazawa (2004), the Toledo Museum of Art's Glass Pavilion (2006) and the New Museum in New York (2007). After Frank Gehry's Guggenheim Museum Bilbao (1997), it seemed essential that an art museum be also a spectacular image for a city, the architecture becoming an artwork in itself. However, SANAA's approach to museum architecture appears opposed to this 'spectacular' impulse. Instead, their museum spaces create an experience for the audience that is at once still and reflective. On the occasion of SANAA's recent installation for the Sherman Contemporary Art Foundation (SCAF) in Sydney, D. J. Huppatz spoke with the architects about breathing new life into exhibition spaces.¹

D. J. Huppatz: What has been your experience in designing art museums in different countries – are there significant shifts in audience or curatorial expectations, and does this affect the way you design the spaces, lighting or circulation routes for different galleries?

SANAA: Strangely, we have found that curatorial and programmatic ideas do not differ that much across cultures in the contemporary art world. That said, every client has a unique personality. The dynamic that they create in the back and forth of the design process can influence a project. Often our clients have a similar end point in mind, but their concerns expressed along the way can vary widely. Different places of course have different atmospheres, and this may have an even greater effect on our design. The roughness of the New Museum and the grittiness of its surrounding Bowery neighbourhood is one kind of relationship that we found.

DH: SANAA's art museums seem to be focused on a particular type of viewing experience, making the audience aware of the

exhibition space itself. What type of experience do you hope your museums will offer, and how does the architecture contribute to this experience?

S: We try to leave the exhibition spaces in our museums open to artistic interpretation. Ideally, the architecture should be able to disappear. At the same time, we try to allow some connection with the outside world. We hope that this experience is a series of punctuations rather than a linear one.

DH: Do you think it is important for an art museum to somehow reflect local culture or history? What kind of relationship to locality do your projects hope to develop?

S: Yes, it is important that a museum, or any building, reflects its context. In a way this is hard to avoid because the said relationship can manifest itself in many ways. This relationship is often understood through the scale and orientation of our work. For the O-Museum in Nagano, a small museum that we completed ten years ago, we raised the building on pilotis so as not to interrupt the historically significant site. This project was not so much an object in a historical context but rather an addendum to the existing history. The 21st Century Museum of Contemporary Art takes a different approach. The museum is sited right in the middle of Kanazawa, between several city neighbourhoods and building types. It has to work within all of these contexts. One way it achieves this is by being at once a large building and a collection of rather small galleries, both of which are understood as such from inside and outside the space.

DH: SANAA's first experience in Sydney was winning an international competition to design an extension to the Museum of Contemporary Art in 1997. While the design was unfortunately never built, were you able to develop any of the ideas with your subsequent museum projects?







S: There are many aspects of the Sydney project that we continue to explore in our practice. For that project we created a spatial atmosphere based on the idea of free circulation. Every subsequent museum project has tried, on some level, to form a series of different circuits in and around the exhibition space. The New Museum does this to a small extent with the long straight staircase, while some earlier schemes employ even more open connections between galleries. For an unbuilt competition entry a few years ago, we created a very large gallery space raised off the ground, with several different cores, staircases and ramps connecting up and softly dividing the one room.

DH: The recent SANAA installation for SCAF was a return to Sydney after an absence of ten years, with many high-profile buildings completed in the meantime. Can you discuss the relationship between your installation and architectural work and how the two interact and inform each other.

S: There is perhaps no clear divide between our building and installation work. The creative process is not dissimilar in that both employ models in search of an interesting spatial organisation. With installations, however, the end product allows no opportunity for a client's or an artist's personality to come into play. The atmosphere in its entirety has to be created, which is often difficult. Like a building, this can be about pulling the outside in – whether through reflection, distortion or something else.

DH: The undulating forms and Rabbit chairs of the SCAF installation were also employed in your recent Serpentine Gallery Pavilion in London. Being temporary and outdoors, the pavilion could be seen as a link between your architecture and installation work.

S: Lately we've been interested in free shapes. This is neither limited to installations nor to the Serpentine.

DH: For the 'art island' of Naoshima, in Japan's Seto Inland Sea, SANAA has designed a ferry terminal which will be many visitors'

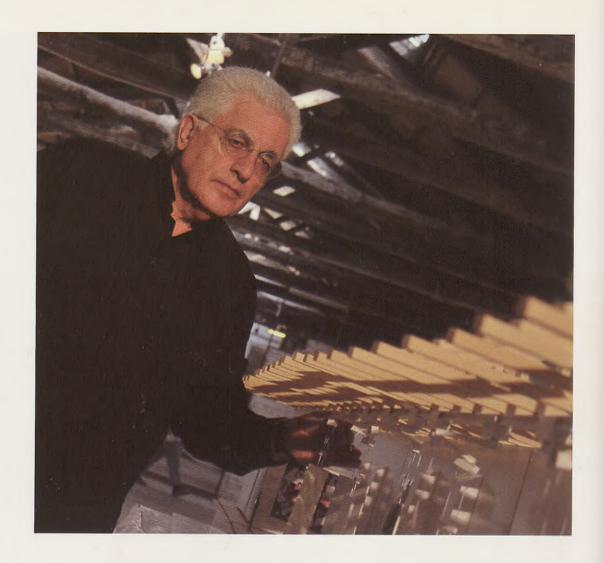
first impression. How does this prepare them for the art and architecture projects they will experience on the island?

S: The ferry terminal is indeed the welcome mat for the island. It may not prepare people for the art of the island, but it is meant to be inviting. On the nearby island of Inujima another of our projects is being realised. This aims to breathe new life into the village, creating exhibition spaces in and around the existing townscape by renovating abandoned houses and their surroundings, with some houses rebuilt using acrylic and aluminium.

Like Naoshima, the island is gently undulating with rich natural vegetation. Each unique site, scattered around the village, is designed to blend in with the peaceful surroundings. Houses with fine wooden structures, for example, are opened up to the light and distant sea views. For sites between mountains, green vegetation can be felt through transparent acrylic walls. Within rows of houses, mirror-finished aluminium is applied so that the surrounding houses and lives are reflected in the exhibition spaces. Here the previously existing residences, architecture and art become one within a new landscape, where the whole village is a museum.

Serpentine Gallery Pavilion 2009, Serpentine Gallery, London, 12 July – 18 October 2009; Kazuyo Sejima + Ryue Nishizawa / SANAA, Sherman Contemporary Art Foundation, Sydney, 3 July – 26 September 2009.

¹ This conversation took place via email in October 2009.



Crazy with joy: The curatorial vision of Germano Celant

Michael Fitzgerald

Since his manifesto for arte povera, 'Notes for a Guerrilla War', was first published in 1967, the Italian critic and curator Germano Celant has been something of a cultural renegade on both sides of the Atlantic. Whether helping to define the oeuvres of Robert Mapplethorpe or Piero Manzoni, Celant has been drawn to art history's shadow narratives and is equally fluent in postwar American and European art. In 1995 Celant was appointed Artistic Director of the Prada Foundation, the Milan-based non-profit organisation founded by fashion designer Miuccia Prada and her partner Patrizio Bertelli, where he has investigated the dual worlds of art and fashion. In Venice on the occasion of a retrospective of American painter John Wesley for Prada, and a new collaboration with architect Renzo Piano for the Emilio and Annabianca Vedova Foundation, Celant spoke with Michael Fitzgerald about the 'mirror-like' ways of art history.¹

Michael Fitzgerald: John Wesley is something of an art-world oddity. While included by Harald Szeemann in a grouping of post-pop art at documenta v in 1972, his comic-strip canvases – referencing anything from surrealism to Japanese *ukiyo-e* woodblock prints – have defied categorisation. Is this what attracted you to his elusive practice in the first place?

Germano Celant: Wesley's artistic territory is borne of two opposing polarities. Raised in California, where his training as an artist can be traced back to 1960, Wesley may be placed on the threshold, or in transition, between pop and minimal art. Following an abstract-expressionist period, he has dealt, first in Los Angeles and later in New York, with pictorial languages – unemotional and detached like those employed by Ad Reinhardt and Ellsworth Kelly in New York or John McLaughlin in California – that have taken on a popular iconography inspired by Jasper Johns and Andy Warhol, Edward Kienholz and Ed Ruscha.

More than an elusive practice, this is an all-absorbing process, capable of intertwining the two extremes of pop and minimal art, making them more complex, enriching them with the memory of a

opposite

Germano Celant, courtesy Emilio and Annabianca Vedova Foundation, Venice. Photograph Michele Crosera.

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Emilio Vedova, installation view, Magazzini del Sale, Venice, courtesy Emilio and Annabianca Vedova Foundation, Venice. Photograph Michele Crosera.

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John Wesley, installation view, Giorgio Cini Foundation, Isola di San Giorgio Maggiore, Venice, courtesy Prada Foundation, Milan. Photograph Paolo Emilio Sfriso.

subjectivism that may be traced in the never-ending hints of Wesley's personal life and subconscious – almost always erotic and sensual.

Actually, his work creates a truly interesting patchwork of pictorial and iconic processes that are extremely modern, precisely because they anticipate and outpace what American and European art has offered in the last forty years, so much so as to anticipate the 'superflat' painting of Takashi Murakami. Fondazione Prada's interest in Wesley, and mine, lies in this complexity. We have avoided an extremely absolutist history of art – excluding as it does any surreal or personal elements – in favour of an analytical and almost philosophical line of visual inquiry. Previously perceived in a fragmented way, Wesley's contribution is seen in its totality in Venice with 160 works, a break-out for international audiences.

MF: To what extent does Wesley's interest in shadow narratives reflect your own interest in art history and its alternative stories?

GC: My interest in Wesley is part of a curatorial and critical path that, from 1963, reveals a strong interest in art that intertwines the subjective with the objective – that is to say, summoning opposing polarities that were interrupted, starting from the post-informal or post-action painting period. Piero Manzoni and Yves Klein are the artists who separated the carnal body from the body, turning them into two vehicles of communication. This is how art develops for me: always in a mirror-like way – two extremes, the essence and the product, coexisting and affecting one another, yet remaining active in their own separate ways. You may follow this common thread through all my activities, interventions, exhibitions or books – on Joseph Beuys and Rebecca Horn, Jannis Kounellis and Mario Merz, Robert Mapplethorpe and Keith Haring, Carsten Höller and Francesco Vezzoli, Joel-Peter Witkin and Nathalie Djurberg, to name but a few.

All these protagonists of modern and contemporary art display public and personal obsessions with respect to their identity in the world. They possess something that intrigues us because of a physical and emotional

involvement that is visible in the work. It's as if they are putting their own body and intimacy at stake – that is, their life, expressing their existence as a work of art. Rather than focusing on a single element, painting or sculpture, it is a far-reaching vision of art that considers the entire activity of an artist. It is no coincidence that I have always stressed the totality of Andy Warhol's practice, seeing him not only as a painter but also as a photographer, businessman, publisher, restaurant manager, filmmaker, homosexual, ad man ...

For me, art and life are indistinguishable. So much so that for decades I have dealt with architecture and cinema, dance and art, performance and design, fashion and music, with publications and exhibitions on Merce Cunningham, Frank Gehry, Massimo and Lella Vignelli, Steve McQueen, Michael Heizer, Michelangelo Pistoletto, Anselm Kiefer, Ugo Mulas, Aldo Rossi, Thomas Demand, Laurie Anderson, Gaetano Pesce and Louise Nevelson.

MF: To what extent has your work with the Prada Foundation tested the boundaries between art and fashion? For you as a curator and cultural commentator, do these fields become more distinct or more blurred over time?

GC: My relation with Fondazione Prada has been mainly a personal one, based on a continuous exchange of ideas with Miuccia Prada and Patrizio Bertelli. Here two visions are intertwined: on one side the fashion designer and manufacturer; on the other the art historian. Each has influenced the other's way of thinking. Within such a flow of ideas, we have shaped a mutual knowledge about the way space and product, image and matter might be considered. Such an osmosis has helped form the choices we have made. Such choices have never been affected by fashion as an industry, but rather by fashion as a way of thinking and of perceiving the world. This means that when a selection is made, it is always discussed from the perspective of an innovatory contribution to the creative language.





Looking at the contemporary art histories of Giulio Paolini, Walter De Maria, Enrico Castellani and John Wesley, we get a different vision of our self, our body, our sensitivity. We've also put our utmost energy into the progressive, linguistic 'leap' of artists such as Tom Sachs and Tobias Rehberger, even giving expression to the more latent intuitions of such artists as Mariko Mori.

Speaking more generally of the relation between art and fashion, in 1996, together with Ingrid Sischy, I curated 'Looking at Fashion'. This event set up creative and artistic environments inside seventeen museums in Florence, hosting such designers as Valentino, Armani, Ford, Klein, Yamamoto, McQueen, with exchanges between Versace and Lichtenstein, Lang and Holzer, Prada and Hirst, Sander and Merz, Alaja and Schnabel, Lagerfeld and Cragg, among others – some exhibited within an architectural space designed by Arata Isozaki. The event also dealt with the historical relation of futurism and constructivism, surrealism and pop art, with works by Balla, Exter, Delaunay, Fontana, Acconci and Warhol seen as 'garments'. But the true event was the crosspollination between the two worlds, mixing up both languages and reaching a new 'other'.

MF: Across the canal from the wonderfully exuberant hang of Wesley, one can visit the more minimalist space of the newly opened Emilio and Annabianca Vedova Foundation, where you and Renzo Piano have devised an astonishing motorised display of Emilio Vedora's abstract expressionist work. Here the 'curating' happens around the spectator in space. What is it like to have the mystery of your creative process made visible in such a public way?

GC: The best result for a curator is the creation of an emotionally charged and moving environment in which the works of art are perceived in their autonomy but are also enriched by an intense, new, spectacular way of looking at them. On the one hand, John Wesley's works on the island of San Giorgio Maggiore have been

arranged within the nineteenth-century *quadreria*, or picture gallery, with paintings placed very closely on high walls, covering them almost entirely from floor to ceiling. Conversely, in the new space of the Fondazione Emilio and Annabianca Vedova, Renzo Piano has designed a 'container' that comes alive through a series of gestures.

This involves the surprising 'appearance' of nine paintings that, one after the other, emerge from storage racks at the back of the room. As the paintings are arranged within the architectural space by a mechanical and electronic arm that puts them in place, a curatorial ritual that usually occurs when the public is not present here becomes part of the exhibition. In one way this echoes the ritual that occurred inside Vedova's workshop, when his assistant would usher forth works before the eyes of a privileged visitor.

Without altering the architecture of the fourteenth-century Magazzini del Sale [salt warehouse], this revolutionary exhibiting method enables the curator to vary, via the computer, the combination of pictures, their arrangement and positioning. Actually, with thirty paintings of the same format but with different contents and themes, any curator may create 900 different combinations – that is to say 900 different exhibitions: all the blue paintings together, for instance, then all the blue and red ones, then all the figure and abstract works, and so on and so forth. It's a device that may drive anyone who loves organising exhibitions crazy with joy. Moving across these two exhibitions, from the maximum of Wesley to the minimum of Vedova, I have enhanced my curatorial experience. But my true goal is to go insane.

John Wesley, Isola di San Giorgio Maggiore, Venice, 6 June – 4 October 2009; Emilio and Annabianca Vedova Foundation, Dorsoduro 46, Venice, www.fondazionevedova.org.

¹ The conversation took place in June 2009.

art forum

opposite

Lucy + Jorge Orta, Fallujah - Peace Intervention, 25 May 2004, Victoria and Albert Museum, London, 2004-07, original Lambda colour photograph backed on Dibon, edition of 15, courtesy the artists. Photograph Jason Evans. © 2010 Lucy + Jorge Orta.

Lucy Orta: The artist as enabler

Nikos Papastergiadis

A trained fashion designer and an instigator of the first Masters program to promote socially motivated design, British-born Lucy Orta has worked predominantly in the contemporary art sphere for the last two decades. Along with her solo practice, since 1991 she has engaged in collaborative artistic work with her Argentine-born husband, Jorge Orta. Together they employ a range of techniques from sculpture to light projection, as well as staging ephemeral interventions, performances and workshops focusing on socially engaged and engaging concepts. On the eve of participating in the Adelaide Festival's visual arts program, 'Adelaide International 2010: Apart, we are together', Lucy Orta spoke with Nikos Papastergiadis about creative chain reactions and changing the world one meal at a time.

Nikos Papastergiadis: You began your career in fashion; what made you cross over into the visual arts?

Lucy Orta: I studied fashion—textile design at Nottingham Trent University and I worked as a successful designer for various brands in Paris for around ten years, but this 'fast' industry career was separate yet parallel to my development as an artist, which took place gradually after meeting and working closely with Jorge. Frustrated by the lack of a social or political agenda within the fashion world I joined Jorge's collective in his Bastille studio. As well as Jorge's socially motivated processes and outcomes, I was interested in the pedagogic dimension of his artistic practice. This played an important role in my early intellectual and artistic development.

The first sculptures I realised, the 'Refuge Wear' series, were conceived as temporary mobile shelters and took the form of tents, bivouacs and sleeping bags – a cross between conceptual and semifunctioning habitats for nomadic situations. My knowledge as a designer led me to explore the new characteristics of fabric

membranes and the revolutionary developments that had taken place in synthetic fibres and textile manufacturing. This opened up an infinite field of material research, far more advanced than in the commercial fashion industry. I was interested in the 'intelligent' textiles revolution, which allowed a more conceptual approach to fashion design and a dialogue about a new socio-communicative role of clothing.

NP: What is the difference between the aesthetic possibilities?

LO: I don't think we should look at difference through aesthetics. We can talk about the differences of approach to the conception of an idea, whereby a fashion designer takes into account the emancipation of the body and the changing identity, the history of dress, the evolution of textiles and materials, the development of the cut, the method of construction, and so on. A fashion artefact will evolve out of this embedded knowledge and the wish to innovate.

So we could say the artistic approach follows the same plane and evolves out of the desire to push the boundaries of previous artistic impulses. However, in the visual arts we do not have clients to please so we are free to question injustices in our society without having to worry about whether our political actions might have a negative effect on a company's share value. Our forms are non-restrictive, so this allows latitude for expression: performance, sculpture, installation, video, and so on.

One example of our overtly political works is *Fallujah*, 2004–07, which took the form of a protest against the war in Iraq. It included a silent performance by fifty volunteers wearing striking combat suits at the Victoria and Albert Museum in London. We stood standing for several hours throughout the museum galleries in collective meditation for the victims and offering a prayer for the future of the citizens. This travelled to the streets of Prague a couple of years later as a second attempt to bring about a public consciousness.



NP: Your practice pays particular attention to the relationships people form in the experience of events, such as meals or the joint construction of connective bodysuits and sculptures. How do you go about preparing the form of these encounters?

LO: It has always been our desire to bring the public closer to the artistic experience; without the shared experience the work is meaningless. The public are not passive recipients and, especially now that our sensorial experiences are adapting to the impact and accessibility of mobile media, we feel an increasing need to engage audiences differently around meaningful debate.

In the '70 x 7 The Meal' rituals we invite a small number of guests to become part of a meal and, in turn, implicate them to invite other people – so the act of creating the event happens through the chain reaction of human interaction. We are merely triggers, or enablers, in that process. The artwork attempts to become invisible, taking the form of the most cherished of our rituals; it mimics the essential human needs to eat and to unite. Only small signals, like the hand-printed tablecloth or the Limoges porcelain plates, leave a trace that something unusual has brought these guests together. But these clues should remain discreet so as not to incite the 'fear of art' and allow the catalyst encounters to blossom naturally. Nobody can change the world with a meal, but each meal changes the world.

NP: The symbol for the 2010 Adelaide Festival is the human heart. Can you elaborate on your use of this symbol and its connection with both the body and the community?

LO: Jorge began working with the symbol of the heart in 1996 for the simple reason that a dear friend of ours died a senseless death on a waiting list for a heart transplant. It made us aware of the fact that there are thousands of deaths each year due to the lack of organ donations. Within this sensitive subject area, art could generate workshops, actions and exhibitions that could, in turn, awaken a

public consciousness. We embarked on fifteen years of research leading to the production of artefacts, installations and performances under the heading 'OPERA.tion Life Nexus', with the collaboration of over forty cities globally. Our focus became the heart, as a symbol of the gift of generosity, life and empathy. It allowed an open-ended discussion on the meaning of 'heart' – religious, emotional, scientific, literal – with a huge diversity of communities.

As our methods of communication had proved successful over the years, we were contacted by the national donor-transplant organisation of France to create the inaugural event for the 2003 World Transplant Games in Nancy. As well as creating a light work for the UNESCO heritage site of Place Stanislas, we embarked on the largest of our workshops, engaging over 35,000 high school students across the region in the creation of a charter for organ donation called 'The Gift'. The charter can now be found enclosed in a gold plated heart on the tip of a public sculpture we created for the city of Nancy, and awareness created by the project led to the issue being adopted as a public agenda item.

NP: Does collaborative practice mean the death of the artist?

LO: Certainly not. Just because a lot of people are doing creative things together doesn't necessarily mean that an artwork is the outcome. Artists are trained to offer critical thought and they are experts in teasing out strong ideas from a multitude of irrelevant ones. What collaborative practice means is that common ideas are shared and discussed openly, but we still need the artist for them to be manifested.

art forum

opposite Shelley Lasica, Vianne, 2008, performance, fortyfivedownstairs, Melbourne, 2008, courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney. Photograph Rohan Young.

Channelling the gaze: The choreographic works of Shelley Lasica

Fiona Hile

People come to a performance expecting to be told some kind of physical truth. People have a desire to believe, and to have the dancer revealed to them. Shifting and questioning that relationship is for me an ongoing project that changes from night to night.

Shelley Lasica¹

Shelley Lasica has described her two-decade body of work as an attempt to create movement that eludes the potentially aestheticised editorialisation of contemporary choreographic practice. This intellectual insistence has yielded variable results, with viewers and critics alike alternating between approbation and confusion. Indeed, there is no key to understanding this Melbourne artist's choreographic works – no wire to snip, no narrative bomb to defuse, no map that might guide the viewer to a predetermined reticulation of meanings. Instead, what is required from the audience is a kind of Pascalian wager. The seventeenth-century philosopher Blaise Pascal formulated a number of 'wagers' designed to ascertain the likelihood of the existence of God. The final of these concluded that we have nothing to lose by believing and everything to gain.

After Nietzsche, the question of belief was reformulated. If life has no centralised meaning then the problem becomes not how to deal with a meaningless existence but rather its inverse: how to regulate the endless proliferation of meanings – a condition the film theorist Joan Copjec calls 'a lack of a limit to phenomena'. What is necessary in order to forestall 'the always open possibility of one signifier more' is, for Copjec, 'an external limit to the set of signifiers': a metalanguage. Certain choreographic enterprises, cognisant of this need, hitch movement to the thematising inducements and regulations of text or image. Others enact 'the failure of metalanguage' to the detriment of the work. Given that Lasica is the daughter of the choreographer and movement teacher Margaret Lasica, it is perhaps inevitable that her

body of work should be interested in regulating itself through a focus on the philosophical underpinnings of costume, situation, temporality, sound, sculpture and lighting without giving up on the open significations of movement.⁴

One of the most stabilising elements of Lasica's ongoing project is costume, and her use of it as more than a unifying device has taken a number of interesting forms. Initial presentations eschewed theatricality. In *Now*, 1989, Lasica wore garments designed by Fiona Scanlan that were more reminiscent of street clothes than dance couture. Lasica's intention was to minimise the disruption between movement and audience by doing without the usual distractions of music and stage lighting. In 1996 Lasica approached Melbourne visual artist Kathy Temin with the idea of collaborating. Temin had previously written an essay for the London production of Lasica's Behaviour, 1994, and is well known for her engineering of materials such as felt and fake fur in the construction of a do-it-yourself aesthetic. Temin has described the object she produced for *Character* X, 1996, as 'a long animal form that the dancers move in and out of, each wearing a different headdress'. Fart costume, part prop, the enormous synthetic purple creation provided the cohesive element that allowed the five dancers - Lasica, Deanne Butterworth, Carlee Mellow, Sandra Parker and Kylie Walters – to 'act as ciphers for the different aspects of identity that can comprise one character'.6

Lasica's *Dress* was a collaboration with the fashion designer Martin Grant and opened at Anna Schwartz Gallery in conjunction with the 1998 Melbourne Fashion Festival. Grant's remarkable convocation drew on an Elizabethan post-punk aesthetic to create a sculpturally performative gown which gradually peeled away from its wearer. The dress 'both defines and resists the performance of it', even when Lasica reappears wearing only a pair of stilettos. The body is a kind of costume and in many of Lasica's presentations the eyes



are choreographic, in some cases looking back at specific members of the audience and daring a response.

In Vianne, 2008, Joanna Lloyd, Timothy Harvey, Bonnie Paskas and Lee Serle file into the performance space wearing jumpsuits fashioned out of glittering brown jersey. Butterworth is differentiated – her outfit is orange – and Lasica has said that, to a certain extent, this difference signals a slightly altered calibration of character. The heaviness of the fabric gives each garment the appearance of a pelt. As it undulates and folds across a dancer's limbs and torso one has the impression of a supplementary choreography. The moment at which the dancers line up at the edge of the space and begin slowly turning their heads – inclining their necks, swivelling slowly at the hips, each in turn slyly catching and holding the gaze of another dancer or audience member – could easily be thought of as the spine of the piece.

The body, despite its capacity for enjoyment, can also be experienced as a kind of prison, one that is regulated by and perhaps only comes into existence through the introduction of certain necessary laws. In a New York production of the self-regenerating, multi-season *Play in a room*, 2007, Harvey's reversal across the performance space resembles a cinematic out-take. Movements are spliced, rewound, presented frame by frame. Trajectories are repeated in a frenzied fast-forward. Butterworth's casual reconstruction of movements that have yet to take place reminds the viewer that the retracing of steps is a fraught enterprise. Pathways have a habit of disappearing; we don't always know where we've been or what it is that we're looking for. The dancer's body is a *memento mori*, recalling our own limitations but reminding us also that an engagement with restriction affords us a glimpse of something like freedom

It is this quality which has helped draw Lasica's remarkably loyal stable of dancers. 'Shelley gives you a lot of room to move',

says Lloyd, who has worked with Lasica since 1997. 'You don't feel that there are any rules you have to follow particularly.' Into a rehearsal room Lasica will bring books, pictures, bits of text that she'll read out. 'We all have totally different histories in our bodies', explains Butterworth, 'and these texts ... allow us to find a common ground.' Lasica has said that she is interested in guiding rather than forcing the attention of the audience. This philosophy originates in the rehearsal room. As Lloyd says, working with Lasica 'feels like your movements are being channelled rather than directed'.8

The tantalising opacity of Lasica's choreography, the sometimes oblique sequences of expertly and passionately expressed movements, offer only minimal assurance that our efforts will result in a satisfyingly algorithmic explanation for the autonomous yet discreetly interrelated assemblage of movement, sculpture, costume, sound and lighting. We can't predict that our investigations will produce a sustained reading of the dance. We risk nothing by investing our energies in a thorough examination – yet we have everything to gain.

¹ Quoted in Virginia Trioli, 'Dancer challenges expectations of her audience and invites their participation', *The Age*, 30 November 1990.

² Joan Copjec, Read My Desire: Lacan Against the Historicists, MIT Press, Cambridge, Mass., 1994, p. 226.

³ ibid., 'The phenomenal nonphenomenal: Private space in film noir', in Joan Copjec (ed.), Shades of Noir: A Reader, Verso, London, 1993, p. 177.

⁴ Margaret Lasica founded the Modern Dance Ensemble in 1967. Her Carlton studio, Extensions, was an important centre for contemporary dance in the 1980s and early 1990s.

⁵ Conversation with Kathy Temin, Melbourne, 2009.

⁶ John Mangan, 'Oddity in a purple fur', The Age, 23 May 1996.

⁷ The designer's garments, drawings, paintings, photographs and installations more recently formed the basis of the exhibition 'Martin Grant, Paris', The Ian Potter Centre: NGV Australia, Melbourne, 9 December 2005 – 7 May 2006.

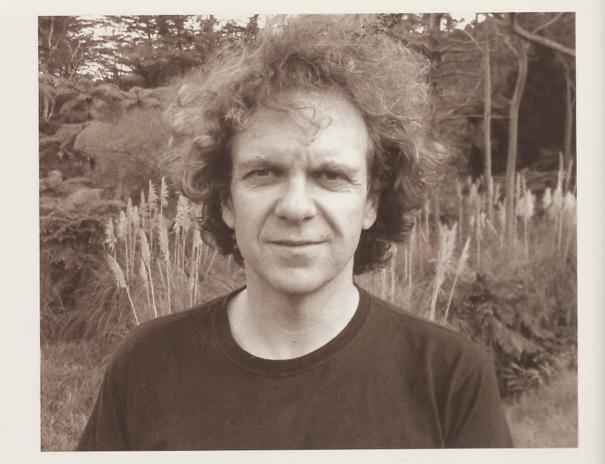
⁸ All quotes in this paragraph are drawn from conversations with the dancers, April 2009.

Julian Dashper at his parents' farm, Warkworth, New Zealand, 2005. Photograph Mark Dashper.

JULIAN DASHPER

1960-2009

Robert Leonard



'The museum wants the artist timeless. It is waiting for the death. Only with the closure of death does the oeuvre completely and happily begin.' So wrote Francis Pound in 1991, in a catalogue essay for Julian Dashper. His words returned to haunt us on 30 July 2009, when Dashper died at forty-nine following a battle with cancer. Dashper is survived not only by his partner, artist Marie Shannon, and son Leo, but also by his work. Not so happily, his oeuvre may now 'completely begin'.

In the mid-1980s Dashper was a self-styled enfant terrible; it was hard to know whether he was sincere or a prankster. His neo-expressionist paintings owed much to another Julian, but by 1988 he had dropped Schnabel's painterliness for a 1950s geometric mock-modernist look. For his *Murals for a contemporary house*, 1988, he hung absurdly boxy grid canvases on freestanding room partitions that were upholstered in a vile period fabric. The *Murals* were salvos pitched into a scene pondering the neglect of New Zealand's pioneer abstractionists Milan Mrkusich and Gordon Walters, but no-one knew whose side they were on, whether they were homage or piss-take. Dashper could be extraordinarily oblique. *The grey in Grey Lynn*, 1989 – a square canvas painted grey, punctuated with a few diagonal lines of masking tape – may have looked abstract, but those in the know were prompted to overlook its formality in favour of its arcane references to Colin McCahon apocrypha. But was Dashper really interested in McCahon's achievement or distracted by side issues?

In addition to art legends, Dashper began exploring art's other unacknowledged and overlooked supports. His stripe 'paintings', made from found printed canvas, were so devoid of incident that they seemed more like place-holders, making conspicuous the occasion of their exhibition. Sometimes instead of paintings Dashper presented sheets of slides, reminding us that the artwork is principally active through reproduction. Fetishising the business of promoting, packing and installing art, he offered a banner advertising a show as the show, and displayed paintings wrapped in plastic and hung from chains. In museum projects he took the opportunity to curate his works in conversation with those by

famous artists, justifying his juxtapositions with contrived wall and catalogue texts. He made works out of empty frames – suggesting art was all frame. Observing how artists pin up their curriculum vitaes in shows, he exhibited his as a work – his life's work, so to speak. Placing art's marginalia and supplements at the heart of his practice, he asked: Where does the work begin and end – at its edge, at its frame, its title, its label, the gallery, the catalogue, the myth?

Dashper was often rebuked for self-promotion. He may have been the first New Zealand artist to print his own business cards, and he pumped out publications for every second show, but his work was anti-heroic. It embodied a critique of the romantic-heroic ideal of the artist, typified in New Zealand by 'visionaries' such as McCahon, Philip Clairmont and Tony Fomison. But if Dashper presented the artist, by contrast, as part of a system, he was deeply romantic about that system and its trappings – he loved the life.

Although Dashper's work was initially keyed to the New Zealand scene, from the mid-1990s he increasingly exhibited outside New Zealand, jettisoning local references and themes, producing works that could travel, physically and philosophically. With a pared-back language of generic motifs – frames, stripes, concentric circles, stars – he continued to scramble the logics of formal abstraction and conceptual art. Dashper may have started out Schnabelesque, but his work became hyperrefined; his installations precise, even dandified.

Despite the quality of Dashper's immaculate later work, for me his primary achievement lies in his work of the late 1980s and early 1990s, which explored art's marginalia while taking liberties with New Zealand art history. Here he opened up a huge territory not only for New Zealand's artists but also for its critics, curators and art historians. He made New Zealand art history seem rich and pertinent but also available for revision and mistreatment. Offering himself as an unfolding case study of a provincial artist wanting to make his mark locally and offshore, Dashper was one of a kind.

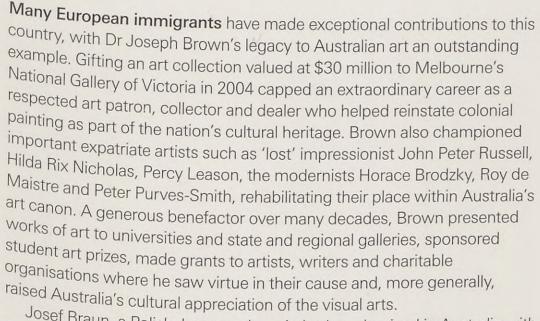
Wes Walters, Dr Joseph Brown, 1983,

reproduced in black & white, oil on canvas, 142 x 106.9 cm, The Joseph Brown Collection, National Gallery of Victoria, Melbourne, courtesy National Gallery of Victoria, Melbourne.

DR JOSEPH BROWN

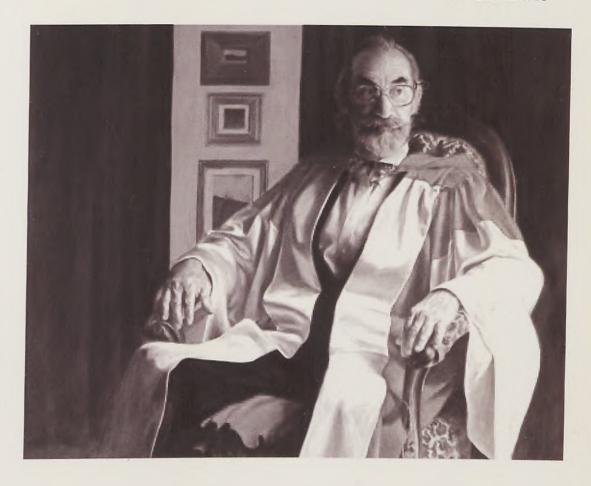
1918-2009

Sheridan Palmer



Josef Braun, a Polish Jew, was born in Lodz and arrived in Australia with his family in 1933. At the Princes Hill Central School he displayed a talent for painting and began evening classes under Napier Waller at the Working Men's College, which later became the Royal Melbourne Institute of Technology. In 1934 he won an art scholarship to the Brunswick Technical School. The Depression forced him to abandon this study and obtain employment to help support his family, but he compensated by making the Melbourne Public Library his de facto university, and he soon began associating with artists such as Albert Tucker, Danila Vassilieff and the young Polish refugee painter Yosl Bergner. By this time Brown's name had been anglicised, as was commonly done at the time.

Genuinely grateful to a new country in which he could freely and creatively function – one reason for his enlistment in the Australian Army in 1940 – Brown felt an obligation to understand what he called 'the Australian artistic process'. Following the war he established a fashion business and during the subsequent economic boom began to collect art seriously. It was after a business trip to the United States, where he Saw American museums proudly display their 'frontier' art, that Brown



became convinced that Australia's own colonial art should be resurrected. In 1967 he sold his fashion business and at the urging of artists such as Noel Counihan, Russell Drysdale, Daryl Lindsay and William Dobell - 'We need someone who appreciates art and who has a good business sense' - opened the Joseph Brown Gallery at 5 Collins Street, Melbourne. The commercial gallery was a venue in which the art of the past, the modern and the contemporary was exhibited, usually together, in survey shows. In 1976 he moved the business to his Victorian mansion in Caroline Street, South Yarra.

Brown promoted contemporary artists and a broad range of artistic styles, but figurative art and portraiture remained favoured genres. Vassilieff, Drysdale, Charles Blackman, John Brack, Sidney Nolan, William Dargie, Wes Walters, Brian Dunlop and Rick Amor were of special interest. In the early 1970s Amor was placed on a monthly retainer to paint portraits for Brown's clients; for the young artist it proved a good lesson in hard work and business relations and, as Amor said, it got him going.

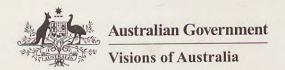
For Brown, collecting art was about seeking an aesthetic quality that resulted in a 'cohesive and valid endeavour', but it also had to be selective. The art historians Ursula Hoff and Bernard Smith considered him one of Australia's more important dealers, acknowledging his astute and sweeping vision. Informed by an instinctive European sensibility, he preferred art that was not overtly Australian, and especially favoured works by expatriate and colonial artists. The curator and scholar Daniel Thomas also recognised Brown's distinction in building a systematic collection of Australian art. Thomas's Outlines of Australian Art: The Joseph Brown Collection, first published in 1973, is testament to the collector's dedicated vision.

Though a gifted figurative artist himself, Brown's sculptures, assemblages and paintings were usually of a modernist, abstract nature. His passion for making art continued almost until the end of his extraordinarily productive life, with his love for his family and his religious beliefs continuing as central pillars.



HANS HEYSEN TASMANIAN MUSEUM & ART GALLERY 27 November - 14 February 2010

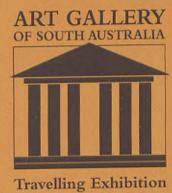
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This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.



NATIONAL GALLERY OF AUSTRALIA from 30 April 2010



Detail: Hans Heysen, Australia, 1877–1968, *Patawarta: Land of the Oratunga* 1929, Hahndorf, South Australia, oil on canvas, 66.2 x 92.0 cm; M.J.M. Carter AO Collection 1969, Art Gallery of South Australia, Adelaide

Paul Ferman



Shelter February 9 – March 6 2010

Paul Ferman, Shelter, 2007, 100 x 200 cm, Lambda Print.

King Street Gallery on William

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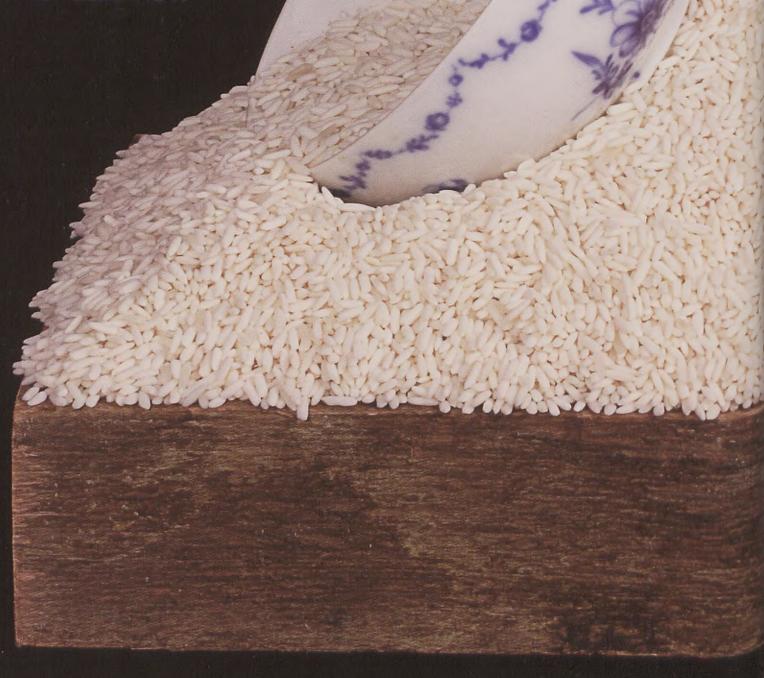


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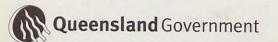


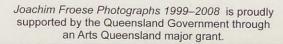
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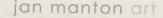
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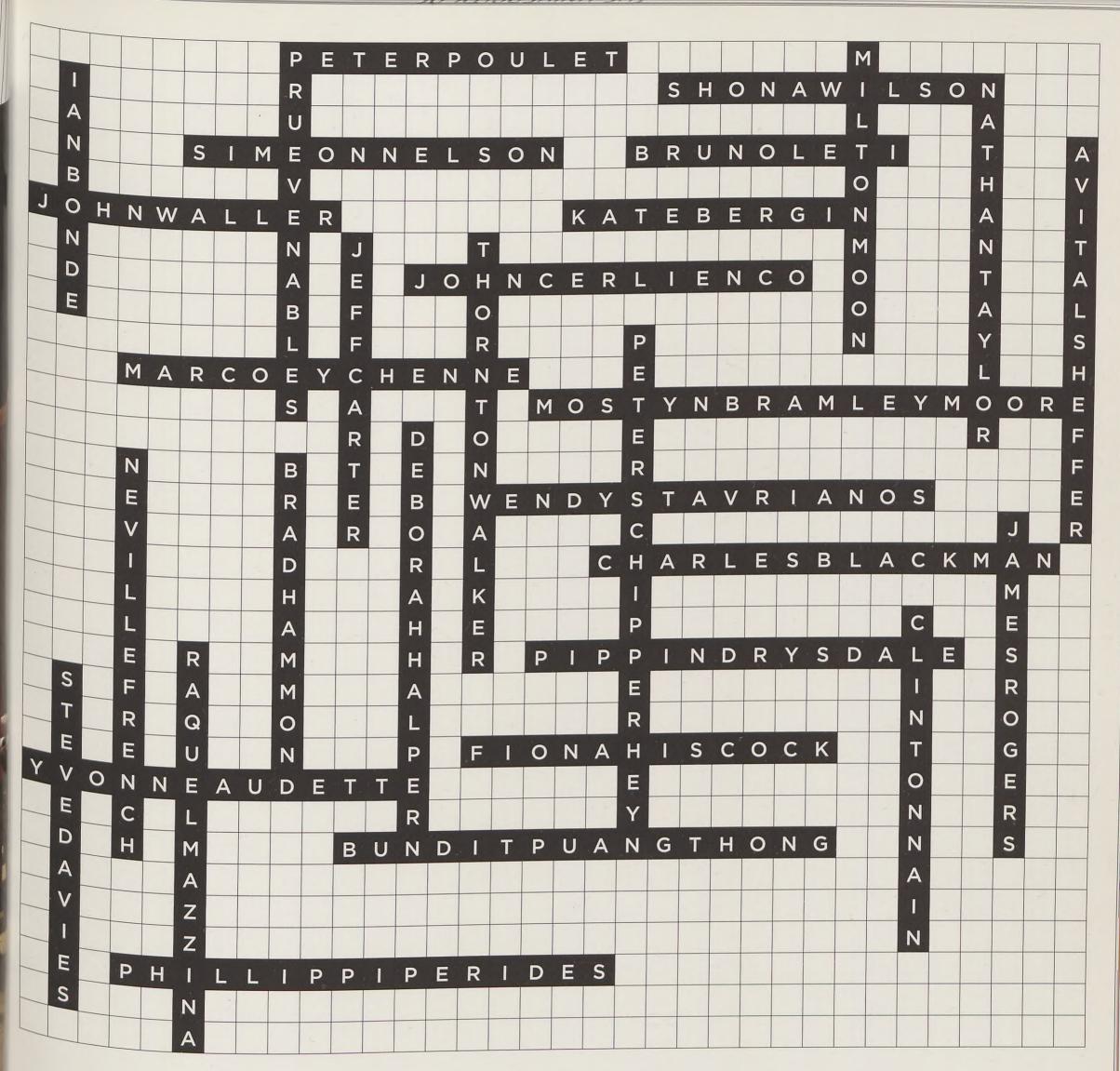
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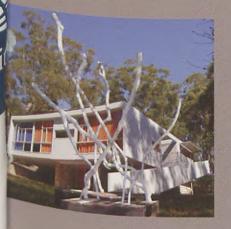
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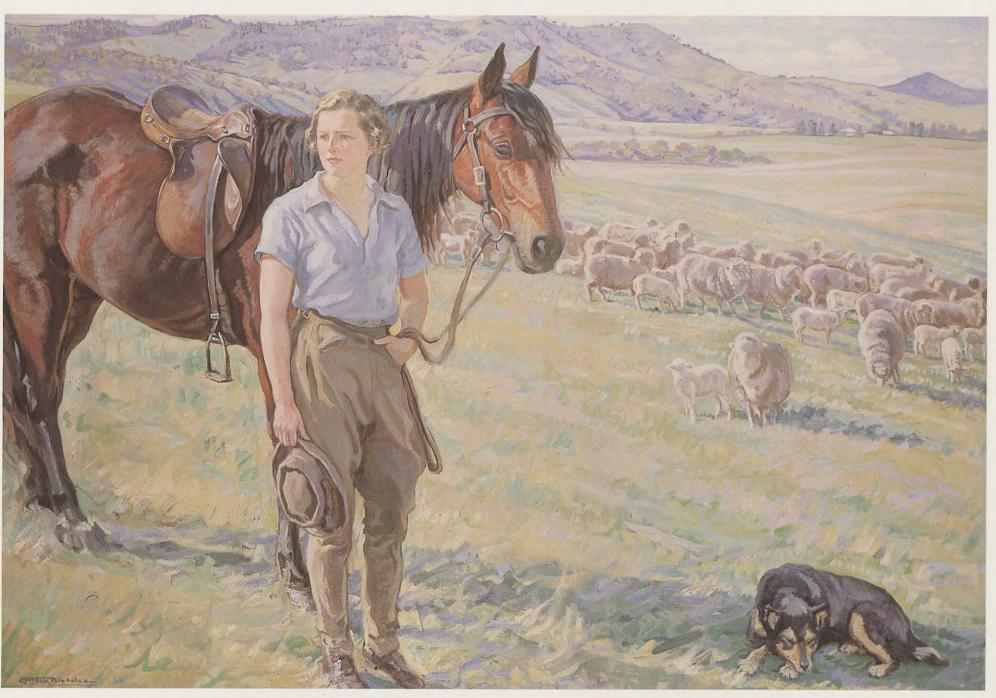
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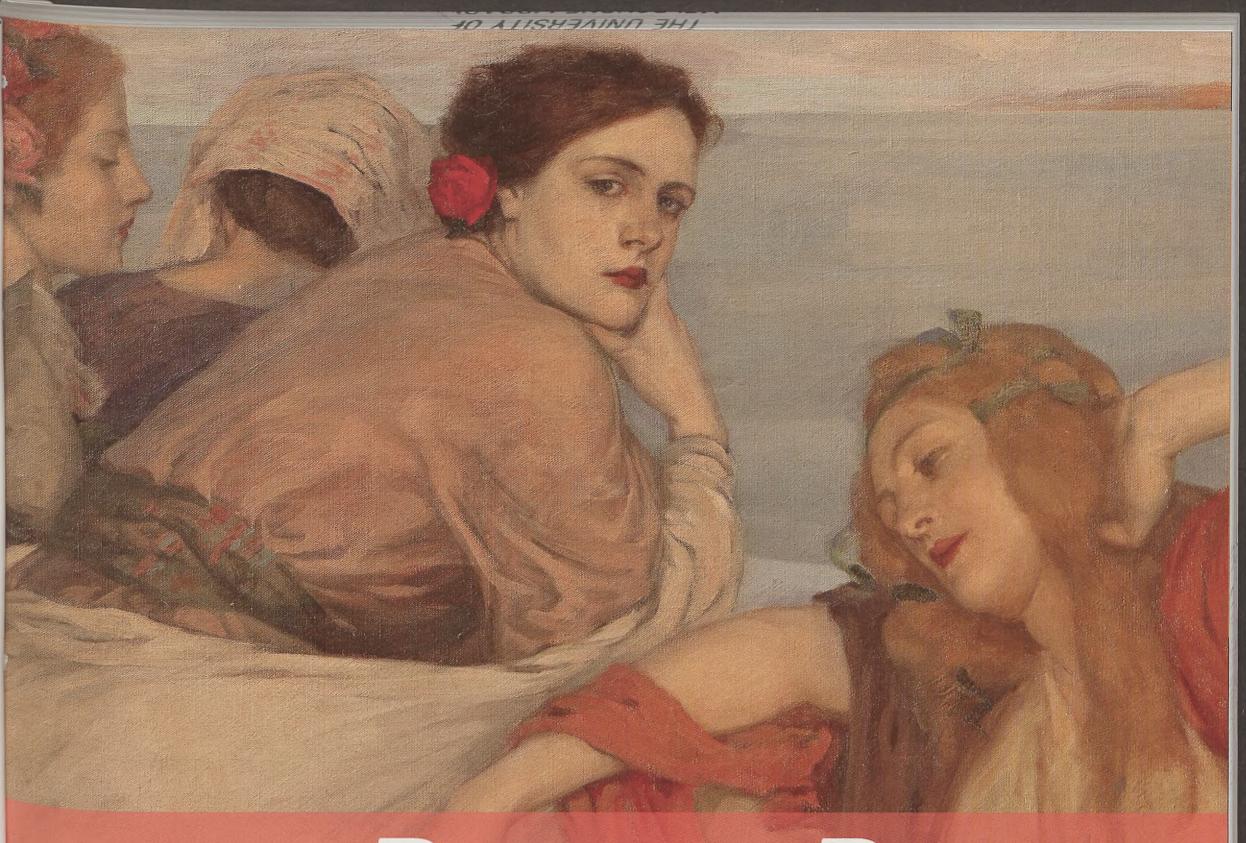








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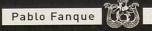
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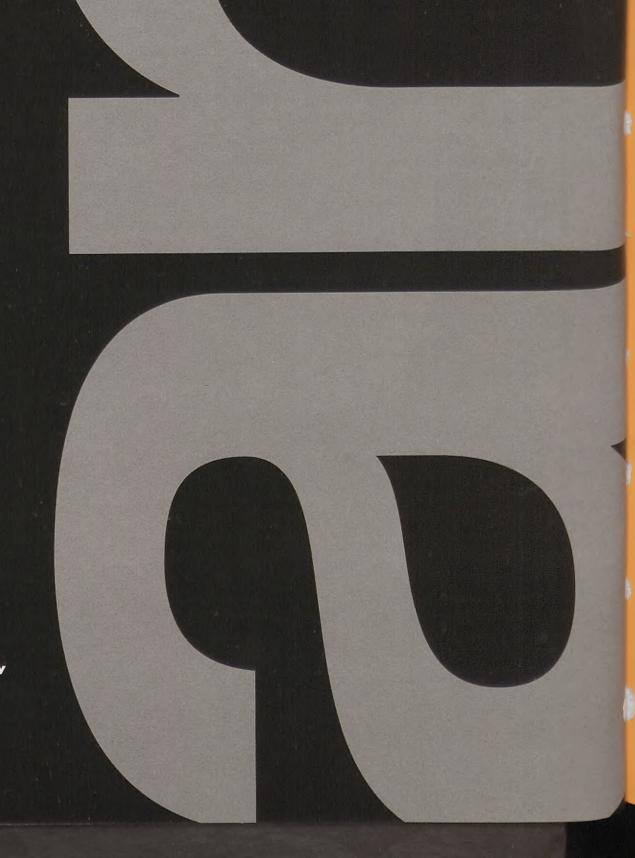




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The idea of 'Asia'

Brian Castro



The word 'America' was poetically employed by John Donne as a synonym for a hope and a dream: 'O my America! my new-found-land.' The Oxford English Dictionary (OED) defines it as: 'A place which one longs to reach; an ultimate or idealised destination or aim.'

The word 'Asia' does not exist in the *OED*. Is it a phantasmagorical idea? There are entries for Asiatic, Asian flu and Asian contagion.

The word 'Australia' exists as a double celebration of Indigenous demise and colonial appropriation: 'Australia Day'. In terms of contagion we now have our own horse flu, every bit as deadly as the bird or swine varieties, though there is as yet no mention of this in the *OED* as 'an Australian contagion'.

In terms of an antipodean hybridity, one would have thought there may have been something like an 'Austrasian', a rare animal lurking beyond the barbed-wire boundaries of Australia's border patrol, but that term was already taken two centuries ago: 'A. adj. Of or pertaining to the Germanic part of the Frankish empire east of the Rhine. B. n. A native or inhabitant of Austrasia.' Europeans seem to have relished their nearness to Asia. A little exotic, perhaps, but artistically, they made landfall way before Australians did.

Other communities tended to limit their involvement in the region. In 1937, Donald Cowie, author of *New Zealand From Within*, wrote: '[New Zealand] refuses to allow the term "Australasian" to be used in her hearing.' Still others are causing some concern among culturalists, eugenicists and supremacists. Journalist and author Nury Vittachi recently wrote that there was a place called 'Ausia'. I don't know about that. Sounds too much like nausea.

In any case, the numerous countries in 'Asia' don't take much notice of Australia. Waleed Aly quite rightly pointed out in a recent article in *The Monthly* that, apart from sport, this country makes news only when racism rears its ugly head.⁶

I am from that place called 'Asia', but never once, until I arrived in Australia at the tender age of eleven, did I hear the term used. I never thought I was 'Asian' ... tedious, these inverted commas, because they qualify the thought that we need to think more carefully, that the word is someone else's, that in order to renounce racial constructions inversion is what we should be thinking when we practise the art of crossing over. We do not have to gloss the word 'American' with the same emphasis on ethnic absolutism. Perhaps we should.

I must have been about five or six years old. We are on our verandah in our Hong Kong house, beneath swaying bamboo blinds, with the brown hills beyond. My father, who always looked a little like a stout Albert Camus (he shared the same first name and initials), had defended those hills from the Japanese a dozen years earlier, earning himself a host of illnesses contracted from being taken prisoner. Ironically, American planes bombed our house, their reconnoitring having failed to locate the Japanese barracks down the road.

Here I am in my school blazer, showing off my Britishness, something my father grew to dislike since he received no pension from his war service. Indeed, he was Portuguese, a volunteer, and he read Victor Hugo in French during those POW days when camp life delivered beheadings for secretive behaviour. He may have had colonial ideas, but he was a cosmopolitan through and through. Without ever having been to Australia, he thought of it as an easygoing place filled with cosmopolitans. His vision has yet to be realised.

On my arrival in Australia I was labelled a 'half-caste'. I was alone, in a boarding school. And yes, my mother was Eurasian. Now there's an interesting word. It rang some sort of exotic bell, albeit one cast with a crack in it. It's the crack that poets hear,

page 275
Chen Qiulin, Garden no. 1, 2007, photograph, 127 x 152 cm, edition of 8, courtesy the artist and Max Protetch Gallery, New York.

opposite

Father & son, n.d., courtesy Brian Castro.

page 278

Takahiro Iwasaki, Reflection model, 2001, Japanese cypress, wire, courtesy the artist, Mori Art Museum, Tokyo, and the Biennale de Lyon 2009. Photograph Blaise Adilon.

which is translocal and chronically impure, and it's that crack, as Leonard Cohen wrote in 'Anthem', which lets the light in. Apart from the puzzle of racial hybridity, what you see is not what you get, as Paul Gilroy so convincingly argues in his book Against Race (2000). It is not about the gaze. (After all, fascistic cultures are extremely visual cultures.) Looking at them, Eurasians were supposed to be clever, because that was a concession they were granted by the gift of language. They were translators. They lived in the interstices of differing cultures, possessing a double consciousness, a bridge beyond and between modes of existence. In many respects they were seen by race-mongers on all sides as double-dealers. But to translate is always to betray: your affiliation, yourself, the original. That is certainly how writing and, I would suppose, art of any kind, works. We have to look beyond the essentialism of the body, the object, realism, representation, the text, and so on. All should be called into question in order to scuttle reductionism.

I hope that there will be a considerable change to Australia's historical racialism, but it may not be in economics or globalisation. The change may be in art, music and lifestyle. It is already quite apparent and subtle. Young Australians prefer to be cosmopolitan, out of here. My eighteen-year-old blonde stepdaughter wants to live in Japan because of that country's graphic pre-eminence. My karate-kid nephew shaves his head and calls himself a black man because he desires to be a movie extra. It is here that popular culture can override race-thinking. There may be a moment when sameness, whether hybrid or global, whether multicultural or exotic, will paradoxically determine individualism, outstripping and out-quantifying those who take umbrage at the siege of colour. The mythologies of race will crumble with the copy.

Yet this morphing raises new questions which complicate the idea of culture. Distinctiveness and difference also contribute to old 'bio-raciologies'. That is a warning to be heeded. Idealisations, a legacy the Nazis left, are still dangerous. Beneath the skin, however, there is a considerable density of sameness leading to death. Michael Jackson's depression may have arisen from realising that the desire for difference, once achieved, disappeared into sameness: it was human, all too human. It diminished him. Already the economics of the music industry have indicated the end of cultural privilege. In *The Postnational Constellation* (2001) Jürgen Habermas points out the 'new multiplicity of hybridised forms'. He identifies constellations of subcultures as constructing 'new modes of belonging', strengthening a trend towards individualisation and the emergence of 'cosmopolitan identities' with their own hybrid languages, mannered codes and unique interpretive tools. Creating oneself from a supply of clones can lead to both stardom and boredom. The constant is transience. Flann O'Brien may have got it right: he called his writing the 'fresh forgettings of the unremembered'.

The philosopher Walter Benjamin, in a short and lucid piece called 'Chinese Curios', wrote:

The power of a country road is different when one is walking along it from when one is flying over it in an airplane ... Only he who walks the road on foot learns of the power it commands ... Only the copied text thus commands the soul of him who is occupied with it.⁷

The Chinese saw copying as the essential guarantee of literary culture. In many senses, the West with its vast dead 'museum' – after a long period in its aggressive championing of individual genius and heroic romanticism – is ironically returning to both the copy and hybridity because it has run out of things to say about



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the mythologies of originality and purity. Ian Fairweather may possibly have been the only Australian artist to realise this during his lifetime.

It takes a long time to get out of Australia. The airspace is almost unending. But this is more a barrier to education than it is to learning to walk the road on foot. While middle-aged Australians pride themselves on being great travellers, they are mostly uneasy tourists. They do not travel well. They do it for the sake of coming home. Then they will sit in their backyards and extol the virtues of dull suburbia and how 'safe' they feel, completely compliant and brainwashed by a sinister securitocracy they do not understand. They will speak about food poisoning and mad local laws and customs they found abroad, but they have willingly given up their freedom.

It will be difficult to leap over this idea of Asia. I speak here about being threatened by a vague geographical region. Where it begins and where it ends has been at the whim of colonial mapmakers. Step over this line and you're 'Asian'. Step back over and ... well, we don't know; let's check your eyes, the shape of your skull. It is the same irrationality which knits together generalised articulations over the body-as-object before the gaze. Visualisation assumes too much in its reading. It is more important, of the utmost importance, that there be a translation between pernicious language, visual assessment and the ethics of art. Because there is always an ethics as well as an aesthetics in interpretation in the face of the refusal of artists to explain. Francis Bacon, Bill Henson, James Joyce, Vladimir Nabokov ... the list is unending. Those interpreters who trumpet democracy must also Work their way through their own deceits about middle-class humanism. This is triply difficult in some countries, not least in Australia, where literalness, not literariness, reigns supreme.

Indeed, the whole country seems to be lacking in mood and the subjunctive mood in particular, the emotional possibility that desire drives artistic expression.

Cannot Australia rediscover, or reconceptualise its place in this region through the translation of what has been here for thousands of years? Indigenous art has already situated Australia in an 'interior' space. It speaks for a country without European ancestry, but its connections to the North and to Asia are integral. In return, there are already numerous artists from the region working within Australia. Sometimes, when a culture seems to be collapsing (the point at which you see exaggerated 'national' outputs, like performances of stage-Irish or indelible tattoos of the national flag on body parts), outsiders come to the rescue. Declan Kiberd points out how the English novel was rescued by an American called James and a Pole named Conrad.8 Such injections of new life are already in progress, but it would be interesting to watch how the marketplace manipulates the naivety of certain artists and writers, turning their superior consciousness into ethnic songbirds who sing falsely for their supper.

To maintain a double consciousness which articulates and practises art as a riposte to racism, rather than as a claim to exceptionality, would redeem this country from the haunting of much of its pernicious history.

2 OED Online, June 2009, www.oed.com/.

3 ibid.

4 ibid.

5 Nury Vittachi, Australian Literary Review, August 2009.

6 Waleed Aly, 'Racism, Australian-style', The Monthly, no. 48, August 2009.

7 Walter Benjamin, 'Chinese Curios', in One-Way Street and Other Writings, Verso, London, 1997.

8 Declan Kiberd, 'After Ireland?', Irish Times, 29 August 2009.

¹ John Donne 'Elegy XIX: To His Mistress Going to Bed', in *Poems*, printed by T. N. for Henry Herringman, London, 1669.

Biennale makers Hou Hanru and Suhanya Raffel in conversation with Robert Leonard

Recent times have seen biennales bloom. Mapping the state of world art, these exhibitions have become synonymous with globalism. Curators Hou Hanru and Suhanya Raffel are seasoned campaigners in this new landscape. Hou curated the 2000 Shanghai, 2005 Tirana and 2007 Istanbul Biennales, and now the 2009 Biennale de Lyon, and has played roles in countless more. Raffel has been on the curatorial team of Queensland Art Gallery's Asia-Pacific Triennial of Contemporary Art (APT) since 1996, and is lead curator for its sixth and latest instalment, APT6. Robert Leonard spoke to them about biennale making.¹

Robert Leonard: A lot of lofty rhetoric springs from biennales. Their titles and blurbs often read like manifestos. They routinely present themselves as forces for good – high-minded and socially progressive. On the other hand, they're also caught up in the bidding of governments and sponsors, not to mention the art world's own politics of inclusion and exclusion. Do biennales live up to their utopian rhetoric?

Hou Hanru: This is a contradiction we face every day, and not only in biennales. The whole cultural system today is related to political and economic conditions – that's inevitable. I don't think we can change that. It's rather about how to take it up in any given context. Maybe it's related to the experiences of my generation, but there's always a necessity for me to articulate a critical aspect on the one hand, and a utopian one on the other. My work emphasises optimism – the fact that art can express the imagination. I know that's idealistic, but then most of the energy behind biennales stems from some kind of idealism, particularly a desire to claim a place in the world.

Suhanya Raffel: Utopianism and utopian rhetoric are different. I would say, yes, biennales do live up to a utopian idealism, but the rhetoric – that's another matter. We all work within constraints and there is no absolute freedom, but we still reach for utopia. Art is affected by politics and economics, but at the same time it has a utopian energy that we respond to. In the most highly charged political and economic situations art is still being made. In Sri Lanka – a country that's gone through civil unrest, repression and war – they have just had a biennale. Artists there want it. You have to take that energy seriously.

HH: Life goes on. For me it's about how to create a situation where different energies can meet and what new possibilities can be produced out of the clash. Biennales are really the most intense moments we see in the art world. People always compare them with the Olympics. But biennales are not about artists competing. If anything, the competition is between the events themselves, each seeking to be more visible or consequential than the rest.

RL: If biennales are developmental stepping stones, what are they stepping us towards?

HH: Outside a few notable exceptions, big cities don't do biennales. They start in places like Havana, Istanbul, Shanghai or Gwangju, when there is no established art infrastructure. They are created for art communities which don't yet have museums or a market and they help those communities to develop them. After twenty years of its biennale, a solid art scene has emerged in Istanbul, including private and public foundations with their own galleries. They are all closely related to the biennale – an extension of its influence. The 2000 Shanghai Biennale was China's first international biennale. It helped make contemporary artists living in China visible and acceptable and forced the authorities to rethink their cultural politics. Consequently, after a few years China developed a policy to export its art and created a national pavilion for the Venice Biennale.

SR: Biennales are typically impelled by isolation combined with a deep curiosity, a desire to experience work from outside. They are places for contemporary art to be intensely seen and discussed. They foster artists and audiences, provide contextualising educational platforms, and encourage collectors. Biennales ignite all that.

HH: Biennales have been evolving. In the beginning, the model was a big show of establishment artists or the most interesting art of the moment. But now biennales are more than that. A biennale may be a research project or a platform for young artists or it may be deeply concerned with the local context. Biennales are also important for education. More and more they are conceived not simply as shows, but as interdisciplinary cultural projects. We're seeing a lot of collaboration

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Biennales typically exemplify cosmopolitanism, but the notion is double-edged. On the one hand, it is about being curious about and engaged with other people and other places; on the other, it presumes a right to go anywhere with ease. The way the APT has necessitated protracted negotiation with different and difficult places seems to challenge this presumption.

between biennales and universities. In its early years the Biennale of Sydney may have been crucial in bringing conceptual art to Australia, but it was a very Eurocentric show. Today it is rather different, with artists from everywhere in the world, and it's more political as well. In this regard, Carolyn Christov-Bakargiev's 2008 'Revolutions – Forms that Turn' was particularly interesting.

RL: But it, too, was rather Eurocentric. Christov-Bakargiev wanted to ground the diversity and abundance of global contemporary art back in a European avant-garde tradition. Revolution for her was about return not rupture. She didn't want to talk about the way the world has changed. How do you feel about such hybrid projects that fuse the contemporary-art biennale with the historicising museum show?

HH: Personally I enjoy that kind of biennale, even if it's not the way I do mine. My biennales connect into the more experimental, contemporary side. But it's lucky that we have so many biennales and that it's still possible to come up with a different approach.

SR: There are times when it's important to acknowledge histories. In 2002 APT4 included work from the 1960s. But the point was to address the contributions artists from the Asia-Pacific region had made to international art that were often ignored, sidelined or orientalised. It was about history, but new history.

HH: Historically, artists from the Asia-Pacific made important contributions to mainstream art that weren't acknowledged. The APT and a few other biennales put this issue on the agenda. As a result, the Guggenheim recently staged the exhibition 'The Third Mind', addressing the way American artists have been influenced by their readings (and misreadings) of Asian culture.

RL: What impact are biennales having on the way museums do their work?

SR: I can answer that directly, because the APT is always run through a museum. From the outset, the APT had a huge influence on the development of the Queensland Art Gallery (QAG) collection; with 1993's APT1 a major group of works were acquired. The APT experience – particularly the way the work of some artists in 1999's

APT3, such as Surasi Kusolwong, Lee Mingwei and Jagath Weerasinghe, required audience participation – changed how QAG works with contemporary art. Working interactively with such artists affected not only how we engage with art, but flowed on to how we engage with audiences, to the development of calibrated education and public programs and to arguing for a cinémathèque.

HH: From the outset, biennales went beyond traditional art-museum formats to create a more live space, closer to everyday life. Biennales show that exhibitions need not be limited to the traditional Museum of Modern Art (MoMA) white-cube model. They have generated different formats for exhibitions and events and this has influenced the transformation of old museums as well as the creation of new ones, such as the Palais de Tokyo in Paris and others in Shanghai. Biennales create opportunities to develop new models for institutions.

RL: Is new always good? QAG's Gallery of Modern Art (GoMA) wants to be a new kind of populist art museum. It opened with a cinémathèque presenting a survey of Jackie Chan. The 2008 Warhol show highlighted the artist's TV shows and *Interview* magazine work. Cartoonist Michael Leunig and TV sitcom *Kath & Kim* featured in the recent exhibition 'Contemporary Australia: Optimism'. Is this the influence of the APT, which has long included work that isn't typically considered contemporary art? Is GoMA about extending the bounds and purchase of contemporary art or about subsuming it within entertainment culture?

SR: Robert, you sound so conservative. Artists are not confined and museums must not be confined. It's important to be open to all kinds of expression. Take the upcoming 'Pacific Reggae Project' in APT6. Reggae is an important form within the Pacific. For us to exclude it would be misleading.

HH: Personally, I'm not interested in the question of whether things are art or not. Art has always mingled. It belongs to a larger picture, as you see in the history of modern art, with the Russian avant-garde and the Bauhaus for starters.

RL: I'm not against mingling, and I'm not saying that anything that isn't art isn't important, creative or worthy. I'm just surprised by the erosion of a space or argument for art as such within GoMA.

SR: Maybe that erosion is something that's happening from within art itself.

RL: There may be pressure within art to upset the category of art, but there's also pressure from outside art to incorporate art into wider discourses of 'culture' and 'social history' (in the case of Te Papa in Wellington) or 'the creative industries' and 'entertainment' (with GoMA). I'm just surprised by GoMA's zeal to include everything within art except the very category of 'art'.

SR: Not so. GoMA's diversity reflects something already integral to the 'category of art', as you put it. With the Warhol exhibition, we chose work across the spectrum of his activity. We showed his paintings, including some magnificent 'Disaster' works, alongside his films, television projects, publishing, time capsules and so on. As curators we have to be led by the ways artists make art, regardless of the pressure it puts on definitions. With the APT it is crucial that we address the disparate local conditions and histories within which contemporary art is made, and that the idea of contemporary art remains open-ended.

HH: MoMA and the Pompidou were created in response to the pressures and momentum of their times. So it's important for us to ask: what are the pressures and momentum of our time? Today contemporary art is spread out all around the world. Globalisation presses us not just to identify with one type of social structure or cultural institution but to look to diversity. This challenge will be perceived differently by different societies. How should each take it up inventively? It would be a shame to miss this important historical opportunity to create something different.

RL: With biennales, there's a tension between globalism and localism: dealing with specific works, specific artists, specific places, specific audiences.

HH: I'm always dealing with this tension, between embracing globalism and looking to how particular, how local, art can be. But then you can always find the global in the local. All my projects have been

based on research into the local context. With Istanbul I started by researching the history of modern Turkey. The republic was one of the first non-western modernisation projects and modernism influenced the formation and expansion of the city. Istanbul's international-style buildings reflect this. I asked: what's the function of the biennale in this context? And then I invited artists who were interested in such questions to react.

RL: I like the way you used the Atatürk Cultural Centre as a venue. HH: The centre reflects how Turkish society thinks about its past,

present and future; economically, politically and socially. It is currently caught in a cross-fire between competing ideologies. It was built in the 1960s in a modernist style as a public space modelled on principles of social democracy, but now developers are threatening to upgrade it into a kind of American-style commercial entertainment complex. The transformation from social democracy to liberal market capitalism, a worldwide phenomenon, is being played out here, but in a distinctive way.

RL: When the APT started it had a particular relation to the region and its art cultures, but as the nature and status of the region's art changed the APT co-evolved.

HH: The APT was conceived in the late 1980s when Australia was looking for a new identity – one related to Asia rather than Europe. It responded in a politically correct but nevertheless interesting way. In the beginning there was criticism that it was promoting Asia and Asian influences, saying the work didn't look like contemporary art, but this changed. Other societies are going through similar processes, and biennales reflect and push these changes.

SR: It's almost twenty years since the APT began. Initially it embodied a globalising impetus. It was exploring a region that hadn't been explored. Of course, it was also about Australia and its place in the world. But now in the wake of so many globalising biennales, the APT's commitment to focus on contemporary art from a particular region sets it apart. I think the regional focus has become its strength.

RL: Biennales typically exemplify cosmopolitanism, but the notion is double-edged. On the one hand, it is about being curious about and engaged with other people and other places; on the other, it presumes a right to go anywhere with ease. The way the APT has necessitated protracted negotiation with different and difficult places seems to challenge this presumption.

ALISHANIND AHI

SR: Cosmopolitanism is about a certain kind of urbanism. But the Asia-Pacific region is more disparate, with very different economic, social, political and religious structures and agendas. There's an urbanising, modernising aspect to the region, but there are other aspects that pull in different directions.

RL: You are both diasporic. What's the place of the diasporic in your work?

SR: Where you come from shapes not just your experience but how other people relate to you. It's hardly ever assumed that I'm Australian – I'm always being asked where I'm from. That's not to say that this is bad, but it does have an effect. Diasporas have existed as long as people have moved. Borders are porous. Even in difficult times people move around – for economic reasons or just because they can. Whenever you do anything defined by geography, like the APT, acknowledging diasporas becomes essential. They often provide the voice that challenges neat formulas.

HH: Diasporas change societies. A society without a diaspora would be a boring place. Historically, since the creation of nation-states, we have tried to exclude the migration dimension, thinking of it as the exception rather than the rule. Nations understand themselves as having a clear-cut territory and limit the movement of people in and out, thus consolidating their power structure. But art, by definition, is exactly the opposite. It's fluid. It's about creating dynamics that can challenge such power systems. Even if an artist lives in his own country, he has to be a kind of virtual exile.

RL: What can we look forward to with your upcoming projects, Biennale de Lyon's 'The Spectacle of the Everyday' and APT6?

HH: Again I've started from the local. In Lyon you have a large working class and a lot of immigrants. It was in its suburbs that something comparable to the African–American Civil Rights

Movement emerged. There's still a lot of confrontation between the young people and authority, the police – it's intense. I also became interested in the Situationists' critique of the spectacle and the ways the French intellectual tradition has impacted on artists understanding their role in society. So with the biennale I've tried to create a platform where people who would usually never meet can live and work together with artists.

SR: In APT6 we will be looking at North Korea by working with the Mansudae Art Studio and with co-curator Nicholas Bonner, a Beijingbased filmmaker who has been in contact with North Korean artists and filmmakers since the early 1990s. These artists make art under a system where every aspect of production (in art as well as industry) is collectivised. At Mansudae they produce mosaics for public buildings, textiles, carpet designs and propaganda posters, as well as traditional brush-and-ink paintings, calligraphy, woodcuts and oil paintings. Including them in the APT challenges assumptions about what contemporary art is, but then the APT has consistently been concerned with how artists live and work under diverse conditions throughout the region. Obviously working with North Korea is fraught and it's impossible to sustain any cosmopolitan illusions in dealing with that part of the world. It's taken us five years of conversations to get to this point, but there's been a will on both sides to make something happen. As I said before, the APT's regional focus really distinguishes it. The great international art-curatorial caravan doesn't go to Pyongyang or to Port Vila in Vanuatu, but the APT does. The triennial privileges dissonance and provides a platform for very dissimilar perspectives.

¹ This conversation took place on 15 September 2009.

Biennale de Lyon 2009: The Spectacle of the Everyday, 16 September 2009 – 3 January 2010; The 6th Asia-Pacific Triennial of Contemporary Art, 5 December 2009 – 5 April 2010.

House of magic

Yuko Hasegawa

Pop art emerged as a distinct art form in the 1960s within the context of a wide range of urban subcultures – fashion, film, club culture, and so on – appropriating these forms and sharing common ground while presenting a different way of viewing the world. Pop art is always somewhat intrusive and provocative because it presents 'pop' as a hypothesis, a way of seeing. The idea of 'life as art' has been raised to another level since pop art's emergence. Celebrating the urban and the artificial and approaching mass culture, pop art is reproducible, denies originality and rejects artistic privilege. It identifies with our everyday life in order to spellbind us and, in so doing, draws out a beauty and poetry that is entirely appropriate for our time.

Within Asia, Japan was the first to engage with pop art in the 1960s. Various expressions emerged, often with a graphic or performative element. The so-called 'neo-pop' which arose in Europe and America in the second half of the 1980s customised the 1960s idea of pop art; reflecting the increasing presence of digital media and the internet within society. Neo-pop drastically changed the concept of appropriation and the readymade through the techniques of 'sampling' and 'remixing'. In 1980s Japan, neo-pop began with artists such as Yasumasa Morimura and Yanobe Kenji. Their hybrid images quoted liberally from art and film history, abounding with sci-fi monsters and robots. These artists were no longer following the West, but had their feet firmly planted on their own cultural territory. Closer in spirit to the genres of *manga* and *anime*, Mariko Mori and Takashi Murakami emerged in the mid-1990s with their highly manipulated images. Assembling cartoon fragments on a thin flat surface, each carrying equal weight but devoid of content, Murakami's

'superflat' style was an anarchic expression of a post-media world; an ageless, eternal present.

Around the same time, Yoshitomo Nara became known for his drawings of a generic child, at once sensitive and defiantly resisting reality. By remaining in eternal childhood, Nara's work attempts to realise our primitive potentiality. His images, particularly those delicately drawn on scrap-like pieces of paper and sparsely posted on the wall, surpass the symbolism of 'cute' cartoon icons to become deeply emotional subjects. They are anti-figurative, abstract and distorted images not unlike those found in the art of Paul Klee, except that they are not based on human models but abstraction of characters existing in the reality of manga. Japanese pop is often described as sentimental 'wet' pop, and this owes much to Nara. His pop art is representative of Japan, a country lacking experience of such nationhood initiations as revolution or independence, and which enjoys a democracy 'given' under a United States protectorate. Cut off from its pre-Second World War values, it is a nation experiencing a degeneration-of-adulthood culture as well as the contemporaneity of post-historic society. In a country with no hierarchy between high and low culture, pop art merges easily with folk elements and surrealism, providing infinite possibilities of expression.

In China, political pop was prominent in the contemporary painting of the 1990s, and that legacy can be observed in the work of its many leading artists, such as Wang Guangyi, who have come to the fore via the international art market. The familiar motifs of the Cultural Revolution and socialism, represented by images of Mao Zedong, are merged with symbols of mass-consumerism and popular culture such as company

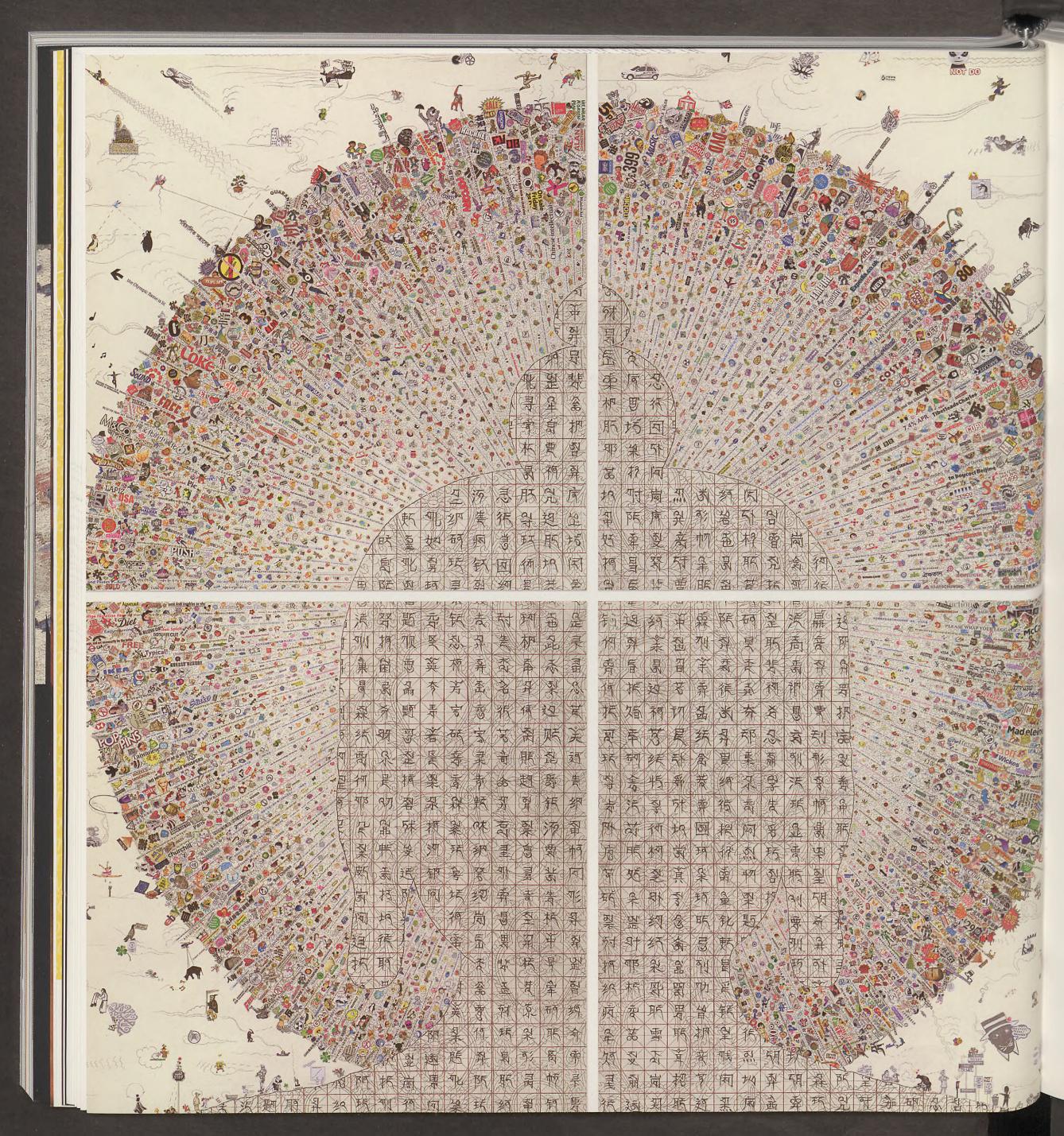












IN ALICHANINO THI

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YNG (Yoshitomo Nara + graf), Guitar girl/Cheer up! YOSHINO! from YNG's Mobile studio, 2009, acrylic, colour pencil on paper mounted on board, 81 x 61 cm, purchased 2009 with funds from the bequest of Grace Davies and Nell Davies, collection 'Queensland Art Gallery, Brisbane, courtesy the artists and Tomio Koyama Gallery, Tokyo. Photograph Kei Okano.

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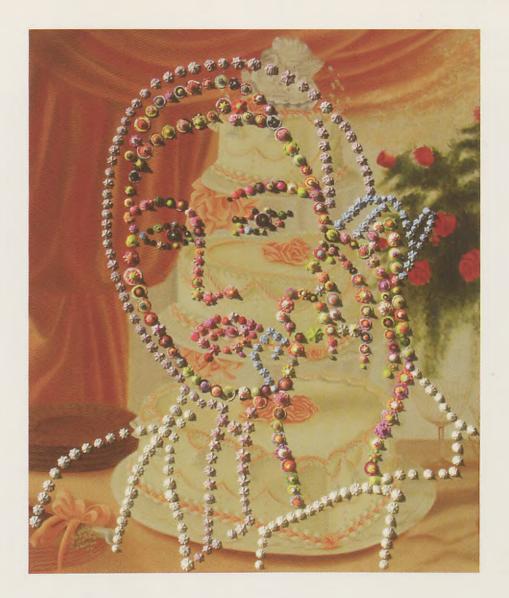
Thukral & Tagra, Dominus aeris – the great, grand mirage, 2009, synthetic polymer paint and oil on canvas, triptych, 213.5 x 213.5 cm each, courtesy the artists and Gallery Nature Morte, New Delhi.

left

Gonkar Gyatso, The shambala of the modern times, 2009, silkscreen print, 100 x 109 cm, edition of 50, courtesy the artist and Jan Murphy Gallery, Brisbane.

right

Farhad Moshiri, Mobile talker, 2007, oil, acrylic and glitter on canvas, 170 x 140 cm, private collection, courtesy the artist and The Third Line, Dubai.



logos and multinational brand-name icons. With ironic humour the artists depict a contemporary China that is rapidly becoming a capitalist society. These pop techniques are a legacy of China's socialist propaganda art, and under the current government, one detects the intention to symbolically employ art as a kind of replacement for religion – one that is devoid of idealism.

Born in 1978, and thus unburdened by much of the turbulent history and ideology of modern China, Cao Fei's concern is for the individual within the constantly changing urban environment. Her 2004 'COSPlayers' series feature figures dressed up as characters from manga and film, reflecting the media-saturated environment. In recent years she has produced works on the virtual reality website Second Life, as well as the 2003 video *Rabid dogs*, in which Burberry-clad young office workers bark like dogs, playfully presenting the social impacts of rampant capitalism.

India, too, is rich in anthropomorphic cultural heritage and, as with China, pop art there has richly evolved. Having gone through a period of referencing cultural icons of art history and film, Indian artists such as Subodh Gupta and Bharti Kher employ ubiquitous objects and cultural icons, including Tiffin pots, *bindi* and decorative textiles from the colonial period, to bring local fragrance to global expression. In this company, Thukral and Tagra have introduced graphic-design elements with their paintings of western-style middle-class homes floating among petals in the air, and in the portraits of the wealthy scions of the new aspiring middle class dressed gaudily in luxury clothes. There is a cool pleasure in the madness of their work, as everyday consumables lose their integrity and begin to freely associate in joyous chaos. Thukral and Tagra's work is

reminiscent of the floral offerings at Hindu temples, where the statues of anthropomorphic gods seem to exalt in wild ecstasy brought on by the squashed petals that are washed towards the altar.

Crossing national borders, pop art casts a spell over thoughts, manners and customs. Tibetan-born, London-based Gonkar Gyatso's images of the seated Buddha are made up of logos and copies from everyday advertisements and other printed material. They do not, as it may first appear, replace Buddha's words with commercial copywriting. Rather, the Buddha shines anew in their midst. Further west in Iran, works by Farhad Moshiri are born of a culture that has restricted non-political figurative images. His works are a hybrid of traditional forms and symbols of globalised consumerist culture. Ironic messages inscribed on photographed detergent bottles – the sequence of words 'we are all Americans', for instance, or 'love' written in Farsi – demonstrate the process by which words can be manipulated as visual pawns under the spell of pop.

Connoting criticism and strong statements, pop's spell is empowered through the code of localism. It is a resistance against mainstream modernism as well as a result of sharp, distanced observations of the images and objects of consumerism that surround us. The diversity of Asia rejects map-making, and as its societies ceaselessly renew themselves, pop art helps conjure this diversity, casting spells and creating a tantalising house of magic.

This essay was translated from Japanese by Chiaki Ajioka with additional assistance by Anna Waldmann.

art feature

opposite
Reuben Paterson, Whakapapa: get
down upon your knees, 2009, glitter
and acrylic on canvas, 16 canvases,
800 x 800 cm overall, courtesy the artist
and Gow Langsford Gallery, Auckland.
Image Schwere Webber.

Sweet dreams: The paradox of pop

Michael Fitzgerald

As if revealed by a child's kaleidoscope, the image turns in on itself; ceaselessly shifting, dissolving, consuming itself. Around its border, the Maori fern motif the *koru* unfurls from a 1960s Pucci pattern which morphs into the black *kowhaiwhai* design found on canoes, the symbol of movement and Maori migration. And so the eye travels swiftly across an ocean of imagery both lost and found: swathes of wallpaper and op-shop fabric swatches circling the Maori concept of the dark centre of creation; the surface dissolving into particles of glitter dust.

One of the first works visitors will see on entering Queensland Art Gallery's Gallery of Modern Art for the 6th Asia-Pacific Triennial of Contemporary Art (APT6), Reuben Paterson's *Whakapapa: get down on your knees*, 2009, is a billboard-sized homage to the artist's heritage – particularly to his *kuia* or grandmother, whose exuberant life ended sadly in suicide. Paterson's work is a modern, visual rendering of the Maori oral tradition of *whakapapa* or recounting geneology; a process of layering that ties past, present and future. Not only considered a high art form, it is also a prodigious feat of memory, evolving nowadays with the incorporation of written text, computer technology and visual art.

As with many of the over 100 artists contained within APT6, this Auckland-based artist of mixed Ngati Rangitihi and Scottish ancestry layers the traditional within the contemporary, employing the tropes of consumerist society and the medium of pop art to convey a message that is at once immediate and otherworldly, seductive to the eye yet bittersweet in taste.

'HEY! HO! LET'S GO!': There are The Ramones-spouting cartoon waifs of Yoshitomo Nara's environmental collaboration with the Osaka-based design firm graf media gm; soaring through cosmic clouds of lotus petals and telecommunication lines are the aspirational residential towers of Thukral and Tagra's painted Punjabi homeland; the 'candy store' paintings of Tehran-based Farhad Moshiri employ the techniques of cake decorating to critique life under President Mahmoud Ahmadinejad; and Gonkar Gyatso's seated Buddha draws on Tibetan *thangka* iconography at the same time as finding his spiritual aura awash in a sea of stickers.

As curator Trevor Smith has noted of Thukral and Tagra, these artists are immersed in consumer culture, 'turning its fervent language to their own ends. As in the commercial world, images and objects are carriers of information, speaking broadly across borders at the same as appealing to us directly, as individuals.' These are clear-eyed, sometimes sobering glimpses of Asia-Pacific society – served with spoonfuls of sugar.

¹ Trevor Smith, in *Thukral & Tagra*, exhibition catalogue, Nature Morte/Bose Pacia, New Delhi/New York, 2007, p. 40.





One thousand and one nights

The edited images of Shirana Shahbazi

Ariella Yedgar



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Shirana Shahbazi, Stilleben–21–2007, from 'Flowers, Fruits & Portraits', 2003–, type-C photograph, 120 x 150 cm, courtesy the artist, Bob van Orsouw Gallery, Zurich, and Cardi Black Box, Milan.

opposite

Shirana Shahbazi, Voegel–08–2009, from 'Flowers, Fruits & Portraits', 2003–, type-C photograph, edition of 5 + 1 ap, 90 x 70 cm, courtesy the artist, Bob van Orsouw Gallery, Zurich, and Cardi Black Box, Milan.

Shirana Shahbazi is widely thought of purely as a photographer. This definition is unsurprising given that the source of her imagery will always appear in her camera's viewfinder in the first instance, but also because she is a master of the medium. When viewed on gallery walls and in publications her work is breathtakingly beautiful; vibrant with depth and colour, precise and controlled yet simultaneously elegant and light. However, it would be just as true to see Shahbazi as a designer and editor. By which I not only refer to the process of transformation she puts her photographs through: printed on a variety of materials such as paper - photographic or poster - as well as textiles; made into a painting - on a wall or canvas - or sometimes carpet, by the Iranian artisans with whom she collaborates. Shahbazi's talents as designer and editor come into play as much in her numerous publications as in the unique way in which individual pieces are laid out on the gallery wall. There is something in her method akin to the art of book design, the visitor virtually turning over from one 'spread' to another, building up a visual library while progressing along the space. It is an experience consolidated by the airy generosity of her hangs, which hover somewhere between the salon arrangement and the linear display of the modern art museum. And while there is no explicit narrative nor physical direction in which to view Shahbazi's shows, each image is clearly in dialogue with its neighbours, gently allowing the individual pieces to cumulatively create one poetic assemblage.

The artist's studio work ranges from impeccably composed and motionless portraits (possibly a reference to the stillness of traditional Persian miniatures, as well as to the religious scenes of renaissance painting) to still lifes of the most exquisitely rich hue and texture or deep contrast black and white. Hyperreal and almost dripping with crisp verisimilitude, these constructed scenes are reminiscent of seventeenth-century Dutch still lifes but perhaps also touch on Persian painting, poetry and manuscripts in which figures appear with flowers and fruit, nature signifying the beauty of humankind and the divine. Two recently recurring images are of a coral segment floating on the brightest of racing-green backgrounds, and the iridescence of a butterfly frozen in seeping blackness.

Then there are the informal snapshots taken on myriad trips across the globe, variously capturing an evergreen bush at night against an eerily green sky, rosebuds just past their prime, a Chicago cityscape unremarkable but for its horizonless expanse, a Venetian mosaic of Mary clutching a crucifix of Jesus, a misty Victoria Falls, a bonsai tree, a multi-

coloured New York flower stall, another with hundreds of white lilies in Shanghai, and a Tehran plant stall in the small hours. Chronology is reshuffled in Shahbazi's presentations, with her rich body of work often re-presented: an image might reappear several times over a number of years following its first showing in a publication or exhibition, its surface, colour or dimensions altered. Sometimes the subjects of portraits will be revisited years later, the passing of time etched on their faces.

For the 6th Asia-Pacific Triennial of Contemporary Art (APT6) the artist has made a two-part contribution: one is a wall installation comprising eleven images at either end of which appears a vast still-life painting, 6 by 10 metres in size. One of these paintings depicts three human skulls on a black background. The skulls are in varying degrees of decomposition: with or without a bottom jaw, missing teeth, and so on. As if one skull were not a powerful enough image – a constant reminder of human mortality as depicted in the *memento mori* paintings of seventeenth-century Europe – the artist presents us with a triple dose of *vanitas*. This classical genre of still-life painting acted as a reminder of the brevity of physical life through symbolic elements such as timepieces, candles, dead animals and skulls.

The second painting in the installation, also a reference to the vanitas tradition, depicts an elegant fruit bowl overflowing with apples, plums and a delectably textured lemon, the bowl surrounded by a series of allegorically charged objects including strings of pearls, sea conches, flowers the colour of coral and more fruit. It is at once a picture of abundance and restraint - plentiful objects, a lush palette and high contrast yet utterly still and flawless. The two paintings originated as photographs shot by Shahbazi, which were then interpreted onto canvas by sign painters in Tehran – master artists who regularly make epic paintings of public figures and political messages that populate the civic spaces of the city. The artist's use of painting in her installations is therefore as much an exploration of the relationship between painting and photography (will photography ever make the medium of painting obsolete, as predicted by the history painter Paul Delaroche in the nineteenth century?) as it is to do with the long tradition of painting in Iran and its current use as a tool for mass communication in the country's outdoor arenas.

The two large paintings in Shahbazi's APT6 installation bookend a family of photographs of varying dimensions: in a black-and-white still life a vase of tulips is placed perilously close to the edge of a stepped









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Shirana Shahbazi, The curve, 2007–08,
installation view, Barbican Art Gallery, London,
courtesy the artist, Bob van Orsouw Gallery

courtesy the artist, Bob van Orsouw Gallery, Zurich, and Barbican Art Gallery, London. Photograph Eliot Wyman.

opposite

Shahrzad, Shahrzad #2: Oil, 2003, courtesy Shahrzad (Shirana Shahbazi, Tirdad Zolghadr, Rachid Tehrani) and Manuel Krebs, Norm, Zurich.

plinth. This is twinned with a colour photograph of a creamy white skull on a pristine lilac background. Another loose pairing sets a vigorous waterfall in black and white alongside a bowl of plump quinces. The artist also collaborated with local children on a painting for the Kids' APT. It is the result of a children's workshop conducted by APT in Brisbane, in which a series of still-life works were created using subtropical fruit and flora, including native species. The painting, produced in Iran, is a hybrid of the various workshop creations.

One aspect of Shahbazi's artistic output in which her troika of talents – photographer, designer and editor – is evident is in the many publications she has initiated over the years. These range from pocket-size black-and-white softbacks to lush picture books. Since 2002, as part of the collective Shahrzad with Tirdad Zolghadr, Rachid Tehrani and graphic designer Manuel Krebs, she has co-produced a publication also titled *Shahrzad*, named after the protagonist of *One Thousand and One Nights*. Just as Queen Shahrzad armed herself with tales of delight, so with every issue of the eponymous publication the collective launch their assault of, and through, our globalised contemporary culture.

Each instalment of *Shahrzad* is a postmodernist (or perhaps altermodernist, as Nicolas Bourriaud, curator of the 2009 Tate Triennial would have it) booklet in which text and image, derived from a plethora of sources, are multi-layered, overwritten and repeated. The publications tackle one subject per issue, attacking, mocking, ironising and exploring all at the same time, often taking the tone of a political manifesto or the zealotry of the religious pamphlet. Grand themes such as 'Oil' (number 2), 'The Americas' (number 3) and 'Education' (number 5) are given a deconstructivist treatment, regularly featuring images by Shahbazi as well as texts that vary from the surreal to the absurdist.

One issue, 'Jamaran', is an exploration of the collective's artistic contribution to the exhibition 'Far Near Distance: Contemporary Positions of Iranian Artists' at The House of World Cultures in Berlin in 2004. The installation, also titled *Jamaran*, is a reconstruction of a display case in Beit-e-Imam Khomeini, a museum dedicated to the late Ayatollah Khomeini in his former residence in the Jamaran area on the outskirts of Tehran. The publication opens with the assertion that Shahrzad's contribution to 'Far Near Distance' was 'a reaction to exhibitionary practices in the West'. It is interesting to note that Shahbazi was first invited to participate in the exhibition on her own, but when her initial proposal was rejected owing to its scant reference

to Iran, Shahrzad put forward the idea of the vitrine piece. And so, perhaps as a reaction to perceiving the exhibition as pigeonholing and isolating, the booklet operates as a magnifying glass, homing in on aspects of the installation rather than providing a straightforward document or re-presentation of the work. The piece as a whole is never seen, an elusive response to the problematics of being contextualised artistically on the basis of another region or culture.

Much has been made of Shahbazi's personal history; born in Tehran. she moved to Germany with her family at the age of eleven and has lived in Zurich since 1997. And while it is irrefutable that she is a product of these different cultures, reading her work through her biography would be reductive and limiting. More relevant are the artist's incessant travels around the globe, which allow her to make the suggestively powerful connections between different people and places that make her work so singular. One such example is 'Graceland / Sarzamine Gol o Bolbol', the title of her first exhibition in Tehran, at Silk Road Gallery in 2005. The accompanying catalogue is a whistle-stop tour in some fifty photographs of Shahbazi's travels between East and West: parked planes at a foggy airport, a desert in hot sun, an overwhelmingly ornate and lavish mosque, bulls grazing on a misty mountain, graffiti portraits on city walls, some weedily drawn and others boldly stencilled (showing, for example, former Syrian president Hafez al-Assad). While there are the occasional visual clues to a place or culture, just as striking are the similarities between these diverse locations. This is echoed by the exhibition's two titles. In English, 'Graceland' immediately brings to mind Elvis Presley's mansion, yet the Farsi title 'Sarzamine Gol o Bolbol' translates as 'land of flowers and songbirds', and is used by Iranians to refer to their country. Here too, then, societal connections and variations are suggested.

The year 2006 saw the publication of *Shahrzad History*, a post-structuralist analysis of history itself as investigated through temporal, academic, geopolitical, religious and pop- and high-culture prisms. Less frantic than the booklets, this thick compendium offers various short texts and imagery peppered with self-referential notes between the editors. It seems that *Shahrzad* fulfils the role of an alter ego for Shahbazi, or perhaps a form of exorcism. Away from the demands of the art world she can channel another self and comment on the allegedly pluralist gallery system in which she operates as a photographer and which still seeks to pinpoint where the Iranian in her ends and the European begins.

Public art in the Democratic People's Republic of Korea

Beth McKillop



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Pak Chang Nam, Driver, 1997, linocut on paper, 43.5 x 73.5 cm, edition 2 of 3, collection of Nicholas Bonner, Beijing, courtesy the artist and Nicholas Bonner, Beijing.

opposite

Ri Ch'ol Muk, Members of the Korean People's Army gathering to read a newspaper, 2005, oil on canvas, 85.5×83 cm, Victoria and Albert Museum Collection, London, courtesy the Victoria and Albert Museum, London.

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Choe Yong Sun, The construction site, 2005, linocut on paper, 65.5 x 52.5 cm, collection of Nicholas Bonner, Beijing, courtesy the artist and Nicholas Bonner, Beijing.

Established fifty years ago in the nation's capital, Pyongyang, Mansudae Art Studio is a name synonymous with artistic production in North Korea, officially the Democratic People's Republic of Korea (DPRK). Home for over a thousand artists and designers, and with its products highly visible in cities and roadsides across the DPRK, Mansudae comprises one of the largest artistic enterprises in the world.

While the contemporary art and cinema of South Korea has received much international attention in recent years, relatively little is known about artistic practice north of the Demilitarised Zone. Professional artists in the DPRK typically have graduate and postgraduate training that extends over a period of six to eight years, with the most talented selected to join a studio. In addition to Mansudae, there are a number of other active studios, including Paekho, Minye and Central Art Studio. As the country's elite artistic creation studio, Mansudae enjoys a high level of political support, and employs the nation's most senior, accomplished artists. Generally, artists can expect to work on directed projects for four days of each week, with a further day devoted to political study and another to professional training and development. Their work is installed in public buildings and spaces, and usually expresses political and revolutionary ideals. Optimistic groups of workers or farmers, resolute soldiers and sites associated with the anti-Japanese Guerrilla War and Korean War (or Victorious Fatherland Liberation War as it is known in the DPRK) have been much-favoured subjects.

In matters of materials and techniques, Mansudae is organised into creative groups which specialise in subjects such as ink and oil painting, sculpture, printmaking, poster art, jewel painting (a local speciality which uses pulverised gemstones), applied arts, design, embroidery and mosaics. As the nation's official face of fine art, Mansudae artists have been responsible for realising the grand projects that represent the philosophy of this socialist republic and its government. The massive statues of former president Kim II Sung that dominate cities across the DPRK are among the studio's most prestigious commissions.

Other notable Mansudae monuments include the Chollima Horse, a 14-metre high bronze statue unveiled in 1961. The mythical winged horse, said to have travelled 400 kilometres in a day, symbolises a political movement that encouraged increased industrial production. Astride the horse and urging it on to ever greater speed are a female worker and male intellectual. Another Mansudae project is the astonishing 20-metre bronze of Kim II Sung flanked by group sculptures depicting the country's battles and revolutionary reconstruction, created in 1972 for the president's sixtieth birthday. The Juche Tower was erected on the bank of the Taedong River in central Pyongyang in 1982 to celebrate President Kim's seventieth birthday and to embody his guiding philosophy of nationalistic selfreliance. Culture and the arts receive much publicity, prominence and support in national life. The ruling North Korean Workers Party flag boasts a traditional Korean calligraphy brush alongside the hammer and sickle. Society in the DPRK is strongly influenced by Kim II Sung's view that culture is vitally important in a fully rounded social life.

The twentieth and twenty-first century history of the Korean peninsula has been one of colonial rule, civil war and national division. Always independent in spirit and outlook, Kim II Sung, who died in 1994, steered his country on a course that nodded to socialist solidarity while staying clear of the bitter conflict that divided the Chinese and Russian camps. Together with his son and successor, Kim Jong II, he developed a hands-on leadership style that bound them closely to the many facets of national life, frequently paying impromptu visits to army camps, schools, farms, factories and even temples and museums. Indeed, it would be hard to find a significant place in the country that had no record of a personal visit from one of the leaders.

Artistic production was no exception. A number of statements of guidance by Kim Jong II (for example: 'If the people who see a picture cannot grasp its meaning, no matter what talented artist may have painted it, they cannot say it is a good picture.') continue the position adopted by his father ('Let's develop our national form, with socialist







content.'). The ceaseless conviction that art must serve the state, be representational and depict subjects approved by the Party underpins an artistic production that is instantly recognisable, as it clings stubbornly to theoretical foundations that former socialist comrades-in-arms have long since abandoned. It is notable that art products from the DPRK, visual and performative, are popular in China, where nostalgia for the cultural style of the socialist period still persists, particularly among the older generations.

Political, rather than artistic, factors lie behind the longstanding economic and cultural isolation of the DPRK from the rest of the world. Long after other countries of the former socialist bloc have transformed their economies and opened up to global events and developments, DPRK society has remained cut off from much of the international community. It is therefore a brave initiative of the Queensland Art Gallery (QAG) to invite Mansudae to present work at this year's 6th Asia-Pacific Triennial of Contemporary Art (APT6). Because it is uncompromisingly political in stance, presented in western galleries DPRK art can elicit mixed responses from viewers. Stripped of their social and political context, works can demonstrate remarkable technical excellence, but because the strict limits confining artists' creative endeavours are alien to the western liberal view of cultural life, they can also perplex.

Mansudae's APT6 installation at QAG's Gallery of Modern Art offers a unique opportunity to grasp the place of art in DPRK public life, and to understand the organisation of artistic production in a society where market values hold little sway. The Beijing-based specialist Nicholas Bonner and his DPRK and Australian collaborators have together assembled a body of work which offers a considered reflection on professional practice in Pyongyang today, with a key element of the display exploring the changing industrial landscape and offering new notes of individual expression.

In place of the optimistic, heroic scenes that have become all too familiar from socialist realist posters, one can now sense more complicated emotions at play. Mansudae artist Choe Chang Ho's

commissioned ink work, for example, is based on the true story of a retired steelworks employee who is later recalled to his factory as an advisor, depicting a man caught between a workplace he yearns for and a home he cannot settle in. The Kangson steelworks which features in O Song Gyu's 2 by 6 metre oil painting is famous as the first factory visited by Kim II Sung on his return to Korea in 1945 after years in exile as leader of the guerrilla resistance to the Japanese. In the 1950s Kangson was the site of an important political movement to increase industrial production - the Chollima movement referred to earlier. More recently, in December 2008, there have been renewed efforts to increase productivity at the steelworks, with a new Chollima movement launched that references the optimism and progress associated with Kangson in the 1950s. But rather than glorifying the worker, the figures in O's canvas are expressed as blurred shadows in the dark, moving inexorably towards the intense heat of the furnace, as if attempting to overcome a wild beast.

Apart from images of the 'Great' and 'Dear' leaders or the large-scale panoramas that adorn such buildings as the Victorious Fatherland Liberation War Museum in Pyongyang, contemporary portraits have rarely sought such a monumental quality. For the Mansudae APT6 installation, a series of five ink paintings on handmade paper by various artists each measure 2 by 2 metres, and an enormous ceramic mosaic which will be acquired by QAG occupies a wall space of 3.5 by 5.7 metres. Celebratory in tone, the latter depicts a steelworks team, festooned in flower garlands, that has just won a performance competition.

If such subject matter might confirm audience preconceptions of how art from the DPRK should look, the five ink paintings and O's oil painting offer a creative departure. Developed over the last three years, these works are not the typical heroic and allegorical pieces, but express more subtle and humble narratives through freer brush strokes. In this way, the Brisbane installation could be read as a sign of change, as the usually reticent DPRK art establishment joins an international community and presents their artists' work in a newfound spirit of collaboration.

Flexible citizenship

The Art of Alfredo and Isabel Aquilizan

Lynne Seear

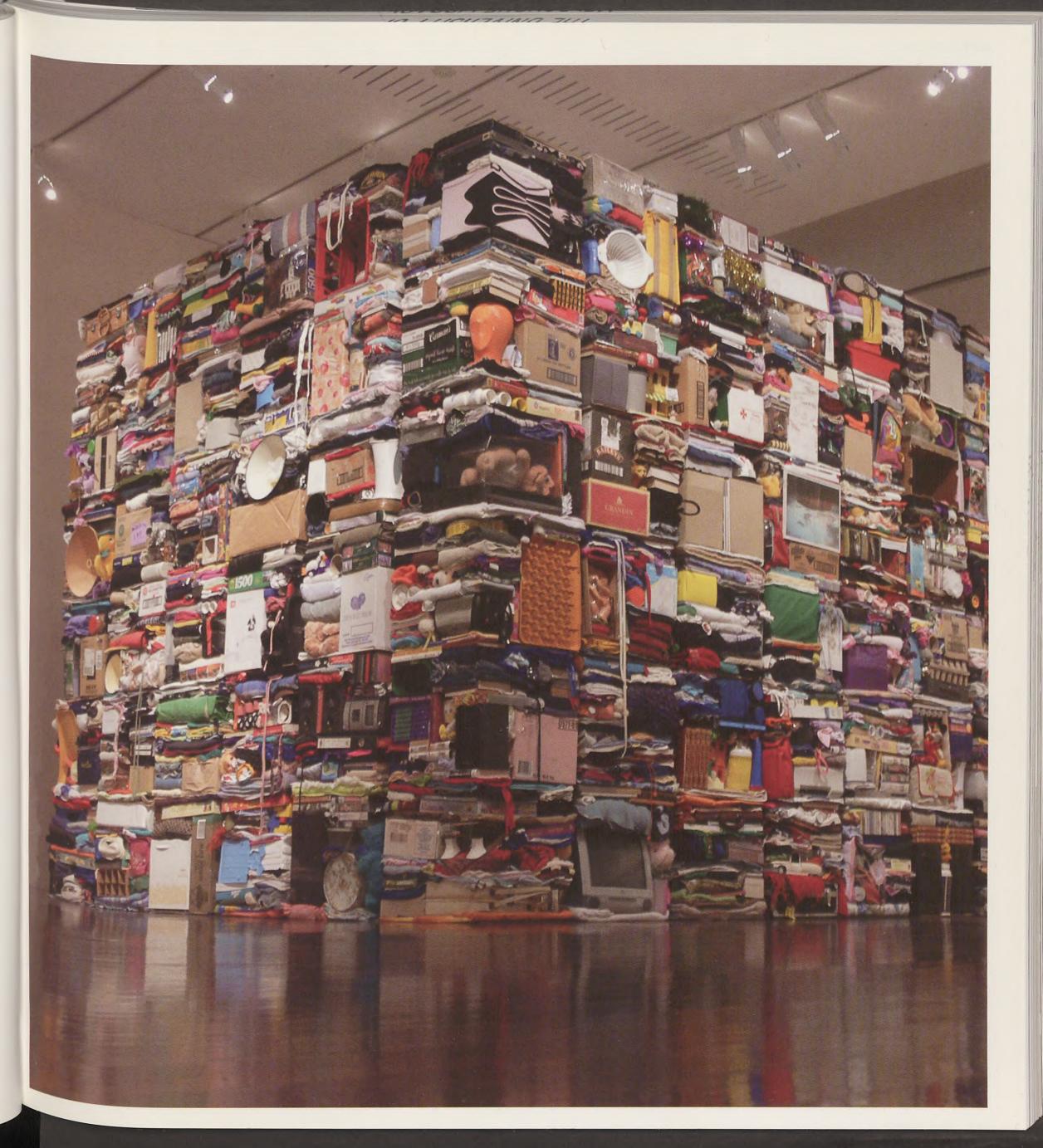
Pagtali. Pagtahi. Pagbuo. (Tying. Sewing. Putting together).¹
Ten years ago, these were the terms Alfredo Juan Aquilizan used to describe the practice he shares with his wife, Maria Isabel Gaudinez-Aquilizan. In the decade since that time the ethical and aesthetic underpinnings of their work have remained steady, while the couple has become an almost ubiquitous presence on the international biennial/triennial circuit, with an impressive rollcall of major exhibitions, including Fukuoka, Venice, Havana, Sydney, Gwangju, Busan, Adelaide, Singapore and again, this year, Brisbane.

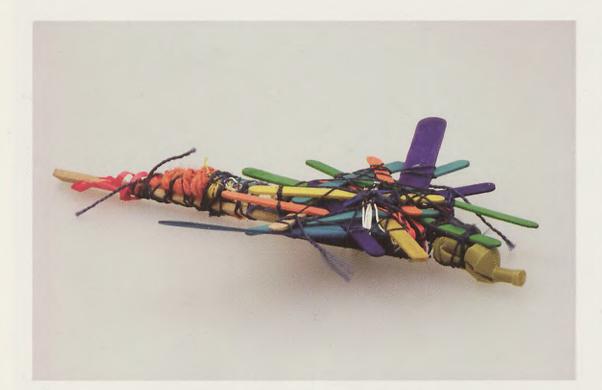
As I write this, the final form of the interactive installation they are creating for the 6th Asia-Pacific Triennial of Contemporary Art (APT6) is yet to be determined. Given the nature of the APT beast, this is not, and should not be, a concern. For one thing, at this stage of the triennial the convergence of ideas, artists and artworks is still more organic than organised. There are invariably issues to resolve, positions to shift and materials to source. We await a shipment from the Three Gorges Region, having negotiated its tortuous path through Chinese bureaucracy, but aware that it is yet to undergo the stern appraisal of the Australian Quarantine and Inspection Service. The exuberant bubble machines

(Memorial rebirth, 2008) by Japanese artist Shinji Ohmaki don't seem to function properly in Brisbane's humid climate, and daily tests have so far only produced a rather dispiriting trickle of soap suds. And just yesterday, I had our first formal conversation with a diplomat about the procurement of visas for the six artists from North Korea; it seems it will not be a simple affair, unless I can pass them off as soccer players (which is apparently grounds for exemption from the 'general ban' on North Korean citizens).

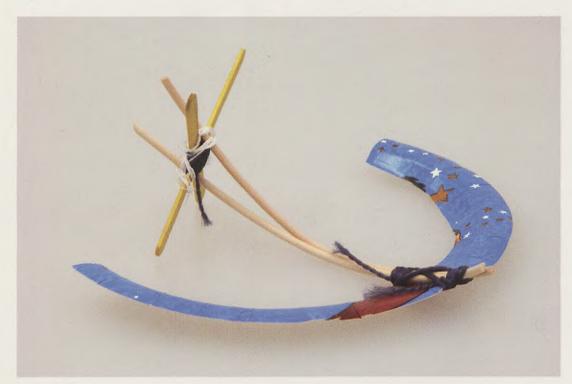
In the context of these minor and major dramas, Isabel and Alfredo are old hands and familiar faces. They first took part in an APT in 1999, so they know the drill well; and since they and their five children moved to Brisbane from the Philippines a couple of years ago, they have come to know us even better. Perhaps more pertinent is the fact that the art they make and the beliefs they espouse are firmly grounded in notions of flexibility, collaboration and making do.

Art like theirs occupies the moral heart of the APT. Invariably it conjures, as it is meant to, memories and impressions unique and personal to the viewer, even though one hesitates to detail them because it is hard to speak of such things without resorting to clichés

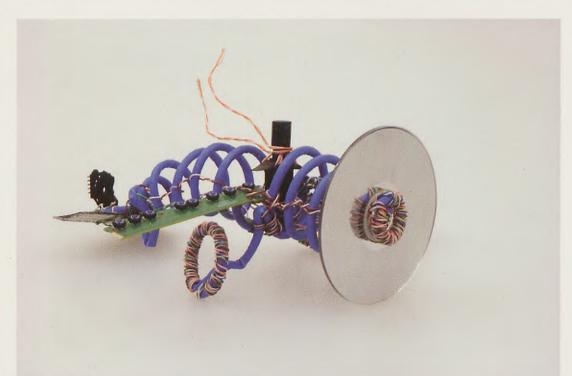














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Alfredo Juan Aquilizan and Maria Isabel Gaudinez-Aquilizan, Address, 2008, balikbayan boxes, personal belongings, sampaguita flower scent, 300 x 400 x 300 cm, installation view, 2008 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, courtesy the artists and Jan Manton Art, Brisbane. Photograph Saul Steed.

opposite

Alfredo Juan Aquilizan and Maria Isabel Gaudinez-Aquilizan, In-flight (project: another country), 2009, detail, mixedmedia, site-specific work for the 6th Asia-Pacific Triennial of Contemporary Art (APT6) and Kids' APT, courtesy the artists and Queensland Art Gallery, Brisbane.

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Maria Isabel Gaudinez-Aquilizan with young visitors participating in the flight workshop, 2009, courtesy the artists and Queensland Art Gallery, Brisbane. Photograph Katie Bennett.

and generalities. Nevertheless, I am happy to take the risk and reveal that the meticulously folded textiles that constitute the Dream blanket *Project*, 2002–, gently remind me of my Irish grandmother's linen closet, sweetly scented and perfectly arranged (so unlike my own). The 'house' the Aquilizans built for their installation Address in the 2008 Adelaide Biennial of Australian Art, in which they arranged their belongings to form enclosing 'walls', recalls Sunday walks in central Hong Kong, past thousands of Filipino domestic workers during their day off, where they socialise, gossip, write letters, cook, sing, give each other manicures, all the while occupying temporary shelters made from cardboard and decorated with tablecloths, family photographs and flowers. And finally the spirit of community, both formal and informal, that shines through every aspect of every work takes me back to the Artists' Party in the Sculpture Garden at 1996's APT2, where my little son joined a whole tribe of children - children from many tribes in fact, children of artists, staff members and visitors - eventually crawling into the middle of a circle of artists from the Philippines, who serenaded him with folk songs. After they finished my boy sang 'Waltzing Matilda' back to them.

In-flight (project: another country), 2009, is part of an ongoing series which addresses the Aquilizans' experience of migration. The Aquilizans' recent settlement in Australia and the necessity to construct a new home – not only a physical space but also a different kind of being-at-home in this land of near-strangers – provided them with an opportunity and even more intense energy to carry out their creative practice: 'Art for them is a way to adapt to a new reality, to search and construct a new identity, a process of de-identification and re-identification.'²

As with all their works, they have called on others to share the journey, to consider deeply what it means to come and go in such a way. Combining the power of their own story with a rigorous aesthetic methodology, the artists help us to understand something crucial about the world, especially living as we do in communities experiencing a steady flow of immigrants. The complete experience, from the decision to emigrate, to the journey itself, to finding a footing in a new country, is captured in the exchanges that take place within this important project.

As part of the current project, the artists have been conducting workshops with children (and their chaperones) since 2007, inviting them to make model planes from the humblest and flimsiest materials, from things cast-off, superfluous and unwanted. Wooden paddle-pop sticks (coloured and plain), pegs, matchsticks, plastic bottles and containers, off-cuts, bottle caps, cardboard scraps and boxes, lengths of cane, recycled thongs, fabric scraps, outmoded computer components, twine, ribbon, wool, miscellaneous found materials including dolls, toy snakes, musical instruments, sunglasses, jewellery: all hand-picked and combined in simple and ingenious ways to form a monumental and fantastic swarm. So magical are these objects, so imbued with human hope and talent, that it is possible to believe in their actual capacity for flight.

The process has encompassed thousands of people, including nearly 5000 school students from over eighty schools, and hundreds more participants in regular gallery weekend and holiday programs. What began as a charming activity at the Queensland Art Gallery's Children's Art Centre has transformed into a sophisticated and confident artistic project, a relentless deployment of fragments through which the Aquilizans have arrived at a fully realised artistic statement on that most insistent of detachments, the diaspora. It is especially fitting that the endeavour has involved so many children, new citizens of the world, many of them environmental evangelists who have thoroughly embraced the call to collect, recycle and refashion. This project also embodies the strengths each artist brings to their dual practice. Alfredo, trained as a painter, is obsessed with aesthetics, beginning each new work as if it is a blank canvas, wanting to make it beautiful no matter how disparate and scrappy the components. Isabel is a born communicator, and leads the workshops as if they are performances, cajoling and beguiling participants with the wily skill of an experienced mother and teacher.

Migration odysseys, whether freely chosen or forcibly imposed, have been a defining feature of modern history and culture. Life-changing journeys transplanting artists and intellectuals from one cultural context to another make clear the critical and creative role that transit, exile and displacement have played in shaping the stories of our times. The Aquilizans insist that their art must have something to do with the touch



of human hands, with materials that summon forth a radiant spirit of belonging and connection despite differences of geography, class, age, education and race. Such things – old shoes, used toothbrushes, worn-out blankets, soap and salt – embody the users, containing the fundamental traces, right down to DNA, of each individual who has worn, touched, brushed, folded, sewn, torn or cut them in hundreds and thousands of small gestures extracted from daily lives.

The Aquilizans' practice broadly considers the uses to which social representation and modes of behaviour are put by individuals and groups, recounting the tactics available to reclaim autonomy from the overwhelming forces of commerce, politics and culture. They are deeply aware of their place in art history, looking back towards the long lineage of conceptualism, to artists from Duchamp onwards who were deeply serious about the right of *any* object to inhabit the gallery space. They delve into the history of international exhibitions, to the fascination with the exotic, to remind us that the undertaking of the event is an issue in itself.

In APT3 the Aquilizans created an installation comprising objects sourced from Filipinos living in Australia. The collection of furniture, bric-abrac and garments was coordinated by a local cousin of Alfredo's who had lived practically all his adult life away from the valley where they spent their childhood. While this work had, as always, significant aesthetic and conceptual implications, the most important part of the project was its cumulative transactions: the reconnections with family members, the forging of new friendships, the gathering and sorting and passing of things from one to another. Objects were selected not only with regard to texture, colour and form, but for the stories that could be told about the people who owned and inflected them with something unique:

When the donors told their tales about their artefacts, one of them even broke into song in an effort to recollect what has been lost, and what may have been forgotten. The insights and memories triggered by such recollections amplify and reiterate the main strands of the Aquilizans' body of works – [those] of community, fellowship, home, family, journey ... these themes resonate as the home pushes at its conventional boundaries, and interweaves with groups of people who are harnessed as silent, at times willing, but also occasionally reluctant and accidental, collaborators.³

Several months ago I was browsing on Amazon for books on the subject of 'belonging', a word which appears over and over in connection with the Aguilizans' body of work. The initial search retrieved 469,879 titles. It seems that 'belonging' is a phenomenon which has greatly exercised the human capacity for analysis. No surprise, then, that we can sometimes feel that contemporary life is plagued by fragmentation. The various sectors of our communities - businesses, schools, social service organisations, churches, governments - exist in their own worlds, as do so many individuals who long for connection but end up marginalised, their gifts overlooked, their potential lost. We know that collecting is often driven by the desire to keep chaos at bay and that sometimes this impulse leaches into pathology. There was an Englishman who believed that he was meant to own one copy of every book in the world; an Austrian who lined his walls with row upon row of skulls; and an American collector who amassed more than 100,000 relics from the 1950s. There is no limit to what can be collected, or to the intensity of the pursuit. Ultimately 'the shadow looming over every cabinet'4 is a kind of unacknowledged futility. To collect is to attempt to freeze the world in its tracks and hold it still. We know what healthy communities are supposed to look like - they've been described in detail in every field of modern policy. But the Aquilizans take it further, posing the questions and enacting the solutions. How is community built? How can everyday objects be compiled, narrated or animated to realise certain versions of the world? How does the transformation occur? What fundamental shifts are involved? Through their art practice they create, for a time at least, authentic communities that exist through the specific tasks they perform together, and afterwards in the lovely things they leave behind.

2 Hou Hanru, 'Addressing the black hole', in *Handle with Care*, exhibition catalogue, 2008 Adelaide Biennial of Australian Art, p. 26.

Datuin, 'Who's going to clean the toilet?: Leaving/living home through art, Alfredo Juan and Ma. Isabel Gaudinez-Aquilizan', in Who Owns Women's Bodies: A Travelling Art Exhibit, exhibition catalogue, Creative Collective Arts Center, Inc., Philadelphia, 2001, p. 1.
 Philipp Blom, To Have and to Hold: An Intimate History of Collectors and Collecting, Allen Lane,

¹ Quoted by Flaudette May V. Datuin, in 'Home, family, journey', *Transit*, vol. 1, no. 2/4, July 1999, p. 5.



Oceanic Collaborators

Stephen Zagala



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Leba Toki, Bale Jione, Robin White,
Teitei vou (a new garden), 2009, detail,
natural dyes on barkcloth, woven pandanus,
commercial wool, woven barkcloth, sari
fabric mats, installation dimensions variable,
purchased 2009 Queensland Art Gallery
Foundation grant, courtesy Queensland Art
Gallery, Brisbane.

opposite

Leba Toki, Bale Jione, Robin White, Taunamu, from Teitei vou (a new garden), 2009, detail, natural dyes on barkcloth, 390 x 240 cm, purchased 2009 Queensland Art Gallery Foundation grant, courtesy Queensland Art Gallery, Brisbane.

When someone uses the term 'collaboration' to describe an artwork, they usually mean to suggest that it has been produced through a process of even-handed, collective authorship. The etymology of the term, and its association with the French figure of a traitorous collaborateur, should perhaps alert us to the fact that joint creative enterprises are not always so well balanced. Despite the best intentions, collaborations are often fraught with unequal power relationships and contradictory ambitions. This is particularly true of cross-cultural projects, where participants tend to hold world views that have grown out of significantly different political and economic realities.

Collaborations between Pacific Islanders and artists who base their practices in the 'contemporary art' worlds of Australia and New Zealand have become increasingly common. Two recent projects, both included in the 6th Asia-Pacific Triennial of Contemporary Art (APT6), illustrate how varied these exchanges can be. The first of these is *Teitei vou (a new garden)*, 2009; an installation of textile works jointly created by Bale Jione, Leba Toki and Robin White. This collaboration is a testimony to harmony. White is a very accomplished New Zealand artist whose career dates back to the egalitarian milieu of 1970s art. She has lived in remote Pacific communities for extended periods of time and developed a practice that is particularly responsive to collaborative relationships. Bale Jione and Leba Toki are Fijian barkcloth artists who met White through their shared Baha'i faith and have worked closely with her on both the conceptual and technical aspects of this project.

The installation of *Teitei vou (a new garden)* is based on the format of a traditional Fijian wedding, where highly symbolic mats are put on display as part of the *butu* (female gift exchange ceremony). The three artists have used the visual form of this ceremony as a metaphoric vehicle for affirming the possibility of cultural unity in Fiji. More specifically, the installation responds to the history of ongoing social tension around the country's largest sugar mill in Lautoka. After consulting with members of the Fijian and Indian communities, the artists produced a series of traditional mats with patterns and imagery that acknowledge these cultural conflicts. Ultimately, however, the tensions are brought to a state of accord in the ceremonial unification symbolised by the installation. White's Baha'i faith, with its principles of trans-cultural harmony,

obviously helps the artist focus the aims of her joint projects and collaborate with others who share her spiritual world view.

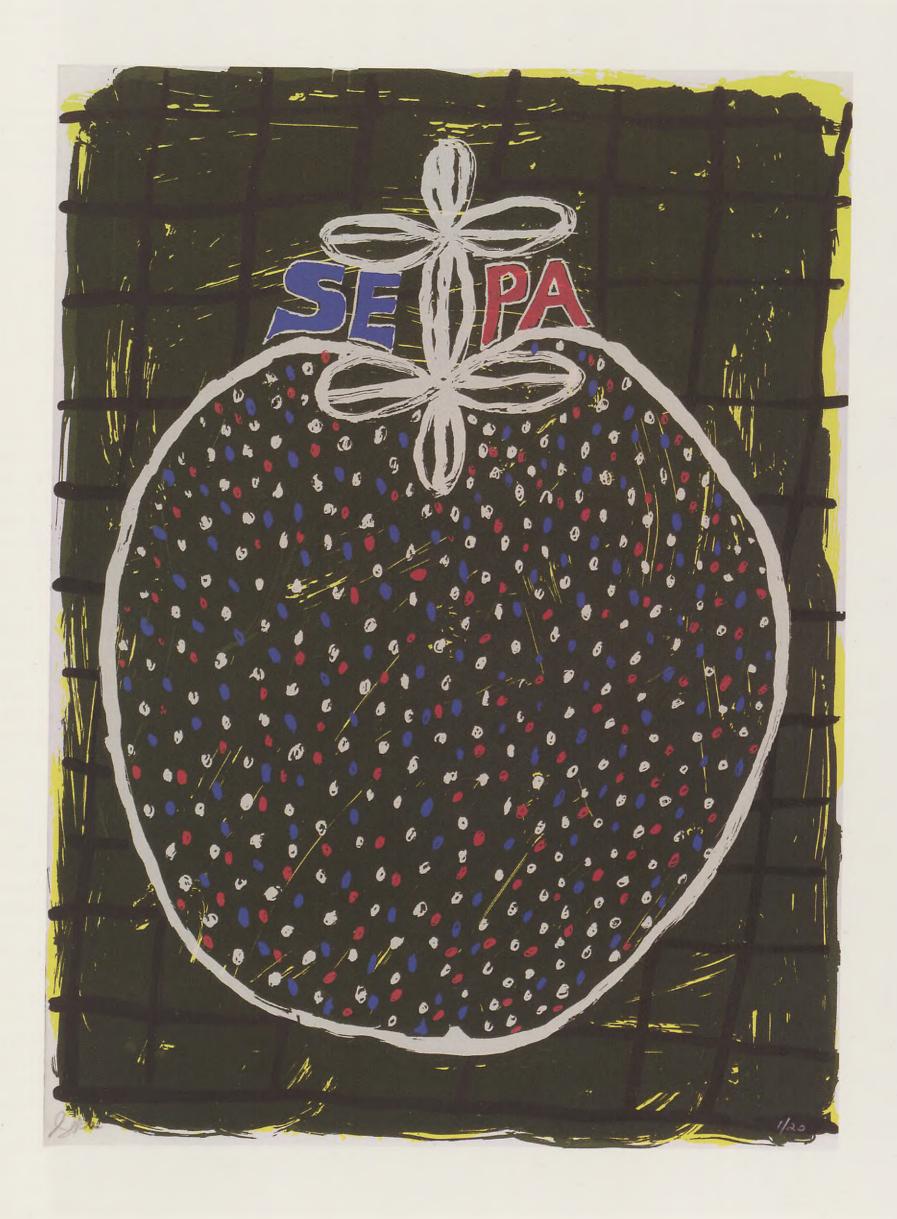
Of South African–Mauritian heritage, the Australian artist Newell Harry has developed a different kind of collective project with his Pacific Islander friends in Vanuatu. Beginning in September 2004, Harry organised a series of print workshops with a group of young artists in a satellite village of the nation's capital of Port Vila, who have come to be known as the Mataso Printers. 'The Bebellic Print Portfolio' produced from these workshops was exhibited to much acclaim in 'News from Islands', a Pacific group show curated by Aaron Seeto at Sydney's Campbelltown Arts Centre in 2007, and was subsequently purchased by the Queensland Art Gallery, Brisbane.

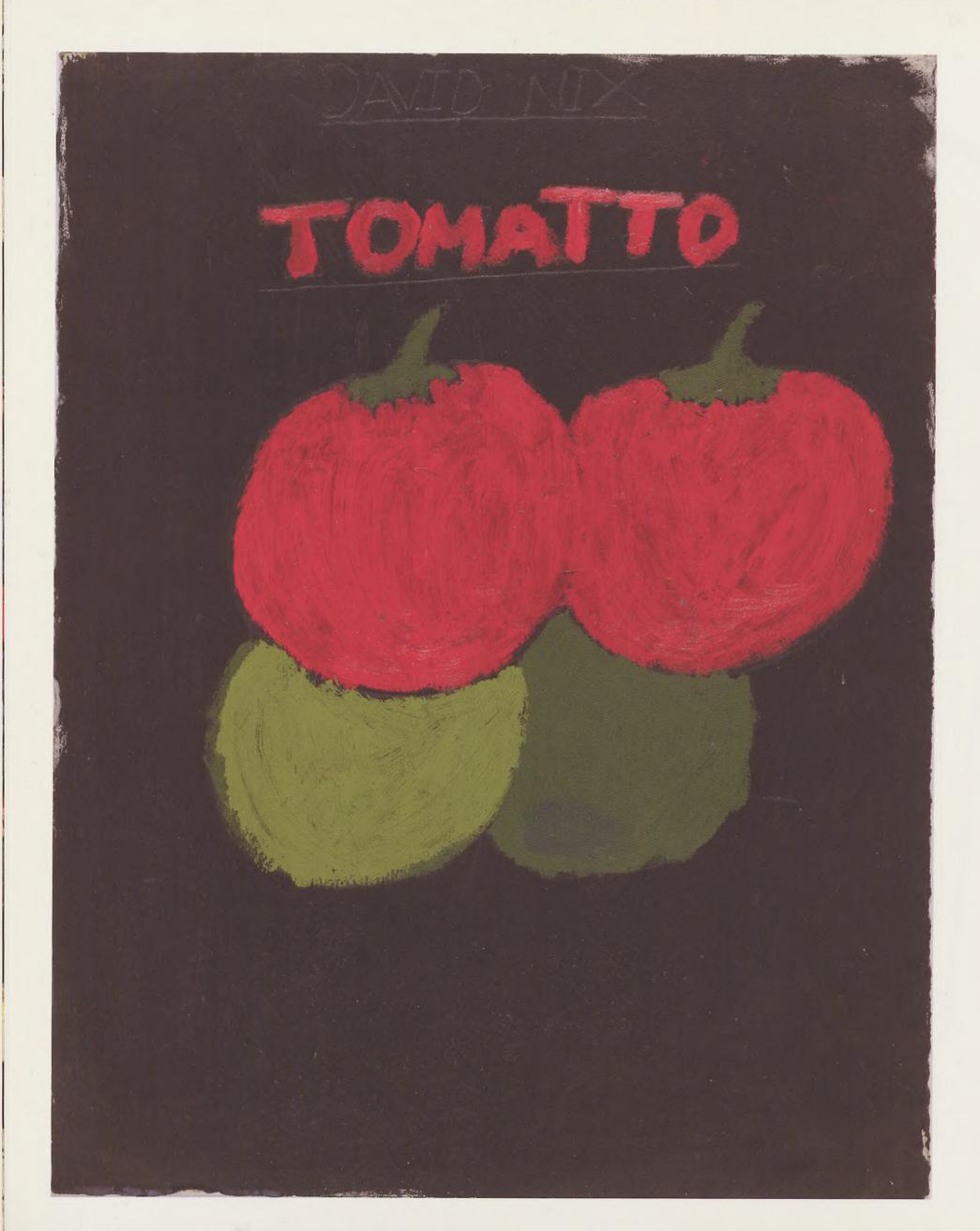
Harry's print project continues a tradition of ni-Vanuatu collaboration that can be traced back through a series of foreign-initiated workshops beginning in the early 1960s.¹ A long list of French expatriates, foreign volunteers and other visitors have helped introduce art-making skills to Indigenous communities and facilitate various contemporary art projects. Most of these initiatives have been geared toward empowering local artists with skills that can be sustained without the need for ongoing input from outsiders. To cite one example, the New Zealand artist Michel Tuffery conducted a print workshop in Vanuatu during 2003 that involved producing paper stock from locally grown banana leaves.

Harry's involvement with the Mataso Printers is a bit different in this respect because the folio of prints has been produced in conjunction with Australian-based printers and conceptualised as a transnational partnership. Another notable distinction is Harry's direct engagement with a group of younger, displaced artists, with ages ranging from sixteen to twenty-five:

It's important to reiterate that the workshops take place there amongst a satellite Mataso community in Ohlen, Port Vila. This satellite community is the first generation born and raised on post-independence Vila. There is a difference between an older group raised more "traditionally" on Mataso and a younger one, born and bred under bright lights, western influences and Vila's abundant reggae and R&B kava bars ... Our workshops have involved a mix of both generational groups, though all artists are under twenty-six years







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The Mataso Printmakers: Priscilla Thomas, Kava bowl, 2006, screenprint on arches paper, 76 x 56 cm, purchased 2009, Queensland Art Gallery Foundation Collection, courtesy Queensland Art Gallery, Brisbane.

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The Mataso Printmakers: Sepa Seule, Breadfruit, 2004–05, screenprint on arches paper, 76 x 56 cm, purchased 2009, Queensland Art Gallery Foundation Collection, courtesy Queensland Art Gallery, Brisbane.

opposite

The Mataso Printmakers: David Kolin, Tomatto, 2006, oil on paper, 33 x 25 cm, purchased 2009, Queensland Art Gallery Foundation Collection, courtesy Queensland Art Gallery, Brisbane.

of age. As such, the artists represent a post-independent set and a new generation of Ni-Vanuatu.²

Printers initiative and other cross-cultural collaborations in Vanuatu is that Harry chose to work independently of the Vanuatu Cultural Centre and the contemporary art collectives that are based in Port Vila. The Cultural Centre is the national body that is legislatively responsible for the preservation, protection and development of Vanuatu's rich cultural heritage. Usually any foreigner who comes to work with cultural material in Vanuatu signs a contract with the Cultural Centre, clearly defining the parameters of their project and agreeing to produce specific outcomes that will be of 'service to the nation'. When these projects focus on contemporary art, the Cultural Centre refers foreigners to one of the contemporary art collectives that are based in Port Vila. A group such as the Nawita Association of Contemporary Artists is then able to help educate the foreign artist about the profile and priorities of the contemporary art movement in Vanuatu.

Instead, Harry elected to work more fluidly and spontaneously with his ni-Vanuatu friend Jack Siviu Martau, a young but respected Mataso leader, in consultation with senior Mataso elders. Admittedly, the obligations set out by the Cultural Centre can stymie the creativity of contemporary artists, and there is something refreshingly free-form about the Mataso print folio as a result. The work produced has been described as 'hybrid' rather than 'traditional', with the artists' highly graphic, colourful and often text-based prints reflecting a warm engagement with contemporary life on the urban fringe. Sepa Seule, for instance, drew the pawpaw for the simple reason that this is his favourite fruit. Another artist, Saires Kalo, found inspiration in the popular Pacific drink of kava: 'I draw Kava man, because I am Kava man.'4

But while unleashing their creativity, the printmakers' lack of emphasis on formal issues has also led to some questionable outcomes to do with traditional copyright. The most notable concern with the Mataso prints is that they feature a traditional style of line drawing that belongs to language groups from the northern islands of Vanuatu. This skeletal style of figuration is totally foreign to the island of Mataso, and people from this area of Vanuatu do not actually have the right to use these designs.

Eddy Baul's *Flying fox*, 2007, for instance, employs a graphic motif that is quite specific to the islands of Ambae, Maewo and Pentecost, which together comprise the Penama province of Vanuatu. And Herveline Lité's *Le pigeon de Mataso*, 2007, is actually used as a totem insignia by the Naha'ai language group from the island of Malakula.

If this system of artistic propriety seems ridiculously complicated, it is because Vanuatu is a ridiculously complicated country. The nation is considered to be one of the most culturally diverse in the world, because, with a population of only 200,000 spread across seventy inhabited islands, there are over one hundred different Indigenous languages still in use. This linguistic diversity is also reflected in the wide spectrum of rituals and social customs that are practised in the archipelago. With a strong sense of regional pride, the people of different islands and tribal groups differentiate themselves from one another with their distinctive kinship systems, political structures, mortuary rites, agricultural techniques, artistic forms and styles of body adornment. And the legitimate use of individual cultural traits is often held up to interrogation by a sophisticated copyright system that predates European contact.

Given that the Mataso suite of prints has now been acquired by a major Australian public art museum, perhaps these complications make Harry's cross-cultural engagement all the more interesting. While the elegance of White's collaboration is couched in idealised notions of a shared humanity, Harry's joint project highlights the nature of our world as it actually is today. The tensions and ambiguities that have come to be manifest in the Mataso prints are indicative of the broader complexities that haunt Australia's relationship with the western Pacific. And Harry achieves what should be the highest aim of any crosscultural collaboration, which is to establish a relationship that has to be looked after into the future.

2 Newell Harry, interviewed in 'The Bebellic Print Portfolio', *News from Islands*, exhibition catalogue, Campbelltown Arts Centre, Sydney, 2007, pp. 40–1.

3 Over the past decade, the author has worked closely with the Vanuatu Cultural Centre, advising on various art projects and consulting with Indigenous communities on heritage issues.

4 Saires Kalo, quoted in, op. cit., p. 41.

¹ For an overview of this history see Ralph Regenvanu, 'Transforming representations: A sketch of the contemporary-art scene in Vanuatu', in Joel Bonnemaison, Kirk Huffman, Christian Kaufmann and Darrell Tryon (eds), *Arts of Vanuatu*, Crawford House Publishing, Bathurst and Honululu, 1996, pp. 309–17.

I got urges

The bad boy tribalism of Rohan Wealleans

Emma Bugden



Does Wealleans offer a daring new perspective on the burdened history of colonialism and orientalism, or does he simply reinscribe tired old stereotypes and historic injustices? Is he simply too offensive, too tacky, too wrong? It's the uncertainty that keeps us watching.

In a recent conversation, Rohan Wealleans accidentally pronounced the word 'malevolent' as 'male-violent'. It was an apt malapropism for an artist who has regular accusations of misogyny hurled at his sexually charged work. Yet his is a democratic assault on taste — seemingly evoking (and provoking) as many 'isms' (sex, race) as possible. Wealleans is a white man whose work behaves badly in a climate of correction, and in doing so makes us think about the question of permission. He's also a maximalist with an orgiastic approach to materials, breathing new possibilities into the age-old problem of what to do with paint.

An oft-repeated anecdote about Wealleans is still a telling one. After graduating from Auckland's Elam School of Fine Arts he was launched into the major league through a moment he will no doubt never live down – his win of the 2003 Trust Waikato National Contemporary Art Award with the painting *To the moon and back*. Layer on layer of paint had been cut into, opened out and pinned back in an abstraction suggestive of female sexual organs. Playing the crowd for all it was worth, the award judge, colourful German curator Tobias Berger, explained his selection by saying he 'was just attracted to this huge, bright vagina' and later declared that he wanted to crawl inside it. Cue torrid and excitable press coverage.

But Wealleans's art practice is too complex and contradictory to be collapsed into a single media bite. His depiction of a gaping vulva was part of an ongoing series of painted forms presenting protrusions, orifices and gashes. While his perversely playful work constantly prods and provokes viewers, it remains difficult to fix in place. Formally, both intricate filigree and crude rendering co-exist in his repertoire, sometimes within the same piece, while he cheerfully

gatecrashes style and genre. And just when you have written his work off as crass or bombastic, Wealleans will, at the next turn, surprise you with an exquisite delicacy of touch.

Wealleans's approach is unusual in New Zealand, where sexually provocative artwork has not been particularly notable, especially among male artists. Perhaps it can be credited to a restraint still imposed by puritanical Protestant roots. While Wealleans's bad boy swagger has in some quarters been met with a punitive stance, it appears only to spur him on. He is a resolutely unapologetic artist, gleeful in the face of offence, and often resistant to a reading of his work other than the purely formal. In this he seems deliberately provocative again, taking an oppositional point of view simply to incite reaction.

Wealleans's particular brand of sexually aggressive imagery comes coupled with an equally exuberant formalism and an investigation of the plasticity and physicality of paint. *To the moon and back* was created utilising Wealleans's trademark technique of layering coats of house paint (Resene's 'Lumbersider') and cutting, stripping and pinning back into the form to expose intricate strata of colour. Like an archaeologist he excavates for us the inner workings of that most surface of materials: paint. In Wealleans's work the paint is not just facade but also serves as ground and structure. The paint is the point.

The artist's treatment of materials is relentlessly, restlessly innovative. Simultaneously modelling (building up) and carving (extracting), his method, despite its dimensionality, remains as much a discussion about the history and context of painting as about a concern with sculpture – connecting half a century back to Lucio

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Rohan Wealleans, The road to tomorrow, 2009, detail, mixed media, 177 x 120 cm, courtesy the artist and Hamish McKay Gallery, Wellington.

pages 324-25, left to right

Rohan Wealleans, Alone thing, 2008, acrylic, card and found comic book, 31 x 22 x 10 cm, courtesy Ivan Anthony Gallery, Auckland. Photograph Jennifer French.

Rohan Wealleans, Slave of the cannibal god or self portrait in maroon, 2007, paint on plastic, 68 x 46 x 20 cm, courtesy the artist and Roslyn Oxley9 Gallery, Sydney. Photograph Ivan Buljan.

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Rohan Wealleans, posing in White waka, at his house, September 2009, White waka courtesy of Roslyn Oxley9 Gallery, Sydney. Photograph Sam Hartnett.

Fontana's cuts to canvas. Wealleans himself describes his process as 'painting on something that's not flat',¹ while curator Justin Paton has suggested that he renders 'the most familiar of art forms – newly alien and odd'.²

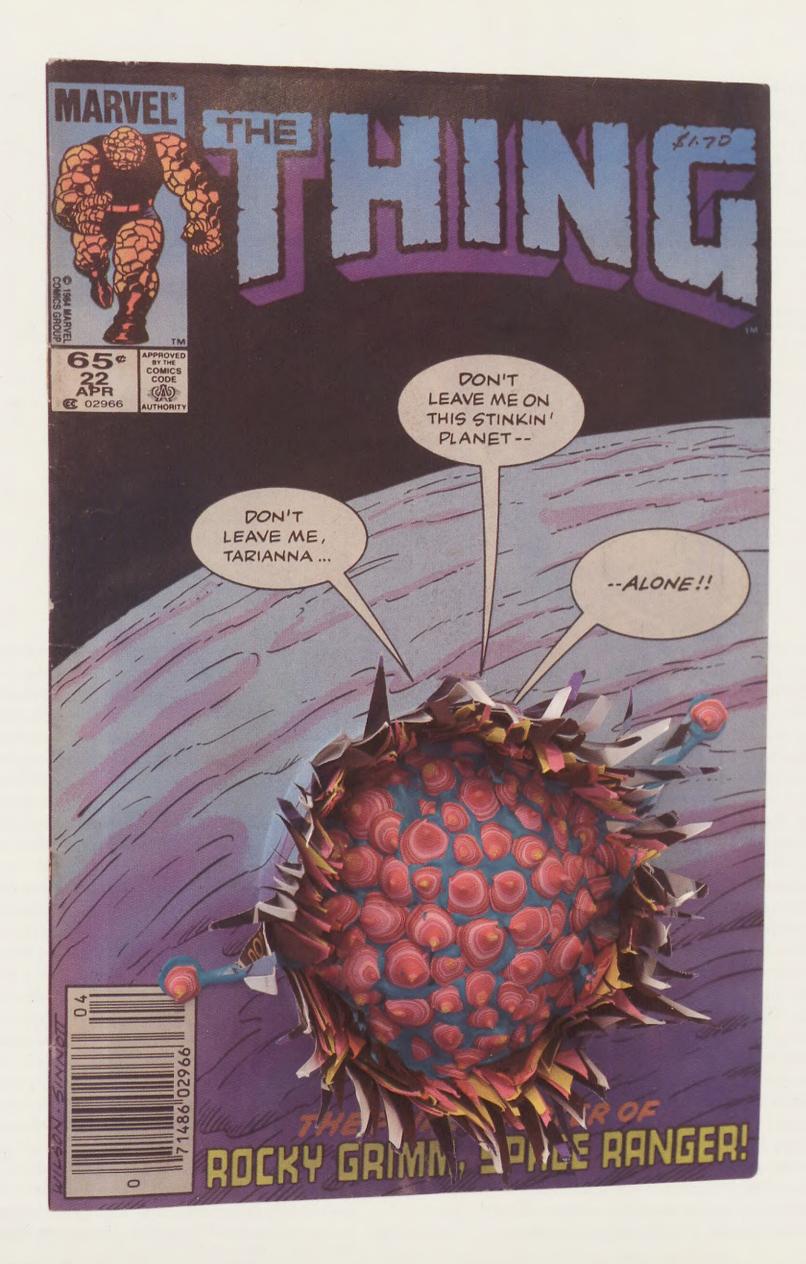
Aliens are certainly one of the many gaggle of characters that thrust their way into Wealleans's narratives. A list of recent titles demonstrates a visceral B-grade humour: *Punk suck 7, Cut balls, I got urges, Blood of a virgin, Vampire pineapple bomb, Heart of the head vampire holder.* The titles read like a teenage boy with Tourette syndrome, all brash antagonism and staccato, if inappropriate, rhythm. Sets or series have remained constant over time, such as the bulbous protrusions and their sister works, the vulvic 'cut' paintings, which the artist continues to revisit. In 2006 he began to make the 'Horrorgamis', using publicity posters for schlock horror films draped over coats of paint and then slashed open, the exposed innards forming sharp, teeth-like frills.

But as soon as you think his work is one thing it's suddenly another, for Wealleans's output includes performance, design and fashion. As the artist himself says: 'I like to try different things.' The opening preview for a recent exhibition at Auckland's Ivan Anthony Gallery had in attendance five women wearing customised shoes made by Wealleans. Each pair of high heels had been painstakingly built up with layers of paint and carved into exotic (if lumpy) accessories. The performance, if you could call it that, passed unnoticed by many of the gallery visitors, as the women socialised and hung out as normal. Like so much of Wealleans's practice, the work occupied a space somewhere between an earnest craftsmanship and a seedy kind of showmanship.

Some of the more discursive projects have yet to find a public showing. A large piece of embroidery begun in 2003 is still a work in progress. It's an intriguing, oddly tender object, which depicts a family tree laid out in the traditional branching format, but instead of archiving ancestral names the categories read as generic titles: 'Dad's Dad', 'Dad's Dad's Dad', and so on. The painstaking timeframe for the making of the work arises in part from Wealleans's initial lack of sewing ability – embroidering onto thick painting canvas with an unfortunately knotted thread – which ensured the process was more painfully drawn out than it might have been.

Matters got even weirder in 2004 with 'Albino', an exhibition with Francis Upritchard at Ivan Anthony Gallery. Wealleans began to construct an elaborate fictional tribalism comprising a potpourri of new-age nostalgia mixed with Womad-style ethnography and not a little sci-fi. 'Albino' was notable for being the first exhibition where Wealleans performed his trademark 'cut' live for an audience – slicing into an apparently stable painted form to rupture it, exposing liquid paint which spurted out into a ceremonial bowl. But the most memorable work from the show was a beaded lei-like girdle, exhibited splayed out onto board, but also modelled scantily by an otherwise naked ingenue in a disturbingly frank photograph by Yvonne Todd.

Since then Wealleans has honed a unique form of fictional indigeneity which places his position as a Pakeha, or white New Zealander, under scrutiny. Wealleans's sources are enthusiastically catholic in taste, spanning Africa, Polynesia and the Americas in their reach. Dreamcatchers, Aboriginal dot paintings, hula skirts; this is ethnic by way of hippie handcrafts and the hardware store.







Wealleans's faux Pacific island features himself as chief – an unlikely, posturing deity surrounded by attractive handmaidens and a variety of cultural artefacts. There's a cringing, self-deprecating quality to this work in which Wealleans (not exactly your classic pinup) elevates himself at the same time as he sends himself up.

A white man playing a black man poses a challenge which begs questions of authenticity, power and authority. Reviewing Wealleans's work in 2004, critic Tessa Laird wrote: 'The sin of appropriation, as committed by Picasso, Gauguin, et al., is here reappraised and perhaps resuscitated.' It is murky, fraught terrain, but Wealleans, who says he is 'interested in how the look of a culture is formed', insists his position is clear, pointedly stating: 'New Zealand's a Pacific island and I'm from here. I have a right to tell those kind of stories.'

Disingenuous disclaimers aside, Wealleans's tribalism seems tailor-made for contemporary discussions around cultural anxiety in a postcolonial age. But unlike fellow painter and Pakeha Andrew McLeod's 'Camowhaiwhai' paintings, which appropriate and customise traditional Maori imagery and have received interest and support from Maori curators, Wealleans's ethno-warrior anthropology has to date been largely considered formally rather than culturally. Wealleans's work was notably absent from the survey exhibition 'Pakeha Now!' at Nelson's Suter Art Gallery in 2007, which examined the particular nature of being white in New Zealand.

Perhaps curators and critics are bewildered by Wealleans's jocular bravado, and disturbed by his perversity and fulsome, eclectic scavenging. Does Wealleans offer a daring new perspective

on the burdened history of colonialism and orientalism, or does he simply reinscribe tired old stereotypes and historic injustices? Is he simply too offensive, too tacky, too wrong? It's the uncertainty that keeps us watching.

Such ambiguity makes Wealleans's inclusion in the 6th Asia-Pacific Triennial of Contemporary Art (APT6) this year all the more interesting and timely. His admission to this unique and very particular form of canon, with its emphasis on cultural location, means that the question of permission comes firmly to the fore. It seems to me that in Australia Wealleans's work might be viewed against the particular Australian backdrop of white painters who have masqueraded as Aboriginal artists (such as Elizabeth Durack's 'Eddie Burrup'), a setting which intensifies and amplifies his visible plunder.

Central to his APT6 inclusion is Wealleans's interpretation of a traditional waka (canoe), that great standby of anthropological display and symbol of cultural exchange. Rather than carving from wood, Wealleans has instead layered up a large fibreglass kayak with a thick crust of white paint, criss-crossed with elaborate patterning. As a sculptural form it's a curious object, baroque and unwieldy. As a Wealleans artefact it contains the fusion of craft, deviant humour and cultural perplexity that makes his work just so sly, so paradoxical.

¹ All artist quotations are drawn from a conversation with the author in September 2009.

² Justin Paton, 'Bullrush: The art of Rohan Wealleans', in Justin Paton and Linda Tyler (eds), Rohan Wealleans: Let's Make the Fire Turn Green, Dunedin Public Art Gallery and Hocken Collections, 2007.

³ Tessa Laird, 'Pink eye: Is this whitefella dreaming?', in Sweet #1, 2004.

art commentary

Anniebell Marrngamarrnga with Yawkyawk, September 2009, courtesy Togart Contemporary Art Award, Darwin. Photograph Jim Lee.

Togart Contemporary Art Award 2009

Marni Williams

For some, there is a prevailing view that Indigenous art is best contemplated – and judged – among its own direct peer groups. The relatively new Togart Contemporary Art Award presents a sporting challenge to this belief; inviting all players onto the one artistic field. While the well-established Telstra National Aboriginal and Torres Strait Islander Art Award (NATSIAA), also hosted in Darwin, has long showcased the best of Indigenous art production, Togart is open to all artists with a connection to the Northern Territory, their brief affirming that entries are invited from 'all cultural backgrounds'.

Now in its third year, Togart has seen a significant rise in entries, particularly with non-Indigenous artists. This positive response points to Darwin's paradox: although a quarter of Australia's artists are from the Top End (according to the Northern Territory's 2003 Indigenous Arts Strategy), the city houses relatively few independent spaces, leaving artists, and particularly those outside of the thriving Indigenous art market, with little opportunity to exhibit their work in a local and non-commercial arena.

To an outsider, this year's award offered a visual snapshot of the region. Exhibited in the contemporary surrounds of Darwin's Parliament House, the diverse display revealed many layers of history, with muses floating in not only from the city, but from nearby islands, colonial roots, past visitors such as Macassan traders, and even Charles Darwin himself. There were instances of disparate cultures leaning towards each other: the symmetry and symbolism of Marina Strocchi's painting *Territory landscape*, 2009, is no doubt informed by her time at Papunya Tula and Ikuntji art centres in Central Australia; and the robust watercolours of Hubert Pareroultja and Douglas Kwarlple Abbott were intensely focused versions of Hermannsburg-style landscapes. Overall the work was more figurative than this year's NATSIAA, with a strong sense of narrative and metaphor seen notably in the works of Rob Brown, Pip McManus and Adrienne Kneebone.

Within this geographic and stylistic abundance, certain preoccupations were shared by the exhibiting artists. For example, painted landscapes dominated: recreated opaquely from memory in the work of Angelina George; brought back to life by Tobias Richardson through his nostalgia for the transitory architecture of the carnival; and in the shrunken, cut-out portraits of Darwin's buildings, lovingly endowed with personal anecdotes by Chayni Henry.



While the works in their totality illustrated the breadth of Northern Territory practice, it was the innovation of traditional Indigenous forms that resonated most powerfully within the mix. Both in their thirties, Togart 2009 winner Anniebell Marrngamarrnga and Gunybi Ganambarr constitute the new generation of artists from the Top End. The latter's original approach to incising rrark introduces a self-assured minimalism to his bark meditations on Aboriginal law and lore. This, coupled with Marrngamarrnga's imposing wall weavings, illustrate more than a simple reprisal of traditional methods. They are reinterpretations of form in response to the artists' living relationship with ancestral heritage. The disparate fibre works in this year's NATSIAA were indicative of a nation-wide renaissance in the form, however Marrngamarrnga's winning Togart work, Yawkyawk, 2009, stands apart from its contemporaries. Beaming down from high above, the animated face of the artist's 2.4-metre female spirit being commands attention. This is a work meticulously planned, masterfully woven and boldly resolved.

Despite employing similar materials to Marrngamarrnga, Lena Yarinkura's more expressive painted approach to depicting the yawkyawk could not be further from the dyed intricacy sought by her peer. Although from different language groups, both artists consider the spirit alive and fertile, and still flicking its tail around sacred sites in freshwater country today. While current social policy is reinstating cultural boundaries, Togart traverses all clan and language group borders in a similar way to the yawkyawk, proving that this unique locale remains rich with its diverse artistic practices and quiet revolution.

If Togart's aim is to be inclusive, then the multitude of styles in this year's instalment suggests an aim well achieved. While no doubt difficult to hang, let alone to judge so many differing styles in one exhibition, common themes resonated beyond their medium to represent something of a unique Top End condition: one that simultaneously reflects a common affinity with place and the creative benefits of geographic isolation.

Togart Contemporary Art Award 2009, Parliament House, Darwin, 2–18 September 2009; 26th Telstra National Aboriginal and Torres Strait Islander Art Award 2009, Museum and Art Gallery of the Northern Territory, Darwin, 14 August – 25 October 2009.

Sun Furong, Nibbling-up series – tomb figures, 2008, cloth, mixed-media, 500 x 800 x 180 cm overall, courtesy the artist and White Rabbit Collection, Sydney. Photograph David Roche. © The artist.

White Rabbit: Contemporary Chinese Art Collection

Talia Linz

Three years in the making, White Rabbit is the latest addition to the Sydney art scene – a private museum showcasing contemporary Chinese artworks produced after 2000. Realised by husband and wife Kerr and Judith Neilson, and managed by their daughter Paris, the space is a converted knitting factory gloriously restored. While private philanthropy buoys much of the European and American art markets, it is a relatively new but rising phenomenon on our shores. By their very nature, private collections reflect the particular tastes and biases of their owners, and White Rabbit is no different; Neilson herself has commented that the expensive endeavour is essentially about sharing her love of the genre with the general public. However with 2000 square metres, four floors and over 160 Chinese artists working both in and outside China, its claims of inclusiveness and eclecticism are not mere lip service.

Works bright, loud and brash greet visitors as they enter. There are grand centrepieces: Chen Wenling's *Valiant struggle no.11*, 2006, a shiny red car with a long protruding tongue and hanging golden pig stretches almost the height of the entire building; Wang Zhiyuan's giant pink underwear scrawled with the neon-lit text 'diamonds matter most' and underscored by its own soundtrack would certainly challenge Mao Zedong's famous rejection of art for art's sake. Yes, there are artists in this collection that adopt, appropriate, mock and challenge the gaudy style synonymous with art coming out of China of late. The animation of Bu Hua is populated by characteristic personified animals and small children as brave protagonists. He Jia's canvases mimic the cutesy and kitsch style that has come to be recognised as distinctly 'Asian', even though much is borrowed from the flat surfaces and bright colours of American advertising material.

The vibrancy and humour of these works vie for attention, but it is their juxtaposition with quieter, more subtle pieces that makes White Rabbit especially worth visiting. Chen Lingyang's *Twelve flower months*, 1999–2000, are traditional-looking and mesmerising still-life photographs arranged around her menstrual cycle. Their aesthetic beauty is coupled with issues of female subjugation and the artist's longing for a feminist voice, considered an indulgent realm of the western world. Jin Shi's *Mini home*, 2005, reveals the squalid conditions suffered by the large numbers of rural peasants who



migrate to China's cities in search of prosperity. From the rusty stove top to the sodden bedding, every object in this mixed-media installation is scaled down to one third of its actual size, emphasising the cramped living quarters and awful quality of life endured in the name of progress.

Perhaps there is an unspoken expectation that the work of Chinese artists, no matter their age or personal history, should be politicised in some way, and there are indeed works that reference the country's complex and oppressive history. China's controversial one-child policy instituted in 1979 is alluded to in Shi Jinsong's black and dangerously spiky sculpture Baby stroller - sickle edition, 2007-08. On the top level, Sun Furong's installation Nibbling up series - tomb figures, 2008, is one of the most touching pieces in the collection. It consists of rows of dull-coloured zhongshan or Mao suits, very recognisable attire that became mandatory for the proletariat class after the Communist Revolution. These hang off an army of headless steel frames, full of loose threads and tears as if ravaged by a flock of hungry birds. A trained seamstress, the shredded effect is actually the result of Furong's own hand, an expression of anger and rebellion against the time and ideology these anonymous figures conjure.

With curatorial consultation from artist Wang Zhiyuan, Neilson's collection importantly provides a dedicated space for younger and lesser-known artists rather than just the expected superstars who gain high auction prices and are already championed by influential collectors like Charles Saatchi. In the past two post-Tiananmen decades, China's path has been greatly influenced by reformist policy and the country's inclusion in the World Trade Organisation. A trend towards modernisation also entailed extolling personal rights and freedoms – notions that Chinese artists are now exploring with glee. Their idiosyncratic hopes and dreams are finally fair game. The symbolism of the rabbit is an ancient one, celebrating rebirth and renewal. Whether China holds the promise of the new New York or London remains to be seen, but a new China is already here.

White Rabbit: Contemporary Chinese Art Collection, 30 Balfour Street Chippendale, Sydney, www.whiterabbitcollection.org/.

art review

Gali Yalkarriwuy Gurruwiwi, Banumbirr (Morning star string), 2000, bush string with feathers, 10 x 14 x 610 cm, purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation, courtesy the Queensland Art Gallery, Brisbane.

Floating Life: Contemporary Aboriginal Fibre Art

Ingrid Periz

'Floating Life' showcased the Queensland Art Gallery's (QAG) collection of contemporary Aboriginal fibre art in a spacious installation at the Gallery of Modern Art's Fairfax Gallery. Comprising works from the collection as well as commissioned pieces, the exhibition included fish traps, twine bags, woven baskets, ceremonial poles, and headbands, mats and necklaces, as well as bark paintings and installations. While traditional Aboriginal artforms using fibre may have originated in utilitarian or ceremonial contexts, 'Floating Life' highlighted a profound shift in their contemporary mode of production. As Diane Moon, Curator of Indigenous Fibre Art at QAG and the exhibition's curator explained, these objects were 'never meant to be smeared with fish and animal blood or stained with mud. They were meant to delight us, an audience largely unknown to them.'

Moon is largely responsible for the unique QAG collection, some 300 pieces strong, many of which 'Floating Life' displayed for the first time. Herself a former fibre artist, Moon spent several years in Ramingining, Arnhem Land, and then in Maningrida, before she began assembling the work that would form the basis of the collection. In 2003 she worked on 'Story Place: Indigenous Art of Cape York and the Rainforest', a QAG exhibition which combined historical objects - ceremonial shields, for example - with recent and commissioned works by contemporary artists such as Indigenous potter Thancoupie. The Australian's Rosemary Sorensen called the resulting installation 'a revelation'.

While not including historical objects, 'Floating Life' refined the aim of 'Story Place' by maximising each work's potential for delight, chiefly through a greater use of installation space, even though aesthetics alone did not govern the exhibition's structure. Several themes recurred throughout: Banumbirr (the Morning Star), exemplified in a very striking collection of morning star poles made by a group of artists from Elcho Island; water, which defines pathways and points of connection in Aboriginal life as well as marking important creation sites associated with specific woven objects; and the idea of movement through time and place.

A number of works showed continuing variations on traditional forms and materials. Lorraine Connelly-Northey's use of found materials like rusted rabbit-proof fencing wire in 'baskets' adorned with feathers and down illustrated contemporary adaptations of carryalls. By way of contrast, Yvonne Koolmatrie retained traditional Ngarrindjeri materials of coil-woven



sedge grass and river rush, fashioning them into new forms such as a hotair balloon or biplane rather than the sister baskets made for the tourist trade. Shirley MacNamara's 'Gutuu' (vessels) combined traditional twisted spinifex runner roots with purchased nylons and synthetic glue, an adaptive strategy echoed in the work of the Yam women - Doreen, Margaret and Clara – whose string bags used polypropylene and bark-fibre string, singly and in combination.

Some of the work was quietly breathtaking. A collection of fish traps by various artists – among them Jack Maranbarra, Mary Marabamba and Lorna Jin-Gubarangunyja – showed regional variation along with a tremendous command of traditional skills. While their utilitarian roots were apparent, each trap also conveyed a sense of independent sculptural form. A group of curved-bottom baskets by Abe Muriata using the scrambling spiny North Queensland palm known as lawyer cane similarly suggested an airy presence that has no immediate formal corollary in western art. The maireener shell necklaces made by the Palawa (Tasmanian) women Aunti Corrie Fullard, Lola Greeno and Jeannette James might intitially appeal as jewellery – Greeno's work is marketed this way online – but their installation in the exhibition invoked something both more precious and more resilient. This quality may owe something to the fact that the works' raw materials have a biological rather than a mineral source; certainly the patient skill of gathering sea-snail shells, matching them for size and then stringing them together was forcefully embodied in these lovely pieces.

All the work included in 'Floating Life' shared these qualities of fragility and resilience, for every work was produced within the lived traditions of contemporary Indigenous Australians. The works' grounding in particular places and practices and in very specific forms of materiality spoke to contemporary non-Indigenous desires for a corresponding sense of connection and continuity, whether this is expressed as environmentalism or more mundanely in the resurgence of traditional handcrafts. At the same time, the work in 'Floating World' offered specific delights - grace and commanding presence, skill, formal singularity - qualities infrequently evidenced in contemporary art. Judged by this exhibition, perhaps Aboriginal art has received a special dispensation for beauty.

Floating Life: Contemporary Aboriginal Fibre Art, Gallery of Modern Art, Queensland Art Gallery, Brisbane, 1 August - 18 October 2009.

Huseyin Sami, Chandelier (Linden), 2009, wire, tin foil and household paint, dimensions variable, courtesy the artist and Sarah Cottier Gallery, Sydney. Photograph Dean McCartney.

Persuasion Equation

Elizabeth Gertsakis

Jan Duffy, Program Director at Linden, set herself, three curators and five artists a conceptual challenge with 'Persuasion Equation'. The curators, each from a different Australian city, were invited to select a participating artist and produce an exhibition brief for all to respond to: Perth Institute of Contemporary Arts' Melissa Keys chose Matthew Hunt; Artspace, Sydney's Reuben Keehan selected Huseyin Sami; while Contemporary Art Centre of South Australia's Peter McKay opted for Akira Akira. In addition, Duffy chose Catherine Bell and Chris Bond, having worked with these artists before. The presence of the curator's hand was then kept to a minimum – almost confined to an exhibition statement and determining how much space each artist would be assigned. The resulting series of exhibitions saw the work of the five artists presented simultaneously in three different spaces and curatorial contexts under Linden's one roof.

Keehan's initial brief for 'The Ethics of Hypnosis' was a Pinteresque bid to begin a conversation: 'Invariably, codes of ethics of official societies of clinical hypnotists forbid the use of hypnosis for entertainment purposes.' For 'Coming Undone', Keys invoked a melancholy state of consciousness: 'Our world can be characterised as being in a state of coming undone. A state of barely together almost falling apartness.' And McKay's brief for 'Nature 2.0' quoted Jackson Pollock from 1942: 'I am nature.'

While the making and assembling of the exhibitions seemed a happy process with a collective belief in the project and its realisation, there were some rumblings of disquiet. In lieu of an art object, Bond produced a wall text, formally apologising to Keehan in the process: 'I'm sorry, Reuben. I'm writing to let you know that I've tried and failed.' This seemed a response to what he saw as Keehan's frustration with, and resistance to, the curatorial agenda. Akira Akira, who makes carefully measured and arbitrary design objects, was moved to use text for the first time in his work and say 'no' – either to Keehan or perhaps to something else.

In reviewing individual work, the following artistic tendencies could be noted: irony (Bond's Remote (US woodland camouflage), 2009); the haptic (Matthew Hunt's Pure momentary glimpses, 2009); the always unfamiliar uncanny (Bell's I'll huff and I'll puff and I'll blow your house down, 2009); art as cautionary signpost to



impending calamity (Akira Akira's *Production still* and *Study for football*, both 2009); process as critique turned to play (Sami's *Painting performance*, 2009). And moving through everything was the irrational.

In each room the artists reprised themselves with sequential variation. Trying to remind oneself to refocus within the shifting contexts proved difficult – especially given the persistence of repetition – even if in the process artists successfully embraced the curatorial invitation with individually coherent works.

The transparency of the process fulfilled the ambit of Duffy's original idea and signified her discomfort with the description *curator*; Duffy has likened the curatorial process to that of performance. This was also noted in an excellent catalogue essay by Stuart Koop, who compared the process to that of *Big Brother*, in which plot and reality became confused parasites of each other, observing: 'reality TV is also a self-reflexive moment in which we can see everything – backstage, the rules and regulations, the equipment and technology.'

In his 30 August review in *The Age*, Robert Nelson detected a note of entropy in the exhibition's perceived logic of failure. Perhaps Nelson had read Keehan's expanded statement in the catalogue, in which the curator outlined a 'no-win' situation at every turn of the process: "The Ethics of Hypnosis" is a project predicated on failure. Failure is both its point of departure and its point of arrival. Bond mentioned the word 'failure' in his wall text, though this begged the question: Who failed first – the curator, the artist, the critic or the audience?

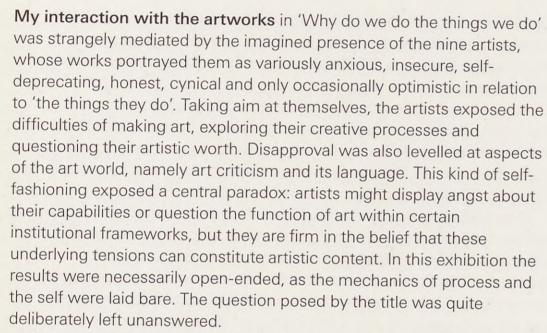
I preferred Koop's take on the endgame Duffy set in play, likening it to a circuitous route that destabilised the usual social and physical contract between players. Instead of focusing on entropy or failure, I went back to the exhibition's title, unpicking its abstract mathematics. In this way I saw curatorial persuasion as an equation within the exhibition spectrum, somewhere between coercion and discourse – the desire to see the sum of its parts.

Persuasion Equation, Linden Centre for Contemporary Arts, Melbourne, 8 August – 20 September 2009.

Aleks Danko, Situation: nuts and bolts make a lovely pair when you screw them (rehearsal mix), 1970–2009, installation view, Perth Institute of Contemporary Arts, 2009, courtesy the artist, Sutton Gallery, Melbourne, and Milani Gallery, Brisbane. Photograph Eva Fernandez.

Why do we do the things we do

Sally Quin



Many works focused on impediments to the resolution of creative problems. Kirsty Hulm's Allegory for a cowboy story that never came to be, 2008, presented a series of typewritten pages in which the artist attempted a fictional narrative. But the text was interspersed with the quotations of others and the author's own ruminations regarding her intent. There seemed a deliberate self-sabotage at play in these interventions as the words of others disabled the fictional narrative voice. Tom Polo also created an artistic persona with ears pricked to the voices of others in Continuous one liners, 2008-09, where a series of texts reflected the trite criticism or advice that frequently confronts the artist. This was a work about the surface of artmaking rather than its substance, as one of the texts plaintively stated: 'I wanna swap CVs with Shaun.' Rose Nolan dealt with the dichotomy of success and failure, her graphic works demanding to be interrogated but their messages suggesting a serious ambivalence on the part of the artist regarding their quality, as in Not so sure this works (anxiety white-on-red version), 2007. Although, ultimately, the refinement of such pieces displaced any anxious undertone.

Others considered more directly their interactions in the world as artists. Anastasia Klose's 2007 video *Je suis une artiste Aussie!* showed the artist walking through the streets of Paris with a makeshift cardboard placard declaring: 'Bonjour Paris! Je suis une artiste aussi!' Summarily



ignored by the citizens of Paris, the artist's somewhat banal and mildly depressing performance jarred radically with the soundtrack of Edith Piaf's stirring ode to endurance, 'Non, Je Ne Regrette Rien'. Rachel Scott's 2006 video (*Like*) watching paint dry took us into the back room, the artist's garage studio, where she struggled to complete paintings for a forthcoming exhibition. This was an utterly unidealised version of the creative process based on things going wrong, inspiration lost, loneliness, tracksuit pants and FM radio.

Emily Floyd's 2001 assemblage featured building blocks with keywords from the table of contents of an anthology of theoretical writings, *The Cultural Studies Reader*, also the title of the work. Interspersed were phrases one might find in any number of arts grant applications, such as: 'I will undertake a residency to engage with the local arts community.' The difficulties of language and the impositions placed on artists to fulfil certain criteria were also the themes explored in Aleks Danko's work, *Situation: nuts and bolts make a lovely pair when you screw them (rehearsal mix)*, which presented a kind of gallery of discontent, encompassing some of the artist's ideas and images from 1970 to 2009. At times criticism was direct: 'Chatter' was coupled with the words 'art criticism'; 'connoisseurship' was signified by two goats sniffing each others' behinds. But mostly there was a deliberate elusiveness, a desire to make the communication uneasy and, in part, a private joke.

Presenting his visual diary, Mark Parfitt opened up aspects of the personal, as art and life were inextricably linked. *Book of hope*, 2009, revealed working drawings, 'to do' lists, questions and photographs. The open-ended nature of his inquiry was not met by any accompanying anxiety but was, rather, accepted as part of an endless series of solutions to problems. Though the show was largely about the experience of the artist, it was only in Andrew McQualter's *Pioneer*, 2001–09, that we saw the physical embodiment of two artists, male and female, who addressed viewers with raised, welcoming hands. They were accompanied by words, sent out into the ether, declaring their purpose: 'Our hands are open as if to welcome the world. The world in its strangeness and mysteriousness.' It was a vision both dreamlike and grounded.

Why do we do the things we do, Perth Institute of Contemporary Arts, 19 August – 18 October 2009.



I Blame Duchamp

Reviewed by Peter Hill

I've always considered the Art Gallery of New South Wales (AGNSW) to be one of the world's great art palaces. From the moment you enter the front doors you are surrounded by exquisite art of all periods and from many places. Nothing is ghettoised – it's not all contemporary and it's not all historical. There is a feeling of light and space. I'm always happy to be there. I may not like everything, but there is more than enough to put together my own personal feast.

I have very similar feelings about the latest book from that gallery's Director, called cheekily (for we are dealing with one of the high priests of cheek) *I Blame Duchamp*. In this collection of essays and personal memoirs Edmund Capon covers everything from football to Buddhism to his own top-ten museums around the world.

We go back to his childhood, which was surprisingly strict and puritanical, and onwards to the discovery that his psyche rotated around the twin poles of 'mild anarchy' and a 'near-permanent sense of guilt about pleasure'. The former tendency, as he describes it, resulted in his 'joining the Communist Party and associating with loopy radicals like that feisty old lesbian, civil libertarian, anti-nuclear campaigner, general stirrer and occasional prison resident, Pat Arrowsmith'. The latter tendency made him wring his hands with guilt because 'everything I did seemed to cause full-scale anguish at home'. This eventually led to 'a total cessation of communications' with his family.

Happier memories come from his early days working at the Victoria and Albert Museum in London where he describes his position as 'little more than a curatorial janitor'. He details with great humour how a routine quickly developed that united his love of oriental studies with his passion for football in general and Chelsea in particular.

This is a large book, with over fifty colour plates. It is divided into five sections which, along with 'A Personal View', include: 'The Human Project'; 'New Perspectives'; 'Process, Practice, and Perfection'; and 'Patronage, Power, and Faith'.

Like the gallery that Capon oversees, there is enormous diversity to be found in the detail as much as in the overall experience for reader and gallery-goer alike. The first section

includes essays on Lorenzo Lotto, Caravaggio, Bill Henson, Henry Moore and Sidney Nolan. In short, he writes enthusiastically and structures inclusively.

Interestingly, the book's title essay on Duchamp appears immediately after the one on Cy Twombly. In the latter we are given a glimpse behind the scenes at the AGNSW as well as an insight into Capon's deep love of aesthetic objects in their own right. In his essay, Capon is dealing with the 2004 purchase of *Three studies from the Temeraire*, 1998–99. At \$4.5 million it did not come cheaply, but thank God it came, 'in spite of the views of a group of marvellous old art pals: Margaret Olley, who calls them my "wobblies"; Barry Humphries, who celebrates Twombly as "the artist who cannot draw"; and Jeffrey Smart, who cunningly refers to him as "sly Cy".'

Marcel Duchamp is not held in such high esteem by Capon. At least that is what I thought when I picked up the book, the cover of which initially looks like some kind of red time bomb but on closer inspection is a clever pun on a book jacket within a book jacket. Despite Capon feeling that Duchamp and his readymades have misdirected several later generations of artists, I suspect the two would have got on rather well – joined at the hip in an understanding of the anarchic spirit, separated by much else. As he writes about Duchamp's placement of a urinal in an art gallery – the precursor of sharks in formaldehyde: 'His Fountain may indeed have encouraged some immense thoughts in the unlikely environs of the pissoir, even though us blokes know full well that such are just the places for flashes of brilliance and moments of revelation.' Both can be found between these covers.

Edmund Capon, I Blame Duchamp: My Life's Adventures in Art, Lantern, Melbourne, 2009, hardback, 388 pp., \$49.95.

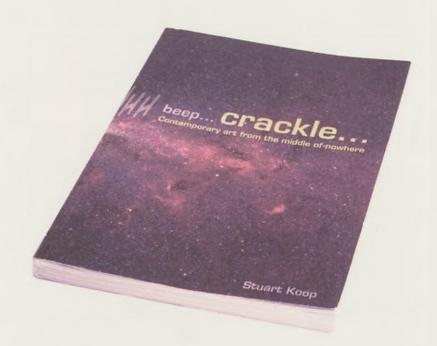
Crackle: Contemporary Art from the Middle of Nowhere

Reviewed by Anusha Kenny

If Stuart Koop's Crackle: Contemporary Art from the Middle of Nowhere were to be represented schematically, each of its seventeen short essays on a contemporary Australian artist would be a planet orbiting at various distances around Koop's central 'crackle' concept. Reflecting on his accumulated catalogue essays and responses to artists from the last ten years, Koop writes of the 'beep ... crackle' noise that is both the sound of the malfunctioning transporter in Star Trek, as well as the ringing in his ears from the last decade of his career as a writer and curator. Koop provides an overview of artists such as Pat Brassington, Callum Morton, James Angus, Marco Fusinato and Fiona Foley, many of whom the author has written on previously and exhibited during his time as curator at Melbourne's Australian Centre for Contemporary Art and director of the Centre for Contemporary Photography. He couples these profiles with original musings about the artists and their practice, alongside several pages of full-colour images for each.

In the introductory essay Koop proposes a thread that runs through the practice of these artists working in diverse mediums: a 'fundamental disorienting substitution between form and content'. He elaborates by using the aforementioned *Star Trek* transporter, which causes the person or object beamed-up to rematerialise incorrectly, leaving them stuck somewhere between two material conditions. The concept is also described as 'parasitism', whereby the form reserved for one thing is inhabited by another, paralleled by the Roman Catholic concept of transubstantiation, by which the substance (though not the appearance) of the bread and wine of the Eucharist is converted into the flesh and blood of Christ. With several compelling metaphors competing for attention early on in the book, it becomes apparent that understanding Koop's idea will perhaps be the biggest challenge posed by *Crackle*.

It is clear that a number of the artists canvased, such as Ricky Swallow and Michael Doolan, sculpt otherwise familiar objects in unlikely materials, creating a 'disorientation' between form and content. In Swallow's work the peculiar reconstitution of contemporary objects in materials from another era – such as the pair of shoes constructed from binder's board, paper and glue in *Vacated campers*, 2000 – creates a sense of the uncanny and of having fallen out of time. Similarly, *Last of the unnatural acts*, 2007, places Mary Magdalene alongside 1960s singer-songwriter-drug addict John Phillips of The Mamas & the Papas



fame – a pairing of two emaciated bronze figures. The conflation of icons so far removed from each other, both rematerialised and petrified as bronzes on white plinths, epitomises Koop's idea of art that gains its effect through a tension between the materials used to create the object and the work's content.

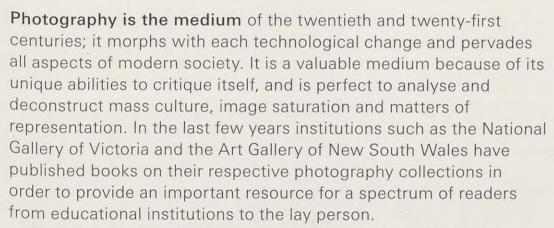
However, there are a number of included artists, such as Andrew Hurle, whose work is difficult to relate to Koop's idea of art that 'crackles' between material conditions. By removing all the substantive content of an object, such as a deportation notice, to leave only the topography of the design, Hurle seems to be questioning the meaning of form itself as opposed to 'beaming' the original into a new physicality. Similarly, A Constructed World's inclusion is justified on the basis that their work conflates artist and audience, striving through social engagement towards a 'potted world view' or towards a better construction of the world. However, this rationalisation broadens the definition of 'crackle' so far as to potentially apply it to any artistic practice that tests binary oppositions. And it is hard to think of an artist, Australian or otherwise, whose work doesn't.

In any case, something that undoubtedly crackles is Koop's writing itself, which reverberates at a frequency both knowledgeable and enthusiastic. Koop understands each artist's work within a broad social context, relating contemporary Australian art to cinema, string theory and pop culture as often as to art history. But most engaging are Koop's own illuminating analyses, which reflect a deep engagement with each artist's body of work. Such a publication is valuable for the fact that it makes available rich writing that would otherwise be hidden in gallery archives and magazine back catalogues. Interestingly, Koop suggests that an explanation for the emergence of the sci-fi trend in Australian art is our physical isolation, 'not just at the end of the world but also in a far corner of the galaxy'. This anxiety, in my opinion, could apply also to Australian arts writers, who are literally speaking from the edge of the world into what can seem like a void. In Crackle Koop displays the value in critical and in this case creative - Australian arts writing, taking a step against such counterproductive sentiments.

Stuart Koop, Crackle: Contemporary Art from the Middle of Nowhere, Institute of Modern Art, Brisbane, 2008, paperback, 176 pp., \$30.

Twelve Australian Photo Artists

Reviewed by Judy Annear



Twelve Australian Photo Artists is a handsome hardback with mostly large pictures and accessible yet serious essays by Daniel Palmer and Blair French. It has a chapter on each of the dozen artists arranged alphabetically, with further reading at the end of each. The book is not comprehensive in its selection of artists, reading list or image selection but it does synthesise available information in a palatable way and suggest where to go for more in-depth material.

French and Palmer have dedicated a great deal of their working lives to contemporary art and photography, and how the latter is situated within the former. This is one of the book's strengths.

One of its weaknesses is that the artists are treated as separate from their historical and peer context. Apart from the introduction, which does set the scene and give some indication of where these artists come from, the reader needs to look further afield.

The twelve artists covered mostly came to prominence in the 1980s, and ten of them are women. This is revealing of photography's ability to make the world as well as describe it. Women artists certainly gravitated to using photography in the 1970s and 1980s as a medium free enough of art historical codes and flexible enough politically to allow their intellects and imaginations to roam without constraint. Indigenous artists, too, have embraced photography as a medium which can very easily be used to present particular points of view and therefore as an important tool for the presentation of their history and contemporary reality. The majority of the artists selected work in a way which could be described as performative: their interest is in



depicting their own experience within the picture frame either by inserting themselves or by directing the activities of others.

Of the billions of photographic images which now exist in the world most have at best a kind of sentimental pull, while a few manage to deny the eye and mind an easy reading, leading us on a merry dance to unravel what is going on. This book points the way to what one might hope could be high-quality monographs on those artists of this generation who still don't have them, and so too the next generation. It's worth considering that some of the artists are now in their fifties or sixties, the rest well into their forties, so a book like this is overdue. Also, the twelve selected could easily have been Robyn Stacey, Ricky Maynard, Lyndell Brown/Charles Green, Farrell and Parkin, Lynn Roberts-Goodwin, Anne Ferran, Ian North, Helen Grace, Christine Cornish, William Yang, Sue Ford ... which is not at all to jib at the selection of Pat Brassington, Brenda L. Croft, Destiny Deacon, Simryn Gill, Bill Henson, Rosemary Laing, Tracey Moffatt, Debra Phillips, Jacky Redgate, Julie Rrap, David Stephenson and Anne Zahalka. Rather, it is to indicate that we need more publishing to support artists who have been working for many decades.

There are some unfortunate errors: for example, the description of Brassington's important work *In my mother's house*, 1994, where the two people depicted are both described as girls – are they? Further, the pictorial layout is not often in harmony with the chronological text. Inevitably a lot of work is discussed which isn't illustrated, and given that most of the artists work in series and many with installations, it might have been useful to have one page in each chapter showing a major piece in situ. These are quibbles and shouldn't detract from the matter of having a solid, well-reasoned hardback, which synthesises the information and ideas around the work of twelve important Australian photographic artists.

Blair French and Daniel Palmer, Twelve Australian Photo Artists, Piper Press, Sydney, 2009, hardback, 200 pp., \$99.

Mutant Media

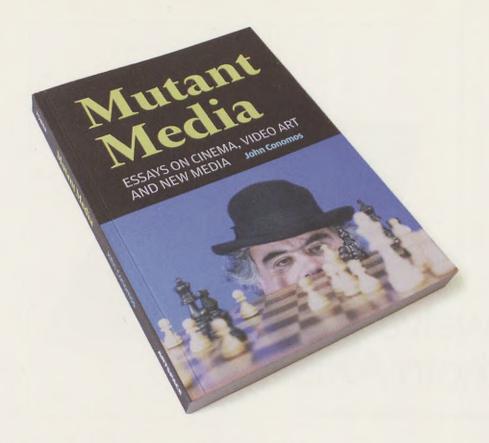
Reviewed by Adam Geczy

This book is long overdue. Anyone who has followed John Conomos's writings for several years or decades, from broadsheets to scholarly journals, will attest to their bravura performances. Highfalutin generalisations are bluster, but few can question the breadth of Conomos's knowledge of local and international experimental film and video art. To boot, Conomos is himself a filmmaker, having developed a very particular subgenre that weaves frank testimonial and historical reflection with poetic visual contemplation, a meta-literary commentary translated into the filmic moment that he calls the 'video essay'. As an educator in his films and writings, as well as being one of the instigators of the Australian Video Festival in 1986, Conomos has galvanised several generations of experimental filmmakers and thinkers.

Mutant Media: Essays on Cinema, Video Art and New Media draws together a number of different threads in Conomos's ruminations on the moving image. And as the title suggests, Conomos considers the filmic medium – from video to blockbuster cinema – as more than just physically mobile. Intellectually speaking, film is pre-eminently protean, mutable. Beneath any linear narrative or repetitive rhythm lurks a chaotic hybrid of beliefs, references, associations, messages and cultures. Conomos revels in film's intertextuality and takes this notion to an extreme. For film is not just a dense surface of innumerable strata; it has the potential to draw together all the arts: music, painting, design, literature – even the gustatory.

According to Conomos, it is not the sole duty of either the maker or the practised critic to expose what is occurring in a film or video, but rather to demonstrate the *event* of appreciation. As such, his writings are performative first and interpretative second. The book is a maelstrom of erudition, astonishing but never annoyingly paralysing or didactic. Conomos's intellectual agenda is fundamentally about uncovering and connecting; his aesthetic is one of inclusion. He is continually asking questions not only as to the make-up of any given film, but the ways in which the medium infiltrates our lives.

In this sense, Conomos's philosophy of film is epistemological. He seems to have received the ideas of McLuhan, Deleuze and Godard in the most nuanced of ways. Cinema (Conomos prefers the term) is not simply a medium that an autonomous Cartesian subject is exposed to from time to time, but something absorbed by our skin. It is not only what forms



part of the modern mythology; it is part of its pathology. Cinema, as Conomos avers, was 'a vital and integral part of twentieth century subjectivity'. This appears even more the case now, albeit infiltrated by other intertextual hybrids such as the internet.

Mutant Media comprises three sections. The first is devoted to what until relatively recently was called 'cinema studies', with the tastiest essay on the 'documentary surrealism' of Luis Buñuel. Conomos has long been a devotee of this late Spanish filmmaker with whom he shares a scepticism of rigid narrative and authorial boundaries imposed largely by corporate ownership of film. Conomos's traversing of Buñuel's Land Without Bread (1932) is without the same blow-by-blow description that dogs so much of cinema studies, and it is curious to see the way his observations apply as much to his own homage to Buñuel, Autumn Song (1998).

Section two is given over to video, for which Conomos has been one of Australia's sole critical guardians until recently. The included essay 'Framing Australian video art' is a major marker in a now rapidly burgeoning discourse. But as Conomos argues, the popularity of video art remains selective and its centrality in art festivals has not allowed it to enter the mainstream. While one of video art's enduring strengths is its capacity for parasitism and reinvention, the latter is not always so interesting when it is a matter of young artists reinventing the wheel.

The final section is devoted to so-called 'new media'. But as Conomos stipulates, there are inherent continuities between the old avant-gardes that used film, film experimentalists such as the structural filmmakers, digital video artists and those whose decisions are mediated by computers. He presciently invokes Blanchot's statement that 'literature writes us'. In other words, we must not be deaf to the ideas, motivations and prejudices of the past that have been imperceptibly swept up in any ebullient transition of media, for they lurk within.

Mutant Media is in some ways a critical manifesto that these connections be observed and named, however infinite the task. It is a book of inestimable value written by an intellect that is expansively inquisitive, voraciously consuming but, above all, generous.

John Conomos, Mutant Media: Essays on Cinema, Video Art and New Media, Artspace/ Power Publications, Sydney, 2007, softcover, 208 pp., \$42.95.

'Forty years on, the Kaldor Public Art Projects look as fresh as ever. The commissions have often been spectacular and resulted in landmark work by the artist. It is a rare enterprise that looks this young as it approaches middle age. We, the audience, and the next generation of artists look forward to future Kaldor projects with a justified sense of anticipation.'

Sir Nicholas Serota Director, Tate, London

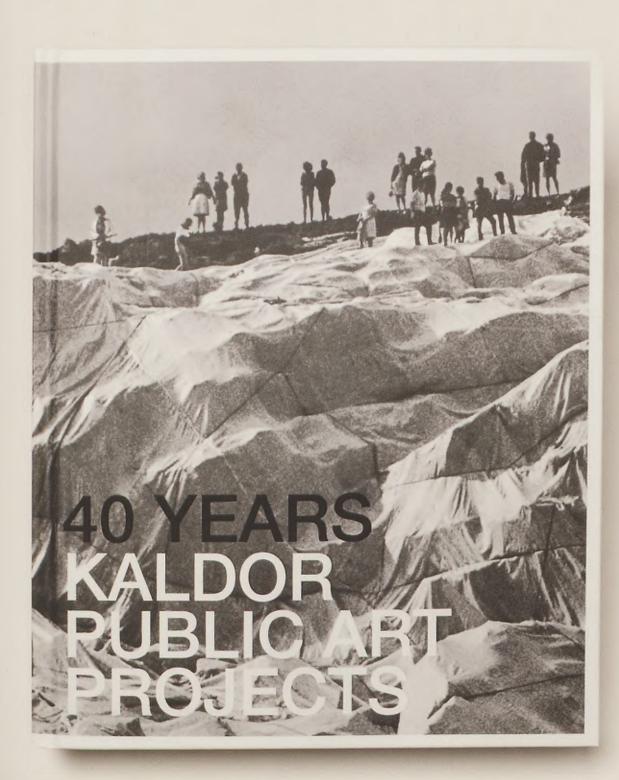
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KALDOR PUBLIC ART PROJECTS



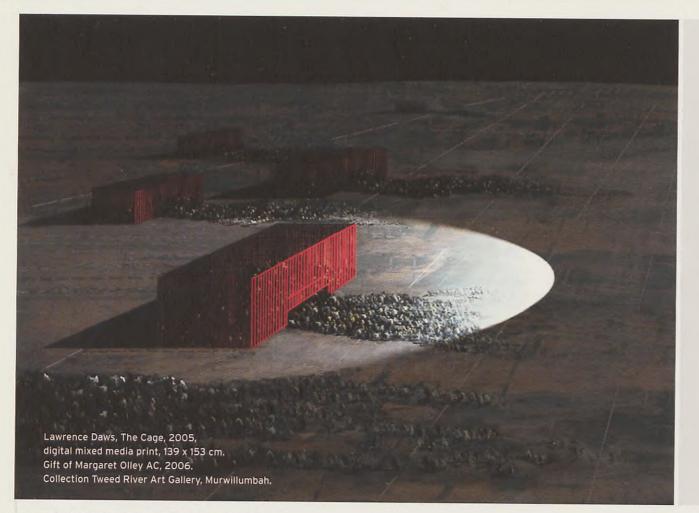
JONAS OTAMO

NCKEBE

Art & Australia has commissioned ni-Vanuatu weavers from Mataso Island (Shepherd Islands), Mataso-Ohlen (Port Vila) and Unakapu Village (Nguna Island off Efate's north coast) to create a limited edition commemorative basket. This will be offered for sale along with copies of the December issue of Art & Australia, which explores the themes and artists of the 6th Asia-Pacific Triennial of Contemporary Art (APT 6) at the Gallery of Modern Art and Queensland Art Gallery, Brisbane.

Due to economic circumstances, some Mataso Islanders have relocated to the satellite village of Ohlen in the Vanuatu capital of Port Vila, and it is from these three recently dispersed communities that the edition has been made. The baskets are based on a traditional 'bible bag' design and have been hand-woven with local colours and a humorous mix of Bislama texts.





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Western Plains Cultural Centre Dubbo NSW 6 February - 14 March 2010
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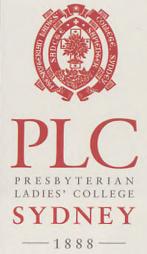
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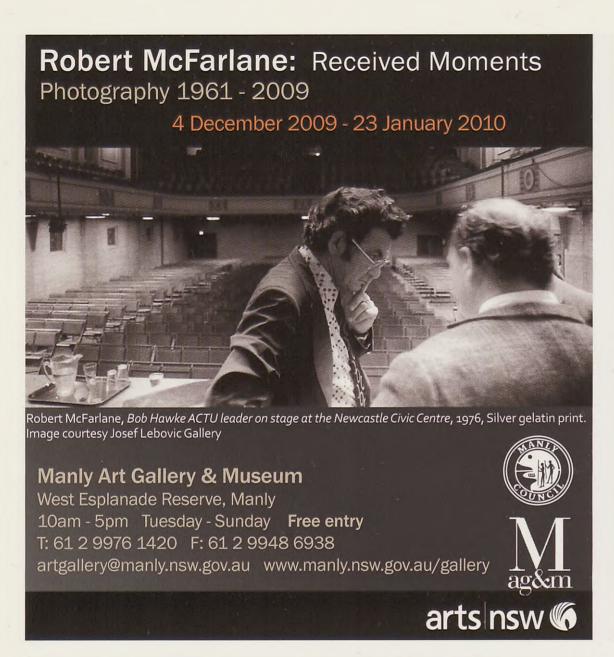
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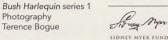
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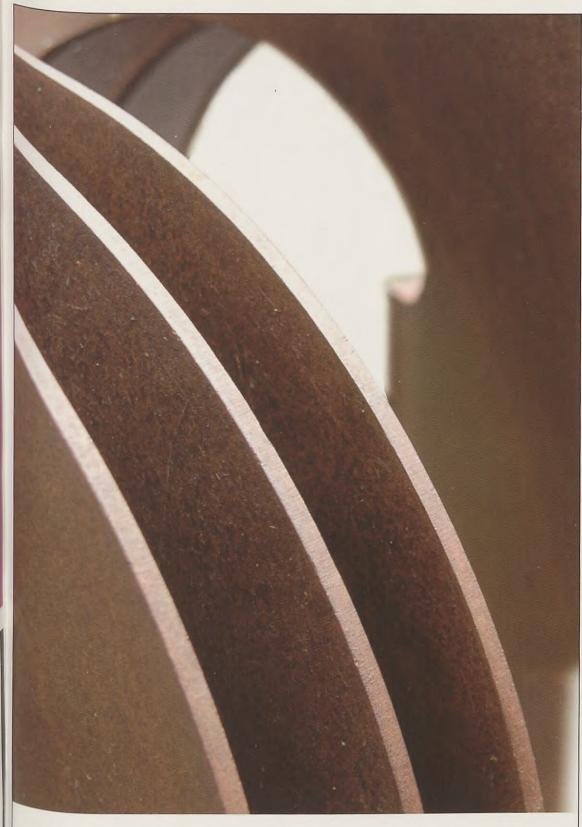
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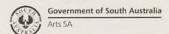
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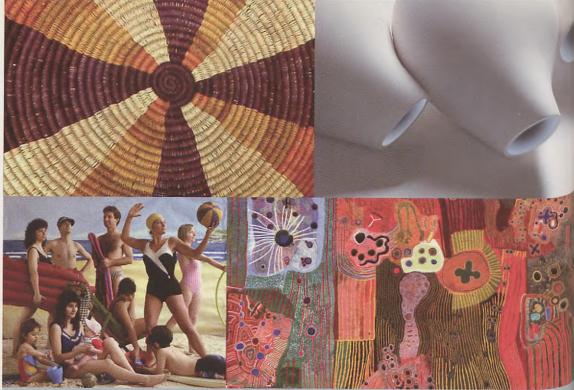




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Closing date: Check our website

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The Contemporary Touring Initiative aims to:

- encourage wider audience access to contemporary Australian visual arts and craft;
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- encourage curatorial partnerships and collaboration between funded organisations and collecting institutions.



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Visual Arts and Craft Strategy

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A national touring exhibitions program making high quality cultural exhibitions accessible to more Australians.

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1 September 2010

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'Australian Cultural Material' is material relevant to Australian culture due to its historical, scientific, artistic or Aboriginal and Torres Strait Islander significance which:

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- is by / features predominantly Australian artists; or
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Australian Government

Visions of Australia

The Visions of Australia program is administered by the Department of the Environment, Water, Heritage and the Arts.

Acknowledgements (clockwise from top left): Maringka Baker Anmangunga 2006 Synthetic polymer paint on canvas 136.5 x 202.5 cm. Courtesy of Art Gallery of South Australia. Featured in Culture Warriots:

National Indigenous Art Triennial developed and toured by the National Gallery of Australia.

Maringka Baker | Mavis Ganambarr Basket 2006 (detail) Pandanus fibre, natural dyes, fibre string 48 x 38.2 cm (diameter). Photo: Peter Eve | Belinda Winkler Swell Slipcast ceramic vessels, dimensions variable. Photo: Phil Kuruvita | The Ngurrara Canvas painted by Ngurrara artists and claimants coordinated by Mangka Resource Agency, May 1997, 10 x 8 m | Anne Zahalka The Bathers 1989 type C photograph 74 x 90 cm

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Cairns Regional Gallery

11 December – 31 January

TALKING TAPA: PASIFIKA BARK CLOTH IN QUEENSLAND

An exhibition showcasing the diversity of this Islander cultural practice, referencing their families, their homelands and their shared history.

A National Travelling Exhibition presented by Brisbane Multicultural Arts Centre.

5 February – 14 March

KERRY TRAPNELL – KICKING UP DUST: FROM GRASS ROOTS TO CENTRE STAGE

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JULIE GOUGH Creating predominately mixed media and installation work, Gough's art and research focuses on uncovering and re-presenting often conflicting and subsumed histories. Much of her work refers to the impact of colonialism, and her own and family's experiences as Tasmanian Aboriginal people.

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Hazelhurst Regional Gallery & Arts Centre

5 December 2009 - 31 January 2010

Wax On: From Cronulla to Palm Beach and Beyond Curated by arts broadcaster, avid surfer and Puberty Blues star Nell Schofield, 'Wax On' showcases artworks and archival material about surfing.

6 - 28 February 2010

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6 February - 21 March 2010

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COWRA REGIONAL ART GALLERY

19 December 2009 – 31 January 2010

Transitions 'Transitions' captures the experiences and perceptions of a number of artists concerned with European island and regional cultures since the 1950s and with the experiences of migrants from these locations to Australia.

MACQUARIE UNIVERSITY



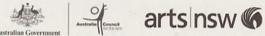
6 February - 7 March 2010

Marella: The Hidden Mission A thought-provoking exhibition that tells the story of the Marella Aboriginal Mission Farm from the 1940s to 1980s. Selected artists are from areas that Marella Mission residents were removed from and have finally made home, including Moree, Tinga, Dubbo, Sydney and Cowra.













Call for Entries 2010 Calleen Art Award (\$12,000 acquisitive) for painting open to artists living in Australia and the Central West Regional Artists Award (\$2,000 non acquisitive). Closing Date: 5 March 2010. Entry details available from www.cowraartgallery.com.au or the Gallery on (02) 6340 2190.

Cowra Regional Art Gallery

77 Darling Street Cowra NSW 2794 Tel: 02 6340 2190 Fax: 02 6340 2191 Hours: Tues-Sat 10-4pm, Sun 2-4pm Admission is Free cowraartgallery@cowra.nsw.gov.au www.cowraartgallery.com.au



The Cowra Regional Gallery is a cultural facility of the Cowra Shire Council

Caloundra Regional Art Gallery

Frame by Frame: Asia Pacific Artists on Tour

A Queensland Art Gallery travelling exhibition

Photographic and moving image works from the Queensland Art Gallery's Asia Pacific Collection, including leading contemporary artists Ai Weiwei (China), Rashid Rana (Pakistan), Tsuyoshi Ozawa (Japan), Qin Ga (China), Stephen Page (Australia), and Sima Urale (Samoa/New Zealand).

25 November 2009 – 17 January 2010, Opening: Friday 27 November, 6.30pm

The Promised Land: The Art of Lawrence Daws

A Caloundra Regional Art Gallery touring exhibition

Lawrence Daws has enjoyed a long and successful career as a painter and printmaker and, now in his 80's, is still working vigorously and energetically at his craft.

'The Promised Land' features work from each of the extraordinary six decades that this honoured and respected artist has been painting, celebrating his unique place in Australia's art history.

Curator: Bettina MacAuley

20 January - 7 March 2010, Opening: Sunday 24 Jan, 2pm







22 Omrah Ave, Caloundra QLD 4551 tel: (07) 5420 8299 fax: (07) 5420 8292 email: artgallery@sunshinecoast.qld.gov.au www.sunshinecoast.qld.gov.au/artgallery Open Wed to Sun 10 - 4 Free Entry

GLADSTONE REGIONAL ART GALLERY & MUSEUM

7 November - 9 December 2009

2009 Rio Tinto Alcan Martin Hanson Memorial Art Awards & Exhibition Exhibition of entries sponsored by local partners and industry including Rio Tinto Alcan.

18 December 2009 - 6 February 2010

Through the looking glass Paintings by Melanie Williams. A series of fairy tale paintings tell of the shared journey through her son's autism. Presented in conjunction with the artist.

18 December 2009 - 24 February 2010

National Photographic Portrait Prize An exhibition of entries by professional and aspiring Australian portraiture photographers from the National Portrait Gallery. Sponsored by VISA.

18 December 2009 - 6 March 2010

Recycled Library: Altered Books in Recent Australian Art

Artists investigate existing and found books in an era when the printed page is endangered by digital technology. An Artspace Mackay exhibition toured by Museum Gallery Services Queensland.

Gladstone Regional Art Gallery & Museum

Cnr. Goondoon & Bramston Streets **GLADSTONE QLD 4680** Open: Mon to Sat 10-5 Closed: Christmas & New Year (inclusive)

P: (07) 4976 6766 F: (07) 4972 9097

E: gragm@gragm.qld.gov.au W: www.gragm.qld.gov.au/gragm

A community cultural initiative of the Gladstone Regional Council





Closed Christmas to New Year, Friday 25 December 2009, reopens Monday 4



MOSMAN ART GALLERY

Controversy and Acclaim: Highlights from the Mosman Art Prize, 1947 - 2007 12 December - 31 January

'Controversy and Acclaim' presents a valuable and historic survey of Australian painting since 1947, featuring some of Australia's most distinguished artists including Margaret Olley, Guy Warren, Francis Lymburner and Grace Cossington Smith.

A Generous Gift: The Gwen Frolich Bequest 20 February - 28 March

For over three decades Frolich was the administrator of the Rudy Komon Art Gallery in Paddington and befriended many of Australia's most significant artists of the 1960s and 1970s. The exhibition includes six paintings by Fred Williams as well as works by David Aspden, Charles Blackman, Robert Dickerson, Leonard French, James Gleeson, John Olsen and William Robinson.

Step Right Up: Circus in Australian Art 20 February - 28 March

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This exhibition examines the circus from a fine arts perspective, exploring the many mythologies surrounding the circus tradition. 'Step Right Up' features historical and contemporary artworks by many famous Australian artists, including John Olsen, Jeffrey Smart, Anne Zahalka, Ken Whisson, Ponch Hawkes, John Brack, Fred Williams, Petrina Hicks, George Baldessin and Margaret Cilento.

Mosman Art Gallery

onr Art Gallery Way 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

Queensland

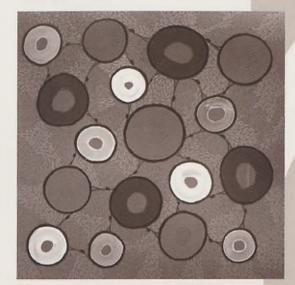
Anthea Polson Art Mariners Cove Seaworld Drive, Main Beach Q. 4217 Tel 07 5561 1166 info@antheapolsonart.com.au www.antheapolsonart.com.au Director: Anthea Polson Anthea Polson Art specialises in contemporary australian art & sculpture and unique investment works. After more than 13 years with one of Australia's largest galleries, Anthea has established a gallery which will carry on the tradition of promoting the best of contemporary Australian art. 5 – 19 December: Nick Howson 21 December - January 2010: The 40 x 40 Christmas Show February 2010: Simon Collins & Amanda Van Gils Open daily 10-5

Centred Art
74 Hamson Terrace, Nundah 4012
Tel 07 3139 1409
www.centredart.com.au
Director: René Dings
Contemporary Aboriginal art. Visit the
online gallery to view works from
Papunya, Warlukurlangu, Ikuntji, Tjungu
Palya, Ernabella, Kayili and more.
Wed-Sat 11–5, 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

Edwina Corlette Gallery
2/555 Brunswick Street, New Farm,
4005
Tel 07 3358 6555 Fax 07 3358 6333
gallery@edwinacorlette.com
www.edwinacorlette.com
Director: Edwina Corlette
Representing contemporary emerging
and mid-career artists including Vexta,
Kill Pixie, Bundit Puangthong & Julian
Meagher. With an annual schedule of
sixteen curated exhibitions.
Tues-Fri 10:30-6, Sat 10-4

Galerie Bophavy de Surmont
37 Hastings Street,
Noosa Heads, 4567
Tel 07 5474 8888 Fax 07 5474 5888
info@galerienoosa.com
www.galerienoosa.com
Director: Bophavy de Surmont
The gallery features contemporary
Australian, Aboriginal and international
artists with exhibitions held throughout
the year. Please visit the website for
exhibition dates.
Mon-Sun 9-6



Daphne de Jersey, Strong culture, 2009, synthetic polymer on linen, courtesy of Galerie Bophavy de Surmont.

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 availability
of space.
Tues—Sat 10—6, Sun 11—5

Heiser Gallery 90 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. Until 5 December: Arryn Snowball 8 - 24 December: Annual Christmas exhibition Gallery closed January 9 February - 6 March 2010: Geoff De Groen

Hervey Bay Regional Gallery
PO Box 1943, Hervey Bay 4655
Tel 07 4197 4210 Fax 07 4124 7764
www.herveybayregionalgallery.org.au
Director: Marj Sullivan
Enjoy a diverse program of touring
exhibitions and regional artists' works,
artists' talks and children's programs.
Mon-Sat 10-4, Free admission

Tues-Sat 10.30-6

Institute of Modern Art at the Judith Wright Centre of Contemporary Arts 420 Brunswick Street (entrance Berwick Street), Fortitude Valley, Brisbane 4006 Tel 07 3252 5750 Fax 07 3252 5072 www.ima.org.au Director: Robert Leonard Tues-Sat 11-5, Thurs until 8

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

Jan Murphy Gallery
486 Brunswick Street
Fortitude Valley 4006
Tel 07 3254 1855 Fax 07 3254 1745
jan@janmurphygallery.com.au
www.janmurphygallery.com.au
Director: Jan Murphy
Representing leading established and
emerging contemporary Australian artists.
4 – 19 December: Gonkar Gyatso and
Huang Xu
Tues–Sat 10–5

Jenni Gillard Art Dealer
1/37 Wyandra Street, Newstead,
Brisbane
P.O. Box 644 Springhill Brisbane 4000
Tel 07 3831 9298 Mobile 0409 900 578
jenni@glowaustralia.com.au
Director: Jenni Gillard
Specialising in contemporary Australian art.
Sole representative of artist Dooley Zantis.
By appointment Wed-Sat 11-5

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

Percolator Gallery
134 Latrobe Terrace, Paddington 4064
Tel 07 3368 3315 Fax 07 3368 3318
Mobile 0419 499 228
info@percolatorgallery.com.au
www.percolatorgallery.com.au
Director: Helena Lloyd
Gallery space for hire in the heart of
Brisbane's Paddington Gallery Precinct.
Check website for opening hours

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, lan 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, John Young, Roland Wakelin, Tony White, Brett Whiteley, Fred Williams, Philip Wolfhagen and Michael Zavros. Until 12 December: John Young 15 December - 24 December: Christmas exhibition 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.gut.com Until 20 December: 12 Degrees of Latitude: Regional and University Art Collections in Queensland Until 31 January 2010: Footnotes of a Verdurous Tale: Sebastian Di Mauro 1987-2009 From 9 February 2010: UnAustralian: Reimaging National Identity Tues-Fri 10-5, Wed 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 City.
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.

Stanthorpe Regional Art Gallery
Cnr Lock and Marsh Streets,
Stanthorpe 4380
Tel 07 4681 1874 Fax 07 4681 4021
director@srag.org.au
www.srag.org.au
Director: Justin Bishop
Home to the permanent collection
established in 1972 and hosting local,
state and national exhibitions.
Mon–Fri 10–4, Sat–Sun 11–4, closed
some public holidays, Free admission

Wed-Sat 10:30-5, Sun 10:30-4

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 art@toowoombaRC.qld.gov.au www.toowoombaRC.gld.gov.au Curator: 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 (including the Dr Irene Amos OAM: Amos Bequest and the Cay Gift), the Toowoomba Regional Art Gallery displays historical and contemporary artwork. 1 January – 7 February 2010: Desert Psychedelic: Jimmy Pike Toured by Museums and Gallery Services Queensland Tues-Sat 10-4, Sun 1-4, public holidays 10-4, Free admission

New South Wales

Albury Art Gallery 546 Dean Street, Albury 2640 Tel 02 6051 3480 Fax 02 6051 3482 artgallery@alburycity.nsw.gov.au www.alburycity.nsw.gov.au/art gallery With an ever changing program of exhibitions, selections from the collection and the interactivity of Kidspace, the Art Gallery is a place of experience for all ages. Until 6 December: Eyes } world { Hands: Documents the compelling power of mankind's eyes and hands in shaping our world. Until 13 December: Year 12 Art Show 4 December - 17 January 2010: The Parliament of NSW Aboriginal Art Prize 2009 22 January - 7 March 2010: Bill Henson: Works form the MGA Collection, 1977-1992 Mon-Fri 10-5, Sat 10-4, Sun 12-4

Free admission Albury Library Museum Corner Kiewa and Swift Streets, Albury 2640 Tel 02 6023 8333 librarymuseum@alburycity.nsw.gov.au www.alburycity.nsw.gov.au/ librarymuseum Albury's award-winning LibraryMuseum brings together state-of-the-art technology, a focus on the city's heritage, engaging interactive exhibitions and contemporary library services all under one roof. Until 4 December: Freedom from Fear: Celebrating the determination and courage of refugees in NSW. Until 24 January 2010: There's A War On! World War II at home Until 7 February 2010 Bobby Dazzler: The remarkable career of Sir Robert Helpmann. 10 December - 21 February: Every Inch the Lady: Ladies 50's & 60's fashions from the Albury City Abikhair collection. Mon, Wed and Thurs 10-7 Tues and Fri 10-5 Saturday 10-4, Sun 12-4 Free admission

Anna Schwartz Gallery
245 Wilson Street, Darlington 2008
PO Box 1926, Strawberry Hills 2012
Tel 02 8580 7002
mail@annaschwartzgallery.com
www.annaschwartzgallery.com
Located in the historic Carriageworks,
Anna Schwartz Gallery Sydney presents
ambitious projects by leading
international and Australian artists. The
artistic program focuses on large-scale
installations and curated exhibitions.
Tues-Fri 10-6, Sat 11-5

Annandale Galleries
110 Trafalgar Street, Annandale 2038
Tel 02 9552 1699 Fax 02 9566 4424
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 the ANZ Private Bank / Art & Australia Contemporary Art Award for emerging professional artists. Administered by NAVA, the award is a unique initiative that features the work of emerging artists on the back cover of Art & Australia. 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, Jamil Yamani, Ash Keating, Sara Hughes, Kushana Bush, Nöel Skryzypczak and Jordana Maisie. By appointment

479 Pacific Highway, Artarmon 2064
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, Sat 11-3,
closed public holidays

Artarmon Galleries

Bathurst Regional Art Gallery
70–78 Keppel Street, Bathurst 2795
Tel 02 6333 6555
brag@bathurst.nsw.gov.au
Director: Richard Perram
Visit our website for updates on
exhibitions, education programs and to
view the entire permanent collection.
Tues–Sat 10–5
Sun & public holidays 11–2

BREENSPACE
289 Young Street, Waterloo 2017
Tel 02 9690 0555
gallery@breenspace.com
www.breenspace.com
Director: Sally Breen
Gallery Manager: Anthony Whelan
Until 19 December:
Joyce Hinterding, Emma White
5 – 27 February 2010: Group show
Tues—Sat 11—6

Brenda Colahan Fine Art
Fine Art Advisors and Valuers
P.O Box 523, Paddington 2021
Tel 0414 377 227
BrendaColahan@bigpond.com
Approved to value Australian painting,
drawing, prints, sculpture after 1880;
Australian photography after 1900; and
Indigenous art after 1970
for the Australian Government's Cultural
Gifts Program. Member Art Consulting
Association of Australia.
Registered National Council Jewellery
Valuers, NSW (Fine Arts Division).

Brenda May Gallery
2 Danks Street, Waterloo 2017
Tel 02 9318 1122 Fax 02 9318 1007
info@brendamaygallery.com.au
www.brendamaygallery.com.au.
Director: Brenda May
The gallery hosts solo and thematic
exhibitions, has an extensive website
and an 'open' stockroom of
movable racks.
Tue-Fri 11-6, Sat 10-6, Sun 11-4

Christopher Day Gallery
cnr Elizabeth and Windsor Streets,
Paddington 2021
Tel 02 9326 1952
Mobile 0418 403 928
cdaygallery@bigpond.com.au
www.cdaygallery.com.au
Quality traditional and modern masters.
NSW agent Graeme Townsend.
Including Beauvais, Boyd, Dobell,
Forrest, Heysen, Johnson, Knight,
Lindsay, Olsen, Rees
and Streeton.
Mon-Sat 11-6, and by appointment

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

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

Dominik Mersch Gallery 11/2 Danks Street, Waterloo 2017 Tel 02 9698 4499 info@dominikmerschgallery.om www.dominikmerschgallery.com Director: Dominik Mersch Representing contemporary European and Australian artists, including Stephan Balkenhol, Isidro Blasco, Marion Borgelt, Peta Clancy, Tracy Cornish, Elger Esser, Tim Johnson, Clemens Krauss, Berit Myreboee, Helen Pynor, Caroline Rannersberger, Stefan Thiel, Thomas Weinberger, Philip Wolfhagen and Beat Zoderer. Tues-Sat 11-6

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. 5-16 December: Christopher McVinish: Space, time and memory 2009 19-24 December: Brenda Humble: New Work 2009 Tues-Fri 10-6, Sat 10-5, Sun 1-5

Gallery Barry Keldoulis
285 Young Street, Waterloo 2017
Tel 02 8399 1240
gallery@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

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, Sat and public holidays
1-4, and by appointment

17 Meagher Street, Chippendale 2008
Tel/ Fax 02 9319 7378
Artists' cooperative established in 1973.
A new exhibition is mounted every three weeks throughout the year from February to December.
Tues—Sun 10–4

Harrington Street Gallery

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 and Indigenous
artists, including Annette Bezor, Penny
Coss, Adam Hill, Anna Hoyle,
Christopher Orchard and Peter Smets.
Tue-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 10-4, closed Good Friday,
Christmas Day, Boxing Day and New
Years Day

Horus & Deloris Contemporary
Art Space
102 Pyrmont Street, Pyrmont 2009
Tel 02 9660 6071 Fax 02 9660 6071
caz@horusanddeloris.com.au
www.horusanddeloris.com.au
Director: Caroline Wales
Contemporary Australian and
international art. Proposals taken from
curators and artists for solo or group
exhibitions.
Wed-Fri 11-6, Sat 11-3, and by
appointment between exhibitions,
closed public holidays

Iain Dawson Gallery
72A Windsor Street, Paddington 2021
Tel 02 9358 4337 Fax 02 9358 3890
gallery@iaindawson.com
www.iaindawson.com
Director: Iain Dawson
A boutique micro-gallery focused on
showcasing the best emerging artists
from across the country and region.
Painting, photography, sculpture and
new media.
Tues-Sat 10-6

Ivan Dougherty Gallery

UNSW College of Fine Arts (COFA) Selwyn Street, Paddington 2021 Tel 02 9385 0726 Fax 02 9385 0603 idg@unsw.edu.au www.cofa.unsw.edu.au/galleries/idg Ivan Dougherty Gallery is now closed after 32 years as one of Australia's leading public art galleries. During 2010 and 2011 the Gallery will suspend its regular exhibition program in order to accommodate an extensive redevelopment of the COFA campus, which includes construction of a major new art museum. For programs and events during this period, please use contacts listed above.

James Dorahy Project Space Suite 4, 1st Floor, 111 Macleay St, Potts Point, 2011 Tel 02 9358 2585 james@jamesdorahy.com.au www.jamesdorahy.com.au Director: James Dorahy An exciting new art forum featuring emerging and established artists. The gallery represents eleven artists and presents selected project shows. Tues-Sat 11-6, Sun 11-5

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

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 Edwards, Rachel Ellis, Gail English, Paul Ferman, David Floyd (estate), Salvatore Gerardi, Frank Hinder (estate), Robert Hirschmann, James Jones, Jan King, Martin King, Joanna Logue, Idris Murphy, Peter ODoherty, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe, Kensuke Todo, John Turier, Richard Wastell, Shona Wilson. Extensive stockroom selection. Approved valuer for the Cultural Gifts Program, ACGA member. Tues-Sat 10-6, and by appointment

Lake Macquarie City Art Gallery First Street, Booragul 2284 Tel 02 4965 8260 Fax 02 4965 8733 artgallery@lakemac.nsw.gov.au www.lakemac.com.au Nationally significant exhibitions alongside the Hunter's finest artists. Contemporary craft outlet and new art workshop program. Tues-Sun 10-5, Free admission

Legge Gallery

Legge Gallery has merged with Watters Gallery. We would like to thank all our supporters and look forward to seeing you all at Watters Gallery in 2010. Please refer to Watters Gallery listing.

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)

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 Basil Scaffidi Gallery exhibits: Rick Amor, John Beard, Tony Bevan (UK), Gunter Christmann, Kevin Connor, Virginia Coventry, Denise Green, Steven Harvey, Christopher Horder, Anwen Keeling, David Keeling, John Kelly, Jennifer Lee, Kevin Lincoln, Enrique Martinez Celaya (USA), Brett McMahon, Guy Peppin, Jon Schueler (USA), David Serisier, Peter Sharp, Jeannette Siebols, Aida Tomescu, Kate Turner, Dick Watkins and Karl Wiebke. Tues-Sat 10-6

Macquarie University Art Gallery Building E11A, North Ryde 2109 Tel 02 9850 7437 Fax 02 4933 1657 rdavis@vc.mq.edu.au www.artgallery.mq.edu.au 7 December - 12 February 2010: Located Aesthetics Experiments between art and enthnography Curator: Jennifer Deger An exhibition about the spaces between art and ethnography, taking examples of creative collaborations between anthropologists and Indigenous people in arenas from remote communities to urban environments. 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 Until 6 December: Barry Gazzard and Max Miller: Corner Country Susan O'Doherty: 900 Eyes Until 17 January: In Your Dreams - touring textile exhibition featuring artists from Australia, Germany and England Camille Kersley: Of trees and love Judy Parrott: Antarctica, a place in the wilderness Giselle Penn and Michael Garth: Spanning the void Until 28 February: Salvatore Zofrea: Days of summer Tanya Richards: Sediments of improvisation Tues-Sun 10-5, closed Mondays and public holidays

Manly Art Gallery & 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/gallery Director: Therese Kenyon 4 December - 23 January 2010: Robert McFarlane: Received Moments -Photography 1961-2009 5 February - 7 March 2010: The Hermans: Art in the Family To the Lighthouse: The Ceramics of Fairlie Kingston 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, Christine Johnson, Ildiko Kovacs, Elisabeth Kruger, Tim Maguire, Karl Maughan, Alexander McKenzie, Kirsteen Pieterse, John Pule, Simon Strong, A.J Taylor, Simon Taylor and The Estate of Colin McCahon. Tues-Sun 11-6

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 Chief Executive Officer: Litsa Veldekis National Head of Art: Tim Abdallah The leading Australian-owned art auctioneers and valuers. Mon-Fri 9-5.30, free appraisals Wednesdays 2-5

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 25 Frome Street, Moree 2400 Tel 02 6757 3320 moreeplainsgallery@bigpond.com www.moreeplainsgallery.org.au Moree Plains Gallery in north-western New South Wales presents travelling and local exhibitions, including a permanent display of Aboriginal artefacts in the old bank vault. Until 18 January 2010: Gabrielle Collins 22 January - 28 February 2010: Hanna Kay: Undertow 1 March - 30 April 2010: Ken O'Regan Mon-Fri 10-5, Sat 10-2, Free admission

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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. 8 December - 18 April 2010: Almanac: Australian Art from the Gift of Ann Lewis AO 10 December - 11 April 2010: lake Your Time: Olafur Eliasson 12 December - 31 January 2010: Fiona Foley: Forbidden Until 31 January 2010: MCA Collection: New Acquisitions 2009 Daily 10-5, closed Christmas Day Free admission

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

Newcastle Region Art Gallery

Peloton
19 and 25 Meagher Street,
Chippendale 2008
Tel 02 9690 2601
info@peloton.net.au
www.peloton.net.au
Directors: Matthys Gerber, Lisa Jones
A program of exhibitions and exchange
projects of national and international
contemporary art and artists.
Thurs-Sat 1-6

Rex Irwin Art Dealer 1st Floor, 38 Queen Street, Woollahra 2025 Tel 02 9363 3212 Fax 02 9363 0556 brettballard@rexirwin.com www.rexirwin.com Directors: Rex Irwin, Brett Stone Rex Irwin Art Dealer was established in Sydney in 1976. The gallery represents important Australian and international artists, and supports and encourages emerging artists. The gallery also provides valuations, development of corporate and private collections, Portrait commissions and restoration and framing advice. Tues-Sat 11-5.30, and 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
Ballan Bolton, Stephen Bowers, Gina
Bruce, Robert Clinch, Lawrence Daws,
Marian Drew, David Eastwood, Erwin
Fabian, Catherine Fox, Guy Gilmour, Steve
Harris, Geoff Harvey, Elwyn Lynn, Clement
Meadmore, Phillip Piperides, Avital Sheffer,
Terry Stringer, Mark Thompson, Bryan
Westwood, Maryanne Wick.
Tues—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 www.nationaltrust.com.au Until 20 December: Nora Heysen: Light and Life This exhibition, the first since Heysen's death in 2003, looks in depth at her key subjects - the figure, portraiture and still life. Gallery closed 21 December - 16 January 2010 16 January - 7 March 2010: Nicholas Harding: Drawn to paint An examination of the artist's practice from 1984 to 2009, featuring working drawings and sketches that illuminate Harding's process of creating images. Tues-Sun 11-5

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

Stills Gallery 36 Gosbell Street, Paddington, 2021 Tel 02 9331 7775 Fax 02 9331 1648 info@stillsgallery.com.au www.stillsgallery.com.au Contemporary Photomedia. Representing: Narelle Autio, Roger Ballen, Pat Brassington, Christine Cornish, Brenda L. Croft, Sandy Edwards, Merilyn Fairskye, Anne Ferran, Petrina Hicks, 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, Mittagong 2575
Tel 02 4860 2083 Fax 02 4860 2081
mpatey@sturt.nsw.edu.au
www.sturt.nsw.edu.au
Contemporary Australian craft and
design. Ten exhibitions annually and a
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collectible items.
Sturt Café: Wed-Sun 10-4
Gallery: Daily 10-5

Sullivan + Strumpf Fine Art
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art@ssfa.com.au
www.ssfa.com.au
Directors: Ursula Sullivan, Joanna Strumpf
Specialising in contemporary Australian
art including painting, sculpture,
photography and new media by
emerging and established artists.
Extensive stockroom.
Tue-Fri 10-6, Sat 11-5, Sun 2-5, and
by appointment

Tamworth Regional Gallery
466 Peel Street, Tamworth 2340
Tel 02 6767 5459
gallery@tamworth.nsw.gov.au
www.tamworthregionalgallery.com.au
Director: Sandra McMahon
Presenting a changing exhibition
program over two galleries comprising
touring and regional exhibitions,
permanent collections, an art studio and
gallery shop.
Tues-Fri 10-5, Sat 10-4, open Mondays
by appointment, Free admission

Trevor Victor Harvey Gallery
515 Sydney Road, Seaforth 2092
Tel 02 9907 0595 Fax 02 9907 0657
service@tvhgallery.com.au
www.tvhgallery.com.au
Directors: Trevor and Skii Harvey
Celebrating 15 years at Seaforth. Notably
eclectic exhibitions featuring a monthly
rotation of contemporary paintings and
sculptures with select pieces from
established and emerging Australian and
international artists.
Tues—Sat 11—6, Sun 12—5

Utopia Art Sydney 2 Danks Street, Waterloo 2017 Tel 02 9699 2900 Fax 02 9699 2988 utopiaartsydney@ozemail.com.au Representing contemporary Australian artists including John Bursill, Liz Coats, Tony Coleing, Helen Eager, Marea Gazzard, Christopher Hodges, Emily Kame Kngwarreye, Peter Maloney, Makinti Napanangka, Walangkura Napanangka, Ningura Napurrula, Gloria Petyarre, Lorna Napanangka, 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, and by appointment

Wagga Wagga Art Gallery Wagga Wagga Civic Centre, cnr Baylis & Morrow Streets P.O. Box 20, Wagga Wagga 2650 Tel 02 6926 9660 gallery@wagga.nsw.gov.au www.waggaartgallery.org Until 24 January 2010: Civic Melancholy 11 December – 10 January, 2010: Inside/Outside: Forward/Backwards Until 10 January 2010: Gerry King: Into the Fourth Decade: a retrospective TwoPointZero 15 January - 7 March 2010: Mamana Mamanta 5 February - 28 March 2010: Through the Eye: Regional Textile & Fibre 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. Until 3 December: Robert Juniper - superb new sequence of paintings and advance copies of his new book, 'Robert Juniper'. 4 December - End February: Christmas Exhibition: Annual Group Show Gallery closed 23 December -4 January 2010. Mon-Sat 10:30-6, Sun 1-6

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, Geoffrey Legge, Jasper Legge December will be taken up by the merging of Watters & Legge Galleries. 20 January - 6 February 2010: Jumaadi: Rain rain, come again Annette Iggulden - recent work 10 - 27 February: Joe Frost - paintings & drawings Paul Bacon - recent sculpture Wed-Fri 10-7, Tues & Sat 10-5

Western Plains Cultural Centre
76 Wingewarra Street, Dubbo 2830
Tel 02 6801 4444 Fax 6801 4449
info@wpccdubbo.org.au
www.wpccdubbo.org.au
Recognised as a cultural icon of inland
NSW, the Western Plains Cultural Centre
combines Dubbo Regional Gallery – The
Armati Bequest, with the Dubbo
Regional Museum, the Outlook Cafe and
extensive community arts centre.
Wed-Mon 10-4, Free admission

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. 5 December - 7 March 2010: Pallingjang: Saltwater 2009 Sixteen Aboriginal artists explore personal and community cultural identities. Until 28 February 2010: Strike A Pose ... with Lee Lin Chin Photographs and objects exploring the world of Australian fashion from the 1960s and 1970s. Until 24 January 2010: Peter Cooley & Toni Warburton: Where We Know Dialogues around land, sea and sky Until 28 February: Local: Current - recent work by ten local artists 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 Kingsley Street (off Barry Drive), Acton 2601 Tel 02 6125 5832 Fax 02 6125 7219 dhg@anu.edu.au http://info.anu.edu.au/Drill_Hall_Gallery The gallery presents a changing program of exhibitions of national and international artists developed in conjunction with the University's academic interests. Until 20 December: ANU Indigenous Art Collection 21 December - 24 February 2010: Closed 25 Febuary - 11 April: Colour Country Wed-Sun 12-5, Free admission

Beaver Galleries 81 Denison Street Deakin, Canberra 2600 Tel 02 6282 5294 Fax 02 6281 1315 mail@beavergalleries.com.au www.beavergalleries.com.au Directors: Martin & Susie Beaver (ACGA) Canberra's largest private gallery. Regular exhibitions of contemporary paintings, prints, sculpture, glass and ceramics by established and emerging Australian artists. Until 24 December: Christmas Collection Robin Wells - jewellery Rona Green - prints Elizabeth Kelly – glass 11 February - 2 March 2010: Crispin Akerman - paintings Jenny Orchard: Dining with Cannibals ceramics Gallery and licensed café open Tue-Fri 10-5, Sat-Sun 9-5

National Gallery of Australia Parkes Place, Parkes, Canberra 2600 Tel 02 6240 6411 information@nga.gov.au www.nga.gov.au 3 October 2009 - 14 June 2010: Emerging Elders: honouring senior Indigenous artists Explores the works of self-taught artists who all began painting or sculpting after a lifetime of other endeavours. 4 December 2009 - 5 April 2010: Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond. Explores the explosive arrival of modern art in Europe and features some of the best-known works of Post-Impressionism from the Musée d'Orsay, Paris. Daily 10-5

National Portrait Gallery
King Edward Terrace, Parkes 2600
Tel 02 6102 7000 Fax 02 6102 7001
www.portrait.gov.au
Until 17 January 2010: Shepard Fairey
12 December – 7 February 2010:
Idle Hours
Daily 10–5, closed Christmas Day
Free admission, Disabled access

Solander Gallery
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Tel 02 6285 2218 Fax 02 6282 5145
sales@solander.com.au
www.solander.com.au
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Victoria

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

Alcaston Gallery 11 Brunswick Street, Fitzroy 3065 Tel 03 9418 6444 Fax 03 9418 6499 art@alcastongallery.com.au www.alcastongallery.com.au Director: Beverly Knight, ACGA member. Exhibiting contemporary Aboriginal art paintings, works on paper, limited-edition prints, sculpture, ceramics and artifacts. Until 5 December: Bai Bai Napangarti, Pauline Sunfly 8 December - 23 December: Elcho Island Artists: Prints & Sculpture 12 January - 6 February 2010 Sally Gabori 9 February - 27 February 2010 Paula Paul 9 February - 27 February 2010: Karen Chong - Ceramics Tues-Fri 10-6, Sat 11-5,

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 Pappas Gallery
2–4 Carlton St, Prahran 3181
Tel 03 8598 9915 Fax 03 8598 9914
info@annapappasgallery.com
www.annapappasgallery.com
Director: Anna Pappas
Representing a diverse selection of
established and emerging international
and local artists in all contemporary
mediums.
Tues-Fri 10–6, Sat-Sun 12–6

Anna Schwartz Gallery
185 Flinders Lane, Melbourne 3000
Tel 03 9654 6131
mail@annaschwartzgallery.com
www.annaschwartzgallery.com
Established in 1982, Anna Schwartz
Gallery exhibits the ongoing practice
of represented artists and presents
projects by international guest artists.
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
Until 5 December: Sam Shmith
December 8: Peter Daverington
Tues-Sat 11-5

Art Nomad Brighton 3186 Tel 03 9598 5739 Fax 03 9598 8338 info@artnomad.com.au www.artnomad.com.au Does your gallery come to you? Mine does! Browse online and request a private viewing of your selection. We stock artworks by Amor, Arkley, Audette, Beard, Beeton, Blabey, Blackman, Boissevain, Boyd, Bromley, Cassab, Coburn, Connor, Crooke, Curtis, Dickerson, Ferguson, Friend, Gehlert, Giardino, Gleeson, Hart, Heysen, Hinder, Jacks, Kelly, Long, Nolan, Olsen, Onus, Pugh, Sawrey, Streeton, Tucker and Wilsmore. Tues-Sun 10-6, and by appointment

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24 High Street, Northcote 3070
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info@artsproject.org.au
www.artsproject.org.au
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collection of works featuring the
'outsider art' genre.
Mon-Fri 9-5, Sat 10-1, and
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 & Sun 11-6 Mon 10-5 by appointment only Open public holidays except Christmas Day and Good Friday, Free admission

Australian Contemporary
Aboriginal Art
129 Little Turner Street, Abbotsford 3167
Tel 03 9415 6422 Fax 03 9415 6522
Mobile 0412 552 295
art@contemporaryaboriginalart.com.au
www.contemporaryaboriginalart.com.au
Director: Adam Knight
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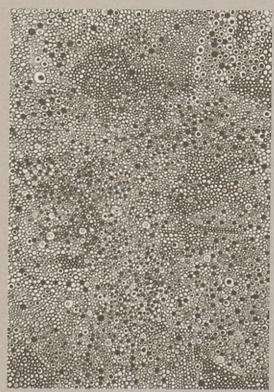
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prints by leading contemporary artists.
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range of prints for sale.
Tues-Fri 10-5, Sat 12-5

Axia Modern Art 1010 High Street, Armadale 3143 Tel 03 9500 1144 Fax 03 9500 1404 art@axiamodernart.com.au www.axiamodernart.com.au Established in 1973, Axia is one of Australia's leading contemporary art galleries showcasing a diverse range of paintings, works on paper, sculpture, studio glass and ceramics. Axia is committed to advancing exceptional contemporary art through an exciting and challenging program of exhibitions by prominent Australian and international artists. Mon-Fri 9-5:30, Sat-Sun 11-5

Bridget McDonnell Gallery
130 Faraday Street, Carlton 3053
Tel 03 9347 1700, Mobile 0419 306 593
www.bridgetmcdonnellgallery.com.au
Established 1983. Specialising in nineteenth
and twentieth century paintings, drawings
and prints; also featuring realist paintings
and oil sketches from St Petersburg from
1940s onwards.
Wed-Fri 10-5, Sat 12-5,
and by appointment

Bridget McDonnell • Hampton Gallery 392 Hampton Street, Hampton 3188 Tel 03 9598 8398 mail@bmghampton.com.au www.bridgetmcdonnellgallery.com.au Established 2007. Exhibitions include collectors exhibitions and contemporary artists Celia Perceval, Brigid Cole Adams, Art from the Kimberley, Jeff Ferris and Juliana Hilton. Tues-Fri 10-5, Sat 10-3

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
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Brightspace is a large, naturally lit tworoom gallery in St Kilda.
We show established and emerging
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promote the space to host creative
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12 – 20 December: Summer Salon
Wed-Sat 12–6, Sun 1–5



Graeme Rowe, Standing still ii, 2009, felttip pen on paper, 70 x 50cm, courtesy Brightspace.

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Contemporary Art Australia & Associates Joan Gough Studio Gallery 328 Punt Road, South Yarra 3141 Tel 03 9867 2939 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 nineteenth year. Represented by Jennifer Tegel in the USA, Anthony Syndicas in France and art consultant Ronald Greenaway 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. Subscription \$60.

C.A.S. Contemporary Art Society of Victoria Inc.
P.O. Box 283, Richmond 3121
Tel 03 9428 0568 Mobile 0407 059 194 mail@contemporaryartsociety.org.au www.contemporaryartsociety.org.au Founded 1938, C.A.S. is a non-profit art organisation run by artists, for artists.
Australia-wide membership.
4 – 6 December: Art at Burnley Harbour, Burnley Harbour, Richmond, Melways maps 58F1 and 2MB2, open Fri—Sat 8–8, Sun 8–6. A special outdoor undercover art festival.

Four major exhibitions annually.
Members' exhibitions at Richmond and Fitzroy Libraries. Gallery walks, social events.
View recent exhibitions plus 300+ artworks from 150+ artists

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discounts at various art suppliers. Artist
Membership \$50, Friends of CAS \$20.

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Second exhibition space:
41 Canterbury Road, Middle Park 3206
info@dacoumelbourne.com.au
www.dacoumelbourne.com.au
Director: Fred Torres
Specialising in fine Indigenous art
from Utopia.
Until 6 December: Emily Kame
Kngwarreye: The Person and her Paintings
Wed-Sat 11-6, Sun 11-4

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Deakin University Art Gallery
Deakin University,
221 Burwood Highway, Burwood 3125
Tel 03 9244 5344
artgallery@deakin.edu.au
www.deakin.edu.au/art-collection
Manager: Leanne Willis
Presenting a vibrant and contemporary
exhibition program, check website
for details.
Tues-Fri 10-5, Sat 1-5 during
exhibition period, Free admission

Dianne Tanzer gallery 108-110 Gertrude Street, Fitzroy 3065 Tel 03 9416 3956 dtanzer@ozemail.com.au www.diannetanzergallery.net.au Director: Dianne Tanzer Roy Ananda, Dale Cox, Sebastian Di Mauro, Daniel Dorall, Marian Drew, Vincent Fantauzzo, Juan Ford, Neil Haddon, Matthew Hunt, Louisa Jenkinson, Donna Marcus, Harry Nankin, Shaun O'Connor, Helen Pynor, Victoria Reichelt, Reko Rennie, Charles Robb, Natalie Ryan, Roh Singh and Ken Yonetani. Tues-Sat 12-5, and by appointment

Dickerson Gallery

44 Oxford St, Collingwood 3066

Tel 03 9416 0031 Fax 03 9416 0038

melbourne@dickersongallery.com.au

www.dickersongallery.com.au

Director: Stephen Nall

Specialising in works by some of

Australia's most collectable young, midcareer and senior artists. Monthly
exhibitions and diverse stockroom.

Tues—Sat 10:30—5:30, Sun by appointment

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
Assistant Director: Phe Rawnsley
Established 1989. Contemporary
Australian painters, sculptors and
collectable Aboriginal art. Representing:
Margaret Ackland, Marika Borlase,

William Breen, Claire Bridge, Terri Brooks, Lizzie Buckmaster Dove, Lilly Chorny, Damien Elderfield, Karen Gray, Juli Haas, Greer Honeywill, Dion Horstmans, Elvyrra Jon, Abie Loy Kemarre, Marise Maas, Mark Ogge, Gloria Petyarre, Garry Pumfrey, Emily Pwerle, Galya Pwerle, Minnie Pwerle, Molly Pwerle, George Raftopoulos, Kathryn Ryan, Melinda Schawel, Keren Seelander, Ken Smith, Valerie Sparks, Emma Walker, Simeon Walker, Barbara Weir, Kevin White, Dan Wollmering, Mami Yamanaka. New exhibitions every three 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 artists
including Tony Albert, Monika Behrens,
Nici Cumpston, Siri Hayes, Theo Strasser
and Arlene TextaQueen.
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.
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holidays 1-5, Free admission

Gould Galleries
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Phone 03 9827 8482
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www.gouldgalleries.com
Buying and selling significant paintings
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Galleries offers expert advice on
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valuation and conservation of private and
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Mon-Fri 10-6, Sat 11-5

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
Historic and contemporary collections of silver, porcelain, glass, oriental ceramics, paintings and prints, including The Shaw Bequest, Australian art and eighteenth century landscapes by Paul Sandby, R.A.
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, 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 practices between artists, curators, Writers, the university and members of our larger community. Tues-Fri 10-5, Sat-Sun 12-5, Free admission

James Makin Gallery 67 Cambridge Street, Collingwood, 3066 Tel 03 9416 3966 Fax 03 9416 4066 info@jamesmakingallery.com.au www.jamesmakingallery.com.au Director: James Makin Tues-Fri 10-5.30 Sat 11-5

Kingston Arts Centre Gallery
979 Nepean Highway, Moorabbin 3189
Tel 03 9556 4448
kingart@kingston.vic.gov.au
www.artscentre.kingston.vic.gov.au
Visual Arts Coordinator: Leah Szanto
Sixteen exhibitions each year,
showcasing artworks of local relevance,
artistic excellence and innovation,
through a broad range of visual arts
practices by both professional and
emerging artists.
Mon-Fri 9-5.30, Sat 12.30-5.30

LUMA La Trobe University Museum of Art

La Trobe University, Victoria 3086 Tel 03 9479 2111 Fax 03 9479 5588 www.latrobe.edu.au/artmuseum La Trobe University Museum of Art (LUMA), located at the Bundoora campus, engages in historical and contemporary art debates. It is a creative institution that seeks to make a significant contribution to contemporary critical discourse; add to the knowledge of Australian artists, movements and events; work in crossdiscipline paradigms; and be actively engaged in important state, national and international collaborative projects. The Museum also manages the University Art Collection, one of the most significant university collections in the country, which charts the development of Australian art practice since the mid-1960s.

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
guarantee the authenticity of all artworks
offered for sale.
Mon-Fri 10-6, Sat 1-5,
and by appointment

Libby Edwards Galleries 1046 High Street, Armadale 3143 Tel 03 9509 8292 Fax 03 9509 4696 melb@libbyedwardsgalleries.com www.libbyedwardsgalleries.com Monthly exhibitions of paintings by contemporary Australian artists. Tues-Fri 10-5, Sat-Sun 12-5

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 sixteen 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 2010 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

[MARS] Melbourne Art Rooms
418 Bay St, Port Melbourne 3207
Tel 03 9681 8425 Fax 03 9681 8426
andy@marsgallery.com.au
www.marsgallery.com.au
Until 22 December: Emma de Clario
February: Charles Anderson, James Hullier
Tues—Sun 10–5

Tues-Sun 10-5 Entry by donation

pm, bookings essential.

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: Judith Leman, 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

Menzies Art Brands Pty Ltd
1 Darling Street, South Yarra 3141
Tel 03 9832 8700 Fax 03 9832 8735
artauctions@menziesartbrands.com
www.menziesartbrands.com
Deutscher~Menzies and
Lawson~Menzies
Fine Art Auctioneers and Valuers
Chairman: Rodney Menzies
Chief Executive Officer: Litsa Veldekis
National Head of Art: Tim Abdallah
Mon-Fri 9-5.30
Free Appraisals Wednesdays 2-5

Metro Gallery
1214 High Street, Armadale 3143
Tel 03 9500 8511 Fax 03 9500 8599
info@metrogallery.com.au
www.metrogallery.com.au
Director: Alex McCulloch
Senior Art Consultant: Anita Traynor
Art Consultant: Julia Matthews
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 and 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
MGA is recognised as one of Australia's
leading public galleries promoting
excellence, access and education within
the visual arts.
Gallery, gift shop, licensed café and
sculpture park.
Tues-Fri 10-5, Sat-Sun 12-5
Closed Mondays and public holidays

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, Amanda Swanson
Mossgreen Gallery represents Australian
artists and also specialises in the sale
and re-sale of Australian Art: modern,
contemporary and early Aboriginal.
Tues—Sat 10—5.30

National Gallery of Victoria The Ian Potter Centre: NGV Australia Federation Square Corner Russell & Flinders Streets Melbourne 3000 Tel 03 8620 2222 www.ngv.vic.gov.au Until 28 February 2010: Ricky Swallow: The Bricoleur Until 7 February 2010: 2009 Clemenger Contemporary Art Award Until 21 February 2010: Long Distance Vision: Three Australian Photographers Until 18 April 2010: Together Alone: Australian and New Zealand Fashion Daily 10-5, Closed Mondays, Good Friday and Christmas Day Free entry, admission fees apply to Ricky Swallow

National Gallery of Victoria NGV International 180 St Kilda Road, Melbourne 8004 Tel 03 8620 2222 www.ngv.vic.gov.au 22 January - 18 April 2010: Ron Mueck 2 December 2009 - 27 June 2010: Drape: Classical Mode to Contemporary Dress Until 31 January 2010: Building a Collection: Recent Acquisitions of Prints and Drawings 13 February - 25 July 2010: Love, Loss and Intimacy Until 14 March 2010: Chinoiserie: Asia in Europe 1620-1840 Until 21 March 2010:

Wisdom of the Mountain: Art of the Ömie Until 4 April 2010: Re-view Daily 10–5, Closed Tuesdays, Good Friday and Christmas Day Free entry, admission fees apply to Ron Mueck

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, and 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 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. Until 19 December: Julia Ciccarone and Wukun Wanambi 12 - 30 January 2010: Angelina Pwerle and Sculptures from Utopia 2 - 27 February 2010: Song Ling Tues 11-8, Wed-Sat 11-6

Pollock Gallery
270 Church Street, Richmond 3121
Tel 03 9427 0003 Mobile 0401 256 992
enquiry@pollockgallery.com.au
www.pollockgallery.com.au
Directors: Carole and Barry Pollock
We proudly represent only the very best
Australian modern artists (new,
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outstanding skills and professional
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Tue-Sat 11-6, Sun 12-5, and
by appointment

Port Art Gallery
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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.
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Port Jackson Press Print Room 61 Smith Street, Fitzroy 3065 Tel 03 9419 8988 Fax 03 9419 0017 info@portjacksonpress.com.au www.portjacksonpress.com.au Tues-Fri 10-5:30, Sat 11-5

AD YTIZBAVIULI AHI

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

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 artists Campbell, Ferretti,
Hanssen Pigott, Harding, Jamison,
Moller, Nicholson, Ou, Sleeth, Martin
Smith, Wright and Zavros. Extensive
stockroom.
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

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
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Until 14 March 2010: George Baldessin:
A major survey exhibition of paintings,
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Admission \$5 (pensioners and students free)
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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.
Wed-Fri 10-4, Sat 12-4, and by appointment

Without Pier Gallery
1A/320 Bay Road, Cheltenham 3192
enquiries@withoutpier.com.au
www.withoutpier.com.au
Director: Terry Earle
Contemporary Aboriginal and Australian
paintings and sculpture by established
and emerging artists. Monthly
exhibitions.
Mon–Sat 11–5, Sun 2–5

South Australia

Adelaide Central Gallery
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Specialising in new works from
emerging and mid-career Australian
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stockroom. Exclusive dealer for Pro Hart
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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
26 Feb – 30 April 2010:
Adelaide International 2010: Apart, we are together
Adelaide Festival 2010 Visual Arts Program
14 May – 16 July 2010
Mirror<>Mirror: Then and Now
Tues-Fri 11-5, Sat-Sun 2-5, and
by appointment, Free admission

Art Gallery of South Australia
North Terrace, Adelaide 5000
Tel 08 8207 7000 Fax 08 8207 7070
www.artgallery.sa.gov.au
Until 26 January 2010: John Brack
Until 31 January 2010: Bravura: 21st
Century Australian Craft
27 February – 9 May 2010:
'Before & After Science', 2010 Adelaide
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Daily 10–5. Bookshop and art gallery
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special exhibitions

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31–33 North Street, Adelaide 5000
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www.bmgart.com.au
Monthly exhibitions by leading
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Sculpture, paintings, graphics
and photography.
Tues—Sat 11–5, and by appointment

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: Fiona Salmon Flinders University City Gallery conducts a program of changing exhibitions with an emphasis on contemporary Indigenous art. Tues-Fri 11-4, Sat-Sun 12-4

Greenaway Art Gallery: Adelaide, and GAGPROJECTS: Berlin
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 Atkins,
Bennett, Bezor, Cullen, Hassan,
Hennessey, Kutschbach, McKenna,
Nikou, Paauwe, Shead, Siwes, Smart,
Tillers, Valamanesh and Watson.
Tues—Sun 11—6

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
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Interesting exhibitions each month by
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Kinch and Jörg Schmeisser. Specialising
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Peter Walker Fine Art
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Walkerville, 5081
Tel 08 8344 4607 Fax 08 8364 5817
info@peterwalker.com.au
www.peterwalker.com.au
Director: Peter R. Walker
Specialising in rare Australian and
international art.
Thurs—Sat 11—5, and by appointment



Kim Buck, Conatus, 2009, charcoal pencil on paper, 45 x 70 cm, courtesy the artist and Peter Walker Fine Art.

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
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East Perth 6004
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Offering over fourteen years of
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Purchasing, resale, framing, installation
and professional advice, developing and
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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, Arthur Clarke
Artitja Fine Art specialises in high quality
Indigenous fine art from the Central and
Western deserts. Exclusive
representation Western Australia:
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Also representing Noongah bush
sculptor Janine McAullay Bott.
Open daily by appointment

Bunbury Regional Art Galleries
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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
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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
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www.galeriedusseldorf.com.au
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Contemporary Australian Art.
Established 1976. New gallery built 1995.
Representing the Estates of Howard H.
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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, Glenda
de Fiddes
Changing monthly exhibitions of
contemporary art.
Wed-Fri 12-6, Sat 2-5, and
by appointment

Greenhill Galleries 6 Gugeri Street, Claremont 6010 Tel 08 9383 4433 Fax 08 9383 4388 info@greenhillgalleries.com www.greenhillgalleries.com Director: Paul Swain Greenhill Galleries showcases a collection of local, interstate, and international artworks, representing many of Australia's finest contemporary artists. The gallery has been instrumental in advising first-time buyers, long-term clients, architects, designers, and many major corporate and private collections. Representing: Robert Juniper, Jason Benjamin, Jasper Knight, Annette Bezor, Peter Boggs, Juli Haas, David Larwill, Matthew Johnson, Ray Crooke, Charles Blackman, Zhong Chen, Shaun Atkinson, Crispin Akerman, Mark Douglass, Dean Bowen, Madeleine Clear, Dieter Engler, lan Greig, Nigel Hewitt, Paul Lacey, Alan Marshall, Leon Pericles, Keren Seelander, Katarina Vesterberg and Jim Thalassoudis. Tues-Fri 10-5, Sat 10-4, closed Sunday & Monday

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

Holmes à Court Gallery
Level 1, 11 Brown Street,
East Perth 6004
Tel 08 9218 4540 Fax 08 9218 4545
hacgallery@heytesbury.com.au
www.holmesacourtgallery.com.au
Director: Sharon Tassicker
The gallery presents a diverse program:
exhibitions from the Holmes à Court
collection, contemporary art,
artist residencies and forums for
critical discussion.
Thurs—Sun 12—5, and 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
Directors: lan Plunkett, David Wroth
Two floors, 400 square metres, extensive
stock room and a full exhibition program
of established and emerging Indigenous
fine art.
Mon-Fri 9.30-5.30, Sat 10.30-5.30,
Sun 12-5

John Curtin Gallery Building 200, Curtin University of Technology Kent Street, Bentley 6102 Tel 08 9266 4155 Fax 08 9266 3878 gallery@curtin.edu.au www.johncurtingallery.curtin.edu.au Director: Chris Malcolm The John Curtin Gallery is closed from 18 December 2009 and reopens 5 February 2010 with 'Art in the Age of Nanotechnology'. Bringing together artists and scientists from around the world to merge art, science and technology, it includes the extraordinary Nanomandala by artist Victoria Vesna and nanoscientist James Gimzewski. The exhibition is part of the 2010 Perth International Arts Festival. Mon-Fri 12-5, 1-4 Sunday 7, 14, 21, 28 February, 28 March and 25 April 2010.



Victoria Vesna, James Gimzewski and Tibetan Buddhist monks from the Gaden Lhopa Kangsten monastery, Nanomandala, 2003, installation detail.

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

Linton & Kay Fine Art Gallery
299 Railway Road (cnr Nicholson Road),
Subiaco 6008
Tel 08 9388 3300 Fax 08 9388 2116
info@lintonandkay.com.au
www.lintonandkay.com.au
Directors: Linton Partington, Gary Kay
Exhibiting and representing a wide range
of leading regional and national artists.
Daily 10–5

LK Galleries
123 Hay Street, Subiaco 6008
Tel 08 9388 0067 Fax 08 9388 0032
pip@lkgalleries.com.au
www.lkgalleries.com.au
Gallery Manager: Pip Herle
Exhibiting and representing a wide range
of leading contemporary Australian artists.
Mon-Sat 9-5

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

info@pica.org.au www.pica.org.au

THE THUMBERSHIN OF

Director: Amy Barrett-Lennard
Through a program of exhibitions,
performances, screenings, studios and
interdisciplinary projects, PICA promotes
contemporary art while stimulating
critical discussion about the arts and
broader cultural issues.
Tues-Sun 11–6, Fridays 11–9

Purist Gallery
Blue Orchid Court, Yallingup 6282
Tel 08 9755 2582
art@puristgallery.com
www.puristgallery.com
Directors: Penny Hudson, Max Ball
Contemporary fine art gallery representing
West Australian artist Penny Hudson and
jeweller Max Ball. Paintings, jewellery,
sculpture in a purpose-built 'retro' gallery,
situated on a bush block in the Margaret River
wine region of Western Australia.
Sat, Sun, public holidays 10–5,
Dec & Jan 10–5.

Stafford Studios of Fine Art
102 Forrest Street, Cottesloe 6011
Tel 08 9385 1399 Fax 08 9384 0966
artstaff@iinet.net.au
www.staffordstudios.com.au
Regular exhibitions of contemporary artists.
Representing Andrew Baines, Barbara
Bennett, Robert Birch, William Boissevain,
John Borrack, Judy Cassab, Michael Challen,
Brendon Darby, Robert Dickerson, Judith
Dinham, Ken Done, Paul Evans, Tania Ferrier,
Tom Gleghorn, Victor Greenaway, Pro Hart,
George Haynes, Diana Johnston, Heather
Jones, Douglas Kirsop, John Lacey, Gary
Leathendale, Mary Jane Malet, Jane Martin,

Dan Mazzotti, Larry Mitchell, Milton Moon, Jann Rowley, Jean Sher, Christopher Spaven, Henryk Szydlowski, Garry Zeck and Len Zuks. Tues–Fri 10–5, Sun 2–5

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

Tasmania

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

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

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

Muk Muk Aboriginal Art
PO Box 5296, Alice Springs, 0871
Tel 08 8953 6333 Fax 08 8953 6386
mitch@mukmuk.com
www.mukmuk.com
Managing Director: Michael Mitchell
Exclusive suppliers of Aboriginal
Art from Central Australia.
Representing Aboriginal artists from
the Central Desert.
Mon-Fri 8-4:30

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.
Mon-Fri 9-5, Sat-Sun 10-5

RAFT Artspace
2/8 Parap Place,
(upstairs, Gregory Street entrance)
Parap 0820
Tel 08 8941 0810 Fax 08 8941 0810
art@raftartspace.com.au
www.raftartspace.com.au
Until March 2010: Closed for relocation
to Alice Springs.
RAFT will continue to display a
commitment to Indigenous art as an
important contemporary art movement
in Australia, and contemporary art in
general from local and visiting artists.

New Zealand

Christmas Day

Auckland Art Gallery Toi o Tamaki cnr Wellesley and Kitchener Streets P.O. 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 program of national and international exhibitions.

Daily 10–5, closed Good Friday and

Govett-Brewster Art Gallery
42 Queen Street, New Plymouth, 4342
Tel +64 6 759 6060
mail@govettbrewster.com
www.govettbrewster.com
Director: Rhana Devenport
12 December – 20 March 2010:
Alberto Baraya: An Expedition
to New Zealand
12 December – 15 March 2010:
China in Four Seasons: Zhang Peili
Len Lye: The Cosmic Archive

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,
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

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: Nineteenth and
twentieth 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

Jonathan Grant Galleries Ltd

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 promotes emerging and established artists from New Zealand, Australia and the Pacific region. Deborah White is a founding trustee and co-director of the Auckland Art Fair.

Tues-Fri 11-6, Sat 11-4

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

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

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

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

Art & Australia's Art Directory is a comprehensive guide to galleries in Australia and New Zealand.
To be part of this guide please contact: Karen Brown, Advertising, Marketing & Trade Manager
Tel 02 9331 4455 Fax 02 9331 4577 karen.brown@artandaustralia.com.au

Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program

Brooke Babington



Too Much of Everything, 2008, installation view with, from left: _fabrics interseason, Dominant design, 2008, various handwoven materials, dimensions variable; Heinz Peter Knes, New Mexico, 2009, screenprint on cotton, 200 x 165 cm; Bless, Mirror curtain, 2009, wallscape print and vertical mirrored blind; Sibling, Y3K door, 2009, pine, polycarbonate sheeting, plywood and existing door structure; Christopher L. G. Hill, Temporary colour/pattern dissolve, step beyond geometry, 2009, various mediums and dimensions; courtesy the artists and Y3K, Melbourne.

THE THUMEBELLA OF



There is a great, silent resistance mounting against

categorisation; a collective, unspoken imperative of non-compliance with rigid systems of any kind. And it was clear, looking around the works in 'Too Much of Everything', that they eschewed coercion within traditional bounds of art. Like early twentieth-century Bauhaus experiments, here were local and international designers and artists once more engaged in discursive exchange across a levelled field of creative production. But if the Bauhaus perfected the modernist ideals of technological progress in design efficiency – form follows function, truth to materials, and so on – 'Too Much of Everything' offered a perspective on the relationship between art, 'the product' and consumption that was distinctly contemporary.

'Desire is the desire of the Other', Jacques Lacan famously remarked. Which is to say, among other things, that we want what 'the Joneses' want. In our society, luxury or prestige goods – sports cars and designer handbags – serve as symbolic reminders of social standing. In 'Too Much of Everything', James Deutsher paid improvised homage to Shiro Kuramata's iconic glass chair by grafting Perspex and found materials to an IKEA base, stripping the symbol of all status. Buying luxury goods for their status was identified as 'conspicuous consumption' by Jarrod Rawlins in his catalogue response to the exhibition, drawing a corollary with the sale and 'packaging' of art.

In 'Too Much of Everything', one could perhaps take this one step further. According to Pierre Bourdieu, conspicuous consumption is not restricted to economic dealings, but extends to every value, opinion and taste we aquire. For Bourdieu, each and every consumption, then, is conspicuous. It was the exhibition's grasp of this point that made it so insightful a reflection of our times. The show addressed and reflected the values, attitudes and aesthetic preferences of a specific market: young, middle-class, politically left-wing and art-initiated. Many works resonated ecological concerns of overabundance and waste. The works of Sibling, Christopher L. G. Hill, and Pat Foster and Jen Berean existed simultaneously as artworks and permanent, functional fixtures – design solutions for the fledgling gallery – almost as

though they were uncomfortable with the wasteful extravagance of an art that doesn't actually do anything.

There was also a common focus on readymade, found or recycled objects and a stylistic exaggeration of the handcrafted elements of construction, a kind of heavy-handed, cottage-industry aesthetic which mocked slick overproduction. But the reverse was also true – conceptual clothing label Slow and Steady Wins the Race reproduced the look of iconic designer handbags in basic materials which worked as quiet subversive incursions into the market under the veneer of mass production. Works like these disrupted the tacitly accepted role of the passive consumer, renegotiating relations of production and consumption to broadcast their affiliation with the values of a different lifestyle market.

If too much of anything is a bad thing, too much of everything threatens to glut and overwhelm us. And yet, in contrast to the critical stance this logic anticipates, the show indicated that our contemporary relationship to the product is far more nuanced and complex than such a position allows. Significantly, none of the works were overtly critical. They didn't condemn the market, they just created their own. By simultaneously *reflecting* on and *staging* conspicuous consumption within the gallery space, the show reproduced and played out the self-same dynamics of social interaction that surround us in the outside world. A feedback loop was created; a revolving door into the cyclical nature of the market and fashion.

In this way 'Too Much of Everything' posed a makeshift articulation of the flux-and-flow drag of the market relations that govern contemporary life – and that we continue to enact with each passing transaction.

For this sixth Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program review, Brooke Babington was mentored by Charlotte Day, Associate Curator at the Australian Centre for Contemporary Art, Melbourne, and co-curator of the 2010 Adelaide Biennial of Australian Art. **Too Much of Everything,** Y3K, Melbourne, 18 July – 8 August 2009.

¹ Thorstein Veblen, The Theory of the Leisure Class, Macmillan, New York, 1899.

Matt Coyle

→ The Shades - 5 & 6 **→**

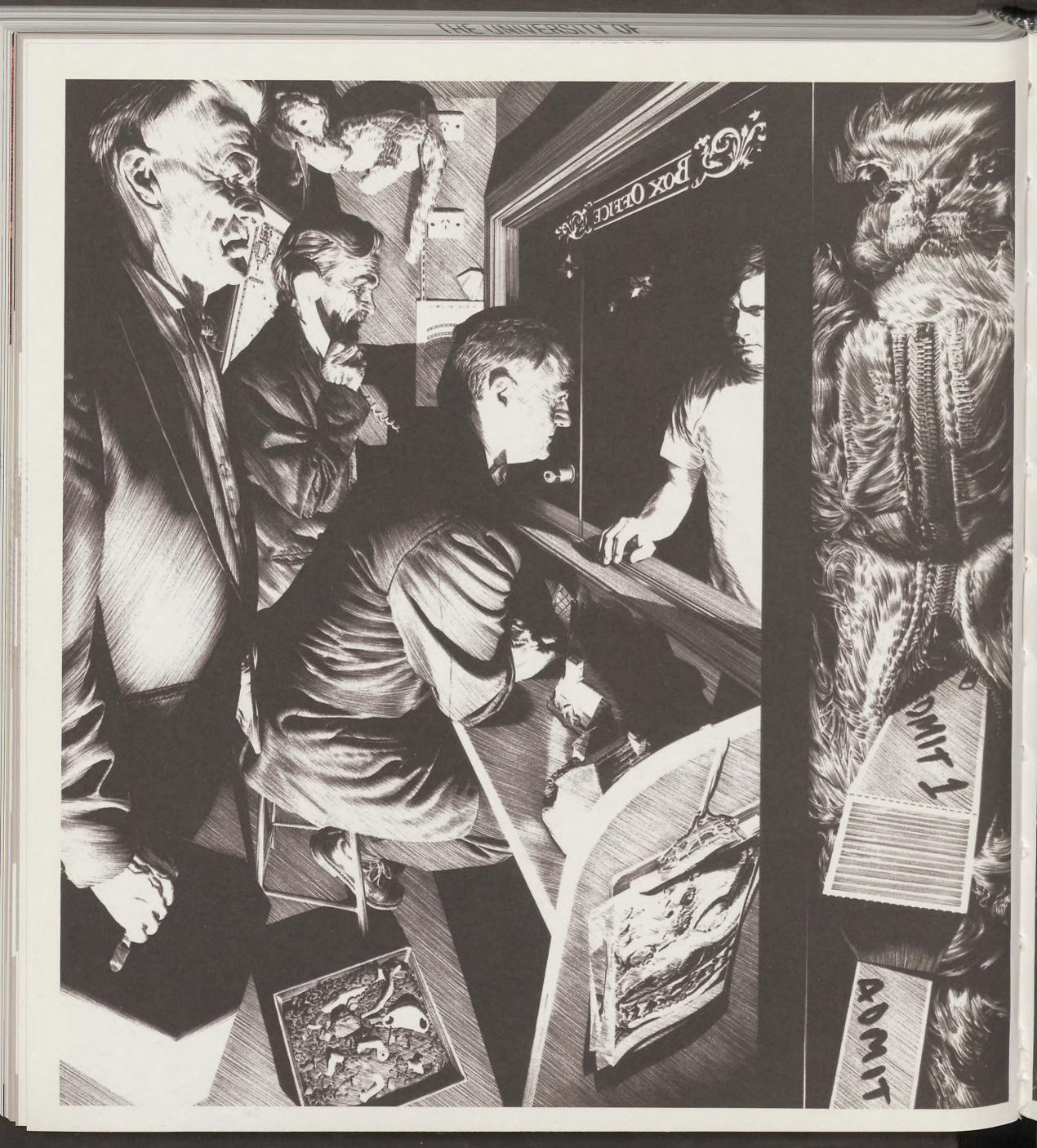
In the third of a four-part Art & Australia special commission, the Hobart-based artist and author of the graphic novel Worry Doll (2007) continues his shady new narrative.

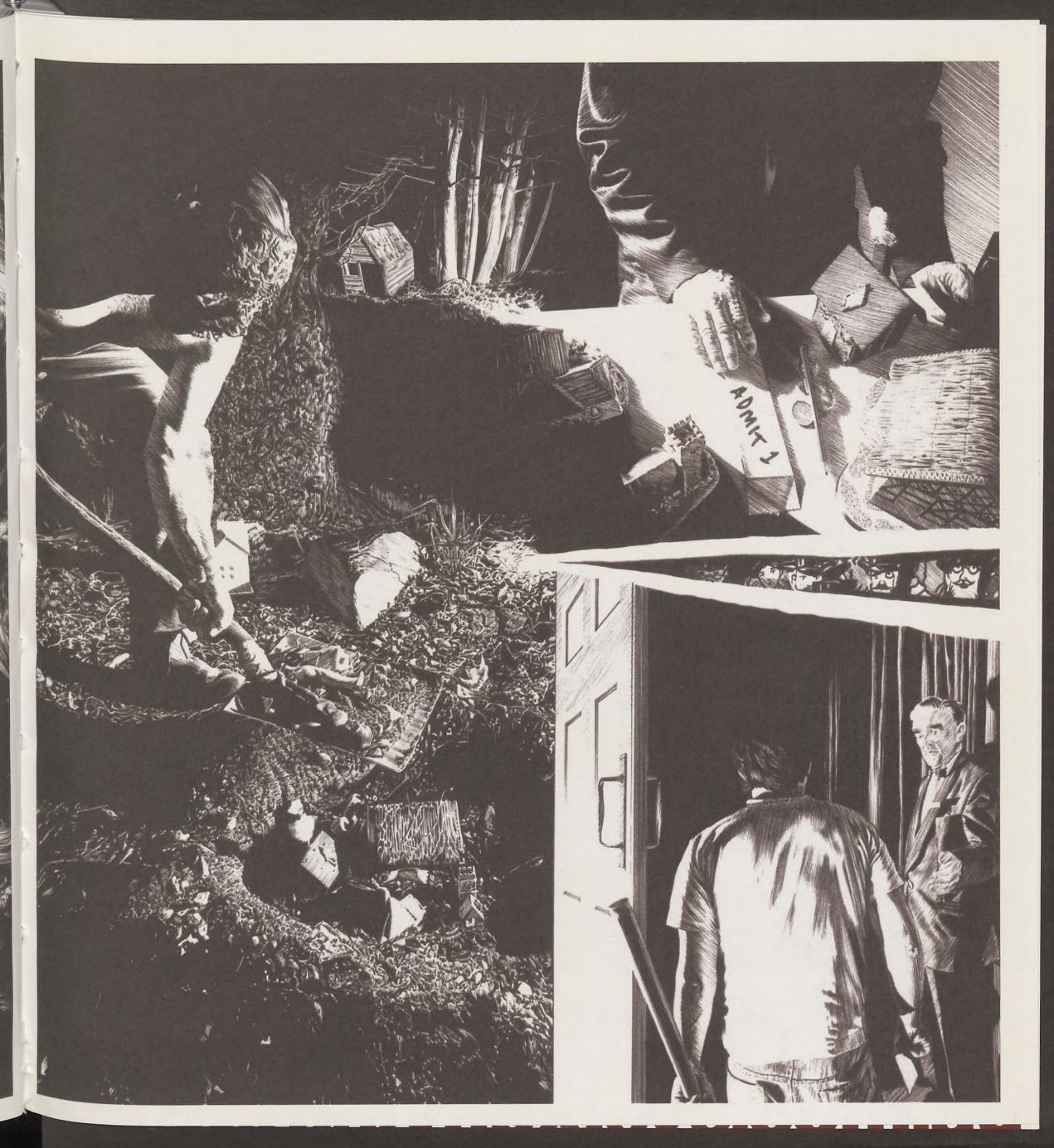
'When I finished *Worry Doll* I decided to do a series of stand-alone drawings which became the 2008 "Night Stills" series', says Coyle. 'Interestingly, the first drawing was of a man digging up the front of his garden at night. Such recurring imagery and narratives that can knit together – sometimes strangely, seamlessly – merge into the ideas behind "The Shades".

'What if you did dig up a descending staircase in your garden? And how would that lead to all sorts of interesting journeys? Such as: coming out into the foyer of Hobart's Theatre Royal. This is not just a beautiful old theatre but also the place I have worked for many years in the box office. Lots to explore: the fairly ordinary box office setting but just nearby an ornate and historical stage, ghostly tunnels beneath, trapdoors, ushers in black tie ...'

following pages
Matt Coyle, The shades #5,
2009, pen on paper,
37 × 40 cm, courtesy the artist,
Criterion Gallery, Hobart, and
Anna Pappas Gallery, Melbourne.

Matt Coyle, The shades #6, 2009, pen on paper, 37 × 40 cm, courtesy the artist, Criterion Gallery, Hobart, and Anna Pappas Gallery, Melbourne.





ANZ Private Bank and Art & Australia Contemporary Art Award

Talia Linz



Gregor Kregar

From live sheep to ceramic piggy banks and giant, floating geometric shapes, Gregor Kregar's sculptural menagerie suggests that he is not an artist seduced by a single subject. Nor can one material tie him down; he picks and chooses between glass and steel, plastic and terracotta, cardboard, video, photography and livestock. Like the varied combinations of polyhedrons he creates, this Slovenian-born, Auckland-based artist is indeed multifaceted.

Take 'Piercing the Clouds' at Sydney's Tins Sheds Gallery in 2008, an exhibition akin to a futuristic landscape; all colossal shiny forms and seemingly endless space. Here Kregar fashioned numerous and fractured cloudscapes using sculpture, video projection and three-dimensionally rendered photographic works. Along with other site-specific installations (*Brick bay polyhedron*, 2006, *Sky housing project 1*, 2007, *Shelter structure 1 and 2*, 2006) there is a definite dreamy quality to this work, yet underneath a structural and scientific logic is at play. His large, angular shapes might tap into our collective cultural image bank of sci-fi or apocalyptic visions, but the artist is quick to point out that they are in fact comprised of the simplest and most basic shapes in use since Ancient Greece and Neolithic Britain. These forms reference external spatial arrangements as well as internal ones; imitating naturally occurring molecular systems of which triangular forms are the building blocks.

Kregar's unique constructions both stand out from, and blend into, their surrounds. Their mirror-polished stainless steel faces literally reflect the colours and shapes of their settings, whether natural or simulated. Kregar sees his sculptures and their landscapes connected through structural logic:

The way I build my recent forms has more in common with the forming process of clouds or structural formulas of organic matter than with the way we build buildings.¹

Whether towering ominously or floating majestically, Kregar's structures activate space by altering visual perspective. Objects are lost and found in the visual flick of the eye back and forth, up and down, across his many planes and angles:

Materials are very important; they carry the idea. The reflective quality addresses the viewer and creates another dimension of space, breaking perspective and creating the possibility of self-awareness and self-reflexive impulses.

This gentle jostle between appearance and disappearance also manifests itself in Kregar's figurative work. His glazed stoneware piece,

Vanish, 2008, installed on Waiheke Island in New Zealand, comprises 160 doppelgangers of the artist ranging from 140-centimetres tall down to 40 centimetres. Depending on one's viewpoint, the army of Gregors either burgeons steadily forward or vanishes into the distance. No need for wordy critique or theories about the power of the viewer to induce meaning, here perspective literally and instantaneously determines the artist's growth or diminishment. The work extrapolates on an earlier piece, I appear and disappear, 2003–04, of which the artist writes:

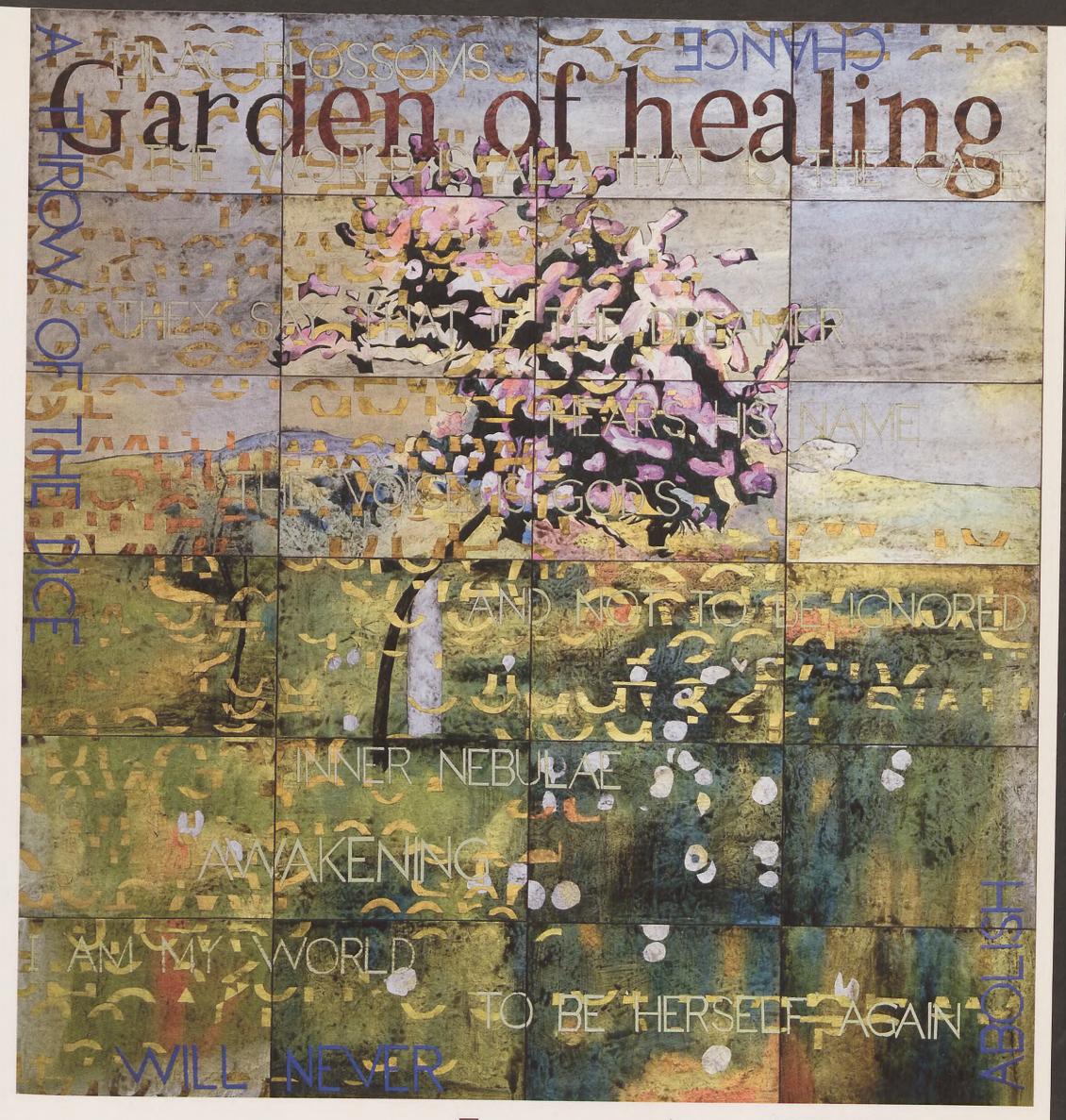
Something gets lost every time you double yourself ... taken to its inevitable conclusion, this self-cloning self-portrait would reduce me to a wisp of clay.

Questions of identity and ego, particularly to do with that of 'the artist', follow the thread of pop artists who have questioned the paradigm of the lone genius forging the singular masterpiece. *Vanish* is one of a number of Kregar's works that draw on the multiple as the enemy of individuality. The romance of the artist is lost in this exponential growth; death by reproduction.

Yet here again with Kregar, all is not as it seems. These serial works may simulate the cheap factory-manufactured copy, but they are actually the result of individual modelling and casting. Kregar's replication process is one of lengthy and detailed craftsmanship – *Vanish* was four years in the making.

Kregar's work investigates the seduction and psychology of the crowd, the relationship of the individual to the collective, and vice versa. His is a portrait both specific and general; profiling the lone figure lost in a sea of anonymity, as much as it cites our desire for distinction.

¹ All quotations are taken from interviews with the artist via email in October 2009, and from the artist's website, www.gregorkregar.coml.



roslyn oxley9 gallery
www.roslynoxley9.com.au

ANZ Private Bank and Art & Australia Contemporary Art Award

ANZ Private Bank



Gregor Kregar

Gregor Kregar, Piercing the clouds, 2008, stainless steel, video and lambda print photographs, installation view, Tin Sheds Gallery, Sydney, courtesy the artist.

For applications and guidelines, visit the NAVA website www.visualarts.net.au

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