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Vol. 47 Autumn  
No. 3 2010

# art

& Australia

Before & After Science:

John Barbour  
Tacita Dean  
Benjamin Armstrong  
Hany Armanious  
Diena Georgetti



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# BEFORE AND AFTER SCIENCE

2010 Adelaide Biennial of Australian Art

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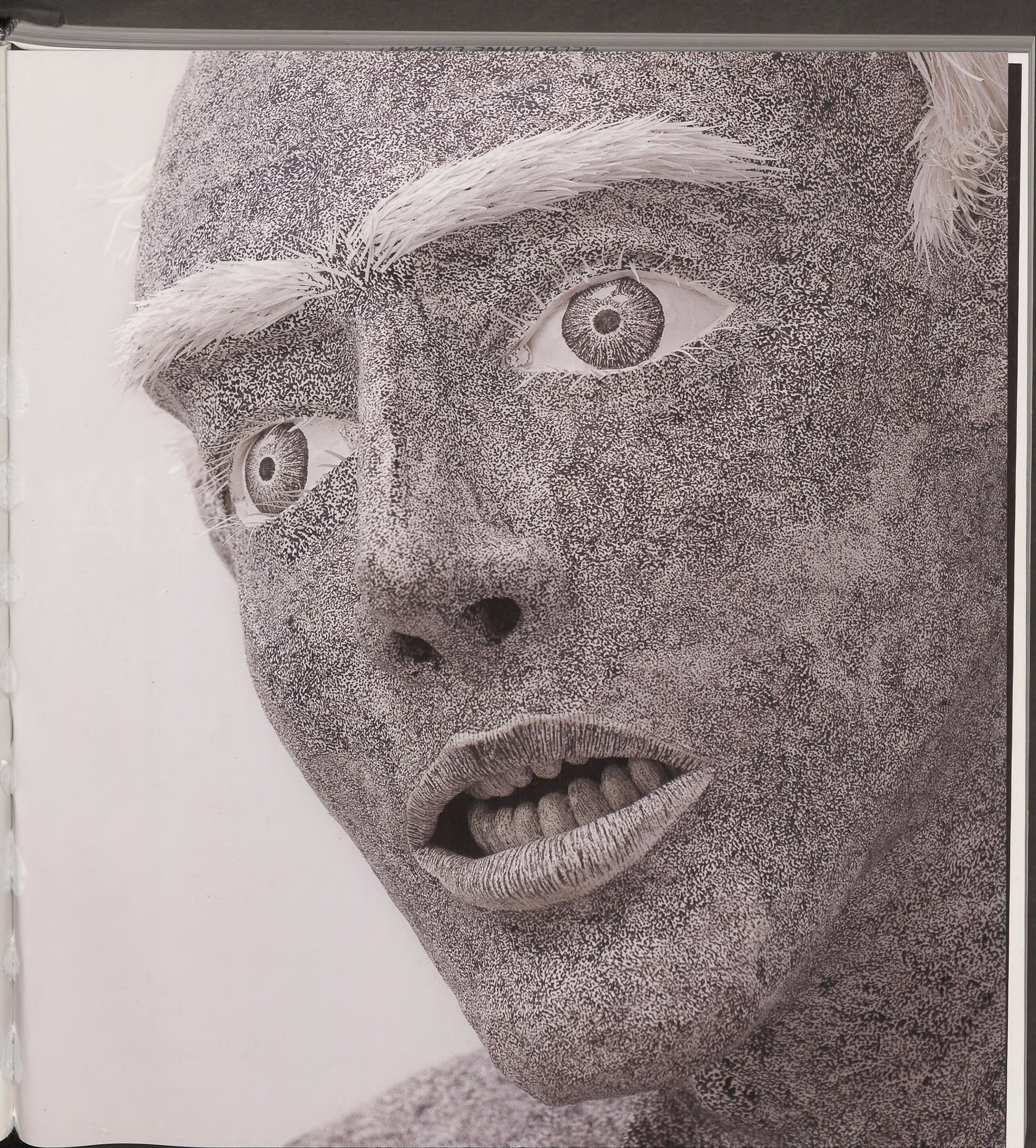


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**Detail:** James Morrison, *Worm blood dripping*,  
2009-10, papier mache and ink, 198 x 82 cm;  
Courtesy the Artist and Darren Knight Gallery, Sydney.  
Photo credit: Simon Hewson.







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# contents

## Forum

- 374 Contributors
- 398 Remapping a contemporary Athens  
Marina Fokidis
- 402 Cool runnings: A short history of Auckland ARIs  
Tessa Laird
- 404 Nature as culture: Olafur Eliasson and the idea of  
a contemporary sublime  
Michael Fitzgerald
- 406 Letter from Wombat Studio  
Stephen Eastaugh
- 408 The contemporary art of war: Jon Cattapan, Lyndell Brown  
and Charles Green  
Peter Hill
- 410 Domesticating art: The hybridised form of Melbourne's  
Lyon Housemuseum  
Michael Fitzgerald
- 416 Tributes: Nick Waterlow by Edmund Capon; D. R. Nakamarra by Hetti  
Perkins; Fred Cress by Sasha Grishin; Sue Ford by Isobel Crombie;  
Emil Goh by Aaron Seeto; Wamud Namok by Brenda L. Croft
- 422 The Art & Australia Contemporary Art Award: Looking back  
to the future  
Eleonora Triguboff

## Features

- 460 Before & After Science: 2010 Adelaide Biennial of Australian Art
- 462 Things of stone and rock: A field trip through contemporary art  
Charlotte Day
- 470 Benjamin Armstrong's world of holding everything dear  
Alexis Wright
- 474 Trapping time: Tacita Dean in conversation with Sarah Tutton
- 480 Krapp's bugle: John Barbour and the art of the impossible  
Ian North
- 488 Hany Armanious: Compulsive beauty  
Francesco Stocchi
- 496 Diena Georgetti: Pleasure and comfort  
Rob McKenzie

cover

**John Barbour, Unrise ... no plan b ... I close my eyes, 2009**, detail, wood, lead, copper, thread, pigments and fabric, dimensions variable, courtesy the artist and Yuill|Crowley, Sydney. Photograph Saul Steed.

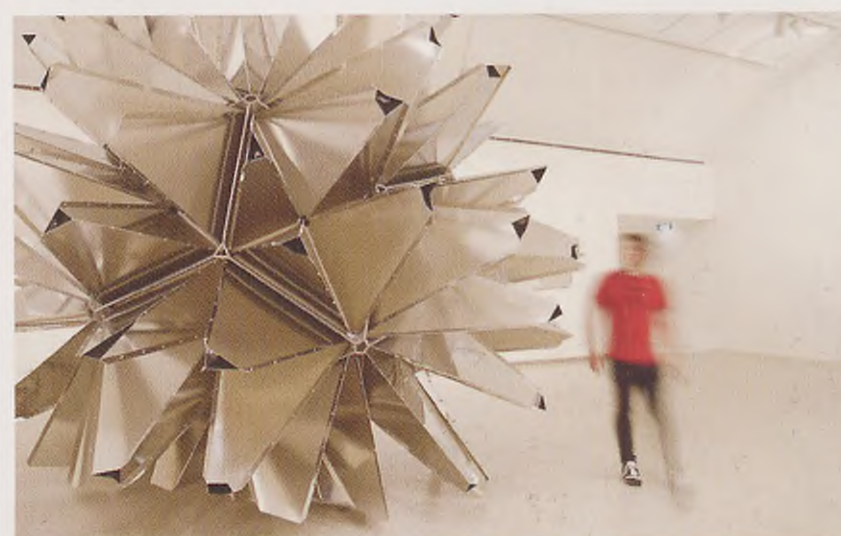
above right, top

**Vita Zaman performance, 2007**, Ibid Projects, London, at ReMap, Athens, courtesy Ibid Projects, London.

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398



404



410

above middle

**Olafur Eliasson, Multiple grotto, 2004**, stainless steel, 457.2 x 450 cm, installation view, Museum of Contemporary Art (MCA), Sydney, 2009, San Francisco Museum of Modern Art, Accessions Committee Fund purchase, courtesy the MCA, Sydney. © 2004 Olafur Eliasson. Photograph Jenni Carter.

above

**Lyon Housemuseum, night view of the central courtyard space**, featuring: **Patricia Piccinini, Panel work, 2000**, ABS plastic and automotive paint, 60 panels, each 50 x 50 cm; **Peter Hennessey, My lunar rover (you had to be there), 2005**, plywood, steel, canvas and Velcro, 298 x 206 x 396 cm, courtesy the artists and Lyon Housemuseum, Melbourne. Photograph Dianna Snape.



## Review

- 504** Cubism & Australian Art  
Patrick McCaughey
- 505** The 6th Asia-Pacific Triennial of Contemporary Art  
Andrew Maerke
- 506** Zhongjian: Midway  
Souchou Yao
- 507** Edge of Elsewhere  
Reuben Keehan

## Books

- 508** Len Lye  
Reviewed by Dylan Rainforth
- 509** Source: Nature's Healing Role in Art and Writing  
Reviewed by Nicholas Croggon
- 510** A Singular Voice  
Reviewed by Laura Murray Cree
- 511** Andrew Rogers: Geoglyphs, Rhythms of Life  
Reviewed by Talia Linz

## Gertrude Contemporary Art Spaces and Art & Australia

### Emerging Writers Program

- 536** Rachael Watts

## Artist pages

- 537** 'The Shades' by Matt Coyle

## Art & Australia / Credit Suisse Private Banking Contemporary Art Award

- 540** Peter Madden  
Talia Linz

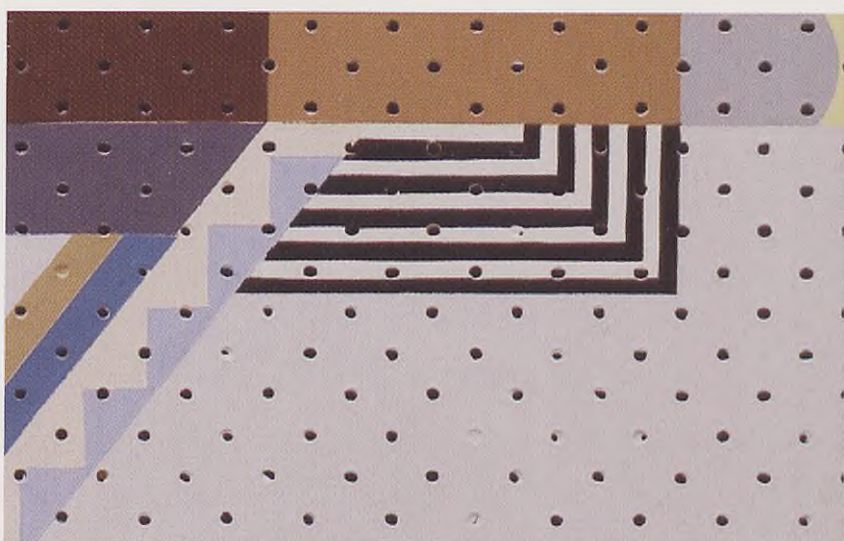
462



488



496



above right, top  
**Jimmie Durham, *Encore tranquillité*, 2008**, airplane and stone,  
150 x 860 x 806 cm, courtesy the artist.

above right, middle  
**Hany Armanious, *Sphinx*, 2009**, detail, cast polyurethane, cast asphalt  
and gouache, 54 x 42 x 66 cm, courtesy the artist, Galleria Raucci/  
Santamaria, Naples, Roslyn Oxley9 Gallery, Sydney, Michael Lett, Auckland,  
and Foxy Production, New York. Photograph Greg Weight.

above  
**Diana Georgetti, *BLOK PLASTIK/angular projection lantern*, 2007**,  
detail, acrylic on board, 75 x 58.5 cm, courtesy the artist and Darren Knight  
Gallery, Sydney.



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Sylvie Blocher *Living Pictures / Men in Gold* (still) 2007 video Commissioned by San Francisco Museum of Modern Art Courtesy the artist © the artist



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## From the Editors

'It is the job of artists to open doors and invite in prophecies, the unknown, the unfamiliar', writes Rebecca Solnit in *A Field Guide to Getting Lost* (2005). Such was the maxim that guided curators Charlotte Day and Sarah Tutton along their adventure for the 2010 Adelaide Biennial of Australian Art, 'Before & After Science', and it is a philosophy, too, close to the heart of *Art & Australia*. In recent years our magazine has opened itself up to outside influences with guest editors such as Carolyn Christov-Bakargiev and John Kaldor, and special collaborations with ground-shifting shows including the 16th Biennale of Sydney and 6th Asia-Pacific Triennial of Contemporary Art, encouraging readers to experience the world anew.

In this artistic tradition of 'getting lost', we are proud to present an issue specially commissioned by Charlotte Day, Associate Curator at Melbourne's Australian Centre for Contemporary Art, and Sarah Tutton, *Art & Australia's* Melbourne Editor. The title of their 2010 Biennial is borrowed from Brian Eno's 1977 album, and in the following pages the curators amplify their Adelaide theme in intriguing, improvising ways, sampling literature, philosophy and mysticism in an expanded view of art that asks us to suspend reason and disbelief. Through the alchemic practices of artists such as John Barbour and Diena Georgetti, and carried by the magical words of writers including Alexis Wright and Ian North, we invite readers to become pleasurably lost.

The forthcoming Winter 2010 issue of *Art & Australia* will be dedicated to the memory and achievements of Nick Waterlow OAM, 1941–2009.





**PATRICIA PICCININI**  
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## contributors



**Charlotte Day** is Associate Curator, Australian Centre for Contemporary Art, Melbourne. Her projects include Ricky Swallow's 'This Time Another Year' (2005) and Callum Morton's 'Valhalla' (2007), both at the Venice Biennale. She is co-curator (with Sarah Tutton) of the 2010 Adelaide Biennial of Australian Art.



**Marina Fokidis** is an independent curator and critic based in Athens, Greece. She was the commissioner of the Greek Pavilion at the 50th Venice Biennale in 2003, and one of the curators for the 1st Tirana Biennale in 2001. From 2001–09 she was a founding member and director of Oxymoron, the first non-profit organisation in Athens to assist the production and exposure of contemporary artists.



**Rob McKenzie** is an artist, writer and curator living in New York. He was co-author of the Institute of Modern Art, Brisbane, publication *The Ampersand Files: Art & Text 1981–2002* (2009), and has published a series of art fanzines under the titles *Slave* and *Sandwich*. In Australia he is represented by Uplands Gallery, Melbourne.



**Francesco Stocchi** is a curator based in Rome. He is currently the editor of the magazine *Agma* and since 2003 has been a regular contributor to *Artforum*, *Domus* and other specialised publications. For his last curatorial project he worked with the Austrian collective Gelitin on their first theatre spectacle, *All or the just (i 120 minuti di Torino)* at Teatro Regio, Turin. His first book *Cindy Sherman* was published in 2007 by Mondadori/Electa.



**Sarah Tutton** is *Art & Australia's* Contributing Editor, Melbourne. An independent curator, writer and project manager, she is co-curator (with Charlotte Day) of the 2010 Adelaide Biennial of Australian Art.



**Alexis Wright** is a member of the Waanyi nation of the southern highlands of the Gulf of Carpentaria. She is one of Australia's best known Indigenous authors and in 2007 her novel *Carpentaria* won numerous national literary awards including the Miles Franklin Literary Award. She holds the position of Distinguished Fellow with the University of Western Sydney.

**Edmund Capon AM, OBE**, has been Director of the Art Gallery of New South Wales, Sydney, since 1978.

**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.

**Brenda L. Croft**, from the Gurindji/Mudpurra peoples of the Northern Territory is Lecturer, Indigenous Art, Culture and Design at the University of South Australia, Adelaide. She curated the inaugural National Indigenous Art Triennial, 'Culture Warriors', and was senior curator, Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, Canberra (2002–09).

**Nicholas Croggon** lives in Melbourne where he works at a law firm by day and as an art writer by night.

**Dr Isobel Crombie** has worked as a curator of photography since 1979. She began her career at the National Gallery of Australia, Canberra, and since 1988 has been Senior Curator, Photography, National Gallery of Victoria (NGV), Melbourne. Recent exhibitions include 'Body Language: Contemporary Chinese photography' at the NGV.

**Stephen Eastaugh** graduated from the Victorian College of the Arts in Melbourne in 1981. He was an Australian Antarctic Arts Fellow at Mawson Station, Antarctica, from February until December 2009.

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

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

**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.

**Reuben Keehan** is Curator at Artspace Visual Arts Centre, Sydney, and editor of *Column*. Recent curatorial projects include 'Publicity' (Artspace and Contemporary Art Centre of South Australia, Adelaide, 2007), 'Diorama of the City' (Tokyo Wonder Site, 2008), and 'Between Site & Space' (Artspace, 2009).

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

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

**Andrew Maerke** is a freelance art writer and editor based in Tokyo. He contributes to local and international publications including the *Japan Times*, *artforum.com* and *frieze*. From 2005–08 he was Deputy Editor of *ArtAsiaPacific* in New York, where in addition to overseeing production of the magazine and annual almanac, he organised curatorial projects such as 'Artists on Art' at the Rubin Museum of Art.

**Patrick McCaughey** is a former director of the National Gallery of Victoria, Melbourne, and the Yale Center for British Art, New Haven, and is currently Director of the Festival of Ideas at the University of Melbourne.

**Laura Murray Cree** is an independent art writer and a former editor of *Art & Australia* (1997–2003).

**Ian North** is an artist. He is also Adjunct Professor, School of Art, Architecture and Design, University of South Australia, and in Art History, School of History and Politics, University of Adelaide. He has exhibited and published widely. His latest book, *Visual Animals* (ed., 2007) concerns evolutionary concepts applied to art as a social phenomenon.

**Hetti Perkins** is a member of the Eastern Arrernte and Kalkadoon Aboriginal communities. She is the Senior Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales in Sydney and co-curated the Australian Indigenous Art Commission at the Musée du quai Branly, Paris. She is working with filmmaker Warwick Thornton on the ABC documentary series *art + soul*.

**Dylan Rainforth** is a freelance critic and regular contributor to *The Age*. He is an assistant curator for the Melbourne Cinémathèque and an alumnus of the Gertrude Contemporary Art Spaces Emerging Writers Program.

**Aaron Seeto** is Director of Gallery 4A, Sydney. Major curatorial projects include 'Edge of Elsewhere' (Gallery 4A and Campbelltown Arts Centre, 2010–12), 'News from Islands' (Campbelltown Arts Centre, 2007), and 'Primavera' (Sydney's Museum of Contemporary Art, 2006).

**Eleonora Triguboff** established a career as a sculptor in New York in the 1980s, exhibiting in the United States, Europe and Japan. She is the Publisher/Editor of *Art & Australia* and a Trustee of the Art Gallery of New South Wales, Sydney.

**Rachael Watts** is Gallery Assistant, Karen Woodbury Gallery, Melbourne, and Curatorial Assistant, Ian Potter Museum of Art, University of Melbourne. She recently completed her Master of Arts in Art Theory and Design at Monash University, Melbourne.

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

**Dr Souchow Yao** is an anthropologist who writes on the cultures and societies of South-East Asia. He is the author of *Confucian Capitalism* (2004) and *Singapore: The State and the Culture of Excess* (2007). He has added contemporary China to his bookish interests, and recently completed a project entitled 'To the Chengdu Station: a travelling ethnography of China'.



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**Disorient** (still), 2009

All works and image courtesy the artist and Frith Street Gallery, London



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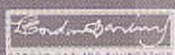
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Wilkins Hill, Sam Smith, Simon Denny, Ms & Mr, Sam James,  
Christian Capurro, You Are Here, Ahmet Ögüt**



Tamar B Guimarães, *A Man Called Love*, 2007

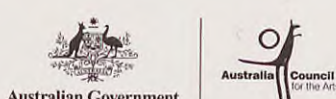
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# Jan King



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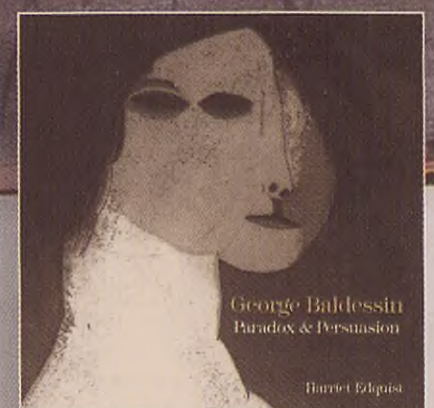
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Andrew Browne *Curtain* 2008 (detail)



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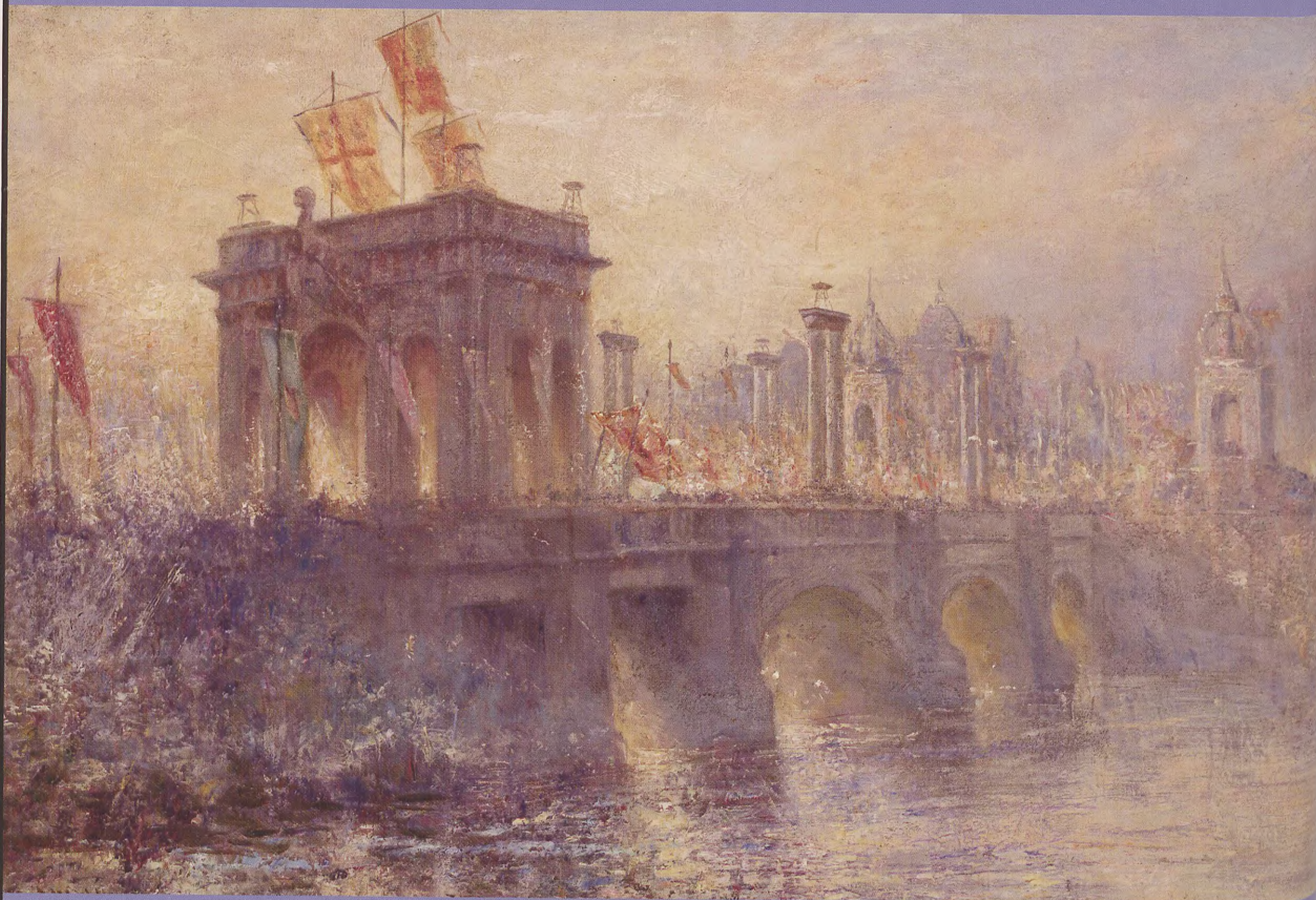
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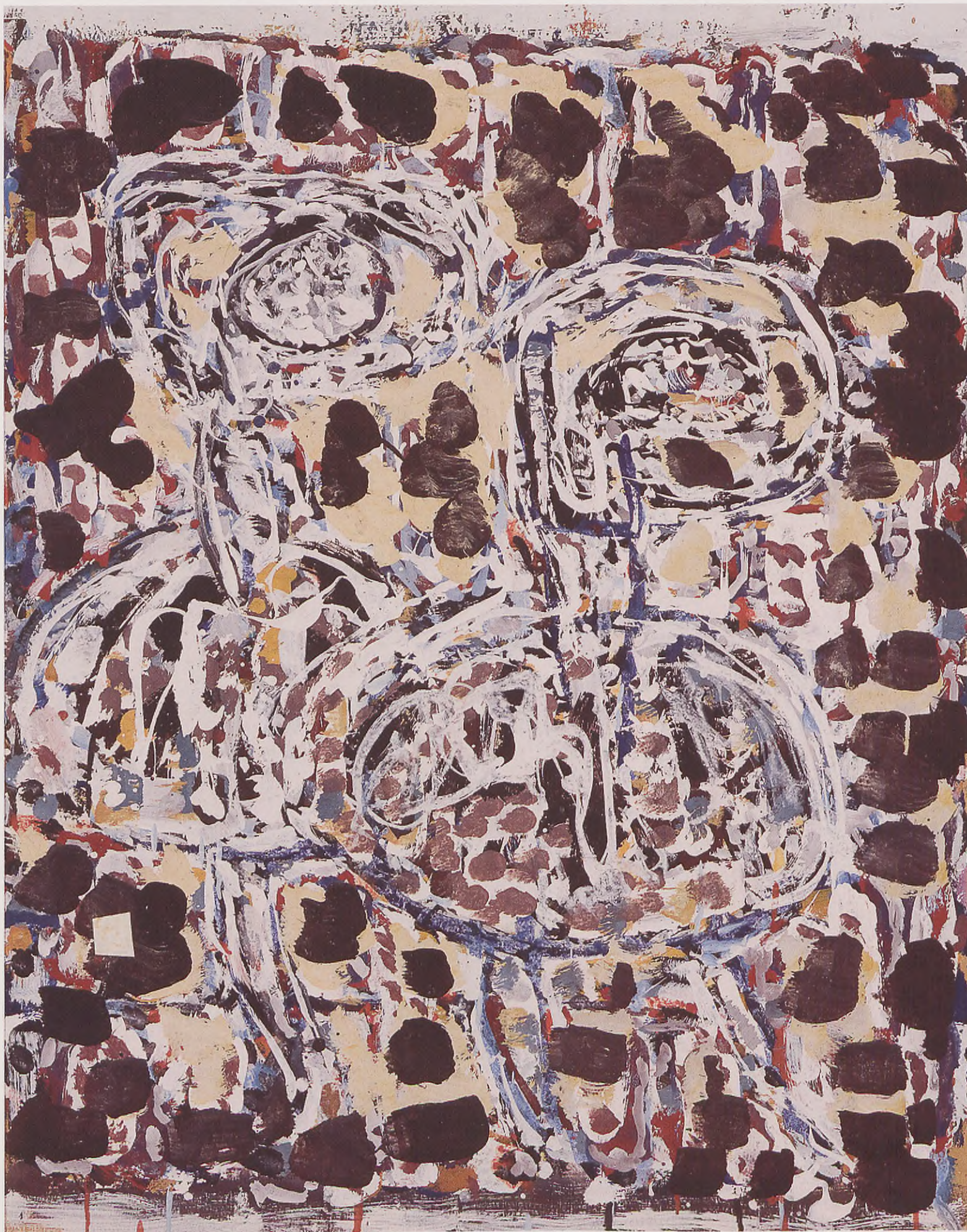
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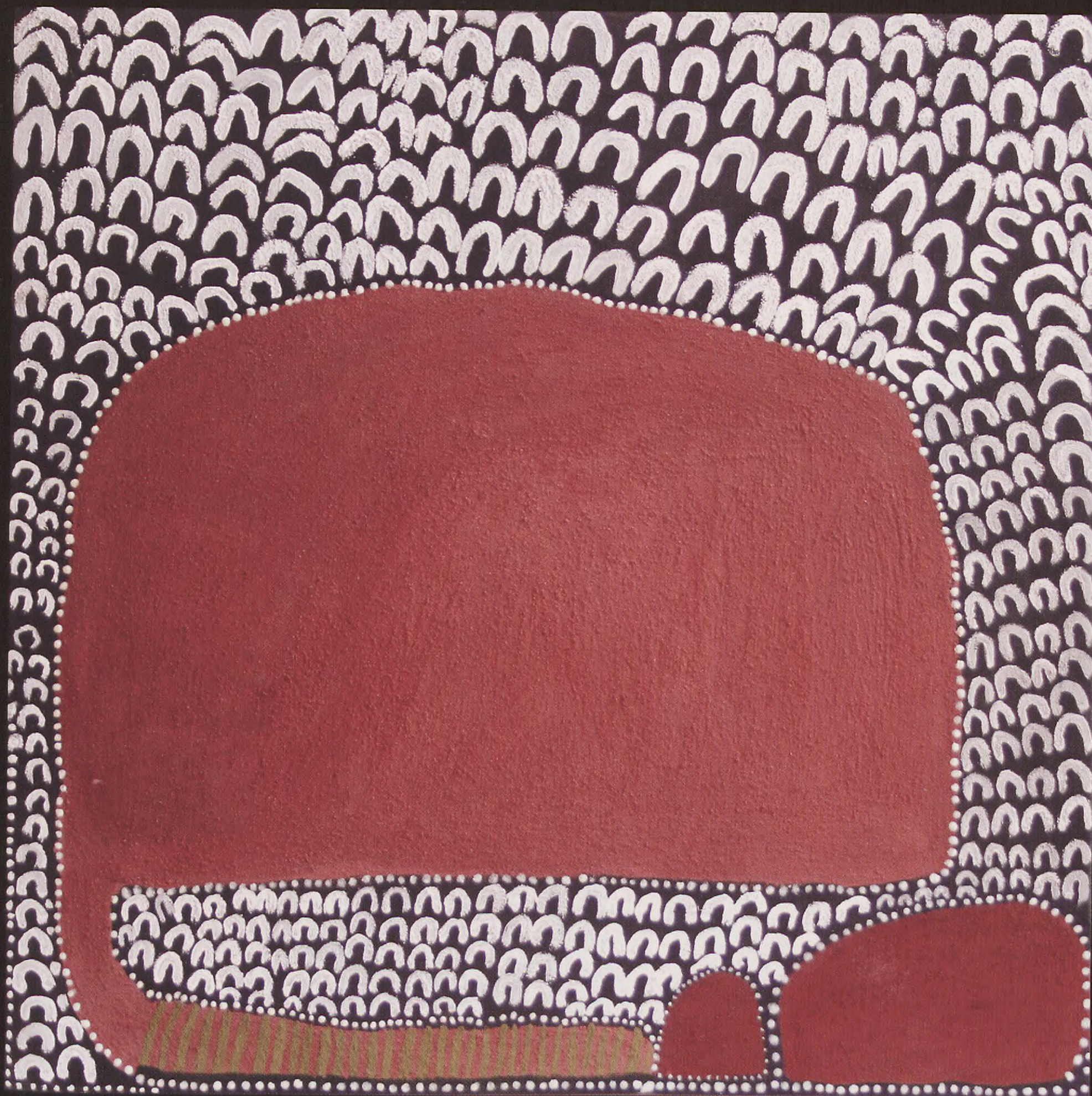
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and Wamud Namok

The future of the Art & Australia  
Contemporary Art Award



opposite, clockwise from top left  
**View of Athens city.** Photograph Andreas Angelidakis; **Dimitris Tsoublekas, Comfort, 2003; Monument to Now: The Dakis Joannou Collection, 2004,** installation view, Deste Foundation Centre for Contemporary Art, Athens. Photograph Fanis Vlastaras and Rebecca Konstantopoulou; **Mustafa Hulusi, Athens, 2007,** installation view, ReMap, Athens, courtesy Rodeo, Istanbul. Photograph Andreas Angelidakis.

page 400, clockwise from top left  
**Nate Lowman, Hydra Workshop, 2009,** Hydra, Greece. Photograph Rachel Chandler; **Velvet magazine,** courtesy *Velvet* magazine, Athens; **Vita Zaman performance, 2007,** Ibid Projects, London, at ReMap, Athens.

## Remapping a contemporary Athens

Marina Fokidis

**Athens is a city of contradictions,** forming a seemingly single mass of concrete, extending under the 'emblematic' shadow of the Parthenon which, seen from almost everywhere in the city, embodies the symbolic excuse for all the paranoia and chaos that reigns in the streets below. In reality, of course, as with most contemporary cities, this particular topography is polluted by a complex history, encompassing 100 years of the Ottoman Empire, world and civil wars, coup d'état, random urbanism, the recent influx of refugees, and flavoured with a hybrid Greek identity combining oriental, Balkan, Mediterranean and (to a less extent) Western European characteristics.

Within a landscape as contradictory as this, in a place so branded by its ancient past, contemporary thought and expression have found many obstacles to expand organically. As early as 1944, the writer and extravagant personality, Yiorgos Makris, circulated a signed manifesto calling for 'the blowing up of ancient monuments, propaganda against antiquities, and every object we don't like'. Rather than being anti-Greek in sentiment, this act derived from a desire to differentiate Greek youth culture from antiquity which had previously been promoted as the only key point of reference.

Equally erratic has been the evolution of a local art history, especially one that does not succumb to a contemporary redefinition of Greek cultural identity, and what has succeeded has been mainly through individual will – through the sustaining passion of collectors, curators, gallerists and artists in the absence of government infrastructure. This period of constant sowing eventually prepared the ground for the 1st Athens Biennale in 2007, which gave bloom to a dynamic spectrum of younger artists, galleries and exhibitions.

Among the most important initiatives has been the Deste Foundation Centre for Contemporary Art with a series of exhibitions drawn from the high-profile collection of founder Dakis Joannou. Through a lively program frequently curated by long-time collaborator Jeffrey Deitch,

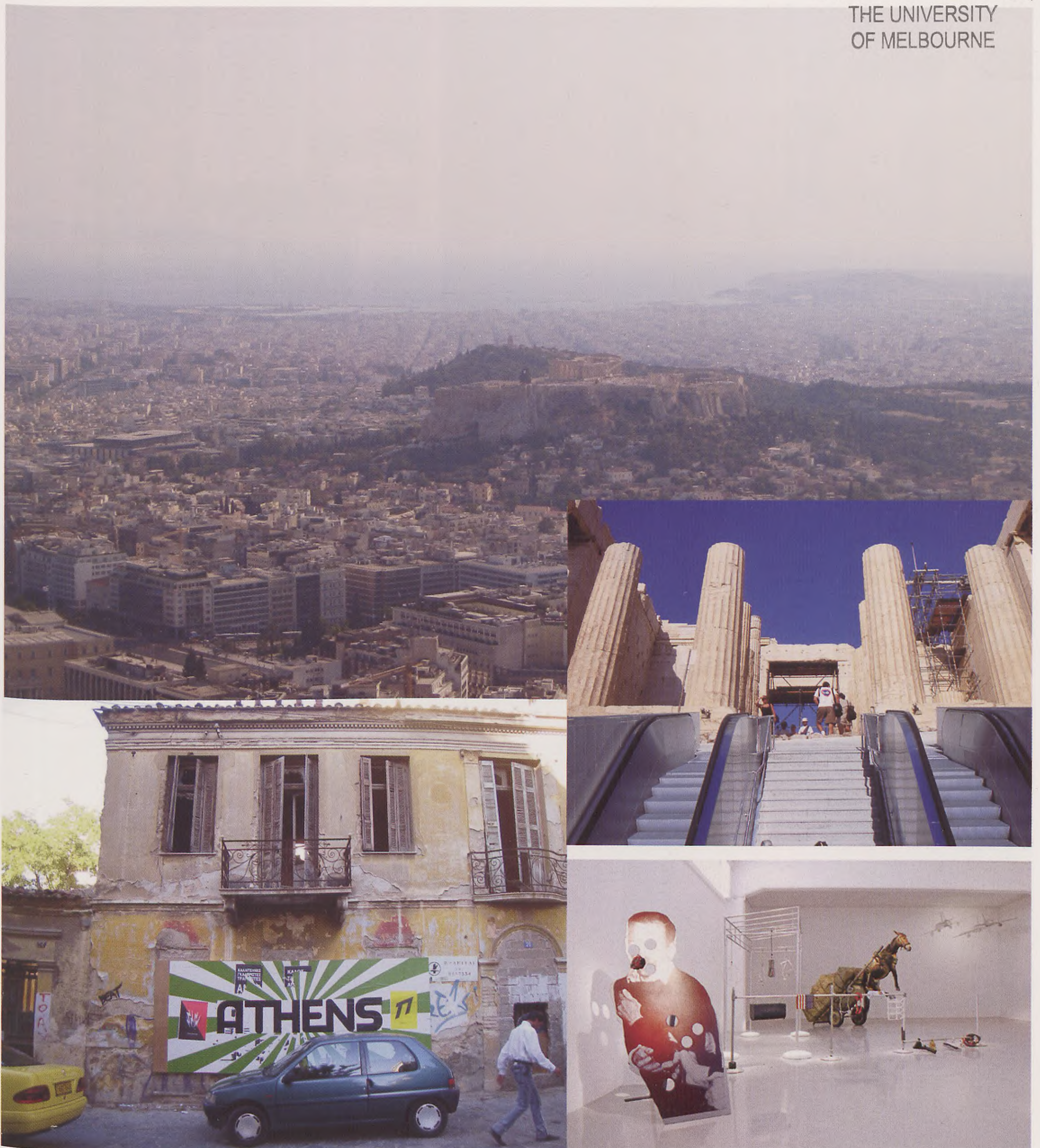
Deste 'infected' local production with relevant international artistic concerns. As recently as 1996, the first major show of the Joannou Collection, 'Everything that's Interesting is New', appeared like a flying saucer in an artistic community inhibited to a certain extent by the anachronistic and introverted character of its local fine art academy.

Last European summer, Deste's latest annex, Hydra Project Space, an old slaughterhouse by the sea an hour's ferry from Athens, hosted the in situ collaboration of artists Matthew Barney and Elizabeth Peyton, 'Blood of Two'. The cosmopolitan island of Hydra had been previously exposed to the international art scene with solo presentations of John Currin, Rachel Feinstein, Richard Prince and Nate Lowman, among others, through the efforts of Pauline Karpidas, a collector based in London and Athens. Under the managing vision of London gallerist Sadie Coles, Karpidas has organised a series of Hydra Workshop exhibitions, bringing together artists, curators, museum directors, critics and gallerists in an informal and humane setting that often spurs unexpected collaborations – vital for the future of the international art scene.

Such fruitful cross-fertilisation contrasts with the activities of public institutions such as the National Contemporary Art Museum in Athens which, while initiated ten years ago, lacks not only a roof (the redevelopment of the former brewery is planned to open next year) but has yet to articulate a consistent vision and collecting policy. With an otherwise paucity of public contemporary art institutions in the city, private museums have led the way. While a mainly historical and archaeological institution, the Museum of Cycladic Art, for example, has been opening its doors to contemporary art, presenting exhibitions that engage with and interrogate history.

In the absence of any other kind of supporting infrastructure, private galleries have been instrumental in raising awareness about contemporary art in Athens. Since the 1970s, avant-garde artistic expression has found refuge in the private gallery initiated by Manos









e Athens 04

## ST WE TAKE HENS...

Ναόςας Χενό

Μαζί σε τόσο  
ου αχόραιο: «To  
lipon που κράτα...»  
glitter, φόντο: «Feel  
side my soul», έργο του  
x που εκδίδεται στην  
er / Ελλάδας. Τελώς... /  
is Reino - του Eihum.  
Ilika ή στην παλαιά  
οσε, πρόβλεψη ηλίθια  
ινος, μια γυνή που ηλίθια  
ης πρώτα την ανή,  
α, ανακρίνοντας το  
Απορίτη 2003.  
καίρου

Βρίθκα να θυμάται τον καθόλου  
του «ημερ των αισθητών» Ραντά  
(όνομα και πράμα) με κατέβη που  
φέρουν ανάμεσα όπως «φύλακες στη  
ράση», «Αντρες στο βούρκο» και  
«Νυχτερινές φαντασιώσεις». Κάτι  
τέτοια, μόνο στην Αθήνα... / Για χάρη  
του ηρώτου live του Me of Curse, στον  
live, αναμένοντας μετεωρίτες ψυχο-  
φρενείς μεθωδίες με τα προσόντα να απο-  
λαμβάνονται κάποια στιγμή, σαν καλό  
κρεσί. Μακάρι ν' ακουσουμε περισσότε-  
ρα, σύντομα / Από τους Mary and the  
Boy στην ιστοσελίδα της δραστηριότητας  
Low Impedance Recordings. Καλλι-  
τέχνες από Ελλάδα, Ιαλλία, Αγγλία,  
Ιαπωνία και Η.Π.Α. μεταξύ άλλων, κάτω  
από τα φτερά μιας ανεξάρτητης εταιρίας  
που εδρεύει στην Πάτρα. Τέτοια όμορφα  
πράγματα ν' ακούμε, να βλέπουμε, να  
αφελόμαστε.

Έσπαγα συνήθιστα ορεκτικά: κρε-  
μώδες κατακόκκινο τυρί (soak...) με  
φρέσκια σάλτσα pesto και γλυκό-  
νες φέτες κοσκιδας στην ιταλική  
φούδια Il Postino, στη Γιβραλτή /  
Μια αργαστική παιδική πολιτικών  
ασκολετήτων γλυκών και ορισμο-  
στών, σεβρισμαμένα με συντηγί και  
ένα βουνό παγωτού μαστίκας, στα  
Σερμπέτιο του Φυρρή. Τίπ: το ζωτό  
κιονεφέ κονταίρι με όραμα Κωνστα-  
ντινούπολης / Χαρτοποιία sushi στο  
οπίς μας, με υλικό που προμηθεύ-  
εται από το Wangfu Chinese Market  
(α παράδεισος για όσους έχουν την  
τάση μόνιμης να απουσιάζουν μπροστά  
στα απειληστικά ράφια με το κινέζικο  
σναβό των κοινών σουπερμάρκετ) της  
Αριστοφάνους, στην Φυρρή. Χάστε,  
χάστε...!

Άκουσε πιθανότατα μια  
να θυμάται μια κάπως ξε-  
να Αγία Πετρούπολη στην  
τείτα Κορνή. Έλα ορί να Στα  
/ Αισθησιακές κραυγές απ  
πάντασε δυναμικούς Wanni  
James? σε live τους, στο A  
Dark. Από τις πολλή λίγες φ  
που είδα κάπου να γουστάρ-  
τάσε ιερή σε συναυλία τέτ  
μεγέθους / Την νεοφιλετι-  
δουλειά του Vat 69 ταυσία c  
myspace... Πας και πιά ανε  
να τώρα την εμφάνισή του i  
support στους Το My Boy στη  
του Νοέμβρη.





Pavlidis and Epi Protonotariou, who introduced Athenian audiences to international figures such as Allan Kaprow. Apart from Bernier/Eliades and Eleni Koroneou galleries, which both presented significant exhibitions of international artists, the 1980s were stigmatised by the formation of a strong local art market out of touch with worldwide artistic currents. Pioneered by the opening of Rebecca Camhi's gallery in Psiri, the downtown market area of Athens, the 1990s brought the contemporary art scene closer to real life. Camhi's move was followed by others resulting in the formation of an artistic community of galleries among the small wholesale shops and immigrant workers. Curatorial organisations, artist studios and new synergies began to flourish.

Emerging in more recent years, a handful of dynamic new galleries such as The Breeder have helped fight one of the primary problems for artists in Athens: visibility abroad. International exhibitions have also established a new viewing platform. Most notable in communicating with the idiosyncratic character of the city has been the Athens Biennale initiated by young curator Xenia Kalpaktsoglou, art critic Augustine Zenakos and artist Poka-Yio. More coherent than last year's instalment, 'Heaven', the first edition in 2007, 'Destroy Athens', presented a strong assembly of artists and a solid narrative that bore traits of place and time. There was no doubt that this exhibition belonged in contemporary Athens and the transition from art to locality was smoother than in the more recent edition.

The Athens Biennale also succeeded in mobilising local art players to organise a series of collateral events under the biennale's umbrella, with the 'ReMap' project, an initiative of the property developer and young collector Iason Tsakonas, the most sizeable. In his effort to resurrect Metaxourgio, a still underdeveloped downtown area where crime, prostitution and drugs found shelter, Tsakonas invited international galleries and curators to present ephemeral projects in abandoned buildings. An extremely positive response by the Athens artistic

community and audiences encouraged its second rendering in June 2009, 'ReMap 2', which included more established galleries and an even more ambitious curatorial program, including several intriguing public interventions.

At the same time as the biennale, and finding expression through such street arts magazines as *Velvet*, an alternative Athens scene has witnessed intense cultural activity among young Greek artists who fully encompass the energy of Athens – a city in a constant flux of unsystematic metamorphosis which, one way or another, manages to preserve a symptomatic uniqueness.

But what exactly does it mean to be a 'young Greek artist' in the early twenty-first century operating from a county whose cultural mainstream is inhabited by bouzouki pop and cable television? It's true that the prevailing tensions and chaos of Athens's social and urban environment seem to work as a stimulating force for artistic creation. As artist Maria Papadimitriou observes: 'Athenian society is as attractive as it is catastrophic, but for me that is inspiring too.'<sup>1</sup>

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1 In conversation with the writer, November 2009.



Erica van Zon, *Take this with you*, 2009, neon, installation view, Newcall Gallery, Auckland, July 2009, courtesy the artist and Newcall Gallery, Auckland.

## Cool runnings: A short history of Auckland ARIs

Tessa Laird

It's tempting to align the flourishing of artist-run initiatives (ARIs) in Auckland with the city's concurrent growth in tertiary institutions offering degrees in visual art. When I went to art school, the Elam School of Fine Arts was really the only available choice. Today there are five schools operating in a city of a million inhabitants, and each year sees a new outpouring of usually unrepresented fine arts graduates from these institutions. In such a competitive art pool, association with ARIs can mean the difference between sinking or swimming for an emergent practice.

The loophole in my theory about more schools leading to more artist-run spaces, however, is that nearly all spaces are the brainchildren of Elamites, so consequently it's these graduates who stay afloat (at least in terms of art-world cachet, if not actual money in the bank). The exception to this Elam-dominant trend is the long-lived Room (rm) project, which grew out of the Auckland University of Technology system, and particularly the inspiring tutelage of the late Julian Dashper. Run by a board of five members, most notably the stalwart Nick Spratt, Room has been through many incarnations since 1997 reflecting its ever-changing CBD location: rm3, rm212, rm401 and rm103. Having recently moved to an unnumbered room near Samoa House on Karangahape Road, it is now known by the diminutive 'rm'.

Perhaps because of its relative longevity, Room feels like the friendliest, most dependable space in Auckland – supporters were invited to bring pot plants to the first opening as house-warming gifts. Serving cups of tea and receptive to anyone's proposal, Room is genuinely community spirited, offering workshops and operating a small shop of artist multiples. This contrasts with a new breed of artist-run initiative which is perhaps more akin to an artist-run dealership. Run by a collective of artists who share characteristic aesthetics and interests, such as Tahi Moore, Kate Newby and Simon Denny, Gambia

Castle would fit this description. They increased the status of their stable by exercising the Tinkerbell principle: believing so hard in their crew that everyone else followed suit. While some of Gambia Castle's artists already had representation at the space's inception, they now nearly all enjoy the support of dealers or publicly funded institutions, or both. This is a demonstration of the worthwhile investment for any collective of paying rent and buying 'airspace' – simply being visible. But ultimately the key to the success of a place like Gambia Castle and its coterie of hipsters is that it just looks like *fun*.

Opened in the same spirit of camaraderie, A Center for Art and Newcall Gallery are two spaces that have sprung out of alliances formed at art school – and the need for studio space. Newcall has made an effort to be somewhat institutional in style, with its nice white walls and concrete floors, and by publishing the critical journal *Matters*, while A Center for Art remains resolutely casual, refusing to paint over the lilac wall that the former hairdresser tenant left behind.

When it comes to the colour of their walls, no contemporary space has quite the chutzpah as the long gone but always on my mind Fiat Lux, spawn of odd couple David Townsend and Megan Dunn in the late 1990s. They installed garish ex-movie-theatre carpet and painted the walls midnight blue – in gloss! It was a short-lived but saucy riposte to the white cube, and came at a time when former wild child Teststrip gallery had settled on a brand and set up an advisory board (including the omnipotent godfather of New Zealand ARIs, Billy Apple, always on hand to tell young artists what shade of grey they should be painting the floor).

Artist-run projects aren't all about young blood – in part, they are also about honouring a lineage of initiative. The spectre of Teststrip, the first real artist-run space in Auckland (1992–97), looms large not least because Gambia Castle is now operating out of its former digs. One of the founders of Teststrip, Daniel Malone, is also part of the





Gambia crew, as well as being a member of Cuckoo. While not currently active, Cuckoo operates on an interesting concept inferred by its name: laying eggs in other nests, the Cuckoo collective never have to worry about paying rent, but organise itinerant shows in other galleries.

Those initiatives that haven't been so much about running galleries as supporting artists are the projects dearest to my heart. Last year Room coordinator Kylie Duncan and Rebecca Steedman started Night Art School where, for a gold coin donation, artists could learn anything from making cupcakes to boxing from one of their peers. Currently on sabbatical, Night Art School, like many ARIs, ran out of volunteer steam. Which brings us to the sad but understandable demise of the Starving Artists Fund (SAF). Initiated by artist A. D. Schierner, the fund was raised by artists for artists, and administered by artists. Sidestepping the often fraught process of applying for government funding, the SAF aimed to be a user-friendly stepping stone for young graduates moving from art school into the big wide world.

Just as thrilling was SAF's flair for fundraising. Dressed in Girl Guide attire, Schierner corralled a wide range of art-world troops into running magnificent old-school fairs. Painter Saskia Leek was responsible for the sideshow game of coconut-shy, kitsch legend Judy Darragh caused a kerfuffle in the kissing booth, while electro-glam rockers Evil Ocean (love child of artists Andrew McLeod and Liz Maw) had all the hipsters dancing. Moments like these, when members of the art world are activated and participatory, relating in ways beyond the limited set of constructs available on the openings circuit, are few and far between.

There are glimmers of this energy but they come and go; the honour roll for ARIs gone but not forgotten includes Canary, Happy, Special and probably many more that I've missed. But as one space disappears

another usually emerges. Window occupies a space outside the University of Auckland Library, meaning it always has a captive, if uninterested, audience. Mobile Gallery Unit, a caravan space run by Amelia Harris and Alla Sosnovskaia, is open to proposals, though seems to be more about cryptic web postings than actual exhibitions. And Auckland's first ever artist-run arts publishing venture, *Clouds*, has released fifteen titles in three years, further proof that artists are becoming more sophisticated about serving their own, and each others', needs.

**Room**, ground floor, 295 Karangahape Road, Newton, Auckland, [www.rm103.org/](http://www.rm103.org/); **Gambia Castle**, level one, 454 Karangahape Road, Newton, Auckland, [www.gambiacastle.net/](http://www.gambiacastle.net/); **A Center for Art**, level two, Elliott Street Apartments, corner Wellesley and Elliott streets, Auckland, [www.acfa.co.nz/](http://www.acfa.co.nz/); **Newcall Gallery**, level one, Newcall Tower, Hohipere Street, Newton, Auckland, [www.newcallgallery.org.nz/](http://www.newcallgallery.org.nz/); **Window**, 5 Alfred Street, General Library Foyer, The University of Auckland, [www.window.auckland.ac.nz/](http://www.window.auckland.ac.nz/); **Mobile Gallery Unit**, [www.mobilegalleryunit.blogspot.com/](http://www.mobilegalleryunit.blogspot.com/).



**Olafur Eliasson in front of *One-way colour tunnel*, 2007**, stainless steel, colour-effect acrylic and acrylic mirrors, installation view, Museum of Contemporary Art (MCA), Sydney, December 2009, collection of the Art Supporting Foundation to the San Francisco Museum of Modern Art, courtesy the artist and MCA, Sydney. Photograph Peter Solness. © 2007 Olafur Eliasson.

# Nature as culture: Olafur Eliasson and the idea of a contemporary sublime

Michael Fitzgerald

For almost two decades the Danish-Icelandic artist Olafur Eliasson has been summoning up aspects of the natural world within the cultural confines of contemporary art museums. Fake fog, simulated sunsets and canned cataracts: the hand of God is conspicuously absent in these contemporary takes on the sublime. At Sydney's Museum of Contemporary Art (MCA) on the occasion of his visiting survey show, 'Take your time', Eliasson spoke with Michael Fitzgerald about sharpening our sensory relationship with our surroundings.<sup>1</sup>

**Michael Fitzgerald:** I was first exposed to your work at the 2003 Venice Biennale, when you transformed the Danish Pavilion into what appeared to be a giant kaleidoscope. Can you talk about that installation, 'The Blind Pavilion', and how it might be an interesting introduction to your current survey show.

**Olafur Eliasson:** The project in Venice was very much about blurring the boundaries between the spaces in which the exhibition took place and the works themselves, and the way the visitor becomes a producer of the space by walking around it – almost to the extent of suggesting that the walking itself is the work. In the case of 'Take your time', I have worked with the architecture in the MCA, modifying the scale of the doors and windows and some of the frames, closing some windows, opening some windows, and so on. I made almost all the doors smaller and created a more domestic feel, with the sequence of going through the show a project in itself. It is a narrative; so I don't think of each space as an autonomous piece of art, I think of them as being chapters in a book that you read. This is partly where the title for the show comes from, saying that the author of this narrative is temporality, or the time that you choose to use spending your day in here. This whole idea of the visitor being the producer is something I find very exciting.

**MF:** From your Turner-esque sunset staged in the Tate Modern's Turbine Hall (*The weather project*, 2003) to your 2008 waterfall project in New York, your work has been typically site-specific. What is it like to

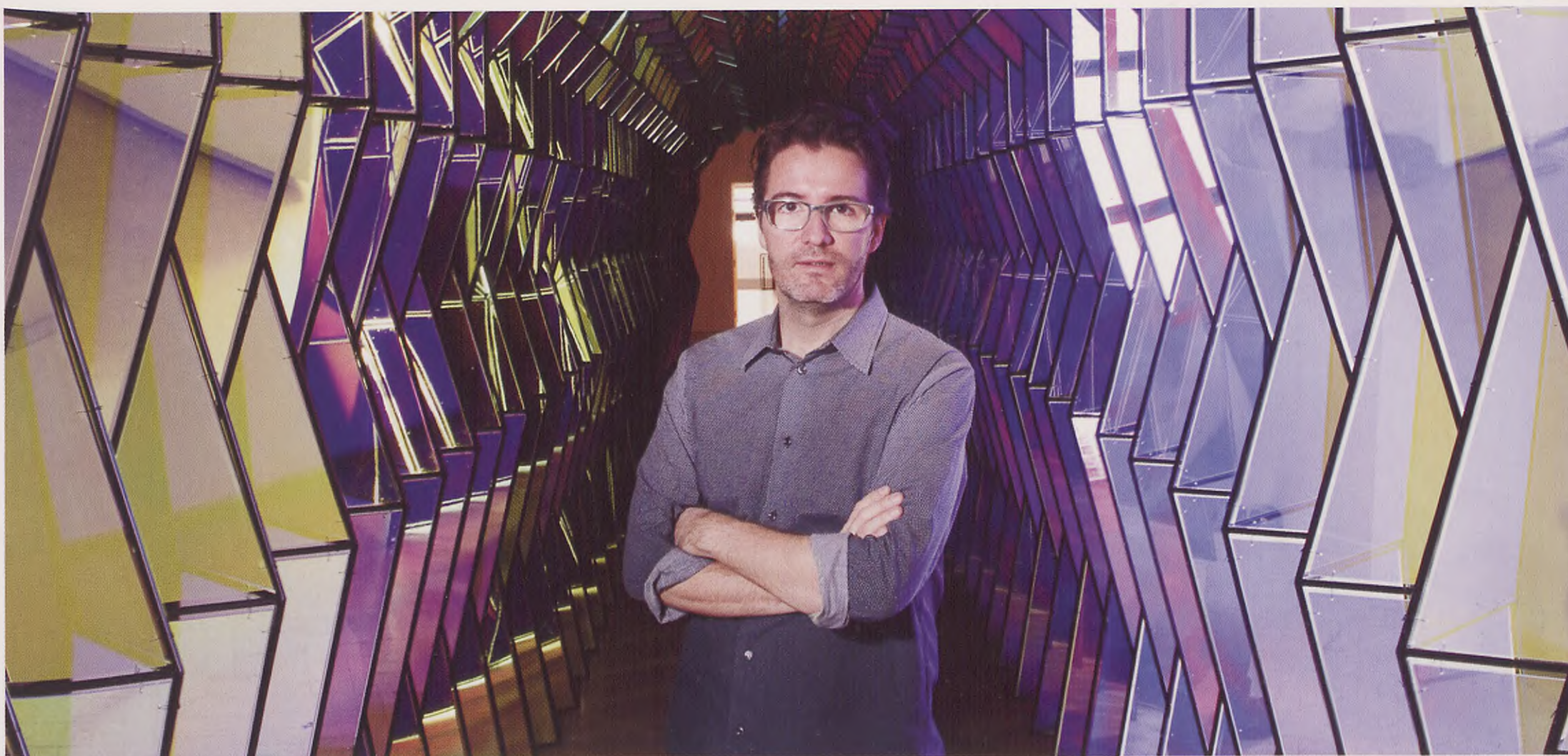
tour a multi-venue show such as 'Take your time', which began its life at the San Francisco Museum of Modern Art in 2007?

**OE:** Almost every piece in this show has looked different for every venue, and unlike typical travelling shows I've had a landscape model of every space in my studio for at least six years. For each venue, I've had between ten and twenty different layouts until I found a satisfactory way to refit every piece for its maximum potential. And I think here at the MCA it has turned out very successfully – that's my personal view. The spaces are very hospitable; not these grand, neoclassical representational halls. I like the intimacy offered here.

**MF:** Thinking about your recent project, 'The New York City Waterfalls', which staged four gigantic cataracts on New York Harbor, especially in the context of Australia's ongoing water shortage, made me wonder about the environmental sensitivities of your work and practice.

**OE:** Of course it is a challenge to establish an increasingly sensitive relationship with our surroundings – whether it be nature, the climate or just the weather experienced in the city. The lack of continuous cultivation of our senses very often leads to a rather simplistic and non-physical understanding of our surroundings. I wonder what are the elements that can help us to use our senses in the most productive and critical way. I don't think that the senses have the key to a universal or mystical way of understanding the world – I by no means talk about a New Age – but I do think if we can sharpen our sensory relationship with our surroundings we are likely to become more critical. In this way physical engagement and intellectual criticality cannot be separated. I do think that you are more likely to be conscious about climate should you travel through, say, the Arctic. Experience, consciousness and responsibility are interrelated or become entangled. This is something I can talk a great deal about, and when I do so I try not to be normative and patronising because my works have a way of dealing with this themselves.





'The Waterfalls' dealt very much with the way space is constructed; it should not be taken for granted as a given or predefined space. It's certainly not made by God. Fundamentally I think all nature is culture. Of course you can talk about the wilderness out there without people going into it, but that's not my discussion. I talk about what it means to go into the wilderness, and that's not a discussion about nature – it's a discussion about culture, and the impact culture has on nature, or the way that culture is the vehicle or the lens through which we see nature. So this means I'm much more interested in people than I am in nature. And because I'm interested in people, I'm also interested in natural preservation. Australia contains one of the largest wildernesses in the world, but I'm only interested in the wilderness here because there are people in Australia – this is key.

**MF:** Do you see your work as a contemporary interpretation of the philosophical notion of the sublime?

**OE:** I'm not afraid of spiritual ideas. We should not underestimate the fact that we have over-rationalised our society and our bodies. But in my view, the mystical tendencies in our society – New Age or religious – all fall short of one thing and that is sophistication. They are incredibly normative and generalising and very often slightly totalitarian. This is why I really despise them, and the artist's role as this mystical or mythical figure. I'm very happy with the pragmatic approach of something totally non-mystical, but this does not mean that I don't think the sublime is also a relevant discussion to have. There are different cultural ideas of the sublime and some of them tend to be more exclusive and universal – that if you have this sublime experience you are a better person than the one who does not. But still the subliminal individual experience can be a very beautiful and important one and, in theory, a very productive idea.

The more historical philosophical idea is that you are suddenly one with God and everything else is insignificant, whereas I like to think of

the sublime as something which does not exclude the context. If suddenly the world appeared as a construction and therefore changeable – that would in my view be subliminal. The moment in the movie *The Matrix* (1999) where the hero suddenly sees all the digits – that would be what I would call subliminal, and I would like to walk down a street or shopping mall one day and have that same kind of experience, but it probably won't happen.

**MF:** Perhaps it will. *The Matrix* was filmed just around the corner here in Sydney.

**OE:** There are no coincidences – that is the most mystical thing I will ever say. Yes, there is no such thing as a coincidence. My show in Japan – it opened recently at the 21st Century Museum of Modern Art in Kanazawa – is called 'Your chance encounter'.

1 The conversation took place at the Museum of Contemporary Art, Sydney, 8 December 2009.



# Letter from Wombat Studio

Stephen Eastaugh

opposite  
**Antarctic sunset, June 2009.**  
Photograph Stephen Eastaugh.

**It is a clear July night and another blizzard is due.** Days, nights and months have become fuzzy down here. After more than twenty-five years of constant travel, it is perhaps not surprising that I type this in a scruffy wood and metal hut called Wombat Studio at Mawson Station, roughly 10,000 kilometres south of Pakistan. Outside there is more frozen white than you can shake an ice axe at. A continent squashed by 90 per cent of the planet's ice or nearly 30 million square kilometres of hard H<sub>2</sub>O, Antarctica is a very strange land indeed.

As the first artist to be invited by the Australian Antarctic Division for a year-long residency, I set up a studio here in February 2009 in order to delve into both art and remoteness. Despite having visited around eighty countries on all continents (including nine visits to the ice), this is the first time in a while I have stayed in a single place longer than a few months. My diary lists many unusual things: climbing *nunataks* (mountain peaks not covered by the icecap); skiing on the frozen sea in temperatures of minus 21 degrees Celsius; travelling by snow vehicle to count male emperor penguins; witnessing such natural phenomena as solar pillars, sundogs, fata morgana and rare nacreous clouds while removing icicles from my beard. The other day I sat in the hydroponics donga and talked to the budding basil, cherry tomato and capsicum plants. I also make a lot of art.

Working in a Melbourne studio after my first trip to Antarctica in 2000, I found a huge potted fruit salad plant, *Monstera deliciosa*. The jungle vine had nothing in common with my ice-inspired paintings, but the name connected me back to my experience of the white continent. Monstrous in size, Antarctica has the ability to erase all signs of human life at the same time as it seduces the eye. Compared to warmer climes, its ecosystem is shockingly minimal.

I am sharing the wild views and white-outs with fifteen other expedition members from Australia. We are all occupied with traversing hi-tech life, base emotions, hardcore isolation and a ballistic climate. Everyone here voluntarily gave up normal life to be at times confined, as if in prison, and at





others free to roam over an icecap the size of a continent. Geography forces us to form strong bonds not only with each other, but more generally with this magnificent mother nature of a place. Perhaps this is one reason why many find the ice in their blood and desire to return to a place that is hard to map, hard to live in and hard to forget.

It is a treat to have this long studio time to work on my paintings but I pay for this with a lack of physical touch. My partner is 5000 kilometres away and by the time I am extracted from here it will be over twelve months since I have seen her. To keep my mind and body busy I work ten to twelve hours a day in my wind-bashed studio. With art I can think tricky thoughts, feeding off the landscape and constructing my own version of the place impregnated with personal experience. An element of homage creeps in with a desire to know the place, and communicate this knowing, but it is too big to know and must be constantly re-mapped. I am seduced by its mystery and the sublime enormity of it all, and I try to retain such feelings in my work. Currently there are a few main bodies of work forming:

*Travailogue – very little trees.* Since the year 2000 I have used assorted types of bandage materials as support for this series of work. With their medical and bodily references, these bandages hint at the travail of travel, while the imagery depicts various aspects of my meandering and habitual journeys. My Antarctica 'travailogues' are based on the local life forms of moss, lichen and ice algae. These micro paintings shrink the enormity of this continent to a domestic scale, presenting the surprising vegetation that calls Antarctica home.

*A good day tonight.* Over the winter months I have directed my energy towards colour, or the lack thereof, expanding the range of blacks and greys of my normal palette. I structure the dark tones of wintering station life into grid patterns: shades and tones from the heart of darkness where I currently dwell.

*Blizz-lines.* With these large sewn and painted works I evoke the ambience of rough space and temporary tents weathered in the

wilderness. Blizzard lines connect the station buildings together when visibility is low and katabatic winds make movement difficult. Getting lost or disorientated can be a death sentence here as blizzards show no mercy towards humans and all our gaudy behaviour. Outside my window the screaming white or profound black may keep me awake but I like this deafening dirge, as long as I am not out there trying to be in here.

*Knots.* These works isolate the knots used around the station to lash things together. The term of course also measures speed and as the wind here decides many things we are constantly watching its velocity. One knot equals 1.85 kilometres per hour. When the wind gets above your kilo body weight in knots it becomes very difficult to walk or stand. Knots tie things down, join things together, bond and connect. I see them as positive symbols here but they also refer to confinement, limitation and force.

Things chug along here in a strange manner. I have not used, seen or heard a mobile phone for months. Nor have I watched television, seen or used any money or felt warmth from the sun. Luckily the satellite dish nearby gives me access to email and there is plenty of food so a few things are normal. Some days I can walk around the station and see no-one all day. I have found myself just sitting and grinning at our existence, watching the blue ice turn pink during three-hour-long sunsets. I sip cardamom coffee and ponder this strange village of Mawson that seems to say: 'Here we are!' Antarctica replies with a reverberating howl, and then silence.

Stephen Eastaugh was an Australian Antarctic Arts Fellow at Mawson Station, Antarctica, from February until December 2009.

**Stephen Eastaugh: Knots and Nunataks**, Milani Gallery, Brisbane, July 2010; **An Unstill Life**, Mornington Peninsula Regional Gallery, 7 July – 29 August 2010; **Blizz-Lines**, William Mora Galleries, Melbourne, 22 July – 14 August 2010; **Secret Geography**, Short Street Gallery, Broome, 26 August – 15 September 2010; **A Good Day Tonight**, Turner Galleries, Perth, 17 September – 16 October 2010.



Jon Cattapan, *Night figures (Gleno)*, 2009, oil and acrylic on linen, 185 x 250 cm, courtesy the artist and Kaliman Gallery, Sydney.

# The contemporary art of war: Jon Cattapan, Lyndell Brown and Charles Green

Peter Hill

It is May 2009, and artist Jon Cattapan lays out dozens of small works on paper across the floor of his modern warehouse studio in suburban Melbourne. Around him is a suite of near-completed canvases, all with his signature 'look' of figures stencilled across a brightly painted background, but this time veiled in a strange green glow. Across town, at ARC One Gallery, an exhibition of paintings and photographs by collaborators Lyndell Brown and Charles Green perfectly captures the feeling of waiting, and boredom, that one might associate with film sets. Except that here the 'sets' – drawn from the pair's time embedded with combat troops in Afghanistan and Iraq – are both deadly and lifesaving and continually dwarf any human presence.

The facilitating organisation behind both bodies of work is Canberra's Australian War Memorial (AWM), whose Official War Art Scheme is the country's oldest art commissioning program. Beginning during the First World War with the aim of recording and interpreting the Australian experience of war, the program now extends to the process of peace: Cattapan's recent output was the result of time on the ground with peacekeeping forces in newly independent East Timor. The program is also steeped in myth, as the AWM's head of art, Lola Wilkins, has observed: 'No Australian thinks about Gallipoli without visualising Lambert's great 1920s paintings of soldiers clambering up cliffs.'<sup>1</sup>

A steady stream of Australian artists followed George Lambert – among them Stella Bowen, Donald Friend and Nora Heysen during the Second World War – until the Vietnam War brought about a two-decade hiatus. In 1999 Rick Amor inaugurated a new breed of Australian war artists when he observed the International Force for East Timor (INTERFET) peacekeeping operations, followed in quick succession by Wendy Sharpe, Peter Churcher and Lewis Miller. While the AWM has traditionally favoured painters, the two most

recent recipients are best known for their work in other mediums: tattoo artist eX de Medici recently returned from a stint in the Solomon Islands, and in October 2009 video artist Shaun Gladwell made his way to Afghanistan.

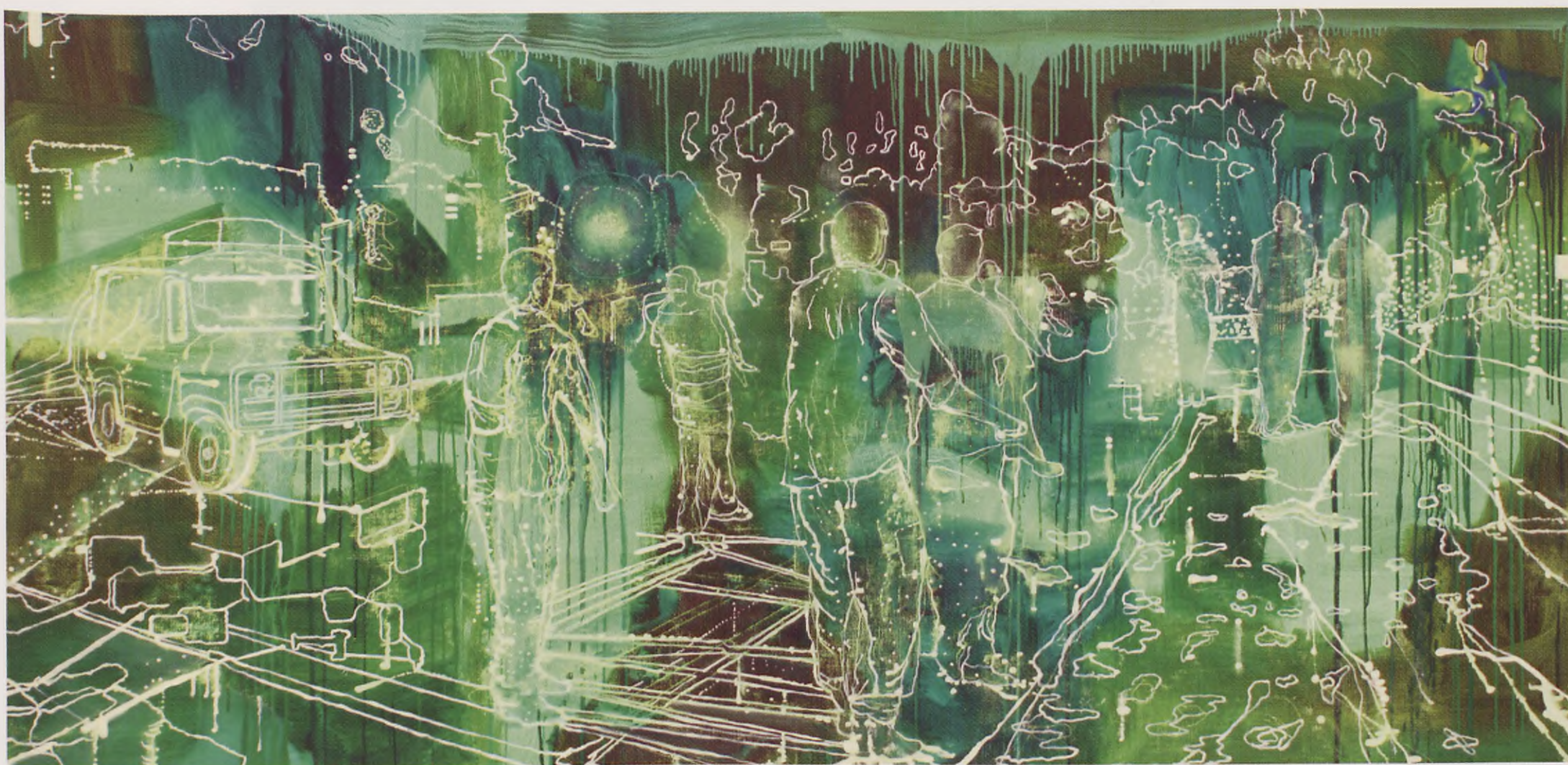
The contrast between the old and new breed of war artists was made especially apparent in the case of Green. Inspiring the artist's 2007 trip to the Persian Gulf was the knowledge that his father had been an artist-soldier during the Second World War, making hundreds of sketches and watercolours as his unit moved through the islands of the Asia-Pacific. But the insurgency Brown and Green discovered more than sixty years later was an intensely modern, if not postmodern, spectacle:

*We wanted to assemble a portrait of the immense forces of globalisation being met by an equally implacable alternative force. This meant a portrayal of emptiness, absence, void spaces, suspension, inaction, stasis, vast logistics already in decay, and bleakness.<sup>2</sup>*

For these latest war artists, the experience offers the possibility to extend rather than deviate from their contemporary practice. Neither Cattapan nor Brown and Green have shied away from socially engaged work in the past, with both using images of the 2001 Tampa affair in their paintings and collages. These are brave works that do not deny aesthetic beauty. Explaining their collaborative juxtaposition of images, including NASA documentation of space missions with panoramic landscapes or details of Old Masters paintings, Green has said:

*We were assembling 'atlas pages' of contemporary history unfolding, but collapsing into the archive of memory at the same time. At the moment that we realised we had to gather our own high-quality photographs of contemporary history, the Australian War Memorial appeared, coincidentally and mysteriously, to offer*





us the field work in Iraq and Afghanistan. It answered a prayer we hadn't realised we'd voiced.<sup>3</sup>

Cattapan had previously declined several AWM invitations to travel to Middle Eastern combat zones. Such desert locations didn't fit easily with his practice, which most recently has depicted the post-industrial city as a series of dynamic 'datascares'. Closer to home both in terms of geography and landscape, East Timor seemed to promise different possibilities:

*Projects like this are often like a very sealed side project to one's normal work. But what I've done is to bring it very much back into my own work. It's gone far beyond the notion of just being about East Timor.<sup>4</sup>*

First known for painting the nocturnal life of Melbourne's St Kilda during the 1980s, Cattapan's experience in East Timor offered another long day's journey into night. Following a training period in Queensland, he arrived in the capital, Dili, in July 2008, to find a city infrastructure in disrepair. Moving on to bases in the countryside he was able to observe the daily and – crucially – nightly routine of the Australian soldiers. Early on Cattapan obtained a pair of night-vision goggles which he attached to his digital camera, eventually taking hundreds of shots in a saturated, almost monochrome green. During the day he painted his small watercolour studies of the soldiers and the different ways in which they had to 'make do', such as shaving by looking into the mirrors on their vehicles, and using their tin mugs to clean their razors.

The outcomes of projects like these go way beyond a list of future exhibitions, often shifting artistic compasses and enveloping artists in unplanned ways. As with Cattapan, Brown and Green only realised after the event just how important their photographic images were going to be – at least on a par with their commissioned paintings. They had been stationed in two active war zones for a total of six

weeks and the situation on the ground was far worse than they had expected. Brown and Green's first phase, taking up a full year after their return, involved 'straight' image-making. As Green recalls:

*We instantly realised we could not editorialise, meaning sloganise. To do so would have cheapened the absolute gravity and tragedy that was unfolding around us. It is a rare and humbling privilege to be present as momentous events are unfolding, that are history-making.*

Most unforgettable for the pair was a Chinook helicopter night flight into the Taliban-controlled desert outside Kandahar, with 'static sparks flying off the rotor blades as the helicopter landed – a simulated emergency landing – in the desert in absolute, glorious, black darkness'. With their resulting exhibitions – 'Framing Conflict' and 'Night Visions' – Brown and Green and Cattapan take audiences quite viscerally into these hearts of darkness.

1 Quoted in Charles Green, 'Contemporary Art and Contemporary War', unpublished paper, Harn Distinguished Scholar Lecture, University of Florida, March 2009.

2 Unless otherwise stated all quotes from Brown and Green are taken from an interview with the author, May 2009.

3 Green, op. cit.

4 All quotes from Jon Cattapan are taken from an interview with the author, May 2009.

**Framing Conflict: Iraq and Afghanistan: Lyndell Brown and Charles Green**, Perc Tucker Regional Gallery, Townsville, 6 March – 2 May 2010; Australian War Memorial, Canberra, 21 May – 18 August 2010; Flinders University Art Museum, Adelaide, 22 October – 5 December 2010; **Jon Cattapan: Night Visions**, Kaliman Gallery, Sydney, 21 August – 19 September 2009.



opposite  
**Lyon Housemuseum**, night view from central courtyard space. Photograph Dianna Snape.

# Domesticating art: The hybridised form of Melbourne's Lyon Housemuseum

Michael Fitzgerald

**Mentored by Georges Mora** to collect the works of his peers, Melbourne architect Corbett Lyon has, over the past two decades, assembled one of Australia's most coherent and considered private bodies of contemporary art. In 2000, inspired by the great house museums of Europe and the United States, Lyon and his wife, Yueji, first conceived of a building project that would marry their twin loves with a home that could also function as a gallery open to the public by appointment. Cloaked in mysterious black zinc, the Lyon Housemuseum was unveiled in mid-2009, and comprises a two-storey central 'white cube', cocooned by alternating domestic and viewing spaces including a multimedia 'black box'. In the following conversation with Michael Fitzgerald, Lyon explores the 'ambiguous tension' between art and architecture, house and museum, public and private.<sup>1</sup>

**Michael Fitzgerald:** In talking about your Housemuseum, should discussion begin with the architecture or the art?

**Corbett Lyon:** The beginnings of the collection go back to the early 1990s, predating our conception of the Housemuseum by about ten years. Having said that, I think architecture and art have played equally important roles in this project.

Artist Brian O'Doherty wrote a wonderful book called *Inside the White Cube* (1976) which traces the relationship between art – in particular paintings – and the spaces which house them. O'Doherty's book, and others looking at traditions of display and exhibition, were important background material for the Housemuseum. In fact, architects and curators have attempted to articulate the relationship between art and architecture for hundreds of years: in early collections in private villas, with Mies van der Rohe and his modernist museums, Frederick Kiesler's work with Peggy Guggenheim and, more recently, with the work of architects such as Frank Gehry.

Our building has clearly referenced the internationalist 'white cube' space, but on the walls and ceilings timber panelling with small printed

texts reinterpret the textured wallpapers and decorative surfaces of eighteenth- and nineteenth-century private museums. Unlike modern galleries which actually set out to detach the artwork from its connection with daily life, the Housemuseum opens up to the outside. The spatial arrangements inside comprise discrete spaces and more fluid areas which flow between them, allowing the artworks to connect with one another across and through the Housemuseum. So the architecture experiments with, and contests, the conventional 'museum' and 'house' typologies, hybridising the two in a new 'housemuseum' form.

**MF:** With the house museum being a relatively new concept in Australia, one naturally turns to the great examples in Europe and the United States. What has been the philosophy behind such house museums of the past, and how has this been adapted in Australia?

**CL:** The idea of the domestic museum goes back to the Renaissance, probably further, and there were later models such as the *Wunderkammer*, or cabinet of curiosities, where natural wonders and art objects were displayed together in a domestic-scaled setting.

There are two more recent examples of domestic museums which have resonance for us. The first is the Peggy Guggenheim Collection in Venice, which I first visited as an architectural graduate over twenty years ago. During her lifetime Guggenheim built a highly personal, idiosyncratic collection reflecting the many artists she had known and supported (and married) over her long lifetime. Housed in her villa, the collection is presented in a domestic-scaled environment together with her furniture and personal effects. The experience is engaging and multidimensional – quite unlike that of a detached spectator in a large public museum.

The second, Sir John Soane's Museum in London, was one I visited as a student in 1977. One of England's greatest architects, Soane designed the Bank of England building and many others with wonderful luminous interiors. In his London house he amassed and displayed a large collection of paintings and architectural artefacts. Like Guggenheim he opened his















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# art

& Australia

Before & After Science:

John Barbour  
Tacita Dean  
Benjamin Armstrong  
Hany Armanious  
Diena Georgetti



LENTON  
PARR  
LIBRARY



pages 412–13

clockwise from top left

**Howard Arkley, Outside – inside – out, 1995**, acrylic on canvas, 10 panels, each 220 x 100 cm, courtesy the Estate of Howard Arkley and Lyon Housemuseum, Melbourne. Photograph Dianna Snape.

**Lyon Housemuseum, night view of the central courtyard space**, featuring: **Patricia Piccinini, Panel work, 2000**, ABS plastic and automotive paint, 60 panels, each 50 x 50 cm; **Peter Hennessey, My lunar rover (you had to be there), 2005**, plywood, steel, canvas and Velcro, 298 x 206 x 396 cm; courtesy the artists and Lyon Housemuseum, Melbourne. Photograph Dianna Snape.

**Callum Morton, Bullseye, 2008**, wood, synthetic polymer paint, mirrored Perspex and enamel, 93 x 110 x 46 cm, courtesy the artist and Lyon Housemuseum, Melbourne. Photograph Dianna Snape.

**Lyon Housemuseum, Central music room**, featuring: **Brook Andrew, YOU'VE ALWAYS WANTED TO BE BLACK (white friend), 2006**, installation comprising animated neon and wall painting, dimensions variable, courtesy the artist and Lyon Housemuseum, Melbourne. Photograph Dianna Snape.

**Lyon Housemuseum, view of central 'white cube' space from upper level**, featuring (clockwise from top left): **Jim Paterson, The elephant man (I–V), 1989**, acrylic on board, 5 panels, each 168 x 107 cm; **Tim Jones (with Jon Campbell), Good rock 'n' roll is very sexy, 1990**, wood, aluminium, enamel, acrylic paint on wood, 57 x 224 x 7 cm; **Colin Duncan, Clever country, 2004**, acrylic sheet, 2 parts, 121 x 71 cm, 177 x 71 cm (irregular); **Rose Nolan, 2000/2001, 2000–01**, oil paint on cardboard, 18 works, each 75 x 51 cm; **Howard Arkley, Shadow factories, 1990**, acrylic on canvas, 168.5 x 241 cm; **Tim Maguire, Untitled 99 U20 diptych, 1999**, oil on canvas, 250 x 420 cm; **Louise Forthun, Orange building site, 1990**, oil on canvas, 214 x 214 cm;

house to students and visitors during his lifetime. The museum, which he continued to extend by purchasing adjacent properties, is also extraordinary architecturally, with complex, light-filled spaces used to display his unique personal collection.

Closer to home we have John and Sunday Reed's house at Heide in Melbourne's outer suburbs, built in the mid-1960s as 'a gallery to be lived in' – this was their brief to architect David McGlashan.

As with these examples, our building brings together art and living, but rather than privileging one over the other, we've juxtaposed the two, so the museum and domestic settings coexist in ambiguous tension – sometimes working in harmony, sometimes in opposition. Our 'private' bedroom, for example, has a window overlooking the 'public' white-cube museum space in the building's centre. It's also interesting to see how people behave as they move through the building. The Housemuseum seems to change people's codes of behaviour – they're not quite sure if they are in a private house or in a public museum.

**MF:** How did your own adventure in Australian art begin?

**CL:** I'd visited the 1990 Albert Tucker retrospective at the National Gallery of Victoria (NGV) in Melbourne and it was one of those life-changing moments – I was overwhelmed by Tucker's images of modern evil: antipodean heads and parrots flying through the Australian landscape. I came away from that show very keen to acquire a small Tucker. So I tracked down Georges Mora, Tucker's agent, and he spent the next two hours persuading me that my money might be better spent acquiring a number of works by young contemporary artists – people who were my peers – rather than on a single Tucker. And so I purchased my first painting: Linda Marrinon's *Nude in a landscape*, 1989, which we still have.

Georges was very passionate about art and culture and I soon made frequent trips to Tolarno Galleries in River Street, South Yarra, to learn more from him. He gave me two pieces of advice: first to start slowly and to look at as many works and galleries as possible before buying; and second to view collecting as a way of supporting contemporary artists rather than as an investment.

Yueji and I married in 1994, and luckily for me she is equally passionate about contemporary art. So for over fifteen years we've had a wonderful shared journey, and our children, who are now 12 and 14 years old, are also very much part of this ongoing family project.

**MF:** Looking back over twenty years of collecting, do you see a particular thread running through the works you have acquired?

**CL:** As a family we have a particular philosophy about collecting. For many collectors the passion comes from the thrill of the chase, or from acquiring a major new work. We're more interested in the ideas expressed through the work – that is, in work that has something interesting to say.

We also collect artists in depth. Back in the 1980s it was common for people to put together 'survey collections' in an attempt to present a kind of comprehensive overview. We've focused on a limited number of artists (nearly forty now) and have followed and collected their work over many years. The interesting moments are where the artists' thinking and ideas mature, develop and change.

We feel it's important that the collection remains current so we are always looking out for new works to bring into the collection. We recently acquired Kathy Temin's *My monument: black cube*, 2009, an extraordinary and powerful work.

**MF:** With his blend of architecture and autobiography, the work of Callum Morton seems a particularly pertinent inclusion, and I was interested to hear that his *Gas and Fuel*, 2002, has personal resonance for you.

**CL:** Callum is someone we have followed enthusiastically for many years. We acquired *Gas and Fuel*, 2002, and soon after donated it to the NGV. The Gas and Fuel buildings or, to use their proper name, the Princes Gate Towers, were designed by my father, 'Tiger' Lyon, and uncle Les Perrott in the mid-1960s. In their day the towers were part of an emerging modernism in Melbourne and were photographed by Mark Strizic and other noted architectural photographers. My father and uncle were of course vilified for the way in which the two towers blocked the view of St Paul's Cathedral and also cut the city off from the river. Father lived long enough to see the buildings demolished to make way for Federation Square and he was very philosophical about it. Callum's work is a 1:34 scale model of the Gas and Fuel towers and when you walk up close to it you hear a very faint disembodied voice calling out: 'Help me! Please help me!', as if the towers are contemplating their impending doom. When Yueji and I donated the work to the NGV at Federation Square it added to the work's irony, so my father has really had the last laugh.

**MF:** Patricia Piccinini's speculations on technology and Howard Arkley's interior design reveries seem equally at home in your Housemuseum. To what extent do you explore similar questions in your life as an architect?



**Patricia Piccinini, Sheen, 1997–98**, interactive video installation with 5 photographic prints, timber construction with automotive paint finish, plasma video monitor, computer, digital type-C photographs, cocktail, castors, photographs 240 x 120 cm each; courtesy the artists and Lyon Housemuseum, Melbourne. Photograph Dianna Snape.

**Lyon Housemuseum, upper-level dining room, featuring: Howard Arkley, Fabricated rooms, 1997–99**, acrylic on canvas, 17 panels, 203 x 1930 cm overall, courtesy the Estate of Howard Arkley and Lyon Housemuseum, Melbourne. Photograph Dianna Snape.

**CL:** We've developed our practice at Lyons around our interest in an architecture of representation – looking at ways in which architecture can be used to express ideas about our contemporary condition, new ways of working and living, and reflections on the role of architecture itself. Our work has been very propositional and experimental and often ironical, and is underpinned by our interest in the visual world. We're particularly interested in the impacts and effects that new technologies have had and are continuing to have on our cities and how they redefine who we are and our sense of place. The strange biomorphic forms of Piccinini's *Truck babies*, 1999, and *Car nuggets: They're good for you*, 1998, deal with many of these same questions and effects.

An incredibly visual person, Arkley spent his lifetime mining our Australian suburbs and urban places for images and source material. Like many artists of our generation, he was greatly influenced by architect Robert Venturi and his book *Learning from Las Vegas* (1972), which celebrated the 'ugly and ordinary' in the American architectural vernacular. Arkley focused on making images – not photorealist representations of what he saw, but stylised, flattened representations. He used to say that he made paintings of images. This kind of thinking – the making of a representation – is also something we have employed in the making of our buildings.

Speaking of Arkley, his 17-panel *Fabricated rooms*, 1997–99, is one of his most interesting works – and at 20 metres in length is certainly his largest. Unlike his other house interiors, which are carefully framed within the orthogonal boundaries of the canvas, this work uses a highly distorted perspective, with images cropped off violently at the edges of the frame. It's a work that allows you to immerse yourself in this fantastical suburban interior. When Arkley showed it at the 1999 Venice Biennale he spoke about further extending the work to become a complete in-the-round experience. We also talked about creating a purpose-built room with a single entry door to exhibit it in. Unfortunately this never happened due to his untimely death soon after Venice.

**MF:** Mora's credo seems to have served you well, and your Housemuseum is an ultimate expression of art being integrated into life – and life being integrated into architecture. How adaptable will the space be as your collection continues to grow?

**CL:** We've acquired many large-scale installations and artworks which need big display spaces: Piccinini's *Sandman*, 2002, Morton's *International style compound*, 2000–01, among others. So in designing the Housemuseum we had in the back of our minds the need to provide both

large spaces and more intimate ones for the collection's smaller works. We thought of the Rothko Chapel, for example, when we designed the space for Arkley's 10-panel *Outside – inside – out*, 1995. Also upstairs we have a narrow gallery which I scaled to match the width of one of the corridors in Peggy Guggenheim's villa – our small homage to her. This diversity in scale and character of the spaces and settings further reinforces the hybridised nature of the Housemuseum. The arrangement provides us with great flexibility as we change over our exhibitions – which we plan to do every couple of years, bringing in further works from the collection as well as new additions each year.

**MF:** In many ways the Housemuseum was conceptualised from the inside out. Yet I was interested to hear that the museum is also designed to be viewed on Google Earth; what will these virtual visitors see?

**CL:** On the front fence we've incorporated large architectural texts through patterning and corbelling of the brickwork. Spelt out in 2-metre high letters are the names of the two streets on our corner block – Cotham and Florence. This was an idea about locating the Housemuseum in its local suburban context and also having some sort of public presence.

We also thought about the relatively new global/local perspective on the world given to us by Google Earth and thought it might be interesting to connect our tiny museum in Kew, Australia, to the global network of art museums and collections. So we've written the initials of our project, 'LHM', across the ground plane of the site in 16-metre high letters. The letter fragments are made up of the paving and hard landscaping materials around the building. We even contemplated completing this idea by painting the missing parts of the letters across the roof – a bit like the old Australian outback shearing sheds and cattle stations.

We thought of the exterior of the building as a monochromatic wrapping – made from black zinc – which ties together the internal volumes of the building and expresses its hybridised form. The inside walls and ceilings have small texts printed onto the timber panelling. These reflect some of the things that have been important to us as a family – places we've visited, the names of mentors and heroes, family recipes, quotations and other bits of family trivia. It was a way of personalising the 'museum' building as a home and deflating any institutional pretensions it might have had.

1 The conversation took place over email, November and December 2009.

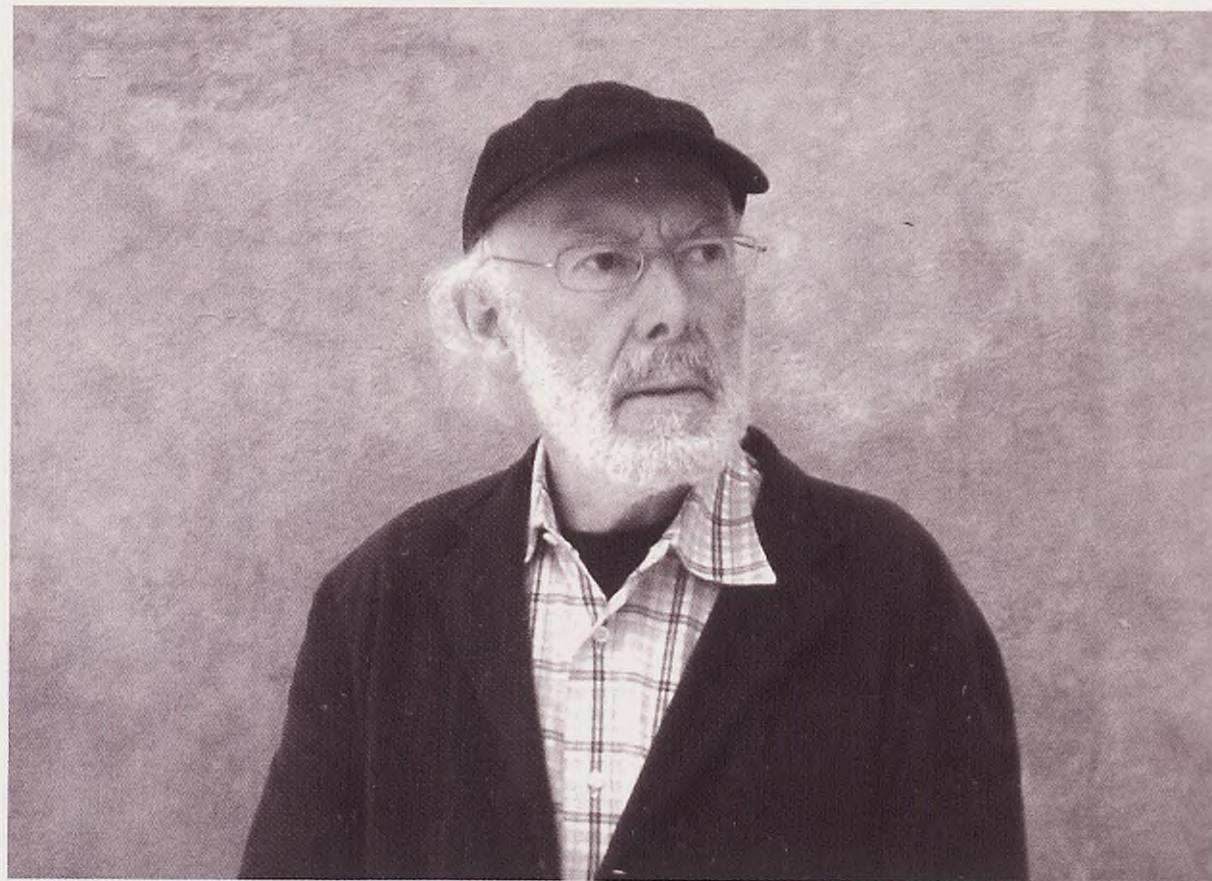


Nick Waterlow in Paris, courtesy Juliet Darling.

# NICK WATERLOW

1941–2009

Edmund Capon



Among the heartfelt eulogies, formal and informal, written and oral, for Nick Waterlow, there was a constant reminder of something that we will all greatly miss: that rich, resonant and engaging laugh of his. He would throw back his head and guffaw with commitment. No half measures about Nick's laugh; nor indeed about his life and his following. Nick was gregarious, affable, naturally ebullient but always tender towards the feelings of others.

Nick Waterlow was a romantic, and yet he was a most pragmatic thinker and doer. He was proof that ideals and utility can flourish hand in hand, and nowhere was this more proven than in the three Biennales of Sydney (BoS) for which he was the sole director. Many would argue that his 1979, 1986 and 1988 biennales were indeed the very best, but such comparisons are neither necessary nor useful. While these biennales amply demonstrated his absolute capability as an individual orchestrator, Nick was by nature an inclusive kind of person. As a board member of the 12th BoS in 2000, I recall there being an understandable desire to make the millennium event something extra special. And so a curatorium was devised to include such global luminaries as Fumio Nanjo, Sir Nicholas Serota, Robert Storr and Harald Szeemann. There was not a moment's hesitation in the suggestion that only one person could chair such an eminent group with the required objectivity, clarity and due respect from its members: Nick Waterlow. The 2000 edition certainly achieved its aim of being a truly 'big' biennale and Nick was justly acclaimed for his role.

In a contemporary art world replete with egos and dubious reputations it took a man disinterested in 'profile' to bring such status and dimension to contemporary art in Australia. Nick was a constant in this often capricious world; a reliable voice of quiet authority and sound judgement. While Nick's absolute inclination was towards contemporary art, his discretion and perspicacity were formed by both knowledge of and instinct for the continuity of art: he applauded and adhered to the Bryan Robertson view that all great art lives in 'a continuous present'. Being much in tune with the art and cultural

climate of our times, Nick would nonetheless see the achievements of the day in that context of continuity and thus he always had an eye for tomorrow. As he wrote in the 2000 BoS catalogue:

*The last century thrived on the ideology of progress and hierarchy, with one movement succeeding another ... that will not be the case in the new century.*

As art now embraces new technologies and with China, India, South-East Asia and South America as powerful arbiters of artistic progress as Europe and the United States, how right he was. Such thoughtful insights were his stock-in-trade and made manifest not only in his great public events such as the biennales and the memorable 'Spirit + Place' at Sydney's Museum of Contemporary Art which he co-curated with Ross Mellick in 1996–97 and which brought the art of Indigenous Australia firmly into the fold of contemporary Australian art, but equally in his more recent role, at Sydney's College of Fine Arts, as one of this country's most distinguished teachers and mentors in arts administration.

At the memorial service for Nick held at Sydney's St Mary's Cathedral, in front of an enormous crowd – which spoke volumes for the esteem in which Nick was held – his old friend the artist John Wolseley, with whom Nick had been at preparatory school in Kent, reminisced in his own rich and slightly unpredictable way. Wolseley recounted the story of one of their masters, known well to both pupils, who went by the wonderful name of Commander Turtle and who in spite of having been a naval officer, had served as a spy behind German lines in the First World War and learned the trick of opening envelopes unbeknown to their recipients. Listening to such personal recollections, amusing and unexpected, it was impossible not to see Nick and that laugh of his.

We will all remember Nick; but what I wonder will we miss? In my recalling him I think of his physical presence; of that slightly languid gait, his hirsute face and, latterly, that cap. Yes, it is the physical presence that I shall miss most readily and in that respect his physical absence is now what I most sadly feel.



**D.R. Nakamarra, *Women's dreaming at Marrapinti*, 2006,**  
reproduced in black & white, synthetic polymer paint on canvas,  
153 x 128 cm, National Gallery of Victoria (NGV), Melbourne, purchased  
2006 NGV Women's Association, courtesy NGV, Melbourne.

# D. R. NAKAMARRA

c. 1955–2009

Hetti Perkins



**D. R. Nakamarra was born in the mid-1950s** just east of Warburton, Western Australia, some 560 kilometres west of Uluru. As a baby she travelled to Warakurna with her mother, Pirmangka Reid Napanangka, and father, Barry Reid Tjupurrula, who, she recalled, had no clothes themselves yet made her garments from a little blanket.<sup>1</sup> Eventually Nakamarra's family walked to the ration depot at Haasts Bluff, across the border in the Northern Territory, where her brother was born. Nakamarra attended school in nearby Papunya where she remembered the Honey Ant mural painted on the school wall. Reuniting with her family at the Docker River community 300 kilometres west of Uluru, Nakamarra married and lived for a time with her first husband in Warburton before his death. Afterwards Nakamarra moved to Tjukurla and then travelled as a single woman to the newly established Pintupi settlement at Walungurru (Kintore). Before her arrival, Nakamarra 'didn't know about canvas', and it was here she was introduced to the work of the Papunya Tula artists. In 1984 she met her second husband, George Tjampu Tjapaltjarri, and they settled at Kiwirrkura, the new Pintupi homeland community across the Western Australian border.

Nakamarra began to paint independently for Papunya Tula Artists in 1996, becoming one of the company's most acclaimed artist members. Her rise to prominence was slow at first, but she gradually gained greater confidence and developed the distinctive style for which she is renowned. Both Nakamarra and Tjapaltjarri were exponents of the characteristic Kiwirrkura aesthetic that has come to feature prominently in the Papunya Tula oeuvre. Her husband's death in 2005 was arguably a significant factor in the timing of Nakamarra's arrival on the Australian art scene as a fully fledged artist; before passing away he had encouraged her to continue to create works inspired by women's sites around Kiwirrkura, as Nakamarra recalled: 'You've got to do it, canvas, now ... because you [will be] living [by] yourself ... My mother's and father's country ... Women's dream[ing].'

Nestled within the folds of the endless *tali*, or sandhills, that undulate across the vast spinifex plains of the Western Desert are sacred places. Here stone formations spike the blue horizon, monolithic boulders shimmer in the haze and rocky outcrops hunch over secret sites. One of

these sites, Marrapinti, is often referenced in the verbal and visual vocabulary of the Papunya Tula artists. As a ceremonial area associated with the travels of ancestral women, access to this site is highly restricted. Here senior women pierced the septums of younger women and the rock hole is named for the nose bones inserted for ceremony. Nakamarra's distinctive paintings of her husband's homelands are composed of innumerable and meticulously applied dots to form linear striations that zigzag and flicker like an electrical current. The works invoke an impression of the *tali* that intimates can navigate as if contours on a map. The use of alternating colour to indicate the sandhills' ascent and descent enhances the illusion of three-dimensionality, creating a hypnotic effect when rendered large-scale.

In the 2007 National Gallery of Australia exhibition 'Culture Warriors: National Indigenous Art Triennial', and also at the 2008 Biennale of Sydney (BoS), Nakamarra's paintings were displayed horizontally to emphasise the optically dazzling signature effect she achieved. Housed in an old Sydney wharf where weathered floorboards echoed the grain of Nakamarra's painting, BoS artistic director Carolyn Christov-Bakargiev proposed that the work could express a synergy between different contexts, bridging the sandy reaches of the Gibson Desert and the shifting waters of Sydney Harbour.

Indeed, this 'in-betweenness' was a hallmark of Nakamarra's life and work. In the final weeks of her tragically short life, the artist travelled to New York as part of the Papunya Tula Artists' team at the end of the 'Icons of the Desert' tour of early paintings from the Wilkerson collection. Nakamarra successfully navigated the parallel worlds of white and black Australia, traditional and contemporary art, with a graciousness and warmth that endeared her to all she met.<sup>2</sup>

<sup>1</sup> All quotes from a conversation between the artist and the author, filmed in Alice Springs on 16 June 2009 for *art + soul*, a forthcoming documentary series for ABC Television.

<sup>2</sup> The author wishes to acknowledge two additional sources of biographical information: Paul Sweeney's 'Doreen Reid Nakamarra', in Brenda L. Croft (ed.), *Culture Warriors: National Indigenous Art Triennial 2007*, exhibition catalogue, National Gallery of Australia, Canberra, 2007, p. 132; and Vivien Johnson's *Lives of the Papunya Tula Artists*, IAD Press, Alice Springs, 2008.



Fred Cress, Sydney, 2009, courtesy Australian Galleries, Melbourne and Sydney. Photograph Quentin Jones.

# FRED CRESS

1938–2009

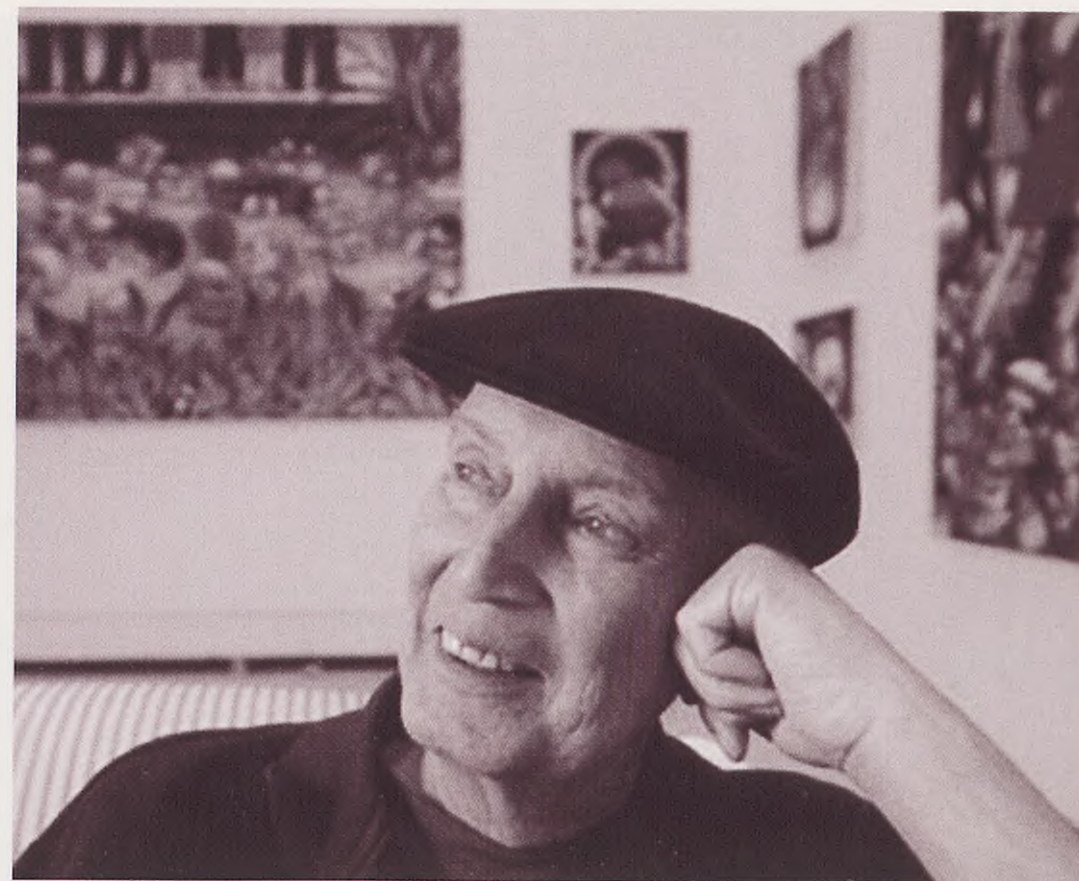
Sasha Grishin

Anyone who knew Fred Cress will remember him as a charming storyteller, an engaging wit, an astute observer of life and a person whose own life story was like a remarkable fairytale: full of fantasy, incredible good fortune and tinged with tragedy.

Born into a British military enclave in Pune, India, Cress and his family left for England shortly after independence and settled in Birmingham, where he completed his schooling. He gravitated to the Birmingham College of Art and also developed a professional competence in tennis, accompanied by a passion for flashy fast cars. As an assisted migrant, a so-called 'ten pound Pom', he arrived in Melbourne in 1962 and took up a post as art teacher in Wangaratta in rural Victoria. There was nothing to hint at his future spectacular rise to prominence.

Within ten years, having been ousted from his teaching job and despite struggling to find a gallery that would exhibit his work, Cress became one of the most successful painters of his generation. Art critic, gallery director and taste guru Patrick McCaughey championed him as a leading light in new painterly abstraction, proclaiming that Cress had 'become something of a standard and a guide to the way painting is moving in the 1970s. He looks and feels like a new talent of distinction and force.'<sup>1</sup> The wreath of glory came with Cress's inclusion in what became known as the 'Ten Little Australians' show which toured Europe in 1974–75, mounted by the Australia Council for the Arts's newly established Visual Arts Board, selected by McCaughey, curated by Ron Radford and personally endorsed by Prime Minister Gough Whitlam. In an ABC series produced to accompany the show, Cress is seen sitting at the wheel of his recently acquired silver Bentley 'S' series saloon car in deep discussion with his smart South Yarra art dealer David Chapman. No longer was it a case of 'Gad, sir, when I was in Pune ...', but rather: 'When I was last in New York chatting to Clem Greenberg ...'

The central paradox of Cress's career was that within ten years he had turned his back on abstraction and, to the dismay of his high-profile backers, began to paint in a figurative, narrative manner.



Some saw it as a betrayal. Others noted the inspiration of Philip Guston, who in 1970 abandoned his abstract essays on the shape of colour to produce a brilliant figurative series with Ku Klux Klan imagery in rich impasto paint. Cress realised that the tide was turning against abstraction and he was quick to join the rush to a new figuration. His friends Anthony Caro, Peter Booth and Sydney Ball were all to follow the path away from purely non-figurative art.

On a two-month visit to New York in 1974, Cress recalled meeting such champions of abstraction as Greenberg, Kenneth Noland, Jules Olitski, Helen Frankenthaler and Larry Poons:

*I came away basically disappointed, not uplifted ... The conclusion I had come to was that the problem lay with drawing – the fact that these artists did not draw worried me. For me, drawing was important because that was where touch lay, where intimacy lay, where your total individuality lay – that was the way you could tell who was an artist and who was not.<sup>2</sup>*

After representing Australia at New Delhi's 5th Indian Triennial in 1982, Cress became further convinced of the need for a narrative in art. It was from then on he sought to capture storytelling magic in painting – not as an illustration of the observable world but as a study of its mysteries, rituals and dark secrets. In 1988 he received the Archibald Prize for portraiture and in 2003, with around sixty solo exhibitions to his name, was awarded the Order of Australia for services to the visual arts. When diagnosed with pancreatic cancer in 2008, Cress expressed a wish to paint one last series. 'End Game One' opened at Sydney's Australian Galleries in March 2009. A show dominated by skulls and other reminders of our mortality, it was a deliberate strategy to announce that Fred Cress was leaving the artistic stage at the age of seventy-one.

<sup>1</sup> Patrick McCaughey, 'Fred Cress and the new painterliness', *Art & Australia*, vol. 13, no. 1, Winter 1975, p. 48.

<sup>2</sup> Fred Cress in conversation with the writer, 1 December 2001.



Sue Ford, 1978, courtesy Sue Ford Estate and Arc One Gallery, Melbourne.

# SUE FORD

1943–2009

Isobel Crombie



In November 2009, Sue Ford died of cancer at her home in Balaclava, Melbourne. Her death marks the end of a long, productive and creative life of an artist who was one of Australia's first independent women art photographers.

Ford began her career in 1961 when she enrolled in the Royal Melbourne Institute of Technology's newly established photography course. From the start she was fascinated by the idea of time, and in 1995 she wrote: 'I have always been interested in how actions taken in the past could affect and echo in people's lives in the present. Most of my work is to do with thinking about human existence from this perspective.'

Ford's interests were first expressed in her exceptional 1974 'Time' series. She loved the capacity for photography to simply 'record', and in this series she paired portraits of the same sitter taken a decade apart. The resulting photographs were displayed at Melbourne's National Gallery of Victoria (NGV) in 1975. Ford returned to this theme in differing photographic series and also produced two films.

Open and generous by nature, Ford thrived within creative communities and was a pivotal member of the early Women's Art Movement in 1970s Melbourne and a founding member of the filmmaking group Reel Women in 1980. Feminist theory and practice strongly impacted on the collaborative way she approached her subjects and her frequent choice to photograph the everyday lives of women.

In 1982 Ford returned to her archive of negatives, exhibiting her often witty and revealing portraits in 'The Photobook of Women' at Sydney's Art Gallery of New South Wales. She published a revised selection in *A Sixtieth of a Second: Portraits of Women 1961–1981* (1987) and exhibited these at the NGV the following year. In 1995 curator Helen Ennis mounted a mid-career survey of Ford's work at Monash University Museum of Art, showing the depth and diversity of her practice.

Ford became increasingly fascinated by Australian identity and, in particular, the ongoing effects of white colonial history. As part of this

line of inquiry she travelled to Bathurst Island in 1988 to teach photography to Indigenous Tiwi women. She later wrote that it was here she experienced 'the Australian landscape in a totally new way'. That same year Ford also went to the Northern Territory's Barunga Festival to photograph meetings between the then prime minister, Bob Hawke, and Galarrwuy Yunupingu, then chairman of both the Central and Northern Land councils, to discuss a possible treaty. She considered these photographs to be among her most important works.

Ford was primarily a photographer but she also worked in other media. She drew and painted, and in the late 1980s she began incorporating digital processes such as laser-jet printing. This new way of working allowed her to create complex images in which scenes from the past and present were overlaid to create narrative scenarios about Australian history. Many of these latter images were shown in the exhibition 'Time Surfaces' at the NGV in 1994. Five years later Ford created 'Somewhere in France 1917' for the Clemenger Contemporary Art Award in Melbourne. Inspired by the journals of her grandfather, Jim Keating, who served in the First World War, this was a moving meditation on war and nationhood and the most personal of her inquiries into Australian identity.

Ford considered life a continuum that was constantly evolving. Her views found a close affinity with Buddhism and spirituality became increasingly important to her. In 2003 her creative and spiritual interests combined when she produced an acclaimed multimedia installation with Tibetan Buddhist monk Geshe Sonam Thargye, *Mind of Tibet*, shown at Melbourne's Australian Centre for the Moving Image.

Even when battling her illness, Ford continued to conceive art projects and was engaged with the arts community until the end. In 2009 she was awarded an Australia Council for the Arts grant to develop a semi-documentary video and photography project revolving around her distant relative Edward Munday, who arrived in Australia aboard the First Fleet. She was also actively discussing an exhibition with Melbourne's Monash Gallery of Art, which is now scheduled to take place in 2011.



Emil Goh, courtesy Sylvia Lee Goh.

## EMIL GOH

1966–2009

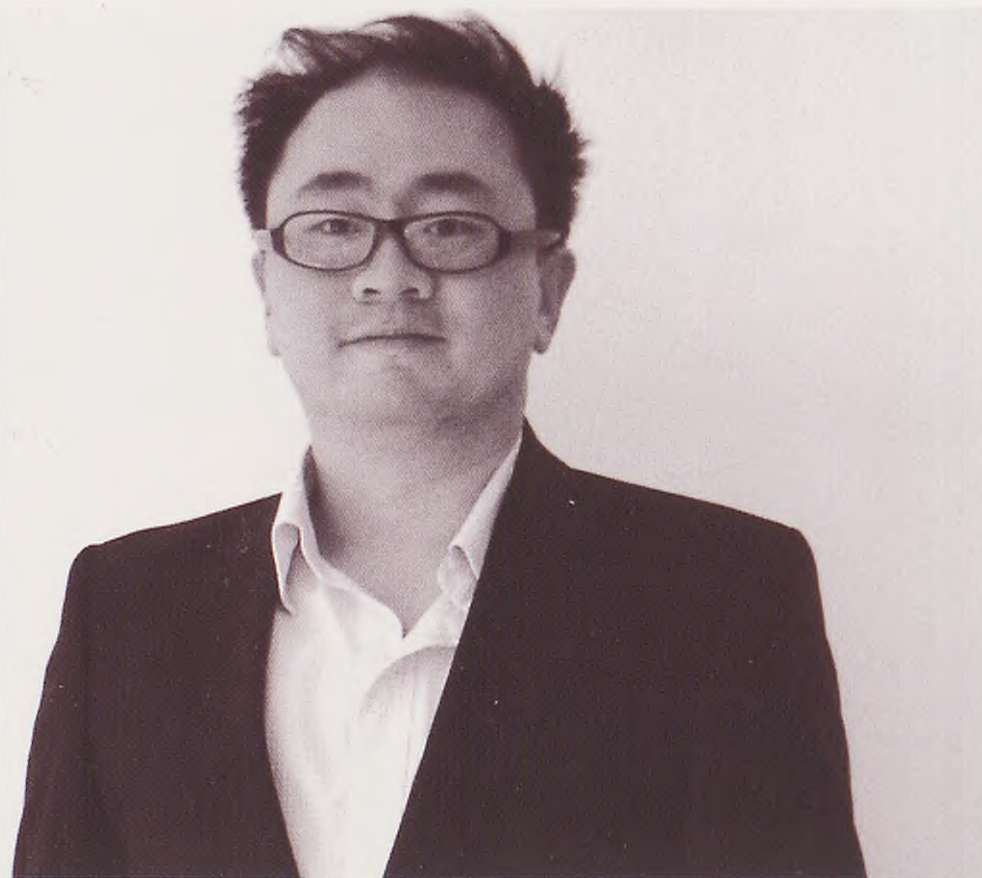
Aaron Seeto

**Emil Goh died suddenly on 7 September 2009** in Seoul, South Korea. As a much admired artist, writer and curator, Emil had many friends across Australia and throughout the world. His humour, vitality, inquisitiveness and energy touched many people.

Emil was one of the first professional artists I met as a young artist and curator. He had recently returned from a stint in London where he completed his Masters in Fine Art at Goldsmiths' College. What struck me was his eagerness to communicate his experiences: the things he had seen, the artists he had met and the artworks he had encountered. Remarkable was his personal warmth, which perhaps helped explain his particular knack for meeting people and maintaining friendships across continents and time zones.

Born in Johor Bahru, Malaysia, the eldest son of electrical engineer Xavier Goh Khen Wah and painter Sylvia Lee Goh, Emil moved to Australia to study and, while based in Sydney, frequently undertook overseas residencies. One such Australia Council for the Arts residency took him to Seoul, where he resided from 2004. There, alongside his art practice, Emil taught, wrote and developed a series of design projects, many of which have not been seen in Australia.

Emil's impact on the contemporary art scene in Sydney cannot be underestimated. Early this century, when video technology was beyond the reach of many small galleries, he endeavoured to curate exhibitions of the video works he had seen on his travels. These projects helped open our eyes to the creative and social possibilities of video projection and how a gallery might tackle the issue of access to technology. Emil's 2001 exhibition, 'New Releases: An International Survey of Recent Works on Video', was presented simultaneously at Sydney's Art Gallery of New South Wales and Gallery 4A. I remember fondly the latter incarnation of the project which resembled something like a lounge room. With DVDs lined up along a shelf and a large central couch, visitors were invited to watch the work at their leisure, in whatever order they pleased. It was the feeling of being in a shared, communal space that I remember vividly from the exhibition.



Emil was one of the founding members of Gallery 4A, then the Asian Australian Artists Association. In fact he was included in the very first exhibition in 1997 and later joined the Board where his infectious optimism provided valuable insight and support for the organisation. As a Board member, Emil was committed to creating opportunities for artists to exhibit. He also wanted to share with people his fondness for the local area of Sydney's Chinatown. When we first met, I remember a conversation about an upcoming 'Mapkin' project – artworks based on maps drawn on the back of napkins. He described the project in the following way:

*When I visit new cities, I am always interested in where my friends who live there go. They are the places that are not the tourist destinations, but those which are special to them. We all have personal favourite places to buy our books and magazines, get our lunch or dessert, or something we like to look at that just makes us happy. Mapkin is a project that comes out of friends who draw maps on napkins for you at the cafe ... It is about a personal view of the surrounding area one lives in and what makes things special for them. Whoever visits the site, it will be like visiting a friend's neighbourhood, discovering their favourite spots!*

Emil was able to discover good food in small, out of the way places – always with camera in hand. This translated back into his considerable body of photographic and video work. Looking at this, there is always the feeling of an unpredictable human element lurking within our everyday. His work allows us to see how extraordinary the mundane things in our city are. He was funny and kind and generous. While living most recently in South Korea, Emil Goh is remembered as an integral player in the development of Sydney's contemporary art scene.



Wamud Namok, *Kabirriyalolme (the discussion)*, 2003, reproduced in black & white, natural pigments on paper, 105 x 75 cm, Art Gallery of New South Wales (AGNSW) collection, Don Mitchell Bequest Fund 2003, courtesy Nadjamerrek family and AGNSW, Sydney. © Estate of Wamud Namok.

# WAMUD NAMOK

c. 1926–2009

Brenda L. Croft



On 16 October 2009, the venerable Wamud Namok passed away at his outstation, Kabulwarnamyo, on the spectacular stony escarpment of his traditional homeland in Western Arnhem Land. With his passing Australia has lost one of its most profoundly learned Indigenous leaders, whose cosmic and immeasurable knowledge of his country, its geographical formations, associated ancestral stories and rock art sites and ceremonies was embedded in his corporeal and metaphysical being.

Known by his 'sorry' name, Namok was from the Kundedjnjenghmi people, Mok clan, Wamud/Na-Kodjok affiliation. His role as cultural leader of his family and broader Kunwinjku community was vast, and sadly his passing may herald the close of an era and access to a living wellspring of cultural understanding. Namok was revered by non-Indigenous academics with whom he worked over many decades to ensure that his immense cultural insight into the disciplines of anthropology, art history, ethno-botany and perhaps still unknown fields of learning was documented for future generations of his people and others. His incredible achievements are highlighted by the fact that he was one of only three Indigenous Northern Territorians to be made an Officer of the Order of Australia.

Recognised by his elegant and towering stature, Namok spent much of his early life traversing the length and breadth of western and southern Arnhem Land – hunting, participating in ceremonies, trading traditional commodities and maintaining his extended kin networks. He was intimately familiar with the colossal number of rock art sites depicting works dating back tens of thousands of years, and was renowned as the last of the rock shelter artists, completing a minimal white ochre wallaby pursued by a dynamic hunter in 2004.

Namok's fidelity to the artistic style characteristic of Western Arnhem Land figurative rock shelter art remained consistent throughout his life, unlike that of other contemporaries who experimented with cross-hatching techniques such as *rarrk*. Held in almost every major public collection in Australia (as well as many significant private collections), his lyrical paintings on bark and paper would have appeared synonymous alongside many of the rock art sites he knew so well.

Namok's lifetime encompassed the advent of missionaries, following the preliminary explorations into the Arnhem Land Aboriginal Reserve by non-Indigenous traders and adventurers; the Second World War, which had significant impact on the Top End region and for which he served in the military, although unacknowledged; the fight for equal wages and land rights initiated by the Gurindji people and their supporters in 1966; the establishment of the Central and Northern Land councils in 1973, followed by the *Aboriginal Land Rights (Northern Territory) Act* of 1976; and, after many years of activism, the establishment of his outstation at Kabulwarnamyo, in the stone country between the Mann and Liverpool rivers in 2004.

From the mid-1970s, Namok's work was included in numerous exhibitions within Australia and overseas, however he did not have his first solo exhibition until 2003 at Annandale Galleries in Sydney. A wonderful image from that time portrays Namok in brilliant and stately attire aboard a water taxi on Sydney Harbour, appearing completely at ease with the unfamiliar cityscape in the background, so different from his beloved Kabulwarnamyo. As an artist, Namok was also closely affiliated with Injalak Arts and Crafts at Gunbalanya (Oenpelli), Marrawuddi Gallery at Bowali Visitor Centre in the Kakadu National Park, and Mossenson Galleries, Perth and Melbourne.

Significant exhibitions include 'Australian Bark Painting, from the Collection of Dr. Edward L. Ruhe', at Oakland University, Michigan (1975); 'Rainbow, Sugarbag and Moon: Two Artists of the Stone Country, Bardayal Nadjamerrek and Mick Kubarkku', at the Museum and Art Gallery of the Northern Territory (1995); and 'Crossing Country: The Alchemy in Western Arnhem Land Art' at the Art Gallery of New South Wales (2003). Testament to his amazing legacy, Namok was one of five senior artists around whom the inaugural National Indigenous Art Triennial, 'Culture Warriors', was developed for the National Gallery of Australia's twenty-fifth anniversary in 2007 and that toured to Washington, DC, in 2009.

In his last years Namok encouraged and oversaw the artistic development of a number of his grandchildren, who proudly assisted him with his work, learning in the ancient method of artistic and cultural apprenticeship familiar to both western and Indigenous art canons.



# The Art & Australia Contemporary Art Award: Looking back to the future

Eleonora Triguboff

In art one finds an ongoing dialogue between the established and the upcoming, between the artistic canon and the underground, with energy and influence flowing both ways. Throughout its forty-six-year history, the front cover of *Art & Australia* has often heralded an artist in mid-career or at the peak of their creative achievement. Six years ago, with the diversification of contemporary art practice in this country, we saw the need to create a platform to celebrate artists at an earlier stage of their development. Reserving the magazine's back cover for the work of an artist in the first five years of their professional practice seemed a natural choice to encourage this dynamic exchange. And so the Art & Australia Contemporary Art Award was born.

Since June 2004, *Art & Australia* has functioned in this way, with the front and back covers working in tandem. In this respect, each issue resembles a curated exhibition for many different audiences. If the front cover is the equivalent of an institutional space, one might see the back cover as offering room for artistic experimentation and early exposure much in the same way as an artist-run initiative operates. Reclaiming the back cover for this purpose meant that we could showcase work free from commercial constraints and often by artists without official representation. In order for this editorial freedom to flourish – as magazines function primarily on advertising revenues – we have been fortunate to have the assistance of ANZ Private Bank from the prize's inception until December 2009.

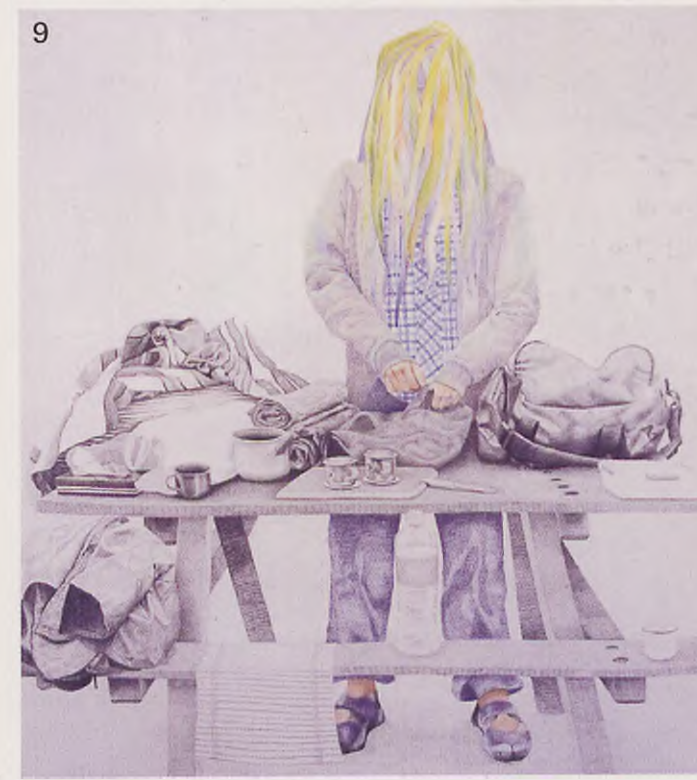
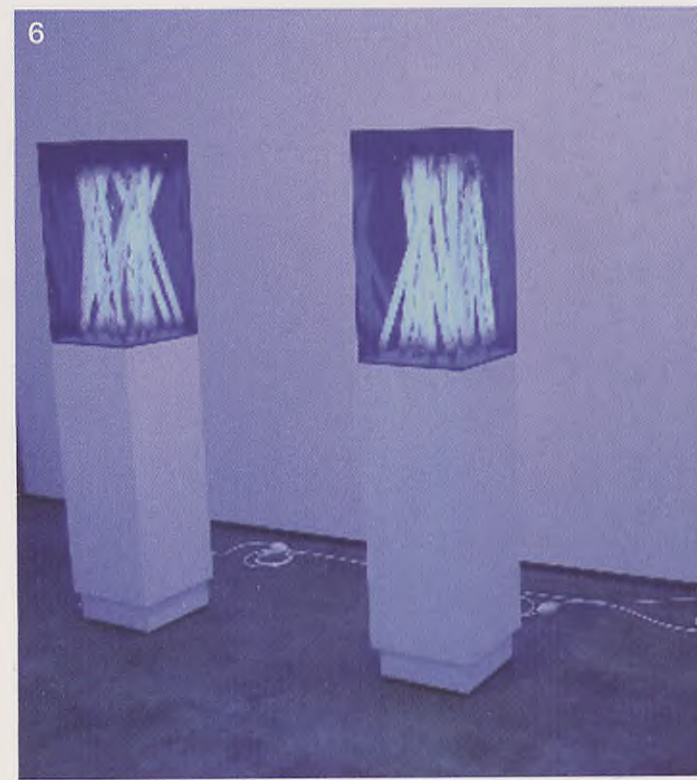
The Contemporary Art Award offers exposure in two distinct ways: by bringing new work to the attention of the public through the back cover exhibition space and by the purchase of the work for the Art & Australia Collection. The latter part of the prize has enabled artists not only to be supported through acquisition, but to have their work exhibited on rotation at *Art & Australia*'s Sydney offices and loaned to

national museums on an ongoing basis. To date, institutions such as Melbourne's Australian Centre for Contemporary Art, Sydney's Museum of Contemporary Art, Perth Institute of Contemporary Arts and the University of Queensland Art Museum have exhibited works from the collection, seeding the work of these emerging artists across Australia and in different contexts.

Reflecting the diversity of emerging practices in the region, the award has evolved over time. Beginning its life as a closed award, recipients were originally nominated by *Art & Australia*'s Editorial Advisory Board, members of which continue to share their expertise and time in the judging of each award. From 2006, the program expanded to become an open award partnered with, and administered by, the National Association for the Visual Arts. In recent years the award has been further invigorated with the participation of New Zealand artists. A further refinement has been the change in our collection policy, with one major acquisition made annually from the four winners.

Six years and twenty-three recipients on, we have seen annual award applications soar (now in the vicinity of 600) and many careers flourish – with Del Kathryn Barton's 2008 Archibald Prize win just one measure of a once emerging practice becoming central in our visual arts culture. This year sees another key change to the prize which, we believe, will further strengthen it for the future. As of this Autumn 2010 issue, readers will notice a new sponsor for the award. Credit Suisse Private Banking is already an international supporter of many leading cultural institutions, including the Singapore Art Museum and the National Gallery, London. We welcome this important new partnership that will further champion contemporary art in Australia and New Zealand, and look forward to sharing with readers a multiplicity of new artistic voices in the region.







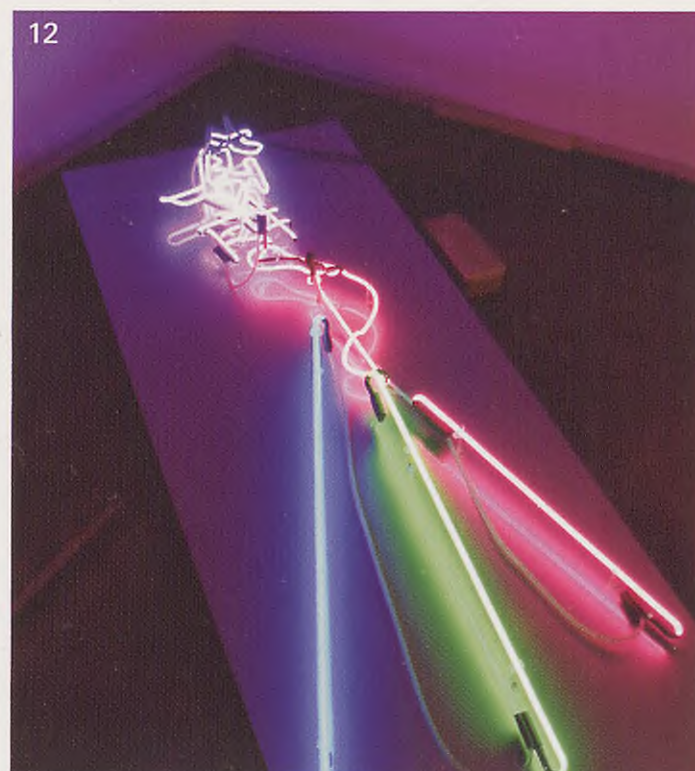
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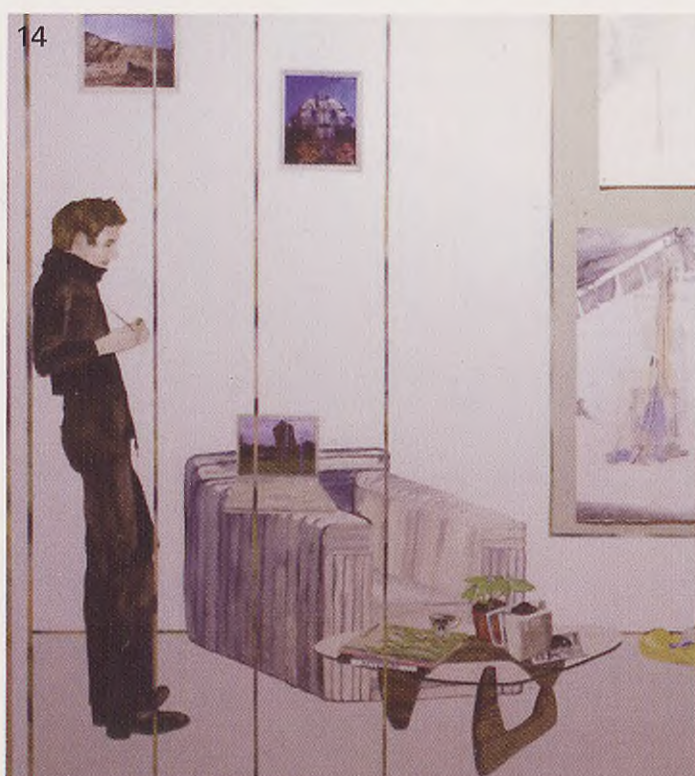
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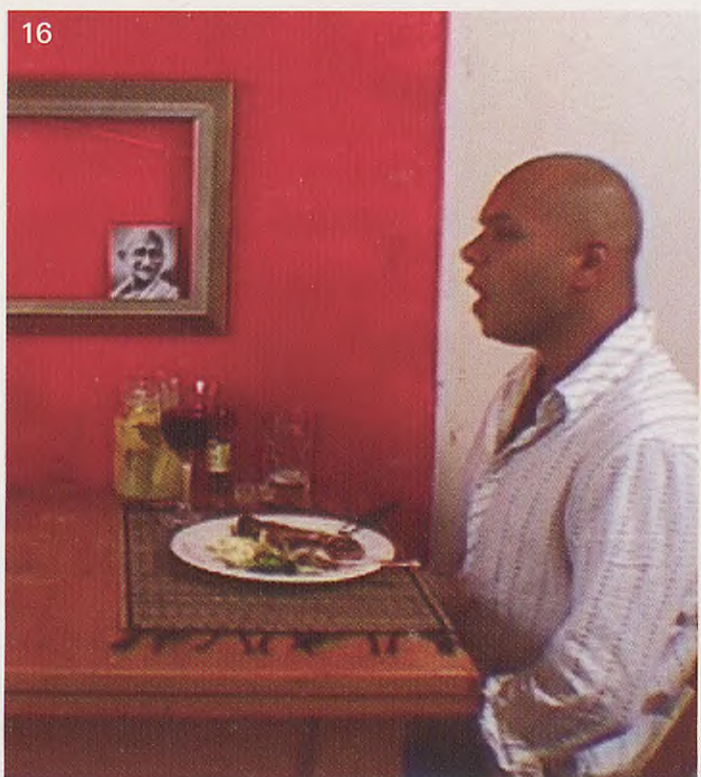
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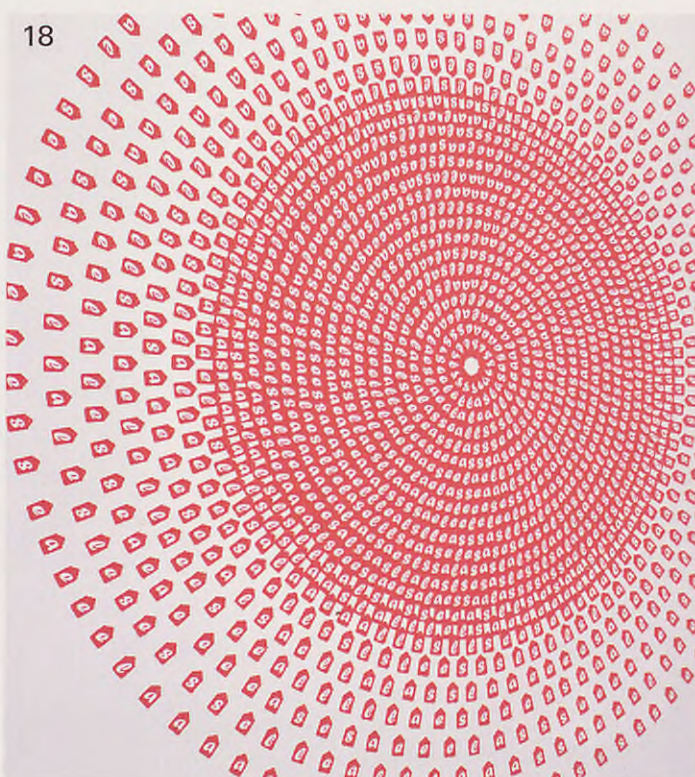
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Thank you to all of our Editorial Advisors for their time and insight in the selection of recipients:

- **Gregory Burke** – Director, The Power Plant, Toronto, and formerly director of the Govett-Brewster Art Gallery, New Plymouth
- **Rex Butler** – Senior Lecturer in the School of English, Media and Art History at the University of Queensland, Brisbane
- **Joanna Capon OAM** – Art historian, industrial archaeologist, curator and writer
- **Max Delany** – Director, Monash University Museum of Art and former director, Gertrude Contemporary Art Spaces, Melbourne
- **Brian Ladd** – Head of Public and Education Programs, Art Gallery of New South Wales, Sydney
- **Victoria Lynn** – Independent curator and writer and formerly curator of contemporary art, Art Gallery of New South Wales, Sydney
- **Justin Paton** – Senior Curator, Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch
- **Dr Gene Sherman** – Chairman and Executive Director, Sherman Contemporary Art Foundation, and former director, Sherman Galleries, Sydney
- **Anna Waldmann** – Art adviser and former visual arts director, Australia Council for the Arts
- **Nick Waterlow OAM (2004–09)** – Former director, Ivan Dougherty Gallery, Sydney, and artistic director of the 1979, 1986 and 1988 Biennales of Sydney

1. **Del Kathryn Barton, girl # 8, 2004**, detail, pen, gouache, watercolour and acrylic on polyester canvas, 85 x 121 cm.
2. **Nick Mangan, Untitled (nest), 2004**, detail, aluminium ladder, Western Red cedar, Tasmanian oak, 275 x 50 x 170 cm, courtesy Sutton Gallery, Melbourne.
3. **Astra Howard, The other (inside) II, 2003**, action research project, Sydney.
4. **Amanda Marburg, Giving the devil his due #19, 2004**, detail, oil on canvas, 102 x 133 cm, courtesy the artist and Rex Irwin Gallery, Sydney.
5. **Selina Ou, Young couple with deer, Nara, 2005**, type-C photograph, 120 x 120 cm, courtesy GRANTPIRRIE Gallery. © Selina Ou.
6. **Jonathan Jones, blue poles, 2004**, fluorescent lights, Perspex, MDF, 169 x 35 x 35 cm, courtesy the artist and Gallery Barry Keldoulis, Sydney.
7. **Christian de Vietri, Einstein's refrigerator (2nd law), 2004**, polyurethane, fibreglass, metal fridge, 110 x 245 x 170 cm, courtesy Goddard de Fiddes Gallery, Perth.
8. **James Lynch, I was running and running, 2004**, digital video still, 4 min 17 secs duration, courtesy the artist and Uplands Gallery, Melbourne.
9. **Michelle Ussher, Picnichead II, 2006**, watercolour, aquarelle and pencil on paper, 208 x 130 cm, courtesy the artist and Sullivan + Strumpf, Sydney. Photograph Greg Weight.
10. **Rob McHaffie, Everybody's got baggage but nobody's going anywhere, 2006**, oil on canvas, 62 x 52 cm, courtesy the artist and Darren Knight Gallery Sydney.
11. **Louisa Dawson, Temporary displacement, 2005**, rubbish skip, swimming pool tiles, swimming pool ladder, water, 160 x 240 x 130 cm, courtesy the artist.
12. **Giles Ryder, Silver strutter (daze of disco), 2006**, neon, transformers and epoxy enamel on timber panels, 204 x 77 x 20 cm, courtesy the artist and John Buckley Gallery, Melbourne.
13. **Mark Hilton, Infiltration of the rhetorical by the real, 2006**, rubber, 80 x 80 x 15 cm, courtesy the artist and Gertrude Contemporary Art Spaces, Melbourne.
14. **Helen Johnson, Assembling a propositional register; individual action in a society as environmental science; a dream of the forest..., 2006**, detail, acrylic on paper and wall, dimensions variable, courtesy the artist and Sutton Gallery, Melbourne.
15. **Grant Stevens, The way, 2007**, photograph, custom cabinet, car stereo, sound by Rex Goh, 75 x 197 x 39 cm, irregular, audio 23 mins 37 secs, courtesy the artist and Gallery Barry Keldoulis, Sydney. Photograph Richard Glover.
16. **Jamil Yamani, All quiet on the Western Front, 2005**, detail, digital video, courtesy the artist.
17. **Ash Keating, 2020? – Thursday 22nd May 2008, 2008**, type-C photograph, courtesy the artist and Dianne Tanzer Gallery, Melbourne.
18. **Sara Hughes, Torpedo, 2008**, detail, hand dipped and painted paper tags, courtesy the artist and Gow Langsford Gallery, Auckland. Photograph Simon Harper.
19. **Kushana Bush, Cluster prayer, 2008**, pencil and gouache on paper, 100 x 70 cm, courtesy the artist and Brett McDowell Gallery, Dunedin.
20. **Noël Skrzypczak, Cave painting II, 2006**, detail, acrylic, dimensions variable, courtesy the artist and Neon Parc, Melbourne. Photograph Jenni Carter.
21. **Jordana Maisie, The real thing, 2008**, installation view, Black & Blue Gallery, Sydney, mirror acrylic, ice acrylic, aluminium, timber, wire, black tat cloth, HDV camera, Mac mini, data projector, 220 x 220 x 750 cm, courtesy the artist.
22. **Gregor Kregar, Piercing the clouds, 2008**, installation view, Tin Sheds Gallery, Sydney, stainless steel, video and lambda print photographs, courtesy the artist.





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Vincent van Gogh *Starry night* 1888 (detail), Musée d'Orsay, Paris © RMN (Musée d'Orsay) / Hervé Lewandowski





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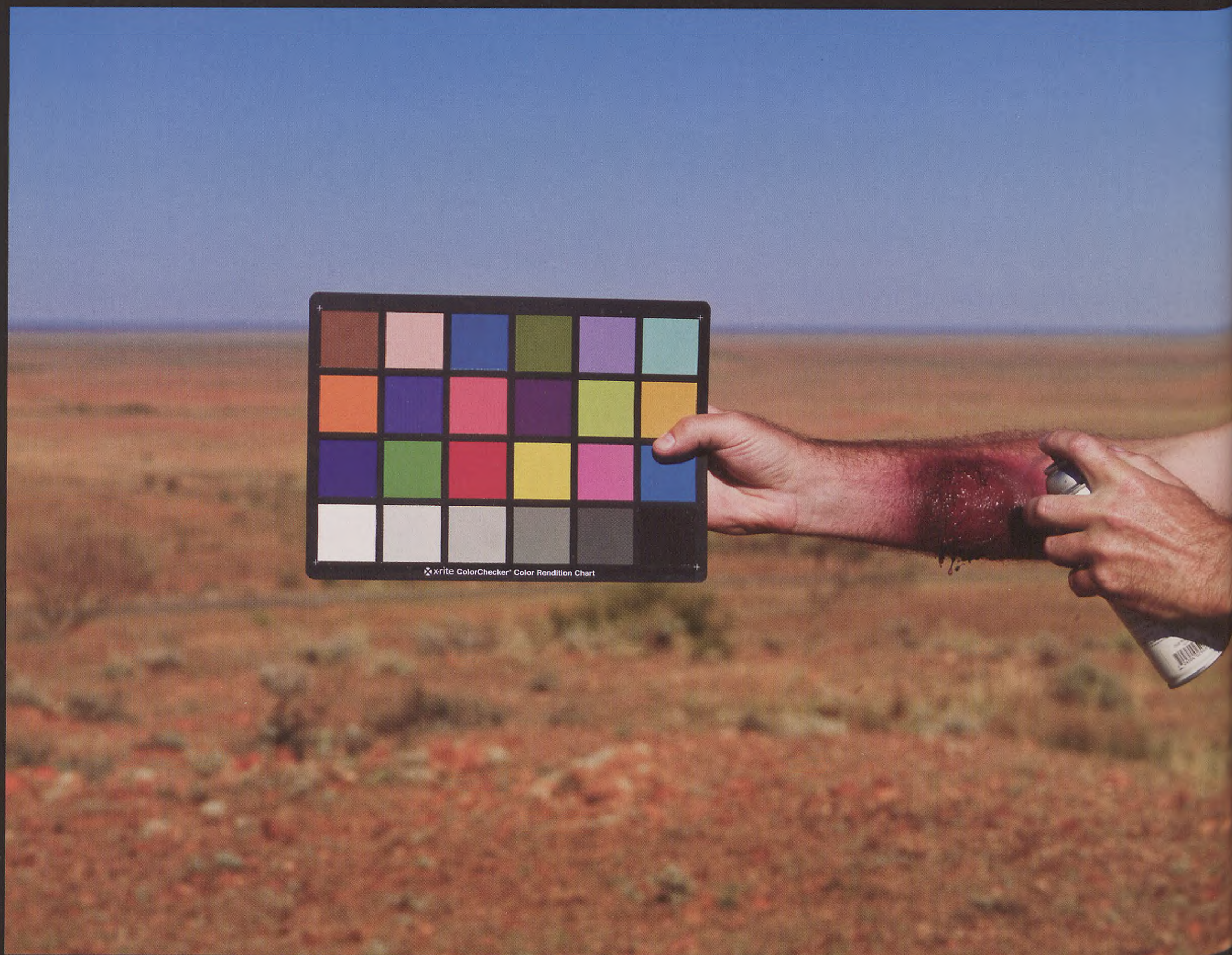
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Owen Leong Raina 2009 Pigment print 60 x 60cm







*Colour Test: Mundi Mundi Plains (Red) 2009*

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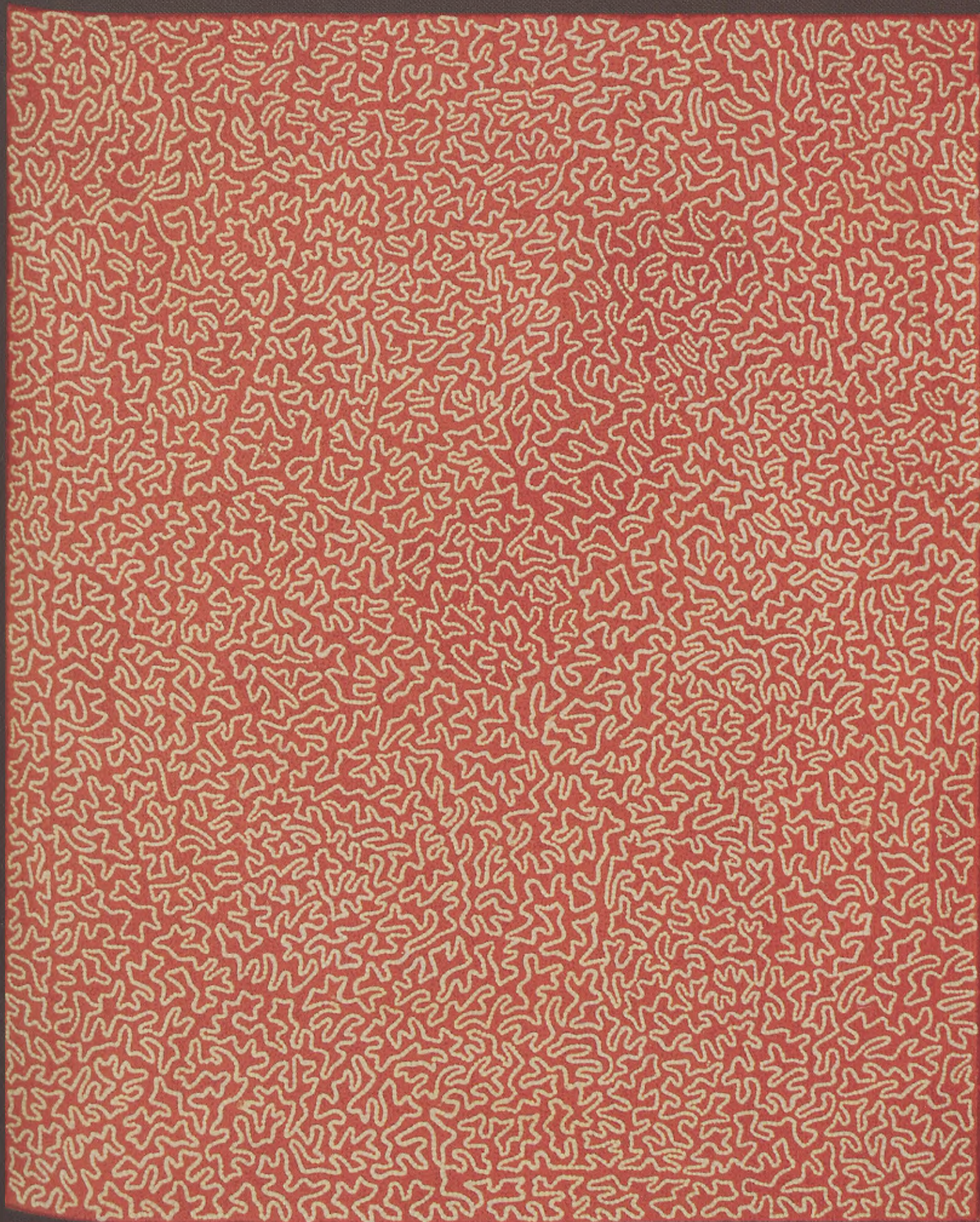


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Joseph Jurra Tjapaltjarri, 2008, acrylic on linen, 153 x 122cm

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5 standing sticks, 2008, oil paint on timber construction, 2650 x 940 x 660 mm

28 APRIL – 22 MAY 2011

# TONY TWIGG

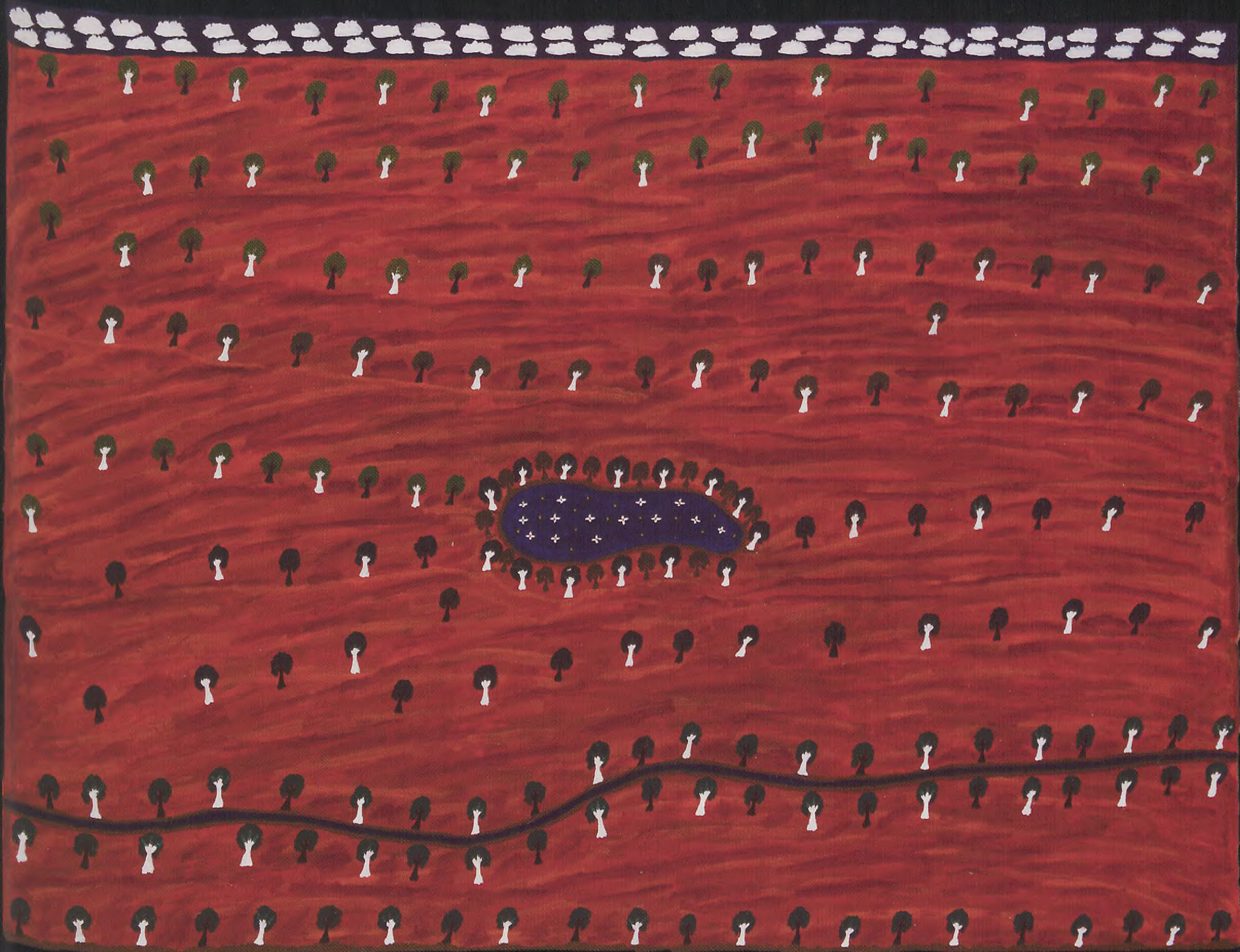
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William Strutt *Black Thursday, February 6th 1851* (detail) 1864, oil on canvas. Pictures Collection, State Library Victoria

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Winpa, Lydia Balbal, acrylic on linen, 106 x 60 cm, 2009



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*Muses* (detail), graphite and watercolour on Colombe paper, 110 x 120cm

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Kate Bergin

James Rogers

## AUGUST

Simeon Nelson

*Melbourne Art Fair*

Clinton Nain

## SEPTEMBER

Ian Bonde

Prue Venables

## OCTOBER

Peter Schipperheyn

Wendy Stavrianos

## DECEMBER

Phillip Piperides

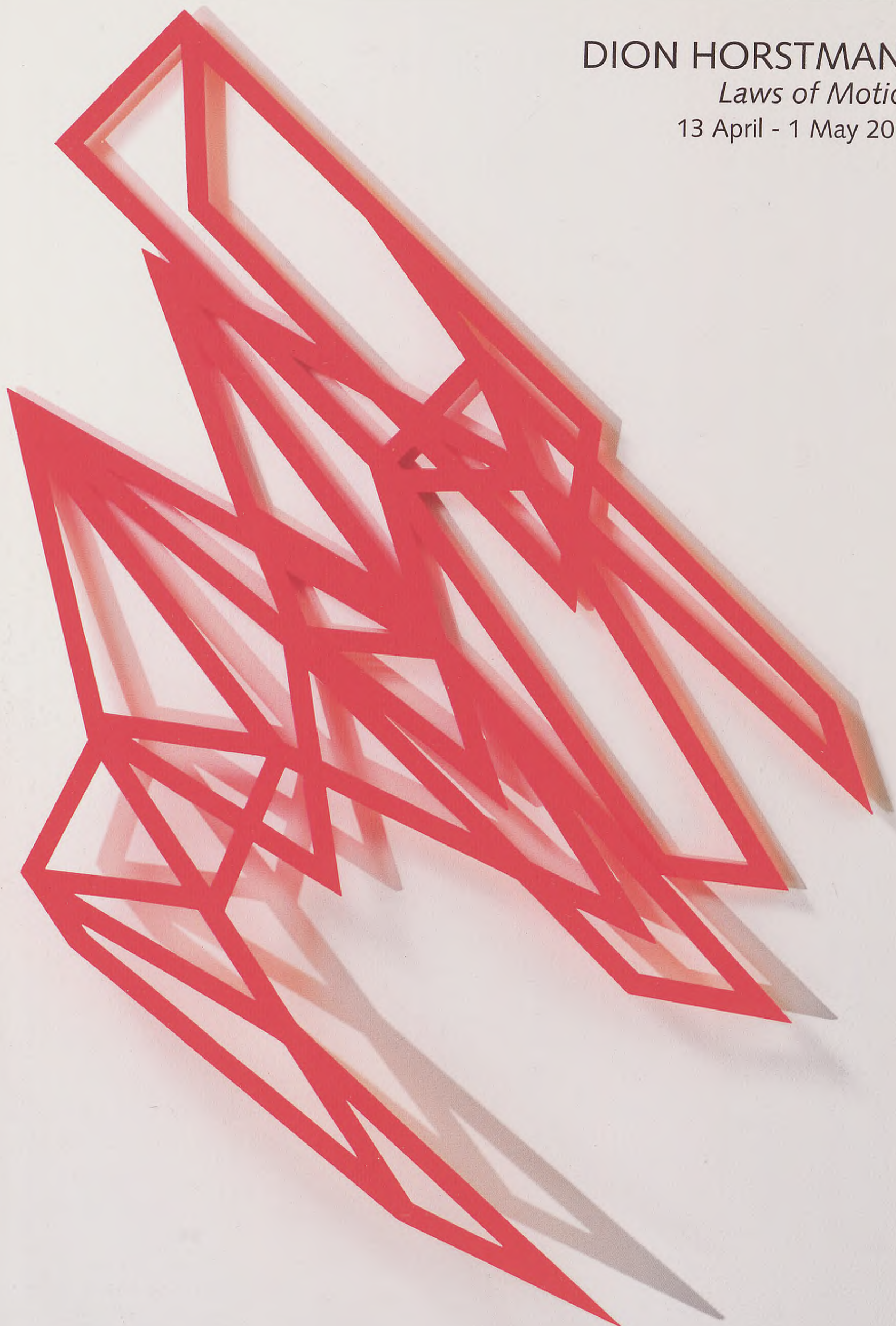
Fiona Hiscock



DION HORSTMANS

*Laws of Motion*

13 April - 1 May 2010



*Super Nova*, 2009, Steel, 9mm BB ply and 2K acrylic paint 130 x 107 x 2cm





Detail *The Flock* 2009 oil on canvas 122 x 183cm

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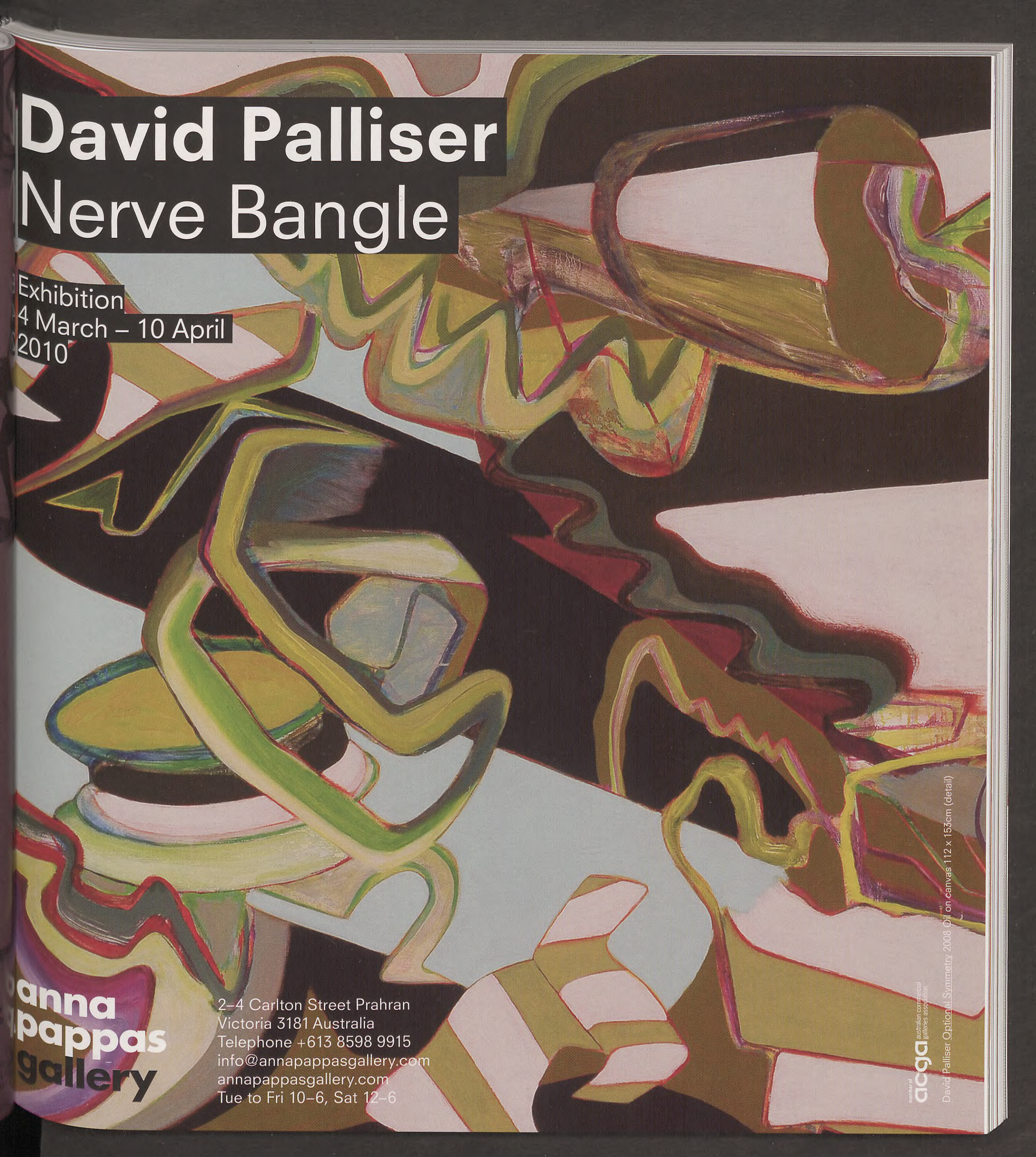
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# David Palliser

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David Palliser *Optional Symmetry* 2008 Oil on canvas 112 x 153cm (detail)



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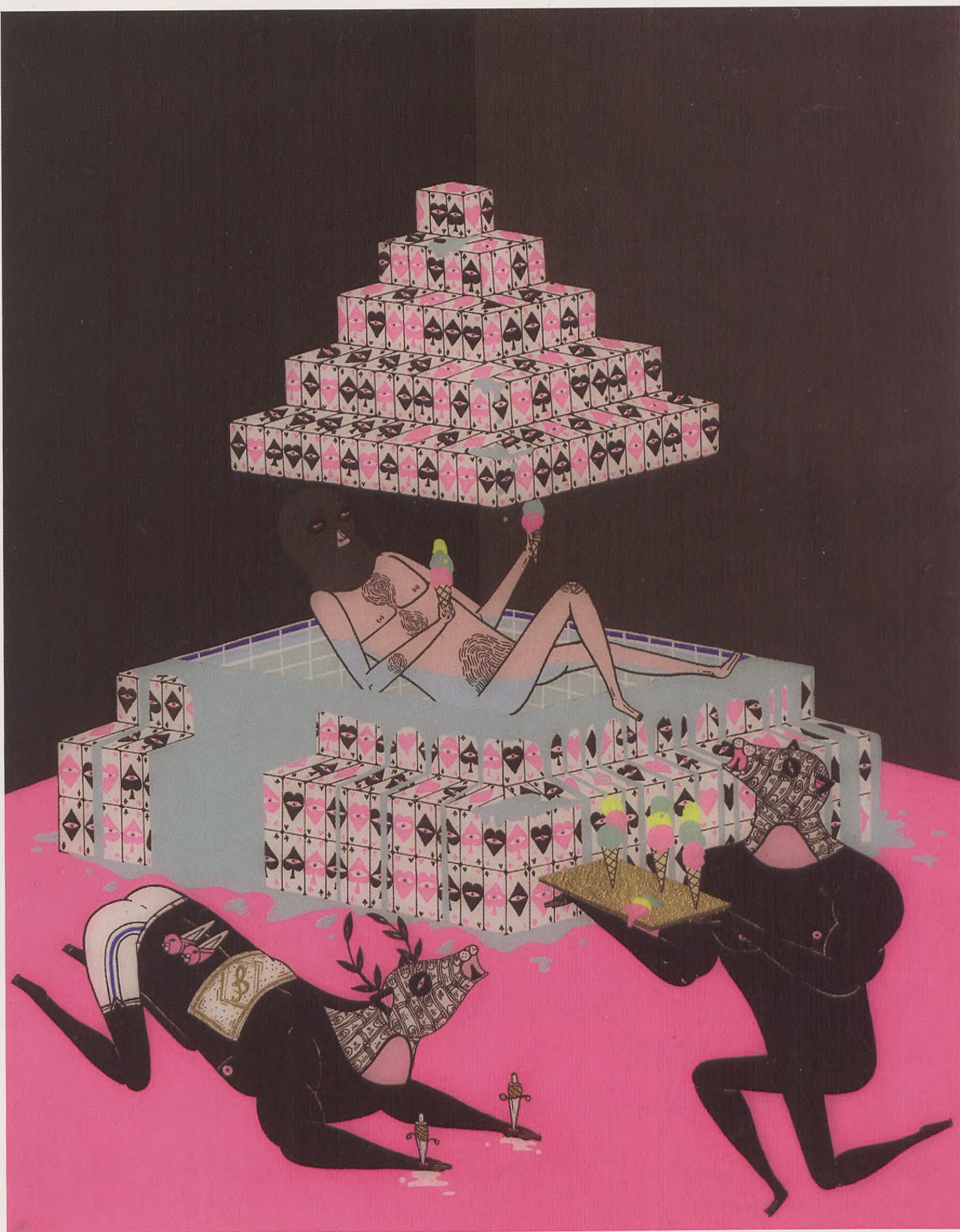
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**IMAGE**

*Knickers*  
from *The Summer of*  
Pigment print  
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(2009)



SELF SERVICE 2009 acrylic, ink & gouache on paper, mounted to wood, resin coated 29.0 x 23.0cm



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## ARTISTS' INK:

Printmaking from the Warrnambool Art Gallery Collection, 1970 – 2001

On display at Deakin University Art Gallery 14 April to 22 May 2010  
[www.deakin.edu.au/art-collection](http://www.deakin.edu.au/art-collection)

Exhibition curated by Anne Virgo, Director Australian Print Workshop, Melbourne.  
 The Warrnambool Art Gallery is operated by Warrnambool City Council as a memorial to Sir Fletcher Jones.

Yvonne BOAG, *Another Journey*, 2001  
 etching printed in Charbonnel inks, blue, red, and yellow and black from three aluminium plates on Somerset Satin paper. Warrnambool Art Gallery collection purchased through the Rena Ellen Jones Memorial Print Award, with the assistance of the F.J. Foundation, 2001. Image reproduced courtesy of the artist. Photographed by John Brash.

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Nellie Stewart: 'Irruntju' 2009 198x154cm acrylic on canvas. Courtesy of Artist and Tjungu Palya.

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Victoria Reichelt, *English Fairy Tales* (2010), oil on canvas 91 x 112

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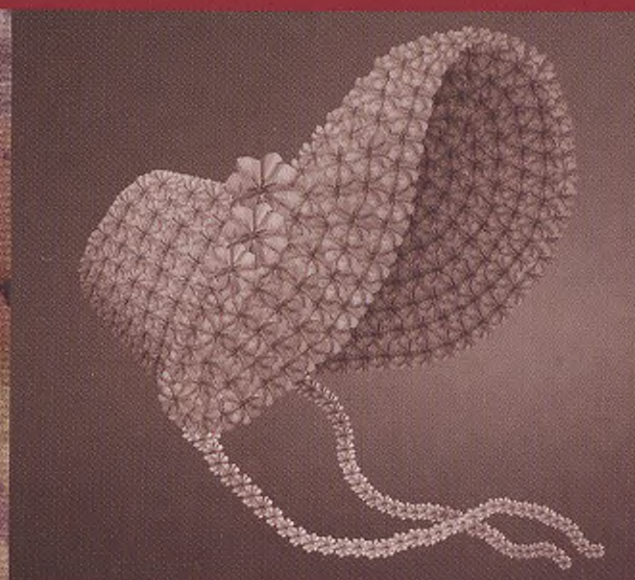
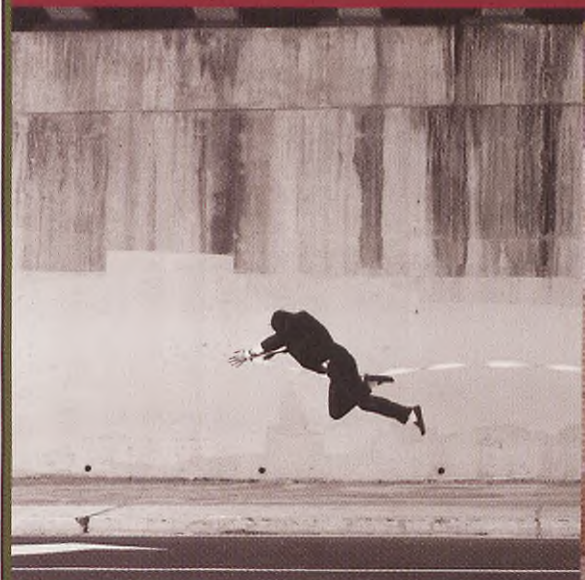
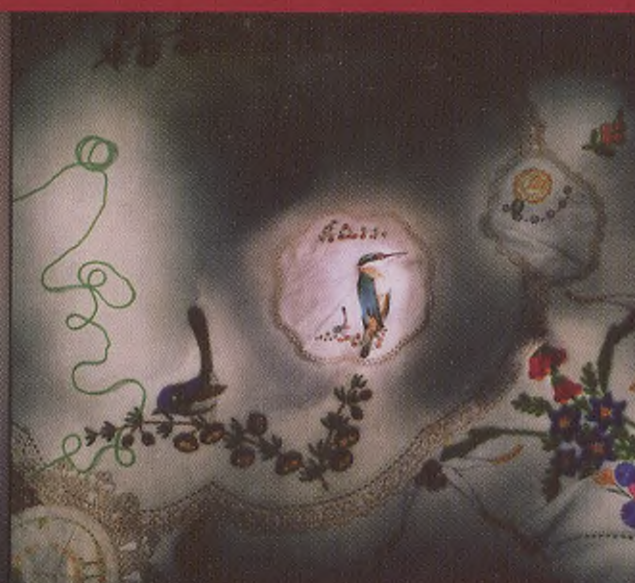
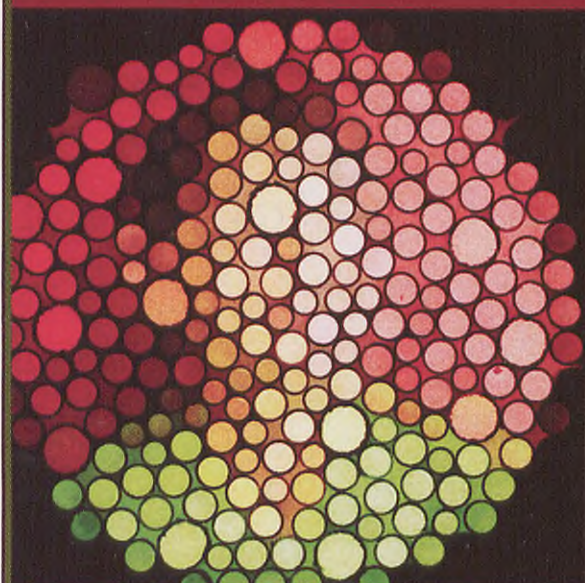
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# Queensland Festival of Photography 3 April 2010

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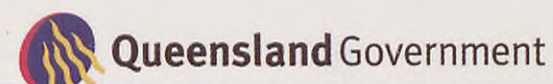


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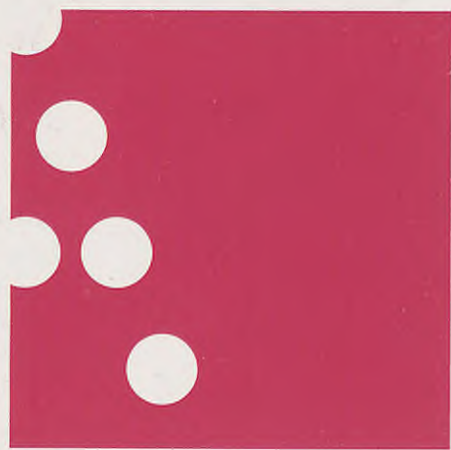
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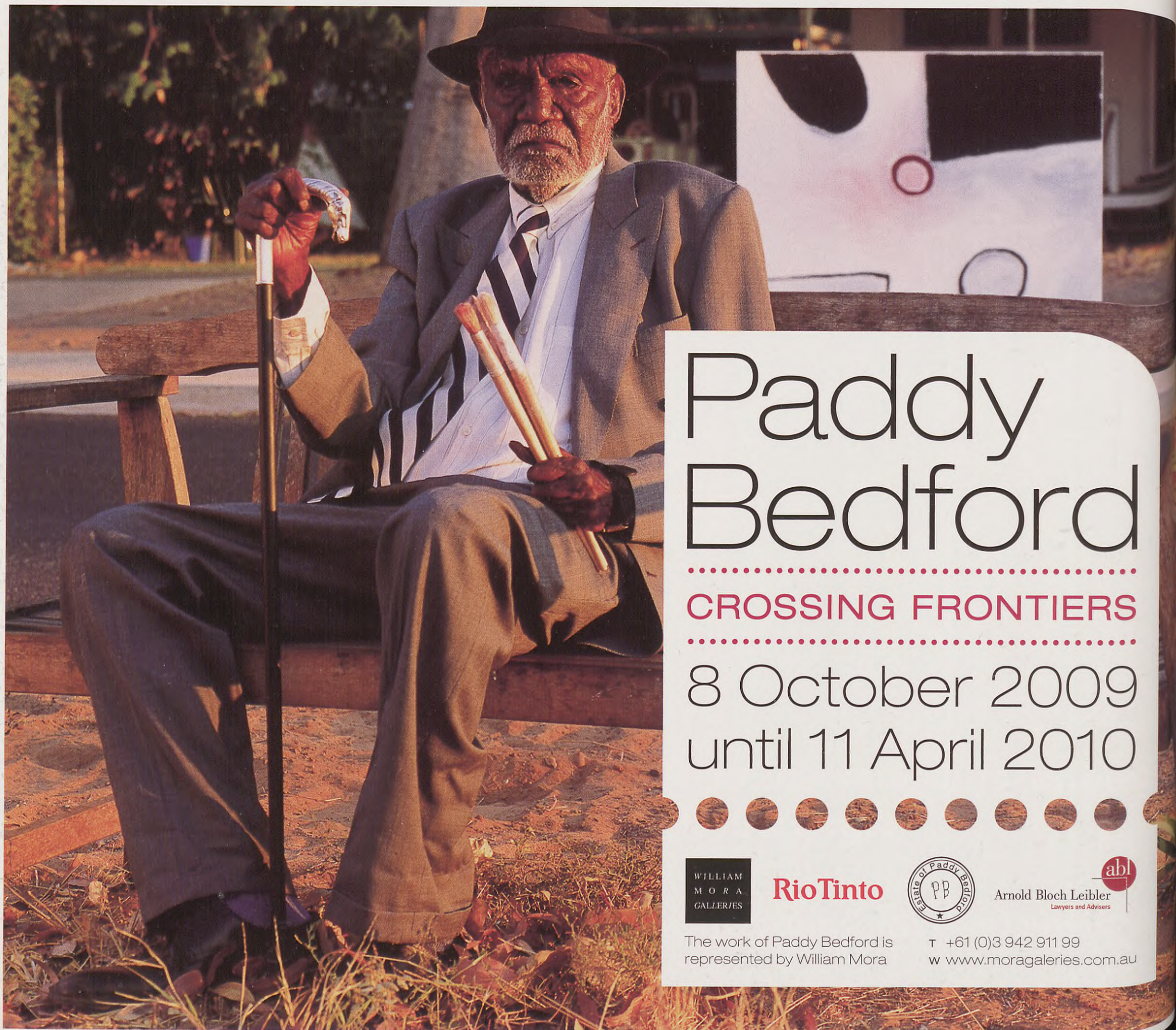
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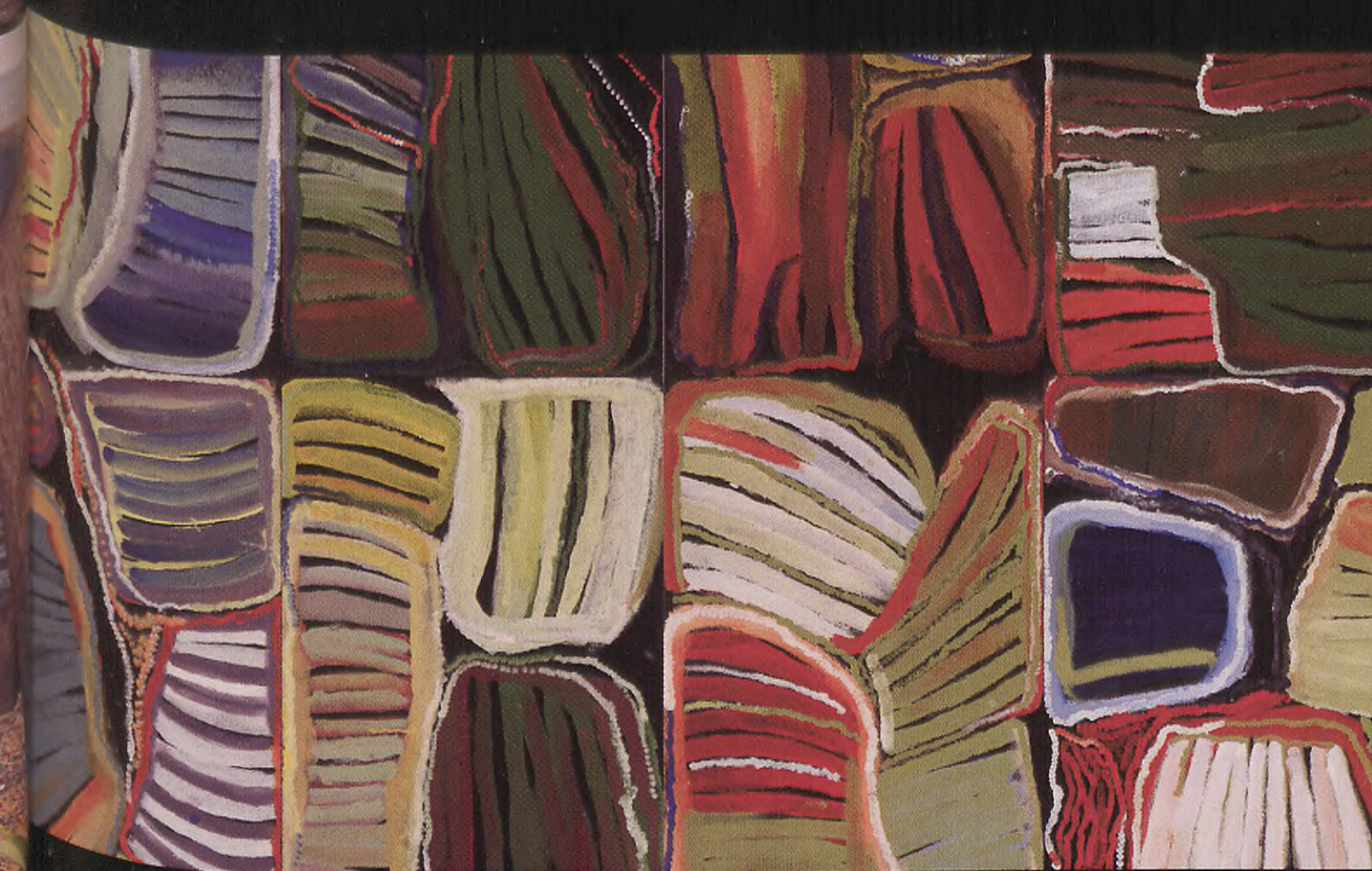
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Detail: Hans Heysen, Australia, 1877–1968, *Patawarta: Land of the Oratunga*  
1929, Hahndorf, South Australia, oil on canvas, 66.2 x 92.0 cm;  
M.J.M. Carter AO Collection 1969, Art Gallery of South Australia, Adelaide







## Before & After Science

Guest-edited by Charlotte Day and Sarah Tutton, an *Art & Australia* / 2010 Adelaide Biennial of Australian Art special collaboration featuring the work of Nicholas Mangan, Sandra Selig, Stuart Ringholt, Callum Morton, Michelle Nikou, Benjamin Armstrong, Tacita Dean, John Barbour, Hany Armanious and Diena Georgetti.



# Things of stone and rock

A field trip through contemporary art

Charlotte Day







I like the idea that stones are what the world is made of.

Richard Long<sup>1</sup>

In 1968 Robert Smithson took mineral samples, often rocks, from seemingly irrelevant locations. He laid them in fabricated steel containers that reiterated their original location and exhibited them in a gallery along with related documentation such as photographs, maps and texts. Highly critical of the elevation of the ready-made object's value through exhibition, Smithson's 'Nonsites' utilised the gallery context for a new, more grounded purpose: developing a dialect between sight and sites, objects and places inside and outside of the gallery. Smithson's rocks were not displayed as beautiful and unique samples, but as abstracted geological material which took his project beyond the confines of art history and even human history into 'places where remote futures may meet remote pasts'.<sup>2</sup>

The future has looked increasingly bleak for the Republic of Nauru, the world's smallest island nation famous for its phosphate rock deposits. Nicholas Mangan has entered into the nation's history with his atmospheric short video collaged from a field trip he undertook in 2009, and by fabricating a coffee table from ancient limestone similar to one envisaged by former president Bernard Dowiyogo who had planned to market the table in the United States to save his nation from financial ruin. Mangan's project evokes this extreme micro-narrative of boom and bust, natural wealth and its depletion, offering little comfort in the prospect of Nauru's shift from exporting natural resources to trading exotic coffee tables. Mangan reconnects materials and objects to places and histories, circumnavigating patterns of exportation and exploitation.

The potency of rock is made explicit in the work of Joseph Beuys. In an ambitious environmental project begun for documenta 7 in 1982, Beuys proposed to plant 7000 oak trees alongside basalt columns that would tap into ancient energy to assist the growth of the trees. The related project *The end of the twentieth century*, 1982–85, is an indoor installation of thirty-one naturally carved basalt columns scattered around the gallery creating the appearance of an ancient civilisation in ruins. Yet strangely, each

column has a circle of stone bored out of one end, smoothed with clay and then plugged back with a screw and layer of felt in between. The circle cuts resemble treated wounds, dials or faces; the columns suggesting totems with ritualistic or technological purposes. An expert alchemist, Beuys's knowing way with materials and forms harnessed the hermetic quality of rock as a mysterious and significant creative power.

The earliest megalithic monuments were stones raised vertically to mark open land and provide a symbol of settlement and collective ambition. They were not intended to enclose space but act as orientational loci, visible from a distance. Sandra Selig employs rocks in a similar way within her ephemeral installations of string; grounding her barely visible dynamic landscapes with solid material anchor points.

Over time, rocks were fashioned into more complex sites of ritual activity and celestial communication as well as consecrated sites for the dead. With *Urdolmen*, *Hünengrab* and *Riesenbett*, 2008–09, Tacita Dean's large-scale painted prints of horizontal stone dolmens are abstracted from their vertical stone supports and surroundings. Levitating in a sea of pure opaque blackness, the ancient tombs achieve an unprecedented lightness of being. Unburdened by the weight of permanence and linear history, Dean's immortal stones allude to a space and time vaster and deeper than our temporal reality.

In many of Stuart Ringholt's altered art monographs, such as *Untitled (Moore)*, 2008, images of heavy sculptures become ungrounded, appearing to fragment and float off into space. By applying the simplest process of cutting out and rotating circles within each image, an altered state and new sculptural possibility is achieved. Through this remodelling Ringholt connects iconic twentieth-century sculpture back to its prehistoric roots while pushing it forward into a sci-fi-inspired future. This is sculpture made plastic, opening it up to parallel realities and associated perceptual possibilities.



page 460

**Stuart Ringholt, Untitled (Moore), 2008,** detail, books and vitrine, 150 x 180 x 60 cm, courtesy the artist and Anna Schwartz Gallery, Sydney and Melbourne.

page 463

**Jimmie Durham, Self-portrait pretending to be a stone statue of myself, 2006,** colour photograph, courtesy Christine König Galerie, Vienna.

pages 466–7, clockwise from top left

**Tacita Dean, installation view, Australia Centre for Contemporary Art, Melbourne, 2009,** with, from left: **Großsteingrab (floating), 2009, Riesenbett II (floating), 2009, Hünengrab II (floating), 2009,** blackboard paint, fibre-based prints mounted on paper, courtesy the artist, Frith Street Gallery, London and Marian Goodman Gallery, New York/Paris. Photograph John Brash; **Nicholas Mangan, Dowiyogo's ancient coral coffee table, 2009,** coral limestone, 120 x 80 x 45 cm, courtesy the artist and Sutton Gallery, Melbourne; **Michelle Nikou, Shot, 2007,** bronze, 25 x 37 x 21 cm, courtesy the artist and Greenaway Art Gallery, Adelaide; **Jimmie Durham, Nature morte with stone and house, 2007,** interior detail, stone, wood, glass and mixed media, 400 x 400 x 400 cm, courtesy MUSAC – Museo de Arte Contemporáneo de Castilla y León, León, and Christine König Galerie, Vienna; **Louise Bourgeois, Nature study (velvet eyes), 1984,** marble and steel, 66 x 83.8 x 68.5 cm, collection of Michael and Joan Salke, Boston, courtesy Louise Bourgeois Studio, New York. Photograph Allan Finkelman; **Sandra Selig, Gravity cave, 2006,** elastic, stone and nails, dimensions variable, courtesy Milani Gallery, Brisbane.

Jimmie Durham has always wanted to liberate stone: 'to make it free of its metaphorical weight, its architectural weight, to make it light.'<sup>3</sup> No longer the stony face of power, Durham's rocks are reanimated, travelling down rivers, dropped on smart sports cars and given comic human faces. Exhibited at the 14th Biennale of Sydney, *Still life with a stone and car*, 2004, is an inverted monument: the rock pedestal has become the sculpture, the car the struggling base. Durham draws on the ancient employment of stone tools and the ingenuity of man to manoeuvre mammoth rocks to make monuments. He also plays with the gravitas attributed to stone buildings and public sculptures, up-ending their privileged status by demonstrating the true gravitational heaviness of rocks.

The anthropomorphic quality of rocks was a particular fascination for the surrealists and is beautifully evoked in the silver gelatin prints of Eileen Agar. With tight cropping she exaggerates the natural features of rocks photographed on her travels through the landscape of Brittany in the 1930s. A related work, Matthew Day Jackson's *The lower 48*, 2006, involved him journeying to forty-eight states over several months to photograph American rock formations in which locals had found a human likeness. Day Jackson's geographical coverage brings his type-C photographs into dialogue with American history – specifically with the four founding fathers of the Mount Rushmore monument, controversially sited without the permission of Lakota tribe landowners. Day Jackson confounds authorised history with folk and Indigenous versions, juxtaposing iconic carved monuments with forty-eight ghostly faces that emerge from the rock.

*Rock head*, 2004, is a smooth boulder found by David Hammons in Harlem, New York, glued with hair collected from the local barbershop, then trimmed by the same barber. The rock looks surprisingly human-like from certain angles, with the suggestion of an ear and wide grin. Here Hammons subverts racial stereotypes, his rock head parodying

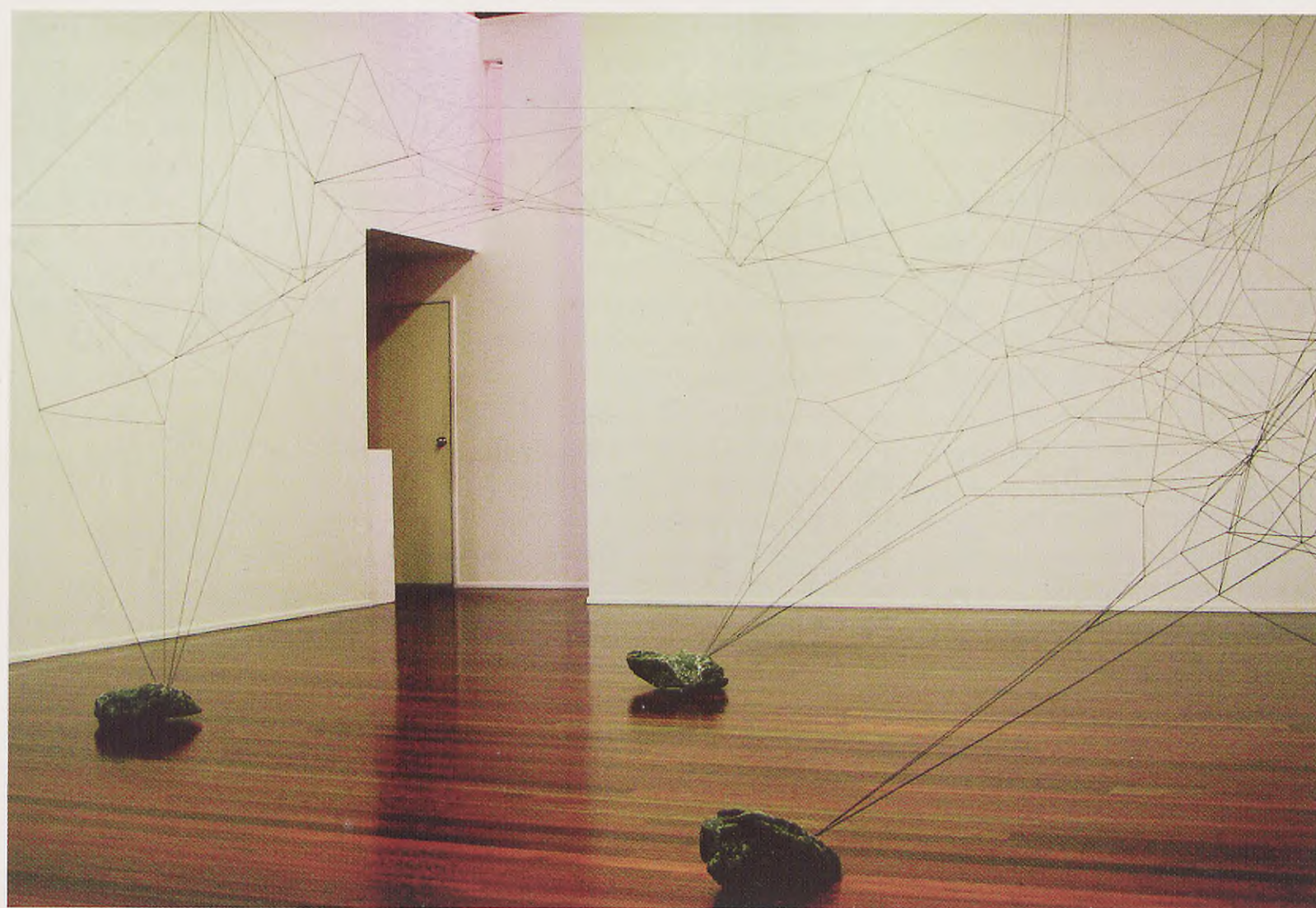
the dialect between the modern and primitive, and aesthetic and anthropological classifications, while at the same time recognising the cultural and at times magical significance of hair and its ritualistic shedding at the barbershop.

'Every block of stone has a statue inside it and it is the task of the sculptor to discover it.' So Michelangelo reportedly said. But rather than carving into stone in search of a figure, Linda Marrinon has dressed up blocks of bluestone. In *Rock with underpants*, 1992, *Torso with girdle*, *Torso with bra* and *Torso with bikini* (all 1993), Marrinon stripped sculpture back to its bare essentials – stone, plinth and human form. With exquisite humour and restraint, she parodies the self-importance and immodesty of traditional figurative sculpture while finding in its resilience a way forward for her more recent sculptural incursions.

Vija Celmins's *To fix the image in memory*, 1977–82, began similarly with the artist mocking the act of artmaking only to end with its affirmation, leading Celmins back to painting after an extended hiatus. On walking trips in New Mexico, Celmins collected stones which, on later inspection, were found to have galaxy-like markings on their surface. The artist made bronze casts of eleven stones and then painted the casts to resemble the original stones as closely as possible. When exhibited as a constellation of twenty-two stones, it is impossible to distinguish original from duplicate. The beauty of this quiet composition is its play between what we can see and grasp on the ground and what is above and beyond our visual reach. Celmins's stones are indices of something incommensurable, encouraging us to open our eyes to the widest possibilities.

Louise Bourgeois asked: 'How are you going to turn this around and make the stone say what you want when it is there to say "no" to everything?'<sup>4</sup> If carving stone is a struggle to dominate hard and resistant material, it can also be a psychological struggle to express the repressed.















opposite

**Callum Morton, Grotto, 2009**, from top: exterior night, exterior day, interior detail; steel, polyurethane, concrete, plaster, fibreglass, glass, vinyl, wood, synthetic polymer paint, light and sound, commissioned by Fundament Foundation, Tilburg, the Netherlands, courtesy the artist and Roslyn Oxley9 Gallery, Sydney. Photograph Ton van Zegveld.

For Bourgeois, the resistance of rock is a metaphor for the artmaking process itself. Her *Nature study (velvet eyes)*, 1984, is a large rock obstruction, located on the floor, that confronts the viewer with its rough and cumbersome form. Cutting two holes in the marble and imbedding large eyes that project a strong fixed gaze, Bourgeois contrasts the hard and intractable with the soft and emotive, transforming her rock from object to subject, in a nature study of humankind.

A more overt and aggressive form of confrontation and resistance is played out in Mutlu Cerkez, Marco Fusinato and Callum Morton's video *Avalon*, 2005. Returning to the quarry – the ideal site for a number of renowned land artworks – the artists are filmed repeatedly throwing stones at the camera. The stones are seen to 'hit' the screen but by extension appear aimed specifically at the viewer – perhaps to knock us out of our passive contemplation. Made during a particularly conservative period in recent Australian politics, *Avalon* reflects the dilemma for the artist in the face of political disaffection: what agency is available to the artist or to any individual for that matter? As well as being the most basic act of public protest and defiance, throwing stones can also be a more meditative activity, and this simple and repeated gesture in *Avalon* is a poetic expression of disillusionment and potential insurgence.

Any possibility of transcendence is brought back down to earth with a thud in Maurizio Cattelan's *The ninth hour*, 1999, a lifelike sculpture of Pope John Paul II felled by a meteorite that appears to have crashed through the ceiling. Controversially referencing the moment of Christ's death, the most unsettling aspect of the sculpture is the impassive face of the Pope, who appears determined to continue on his course no matter the circumstance. Here Cattelan takes the heightened, emotional moment so perfectly captured in the stone sculpture of the baroque into some muddy waters, conflating everlasting faith with imminent mortality.

In Callum Morton's *Monument #19: sexy beast*, 2008, public sculpture met theme park and disaster movie in a work created for the 2008 SCAPE Christchurch Biennial in which a large meteorite appeared to have crashed through the roof of a suburban fruit shop. But it is in his pavilion designed for a baroque garden in Tilburg, the Netherlands, where Morton has created the most unexpected conflation of man-made structure and geological nature. During the day *Grotto*, 2009, is recognisable as a classic modernist glass box reflecting back the surrounding landscape. But as dusk falls another dimension to the building is revealed. The glass facade is actually a two-way mirror, and with the interior illuminated in a particular way, the slick hard-edged exterior gives way to the dense dark rock surface of its cave-like interior. With its building expressed as a series of thresholds or screens, *Grotto* shifts between the primal and modern, interior and exterior, form and illusion.

Although unchangeable as a material once formed, ancient Chinese scholars recognised the transformative potential of naturally appearing stones and rocks – as objects of contemplation that could assist with meditation and the clearing of the mind. In Michelle Nikou's work, a tension is once again created between inert and impenetrable forms that are nonetheless imbued with some kind of mysterious potency. The sculptor's lumpen bronze *Shot*, 2007, might resemble a remnant of something long since spent but, like a heart turned to stone, it persists as a memory of living things that are fragile and impermanent.

1 Richard Long, *Five, six, pick up sticks/ Seven, eight, lay them straight*, exhibition text, Anthony d'Offay Gallery, London, 1980.

2 Robert Smithson, quoted in Jack Flam (ed.), *Robert Smithson: The Collected Writings*, University of California, Berkeley, 1996, pp. 112–3.

3 [www.heyokamagazine.com/HEYOKA.2.JIMMI%20DURHAM.htm/](http://www.heyokamagazine.com/HEYOKA.2.JIMMI%20DURHAM.htm/).

4 Louise Bourgeois, *Destruction of the Father / Reconstruction of the Father: Writings and Interviews, 1923–1997*, The MIT Press, Cambridge, Mass., 1998.



# Benjamin Armstrong's world of holding everything dear

Alexis Wright









pages 470–1

**Benjamin Armstrong, *Hold everything dear III*, 2009**, fabric, blown glass, wax and wood, 83 x 99 x 302 cm, courtesy the artist and Tolarno Galleries, Melbourne. Photograph Christian Capurro.

The year is like a year a thousand years ago,  
We know nothing,  
We know nothing about the end ...<sup>1</sup>

**These are the opening lines of Bernhard Thomas's poem** 'Under the Iron of the Moon', and strangely by coincidence, or simply responding to feelings of anxiety in our age of abandonment, this was the poem I was reading while thinking about Benjamin Armstrong's 2009 sculptural series entitled 'Hold Everything Dear'. Armstrong's art comes from humanity's instinctive lifeline, which is our will to survive – a fundamental feeling we harbour deep within ourselves. Our conscience continuously instructs us to *hold everything dear*, even though we live in a world that has become so complicated, we struggle to act on anything that we feel in our heart is necessary for our survival.

I wonder what would be the result of our abandonment of the heart. How long will we survive through our indifference to each other and to the environment? How difficult it has become for anyone to confront the scramble of worldwide evidence about what we do as people, and what we have contributed to climate change. How do we process ideas in our imagination about this singular global matter of such importance? Without the images created by artists, it is very difficult to form and hold a single picture in our head of a vision of catastrophic dimensions covering the entire planet. We do not think globally let alone act like united people of the world, globe or planet. We are instinctively insular as individuals in marriage, family, or regional connections, and in our loyalties, obligations and responsibilities down to the last man, woman or child.

Armstrong's art asks us to imagine how the oceans became a mass of white snow, and what changed the landscape of our homeland. What phenomena in the environment created the enormous fingers of clouds drifting away from the world like smoke?

In Australia, our daily lives are full of the background noise of media storytellers covering the intrigue of politicians dealing with the universal threat of environmental disaster. At a time when the major governments of the world were heading to Denmark to negotiate action to prevent global warming, we were told that 'climate change is crap' by a senior politician who could possibly become the next prime minister of Australia.

I wonder why Armstrong's sculptures of the world have not found their rightful home in Australia as a peoples' art that amplifies a

warning about the environment. Why weren't any of these pieces of work purchased by the Honourable Kevin Rudd, as Prime Minister, or the Honourable Penny Wong, Minister for Climate Change and Water, or the Honourable Peter Garrett, Minister for Environment, Heritage and the Arts, and prominently displayed for evermore in the foyer of Parliament House in Canberra? Our leaders and decision-makers should see important art like this every day as it expresses the fears in the mind of our population. His sculptures made me feel as though I had been placed in a privileged position of seeing the world not only from afar, but also at the end of time.

The clouds gather everywhere around us. The decades have marched, and nothing on earth was done about the mounting evidence of climate change. We did not know about cloud stories, or how to interpret the meaning of the stories of origins. We did not know the Dreamtime law of time immemorial. Can you tell me how to keep the creation law strong for our desert places, or of an island across the sea that might be inundated in our lifetime through rising sea levels? We do not know one sentence in any of the languages that tell the ancient law stories of this land.

The serpentine clouds passed right over the scientists who were down on their hands and knees studying changes in the moss growing on rocks, measuring ice, gazing at the sea levels, sifting dirt, or examining the toxicity in the atmosphere. Umpteen scientific global warming reports from across the world have told this story. The spirits of the world were in the work of scientists but nobody had time to sit around reading pages of measurements, graphs and analysis about the natural world. The world was too busy to look at the sky. We should have known from all the television we watched, chilling out like fat goannas watching nature documentaries of paradise eroding before our eyes.

Somehow, the six and a half billion people inhabiting the earth were left to the mercy of a meagre group of people in the great halls of power who loved the specialised literacy of scientists. They sieved it. Most of the environmental reports got thrown out the window and on to the metaphorical bonfire for being full of 'mischief and deceit'. With minds bolted to the age of Cervantes' *Don Quixote*, they also



condemned books that inspired the madness of chivalry and flights of fancy about saving the world.

The overcast skies engulfed the world. Yet who notices the sky except children, crop-growers and first peoples who live close to the earth? Who thought of clouds as being any threat to the world? All we had to save ourselves were a few alternative counterculture lifestyle solutions for climate change, even though the world was driven by technology and science.

We heard people all over the world saying that the climate was changing their lives – of island homes submerged; thousands living permanently on boats, drifting at sea with no home and no country; cities teetering on the edge of destruction. The earth's inhabitants had come from far times and shared similar stories of how our beginnings were created from our feelings for the natural world. In *Tales of the Floating World* (c. 1661), Asai Ryōi described his Edo (now modern Japan) world as floating:

*Living only for the moment, turning our full attention to the pleasures of the moon, sun, the cherry blossoms and the maple leaves, singing songs, drinking wine, and diverting ourselves just in floating, floating, caring not a whit for the pauperism sharing us in the face, refusing to be disheartened, like a gourd floating along with the river current: this is what we call the floating world, ukiyo.*<sup>2</sup>

Whether they were rich or poor, from slum towns or any place, millions marched through the cities – rabble of starving people – refugees in long droves mobbing the hallmarks of power. Left behind were those people who had always worshipped the spirits of the earth. They were people who create dream stories, as Argentina's César Aira writes in her novel *Ghosts* (2008): 'The Australians (Aboriginal people) concentrate on thinking and dreaming the landscape in which they live, until by multiplying their stories they transform it into a complete and significant "construction."' <sup>3</sup> Their holy people fly in dreams above a land composed of stories where they hold everything dear.

The clouds resembled an ancient spirit dragon travelling with an open mouth towards a full moon, until finally the moon was held in its mouth. It could have been a spirit creature of the Joseon Dynasty, where this celestial emblem reaches towards the potentiality of a beautiful pearl, the possibility of hope, to snatch in its claw.

The world was swallowed in the belly of a monster and we instantly became the story of spiritual ancestors. A tooth mark in the pearl had left the world frozen solid to the core. Australasia is rich in fields of tundra but there are people who have survived, much like Henry David Thoreau who once described living a winter at Walden: 'as snug as a meadow mouse, or as cattle and poultry which are said to have survived for a long time buried in drifts, even without food.'<sup>4</sup>

Once expelled by the clouds, the inheritors of the earth – be what they may – crossed each others' path, and their stories are a lot like ancient times, of searching for a promised land such as those in Eduardo Galeano's *Genesis* (1987):

*Sleepless, naked, and battered, they journeyed night and day for more than two centuries. They went in search of the place where the land extends between cranes and sedges. Several times they got lost, scattered, and joined up again. They were buffeted by the winds and dragged themselves ahead lashed together, bumping and pushing each other. They fell from hunger and got up and fell again and got up again. In the volcanic region where no grass grows, they ate snake meat ... These outcasts, massed on the edge of the lake, filthy, trembling, were the chosen, those who in remote times had been born out of the mouths of the gods.*<sup>5</sup>

These dreamers tell the story of five Morning Glory clouds that trailed away from earth like fingers holding everything dear in the mind.

Benjamin Armstrong's work stares through our present to imagine the end of time. 'The land sustaining us seemed to hold firm', the Nobel Laureate Irish poet Seamus Heaney reminds us in his poem 'The Disappearing Island':

*Only when we embraced it in extremis,  
All I believe that happened there was vision.*<sup>6</sup>

1 Bernhard Thomas, trans James Reidel, *In Hora Mortis/Under the Iron of the Moon*, Princeton University Press, Princeton and Oxford, 2006, p 47.

2 Quoted in John Reeve, *Floating World: Japan in the Edo Period*, British Museum Press, London, 2006, p. 5.

3 César Aira, trans Chris Andrews, *Ghosts*, New Directions, New York, 2008, p. 61.

4 Henry David Thoreau, *Walden*, The Collector's Library, London, 2004, p. 279.

5 Eduardo Galeano, *Genesis*, Methuen, London, 1987, pp. 40–1.

6 Seamus Heaney, in *The Haw Lantern*, Faber & Faber, London, 1987, p. 53.





# Trapping Time

Tacita Dean in conversation with Sarah Tutton









**In reference to her 2002 film, *Diamond ring*,** Tacita Dean wrote: 'I have a philosophy now, borne out of much necessity, that sometimes things go wrong in order for them to go right.' And so it was, on a cold and hectic winter day in Melbourne that I forgot to press the record button as the artist and I sat down for an interview. Co-curator Charlotte Day and I were at the time threading the themes for our 2010 Adelaide Biennial of Australian Art, so working with Dean's adopted theory of objective chance (a term she co-opted from the surrealist André Breton) I made the most of my mistake and the temporal delay to probe further into her life and work. The result was an inspiring (and eventually recorded) series of conversations that helped shape our biennial, 'Before & After Science'.

Best known for her 16-millimetre films relating to maritime adventurer Donald Crowhurst, or her work with American choreographer Merce Cunningham or W. G. Sebald's translator Michael Hamburger – while also employing the mediums of photography, printmaking, drawing and text – the British-born Dean is an artistic conjurer of lost time and the mysteries of the natural world. She emerged onto the international art scene in the 1990s, and visited Melbourne in 2009 for her mini-retrospective at the Australian Centre for Contemporary Art (ACCA). The exhibition gathered a wide range of Dean's work together, including her acclaimed 2007 collaboration with Cunningham, a 25-part photogravure print *T&I* produced in 2006, as well as a series of works influenced by her adoptive city of Berlin.

**Sarah Tutton:** You've spent a week travelling around Tasmania and the fire-affected parts of Victoria. Do you use such travel as research, to see what you stumble on?

**Tacita Dean:** I was quite amazed by the new growth in the burnt areas north of Melbourne and am planning to go back there. If I had

my film equipment, and a day or two, I might have made a film there. Black things are spurting green; it's very beautiful.

That is the most difficult thing; seeing what you stumble on. I always think: 'If only I had brought my camera.' So I can't really say how finding ideas happens. Everything comes from a different place.

**ST:** In a text accompanying your *T&I* photogravure work at ACCA, you write about the difficulty of making art, likening it to alchemy. So many influential artists, scientists and thinkers have been interested in a highly sophisticated alchemy, and this engagement has left a lasting philosophical foundation. Yet many artists seem wary of making these parallels ...

**TD:** Well, some artists prefer not to be seen as wizards. There's a whole thing in the art world now which insists on the cerebral. But turning a piece of paper into a drawing is a sort of alchemy. There's always a struggle in transforming something dull into something glittery.

More than just the transmutation of base metal into gold, alchemy is a highly sophisticated science of the soul, where homeopathy has its roots as well as many other things. I made one of my first films about alchemy, *A Bag of Air* (1995). I love the idea of transmutation and I think there's an incredible parallel between this and the making of art. The philosopher's stone is a metaphor for the secret of eternal life and rejuvenation, and at its heart is the desire to keep your body and soul well. Like homeopathy, it's also shrouded in a sort of mystery. There are the people who believe in it and the people who don't. Alchemy is not only about turning metal into gold, but also about reunifying the disparate elements of the soul.

There was a massive struggle in alchemy. Most of it ended in failure and very few people went above the clouds, as it were, and achieved the philosopher's stone to become supreme alchemists. It's the same with artists. 'Base matter' is analogous to physical working material and





'uncommon solvent' to inspiration. So when I say I'm struggling at the moment [with editing the latest Cunningham collaboration, *Craneway Event*], I'm struggling with the base matter because my uncommon solvent is not intact – like I'm hot in the cutting room, or fractionally bored and frustrated.

**ST:** You have often spoken about the role of objective chance in your work and how, at a certain point, you are committed to follow a particular creative path. But is there any point when the struggle, the heat, the boredom, leads you somewhere else?

**TD:** Things can of course go wrong during the editing process. And often these things, these little adventures, do help bring more sense to the work. Just making this huge film on Merce Cunningham is an objective chance of sorts. With this film it's less open in a way, and that's probably why I'm suffering more with it. But usually my films take their form in the editing room. I have the framework but the form happens there.

**ST:** You were originally one of a group of artists invited to make a work in a theatrical context for the 2007 Manchester International Festival.

**TD:** Yes, that led to the relationship that I had with Merce. *Merce Cunningham performs STILLNESS* was such a gift. He had not appeared in front of cameras for a while before then and I didn't know how he was going to perform to John Cage's *4'33"* – that was entirely his own making. I was just there to witness it.

Afterwards he asked me to do *Craneway Event* with him in San Francisco. In 2008 Trevor Carlson, the company's director and I went to see the space, which Merce loved so much because it was a former Ford Motor factory on a jetty surrounded by the Bay Bridge and the sea. We filmed it in November and it was a monster – we filmed for three

days and shot 17 hours. The project was as much to do with his faith in the work of art as it was about anything else. During his life Merce was very integrated with the visual arts and the beauty of *Craneway Event* is that he's looking at the stage so pictorially, not unlike a visual artist.

Chance remains such a huge part of Merce's work – what he does in relation to sound and the fact that his dancers actually count, that they don't hear the music until the night of the performance. So I've just got the rehearsal process and the to-ing and fro-ing between Merce and his performers, and I've recorded the sound, but not the sound that they're going to be dancing to. I recorded the sound at the time, which is just the sound of nothing. It is the sound of life.

**ST:** Obviously his recent death<sup>2</sup> has affected this work. Where are you at with *Craneway Event* now?

**TD:** For me it's complicated and I'm coming to terms with it because this was Merce's project. The hard thing is that he will never see it and up until last week I was cutting it for his eyes in a way. I was taking pleasure in imagining him watching the film because he loved the space so much. So to lose him as a muse is complex. His absence for everybody in New York is obviously very visceral but he's with me at the moment. He's still alive for me in a way.

**ST:** What is it that draws you to people like Cunningham or Michael Hamburger (the subject of your 2007 film) or your uncles (*The Uncles*, 2004<sup>3</sup>)?

**TD:** I don't know what it is I love. Every one of these projects has come from a different place and for a different reason but somehow they have always ended up with the old, because to me they are keepers of great knowledge. They are very interesting physically as well as in what they are and what they represent. The thing of working with







pages 474–5

**Tacita Dean, Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33" with Trevor Carlson, New York City, 28 April 2007 (six performances; six films), 2008**, installation view, Australian Centre for Contemporary Art (ACCA), Melbourne, courtesy the artist and ACCA, Melbourne. Photograph John Brash.

page 476

**Tacita Dean, Craneway event, 2008**, 16mm colour anamorphic film, 108 mins duration, courtesy the artist and Marian Goodman Gallery, New York/Paris.

page 477

**Tacita Dean with Merce Cunningham at the Merce Cunningham Dance Studio, Bethune St, New York City**, courtesy the artist and ACCA, Melbourne. Photograph Michael Vahrenwald.

opposite

**Tacita Dean, King Karri, 2009**, white paint on albumen print, 39 x 33 x 4 cm (framed), courtesy the artist, Frith Street Gallery, London, and Marian Goodman Gallery, New York/Paris. Photograph John Brash.

people at that point in their lives is that you are capturing a particular moment and a particular kind of knowledge, a way of thinking. That whole connection with John Cage, with that whole era, died with Merce. It's amazing to have contact with these people, so I'm trapping them in some way; trapping their essence. I'm sure unconsciously it's very much related to the fact that I have an ageing father and I'm recording him in a way by proxy.

**ST:** When I watched *The Uncles* it struck me that if you hadn't made that film – recorded those stories and their unique relationship – nobody else would have.

**TD:** No, nobody else *could* have. That was really born out of the motivation to record something before it was too late and living with that legacy, as the niece of these two men, I'm so glad it happened. They're both still alive, touch wood, but as a friend said to me yesterday, you pick the leaves that are already quivering on the branch.

**ST:** There is often a sense of time speeding up and slowing down in your work. Film is obviously a time-based medium and I'm interested in your thoughts about the relationship between film and time.

**TD:** Film is a medium of time – you have to think about it from the very beginning. So when you have a reel of film you know, for example, it's always 2½ or 10 minutes long. These are decisions that you've already taken into account. There is no passivity in relation to film, it's always very active. And then there is the sense of the timing of things. Now that digital technology has taken over, a lot of people don't understand that film is also a very edited medium. Everyone thinks that you just put a camera on the table and it will record, but of course with film this is never the case. You have to think about the light, about focus, about how much footage you have. You always have to watch

the counter. As a silent medium, you also have to record the sound separately. So that means that even if you want to give the illusion of time, you obviously have to edit, which is what I do.

I still edit on my cutting table and it's an incredible process of reeling. There are no shortcuts. So if you want to go back to the beginning you have to reel it back. These days filmmakers can just go to any shot they like with a mouse, and that's had a profound effect on how films look and the speed with which they're made. The speed with which people can edit permeates the speed at which images are shown.

A blogger reviewing my show at ACCA commented that although she was generally very enthusiastic about the show she was bored by 'the film thing' in the end. I'd never encountered this before. It's like going around at an exhibition of painting and saying: 'I'm so fed up with canvases, why is it always all canvas?' It's just a weird thing for me to suddenly realise that people are getting 16-millimetre fatigue.

1 In 2007 Dean invited Cunningham to perform to John Cage's silent composition in three movements. As well as being life partners, Cunningham and Cage had collaborated artistically since 1942, when they met at Seattle's Cornish School, continuing on until Cage's death in 1992. On the afternoon of 28 April 2007, in the New York studios of the Merce Cunningham Dance Company, Dean filmed six takes. Eighty-eight at the time, Cunningham sat silently on a chair before a wall of rehearsal-room mirrors, shifting his position for each of the three movements as signalled by Trevor Carlson. The resulting *Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33" with Trevor Carlson, New York City, 28 April 2007 (six performances; six films)*, 2008, is an installation consisting of six projections on screens arranged around the exhibition space.

2 Cunningham died on 26 July 2009, between interview conversations.

3 In late 2003 Dean filmed a conversation with her uncles Winton and Jonathan, the sons of Basil Dean and Michael Balcon respectively, pioneering production heads at England's Ealing Studios.

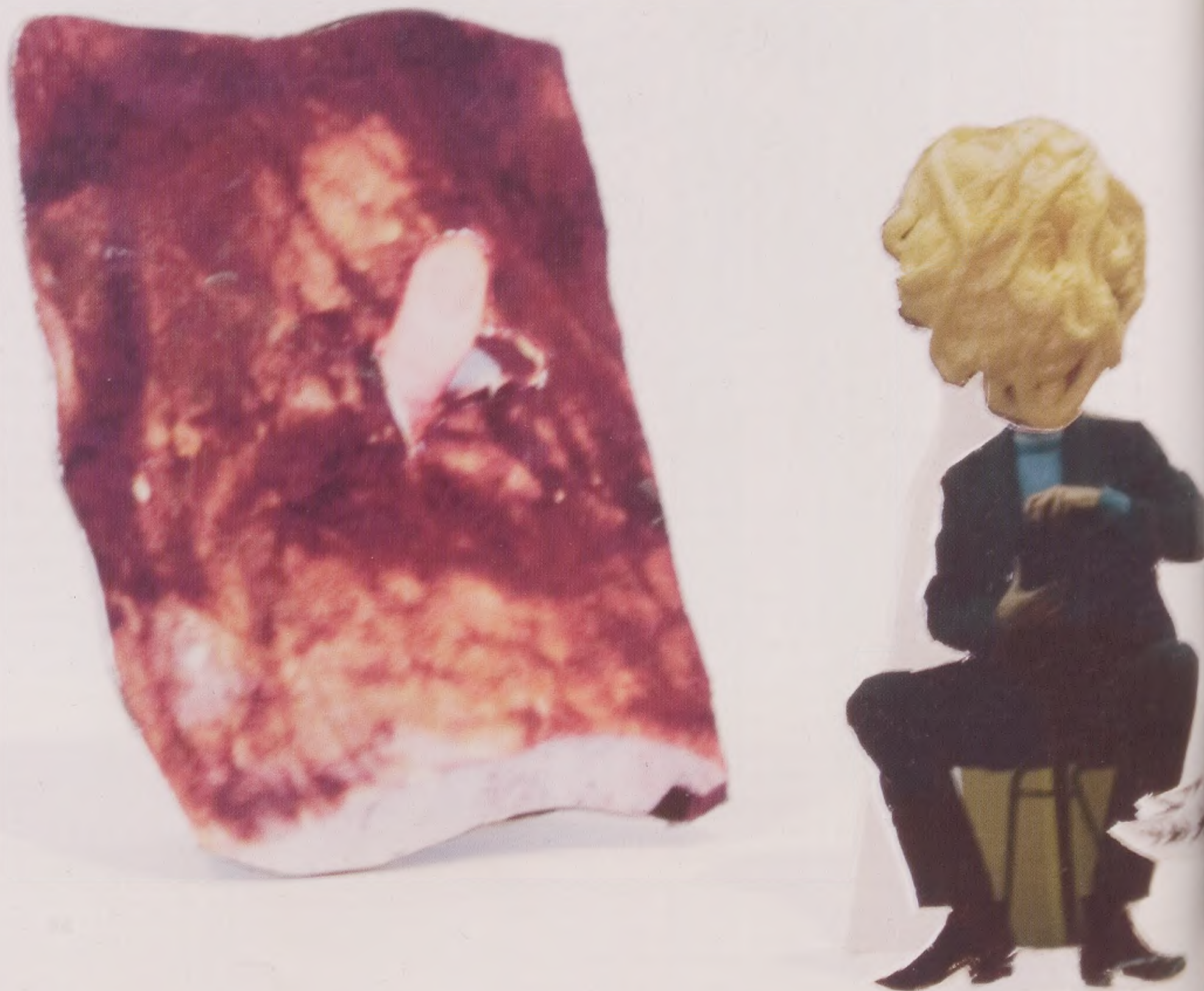
**Tacita Dean: Craneway Event**, Saint Mark's Church, New York, 5–7 November 2009;  
**Tacita Dean**, Australian Centre for Contemporary Art, Melbourne, 6 June – 2 August 2009.



# Krapp's bugle

John Barbour and the art of the impossible

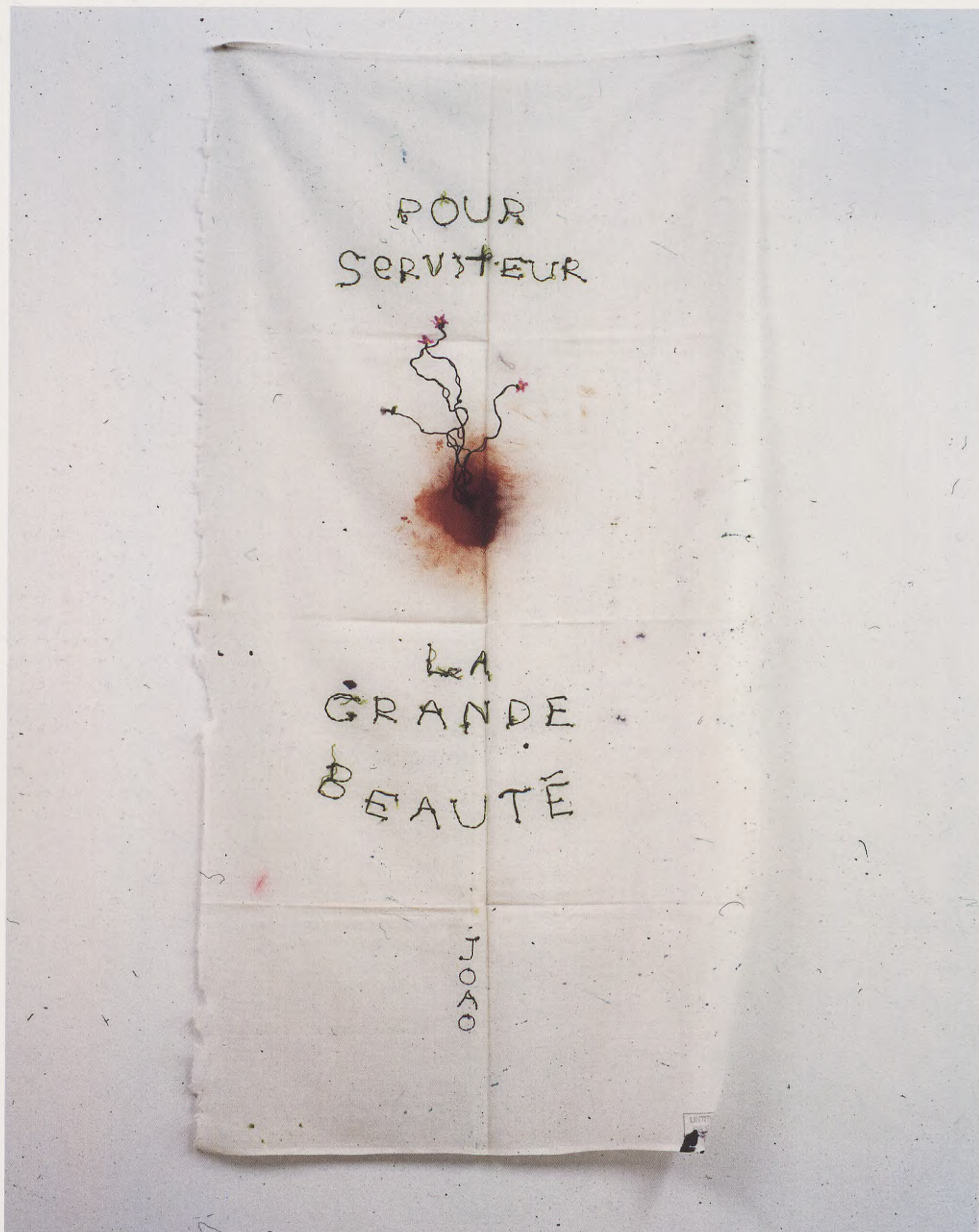
Ian North













pages 480–1

**John Barbour, The chemical islands, 2003–07**, detail, photographic collage, nine tableaux, each 40 x 20 x 30 cm, installation view, Yuill|Crowley, Sydney, 2007, courtesy the artist and Yuill|Crowley, Sydney.  
Photograph Jenni Carter.

opposite

**John Barbour, Pour serviteur la grande beauté, Joao, 2002**, ink and acrylic thread on stamped cotton voile, 80 x 39 cm, courtesy the artist and Yuill|Crowley, Sydney.

### 1. Quotes: kindly read

*Other animals do not need a purpose in life ... the human animal cannot do without one. Can we not think of the aim of life as being simply to see?*  
John Gray<sup>1</sup>

*I have no regrets. I don't believe I have wasted my time in managing a factory. My factory militanza – my compulsory and honourable service there – kept me in touch with the world of real things.*  
Primo Levi<sup>2</sup>

*The gaping silence of death envelops the isolated Krapp and his room at every instant. And yet Krapp's Last Tape is not a wholly depressing play. In Krapp's pathetic attempts to rearrange, catalogue, evaluate, savour and combat existence with his tapes and their accompanying ledger, he is, in his way, making the one thing out of hopelessness that even Beckett concedes can be made out of it – art.*  
Frank Rich<sup>3</sup>

### 2. 1989 and all that (part a)

John Barbour's early work – say, from 1987 to 1992 – manifested in multiple mediums, presenting dunces' caps, execution references and portentous alter egos. It was redolent with a pervasive, brutal existentialism that has latterly given way to a lighter, less obvious poeticism. The artist is indeed now John Barbour, not John de Silentio, removed from the world – as if in one of the psychiatric hospitals in which he once worked – or João, a name he briefly adopted after attending the 2002 São Paulo Biennale, a play on both 'John' and 'joy' (the title of his subsequent exhibition). Existential atmospherics were an obvious concomitant to the Cold War, in full operation during Barbour's most formative years. He was born in 1954, and it seems pertinent to note that his father was the director-general of the Australian Security Intelligence Organisation (ASIO) in the early 1970s.<sup>4</sup>

In November 2009 the world celebrated the twentieth anniversary of the destruction of the Berlin Wall. Brian Urquhart, a former undersecretary-general of the United Nations, has noted of the Cold War:

*We lived in a time when many of the most powerful and brilliant people in the world spent their energy and talent, and huge sums of public money, on developing weapons that, if used, would have almost certainly destroyed orderly life on this planet. That it was impossible, for forty years, for the two superpowers to discuss this most lethal of*

*threats to all life in a rational manner must rank ... as the greatest foolishness and the greatest shared irresponsibility in history.*<sup>5</sup>

Until recently, that is. Anyone now alive and born before 1989 has experienced two periods of the most egregious betrayal of humanity by its leaders, in terms of potential consequences. The ecological crisis, with global warming and human swarming, is in worst-case yet plausible scenarios even more devastating, long term, than a nuclear exchange between superpowers might have been (and still could be).

Barbour's work, teased from throwaway materials without apparent disguise, sublimation or attempted transcendence, is the product of Krapp-type tinkering in a dusty studio in the desert province of Adelaide. The resultant works possess an ecological dimension in their recycling of humble, discarded materials, as if on the part of a rag-picker or a member of the homeless dispossessed. They sometimes reference toxic materials such as mercury, as in his eponymous one-person exhibition in 1996. The mood of Barbour's work is often funny/sad, sometimes tender, at other times presents malevolent undertones or evocations of disgust. A watercolour in the 1998 exhibition 'Procrustean Bed' included a quasi-expressionist figure resembling Rodin's thinker staring at his own shit-covered finger.<sup>6</sup> The manner of Barbour's practice jibes well with the global art economy, as we will see, but also with the world seen in a manner consistent with Krapp's term for it: 'old muckball'.

### 3. Liquidity

Barbour's work for the 2010 Adelaide Biennial of Australian Art, which this issue of *Art & Australia* celebrates, was unresolved at the time of writing, but it will likely include a woman's pale, beaded and diaphanous art deco gown draped casually on the back of an office chair, the red upholstery of which will set off rolls of sheet lead lying nearby. Elsewhere, in another piece, a long bolt of thin white fabric – voile – might unroll to reveal stains and drawing with acrylic thread activating its elegant length. As with all of Barbour's mature work, the influence of and relationship to the site will be important. Like a martial artist or parkour practitioner he knows that the floor is also a wall: both are planes that can receive, resist and propel.

Barbour also talks about porosity, slippage, leakage, a kind of political dimension that is precisely against a rhetorical superstructure rigidifying ideals. His practice evokes liminality or in-betweenness rather than certainty, and develops, for the most part, in modest increments: he believes there is a place for avant-gardists, but knows that their



discoveries are not necessarily epochal. He has taught at the South Australian School of Art for twenty years, and so also knows that art is not reducible to research, that by its nature it cannot be closely predicted in advance. Barbour abominates splashy breakthroughs and superficial 'originality', and the turning points in his oeuvre certainly seem to possess the inevitability of the organic.

One such turning point manifested in his 1995 installation 'Stills from the Liquid Plain'. This was a culminating work of a suite of pieces beginning in 1993 which saw Barbour wearing the cloak of theory more lightly than hitherto, working more freely and intuitively and moving away from big ideas and philosophical generalisations to a more intimate, materially engaged practice. In 'Stills', monochrome screens in soft secondary and tertiary colours appeared to sink into or emerge from the walls and floor. The word 'stills' implies its opposite: the moving image. An earlier exhibition, in 1994, was called 'Cinema for the Dead'. Indeed, 'Stills from the Liquid Plain' suggests drive-in movie screens in ruin, not to mention a distant echo of J. G. Ballard's novel *The Drowned World* (1962), with its prophetic contemporary resonances. The room-size work in question is easily imagined on a far bigger scale, yet it retains its own integrity without demanding inflation.

#### 4. A Republic of Things

Like the ensuing 'Mercury' exhibition, 'Stills' spoke of transmogrification, setting the stage for less analogical moves evocative of Kant's famous phrase repopularised in photographic discourse, *das Ding an sich* (the thing in itself). Humans are meaning-making animals: Barbour has spoken of this survival-enhancing drive as a compulsive disorder. He surely means more than the obvious, namely that history shows hideous errors to have been commonplace when our invented narratives are insufficiently bolstered with factual, scientific information or ethical guidance. Barbour points towards a quasi-shamanistic investment in objects, a sense of the energy which might be released from an object when it reaches an end point – that is, when its secret life (its truth, in some ineffable sense) is liberated from the patina of its history and usage value to humans. The artist pursues the art of the impossible, for we must make meanings to survive. For him the fundamental meaning of objects is a contradiction, for it lies in their very meaninglessness. His paraphrase of Rimbaud is telling: 'the bugle sleeps as brass'.<sup>7</sup>

opposite  
**John Barbour, Stills from the liquid plain, 1995**, installation view, Yuill|Crowley, 1995, courtesy the artist and Yuill|Crowley, Sydney. Photograph Michel Brouet.

page 486  
**John Barbour, Dead litter, 2008**, copper and copper rivets, dimensions variable, courtesy the artist and Yuill|Crowley, Sydney. Photograph Jenni Carter.

Barbour's 2001 exhibition 'Poor Box' saw another significant development in his work – the first of his fabric pieces, *A Republic of Things*, made in the same year. Limning words on stained voile – the light cotton material used inter alia for bandages – the thread picks out, in a shaky, spidery hand, the following legend: 'I am for a Republic of Things'. The pigment stains in this and related works are obviously a function of actual fluidity while metaphorically suggesting shape-shifting, a step on from the artist's earlier simulations of unruly leakages (for instance, the sandblasted aluminium in the form of liquid spills of *Untitled objects*, 1996). The very simplicity of *Republic* – the writing suggests the hand of a very young or old person – amplifies the sense of democracy suggested by the words. It presents itself as coming far from the speaking position of artist as aristocrat, so to speak, while also seeming to stand apart from the familiar, theoretically feminised area of textile art at large.

Subsequent works in a similar vein indeed seem like 'private notes – reminders, jottings, scribbles; curses, prayers and invocations', as characterised by Barbour's representative gallery, Yuill|Crowley in Sydney. The works with their stitched words are by turns funny, unsettling, colourful, baroque and beautiful. The more elaborate images are a reminder of the artist's surprising fondness for the landscapes of Klimt, close up and flower-filled, and his penchant for the symbolists (while never forgetting minimalism and arte povera). A currently favoured painting of the artist's is Evariste Luminais' *The sons of Clovis II*, 1880, in the Art Gallery of New South Wales, Sydney, featuring two hamstrung, broken brothers drifting to their doom on a raft on the Seine as punishment for rebellion, the light over the water the only hint of vindication or redemption.

Lettering in lead, a medium almost as pliable as thread, inks and voile, has also appeared in recent exhibitions, such as 2008's 'Flower Day'. The stubborn objecthood of this material, the stuff of bullets, lends it an almost ethnographic aura, a sense of irreducible power, even as the letters recall the artist's erstwhile employment as a subeditor and his feeling for words generally (his first degree, from La Trobe University, was in English Literature). And so a republic of possibilities opens up to the artist, from the cognitive – language and the symbolic – to the zone of pure effect, the quasi-shamanistic.

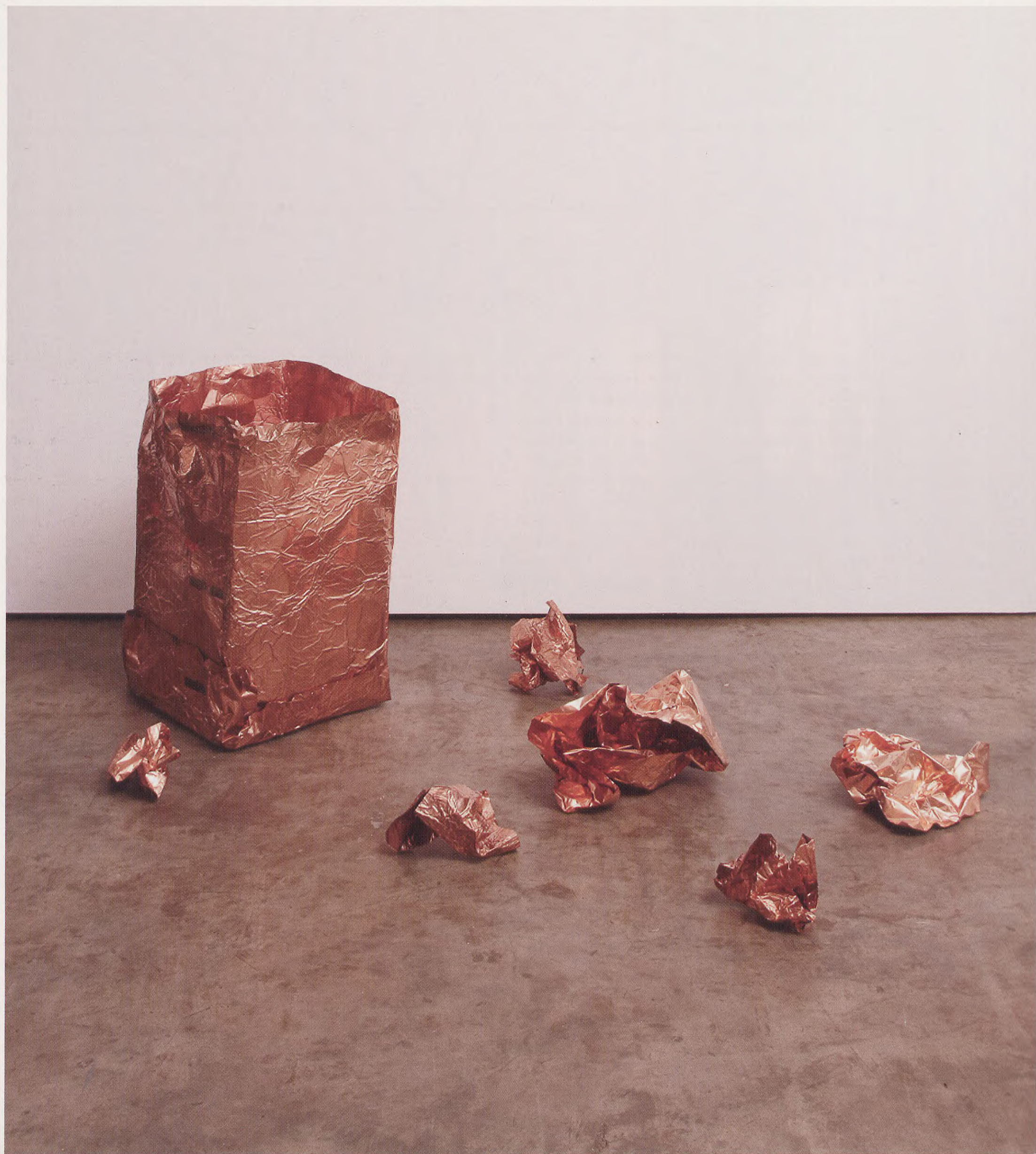
#### 5. 1989 and all that (part b)

What was happening in art at the time the wall came tumbling down to triumphalist trumpet blasts of the United States? Significantly,











postmodernist conceits, including a supposed sympathy for overlooked or downtrodden cultures, segued into a more genuine postcolonialism. This development was ushered in internationally by Jean-Hubert Martin's 1989 exhibition 'Magiciens de la Terre' at the Centre Pompidou, Paris, his answer to William Rubin's western-centric 'Primitivism' at New York's Museum of Modern Art five years earlier. In Australia, of course, the ascendancy of the Indigenous art movement was well under way.

From around 1989 art tended to become noticeably global in its concerns. (World art perspectives, in contradistinction – more locally grounded but with claims to universality – had flourished during modernism: significant form, dynamic symmetry, Malraux's 'museum without walls', the 1950s language of abstraction, Greenberg's pared down 1960s formalism). Today postcolonialism informs one dominant, biennale-fuelled strand of global art, overlapping the even more conspicuous current of glitzy so-called 'remodernism', supported by iconic destination museums of contemporary art and plane loads of feral investor-collectors.<sup>8</sup> Barbour is scarcely alone in lamenting blatant commercialism in the art world and the scarcity of dealer-galleries willing to support artists patiently over the long cycles of experimentation, failure and uncertain success.

## 6. Touching base

Barbour's art is about things and very consciously comprises things. His preoccupation with the base physicality of existence echoes Bataille's fascination with scatology, the science of filth, the debased and the repressed – a theoretical thrust Barbour has fostered through conversation with a fellow artist, Paul Hoban. Barbour's PhD studies in recent years also offered an opportunity to test the proposals of Bataille regarding interiority in architectural space against the visual arts.<sup>9</sup> He also explored the related ideas of Yve-Alain Bois and Rosalind Krauss, including considerations of horizontality, pulsation and entropy along with base materialism, as part of a proposed new take on modernism.<sup>10</sup> Their quest for the unsublimated and the non-transcendent in art, riven with contradictions though it may be, confirms a central concern of Barbour's, with the categories they identify paralleling aspects of his studio practice.

Barbour's art, one could say, probes the condition of objecthood with a central mystery of our existence in mind, one captured in the ancient question: 'Why is there anything at all?' On a less elevated but still partly conceptual level its humility of means is part of its message. On a purely pragmatic level his work is easily packed up and cheaply

transported. As such it intelligently exhibits some of the characteristics of a third strand of global contemporary art, as identified by Terry Smith, a zone more usually identified with young people: one he tags 'small, personal, modest'.<sup>11</sup>

Yet Barbour's art is also charged with intuitive powers, deriving not just from the surrounding culture but also from a quasi-ethnographic, chthonic dimension, indeed from an area ignored by Smith, Krauss and Bois: the bioaesthetic, our evolutionary inheritance. In the end Barbour's warrant, as with all good art, is derived from what Elizabeth Grosz, under the influence of Deleuze, has called the 'cosmic chaotic forces that link the lived, sexually specific body to the forces of the earth'.<sup>12</sup> 'Art', Grosz says, 'elaborates, produces and intensifies affects and percepts as its mode of response to and contamination by chaos'.<sup>13</sup> Not so different from Barbour's less rhetorically-charged republic of things, where items possess their own integrity but are subject to fluid relationships and the possibility of dissolution.

Barbour's art, in sum, is not born of despair or a concern for the abject, as is sometimes suggested – rather, it stems from a persistent existentialism, an amused assiduity. It is a wry, wiry riposte to powerful forces. Barbour exhorts: 'make (art) from and with as little as possible; make art through unmaking'.<sup>14</sup>

1 John Gray, *Straw Dogs*, Farrar, Straus and Giroux, New York, 2007, p. 199.

2 Cited in Philip Roth, 'Primo Levi by Philip Roth', in Primo Levi, *The Periodic Table*, Penguin Classics, London, 2000, p. xix.

3 Frank Rich, 'Beckett's staging of *Krapp's Last Tape*', *New York Times*, 5 September 1986; [www.theater.nytimes.com/mem/theater/treview/](http://www.theater.nytimes.com/mem/theater/treview/).

4 Information about the artist's life, work and ideas were principally gleaned from interviews with the author, Adelaide, 9 November and 16 December 2009. His website was also informative: [www.johnbarbour.com.au/](http://www.johnbarbour.com.au/).

5 Brian Urquhart, 'A contest in the cold', *New York Review of Books*, vol. 54, no. 20, 17 December 2009, p. 56.

6 As noted by Michael Newall, 'John Barbour: A republic of things', *Broadsheet*, vol. 30, no. 4, Summer 2001, p. 13.

7 The phrase is Barbour's gloss on Rimbaud's observation in one of his two 'Letters of the Visionary' to Paul Demeny (*Lettres du Voyant*, 15 May 1871): 'si le cuivre s'éveille clarion, il n'y a rien de sa faute' ('If brass wakes up as bugle, it is not its own doing').

8 Terry Smith introduced the term 'remodernism', along with 'retro-sensationalism' and 'spectacularism', in his *What is Contemporary Art?*, University of Chicago Press, 2009, p. 7.

9 John Barbour, 'Interiority and interior space in contemporary international and Australian sculpture and installation art', PhD thesis, Royal Melbourne Institute of Technology, 2007.

10 Yve-Alain Bois and Rosalind Krauss, *Formless: A User's Guide*, MIT Press, Cambridge, Mass., 1996, catalogue for an eponymous exhibition at the Centre Pompidou, Paris, 1996.

11 Smith, op. cit., p. 267.

12 Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, Columbia University Press, New York, 2008, p. 26.

13 *ibid.*, p. 27.

14 Barbour, op. cit., p. 105.





# Hany Armanious

Compulsive beauty

Francesco Stocchi







## art feature

pages 488–9

**Hany Armanious, Untitled, 2009**, detail, cast asphalt, cast polyurethane and pigment, 145 x 72 x 72 cm, courtesy the artist, Galleria Raucchi/Santamaria, Naples, Roslyn Oxley9 Gallery, Sydney, Michael Lett, Auckland, and Foxy Production, New York. Photograph Greg Weight.

opposite

**Hany Armanious, Wishful thinking, 2009**, cast polyurethane and pigment, 70 x 57 x 57 cm, courtesy the artist, Galleria Raucchi/Santamaria, Naples, Roslyn Oxley9 Gallery, Sydney, Michael Lett, Auckland, and Foxy Production, New York. Photograph Greg Weight.

pages 492–3

**Hany Armanious, Pot black, 2009**, detail, cast polyurethane, sterling silver and pigment, 93 x 80 cm diameter, courtesy the artist, Galleria Raucchi/Santamaria, Naples, Roslyn Oxley9 Gallery, Sydney, Michael Lett, Auckland, and Foxy Production, New York. Photograph Greg Weight.

page 494

**Hany Armanious, Running man, 2009**, detail, cast polyurethane, polyester resin, pigment and electric motor, 58 x 25 cm diameter, courtesy the artist, Galleria Raucchi/Santamaria, Naples, Roslyn Oxley9 Gallery, Sydney, Michael Lett, Auckland, and Foxy Production, New York. Photograph Greg Weight.

**The art of Hany Armanious** is one based on appearance, where semblance can assume any shape or form. Deceptive by nature, the work is masked by its own 'image'. In such a spirit of play, it is neither interesting nor helpful to cite this particular work or that; better, instead, to dwell on why the artist adopts such a methodology. It is a unique act of artistic alchemy, one based on inclusion and capable of harmonising disparate sculptural elements transcending all reference points. Armanious manages to both reassure and surprise. It's a little like that rare sensation of 're-seeing' for the first time, when one feels caught between the projection of a specific memory and that of something new, when the familiar becomes destabilising. Mashing styles from a rigid minimalism to the sordid clamour of kitsch, a haunting carnivalesque drama is enacted. References are found, copied, simulated, serialised, repaired, invented; classical allusions superimposed by those of pop. An extraordinary freedom is exercised as the artist moves swiftly and confidently to the apparent antithesis of what came before.

Armanious does this while hiding himself within his expressive medium, with resin being his most common and characteristic material. Through this disguise he imitates everything (a temple, a sphinx, a philosopher's stone), moving from one plane to another, where the viewer can easily lose balance. Metaphors are of little help here. Nor can the viewer seek refuge in a symbolic transposition of image: 'This is not a pipe.'<sup>1</sup> Instead, something more is required. Armanious employs a direct language devoid of allegory yet open to analysis by anyone who encounters his work. And it is in this personal intimacy that his language can best be deciphered. Evident in his work is the rapport between different spheres of vision, between a particularised and more generalised viewpoint, the microcosm and macrocosm, making the artist less a maker of objects than a creator of worlds.

The architect of his own cosmos – a hybrid sentiment that characterises our epoch – the artist seeks a language freed from fetishism and one sustained by a controlled and meticulous

methodology. But this *modus operandi* originates from an impulse, a need, not a technique. Repetition, numbering and the artist's serial lists bring to mind the literary methods of James Joyce in *Ulysses* (1922) and *Finnegans Wake* (1939). Armanious doesn't operate irrationally, like a flow of consciousness cast adrift, but follows an alphabet which, if decoded, offers him up for full exposure. For this reason it's a fragile art, one utterly unprotected, with virtually real objects that could fall down in the slightest gust of wind. The artist lays himself bare, presenting a *visio mundi* where opposites don't cancel each other out but, rather, acquire a transparency of meaning through distance.

This strategy of casual access – employed in the past by such artists as Joseph Beuys and Nam June Paik – keeps the artist and his work within the field of the everyday. As with such artists, Armanious's work seeks meaning outside art history in order to enter the social realm, whether through the anthropological or the literary, developing a more hybrid notion of relational aesthetics. One could define the artist's horizontal, non-hierarchical sculptural production as social or socialising, a production that finds stimuli in the constant currents of creative thought. With this in mind, the words of Jean Dubuffet seem particularly pertinent:

*To attribute artistic production with a socially worthy character, making it a social function worthy of respect, means to profoundly falsify its meaning. Artistic production is a specifically and deeply individual function and, therefore, absolutely in contrast with any social function. Art can only be antisocial, or at least asocial. In the 1900s individualism was held in high regard. It was the era of the childish eccentricities of the Count of Montesquiou, of the refined spirit of Boulevard. The tastes of the era mirrored that which was defined then as 'original', 'eccentric'; with these terms one wanted to in some way define everything that seemed rebellious, independent, redeeming. This attitude was widespread at all social levels and also included artists and intellectuals. It gave life to that spirit of renewal*

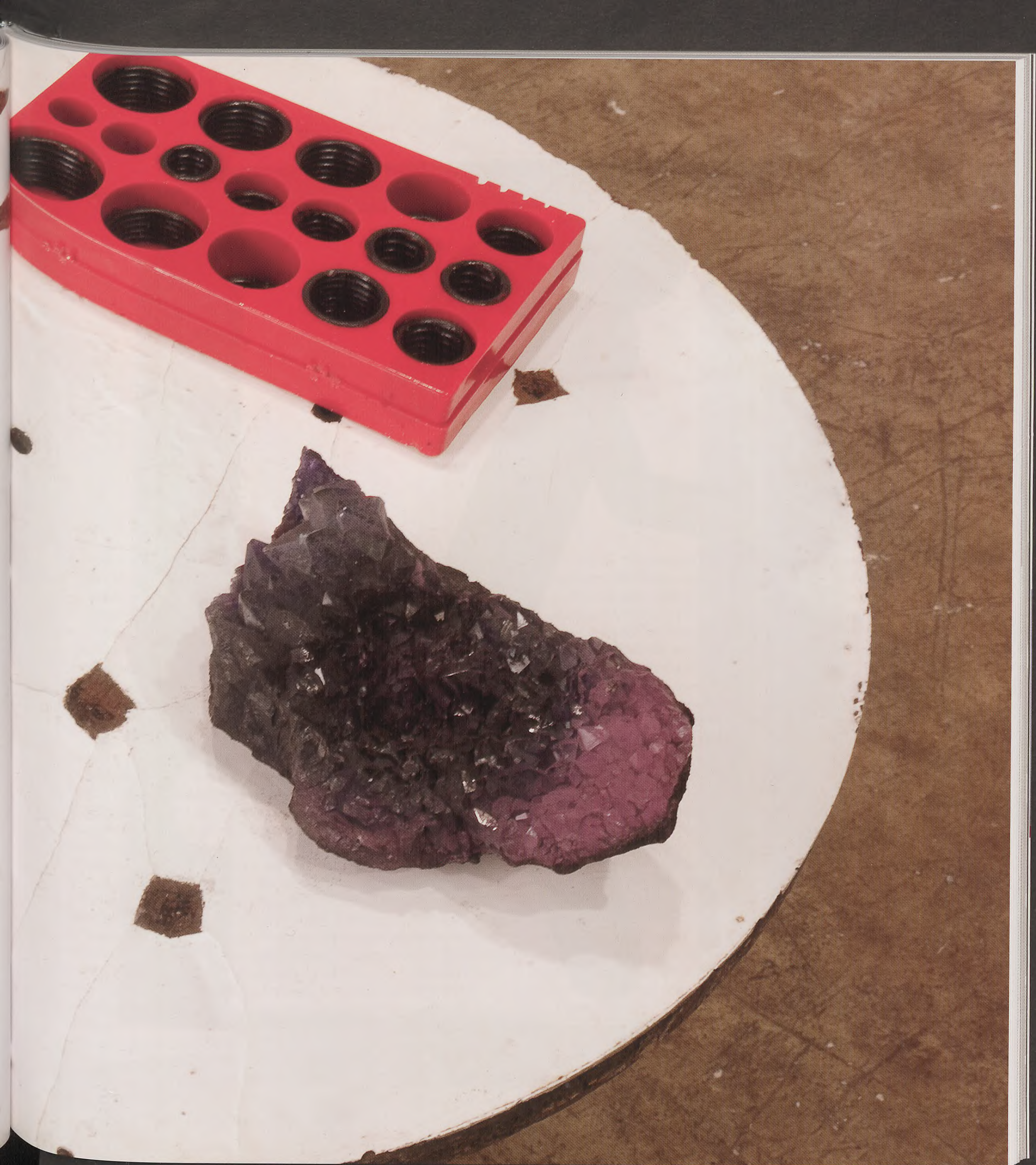


















that was so evident in the creative activity of those years. Since then this disposition towards individualism has diminished to make way, in all fields, for a consensus founded on the elimination of free individual fantasy to the advantage of social well-being.<sup>2</sup>

Following for a moment Dubuffet's line of thought, if individuals conform to the social norm and begin to place more importance on social wellbeing rather than individual wellbeing, there will no longer be individuals, nor even a community worthy of such a name. The work of Armanious positions itself here: its own created world rich with relationships between objects and people.

If art history may be represented by a schematised tree, with the founding avant-gardists and their followers forming their own offshoots of influence, there are currently as many branches as there are artists. With multiple stylistic forms intersecting and mutating so quickly, it's impossible for one form to assume dominance over another. Armanious works in this state of ambiguity. He doesn't detach himself from reality, but rather metamorphoses through materiality (but not form). This victory of the imaginary over the real makes one think of the free-associative thinking of French poet Comte de Lautréamont ('beautiful as the chance meeting on a dissecting table of a sewing machine and an umbrella!'),<sup>3</sup> the compulsive beauty expressed by André Breton, and even the worlds of Hieronymus Bosch. But it's a mocking revolt and Armanious uses all sorts of distancing tools – clownish parody, sarcastic irony – in order to negate himself, inviting us to laugh along with him. He is the adolescent who 'gets even' with a century of misery. In this game everything is permitted: ardent fervour, joyful ferocity, knowing metamorphosis. It is a great act of mimesis in which the actor recites several parts, evoking different phantoms at the same time.

If Armanious's art evokes ritual, we still await revelation, as with the hero in Greek mythology entering the underworld in *katabasis*. In his essay 'Explorations into God', the Austrian–American Roman Catholic theologian Brother David Steindl-Rast wrote:

*As long as ritual springs from a genuine awareness of belonging and cultivates that awareness by celebrating it, all is well. But when only hollow forms remain and the experience is gone, or when the forms even block the experience, then we have no longer ritual, but ritualism, an irreligious phenomenon. It is our responsibility to fill the rituals we have inherited with new life, or else to allow the wellspring of life that created the old forms to bring forth new ones.*<sup>4</sup>

Armanious explores these themes in *Template*, a work presented in the 2010 Adelaide Biennial of Australian Art. In this installation, a metre-long temple perches atop two polystyrene ladders in a space strewn with terracotta mud. Sitting nearby appear to be the white marble feet of a goddess statue – in fact shoes made of foam which visitors are encouraged to wear and wipe clean on a rubber doormat. Once dried out, the mud will make a series of building blocks which fit together to form thirty-six columns, two pediments and walls. The piece is a revisiting of sorts of the artist's 2007 work, *Year of the pig sty*, which enacts a similarly muddy ritual beginning with a pair of casted Crocs shoes.

In order to overcome the material, Armanious seems to suggest, transformation can only occur within the individual. Through the expression and recreation of his 'image', the artist operates a refusal of the object, where everything is ritualised as if in a computer, with shapes shifting in a ceaseless act of transliteration. Resin, a hydrocarbon extracted from plants, and known to the ancient Greeks and Romans in the forms of frankincense and myrrh, has associations simultaneously modern and ancient. It is used by the artist in order to glide through his own underworld, evoking the instability of mercury.

1 In his 1928–29 work *The treachery of images*, René Magritte famously painted a pipe above the words: 'Ceci n'est pas une pipe.'

2 Jean Dubuffet, *Asphyxiating Culture and Other Writings*, Four Walls Eight Windows, New York, 1986, pp. 11–12.

3 Comte de Lautréamont, *Les Chants de Maldoror*, 1868–69.

4 Brother David Steindl-Rast, in Robert Forte (ed.), *Entheogens and the Future of Religion*, Council of Spiritual Practices, San Francisco, 1997.



# Diena Georgetti

Pleasure and comfort

Rob McKenzie







page 497

**Diena Georgetti, I don't think, I don't feel because I know nothing's real, 2006**, acrylic on board, 73 x 63 cm, Michael Buxton Collection, Melbourne, courtesy the artist and Darren Knight Gallery, Sydney.

page 500

**Diena Georgetti, BLOK PLASTIK/asymmetric trapeze above geometric hardware panel with zigzag trim, 2007**, acrylic on board, 67 x 57 cm, courtesy the artist and Darren Knight Gallery, Sydney.

page 501

**Diena Georgetti, COMMUNITY OF THE PEOPLE/bauhaus watercolour applied to tribal zapotec blanket, 2009**, acrylic on board in custom frame, 80 x 60 cm, courtesy the artist and Hamish McKay Gallery, Wellington.

page 502

**Diena Georgetti, BLOK PLASTIK/angular projection lantern, 2007**, acrylic on board, 75 x 58.5 cm, courtesy the artist and Darren Knight Gallery, Sydney.

**The pleasures of the city are many.** In New York the buildings and bridges are so high that the experience is magnified. The Apple Mac store is a crystal palace. The enormous boutiques of luxury goods are cavernous churches, offering refuge to the rich and aspiring. Recently I took a long bike ride from Brooklyn to Manhattan, going through Queens and over the Queensboro Bridge. The panorama offered by the bridge was a giddy pleasure, with an expansive view of the physical and economic marvel that is Manhattan's sprawling high-rise. The waters of the Hudson and East River spread around the island offering dramatic contrast to the vertiginous structures of steel and glass.

In the middle of this sensory overload, one can become very intimate with the comfort afforded by colour and form. The infinite range of intensities offered by design, and our individual magnetic responses to different shapes and hues, are an endless mystery. I am of the opinion that subjectivity is too complicated and heterogeneous for these mysteries to be revealed or explicated through language. Regardless, colour and form serve a daily purpose, as artist Diena Georgetti describes:

*I have a need for graphics. I often leave packaging by Comme des Garçons, Aesop, Miu Miu, Prada, Dolce&Gabbana, etc. around. They function as a clear boast of colour and form to the less defined elements of life.<sup>1</sup>*

The bridge took me directly to Midtown Manhattan and the pleasures of the clothes emporium. Far less hallucinogenic than the architectural experience of the city, the clothes emporium is tactile and narcotic. It is slumberous and lazy and intimate. At Barneys I met with a companion, expert in aligning subjectivity and fashion. Together we absorbed the visual and textural pleasures to be found on the endless racks. Two garments were particularly alluring. One was a beautiful dress by the Italian label Marni. Made of washed satin silk, the piece

was printed with an abstract floral pattern, described by the company as 'dark seagreen and purple'. In the men's section we found a Marc Jacobs cashmere sweater with a lurid pink-red leopard skin pattern that had been woven into the exquisite fibre. This queer leopard made from soft strands of goat fleece was both luxurious and comical.

Colour and form, and their arrangement to express personal style are very important for sanctioning and protecting subjectivity. From a young age we are encouraged to connect with the colours most sympathetic to our feelings and perceptions. Shopping is a pivotal moment in the definition of this association. We are taught to peruse racks of clothing in search of colour intensities that best simulate our emotions. The black clothes of subcultures such as goth and emo are the easiest illustration of this phenomenon. In this respect the act of shopping is analogous to the process of the abstract painter, who searches his or her palette for the most synchronous combination of subjectivity and colour. This might be a somewhat trite analysis of the process behind abstract painting, but aligning one's subjectivity to the objects and immediate environment of our person is a fraught and difficult endeavour. Georgetti alludes to this discourse in her 2006 painting titled *Even being related to the basest kind of pattern is better than being alone*. The tentative asymmetry of this delicate artwork reveals the infinite subtlety and sensitivity needed for soothing one's restless yearning.

Interestingly, the classical ideas of modernist art that conjure thoughts of humanism, godlessness and a heightened indulgence of subjectivity are all things associated with the pleasures of clothes shopping. The originating moment of twentieth-century abstraction is intricately linked with a cosmopolitan and esoteric scenario. The counter-cultural religion of theosophy, whose adherents include artists Hilma af Klint and Wassily Kandinsky, gives an illuminating insight into



the climate in which abstract painting emerged. Rudolf Steiner, an ardent theoretician of theosophy, provides an interesting perspective on colour:

*You will best realise the significance of colour if we describe how it affects the occultist. For this it is necessary that a person should free himself completely from everything else and devote himself to the particular colour, immerse himself in it. If the person devoting himself to the colour which covers these physically dense walls were one who had made certain occult progress, it would come about that after a period of this complete devotion the walls would disappear from his clairvoyant vision; the consciousness that the walls shut off the outer world would vanish. Now, what appears first is not merely that he sees the neighbouring houses outside, that the walls become like glass, but in the sphere which opens up there is a world of purely spiritual phenomena; spiritual facts and spiritual figures become visible.<sup>2</sup>*

In this text there is an expression of the mystification and devotion found in much twentieth-century abstract painting, which Georgetti's work appears to explicitly 'channel'. The semi-religious smudges of colour by Mark Rothko are almost perfectly attuned to this way of thinking. The very mystical and mythical potential of abstract art, most profound in its early years, is full of these moments.

Georgetti's recent exhibition at Hamish McKay Gallery in Wellington, New Zealand,<sup>3</sup> made explicit reference to this tradition of abstraction, yet was one of confluences, collisions and combinations. The titles were instructive in this regard: *COMMUNITY OF THE PEOPLE/bauhaus watercolour applied to tribal zapotec blanket* or *COMMUNITY OF THE PEOPLE/secessionist enamels applied to 1970s poster graphic*. These 2009 paintings take compositional devices from the sources referenced, but are spun together through an idiosyncratic

colour palette, making them very particular expressions of Georgetti's affinities and inclinations. They are tangible evidence of the artist's very ephemeral subjectivity. This concrete revelation of the transient, the embodiment of an esprit de corps of society, is one of the key mystical potentials of an abstract art.

A second pivotal component of abstract art is the notion of godlessness. Early abstract art reveals the search for a godless essentialism, a new organising principle on which to base modern subjectivity after the 'death of God'. Friedrich Nietzsche's key quote for this moment in European thought is worth examining. The quote comes from his novel *Thus Spoke Zarathustra: A Book for All and None*, written in parts between 1883 and 1885, and its characterisation of an uncertain and guilty atheism is fascinating:

*God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers? ... Is not the greatness of this deed too great for us? Must we ourselves not become gods simply to appear worthy of it?*

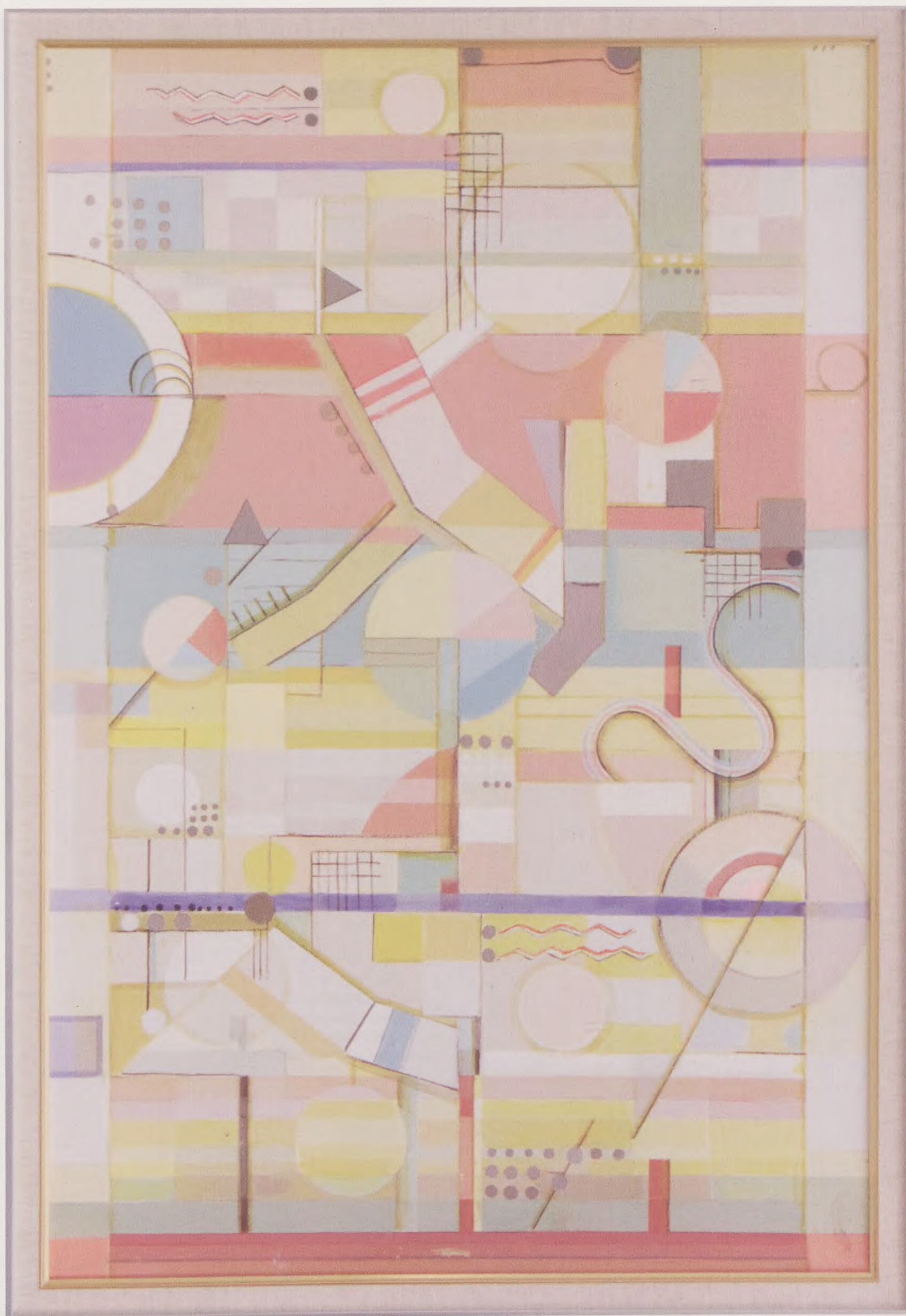
The entire creative output of the modernist epoch might be understood as a catharsis resulting from this realisation. Abstract art was a panacea for a tentative and uncertain atheism, a mystical sign-writing to calm our confused spirits. Georgetti's art, intimately concerned with subjectivity, is the development of this cathartic process. As an artist she has developed a finely tuned understanding of how visual design can offer therapy to unstable subjectivities.

Georgetti's first major body of work was a series of large-scale chalk-on-blackboard drawings where the key motifs were texts that alluded to philosophical and phenomenological questions. These works from the early 1990s seem to be driven by a similar quality of catharsis, but the means are radically different. When Georgetti began to explore the palliative qualities of an abstracted vocabulary of colour















and form, her forays were tentative and delicate. These qualities can still be said to characterise her art, but her paintings of the last five years reveal a more confident use of therapeutic abstract forms. The central motif of *THE IN RESIDENCE/courtyard with embellished cabinetry parallel to street*, 2008, consists of an overlaid triangle and circle, their geometries divided by a breakdown of brown, cream, black and red. Although entirely Georgetti's own, this form could well have come from the paintings of Klint, a Swedish mystic and early abstract painter who, as previously mentioned, was a close follower of Steiner's teachings. The different abstract experiments developed in Georgetti's more recent work involve greater compositional complexity and reveal a remarkable sampling of abstract modes. The artist describes how she collects these different examples of art and re-purposes them for her own use:

*These paintings are both geometric and figural at once, as each is of equal value. I collect these and even though it hurts, they can never be mine. So I take what I can get away with – a section, a composition, a colourway – until I am satisfied that I have somehow contributed to them, and them somehow to me.*

Georgetti's inspirations extend from the classical modernism of Kandinsky and Fernand Léger to recent abstract works by artists including Josh Smith and Sam Rountree-Williams. The works of these different artists assist Georgetti in the construction of her therapeutic strategies, her compositions for universal catharsis and pathos. The location of the source in historical lineage is not of particular relevance. It is the therapeutic intensity that is of greatest concern.

Although Georgetti's art is most often discussed within the context of the history of abstract painting, perhaps as a productive diversion I might introduce a ruse in this game of instructional explication. Florine Stettheimer (1871–1944) was a key American artist between the two

world wars. She was a friend and contemporary of many of the cultural progressives active in New York, including Marsden Hartley, Morgan Russell, Carl Van Vechten and Marcel Duchamp. Her art was one of private revelries and it is this quality that most closely identifies with the work of Georgetti. Georgetti's art is not primarily about abstraction, for if the therapeutic quality could be found in a figurative art, it would surely become an aspect of her practice. Stettheimer was insistent on her experience of the world and recorded it as her whim demanded. The abstract shapes of Georgetti's paintings display a similar insistence on the whim of the artist. It is important within this context to understand whim as a primary force in subjectivity. The deeply protestant Australian culture might fear whim as a sign of self-indulgence and moral depravity, but here I would like to posit it as a type of great self-knowledge and self-understanding. The whim of a shape and the subjective alignment of a colour revealed in Georgetti's art is a testament to her remarkable introspection. This self-knowledge is pivotal in an art so rigorously personal.

The colours of Stettheimer's paintings were strong and high-keyed, influenced by the fabrics used in the new fashions of the 1920s and 1930s. Stettheimer famously stated that letting people have your paintings is like letting people wear your clothes. Her interest in clothing, and my own, may appear glib alongside the very earnest and painstaking compositions of Diena Georgetti. But the comfort of the cloth beside our skin is in fact very similar to the comforts of great painting: both are essential components in the long-term palliative care we require for daily living.

1 All quotes from Diena Georgetti are taken from email correspondence with the author, 2009.

2 Rudolf Steiner, quoted in John Fletcher, *Art Inspired by Rudolf Steiner*, Rudolf Steiner Press, Sussex, 1987.

3 Hamish McKay Gallery, Wellington, 3–23 October 2009.



Gemma Smith, *Chessboard painting 12*, 2008, synthetic polymer paint on wooden chessboard, 40 x 40 cm, Barber/Cottier Collection, Sydney.

## Cubism & Australian Art

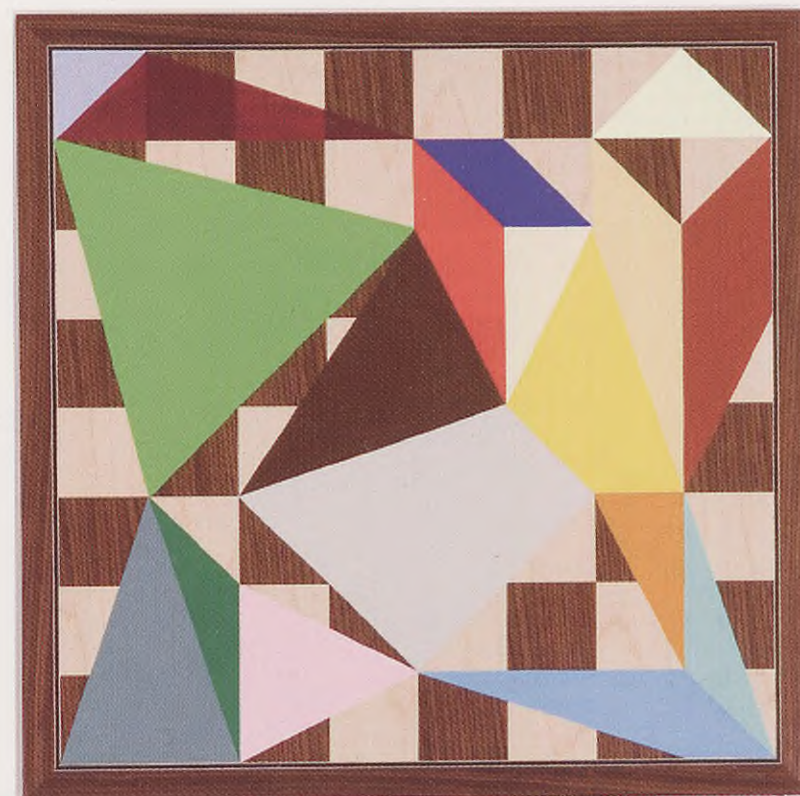
Patrick McCaughey

'Cubism & Australian Art' must rank as one of the most enterprising exhibitions of the modern in Australia. Thoughtfully curated by Lesley Harding and Sue Cramer, who never make greater claims for their material than is warranted, it marks a new track through an otherwise well-trodden field. Both exhibition and the excellent accompanying publication temper and qualify the nationalist bias of Australian art and the environmental argument that the landscape and condition of Australia overwhelmingly determined its art. They offer a new paradigm by seeing Australian art as part of a crucial stream in twentieth century art rather than an isolated regional story.

Perhaps we should not be surprised at such a turn of events. From its inception cubism was recognised as the central style of modern art, marking the decisive shift from the nineteenth into the twentieth century, from a perceptual to a conceptual basis for art. The work of Picasso, Braque, Léger and Gris between 1907 and 1917 remains a touchstone of seriousness and inspiration for all subsequent developments. That after 1911 cubism was codified, popularised and academicised by the Salon cubists such as Albert Gleizes and Jean Metzinger, Henri Le Fauconnier and André Lhote – all very much back in vogue – forms part of the dissemination of the cubist story and one that has a particular relevance for the Australian experience. The three female artists who launched cubism in Australian art – Dorrit Black, Grace Crowley and Anne Dangar – all studied with Gleizes and Lhote and all in turn set up schools or classes to spread the cubist gospel. Dangar left Australia permanently in 1930 to join Gleizes's colony at Moly-Sabata and sent dispatches back to Crowley about the master's teaching methods and classes. Cubism was a creed as much as a style for these pioneering moderns.

The curators rightly acknowledge the importance of expatriate Australian cubists such as Roy de Maistre, John Wardell Power, properly considered as an artist in his own right, and, a little later, Mary Cecil Allen, who looks original and forceful in this context. The first phase of cubism in Australia climaxed in the 1940s, with Ralph Balson's and Frank Hinder's cubist-derived abstractions among its notable achievements. In 1941 Eric Wilson, that gifted polymath, produced *Theme for a mural*, arguably the country's most accomplished cubist painting.

The two decades after the Second World War provided the second phase of cubism in Australia, from Godfrey Miller to Robert Jacks. Miller,



here superbly represented, emerges as Australia's one genuinely major cubist artist for whom cubism was a lifelong commitment and not just a passing phase. Unfortunately Miller was crammed into the inert and inept spaces of Heide II.

One reason why the second phase of cubism in Australia is generally stronger and more compelling is that the artists had actually seen and engaged with major cubist paintings rather than just gone to school. Leonard French, refreshingly well shown here with three of his 1956 'Sinbad' series, had looked hard at Léger and Robert Delaunay in the early 1950s. Cubism was no longer filtered through reproductions or the milquetoast of Lhote's classes. It was artist responding to artist.

The most controversial but admirable section of 'Cubism & Australian Art' deals with the ongoing influence of the movement in contemporary practice. Cramer here shows curatorial skill and resolution. Robert Rooney's bright and brilliant painting, *After colonial cubism*, is the poster child and cover story for exhibition and book alike. It has a curious, postmodern history. He painted the full version in 1993, forty years after he had made a gouache sketch of the work as a student.

What struck me most forcibly in the contemporary section was the distinctive, even dominant place female artists played in working cubist tropes anew. Rosalie Gascoigne, Elizabeth Gower and Madonna Staunton all take up the gridded collages of cubism and rework them into distinctly contemporary objects. Melinda Harper and Gemma Smith show good understanding of the cubist facet as the unit for creating intense visual experience, baffling and challenging the eye.

Harding and Cramer have made a major contribution to our understanding of Australian art with this exhibition. They have reached deeply into the recesses of twentieth-century Australian art. With many surprises, Carl Plate's collages and Margo Lewers's 1968 painting, *Broken circles*, from the Penrith Regional Art Gallery are among the most rewarding. This exhibition has routed the killjoy predictability of the customary survey of modern Australian art and revived such neglected figures as Leonard Crawford and Grahame King as a painter. Heide Museum of Modern Art is once again punching above its weight.

**Cubism & Australian Art**, Heide Museum of Modern Art, Melbourne, 24 November 2009 – 8 April 2010.



**Hiraki Sawa, O, 2009**, three-channel video projection, 10 short films on monitors, five-channel sound by Dale Berning on spinning speakers, colour and black-and-white, 8 mins duration, commissioned for the 6th Asia-Pacific Triennial of Contemporary Art, installation view, Gallery of Modern Art, Brisbane, courtesy the artist and Queensland Art Gallery, Brisbane.

## The 6th Asia-Pacific Triennial of Contemporary Art

Andrew Maerkle



When it was founded in 1993, the Asia-Pacific Triennial of Contemporary Art (APT) was conceived to generate a platform for dialogue between Australia and the region that could assert itself independently of critical values rooted in the Euro-American artistic canon. Over the years the stridency of that initial impetus has given way to more nuanced rhetoric while shifts in the exhibition format itself have ranged from a survey of more than eighty artists in 1996–97 to an in-depth presentation of sixteen artists and the Pasifika Divas collective in 2002–03.

Straddling the first two decades of the twenty-first century, the current edition of the triennial breaks new ground by expanding its geographic scope to West Asia as well as previously omitted places such as Tibet and North Korea, even as it retains what curator Suhanya Raffel describes in her introductory catalogue essay as its traditional principles of regional specificity and no single directorial voice.

Installed primarily in Brisbane's Gallery of Modern Art (GoMA), APT6 is a multi-faceted exhibition that manages to be both spectacular and thoughtful. Its guiding aesthetic favours works that are big and bold, beginning with the entry level gallery of GoMA bookended by Subodh Gupta's five-metre high mushroom cloud of brass pots and pans and Monir Shahroudy Farmanfarmaian's six-panel mosaic wall relief made of thousands of mirror shards. Stylistically some interesting themes emerge, with numerous works exploring notions of fragmented form in which an image or object is composed of scores of autonomous yet constituent parts, including Kohei Nawa's taxidermied elk covered in crystal baubles. This micro-to-macro theme is in turn countered by the sheer scale of many of the works, some of which quite literally take on architectural dimensions, as in the cases of Chen Qiulin's life-size reconstruction of a wooden house from Sichuan, China. Even ostensibly two-dimensional works have architectural elements. Hiraki Sawa's video installation, *O*, 2009, centres around three freestanding projection screens that are tilted at acute angles, providing the images that play on them – scenes of the Australian outback and a domestic interior – a heightened sense of physicality and depth.

Yet in places the exhibition is too well behaved. Installation art is almost non-existent, while new media works have a subdued presence, given their own viewing booths or seclusion in their own galleries. Campbell Patterson's videos of himself performing furtive stunts in public

settings, displayed on a row of monitors in front of GoMA's second level cinema entrance, are relegated to the status of visual garnish whereas they might have had a more disruptive presence if included in one of the main galleries. Similarly, the special presentation from North Korea is isolated in its own gallery, when more aesthetic conflict might have better emphasised the diversity of the source material.

Without a theme or conceptual foil such as the Euro-American canon, there is a degree of opacity to the exhibition: one wants to know more about why particular works or artists were chosen, to engage on a deeper level. Arbitrated by relations of coincidence, works tend to slide off one another rather than interact. At play seems to be an underlying desire on the part of the organisers to present each work as a singular entity, but this undermines the transformative potential of placing them in a new context.

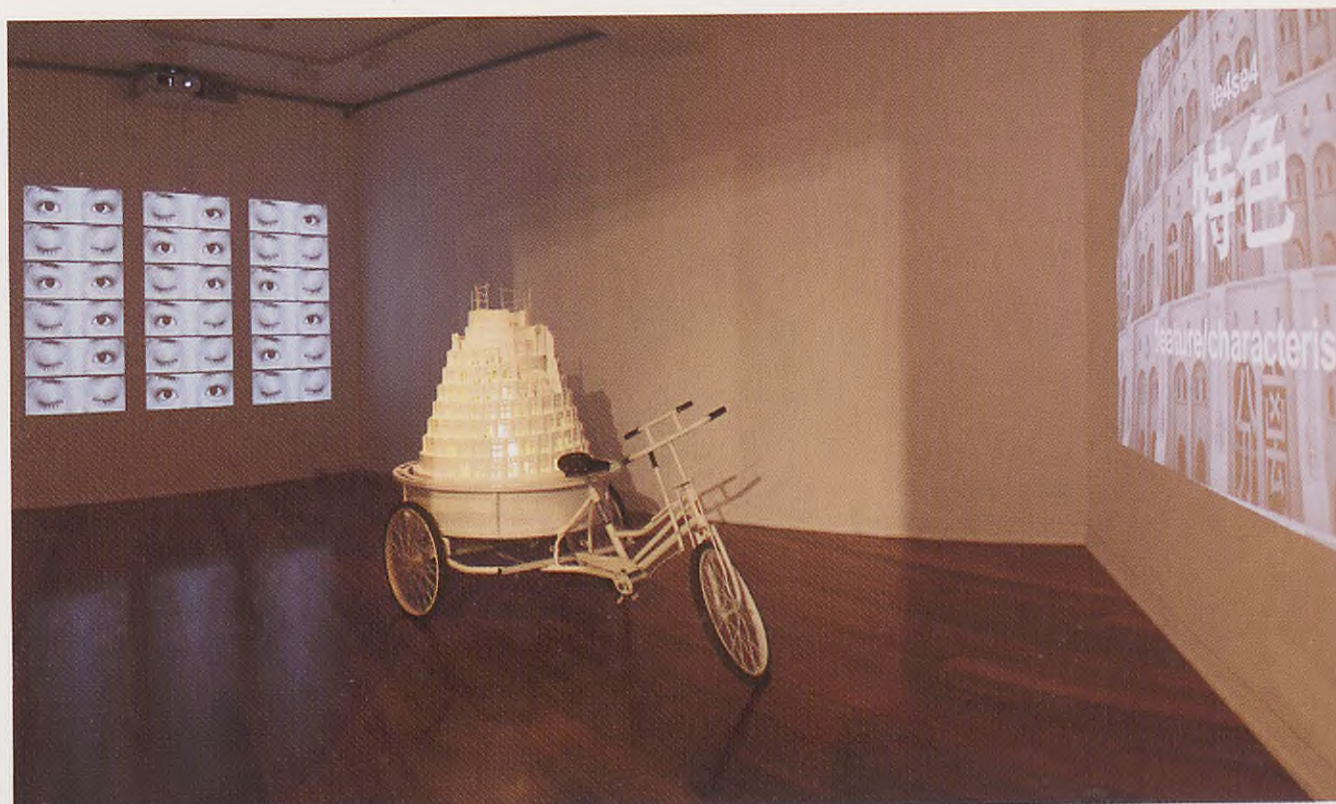
In this sense it is perhaps fitting that one of the signature works of APT6 is Tracey Moffatt's *Other*, 2009. Set to a pulsing drumbeat, this video comprises a montage of encounters between different civilisations as depicted in European, American and Australian films and television shows including *The King and I* (1956), *Sex and the City* and *Merry Christmas Mr. Lawrence* (1983). On its surface, Moffatt's work is a deconstruction of how in the western media other races have routinely been objectified, imagined as sexy singing and dancing natives. Yet there is a subtle, comedic humanism to Moffatt's selection of clips, which more often than not reveal the vulnerability that the western protagonists experience when confronting difference, the expressions of doubt and confusion that play across their faces as they experience unimagined feelings and attractions.

The Asia-Pacific can no longer be defined as the not-West. But progressing beyond that oppositional dynamic also entails a complex accounting of the differences that distinguish regional art practices. In its own internal contradictions, APT itself has become a little more human, a little more individuated, a little more provincial. If it can accept that new role, it will certainly be the better for it, and how it comes to grips with those changes will be interesting to see in future iterations of the project.

**The 6th Asia-Pacific Triennial of Contemporary Art**, Queensland Art Gallery and Gallery of Modern Art, Brisbane, 5 December 2009 – 5 April 2010.



**Laurens Tan, Babalogic II, 2008**, tower with dual-channel projections, dimensions variable, installation view, courtesy the artist, PKM Gallery, Beijing, and Wollongong City Gallery. Photograph Bernie Fischer.



## Zhongjian: Midway

Souchou Yao

The idea of an interstice, of a space between, is a postmodernist's wet dream. The Wollongong City Gallery (WCG) touring exhibition 'Zhongjian: Midway' takes its title from a modest guise of the concept, but terms like globalisation, hybridity, multiplicity and, yes, 'transexperience' are similarly scattered through the lovingly produced catalogue. In the wordy mist one senses a crouching tiger ready to pounce. As I moved through the works housed in two large rooms of the WCG, it felt strange to see the artists' deeds and executions rent by the framing of impervious ambiguity.

In a choice of charming symmetry, the exhibition included an equal number of artists in each of the three categories: five 'Chinese artists', five 'Chinese-Australian artists' and five 'Australian artists'. All are engaged with China and the West in one form or other. A cutting, angst-filled methodology was evident in the work of 'Chinese artists' facing the energy and fury of post-Deng China. Painter Guo Jian, once a soldier in the People's Liberation Army, imposed a near-naked female torso in high heels and pantyhose on a troupe of women soldiers in a revolutionary ballet (*Untitled no. 8*, 2008). Yang Xifa all but turned to pornography; in his 2008 'Beauty Trap' series male desire was harnessed like a runaway chariot to lurid female nudes against a glaring red-wash backdrop. In Lu Peng's ink and colour works on paper, *Leaving the garden of dreams no. 5* and *no. 7*, 2008, cultural tradition was transformed into something like Freud's notion of dream-work under reality's assault: ethereal, anxious and seeking distortion, or as he termed it 'displacement'. These works carried the 'Chinese experience' like a wound.

Guan Wei, domiciled in Australia since 1990, offered two of his earlier works: *Mapocalyps*, 1996, an installation of cut-open cardboard globes; and the painted murals of *Day after tomorrow no. 8*, 2007, depicting 'boat people' in a sea of mythical beasts, their vessels hugging an uncertain shore. Ah Xian, another Chinese-Australian artist, made his name with his porcelain Chinese figures. *China, China – bust 28*, 1999, depicts a woman's face with a growth of skin drooping over closed eyes and a Chinese landscape wrapping around her torso, painted on the skin like a tattoo on a drunken sailor. Guan Wei and Ah Xian are artists of finely tuned lyrical gifts; their works are layered meditations on migratory movement and the meaning of 'Chineseness' in a globalised world. Yet here the results had an air of unheroic eclecticism, as if the artists had

too easily withdrawn from the dramatic heat and dripping tragedy of the very issues that had moved them in the first place.

The 'Australian artists' were free from the cul-de-sac of 'Cultural China'; one felt their subtle playfulness, their existential ease. Kate Beynon, born in Hong Kong, built on her mythical heroine Li Ji with canvas fairytales of multiple identities and transcultural transport. Sculptor Lionel Bawden's *Yun yu / the clouds and rain*, 2008, forced a shape of coital entanglement – East and West alike – from a honeycomb of thousands of pencils glued together. For Laurens Tan, a Dutch-born Chinese artist living in Sydney and Beijing, the seeking of his Chinese roots was an experience of cacophonous discord. The experience formed the basis of *Babalogic II*, 2008, an installation of poignant and swaggering power. Unlike Hamlet's melancholy (according to T. S. Eliot), one felt the angst of Tan's Chinese experience had found an 'objective correlative' in the work's swirling references and symbols. A white plastic tower illuminating Chinese characters was placed before screen projections of code-making winking eyes and words; the form was a brittle, baroque wonder yet never devoid of a knowable particularity. Evoking the Tower of Babel seemed to me just right – its fall signalling the end of monolingualism and opening up the potential of translation, reinterpretation and fresh hermeneutics.

Yet Tan and his fellow artists never seemed to give in to the prodigious personal and cultural freedom that supposedly defines the contemporary postmodern world. Cultural nationalism lurked deep in the works of the 'Chinese artists'; their meditation on East and West was earnest and full of good faith. For artists of Chinese descent, cultural longing was palpable, and the 'Australian artists' did not 'colonise' China for work. Instead, China and the West looked at each other across a deep yet bridgeable gulf and, like marital partners, confronted each other in tender antagonism.

**Zhongjian: Midway**, Wollongong City Gallery, 10 October – 29 November 2009; Tamworth Regional Gallery, 15 January – 28 February 2010; Mornington Peninsula Regional Gallery, 18 March – 9 May 2010; Albury Art Gallery, 21 May – 20 July 2010; Tweed River Regional Art Gallery, 1 October – 14 November 2010; Bundaberg Art Centre, 19 January – 13 March 2011; Cairns Regional Gallery, 21 March – 1 May 2011; Perc Tucker Regional Gallery, Townsville, 9 May – 19 June 2011; Caloundra Regional Art Gallery, 27 June – 20 August 2011; Mosman Art Gallery, 3 September – 9 October 2011; Latrobe Regional Gallery, Morwell, 18 December 2011 – 19 January 2012; Port Pirie Regional Art Gallery, 11 February – 25 March 2012; Shepparton Regional Gallery, 13 April – 17 June 2012.



Matangi Tonga, 'Edge of Elsewhere' launch, 15 January 2010, Campbelltown Arts Centre, Sydney, with Newell Harry, *The natives are restless*, 2006, neon, 10 x 225 cm, edition of 5, University of Wollongong Art Collection, on loan from the Faculty of Commerce, courtesy the artist and Roslyn Oxley9 Gallery, Sydney. Photograph Susannah Wimberley.

## Edge of Elsewhere

Reuben Keehan

'Edge of Elsewhere' is a three-year project designed to engage cultures that are both located in Australia's immediate geographical vicinity and, through decades of migration, already embedded within local communities. Initiated by Campbelltown Arts Centre in collaboration with the Sydney Festival, Gallery 4A and the University of Sydney's Australian Centre for Asian Art and Archaeology, the project has commissioned work from a loose set of Australian and international artists over a sustained time frame, its curatorial structure encouraging exploration of a range of questions – of immigration and exchange, of indigeneity and belonging, of the role and meaning of culture – particularly meaningful within these communities and across the region.

Entering its first iteration at Gallery 4A in the lively Chinatown precinct, visitors were greeted by four crisp portraits of strikingly made-up young women and a bustling jazz beat – a decidedly bright beginning. The photographs, all large-scale colour prints from Lisa Reihana's 2010 'Nga Hau e Wha' series, had an almost sci-fi feel to them, setting clean bust shots of their youthful subjects, posed in a clash of Maori dress and futurist make-up, against a background of dynamic glass shapes. The beat that filled the room came from the soundtrack of a trademark Young-hae Chang Heavy Industries flash animation, whose stark black text on white told a tale of desire and self-doubt in the internet age.

Upstairs, Newell Harry's searing neon exclamation that 'the natives are restless' segued smoothly into the darkened space beyond. Here, thanks to the lurid blues and reds thrown out by Wang Jianwei's single-screen projection (part of the larger work *Dodge*, 2006), and clashing audio, the mood was akin to a nightclub. As the contents of the video unfolded with dreamlike logic – images of nurses brandishing ominous medical equipment giving way to euphoric suburban families whose expressions shifted to desolation – the viewer was left to ponder: What kind of space do these characters inhabit? A karaoke booth, betting parlour or new-age cult?

Still in keeping with the tone of indeterminate desire, two black-and-white woodblock prints by Brook Andrew resembled John Heartfield photomontages brought up to date, with Iraq War headlines pasted over images of European bourgeois sitting rooms; the dislocation produced by the choice of traditional medium was as jarring as the juxtaposition. The slickness of Andrew's latest work was offset by Duchi Dang's adjacent installation, *PB565*, 2009, in which rice sacks were bound together into a makeshift roof



sheltering small clusters of square-folded bark of affecting materiality. A sense of order was revived by Shigeyuki Kihara's neighbouring videos in which public performances were recounted by the artist and others.

An hour's train ride away at Campbelltown Arts Centre, certain elements from Gallery 4A were continued: two more prints in Andrew's 2009 series, this time at a larger scale and in full colour; a new work by Young-hae Chang Heavy Industries, packing even more hypertextual sexual anxiety into a full-screen projection; and four projections of Lisa Reihana's earlier and more brooding 'Digital Marae' series. Newell Harry was given a far more substantial installation, coupling his neon works with woven mats and tapa cloths developed with the local Pacific Islander community, marking the exhibition's most advanced engagement so far.

New artists appeared, among them Khaled Sabsabi, whose ninety-nine television sets looped images of a whirling dervish over media coverage of the Middle East; a simple but commanding comment on dualistic representations of otherness. Richard Bell continued his foray into video, conducting some hilarious vox populi with party-goers at a Gallery of Modern Art opening in Brisbane on the subject of Australian race relations. More restrained was Arahmaiani's elegant *Installation, no. 1*, 2010, a spatial arrangement of sheer curtains, embroidered Jawi script, a wall drawing and slideshow of female faces.

The lion's share of space, however, was reserved for Wang Jianwei's extraordinary installation *Hostage*, 2008, consisting of three utterly beguiling sculptures that, viewed together, evoked the surreal spectacle of an exploding dairy factory staffed by what appeared to be Chinese astronauts. Similar but far bleaker set pieces were constructed in a 32-minute video completing the work. Here characters were transported from a Cultural Revolution-era currency note to an elaborately choreographed work camp, in which a narrative of soul-destroying labour and community-destroying subterfuge played out until all was wiped from the stage in a devastating reference to the 2008 Sichuan earthquake. As an interrogation of a traumatic past and an uncertain present, using the incomparably evocative language of art, the work was the clearest indication that for all its brightness, a compelling darkness will haunt such projects as 'Edge of Elsewhere'.

**Edge of Elsewhere**, Campbelltown Arts Centre, Sydney, 16 January – 7 March 2010; Gallery 4A, Sydney, 16 January – 6 February 2010.



## Len Lye

Reviewed by Dylan Rainforth

Last year was an *annus mirabilis* for the New Zealand-born multi-disciplinary maverick Len Lye (1901–80). Best known for his direct films and kinetic sculptures, Lye was honoured with the publication of no less than three books. These accompanied the mounting of a major survey at Melbourne's Australian Centre for the Moving Image (ACMI), and exhibitions at the University of Auckland's Gus Fisher Gallery and the Govett-Brewster Art Gallery, home of the Len Lye Foundation and archive, in New Plymouth.

In the introduction to the title under review, *Len Lye*, editors Tyler Cann and Wystan Curnow state that – with the notable exception of scholar Roger Horrocks's work – critical attention has lagged behind curatorial and viewer interest in Lye's work, and that their goal is to bring things up to speed. Also seeking to add critical depth to the published writing on Lye's work is Horrocks's own *Art that Moves: The Work of Len Lye* (Auckland University Press). This was launched with the Horrocks-curated Gus Fisher retrospective of the same name along with the Horrocks-edited third volume, *Body English: Text and Images by Len Lye*, an expensive, limited-edition selection of Lye's writings and doodlings published by Holloway Press.

As with Horrocks's books, the Cann-Curnow title was published in conjunction with a survey of Lye's work, in this case the Melbourne exhibition which the Govett-Brewster's Cann co-curated with ACMI senior curator Alessio Cavallaro. While this review hasn't the scope to compare these titles in depth, the most obvious distinction is that *Art that Moves* is the work of a single author, with Horrocks seeking to complement his highly regarded Lye biography of 2001 with an art-critical volume addressing Lye's work through the lens of kineticism.

*Len Lye*, by contrast, invites essays from several contributors. The range of writers allows for multiple perspectives on a distinctly heterogeneous body of work that is sometimes difficult to apprehend as an organic whole. The first chapter, from no other than Horrocks himself, is a close reading of Lye's 1939 film *Swinging the Lambeth Walk* that reveals the meticulous construction in its sound and image tracks in order to explicate Lye's belief in an art of 'composing motion' and a 'consciousness of movement'.

This emphasis on movement is approached by Guy Brett through Lye's sculpture in the following chapter. In 2000 Brett curated 'Force

Fields', a major survey of kinetic art that travelled between London and Barcelona and included Lye among forty-three other artists from seventeen countries. Lye was at pains to emphasise that he was interested in movement, not motorised toys, and here Brett, while placing Lye in context with better known kinetic artists such as Jean Tinguely and Alexander Calder, laments that kinetic art is too often regarded as a footnote to modernism because its inquiry is seen as purely mechanical rather than a more profound 'philosophical or even cosmological' one into movement.

Cann contributes a rather brilliant reading of Lye's work that uses his critically contested association with the British surrealists to explore his fascination with the categorical interstices of gender, modernity and primitivism, as well as image, text and music. Curnow provides a similarly rigorous interpretation of a body of Lye's work – the fifty portrait photograms Lye made just after the Second World War – unseen until 1999 and which, until now, have remained largely unexamined. Tessa Laird examines Lye's films and their influence on a small selection of 'painterly filmmakers' (each of whom, not coincidentally, is female and Indigenous) through a radical reading of his use of colour – read against a monochromatic history of New Zealand painting – and the way it works to disrupt binaries of ethnicity and gender.

Another stated goal for *Len Lye* was to address the lack of a fully illustrated account of Lye's work. 'Coffee-table' in size and reproduced in full colour, its production involved the creation of hundreds of new images, many of which illustrate works reconstructed, or made for the first time from Lye's designs in the last decade (a topic discussed in an essay by Len Lye Foundation Director Evan Webb). Other images of lost works that may yet be brought back from oblivion are reproduced here for the first time. These new and precious images, alongside the book's production values and critical contribution, make it a significant addition to the growing field of Lye scholarship.

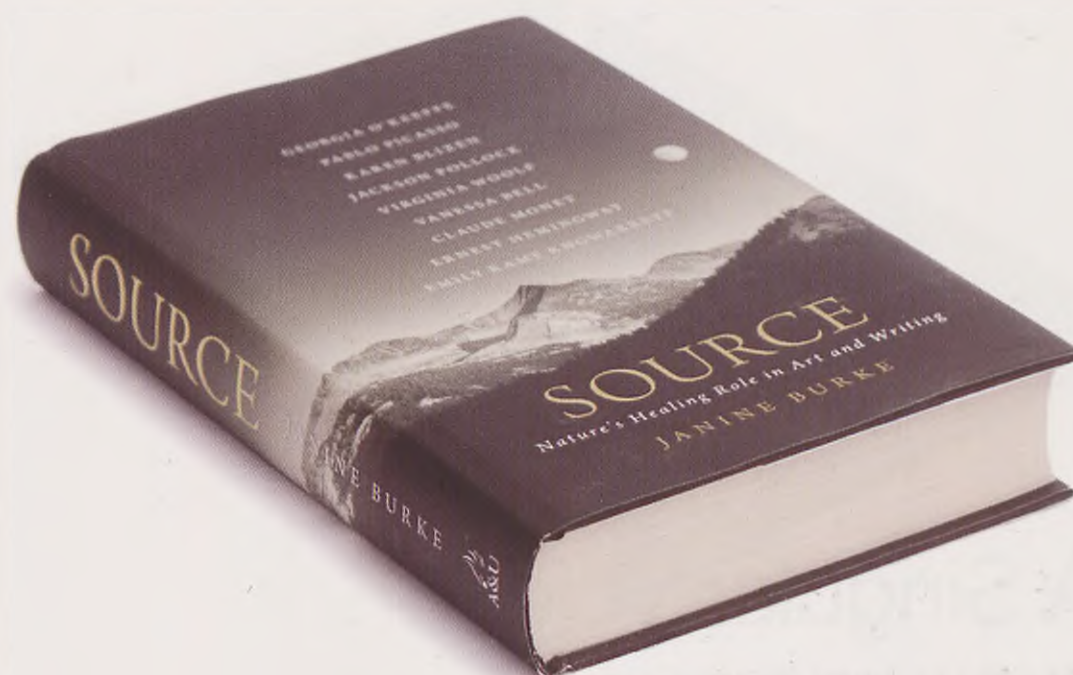
Tyler Cann and Wystan Curnow (eds), *Len Lye*, Govett-Brewster Art Gallery and Len Lye Foundation, New Plymouth, 2009, softcover, 184 pp., \$60.





# Source: Nature's Healing Role in Art and Writing

Reviewed by Nicholas Croggon



Janine Burke's *Source* is a collection of short biographies centring on the importance of nature in the lives and works of some of the great artists and writers of the twentieth century. The book takes on some mighty figures – writers Karen Blixen, Ernest Hemingway, Virginia Woolf, and artists Georgia O'Keefe, Pablo Picasso, Jackson Pollock, Vanessa Bell, Claude Monet and Emily Kame Kngwarreye – and, as such, their stories have been told many times before. Burke's rewritings, however, claim originality by revealing the creative bond between each of these artists and a specific place: for Pollock it is the house he shared with Lee Krasner at Springs, where he pioneered his drip technique; for O'Keefe it was her retreat in New Mexico; while for Monet his famous garden at Giverny.

Burke is an accomplished biographer, known for her previous work on the artists of the Heide Circle, including the celebrated *Australian Gothic: A Life of Albert Tucker* (2002). The lively writing style and sensitivity to contextual nuance that characterised that book are also present in *Source*. The enthusiasm with which Burke takes to her task is certainly engaging. She has carefully researched each biography, and has even paid visits to each of the sites she describes, giving a richness and intimacy to her descriptions of these places.

Also gracefully articulated are Burke's descriptions of the relationships between her artists and their loved ones. The chapter on Woolf and her painter sister Bell, for example, reveals two very different but entangled souls, constantly pitching between dependency and jealousy; a tension that Burke finds manifested in the proximity of the sisters' houses in Sussex. Burke also gestures towards the ambiguous sensuality in Monet's relationship with his stepdaughter and pupil, Blanche Hoschedé. This leads to the more interesting question of Hoschedé's involvement in Monet's later work, and Burke's discussion lends convincing weight to the proposition that Hoschedé did more to the 'Grand Decorations' than merely carry them around Monet's studio.

In the end, however, Burke's lithe prose is not enough to carry the weight of her argument. In her struggle to emplace the vague notion of creativity in the specifics of 'nature', Burke ends up with a notion of nature that is equally vague and uncertain. Depending on the artist concerned, 'nature' denotes a house, a village, the country, or even the vast land of the unconscious. There is also a frequently unquestioned

assumption that nature is a purely nurturing, feminine force – somewhat jarring coming from an author who was a founding editor of *Lip*, the punchy 1970s feminist art journal.

Burke's push for nature seems to stem from the modernist assertion that it is in the metropolis that the mythic artist figure creates artistic breakthroughs. Against the city, Burke poses nature not as a sign of breakthrough or rupture but of return. This is an interesting argument, and biography – especially a collection of them – certainly has the potential to fracture modernism's monolithic notions of the artist. However, while Burke does interrogate the mythic dimensions that figures such as Pollock, Hemingway and Picasso helped fashion around themselves, the vagueness of her 'nature' ultimately results in the reinstatement of a new mythic structure – that of nature itself. Burke's description of a breathless moment of transcendence standing on Pollock's drip-covered studio floor at Springs raises the question of whether the sacred nature of the place that Burke describes is not in fact the aura cast backwards by modernism's own sanctification of the site.

One wonders what is really at stake in Burke's keenness to uncover the creative origin of her artists. The one biography where this is really interrogated is the chapter on the life of Emily Kame Kngwarreye. This entire chapter is mediated by Burke's experience of visiting the artist's homeland in the Central Desert and is scarred by the deep sense of guilt that Burke feels as a white woman travelling through and documenting this sacred place. The author betrays a deep uncertainty about the notions of source or origin in white Australia, built as we are on a false myth of origin (*terra nullius*). Art historical revisionism is, as Rex Butler has pointed out, always a problematic task in Australia, and Burke's chapter on Kngwarreye registers this with great sensitivity. In this sense, the book ends on a strong albeit questioning note: a register that one wishes was present throughout the rest of the book.

Janine Burke, *Source: Nature's Healing Role in Art and Writing*, Allen & Unwin, Sydney, 2009, hardcover, 432 pp., \$55.



# A Singular Voice

Reviewed by Laura Murray Cree

Dipping into the weekend papers recently, a photograph of one of Brisbane's grand old buildings caught my eye.<sup>1</sup> I discovered from articles by Rosemary Sorensen and David Malouf that the Queensland Government had sold Yungaba to a developer 'without any specific conditions that it be preserved for public use'. While Sorensen backgrounded this latest instance of official disregard for Australia's built heritage, Malouf spoke of the 'layered history' and 'ghostly presences' of the immigrants and injured soldiers once interned there. Sydney's Hyde Park Barracks, he wrote, was similarly haunted by 'hundreds of destitute women ... who left their own evidence of being – the menstrual rags, for instance, that the rats carried down under the floorboards to make their nests'.

My thoughts turned immediately to Professor Joan Kerr's opening speech for the memorable exhibition by Anne Brennan and Anne Ferran at Hyde Park Barracks in 1995, reproduced in *A Singular Voice: Essays on Australian Art and Architecture*. The artists had evoked the 'ghostly presences' of these faceless women through engagement with the same scant evidence. Admitting her scepticism about what seemed an impossible project, Kerr was won over by the exhibition and the artists' poignant visual stories. Ferran's photographs, she wrote, 'are certainly more beautiful and moving, and arguably more revealing and truthful, than any [nineteenth-century] *carte-de-visite* portrait'. Elsewhere, and in the same vein, she cites Leah King-Smith's series of photographs (also 1995), commissioned by the trustees of Sydney's Rookwood Necropolis for a travelling exhibition, in which the artist overlays monuments to 'dead white subjects' with 'the ghostly images of Aboriginal people'.

Professor Kerr would no doubt have lent her scholarly weight to the battle for Yungaba. Brisbane was her birth city, architecture her first field of study, and Australia's colonial buildings a particular specialty within this bailiwick. As an art and architectural historian rather than an architect, she would have argued with passion that the building be repaired rather than reconstructed as a facsimile of the original. Referring to the restoration of Elizabeth Farm in Parramatta, she declared: 'The conjunction of new and old work generally looks obvious – and so it should ... A building should look old when it is old.'

Kerr was an indefatigable fighter on behalf of the lost, undervalued and misunderstood in Australian art. Her pioneering collaborative National

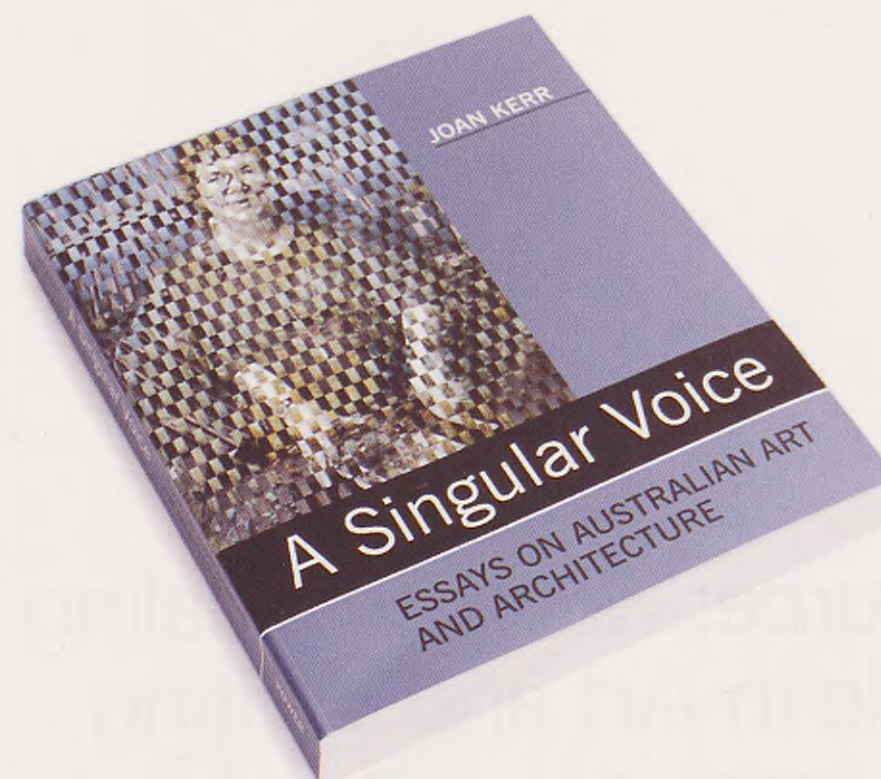
Women's Art project resulted in the groundbreaking, multi-authored publications *Heritage: The National Women's Art Book* (1995) and *Past Present: The National Women's Art Anthology* (1999), and a wealth of independent women's travelling shows. In his review of *Heritage*, Humphrey McQueen famously quipped in *The Age* that 'the case for women is not advanced by waving a doily against a Buvelot'. Enjoying a stoush, but always giving due credit, Kerr reviewed McQueen's 784-page biography of Tom Roberts (1996) as a cultural history which she found 'riveting', at the same time berating his 'ancient British high art focus' and dismissal of the Heidelberg School's female painters. She was, however, less than impressed with British critic Peter Fuller's *The Australian Scapegoat: Towards An Antipodean Aesthetic* (1986), denouncing as 'extremely sinister' his 'reductivist evangelical prose' in support of 'artistic salvation through the Australian landscape'.

*A Singular Voice* includes Kerr's polemic in favour of a revised set of millennial art 'icons'; her defence of 'quotation' art when grounded in one's own culture, as opposed to art that is 'appropriated' from someone else's; and her championing of Australia's cartoonists. She relives the excitement of landmark fin-de-siècle exhibitions, notably 'The Possibilities of Portraiture' (1999); Hetti Perkins's 'Papunya Tula: Genesis and Genius' (2000); and Ann Stephen's 'Visions of a Republic: The Work of Lucien Henri' (2001). The publication also tracks Joan as she periodically quits the city libraries and lecture halls to drive around regional Australia with her beloved husband (and biographer), James Semple Kerr, himself an architectural scholar, getting down and dirty to explore graveyards, prisons, churches, museums and cultural centres.

*A Singular Voice* is admirably edited by Candice Bruce, Dinah Dysart and Jo Holder and beautifully designed by Marian Kyte. The cover portrait by Fiona MacDonald – whose work Kerr celebrated as a sophisticated expression of cultural convergence – is a fitting visual tribute to the author, whom Roger Benjamin describes in his foreword as 'one of the best-loved and the most influential of Australian art scholars'.

1 David Malouf, 'Yungaba's is a history that should not be lost'; Rosemary Sorensen, 'Ghost of Cloudland back with a vengeance', *Weekend Australian*, 5–6 December 2009, p. 5.

Joan Kerr, *A Singular Voice: Essays on Australian Art and Architecture*, Power Publications, Sydney, 2009, softcover, 304 pp., \$59.95.





# Andrew Rogers: Geoglyphs, Rhythms of Life

Reviewed by Talia Linz

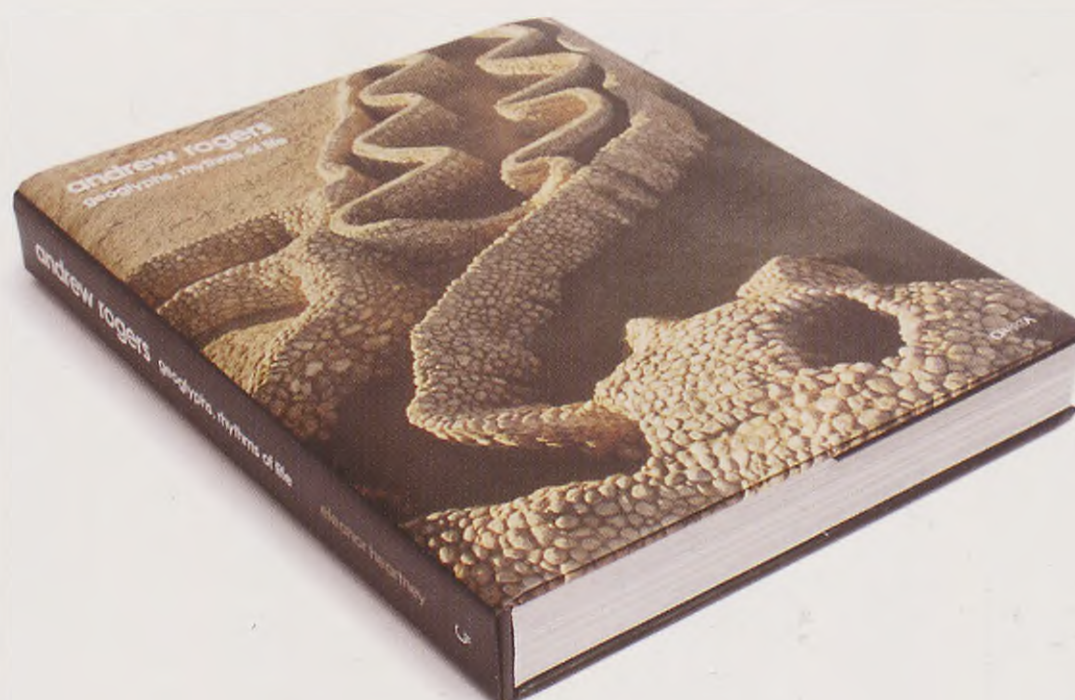
Over a decade from 1998, Andrew Rogers instigated one of the world's largest contemporary land art undertakings to date. All in all, it includes thirty-two massive stone structures across twelve countries in five continents and has involved over 5000 people. To describe Rogers as ambitious is perhaps somewhat of an understatement.

The project – the subject of this hefty book – takes its name from the title of a bronze work by Rogers, *Rhythms of life*, 1996, in Canberra's National Gallery of Australia collection. In its undulating form and intersecting lines this sculpture symbolises for the artist the 'changing rhythms of life'. It is the shape of this piece that Rogers takes with him on his many journeys around the globe.

The 'Rhythms of Life' project began in Israel when Rogers was commissioned by the Chairman of the Arava Desert region while on an artist residency in Haifa. Each subsequent site also contains a version of the original *Rhythms of life* sculpture in the form of a geoglyph as well as other imagery specific to the local history or mythology of each particular region. The works in Bolivia, *Presence* and *Circles*, both 2005, depict a shaman figure and concentric circles respectively, images gleaned from local rock engravings. In Iceland, one geoglyph traces the Viking rune for the word 'now' and in the Gobi Desert, 1000 soldiers from the Chinese army helped to construct *The Messenger*, 2006, an outline of a figure on a horse based on a drawing from the tomb of a Wei-Jin emperor.

Published by Milan-based Charta Art Books, this 2008 publication thoroughly documents the 'Rhythms of Life' series. Author Eleanor Heartney provides an impassioned introduction to Roger's work. As well as describing in great detail the stages of the vast project, she locates Rogers's practice within a well-researched historical lineage. Heartney discusses his work first in an anthropological context, referring to the ancient desire to mark the land and to connect to the energy of 'Mother Earth'. She moves through a variety of anthropological and artistic influences from the Nazca lines in Peru to the earthworks of Smithson, Heizer and Oppenheim and the more recent participatory land art of Christo and Jeanne-Claude and Cai Guo-Qiang.

The body of the book contains detailed documentation of each of the places Rogers visited in sequential order from Israel to the Californian Mojave Desert in 2008, and in between – Chile, Bolivia, Sri Lanka,



Australia, Iceland, China, India, Turkey, Nepal and Slovakia. Equally as important as the final product are the chronicles of the construction with over a thousand colour photographs of the local communities at work on each project. Vivid aerial and satellite images give the reader a full sense of the size and scale of each geoglyph and offer an opportunity to view the series in its entirety, a feat practically impossible in actuality.

The artworks are mostly constructed by hand in extreme climates from desert heat to below minus temperatures, in dust storms and at high altitudes. Depending on the site and the environmental impact study conducted before commencing a project, Rogers and his many assistants place stones in piles or lay them out in lines. His figures in the landscape interact with space, light, weather conditions and time – they may last for centuries or erode with the passing years.

The impulses driving land artists are as varied as their works – from a critique of the western art system and its focus on gallery settings to an ecological consciousness seeking to restore the imbalance between humankind and nature, to a semi-spiritual endeavour that sees humans as another facet of the natural elements and the larger patterns of growth and decay. An interesting point made by Heartney in reference to the first generation of land artists is the fact that they were all male and their works were compulsions of the individual created with a 'masculine attitude towards "Mother Earth", regarding the earth as a blank canvas upon which to inscribe their works'. She writes that for many land artists isolation is the key. Yet for Rogers, just as important as the geographical consideration of each site is its history and culture – the people who have lived there or still do. In this vein, his work aims to bridge so-called developed and underdeveloped worlds, with a view to a sense of community and collectivism, both locally and globally.

Rogers refers to earth as the original source material and stone as intrinsic to civilisations old and new: 'Rocks for me are about the present focus of our being.' While it is not always easy to accept such earnestness in the world of contemporary art, the human striving is certainly impressive.

**Eleanor Heartney, Andrew Rogers: Geoglyphs, Rhythms of Life**, Charta Art Books, Milan and New York, 2008, hardcover, 464 pp., \$225.



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Grand Central, Corner of 42nd Street and Vanderbilt (2008) Drypoint on Velin Arches 30 x 60cm. Photograph: Phillip Messina

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Ben Frost, 2009, 'Lost in the supermarket', archival digital giclee print, edition of 50, 30.5cm x 38cm





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Image: Gordon Andrews, 'Gazelle' chair, 1957, laminated plywood seat and back rest, cast aluminium frame, wool upholstery. Collection: Powerhouse Museum, Sydney. Purchased 1989. £9/499



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Image: Nafisa Naomi, Shirley Hannan, artist, oil on canvas.

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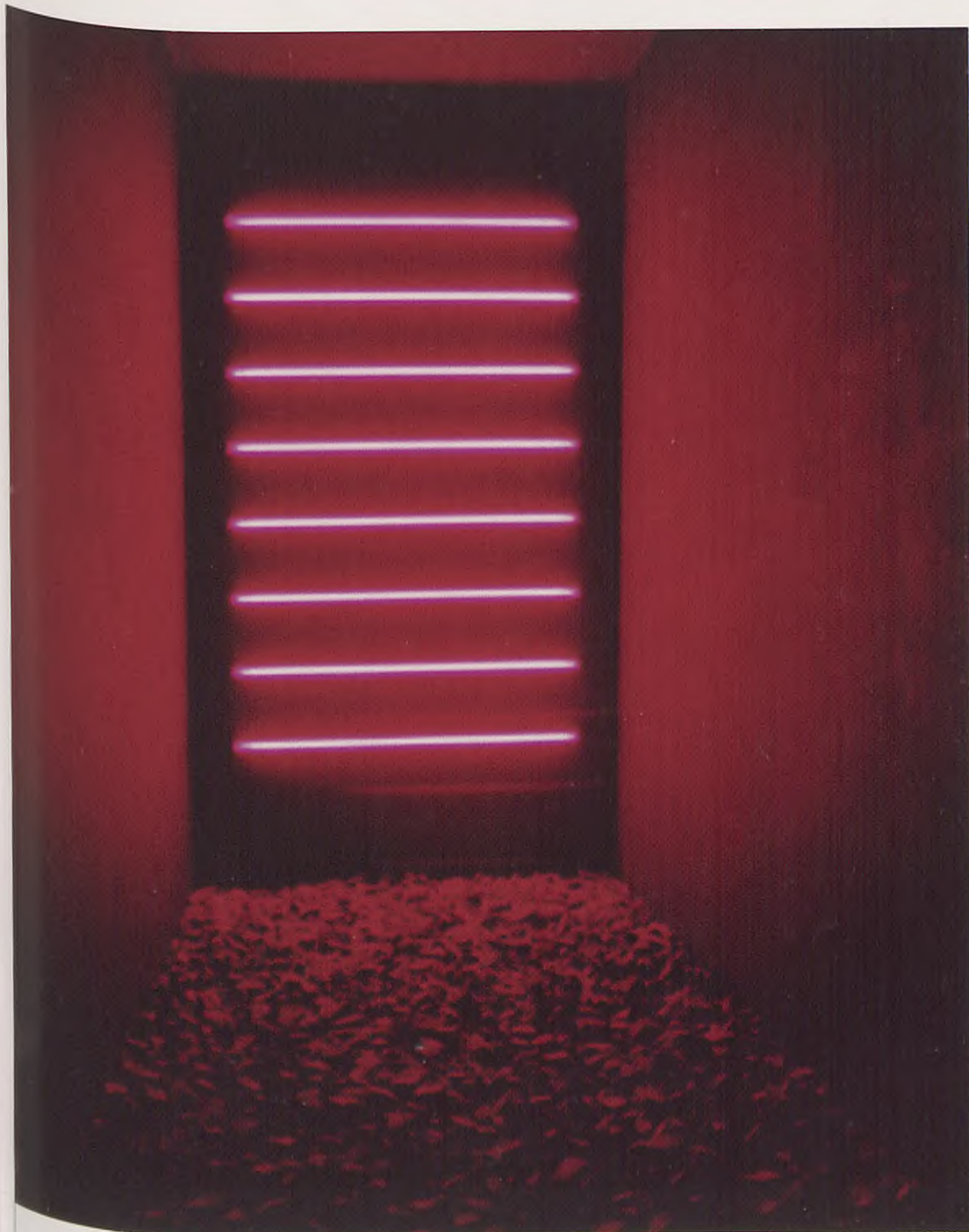
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Mel Douglas, 2009

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Janice Vitkovsky, Richard Whiteley

**Gallery 2** ***Some and None:  
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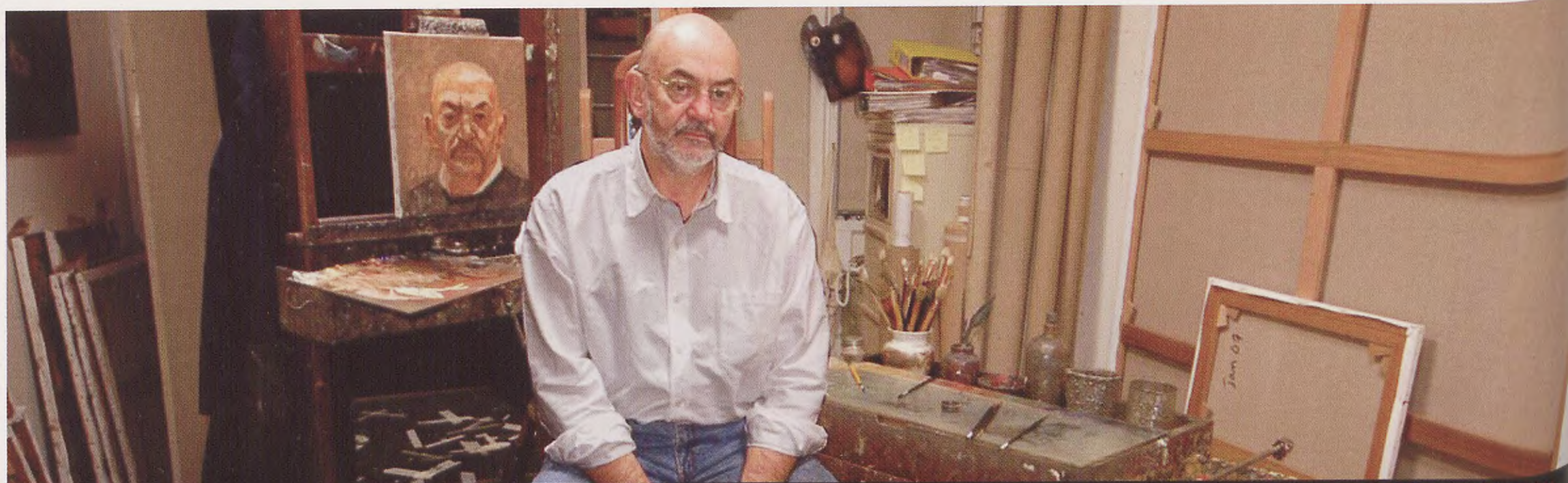


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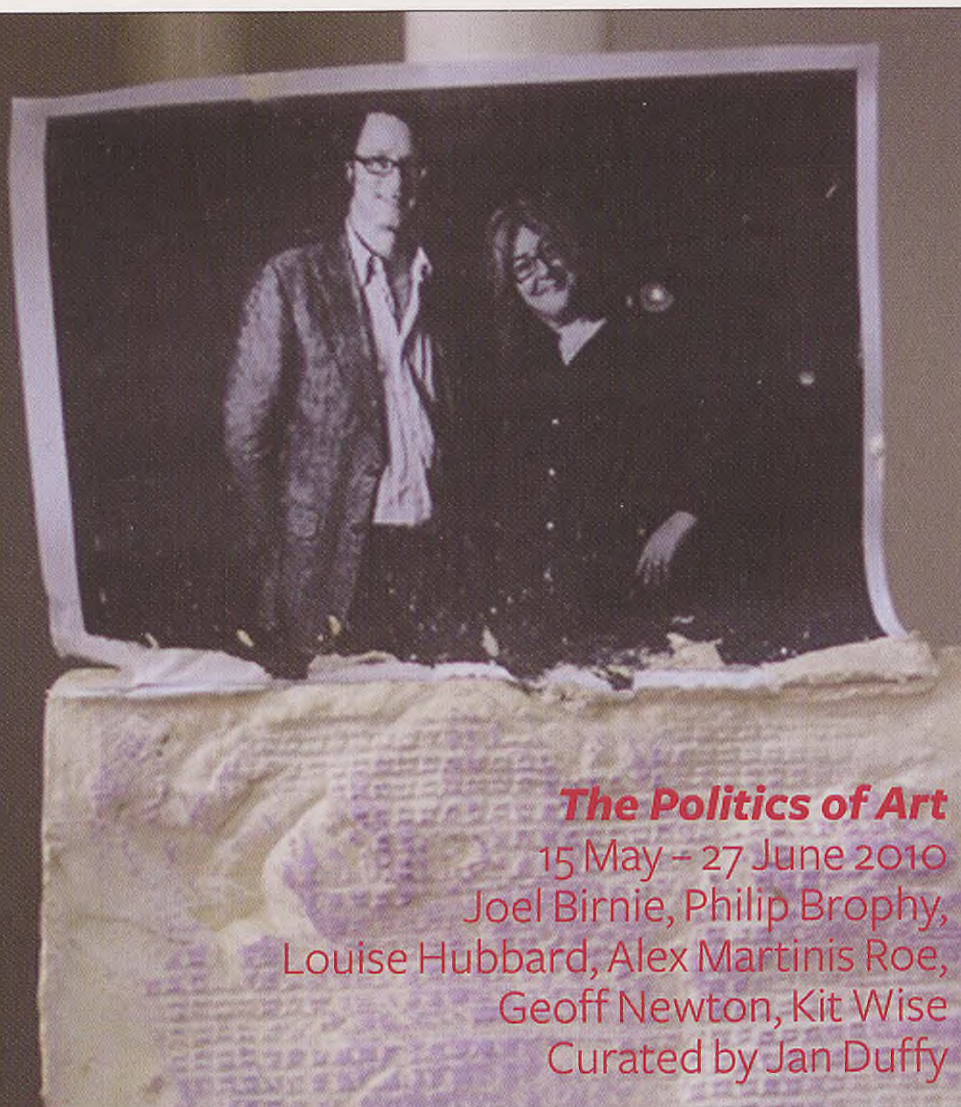
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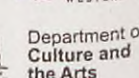


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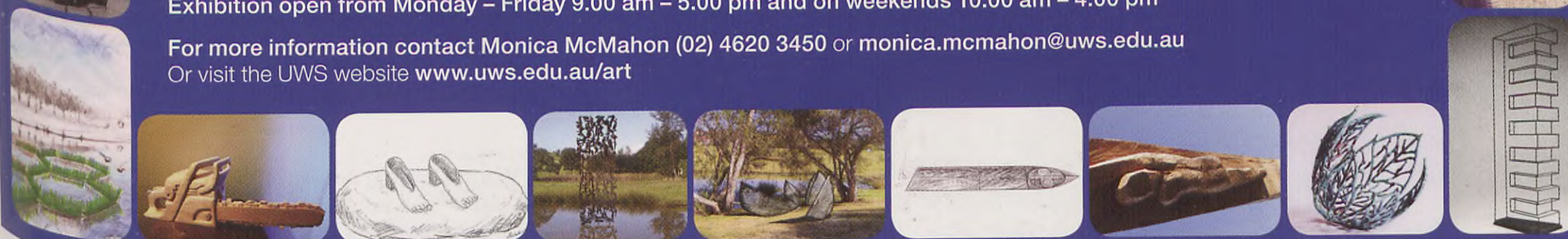
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Dean Sewell, Dead Kangaroo, Canberra Bushfire series (detail), 2003, Image courtesy of the artist and Oculi

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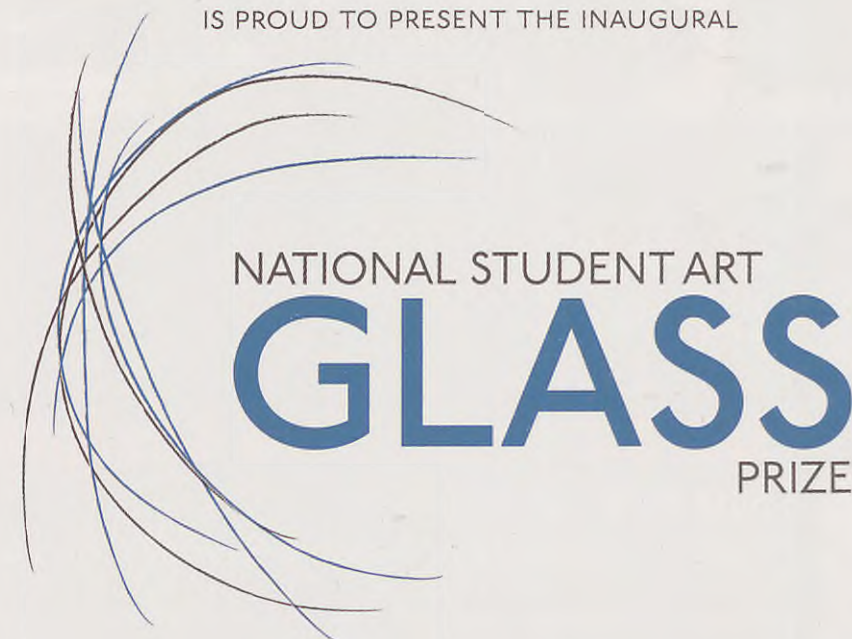
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10–25 April

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31 March – 24 April

**Contemporary Queensland Photography** – a touring exhibition auspiced by the Queensland Centre for Photography including works by fifty established, mid-career and emerging photomedia artists. Drawn from the collections of Daryl Hewson and the Queensland Centre for Photography and curated by Maurice Ortega.

25 May – 26 June

**Suburbia** – curated by Emma Lindsay presents a contemporary suburban slice of life, reflecting the common and uncommon ground of suburban Australia as seen by a cross-section of contemporary artists from a wide variety of cultural backgrounds including Jenny Watson, Anika Wilkins, Judy Watson, Chris Bennie, Destiny Deacon, Gordon Bennett, Howard Arkley, Ian Burn, Sangeeta Sandrasegar, Tracey Moffatt and more. Works loaned by artists and the Queensland College of Art.

### Redcliffe City Art Gallery

470 – 476 Oxley Ave, REDCLIFFE QLD 4020  
OPEN: Mon – Sat 10am – 4pm PH: 07 3283 0415  
Redcliffe City Art Gallery is owned and operated by Moreton Bay Regional Council  
[www.creativemoreton.org.au](http://www.creativemoreton.org.au)

[www.moretonbay.qld.gov.au](http://www.moretonbay.qld.gov.au) | Phone 3205 0555

**Moreton Bay**  
Regional Council



## Caloundra Regional Art Gallery

**Gallery Life – 10 March – 18 April, Opening: Friday 12 March, 6.30pm**

A photographic journey of the 10-year life of the Caloundra Regional Art Gallery. Photographer Debbie Halls has documented the gallery's exhibitions, social events and public programs over the past 10 years. This selection highlights the growth and diversity of the gallery's activities and the significant role it plays in stimulating the arts sector on the coast and the development of community in general.

**Greetings from Peregrine Beach Roadhouse – 21 April – 23 May, Opening: Friday 23 April, 6.30pm**

Early stories of the Sunshine Coast built environment.

The exhibition charts six stories of our progression of built environment on the Sunshine Coast from the turn of the century until the 1980s. The exhibit intertwines interesting people, places, events, land development and architecture shown in a multimedia display of images, projection, plans and recordings.

Curator: Shaun Walsh, Associate - Design Manager, PLACE Design Group Pty Ltd

**TreeLine: People, Art, Science and Nature ([www.treeline.org.au](http://www.treeline.org.au))**

**26 May – 4 July, Opening: Friday 28 May, 6.30pm**

TreeLine falls under the banner of Greenart, an initiative of the Sunshine Coast Regional Council, launched in May 2008. Greenart connects communities and ecosystems through creativity, research and education. TreeLine will be a challenging, interdisciplinary and interactive art/science/community event that will highlight the impact of our lifestyle choices on our ability to sustain a healthy planet. TreeLine will involve visual and new media arts, theatre, dance, music, sculpture and storytelling, and will actively involve participants in the creative process. Supported by Arts Queensland, the Australian Government, the EPA, Eumundi Markets, and the University of the Sunshine Coast.



### Caloundra Regional Art Gallery

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

## GLADSTONE REGIONAL ART GALLERY & MUSEUM

5 March – 15 May

**Twelve Degrees Latitude** Regional Gallery and University Art Collections in Queensland – explores the rich diversity of artworks in collections throughout Queensland. A Museum & Gallery Services Qld, Q150 exhibition curated by B. MacAulay and B. Adlington with Qld Government, Gordon Darling Foundation, Philip Bacon Galleries and Tim Fairfax Family Foundation assistance.

23 March – 15 May

**Women Transported** An exploration of life in Australia's female convict factories focusing on the convict women and their contribution to the nation. A Parramatta Heritage Centre and University of Western Sydney partnership exhibition tour supported by Visions of Australia, an Australian Government Program.

3 April – 29 May

### 2009 Intercity Images

Gladstone Saiki Sister City Photographic Exchange. A display of all entries submitted. An initiative of the Gladstone Saiki Sister City Advisory Committee, supported by the Gladstone Regional Council.

### 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](mailto:gragm@gragm.qld.gov.au)  
W: [www.gragm.qld.gov.au/gragm](http://www.gragm.qld.gov.au/gragm)  
A community cultural initiative of the Gladstone Regional Council



## MOSMAN ART GALLERY

**Until 28 March**

### A Generous Gift: The Gwen Frolich Bequest

In November 2004, Bathurst Regional Art Gallery received an extraordinarily generous 1.2 million dollar bequest from the collection of the late Mrs Gwen Frolich. This selection of paintings, drawings and prints features many of Australia's most respected artists including Charles Blackman, Robert Dickerson, Leonard French, James Gleeson, Rosemary Madigan, John Olsen, Norma Redpath, William Robinson, Jan Senbergs, Jeffrey Smart and Fred Williams.

A Bathurst Regional Art Gallery touring exhibition

### Step Right Up! The Circus in Australian Art

This exhibition explores the many mythologies surrounding the circus tradition. The collection of historical and contemporary artworks are drawn from state, regional, commercial and private collections including the AlburyCity collection. Artists include John Olsen, Jeffrey Smart, Anne Zahalka, John Brack, Fred Williams, Petrina Hicks, George Baldessin, Margaret Cilento and many more.

arts nsw



**3 – 25 April**

### Artists of Mosman: 2088

This annual exhibition showcases the creative enterprise of artists living in Mosman, and members and volunteers of the Mosman Art Gallery. Exhibited works include painting, drawing, printmaking, photography, sculpture, ceramics and textiles.

**8 – 30 May**

### Youth Art Prize

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

### Mosman Art Gallery

cnr Art Gallery Way  
and Myahgah Road  
Mosman NSW 2088  
Tel (02) 9978 4178 Fax (02) 9978 4149  
[www.mosman.nsw.gov.au](http://www.mosman.nsw.gov.au)  
Daily 10–5, closed public holidays  
Free admission



## Queensland

**Anthea Polson Art**

Mariners Cove  
Seaworld Drive, Main Beach 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. 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, Tjunga 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.toowoombarc.qld.gov.au/cngallery  
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 and Julian Meagher. With an annual schedule of sixteen curated exhibitions. Tues-Fri 10:30-6, Sat 10-4

**Grahame Galleries and Editions**

1 Fernberg Road, Milton 4064  
P.O. Box 515, Paddington 4064  
Tel 07 3369 3288 Fax 07 3369 3021  
info@grahamegalleries.com  
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. 9 March - 3 April: Noel McKenna  
6 April - 1 May: Scott Redford  
4 May - 29 May: Robert Moore  
Tues-Sat 10.30-6

**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

**Institute of Modern Art  
at the Judith Wright Centre of  
Contemporary Arts**

420 Brunswick Street (entrance  
Berwick Street), Fortitude Valley 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. Until 13 March: A. J. Taylor  
16 March - 10 April: David Bromley  
13th April - 1 May: Richard Dunlop  
Tues-Sat 10-5

**Jenni Gillard Art Dealer**

1/37 Wyandra Street, Newstead,  
Brisbane  
P.O. Box 644, Springhill 4000  
Tel 07 3852 5582 Mobile 0409 900 578  
jenni@glowaustalia.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/artgallery  
Program Leader - Cultural Services:  
Yenda Carson  
Logan Art Gallery celebrates the diverse practices of visual artists, craft workers and designers and presents a dynamic exhibition program for residents and visitors to the region. 17 March - 17 April:  
Jillian Beardsworth, Nicola Cooper, Sylva Cooper, Sharon Lee, Lesley Nicholson: Threads, Layers and Connections  
Chelsi Foskett: Studios, Sheds and Kitchen Tables  
21 April - 22 May: Seventh CCP  
Documentary Photographic Award  
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 Croke, Lawrence Daws, Ian Fairweather, Donald Friend, Sam Fullbrook, James Gleeson, Gwyn Hanssen Pigott, Nicholas Harding, Barry Humphries, Philip Hunter, Michael Johnson, Robert Klippel, Norman Lindsay, Stewart MacFarlane, Sidney Nolan, Justin O'Brien, Margaret Olley, John Olsen, John Perceval, Margaret Preston, Lloyd Rees, William Robinson, John Peter Russell, Wendy Sharpe, Garry Shead, Gordon Shepherdson, Jeffrey Smart, Tim Storrier, Arthur Streeton, John Young, Roland Wakelin, Tony White, Brett Whiteley, Fred Williams, Philip Wolfhagen and Michael Zavros. 9 March - 3 April: Gordon Shepherdson - new paintings  
6 April - 1 May: Ian Fairweather - works from 1939 to 1974  
4 May - 29 May: Davida Allen - new paintings  
Tues-Sat 10-5



#### **QUT Art Museum**

2 George Street, Brisbane 4001  
(next to Brisbane City Botanic Gardens)  
Tel 07 3138 5370 Fax 07 3138 5371  
artmuseum@qut.edu.au  
www.artmuseum.qut.com  
From 5 March:  
National Photographic Portrait Prize  
From 30 April:  
The Promised Land: The Art of  
Lawrence Daws  
Until 4 July:  
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

#### **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

#### **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.qld.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.  
3 – 26 April:  
Captured: An exhibition of photomedia  
from Toowoomba's collections  
celebrating the third Queensland Festival  
of Photography.  
29 April – 6 June:  
Patron's Choice – Dr Irene Amos OAM  
shares a selection of works from her gift  
to the City Collection.  
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/artgallery  
With an ever changing program of  
exhibitions, selections from the  
collection and the interactivity of  
Kidspac, the Art Gallery is a place of  
experience for all ages.  
Until 7 March 2010:  
Bill Henson: works from the MGA  
Collection  
Australia's best-known contemporary  
photographer  
Until 28 March:  
Hyper: Denis Darzacq  
The latest work of French Photographer  
Denis Darzacq  
12 March – 2 May:  
Art Express  
The best of NSW Year 12 student work  
Propa Ganda  
Youth photography project  
1 April – 16 May:  
In the Field: Michael Moon  
Mon–Fri 10–5, Sat 10–4, Sun 12–4  
Free admission

#### **Albury LibraryMuseum**

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 April:  
Built for the Bush: sustainable  
architecture  
12 March – 11 April:  
Studio: Australian Painters  
21 April – 20 June:  
Regional Witness  
1 April – 16 May:  
Video Dome  
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

#### **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  
media@breenspace.com  
www.breenspace.com  
Director: Sally Breen  
Associate Directors: Anthony Whelan  
and Nadine Sanderson  
Until 6 March: Group Show  
12 March – 17 April: Kate Murphy  
29 April – 5 June: Nike Savvas  
Tues–Sat 11–6, and by appointment

#### **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  
cdagallery@bigpond.com.au  
www.cdagallery.com.au  
Quality traditional and modern masters.  
NSW agent Graeme Townsend. Including  
Beauvais, Boyd, Dobell, Forrest, Heyson,  
Johnson, Knight, Lindsay, Olsen, Rees,  
Storrier and Streeton.  
Tues–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



# Subscribe and win

## The 6th Asia-Pacific Triennial of Contemporary Art exhibition catalogue valued at \$45



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67 Bull Street, Newcastle 2300  
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mail@cookshill.com  
www.cookshill.com

Representing Arthur Boyd, Sidney Nolan, Fred Williams, Charles Blackman, John Olsen, John Perceval, Russell Drysdale, Norman Lindsay, Brett Whiteley, Tom Roberts, Arthur Streeton, Frederick McCubbin, Ray Croke, Jeffrey Smart and Charles Conder.

Fri, Sat and Mon 11–6, Sun 2–6, and by appointment

**Dominik Mersch Gallery**

11/2 Danks Street, Waterloo 2017  
Tel 02 9698 4499

info@dominikmerschgalleries.com  
www.dominikmerschgalleries.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 Myreboe, 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 Croke, Kevin Connor, Donald Friend, David Boyd, Brian Dunlop, Margaret Olley and many more.

From 6 March: Wayne Eager

From 24 April: Pam Sackville

From 8 May: Brian Seidel

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

**Harrington Street Gallery**

17 Meagher Street, Chippendale 2008

Tel/ Fax 02 9319 7378

Artists' cooperative established in 1973.

A new exhibition is mounted every three weeks throughout the year from February to December.

Tues–Sun 10–4

**Harrison Galleries**

294 Glenmore Road, Paddington 2021

Tel 02 9380 7100

info@harrisingalleries.com.au

www.harrisingalleries.com.au

Director: Olga Harrison

Representing a selection of contemporary Australian 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, Gympie 2227

Tel 02 8536 5700 Fax 02 8536 5750

hazelhurst@ssc.nsw.gov.au

www.hazelhurst.com.au

Director: Michael Rolfe

A major public and community gallery with changing exhibitions, comprehensive arts centre, theatre, gallery shop and terrace café.

Daily 10–4, closed Good Friday,

Christmas Day, Boxing Day and New

Years Day

**Horus & Deloris Contemporary Art Space**

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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.kendone.com.au

A vibrant space in The Rocks precinct, with exhibitions by Australian artist Ken Done, featuring Sydney Harbour, the beach, reef and outback. Recent original works on canvas and paper, limited-edition prints and posters, bookshop and art related products.

Daily 10–5.30, closed Christmas Day only

**King Street Gallery 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 O'Doherty, 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

**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.  
Until 11 March: Peter Sharp  
13 March – 8 April: Dick Watkins  
10 April – 6 May: Denise Green  
8 May – 3 June: David Serisier  
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  
5 March – 5 May:  
Silent Spaces  
Curators: Rhonda Davis  
and Leonard Janiszewski  
This exhibition will explore the intensity  
of silence in its various forms – silence as  
integral to healing, power and an  
understanding of the human condition  
and its relationship with nature. Artists  
will detail silence through a variety of  
mediums and techniques evidencing the  
creative process between the unspoken  
and the known.  
15 May – 27 June:  
Bad Blood: Arthur McIntyre 1960–2000  
Curator: Daniel Mudie Cunningham  
The first comprehensive survey of the  
work of acclaimed Sydney artist and  
critic Arthur McIntyre.  
Major partnership held simultaneously  
at Macquarie University and Hazelhurst  
Regional Gallery.  
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 21 March: Construction – three  
emerging artists artistically interpret the  
renovation and re-development of MRAG  
5 March – 18 April:  
The 2009 Archibald Portrait Prize (an Art  
Gallery of NSW touring exhibition)  
5 March – 6 June: Jake Henzler – Jake  
Can Knit, in the Art Factory Play and Art  
Factory exhibition spaces  
26 March – 16 May: Love on Mount  
Pleasant – Garry Shead toasts  
Maurice O'Shea  
26 March – 23 May:  
Julio Santo – 30 years  
Progression – Shirley Cameron Roberts  
and Brian Roberts  
30 April – 20 June: John Martin –  
Rhythm of the Shadows, the Art of John  
Martin – A Survey  
28 May – 18 July:  
Hanna Kay – Undertow (A Maitland  
Regional Art Gallery touring exhibition)  
Chris Ball – Ceramics  
Tues–Sun 10–5, closed Mondays and  
public holidays

**Manly Art Gallery & Museum**

West Esplanade, Manly (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  
Until 7 March:  
The Hermans: Art in the Family  
To the Lighthouse: The Ceramics of  
Fairlie Kingston  
12 March – 11 April:  
Express Yourself – 2009 HSC Visual  
Art students  
16 April – 16 May:  
Oculi: Contemporary Documentary  
Photography  
Deep Earth: Avital Scheffer ceramics  
Tues–Sun 10–5

**Martin Browne Fine Art**

57–59 Macleay Street, Potts Point 2011  
Tel 02 9331 7997 Fax 02 9331 7050  
info@martinbrownefineart.com  
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, Liyen Chong, 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 features solo shows by artists  
from the region and exhibitions of the  
Gallery's collection, especially the recent  
Ann Lewis gift of 70 works by Aboriginal  
artists from across Australia.  
1 March – 30 April:  
Ken O'Regan: assemblages and light works  
1 April – 16 May: Stephen King – wood  
sculpture from Walcha  
17 May – 15 Jun: Leo Robba land-and-  
tree-scapes  
Mon–Fri 10–5, Sat 10–1, Free admission

**Museum of Contemporary Art**

140 George Street, Circular Quay,  
The Rocks, Sydney 2000  
Tel 02 9245 2400 Fax 02 9252 4361  
www.mca.com.au  
The Museum of Contemporary Art is the  
only museum in Australia dedicated to  
exhibiting, interpreting and collecting  
contemporary art from across Australia  
and around the world.  
Until 11 April:  
Take your time: Olafur Eliasson  
Until 18 April:  
Almanac: The Gift of Ann Lewis AO  
Until 26 April:  
Sylvie Blocher: What is Missing?  
Until 29 August:  
We call Them Pirates Out Here: Selected  
works from the MCA Collection  
Guest curated by David Elliott  
Daily 10–5, closed Christmas Day  
Free admission

**Newcastle Region Art Gallery**

1 Laman Street, Newcastle 2300  
Tel 02 4974 5100 Fax 02 4974 5105  
artgallery@ncc.nsw.gov.au  
www.newcastle.nsw.gov.au/  
go/artgallery  
The gallery exhibits over twenty-five  
exhibitions annually, reflecting the  
diversity of contemporary art practice  
and the breadth of the gallery's  
significant collection of Australian art  
and Japanese and Australian ceramics.  
Tues–Sun 10–5, closed Good Friday and  
Christmas Day

**Peloton**

19 and 25 Meagher Street,  
Chippendale 2008  
Tel 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@rexford.com  
www.rexford.com  
Directors: Rex Irwin and 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



**Rex-Livingston Art Dealer**

59 Flinders Street,  
Surry Hills 2010  
art@rex-livingston.com  
www.rex-livingston.com  
Director: David Rex-Livingston  
Specialising in dealing quality investment  
art and the exhibition of professional,  
emerging and mid-career artists.  
Tues-Sat 11-6, Sun 12-4

**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

**Sherman Contemporary Art Foundation**

16-20 Goodhope Street,  
Paddington, 2021  
Tel 02 9331 1112 Fax 02 9331 1051  
info@sherman-scaf.org.au  
www.sherman-scaf.org.au  
Sherman Contemporary Art Foundation  
(SCAF) is a not-for-profit exhibition and  
cultural space.  
19 March - 12 July  
Fiona Tan: Coming Home  
A presentation of the visual narratives  
Disorient and A Lapse of Memory  
Presented in association with the  
National Art School.  
Wed-Sat 11-5, Free admission

**S.H. Ervin Gallery**

National Trust Centre  
Watson Road, (off Argyle Street),  
Observatory Hill, The Rocks,  
Sydney 2000  
Tel 02 9258 0173  
www.nationaltrust.com.au  
Until 7 March:  
Nicholas Harding: Drawn to paint  
A survey of Harding's practice from  
1984 to 2009, featuring working  
drawings and sketches that illuminate  
the artist's process of creating images.  
27 March - 23 May:  
2010 Salon des Refuses: The alternative  
Archibald and Wynne prize selection  
28 May - 27 June:  
Sidney Nolan: The Gallipoli series  
Drawings and paintings  
(travelling from the Australian  
War Memorial, Canberra)  
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  
large retail area perfect for gifts or  
collectible items.  
Sturt Café: Wed-Sun 10-4  
Gallery: Daily 10-5

**Sullivan + Strumpf Fine Art**

44 Gurner Street, Paddington 2021  
Tel 02 9331 8344 Fax 02 9331 8588  
art@ssfa.com.au  
www.ssfa.com.au  
Directors: Ursula Sullivan, 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

**UTS Gallery**

Level 4, 702 Harris St  
Ultimo 2007  
Tel 02 9514 1652  
utsgallery@uts.edu.au  
www.utsgallery.uts.edu.au  
Staff curator: Tania Creighton  
Based in a university at the cutting edge  
of creativity and technology, UTS Gallery  
is committed to presenting critically  
engaged, innovative work by artists,  
designers and architects.  
9 March - 9 April: Twenty/20  
20 April - 21 May: The Challenged  
Landscape  
Mon-Fri 12-6, 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  
Directors: Shirley Wagner and Nadine  
Wagner  
Wagner Gallery has been synonymous  
with great Australian art for over 30  
years, holding monthly exhibitions by  
elite, established and emerging artists.  
13-31 March: Wattle, Rose and Thistle  
The finest watercolourists from Australia,  
England and Scotland  
3-28 April:  
Stephen Glassborow - new bronze  
sculptures  
Neil Taylor - Starlight on Dark Water  
1-26 May:  
Frank Hodgkinson - work from the  
Hodgkinson estate.  
Mon-Sat 10:30-6

**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  
and Jasper Legge  
3-20 March:  
Art Month Sydney Special Gallery  
Exhibition  
Margot Hutcheson - new work  
24 March - 10 April:  
Rob Greer - sculpture  
Alan Jones - paintings  
14 April - 1 May:  
Vivienne Ferguson & John Peart - works  
on paper  
Neil Evans & Evan Salmon - paintings  
5 May - 22 May:  
Brian Hartigan & Peter Liiri - paintings  
Leo Loomans & James Rogers -  
sculpture  
From 26 May:  
Richard Larter - Mining the Archive &  
recent work  
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.  
Until 9 May:  
John Conway: A Humble Metaphysical Presence  
Watercolours, drawings and etchings.  
6 March – 9 May:  
Wattle, Rose and Thistle: The Finest Watercolourists of Australia, England and Scotland  
A survey of traditional and contemporary works.  
13 March – 25 April:  
Fiona MacDonald: Local Studies  
History-based works examining place and identity.  
13 March – 25 April:  
Liz Jeneid and Diana Wood Conroy: Breathing Space.  
Drawings, prints, tapestry and installation.  
1 – 30 May  
ArtExpress  
Exemplary works created for the HSC Examination in Visual Arts.  
Tues–Fri 10–5, Sat–Sun 12–4, closed public holidays, 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

## Australian Capital Territory

**ANU Drill Hall Gallery**  
Kingsley Street (off Barry Drive),  
Acton 2601  
Tel 02 6125 5832 Fax 02 6125 7219  
dhg@anu.edu.au  
www.anu.edu.au/mac/content/dhg  
The gallery presents a changing program of exhibitions of national and international artists developed in conjunction with the University's academic interests.  
Until 11 April: Colour Country – Art from Roper River  
15 April – 23 May: Other side art – Trevor Nickolls  
27 May – 4 July: Marion Borgelt  
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 and Susie Beaver (ACGA)  
Canberra's largest private gallery.  
Regular exhibitions of contemporary paintings, prints, sculpture, glass and ceramics by established and emerging Australian artists.  
4 – 23 March:  
Jörg Schmeisser – works on paper  
Maureen Williams – studio glass  
25 March – 13 April:  
Peter Boggs – paintings and works on paper  
Anita McIntyre, e'nc'ompass – ceramics  
6 – 25 May:  
GW Bot, A morphology of glyphs – paintings, works on paper and sculpture;  
Holly Grace, Sublime – studio glass  
Gallery and licensed café open  
Tue–Fri 10–5, Sat–Sun 9–5.

**Chapman Gallery**  
1/11 Murray Crescent  
Manuka 2603  
info@chapmangallery.com.au  
www.chapmangallery.com.au  
Tel 6295 2550 Fax 6295 2550  
Director: Kristian Pithie  
Established in 1976, Chapman Gallery has built its reputation on providing high-end contemporary Australian art, both Indigenous and non-Indigenous.  
Wed–Fri 12–6, Sat–Sun 11–6

**National Gallery of Australia**  
Parkes Place, Parkes,  
Canberra 2600  
Tel 02 6240 6411  
information@nga.gov.au  
www.nga.gov.au  
Until 5 April: Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond.  
Featuring some of the best-known works of post-impressionism from the Musée d'Orsay, Paris.  
Until 30 May: Shimmer | Children's Gallery  
Examines the way artists have employed colour, line and material to give their work a special energy in the eye of the viewer.  
Until 14 June: Emerging Elders: honouring senior Indigenous artists  
Explores the works of self-taught artists who began painting or sculpting after a lifetime of other endeavours.  
Daily 10–5

**National Portrait Gallery**  
King Edward Terrace, Parkes 2600  
Tel 02 6102 7000 Fax 02 6102 7001  
www.portrait.gov.au  
5 March – 2 May:  
National Photographic Portrait Prize 2010  
14 May – 22 August:  
Present Tense  
6 May – 11 July:  
Husbands and Wives  
Daily 10–5  
Free admission, Disabled access

**Solander Gallery**  
10 Schlich Street, Yarralumla 2600  
Tel 02 6285 2218 Fax 02 6282 5145  
sales@solander.com.au  
www.solander.com.au  
Canberra investment gallery, established 1974 by Joy Warren OAM.  
Advice on collecting, large stock of significant Australian artists, gazetted valuer.  
Fri–Sun 10–5, and by appointment

## Victoria

**Adam Galleries**  
1st Floor, 105 Queen Street  
Melbourne 3000  
Tel 03 9642 8677 Fax 03 9642 3266  
nstott@bigpond.com  
www.adamgalleries.com  
Director: Noël Stott  
Traditional to contemporary Australian and 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.  
2 – 20 March: Lindsay Harris  
23 March – 10 April: Ninuku Artists  
13 April – 8 May: Lockhart River Gang  
19 April – 2 May: Sally Gabori and daughters at Depot Gallery, Sydney  
11 – 29 May: Christine Yukenbarri  
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 552 295  
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  
Directors: Suzanne Hampel and Fran Clark  
Australian and international contemporary art. 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

**Arts Project Australia**  
24 High Street, Northcote 3070  
Tel 03 9482 4484 Fax 03 9482 1852  
info@artsproject.org.au  
www.artsproject.org.au  
Director: Brendan Lillywhite  
Innovative studio and gallery with exciting calendar of exhibitions and collection of works featuring the 'outsider art' genre. Mon–Fri 9–5, Sat 10–1, 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  
Specialising in Western Desert and Utopia artists. Highest quality paintings at affordable prices. Wholesaling and investment seminars also available. By appointment only

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

**Axia Modern Art**  
1010 High Street, Armadale 3143  
Tel 03 9500 1144 Fax 03 9500 1404  
art@axiamodernart.com.au  
www.axiamodernart.com.au  
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 and Owen  
Brightspace is a large, naturally lit two-room gallery in St Kilda. We show established and emerging contemporary artists and actively promote the space to host creative endeavours and presentations of all types. 4–21 March: Anderson Hunt – Rise & Fall  
11 March – 1 April: Malcolm Gartside – Solid Brick  
8–30 April: Jacqueline Tieperman – Viaggio  
5–16 May: Little Landscapes  
Wed–Sat 12–6, Sun 1–5



**Anderson Hunt, Clamp, 2009**, acrylic on paper, 20 x 30cm, courtesy Brightspace, Melbourne.

**BvR Arts Management and Online Gallery**  
P.O. Box 3226, Prahan East 3181  
Tel 03 9530 3472 / 0409 409 239  
ebvr@bvram.com  
www.bvram.com  
Specialist consultants in portrait commissions and commissioned artworks, offering a wide range of private and corporate advisory, management, curatorial, valuation and research services.



#### Catherine Asquith Gallery

48 Oxford St, Collingwood 3066  
Tel 03 9417 2828  
enquiries@catherineasquithgallery.com  
www.catherineasquithgallery.com  
Regular solo exhibitions showcasing a variety of exemplary artist practices, working within the genres of landscape, abstraction and figuration. Extensive stockroom and private viewing room.  
Tues–Fri 11–6, Sat–Sun 12–5

#### Charles Nodrum Gallery

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

#### 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 21st 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.  
6, 7, 8 March: Contemporary by Nature, as part of the Herring Island Summer Arts Festival, The Gallery on Herring Island, Melways 2MC2, open 12–5.  
We hold exhibitions throughout the year. Members' exhibitions at Richmond and Fitzroy Libraries. Gallery walks, social events. View recent exhibitions plus 500+ artworks from 150+ artists on our website.  
Quarterly newsletter. Members' discounts at various art suppliers. Artist Membership \$50, Friends of CAS \$20.

#### Dacou Australia

10b Phillip Court, Port Melbourne 3207  
Tel 03 9646 5372  
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.  
Wed–Sat 11–6, Sun 11–4

#### 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 + projects

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, mid-career 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

#### Galleriesmith

170–174 Abbotsford Street, North Melbourne 3051  
Tel 0425 809 328  
marita@galleriesmith.com.au  
www.galleriesmith.com.au  
Director: Marita Smith  
Three large gallery spaces. Vibrant monthly schedule. Representing a selection of exceptional early and mid-career Australian artists.  
Thurs–Fri 11–6, Sat 11–4

#### Geelong Gallery

Little Malop Street, Geelong 3220  
Tel 03 5229 3645 Fax 03 5221 6441  
geelart@geelonggallery.org.au  
www.geelonggallery.org.au  
Geelong Gallery's outstanding collection of paintings, sculpture and decorative arts spans the art of Australia, from the colonial period to the present day, including the Frederick McCubbin masterpiece, *A bush burial*.  
Mon–Fri 10–5, Sat–Sun and public holidays 1–5, Free admission

#### Gould Galleries

270 Toorak Road, South Yarra 3141  
Tel 03 9827 8482  
art@gouldgalleries.com  
www.gouldgalleries.com  
Buying and selling significant paintings by prominent Australian artists. Gould Galleries offers expert advice on the formation, management, valuation and conservation of private and corporate collections.  
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@jamesmakinggallery.com.au  
www.jamesmakinggallery.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, Bundoora 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 cross-discipline 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 and 2, bookings essential.  
Tues-Sun 10-5, Entry by donation

**[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  
Tues-Sun 10-5

**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, and  
Amanda Swanson  
Mossgreen Gallery represents Australian artists and also specialises in the sale and re-sale of Australian art: modern, contemporary and early Aboriginal.  
Tues-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  
26 March - 4 July:  
Rupert Bunny: Artist in Paris  
19 March - 29 August:  
Stick It! Collage in Australian Art  
1 April - 20 June:  
Top Arts: VCE 2009  
Until 18 April:  
Together Alone: Australian and New Zealand Fashion  
28 May - 10 January 2011:  
Australian Made: 100 Years of Fashion  
Daily 10-5, Closed Mondays, Good Friday and Christmas Day  
Free admission, entry fees apply to  
Rupert Bunny: Artist in Paris



### National Gallery of Victoria

NGV International  
180 St Kilda Road, Melbourne 8004  
Tel 03 8620 2222  
www.ngv.vic.gov.au  
Until 18 April:  
Ron Mueck  
Until 14 March:  
Chinoiserie: Asia in Europe 1620–1840  
Until 21 March:  
Wisdom of the Mountain: Art of the Ömie  
Until 4 April:  
Re-view  
15 April – 29 August:  
Tea and Zen  
7 May – 3 October:  
Timelines: Photography and Time  
Until 27 June:  
Drape: Classical Mode to  
Contemporary Dress  
Until 25 July:  
Love, Loss and Intimacy  
Daily 10–5, Closed Tuesdays, Good  
Friday and Christmas Day  
Free admission, entry 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  
Director: 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.  
3 March – 1 April: Blue Chip XII: The  
Collectors Exhibition and Lena Nyadbi  
7 April – 1 May: Andreas Ruthi (UK) and  
Stephen Benwell  
4 – 29 May: Angela Brennan  
Tues 11–8, Wed–Sat 11–6

### Pollock Gallery

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

### Port Art Gallery

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

### Port Jackson Press Print Room

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

### 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  
Located in the centre of Victoria's beautiful  
Yarra Valley wine region, TWMA is  
Australia's first major publicly owned,  
privately funded art museum and features a  
program of seasonally changing exhibitions.  
Until 14 March: George Baldessin  
A major survey exhibition of the artist's  
prints, etchings, drawings and sculptures.  
Admission \$5 (pensioners and students free)  
Tues–Sun 11–5

### 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

45 Osmond Terrace, Norwood 5067  
Tel 08 8364 2809 Fax 08 8364 4865  
acsa@acsa.sa.edu.au  
www.acsa.sa.edu.au  
Specialising in new works from  
emerging and mid-career Australian  
artists, monthly exhibitions and  
stockroom. Exclusive dealer for Pro Hart  
in South Australia.  
Mon–Fri 9–5, Sat 11–4  
Mon–Thurs 9–7 during school term

### Anne & Gordon Samstag Museum of Art

University of South Australia  
55 North Terrace, Adelaide 5001  
Tel 08 8302 0870 Fax 08 8302 0866  
samstagmuseum@unisa.edu.au  
www.unisa.edu.au/samstagmuseum  
Director: Erica Green  
Until 30 April:  
Adelaide International 2010: Apart, we  
are together  
Adelaide Festival 2010 Visual Arts  
Program  
14 May – 16 July:  
Mirror<>Mirror: Then and Now  
with Bill Viola: Observance  
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 9 May:  
Before & After Science:  
2010 Adelaide Biennial of Australian Art  
Daily 10–5. Bookshop and art gallery  
restaurant, Daily 10–4.45.  
Free admission, charges may apply to  
special exhibitions

### BMGArt

31–33 North Street, Adelaide 5000  
Tel 08 8231 4440 Fax 08 8231 4494  
bmgart@adam.com.au  
www.bmgart.com.au  
Monthly exhibitions by leading  
contemporary Australian artists.  
Sculpture, paintings, graphics  
and photography.  
Tues–Sat 11–5, 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 OAM  
Monthly exhibitions. Representing Atkins, Bennett, Bezor, Cullen, Folland, Hassan, Hennessey, Kutschbach, Lock, McKenna, Nikou, Pauwe, 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  
Tel 08 8332 5752 Fax 08 8332 5066  
e.kengall@kern.com.au  
www.kensingtongallery.com.au  
Interesting exhibitions each month by leading Australian artists. Agents for Barbara Hanrahan, John Dowie, Jim Kinch and Jörg Schmeisser. Specialising in South Australian female artists.  
Wed–Fri 11–5, Sat–Sun 2–5

**Peter Walker Fine Art**  
101 Walkerville Terrace  
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



**John Simpson Mackennal, Spirit of Youth and Joy**, plaster, signed lower left, 39.5 x 39.5 cm in original frame, courtesy 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**  
11/2 Henry Lawson Walk,  
East Perth 6004  
Tel 0431 967 069  
ainslie@westnet.com.au  
Director: Ainslie Gatt  
Offering over fourteen years of experience. Specialising in modern Australian investment and Aboriginal art. Purchasing, resale, framing, installation and professional advice, developing and managing collections, ensuring a discrete and professional service to corporate and private clientele.  
Mon–Fri 9–5, and by appointment

**Artitja Fine Art**  
P.O. Box 406  
South Fremantle 6162  
Tel 08 9336 7787 Fax 08 9336 6901  
info@artitja.com.au  
www.artitja.com.au  
Directors: Anna Kanaris and Arthur Clarke  
Artitja Fine Art specialises in high quality Indigenous fine art from the Central and Western deserts. Exclusive representation Western Australia: Julie Nangala Robinson.  
Also representing Noongah bush sculptor Janine McAullay Bott.  
Open daily by appointment

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

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

**Goddard de Fiddes Gallery**  
31 Malcolm St, West Perth 6005  
Tel 08 9324 2460 Fax 08 9226 1353  
gdef@goddarddefiddes.com.au  
www.goddarddefiddes.com.au  
Directors: Julian Goddard and Glenda de Fiddes  
Changing monthly exhibitions of contemporary art.  
Wed–Fri 12–6, Sat 2–5, and  
by appointment

**Greenhill Galleries**  
6 Guger 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, Ian 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: Ian Plunkett and 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.johncurtin.gallery.curtin.edu.au  
John Curtin Gallery is now on facebook  
Director: Chris Malcolm  
The John Curtin Gallery presents 'Art in the Age of Nanotechnology' as part of the 2010 Perth International Arts Festival. Bringing together international artists and scientists in a series of collaborate projects designed to challenge, explore and critique our understanding of the material world, it includes the extraordinary *Nanomandala* by artist Victoria Vesna and nanoscientist James Gimzewski.  
Mon–Fri 12–5, Sunday 28 March and 25 April 1–4



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

#### Purist Gallery

Blue Orchid Court, Yallingup 6282  
Tel 08 9755 2582  
art@puristgallery.com  
www.puristgallery.com  
Directors: Penny Hudson and Max Ball  
Contemporary fine art gallery representing West Australian artist Penny Hudson and jeweller Max Ball. Paintings, jewellery, sculpture in a purpose-built 'retro' gallery, situated on a bush block in the Margaret River wine region of Western Australia.  
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**  
8 Hele Crescent  
Alice Springs, 0872  
Tel 0428 410 811  
art@raftartspace.com.au  
www.raftartspace.com.au  
Director: Dallas Gold  
RAFT continues 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.  
Until March 2010: Closed for relocation to Alice Springs.

## New Zealand

**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 Christmas Day

**Govett-Brewster Art Gallery**  
42 Queen Street, New Plymouth, 4342  
Tel +64 6 759 6060  
mail@govettbrewster.com  
www.govettbrewster.com  
Director: Rhana Devenport  
20 March – 11 April:  
Len Lye – Presenting newly reconstructed works including *Trilogy*  
27 March – 13 June:  
John Reynolds – Nomadology – marking 40 years of the Govett-Brewster Gallery  
4 April – June  
Don Driver Elephants for Sale and Pae White Songbirds  
From the Govett-Brewster collection  
Daily 10–5

**International Art Centre**  
272 Parnell Road,  
P.O. Box 37344, Auckland 1511  
Tel +64 9 379 4010 Fax +64 9 307 3421  
richard@artcntr.co.nz  
www.fineartauction.co.nz  
Directors: Richard Thomson and Frances Davies  
New Zealand's only auction house specialising solely in fine art. The gallery represents over fifty New Zealand, Australian and European artists.  
Mon–Fri 10–5.30, Sat 10–5, Sun 11–4

**Jonathan Grant Galleries Ltd**  
280 Parnell Road,  
P.O. Box 37673, Auckland 1151  
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

**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

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

## Bookshops

**The Bookshop**  
Art Gallery of South Australia  
North Terrace, Adelaide 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 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.



## Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program

Rachael Watts



**Len Lye: An Artist in Perpetual Motion**, installation view with: **Len Lye, Fountain I, 1960**, Australian Centre for the Moving Image (ACMI), Melbourne, courtesy ACMI, Melbourne. Photograph Nolan Bradbury.

**Len Lye laid the foundation for the history of the moving image.** In his easy transition between disparate forms of media – spanning film, photography, poetry, sculpture and painting – his work embodied the term ‘multimedia’. His versatility was that of an artist who existed outside genre, art movements, locality and even historical specificity. Lye subverted the hierarchies of the arts, rendering his work accessible and influential to a new generation in the twenty-first century.

So a Lye retrospective was always destined to be ambitious, and ‘An Artist in Perpetual Motion’ was a dense and dynamic investigation that did not disappoint. Billed as the largest posthumous Lye exhibition to date, the showcase unearthed a range of miscellaneous artefacts, sculptures, assemblages and sketchbooks from the Govett-Brewster Art Gallery’s Len Lye Foundation and the New Zealand Film Archive, combining artworks with rarely seen biographical ephemera. The sum of Lye’s career is evidence of a preternaturally restless, omnivorous curiosity. He was a true autodidact who bridged pre- and post-Second World War movements and trends. Given Lye’s continual reinvention of his own artistic direction, it was important that such a seminal modernist be recognised in this monumental way at Melbourne’s Australian Centre for the Moving Image (ACMI).

Exhibition entry was a descent into synaesthetic excitement in ACMI’s dark, underground exhibition spaces; an immersion in intertwining sound, light and movement. Given the enormity of available material, curators Alessio Cavallaro and Tyler Cann employed a conventional chronological approach, tracing Lye’s oeuvre in a tidy, teleological narrative. Even so, the space was transformed into a bubbling micro-universe resembling a rabbit warren with quieter and calmer sequestered side areas for contemplation.

Lye’s key ideas of rhythm, motion, kinetics and sensation were based around the idea of perpetual motion. Deeply ingrained in Lye’s practice was his philosophy of motion and kinetic feelings that are discovered in the body. Lye looked to movement – to pure sensation – and thus to sensorial and emotional triggers. This was founded in ideas of primitivism and influenced by his research into non-western art, prehistoric and indigenous cultures. At the same time, Lye’s work strove for connectivity, freedom and attunement with what he saw as an essential, primitive life force that would bypass conscious, rational thinking. This process of



exploration and observation was most directly displayed in his fascination with the trajectory and documentation of cracks, and his doodles and ‘motion’ sketches. Lye unlocked the unconscious through automatic drawing to escape the inhibitions of rational ‘new brain’, or academic, thinking in the hope of revealing deeper spiritual truths. The immediacy of this free-form work was the stimulus for larger ideas in his practice.

Nearly thirty years after Lye’s death, this disarmingly honest approach challenges contemporary audiences used to subversive and conceptual frameworks, although his ideas no longer always translate. Seen in a wider context, Lye’s lesser known paintings do not have the mesmerising effect of his pioneering moving-image works. In such ‘direct filmmaking’ as *A Colour Box* (1935) and *Colour Flight* (1938), the viewer is witness to the manipulation of celluloid film stock that resulted in vibrant, patterned compositions of synchronised motion in colour. The hypnotising and playful movement of these brilliant shapes and conjugations was matched with sound. Parallel lines and aural rhythms were orchestrated to correspond and dance. Lye’s crude abstraction managed movement with startling precision, influencing generations of filmmakers, artists, animators and designers.

The landmark penultimate works in the exhibition were *Particles in Space* (1979) and *Free Radicals* (1958/79). These two films were displayed on a large screen in a dark curtained-off room. Here, leaving colour behind, Lye finally mastered the medium, concentrating on light and movement as he scratched marks directly onto the black emulsion. In *Free Radicals*, the visual was again paired with the aural. African drums articulated a visceral space and intuitively wiggled and quivered to the beat, appearing and disappearing electrically to create a three-dimensional space. These were Lye’s crowning achievements – the restless energy of his earlier works finally resolved in a purity of form. With his often wild ideas about immersion, sensation and experience, Lye proved that art could indeed be in perpetual motion.

For this seventh Gertrude Contemporary Art Spaces and *Art & Australia* Emerging Writers Program review, Rachael Watts was mentored by Charles Green, artist and Reader in Contemporary International and Australian Art at the University of Melbourne; **Len Lye: An Artist in Perpetual Motion**, Australian Centre for the Moving Image, Melbourne, 16 July – 11 October 2009.



# Matt Coyle

— The Shades – 7 & 8 —

In the final 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 ...’

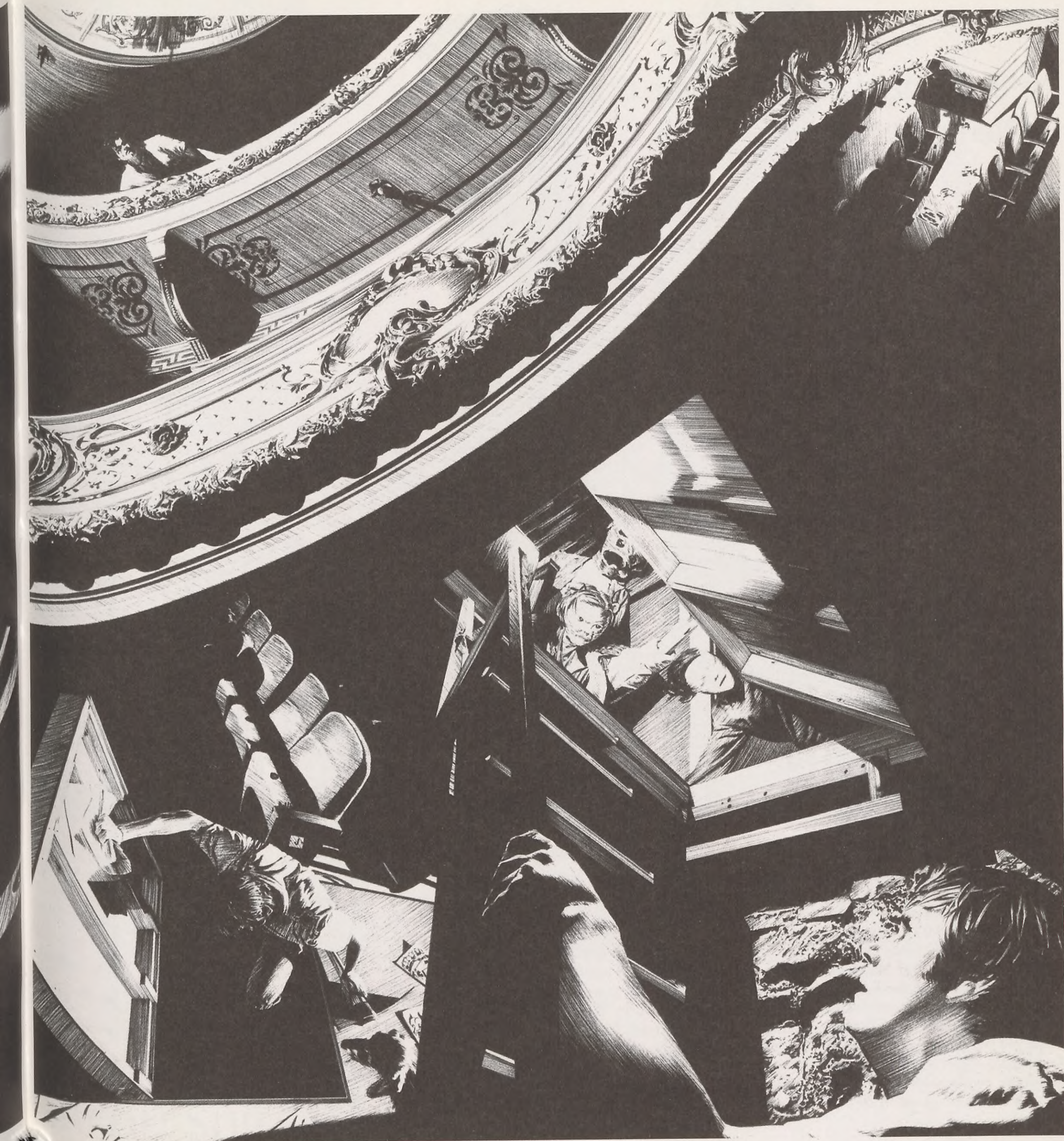
following pages  
**Matt Coyle, The shades #7,**  
2009, pen on paper,  
37 x 40 cm, courtesy the artist,  
Criterion Gallery, Hobart, and  
Anna Pappas Gallery, Melbourne.

**Matt Coyle, The shades #8,**  
2009, pen on paper,  
37 x 40 cm, courtesy the artist,  
Criterion Gallery, Hobart, and  
Anna Pappas Gallery, Melbourne.











## Art & Australia / Credit Suisse Private Banking Contemporary Art Award

Talia Linz



**Peter Madden**

Tenderly lifted from the pages of *National Geographic*, thumbed encyclopaedias and found photographs, old images find new life in the airborne works of Peter Madden. The artist has a consuming passion for visual recycling, dedicatedly pilfering second-hand bookshops and internet trading sites for his library of photographic imagery. Rescued from a life of garage mildew or stagnation in a dentist's waiting room, Madden imbues these pictures with renewed purpose. In his hands they are painstakingly cut out, pinned, balanced, layered and juxtaposed to create paper microcosms bursting with colour and form.

Liberating them from their original context, Madden bestows his cut-outs with the gift of three-dimensionality: snakes multiply amid the pages of an Oxford dictionary; a Christ figure blooms with tropical flora even as he endures crucifixion; butterflies, birds and flowers float and spiral in fantastic constructions that sprout from everyday (shoes, books, chairs) and not so everyday (axes, skeletons, animal heads) objects. In turn, these objects are infused with the whimsy children often feel towards the inanimate, waiting for nightfall to see their toys come alive.

It is evident Madden labours over every minute detail and his is definitely an eye for the aesthetically delightful. His chosen images are rich in hue and saturation. Gold is used to posit value and preciousness, although perhaps a mocking Midas touch when applied to objects such as baseball bats and bike seats. Yet beauty is often shadowed by its eventual withering, and Madden joins the long line of artists tantalised by their own mortality. The fragile existence of flowers and insects has been employed symbolically in still-life paintings since the sixteenth and seventeenth centuries. In the *vanitas* tradition, such subject matter is coupled with skulls and overripe fruit – artistic harbingers of human transience. So too, life, death and the passage of time is ever-present in Madden's work; birds and butterflies encircle rocking chairs and walking canes in pieces such as *Holding on forever/suspense*, 2008, and *Walking mushrooms*, 2007. Madden's imagined worlds, swarming with chaotic life, are reminiscent of Hieronymus Bosch and his use of allegorical imagery. Familiar symbols of man versus nature, wall-mounted animal heads are favourite springboards for Madden's garnishing touch. In *Ram mount*, 2004, clusters of orange and yellow butterflies replace the animal's horns. In *Necrolopous*, 2004, brightly-coloured creatures fly amid a grey industrial landscape, perhaps a once-thriving urban centre now abandoned and left to the gulls. Madden's dioramas combine romantic visions with an unsettling sense of apocalyptic danger.

A glance through his body of work quickly reveals Madden's overarching curiosities: ethnography, zoology, geography, utopias, dystopias. His central source, *National Geographic*, has been a wide reaching and iconic stalwart in these spheres for over a century. The magazine has documented the earth as it was and as it is and what we as a civilisation have done to it in between. Madden's cut-and-paste appropriation frees these photographs from the yoke of the publication's particular ethos, giving them scope to associate in strange and novel ways:

*Like an unlicensed eye surgeon ever so carefully, I cut along an edge of possibilities. The scalpel locates and dislocates, creating from this body of knowledge a poetic space, individualised and liberated from the frozen stillness of those pages.<sup>1</sup>*

In this light, Madden's process can be seen as postcolonial and re-historicising – playing with the power of presentation, re-presentation and even re-re-presentation. Juxtaposition is a salient feature of Madden's technique and hybridisation is its intriguing by-product: indeed, the artist refers to himself as a 'sculptographer'. Unlike his source material, Madden does not document the world as it is but, instead, creates new worlds, new histories and new meanings.

Madden has spoken of his intrigue for the infinite and his desire to artistically suggest a sense of endlessness. Recontextualising found images, which are themselves limitless, certainly gestures towards this ideal. From his earliest photo-collage pieces, Madden's works have a collective sense of timelessness, feeding off and into one another. His art breathes life into flat frozen images, creating a sense of not only spatial but temporal depth, of dipping into the tide of existing imagery at any given point and guiding it along a tributary of his own making. 'I'm not a photographer standing on the edge of the world', Madden has said. 'In my work, I'm cutting into a body of knowledge, poetically releasing the images.'

<sup>1</sup> All quotations are taken from correspondence with the artist and his galleries and from their websites: [www.michaellett.co.nz/](http://www.michaellett.co.nz/); [www.ryanrenshaw.com.au/](http://www.ryanrenshaw.com.au/).



A photograph of three people—two men and one woman—viewing a large, abstract, light-colored painting. The man in the foreground is looking intently at the artwork. Behind him, another man stands with his hand to his chin in a thoughtful pose. In the foreground, a woman is also looking at the painting. The scene is set in a gallery with soft lighting.

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Contemporary Art Award

Peter Madden

Peter Madden, *Sleep with moths*, 2008, found photographs, wood, plastic, Fimo and Perspex, 140 x 70 x 70 cm, courtesy the artist, Ryan Renshaw Gallery, Brisbane, and Michael Lett, Auckland.



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